

Qabbānī, Abū Khalīl al-

(*b* Damascus, 1842; *d* Damascus, 1903). Syrian musician, composer, playwright and pioneer of Arab musical theatre. Coming from a wealthy Damascus background, he learnt the art of *Mūwashshah* songs as well as studying Arabic, Turkish and Persian literature. He travelled to Aleppo to learn its *mūwashshah* and accompanying *samah* dance. In Damascus in 1880 he staged his first musical play, *Nāker al-jamīl* ('The Ungrateful'), for which he composed new music and used old *mūwashshah* melodies, designing the décor and directing the play himself. Enraged, the conservatives of Damascus had his theatre burnt down. They objected to his use of young male actors for female parts, but they were also threatened because his theatre attracted young people and was a new medium of social expression.

In 1884 al-Qabbānī took his company, which included 32 musicians, actors and *samah* dancers, to Cairo. He established a theatre and in the space of 17 years presented 35 musical plays. Famous Egyptian singers joined his company, including 'Abdu al-Hamuli and Salāma Hijāzī (later pioneer of Egyptian musical theatre). Al-Qabbānī's student, Kamil Al-Khula'i, later became one of Egypt's best composers of *mūwashshah* and musical plays. In 1901, while al-Qabbānī was touring outside Cairo, envious rivals took the opportunity to burn down his theatre. Heartbroken, he returned to Damascus where he died two years later.

SAADALLA AGHA AL-KALAA

Qaddish

(Heb.).

The *Doxology* of the Synagogue liturgy. See [Jewish music](#), §III, 1.

Qanbūs [qabūs].

Short-necked lute of Yemen, widely disseminated with slightly varying terminology: *gabbūs* (Zanzibar), *gabbus* (Oman), *gabusi* or *gambusi* (the Comoros), *Gambus* (parts of Indonesia and Malaysia), *qabūs* (Saudi Arabia) and *kabōsy* (Madagascar). One of the earliest references to it is in Lane (1863–93): 'a sort of *tunbur* made by the people of al-Yaman now called *qabus* or the lute'. The term derives from the root 'q-n', often found in the musical vocabulary of Semitic languages. A comparison between the existing 'ūd and the *qanbūs* points to reciprocal influences and continuous interaction: the shape of the latter is certainly close to that of the early Islamic 'ūd. The myths surrounding their invention are largely the same, and the influence of the 'ūd on the *qanbūs* is observed in the borrowing of the former term to describe the *qanbūs* in Sana'a, Yemen (the 'ūd of Sana'a) and in the use of double courses; the *qanbūs* has three double courses and one single string, the 'ūd four or five double courses and one single string.

The *qanbūs* is shaped from a single piece of fir. Its size is determined by the player, and measured in fists, fingers and spans. The soundboard (*jofra*), covered in skin, should measure one span, and the total length is determined on that individual basis. The *qanbūs* has a distinctly ovoid shape, with the body extended at the base by an external tailpiece to which the strings are attached. The tailpiece serves principally as a support, enabling the instrument to be held on the right arm (see illustration). The body is covered with green lambskin. The fingerboard, beginning at the rose, narrows towards the top and ends at the neck with a pegbox in the form of a backward 'S', the scroll tipped by a small mirror with magical significance. Eight pegs are divided between the two sides, but they hold only seven strings, which pass over the nut and are stretched across a bridge to the tailpiece. There are no frets. A crow's quill is used as a plectrum. The total length of the instrument varies between 90 and 100 cm, and it is about 25 cm wide and between 12 and 15 cm deep. At Sana'a it is tuned *c'-d'-g'-c''* (higher than the modern 'ūd).

Rarely used alone, the *qanbūs* doubles a vocal line and is accompanied at Sana'a by the *mirwās* (a double-headed drum) and the *sahn nuhāsī* (percussion idiophone in the form of a brass tray). In Hadramawt (Yemen) the instrument has been freed from the voice to develop its own instrumental repertory, particularly through the example at Sana'a of Qāsim al-Akhfash (*d* 1973). There exist two performing styles: *tafrīq*, a melodic style used for the *mutawwal*, a prominent genre in the Sana'a repertory; and *khalt* ('mixture'), a harmonic style.

The *qanbūs* fell into disrepute during the reign of the Imām Yahyā (1904–48). Religious extremism dealt a severe blow to the instrument and to the lute-makers of the Yemen, and the *qanbūs* had to compete with the Egyptian 'ūd. By the end of the 20th century the 'ūd had almost replaced the *qanbūs*.

BIBLIOGRAPHY

E11 (''ūd'; H.G. Farmer)

E. Lane: 'Azafa', *An Arabic-English Lexicon*, ed. S. Lane-Poole (London, 1863–93)

L.W.C. van den Berg: *Le Hadhramout et les colonies arabes* (Batavia, 1886/R)

'Les instruments de musique en usage à Zanzibar', *RHCM*, vi (1906), 165–70

H.G. Farmer: 'Meccan Musical Instruments', *Journal of the Royal Asiatic Society* (1929), 489–505

C.S. Hurgronje: *Mekka in the Latter Part of the 19th Century* (Leiden and London, 1931/R)

C. Sachs: *Les instruments de musique de Madagascar* (Paris, 1938)

C. Sachs: *The History of Musical Instruments* (New York, 1940/R)

M. 'Abduh Ghānim: *Shi'ir al-ghinā' al-San'ānī* [Sung poetry of Sana'a] (Sana'a, n.d.)

C. Poché: disc notes, *North Yemen*, Odeon 3C 064 18352 (1978)

E.M. Frame: 'The Musical Instruments of Sabah, Malaysia', *EthM*, xxvi (1982), 247–74

M. Domenichini-Ramiaramanana: 'De quelques instruments de la grande île', *Musique traditionnelle de l'océan Indien: discographie*, iii: *Madagascar*, ed. C. Nourrit and W. Pruitt (Paris, 1983)

C. Poché: 'Introduction à la musique de Djibouti', *Musique traditionnelle de l'océan Indien: discographie*, xvii: *Djibouti*, ed. C. Nourrit and W. Pruitt (Paris, 1983)

CHRISTIAN POCHÉ

Qānūn [kanun, k'anon, kanonaki].

Plucked box zither or psaltery of the Middle East, North Africa and parts of Asia; it is trapeziform in shape, two of the sides forming a right angle. It is a classical instrument of the Arab world and Turkey (*kanun*), known in both oral and written traditions. The instrument's dispersal in the Arab world does not seem to go back beyond the 19th century. It was introduced in Algeria in 1835, in Morocco by 1916 and in Iran at the beginning of the 20th century. Turkish writers agree that the *qānūn* in its present form was introduced into their country during the reign of Mahmud II (1785–1839) by a Syrian immigrant, Ümer Effendi, from Cairo. It would thus seem that the instrument was diffused from the area of Egypt and Syria. Although it was known in Iraq, it was less popular there and supplanted by the *santūr*. There is no case, least of all organological, for a Tunisian (or Andalusian) origin. It is difficult to follow the evolution of the *qānūn*; probably it had gradually faded from use and was then revived and spread from Syria and Egypt, through Istanbul. The interactions are such that the Arab *qānūn* and the Turkish *kanun* cannot be considered separately.

The more recent history of the *qānūn* resumes at the time of the technical revolution that reached Istanbul in 1876. There is a gulf between the old *qānūn* and the new, the earliest examples of which were made by the Istanbul instrument maker Mahmut Usta. The older type did not immediately disappear, however; the Arab Music Congress at Cairo in 1932 noted the existence of two types, the newer marked by the use of small brass levers on the (player's) left of the case close to the pegbox. There are two to five for every three strings on the modern Arab *qānūn*, five to nine on those from Turkey and ten on those from Aleppo (Armenian models never have more than two). Intervals can be minutely adjusted by rotating the levers, which control the tension of the strings; this permits a full range of keys. On the older model, the tension controls the tuning. The introduction of the levers, with their characteristic noise when raised or lowered, encouraged the construction of larger instruments. A less obvious innovation in the Turkish models was the modification of the bridge. In earlier examples the bridge rested directly on the resonator. On the modern Arab *qānūn* manufactured in Egypt, it is supported at a height of about 5 cm by five feet placed at intervals across the width of the instrument; the Turkish *kanun* has only four feet.

The instrument consists of a flat box, 3 to 6 cm (or even 10 cm) thick, made of walnut or maple wood (formerly mahogany or plum). The Turkish *kanun* is made of walnut, plane, pine or ebony. The longer side varies in length between 75 and 100 cm (some models are as large as 120 cm); in the past, before the invention of levers, a length of 60 cm was known for the Turkish instrument. The short side is between 25 and 45 cm and the width ranges from 32 to 44 cm. The perpendicular section is always on the player's right. About one-fifth of the surface consists of a narrow section covered in skin (formerly fishskin, now sheepskin or more often an artificial fabric) which runs

the length of the instrument. On the left, the soundboard has a number of round soundholes and an Indian motif representing the 'leaf of life' (see illustration). In order to the left follow the levers, nut, pins and pegbox, which is affixed to the soundbox. The number of strings – once of gut, now of nylon – has always varied. Although courses are generally of three strings, some instruments have a single string at the bottom and then paired strings. Nowadays the number of strings has stabilized at about 78 strings for the Egyptian type of *qānūn* and 72 to 75 for the Turkish. For playing, the instrument is rested on the player's knees or on a table.

The strings are plucked by ring-shaped plectra placed on the index fingers. Arab performers play in octaves or double octaves. The right hand is notated in the treble clef and the left in the bass, as for the piano; in Turkey, however, the treble clef is exclusively used. There is a minute delay in attack between the two hands in playing unison passages, the elaboration of ornamental passages leading to a sense of space. The range of the *qānūn* varies between three and four octaves, those with the larger compass being the most recent models, especially those in Egypt. There are two different methods of tuning: one, the method of the late 19th century, followed in Turkey, proceeds by descending 4ths and rising octaves; the second, described in Syria, starts with the highest string and descends gradually, depending much on the player's auditory keenness. The method of adjusting the intervals is a matter of dispute among Arab musicians, but nowadays Western tempered tuning is more or less general.

The technique and playing style of the *qānūn* seem to be the product of continuous evolution over a long period. In the classical epoch, the term is first mentioned in the story of *A Thousand and One Nights*, under the title *qānūn* or *qānūn misrī*. Contemporary iconography confirms that the instrument was almost certainly held vertically. Two determining factors of the *qānūn* – a trapezium with a right angle and a horizontal position – are recent. Before the invention of the levers, the left hand could move the entire length of the string, in the style of the Japanese *koto*. This technique did not allow for any great virtuosity and precluded anything but monodic playing. The freeing of the left hand from this constraint at the end of the 19th century encouraged the development of virtuoso technique and also facilitated the application of harmonic and polyphonic textures.

These developments can be seen in the *qānūn* concerto (1944) by the Turkish composer Hasan Ferit Alnar (1906–78) and in the three *Suites folkloriques libanaises* for solo *qānūn* by Toufic Succar (*b* 1925). Concern for the renewal of tradition has brought several players of the instrument into prominence, including the Egyptian Sulaymān Gamīl and the Tunisian Hasan al-Gharbī. Among all the Arab instruments, the *qānūn* is the best suited to modernization. Nevertheless, those who passed on the older tradition should not be overlooked. In Egypt, these include Muhammad al-'Aqqād (1850–1930), Mustafā Ridā (1890–c1952; author of the first method, c1934) and Ibrāhīm al-'Aryān (1898–1953; noted for his many compositions in the Ottoman style). Others of note are the Syrians Fawzī al-Qaltaqī and (more recently) Sajīm Sarwa, the Turks Hacı Ârif Bey (1831–85) and Vecîhe Daryal (1908–70) and the Armenian Elia Pehlivanian. Although a soloist's instrument, the *qānūn* is rarely heard alone; it is a member of an ensemble, where its metallic sound is never masked. Increasing numbers of *qānūn* have

been used in Egyptian groups since 1930, as in the ensemble of Muhammad al-‘Aqqād’s son.

Outside the Arab countries, the *k’anon* is particularly important in Armenia, where it is used as a solo instrument or in ensembles; nowadays there are *k’anon* trios and quartets. The instrument has 24 triple courses of gut strings tuned to a diatonic scale of D major. The *kanun* is also popular as an accompanying instrument in the *čalgije* ensembles of Macedonia and Kosovo. It has 80 strings which are plucked by the fingers of both hands; metal or bone plectra are used. The instrument is found in Greece (*kanonaki*), in the populous parts of eastern Thrace, and is used to accompany table songs. In the 19th century, it was also played in India (*qanūn*).

BIBLIOGRAPHY

- G.A. Villoteau:** ‘Description historique, technique et littéraire des instrumens de musique des orientaux’, *Description de l’Égypte*, ed. E.F. Jomard (Paris, 1809), 847–60
- E.W. Lane:** *An Account of the Manners and Customs of the Modern Egyptians* (London, 1836/R)
- A. Christianowitsch:** *Esquisse historique sur la musique arabe aux temps anciens* (Cologne, 1863)
- G. Delphin and L. Guin:** *Notes sur la poésie et la musique arabes* (Paris, 1880)
- C.R. Day:** *The Music and Musical Instruments of Southern India and the Deccan* (Delhi, 1891/R)
- A. Laffage:** *La musique arabe*, ii–iii (Tunis, 1907)
- F. Salvador-Daniel:** *The Music and Musical Instruments of the Arab* (London, 1915/R)
- J. von Schlosser:** *Die Sammlung alter Musikinstrumente* (Vienna, 1920/R)
- R.Y. Bey:** ‘La musique turque’, *EMDC*, I/v (Paris, 1922), 2945–3064, esp. 3020–2
- J. Rouanet:** ‘La musique arabe dans le Maghreb’, *EMDC*, I/v (Paris, 1922), 2813–944, esp. 2927–9
- H.G. Farmer:** ‘The canon and eschaquiel of the Arabs’, *Journal of the Royal Asiatic Society* (1926), 239–56; repr. as ‘The Medieval Psaltery in the Orient’, *Studies in Oriental Musical Instruments* (London, 1931/R), 3–16
- M. Ridā and A. al-Hifnī:** *Kitāb al-qānūn* [Book of the *qānūn*] (Cairo, 1934)
- H.G. Farmer:** ‘The Music of *The Arabian Nights*’, *Journal of the Royal Asiatic Society* (1944), 172–85; (1945), 39–60
- A. al-Mun‘im ‘Arafa:** *Kitāb ustādh al-mūsīqā al-‘Arabiyya* [The master’s book of Arabian music] (Cairo, 1945)
- H.G. Farmer:** *The Minstrelsy of ‘The Arabian Nights’* (Bearsden, nr Glasgow, 1945)
- E. Üngör:** ‘Kanunun mandal tertibat’ [System of levers for the *kanun*], *Musiki mecmuası*, ii (1949), 19–20
- T. al-Sabbāgh:** *al-Dalīl al-mūsīqī al-‘āmm* [General guide to music] (Aleppo, 1950)
- M.A. Jahed:** *Diwān* (Tehran, 1954)
- I.B. Sürelsan:** ‘Türk musikisi umumî dizisine göre kanun mandallanması’ [General considerations of the levers of the Turkish *kanun*], *Musiki mecmuası*, ix (1956) 202ff

- H. Güneylî:** 'Kanun sazi ve bizde kanun çalanlar' [The *kanun* and the manner of its interpretation], *Musiki mecmuasi*, xvi (1963)
- K. Vertkov, G. Blagodatov and E. Yazovitskaya, eds.:** *Atlas muzikal'nikh instrumentov narodov SSSR* (Moscow, 1963, 2/1975) [incl. disc]
- S. Sharqî:** *al-Qānūn fî al-mūsîqā al-Maghribiyya* [The *qānūn* in Moroccan music] (Rabat, 1965)
- H.G. Farmer:** *Islam*, Musikgeschichte in Bildern, iii/2 (Leipzig, 1966, 2/1976)
- K. and U.Reinhard:** *Turquie* (Paris, 1969)
- A. al-Hifnî:** *'Ilm al-ālāt al-mūsîqiyya* [Understanding musical instruments] (Cairo, 1971)
- A.A. Bulos:** *Handbook of Arabic Music* (Beirut, 1971)
- A.L. Taşci:** *Kanun öğrenme metodu* [Method of teaching the *kānūn*] (Elazig, 1971)
- S. al-Mahdi:** *La musique arabe* (Paris, 1972)
- S. Sharqî:** *al-Mustadhraf* [Method of the *qānūn*] (Rabat, 1972)
- S. al-Hilû:** *Tārīkh al-mūsîqā al-sharqiyya* [History of oriental music] (Beirut, 1975)
- S.A. Rashîd:** *al-Ālāt al-mūsîqiyya fî al-'usūr al-Islāmiyya* [Islamic musical instruments] (Baghdad, 1975)
- H.H. Touma:** *La musique arabe* (Paris, 1977)
- B.C. Deva:** *Musical Instruments of India* (Calcutta, 1978)
- I. Şençalar:** *Kanun öğrenme metodu* [Method of teaching the *kanun*] (Istanbul, 1978)
- F. Anoyanakis:** *Greek Popular Musical Instruments* (Athens, 1979)
- M. Guettat:** *La musique classique du Maghreb* (Paris, 1980)
- S. Sharqî:** *Musique marocaine* (Mohammadia, 1981)

CHRISTIAN POCHÉ

Qarna

(Aramaic).

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

Qasaba [qasaba, qasba, qassaba, qassāba].

A rim-blown flute used in the Maghrib. For discussion of structure and terminology see [Ney](#). The *qasaba* was known among the Arabs by the 7th century, but it was supplanted in the 9th century by the Persian *ney*. It continued to be played in the Maghrib and Moorish Spain, and is now widely used in north-west Africa. In Yemen it is known as *qasba*.

In Syria, *qasaba* is a term for a duct flute.

Qāsem, Ustād

(*b* Kabul, 1882; *d* Kabul, 1955). Afghan singer and composer. He was the son of Ustād Sattarju, a professional *sitār* player from Kashmir who had been brought to Afghanistan as a court musician during the reign of Abdur Rahmān

Khān (1880–1901). Qāsem was the student of Ustād Qurbān Ali and Ustād Piāra Khān. He was the principal court singer during the reign of the progressive King Amanullāh Khān (1919–29) and became his close personal friend. Ustād Qāsem is often described as ‘the father of Afghan music’ because of his pivotal role as originator of a new kind of Afghan music, the Kabuli *ghazal* style which has remained the predominant form of Afghan vocal art music to the present day. He created this style by setting Persian and Pashto texts to music from North India. He also performed Afghan folksongs in a style that owed much to Hindustani music. He visited Delhi several times to make 78 r.p.m. records, many of which have survived and been reissued in compact disc format.

ABDUL-WAHAB MADADI (with JOHN BAILY)

Qasida

(Arab.: ‘ode’). Important verse form used in classical Arab music. See [Arab music](#), §II, 3(i); [Egypt](#), §II, 2 (iv); [Iraq](#), §III, 3; [Lebanon](#); [Syria](#), §2(ii)(b); see also [Bedouin music](#), § 2(iv).

Qatar.

(Arab. Dawlat Qatar).

Independent state on the south coast of the [Arabian Gulf](#).

Qavvālī.

See [India](#), §VI, 2(ii).

Qawānīn

(Arab.).

Plural of [Qānūn](#), the Arabic box zither.

Qayna (Arab.: ‘female slave musician’).

Most famous female musicians in the pre-20th-century history of Arab music belong to this category. From pre-Islamic times *qaynas* were the main providers of entertainment music for wealthy Arabs. Their emergence may relate to court fashions of the buffer kingdoms of al-Hira and Ghassan. By the early Islamic period they had become an indispensable part of court life. Those who had looks to match their musical abilities were highly prized, often becoming the concubines and occasionally the wives of caliphs.

Normally of non-Arab origin (at least in the early period), *qaynas* sang and played a variety of instruments. Some were attached to taverns, others were owned by wealthy individuals, playing music within the household and even

accompanying military expeditions. Prophetic tradition (*hadīth*) attests that the Prophet Muhammad listened to *qaynas* singing for his wife 'A'isha in his own home.

By at least the 9th century the *qayna* was a marketable commodity from which considerable profits could be made. Vivid accounts in the *Risālat al-qiyān* ('Epistle on singing-girls') by the great Baghdadi writer al-Jāhiz (d 868/9) offer some notion of the disruptive passions that such women could provoke (and manipulate) and the lengths to which her admirers were prepared to go. The greatest storehouse of information on the musical and social activities of the *qayna* is provided by [al-Isfahani](#) (897–967) who described the heyday of the Abbasid caliphate in the late 9th and the 10th centuries. Detailed biographies can be constructed for the most celebrated *qaynas*, such as 'Arīb, who was fêted by several caliphs.

Qaynas who showed an aptitude would receive a broad education, not only in singing and instrumental performance but also in literature and other essentials of refined culture. The *qayna*'s first teacher (and sometimes owner) would normally be a prominent male musician. Older *qaynas* could also take on a teaching role, and some established 'schools' with considerable numbers of pupils. At one stage in Seville *qaynas* were able to dominate the market as music teachers.

Information on the activities of *qaynas* is scantier for later periods. Although the word *qayna* fades from the scene, there is no indication that the role of the female slave diminished in significance. There are obvious parallels between *qaynas* and the slave women of the Ottoman harem. Similarities with the institution of the Japanese geisha are also striking. For further details on *qaynas* in their historical context, see [Arab music](#), §I, 2(i–iii).

See also [Courtesan](#).

BIBLIOGRAPHY

A.F.L. Beeston, ed.: *The Epistle on Singing-Girls by Jāniz* (Warminster, 1980)

M. Stigelbauer: *Die Sāngerinnen am Abbasidenhof um die Zeit des Kalifen al-Mutawakkil* (Vienna, 1975)

OWEN WRIGHT

Qaytros.

Instrument mentioned in the Book of *Daniel*. See [Biblical instruments](#), §3(xiii).

Qeddushah

(Heb.: 'Santification').

The [Doxology](#) of the Synagogue liturgy. See [Jewish music](#), §III, 1.

Qeren ha-yovel

(Heb.).

Ancient Jewish instrument. See [Biblical instruments](#), §3(ix).

Qin.

Seven-string plucked zither of China. Though indigenous to China, the *qin* (pron. 'chin', also known as *guqin*, 'ancient qin') belongs to the family of long zithers in East Asia. Discussed here are construction, tunings and notation; for history and performance traditions, see [China](#), §IV, 4 (ii)(a).

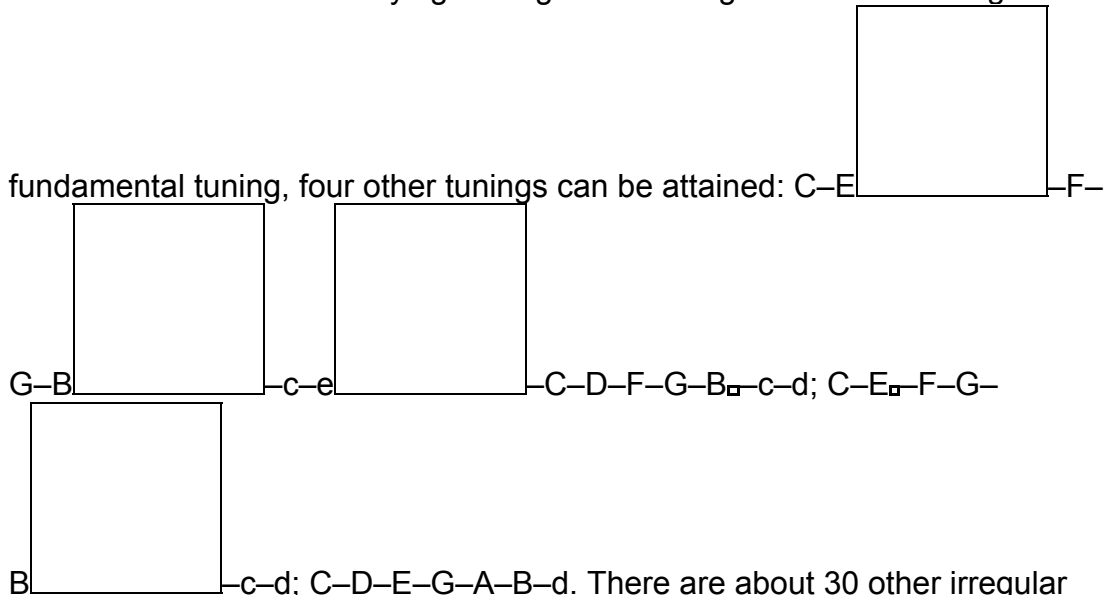
The *qin* is essentially a shallow and oblong resonator that is constructed by gluing two wooden boards together, and averages approximately 130 cm long, 20 cm wide and 5 cm deep around the edges. The top and convex board, which also serves as a fretless fingerboard, is usually made of *wutong* wood (*Firmiana platanifolia*). Longitudinally inlaid on the side of this board further from the performer's body are 13 studs (*hui*) made of mother-of-pearl, jade or other hard material, to mark the points at which harmonics and stopped notes can be produced. The bottom and flat board, which is usually made of *zi* wood (*Catalpa kaempferi*), has two largish and rectangular sound openings. The whole body of the *qin* is covered with layers of lacquer that contains keratin and ground particles of metal and other substances.

The *qin* uses a set of pegs, two anchors and a ridge (*yueshan*) to secure the strings. On the right-hand side are seven free-standing pegs through each of which string-carrier loops are threaded. The loops are, in return, threaded through seven openings by the right-hand end of the instrument, and are used to hook the knotted right-hand ends of the strings. Thus hooked, the strings sit on the ridge and are suspended above the fingerboard. On the left and bottom side of the *qin* are two small fixed anchors or feet, around which the strings are wound and approximately tuned. In recent years a device similar to a Western peg-box has sometimes been mounted on the bottom of the instrument, avoiding the strenuous attachment of the strings to the two anchors. Fine-tuning of the individual strings is done by turning the free-standing pegs, which operate like screws. The strings are traditionally made of silk, but silk-wrapped metal strings have gained acceptance since the 1950s.

All *qin* are structurally similar, but their sizes may vary within a narrow range, and their shapes differ decoratively. This structural standardization results not only from musical and organological needs but also from cosmological and metaphysical ideals. Despite actual variations, a *qin* is traditionally said to measure a little over 3 *chi* (feet) and 6 *cun* (inches), a number that corresponds to the 365 days of the year. The two sound openings in the bottom board are called respectively *longchi* ('dragon pond') and *fengzhao* ('phoenix pond'), the two auspicious mythological animals representing *yang* and *yin* elements. The roundness and flatness of the two boards of the instrument symbolize Heaven and Earth. They are joined by man, the player, constituting a unity of the three most important beings in Chinese cosmology.

Traditionally, the *qin* is not only a musical instrument but also an objet d'art. Connoisseurs have long studied inscriptions and lacquer cracks on a *qin* to decide its age, origin, historical ownership and other distinctive features. It is said that with age the lacquer layers of a *qin* crack into patterns that render the instrument visually venerable and reveal its age. Inscriptions on the exterior surface of the bottom board of a *qin* record its poetic name, comments on its tone and identities of successive owners. Inscriptions on the interior surface of the bottom board, which can only be carved during building or rebuilding, reveal the identity of makers and rebuilders.

The fundamental tuning of the seven strings of the *qin* is: C–D–F–G–A–c–d, derived from a succession of 4ths, 5ths and their octaves generated according to cycles of fifths. When stopped at the points indicated by the 13 studs, the C string gives the following pitches: D, E, F, G, A, c, e, g, c', g', c". When touched lightly at the studs, the string gives the following harmonics: c", g', e', c', g, e', c, e', g, c', e', g', c", which divide into two identical groups at the central seventh note. By tightening or loosening one or more strings of the



There are about 30 other irregular tunings which are used in some unique, often ancient, pieces. Tuning and intonation are major concerns in *qin* theory because they are inseparable from modal usage and aesthetics.

The traditional notation for the *qin*, called *jianzipu* (simplified character notation), uses parts of Chinese characters to construct symbols that specify finger movements to produce individual musical tones (fig.2). The top portion indicates left-hand techniques and where they stop the strings; the bottom portion indicates right-hand techniques and the strings they pluck. For example, the sign in column 5 of fig.2 means stopping the second string at stud no.7 with the left-hand middle finger, while plucking the string with an inward (towards the body) movement of the right-hand middle finger. *Jianzipu* functions less as an authoritative notation than as an aid to memory. Some of its symbols, such as those for left-hand vibrato or portamento, can be interpreted differently. Though it does not specify rhythm precisely, interpretation may be aided by phrasing and durational markers, the rhythmic implications of some finger techniques and the programmatic nature of the piece. But the interpretation of *jianzipu* depends mainly on master-pupil transmission and on long experience of playing.

For Bibliography, see China, §IV, 4(ii)(a).

LIANG MING-YUEH/JOSEPH S.C. LAM

Qing.

Lithophone employed in Han Chinese Confucian rituals. The name (pronounced 'ching') is onomatopoeic of its sound when struck; its written character is a pictograph of a stone suspended in a frame. Constructed of resonant limestone or marble, the instrument is suspended in a frame by a cord (through a hole near its apex) and struck at one end with a wooden beater. Single stones are generally known as *teqing* ('special' *qing*); sets of different-pitched stones are known as *bianqing* ('arranged' *qing*).

More than half a dozen ancient *pvoto-qing* have been unearthed in north China, dating to c2000 bce or later. These are roughly chipped instruments of irregular shapes and between 40 and 100cm in length. Both single stones and sets of three (and five) have been found in late Shang sites (c1200 bce), notably at Anyang in northern Henan province. Unlike the earlier crudely chipped instruments, these Shang stones are carefully crafted of polished marble slabs, rectangular or triangular in shape, some with beautifully stylized abstractions of tigers and fish inscribed on their surfaces (Liu, 1988, pp.14–15).

During the mid-Zhou dynasty (c5th century bce) *qing* sets (*bianqing*) were enlarged and their shape became standardized, but their surfaces were not so commonly decorated. Largest among the Zhou sets unearthed is from the tomb of the Marquis Yi of the Zeng state (Zenghou Yi, Hubei province, c433 bce), a set of 32 stones suspended in a two-tiered frame. These stones are L-shaped, five-sided, with the bottom edge concave in shape. Precise geometric proportions for this design were given in the *Zhouli* (c3rd century bce) and in subsequent texts (Chuang, 1966, p.131). Zhou instruments (such as the Zenghou Yi set) were tuned chromatically by varying the size while maintaining uniform thickness (smaller stones resonating at a higher pitch). The *bianqing* employed within the ritual ensemble at the Taipei Confucian shrine are of this earlier design. By about 12th century ce, *bianqing* sets were usually comprised of 16 stones of a uniform size but varying in thickness (thicker stones resonating at a higher pitch), with the standard of 16 chromatically-tuned stones in a set. The set sent to Korea during this period and sets employed in the Qing dynasty imperial court in Beijing (1644–1911) are of this design (Moule, 1908, p.31).

Related instruments are the Korean P'yŏn'gyŏng and Vietnamese *biên khánh*. A more recent application of the name *qing* is to the resonating bowl-bell of bronze used in Buddhist temples; see [China, §III](#).

BIBLIOGRAPHY

A.C. Moule: 'A List of the Musical and Other Sound-Producing Instruments of the Chinese', *Journal of the Royal Asiatic Society, North China Branch*, xxxix (1908), 1–160; repr. separately (Buren, 1989), 30–33

- Chuang Pen-li:** 'Chime Stones of Ancient China (Part I)', *Bulletin of the Institute of Ethnology, Academia Sinica*, xxii (1966), 97–137 [with Eng. summary]
- Huang Xiangpeng and others:** 'Suixian chutu yinyue wenwu zhuanji' [Special issue on the musical relics excavated in Suixian], *Yinyue yanjiu*, 1981 (no.1)
- Tong Kin-woon:** *Shang Musical Instruments* (diss., Wesleyan U., 1983); repr. in *AsM*, xiv/2 (1983), 69–114
- Liu Dongsheng and others, eds.:** *Zhongguo yueqi tuzhi* [Pictorial record of Chinese musical instruments] (Beijing, 1987), 32ff
- Liu Dongsheng and Yuan Quanyou, eds.:** *Zhongguo yinyue shi tujian* [Pictorial guide to the history of Chinese music] (Beijing, 1988), 13–16
- Liu Dongsheng, ed.:** *Zhongguo yueqi tujian* [Pictorial guide to Chinese instruments] (Ji'nan, 1992), 94–7
- Li Chunyi:** *Zhongguo shanggu chutu yueqi zonglun* [Survey of ancient excavated musical instruments from China] (Beijing, 1996), 30–64
- Zhongguo yinyue wenwu daxi* [Compendium of Chinese musical artefacts] (Zhengzhou, 1996–) [YYS pubn]

ALAN R. THRASHER

Qinqin.

Chinese plucked lute. See [Yueqin](#).

Qobuz (i) [qobyz, kobuz].

Two-string fiddle of the Karakalpak, Kazakh and Kyrgyz peoples of Central Asia. It is approximately 70 cm long; its body is shaped like a deeply curved ladle and its belly is covered with camel skin. The strings are of horsehair and are tuned a 4th apart; the instrument is played with a bow of horsehair, producing a sound rich in overtones particularly in the lower register.

The *qobuz* is mentioned in the 10th-century document *Divani-l-Lughati-t-Turk* by Mahmud Kashgharyi. According to other sources the instrument originated in Samarkand and Bukhara. During the 15th and 16th centuries it was an instrument of court musical entertainment, as depicted in the miniature paintings of the Herat artist Kamal ad-Din Behzad. During the 19th century the *qobuz* was popular throughout Khorezm and Khiva and the fame of *qobuz* players spread throughout Turkestan; since then instruments such as the *sato* and the *tanbūr* have taken the place of the *qobuz* among the settled peoples of Turkestan, and the *qobuz* has become an instrument of nomadic life. In Uzbekistan it is played only by the semi-nomadic peoples of the Surkhandarya-Kashkadarya region. It is related to the Mongol *hiil* and was formerly associated with shamanism; shamans hung small bells on the *qobuz* and sang *saryny*.

RAZIA SULTANOVA

Qobuz (ii).

Metal jew's harp of the Turkmen, Uzbek and Yakut peoples. In Uzbekistan it is also known as the *chang-qobuz* and is played by groups of women or children; among the Yakut peoples of Siberia it is played by male ensembles. In the past women's groups (consisting of 4–5 women) of the Surkhardarya-Kashkadarya region played the *chang-qobuz* for wedding ceremonies. Playing techniques include two ways of blowing using the syllables 'ye-ye' or 'ou-ou'.

RAZIA SULTANOVA

Qquepa.

A Quechua term for a conch-shell trumpet of Peru. It was used from as early as the Chavín era (900–200 bce). Because of the rarity of the conch in Peruvian waters, instrument makers of Mochica (200–700 ce) and Chimú (1000–1476 ce) used clay to create both imitations of the shell trumpet and vertical and coiled trumpets. The Quechua held the *qquepa* in high regard for its impressive sound and relative rarity; they played it in battle and for warrior initiation ceremonies. Cuzco regional authorities, who call the conch (*Strombus galeatus*) *pututo*, still sound it to gather townspeople in times of crisis or for communal tasks.

JOHN M. SCHECHTER

QRS.

American manufacturer of piano rolls. The company was established in 1900 as an adjunct to the Melville Clark Piano Co. of Chicago. Clark's invention of the 'marking piano' in 1912 made possible the cutting of piano rolls that accurately captured performances, although without expression. Involved at an early stage in the recording of ragtime, QRS soon also turned to jazz, especially after Max Kortlander joined its staff and it transferred its main recording activities to New York about 1920. Among the notable musicians who cut rolls for the company were James P. Johnson (1921–7) and Fats Waller (as 'Thomas Waller', (1923–31); in 1926 some 11 million rolls were cut. The company also established a record label of the same name, on which it put out three series of discs from the early 1920s until 1930; the second of these was most notable, with recordings supervised by Arthur E. Satherley. The third series appeared in 1929, shortly after QRS merged with a film company, the DeVry Corporation.

By this time the market for piano rolls had severely declined, and in 1931 Kortlander bought the company. For many years its existence was frequently precarious, and its employees often worked only part-time. The 'marking piano' was abandoned in favour of 'arranged' rolls, many of which were made by the stride pianist J. Lawrence Cook, some under the pseudonym Sid Laney. Cook's output over five decades included a remarkable series of Waller-like arrangements, and transcriptions of Art Tatum and Erroll Garner. By the 1950s production had dropped to around 200,000 rolls per year, although thereafter interest revived with the advent of new spinet player pianos. Kortlander died in 1961, and the company was acquired by Ramsi P. Tick, who moved production to Buffalo in 1966. Though 'arranged' rolls have

remained the company's mainstay, new recordings on the restored 'marking piano' have been made by artists including Earl Hines, George Shearing, Marian McPartland, Peter Nero and Liberace.

In 1987 QRS was sold to Richard A. Dolan, who brought out a MIDI-based player system for installation in acoustic pianos. The meaning of the acronym is unknown; the only interpretation ever to appear in official company literature was the slogan 'Quality, Real Service', used in the late 1910s and early 1920s.

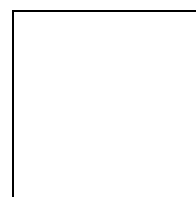
BIBLIOGRAPHY

- M. Wyler and B. Kumm:** 'QRS Past and Present', *Storyville*, no.7 (1966), 19–27 [incl. discography]
- B. Kumm:** 'Mr. Piano Roll: J. Lawrence Cook', *Storyville*, no.10 (1967), 14–16
- R.M.W. Dixon and J. Godrich:** *Recording the Blues* (London, 1970), 58
- T. Magnusson:** 'The Piano Rolls by Thomas Waller and by "Fats" Waller', *Matrix*, no.106 (1975), 3–8
- B. Rust:** *The American Record Label Book* (New Rochelle, NY, 1978), 259
- M. Montgomery:** 'James P. Johnson Rollography', in F.H. Trolle: *James P. Johnson: Father of the Stride Piano*, ed. D.M. Bakker (Alphen aan den Rijn, 1981), 25–30
- L. Wright:** 'Q.R.S.', *Storyville*, no.114 (1984), 218–25

BOB BERKMAN

Quadran pavan.

A 16th-century English term associated with the *passamezzo moderno*, one of the forms of the passamezzo pattern (see [Passamezzo](#)). The term is probably derived from the Italian *passamezzo per B quadro*, and refers to the natural sign that distinguished the *passamezzo moderno* from the *passamezzo antico* or *passamezzo per B molle*. The terms 'quadropavan' and 'quadrant pavan' are also found.



Quadrat

(Ger.).

See [Natural](#).

Quadrille

(Fr.).

One of the most popular ballroom dances of the 19th century, with an elaborate set of steps and danced by sets of four, six or eight couples. The

name, derived from the Italian 'squadriglia' or Spanish 'cuadrilla', was originally applied to a small company of cavalry, subsequently to a group of dancers in a pageant and then to a troupe of dancers in the elaborate French ballets of the 18th century. The popularity of contredanses in ballets led in turn to the description of a set of contredanses in the ballroom as a 'quadrille de contredanses', later shortened to 'quadrille'. The dance was very popular in Paris during the First Empire and was introduced to London at Almack's Assembly Rooms in 1815 and to Berlin in 1821. Though known in Vienna around the same time, it did not become the rage there until the carnival of 1840.

The quadrille usually consisted of five distinct parts or figures, which, even when new music was provided, retained the names of the contredanses that originally made up the standard quadrille: *Le pantalon* (adapted from a song which began 'Le pantalon/De Madelon/N'a pas de fond'), *L'été* (a contredanse popular in 1800), *La poule* (1802), *La pastourelle* (based on a ballad by the cornet player Collinet) and a lively 'Finale'. *La pastourelle* was often replaced by a further figure, *La Trénis* (named after the dancer Trenitz), but in the Viennese quadrille both were danced, as fourth and fifth figures respectively in a total of six.

The music of the quadrille was made up of lively, rhythmic themes of rigid eight- or sixteen-bar lengths, the sections being much repeated within a figure. Except for *La poule* and sometimes *Le pantalon* or the Finale (in 6/8) the music was in 2/4, and was usually adapted from popular songs or stage works. Among prominent French arrangers were Philippe Musard (1792–1859), Isaac Strauss (1806–88) and Olivier Métra (1830–89). In England the quadrilles of Jullien, such as the *British Army Quadrilles* and the *Grand Quadrille of All Nations* were prominent attractions at his concerts at the Surrey Gardens and Covent Garden. Elsewhere in Europe quadrilles were produced by the Strausses and all other major dance composers of the 19th century.

Hans von Bülow composed a quadrille on themes from Berlioz's *Benvenuto Cellini*, and during his years as conductor at the Powick Asylum (1879–84) Elgar wrote quadrilles which he raided for later works, notably the second *Wand of Youth* suite. The plundering of all sorts of musical sources for themes for new dances and the musical distortions that often had to be made to satisfy the restricted musical form of the quadrille made it a target and vehicle for musical jokes through the arrangement of themes from particularly incongruous sources, as in the *Macbeth Quadrilles* from music attributed to Matthew Locke, the *Bologna Quadrilles* on themes from Rossini's *Stabat mater*, Chabrier's *Souvenirs de Munich* (on themes from *Tristan und Isolde*), and *Souvenirs de Bayreuth* (on themes from *The Ring*) by Fauré and Messager.

See also [Lancers](#).

BIBLIOGRAPHY

T. Wilson: *A Companion to the Ball Room* (London, 1816)

T. Wilson: *The Quadrille and Cotillion Panorama* (London, 1819)
M. Schönherr and K. Reinöhl: *Johann Strauss Vater* (Vienna, 1954)
P.J.S. Richardson: *The Social Dances of the Nineteenth Century in England*
(London, 1960)

For further bibliography see [Dance](#).

ANDREW LAMB

Quadris, Johannes de.

See [Johannes de Quadris](#).

Quadrupla

(Lat.: 'quadruple').

In early music theory, the ratio 4:1. In the system of [Proportional notation](#) of the late Middle Ages and Renaissance, *proportio quadrupla* indicates a diminution in the relative value of each note shape in the ratio 4:1. In modern practice, quadruple time has four beats to the bar.

Quadruple counterpoint.

Four-part [Invertible counterpoint](#).

Quadruple croche

(Fr.).

See [Hemidemisemiquaver](#) (64th-note). See also [Note values](#).

Quadruplet

(Fr. *quartolet*; Ger. *Quartole*; It. *quartina*).

A group of four equal notes occurring in place of three equal notes under a time signature where the regular units are divisible by three.

Quadruple time.

In modern practice, four beats to the bar. See [Quadrupla](#).

Quadruplum, quadruplex

(Lat.: 'quadruple', 'fourfold').

Terms used in medieval theory to denote principally (1) four-voiced polyphony. In 13th-century theoretical writing both terms were used as nouns in this sense, or as adjectives in phrases such as 'organum quadruplum' and 'quadruplices conductus'.

(2) The fourth voice of a polyphonic composition – an independent voice composed against a tenor, duplum (or motetus) and triplum. The term 'quadruplum' was thus used in the 13th century with reference to organum and the motet. The English form, 'quadreble' or 'quatreble', was used in the vernacular early 15th-century treatises on English discant.

(3) Diminution or augmentation by a factor of four ('quadrupla', 'proportio quadrupla') in mensural notation of the 14th century to the 16th.

IAN D. BENT

Quaglia, Giovanni Battista

(b Bergamo, 1625; d Brescia, June 1700). Italian composer and organist. He was a student of Francesco Turini and from 1649 he served as organist of S Maria Maggiore, Bergamo. On the death of Ottavio Mazza he inherited the post of *vicemaestro di cappella* there on 2 June 1674 and on 15 May 1677 he was appointed *maestro*. As well as a son, Giovanni Francesco, Quaglia had three daughters who were nuns in Brescia, and it was in order to be near them that on 21 January 1690 he asked to be allowed to leave the service of S Maria Maggiore (after more than 40 years) so that he could take up the position of *maestro di cappella* at the cathedral in Brescia. Giovanni Francesco followed largely in his father's footsteps: he was appointed organist of S Maria Maggiore, Bergamo, on 12 January 1695 and *vicemaestro di capella* on 9 May 1712. However, in the competition for *maestro* on 29 December 1717 he lost out to Giacomo Gozzini.

Giovanni Battista was recognized as a very capable teacher, performer and composer. A large part of his output has undoubtedly been lost. Of his published music, only two collections of solo motets and an oratorio have survived. Other motets appear in collections by Federico Vigoni (1692), C.M. Fagnani (1695¹) and Marino Silvani (1670¹). In his dedication Quaglia classifies the *Motetti sacri* of 1668 as 'the first creation of the *Cicala d'Eunomio*' (the cricket of Eunomio). He composed the oratorio *La vittoria di David contro Golia*, dedicated to the 'Illustrissimo Signor Canonico Giacomo Pezzoli', for the Sunday following the feast of Maria Magdalene, to be sung in Bergamo Cathedral.

WORKS

[12] *Motetti sacri*, 1v, bc (org) ... libro I (Bologna, 1668)

[12] *Motetti sacri*, 1v, bc (org) ... libro II (Bergamo, 1675)

Motet, 1v, in F. Vignoni, *Sacre armonie* (Milan, 1692)

Motet, 1v, bc in 1670¹; motet, S/T, 2 vns, bc (org) in 1695¹

La vittoria di David contro Golia (orat) (Bergamo, 1680)

BIBLIOGRAPHY

EitnerQ

SchmidID

- R. Bowman:** 'Musical Information in the Archives of the Church of S. Maria Maggiore, Bergamo, 1649–1720', *Source Materials and the Interpretation of Music: a Memorial Volume to Thurston Dart*, ed. I.D. Bent (London, 1981), 323–56
- A. Colzani:** 'La cappella musicale di Santa Maria Maggiore a Bergamo dopo Legrenzi', *Giovanni Legrenzi e la cappella ducale di San Marco: Venice and Clusone 1990*, 29–45
- P. Palermo:** *La musica nella Basilica di Santa Maria Maggiore a Bergamo dal 1657 al 1711: studio archivistico* (diss., U. of Pavia, 1994–5)

ROBIN BOWMAN/PAOLA PALERMO

Quagliati, Paolo

(b Chioggia, c1555; d Rome, 16 Nov 1628). Italian composer and organist. He was born into a noble family of Chioggia and in about 1574 settled in Rome, where he remained until his death. During more than 50 years there he worked for wealthy patrician families, as well as for the church, as both musician and bureaucrat. He was *maestro di cappella* at S Maria Maggiore from 1591 to 1621 and seems to have held a similar position at S Marcello al Corso; he also worked as a musician at the Oratorio del Crocifisso on numerous occasions between 1595 and 1618. He became a Roman citizen in 1594. In 1606 his *Il carro di Fedeltà d'Amore* was performed on a decorated cart in the streets of Rome during the pre-Lenten celebrations. Pietro della Valle, who wrote the text, declared later that it 'was the first dramatic action or representation in music that had ever been heard in that city', an exaggerated claim. Between about 1605 and 1608 Quagliati was in the service of Cardinal Odoardo Farnese, to whom he dedicated his madrigal volume of 1608. The title-page of this publication describes him as organist of S Maria Maggiore, a post he probably held until his death. He is also known to have played the organ at other Roman churches on special occasions. The respect in which he was held by his contemporaries is attested by the dedication to him of *Giardino musicale* (RISM 1621¹⁵), an anthology of songs and duets by eight Roman composers, Frescobaldi among them. During the last years of his life he was in the service of the Ludovisi family. When Cardinal Alessandro Ludovisi became Pope Gregory XV in 1621, he was appointed apostolic prothonotary, and private chamberlain to the pope. For the wedding in 1623 of the pope's nephew Nicolò Ludovisi to Isabella Gesualdo (daughter of the composer) he wrote the collection *La sfera armoniosa*, the print of which includes an engraved portrait of him by Ottavio Maria Leoni (reproduced in *MGG1*, pl.102/i). When the pope died in that year Quagliati remained in the service of the Ludovisi family. He died a wealthy man and was buried in S Maria Maggiore.

Quagliati's first personal publications were of three-part canzonettas: he published a sacred anthology in 1585 and two secular volumes in 1588, showing himself an enthusiast for the lighter forms that proved to be so important texturally for the emerging Baroque style. He was never a serious madrigalist, so the transition to monody and the concerted madrigal was perhaps easy for him. His one madrigal publication (1608) nevertheless manifests the kind of stylistic uncertainty common in the early 17th century, and its contents are devised so that they can be performed either as concerted madrigals or as monodies; as he stated in the preface:

Seeing that nowadays one group take pleasure in 'full' music with many voices, although it seems that the larger group desire and applaud 'empty' music for solo voices and instruments ... I have decided to cater to more than one taste.

He was not alone in his attempt to fuse the old and the new; witness, for example, P.M. Marsolo's practice in his second book of four-part madrigals (1614). *Il carro di Fedeltà d'Amore* is a brief festive work, consisting mainly of short solos and duets and ending with a five-part concerted madrigal; it should not be regarded as a miniature or proto-opera. The several other pieces following the *Carro* itself include four solo madrigals that are probably the first in Rome actually composed as such, though the solo versions of the 1608 works preceded them. Quagliati's most substantial secular work is *La sfera armoniosa*, which comprises 25 numbers, mostly solos and duets, with a concerted violin part; five madrigals are variously adapted from the 1608 collection. His *Ricercate e canzoni* (1601, not lost as stated by Kast) display conservative features often associated with the stricter contrapuntal forms. Curiously, the ricercares and canzonas are not differentiated in the body of the publication and cannot easily be distinguished from one another. Quagliati's sacred works, which range from monodies to a 12-part work, have been little studied.

In all his works Quagliati used clear, mostly diatonic harmony and adopted a conservative approach to the treatment of dissonance. He favoured modest concertato textures and his melodic style is simple and graceful.

WORKS

all except anthologies published in Rome

sacred vocal

Motecta et psalmus Dixit Dominus, 8, 12vv (1612); 2 ed. J. Killing, *Kirchenmusikalische Schätze der Bibliothek des Abbate F. Santini* (Düsseldorf, 1910)

Affetti amorosi spirituali, 1–3vv (1617)

Motetti e dialogi, 2–4, 8vv (1620)

Motetti, 1, 2vv (1625), lost

Motetti e dialoghi concertati con doi bassi seguiti, libro secondo, 8vv, 2 org (1627)

4 motets; 1 psalm, 8vv, bc; 6 sacred works, 3, 8vv, some with bc: 1592², 1599⁶, 1616¹, 1617¹, 1618³, 1621³, 1627², 1639²

secular vocal

Canzonette per sonare et cantare, libro primo, 3vv (1588)

Canzonette per sonare et cantare, libro secondo, 3vv (1588^{2b})

Il primo libro de' madrigali, 4vv, bc (1608) [5 rev. in 1623 vol.]

Il carro di Fedeltà d'Amore con aggiunta di alcune arie dell'istesso autore, 1–5vv (1611); ed. in SCMA, xiii (1957); 1 ed. L. Landshoff, *Alte Meister des Bel Canto*, i–ii (Leipzig, 1912)

La sfera armoniosa, 1, 2vv, vn (1623) [incl. 5 from 1608 vol. and 2 by S. Landi]; ed. in SCMA, xiii (1957)

Madrigal, 5vv; 2 canzonettas, 4vv; 3 secular works: 1583¹⁴; 1589⁷, 1589¹¹, 1591¹²,

1621¹⁴; 2 ed. A. Wotquenne-Plattel, *Chansons italiennes* (Leipzig, n.d.)

instrumental

Ricercate e canzoni per sonare et cantare, a 4 (1601); ed. in IIM, xv (1994)

Toccata, kbd, 1593⁹; ed. in AMI, iii (n.d.)

lost works

Le delizie musicali, aria, Il plettro canoro, Poesie e madrigali, all mentioned in Pitoni

BIBLIOGRAPHY

AmbrosGM, iv

EinsteinIM

EitnerQ

FortuneISS

MGG1 (P. Kast)

PitoniN, i

SchmitzG

V. Raeli: *Da Vincenzo Ugolini ad Orazio Benevoli nella cappella della Basilica liberiana (1603–1646)* (Rome, 1920)

A. Cametti: 'Paolo Quagliati, organista e compositore', *Rassegna dorica*, ii (1930–31)

A. Einstein: 'Das Madrigal zum Doppelgebrauch', *AcM*, vi (1934), 110–16

A. della Corte: 'Il valore artistico del "Carro di fedeltà d'Amore"', *SPFFBU*, F9 (1965), 55–8

J. Racek: *Stilprobleme der italienischen Monodie* (Prague, 1965)

M.A. Swenson: *The Four-Part Italian Ensemble Ricercar from 1540 to 1619* (diss., Indiana U., 1970)

F. Testi: *La musica italiana nel Seicento* (Milan, 1970–72)

R.R. Holzer: "'Sono d'altro garbo ... Le canzonette che si cantano oggi": Pietro Della Valle on Music and Modernity in the Seventeenth Century', *Studi musicali*, xxi (1992), 253–306

BRIAN MANN

Quaglio.

Italian-German family of stage designers. Giovanni Maria Quaglio (i) (*b* Laino, Como, c1700; *d* Vienna, c1765) and Domenico Quaglio (i) (1708–73), a portrait and historical painter, were sons of the painter Giulio Quaglio (1668–1751); their descendants constitute two distinct branches of the family.

G.M. Quaglio studied in Rome and Milan and moved to Vienna, probably in the early 1730s, as an architect and stage designer. He was involved in the reconstruction of the Redoutensaal (1748–52) and designed sets for the Burgtheater and Kärntnertheater in Vienna (1748–51), becoming the leading designer for both (1752–65). His sets encompassed the Viennese repertory during the transition from courtly to middle-class theatre. He designed nearly all the sets for the reformers Durazzo, Calzabigi, Angiolini and Gluck (*Orfeo ed Euridice*, 1762; *Telemaco*, 1765). His art was rooted in the *opera seria* tradition of formalized illusionistic architecture painting, but he also developed staging as a means of expression, particularly in association with Gluck, through picturesque natural structures aiming at truth and universal appeal.

His son Lorenzo Quaglio (i) (*b* Laino, 23 July 1730; *d* Munich, 2 May 1805) was appointed theatre artist at the court of the Elector Palatine Carl Theodor in 1752. As court theatre architect from 1758 he was responsible for scenery at the Mannheim and Schwetzingen court theatres, and for enlarging the Mannheim Hofoper (1758) and reconstructing the Nationaltheater (1777). During that period he also worked at Reggio nell'Emilia, Frankfurt, Dresden and Zweibrücken (1775). He moved to Munich in 1778 with the court and retired in 1799. As designer for works of the Mannheim School, especially Holzbauer's operas and Cannabich's ballets, Quaglio gave a considerable impulse to German musical theatre. He followed his father in continuing to reconcile the courtly formalism of the Galli-Bibiena school with bourgeois intimacy and objectivity. Late 18th-century *opera seria* extravagances of perspective were replaced by clearly structured neo-classical architectural and landscape views. Carlo (*fl* c1761–78), son of G.M. Quaglio (i), was assistant and second theatre engineer (1762–5) to his father in Vienna; in 1761 he designed the stage of the palace theatre in Eisenstadt, where Haydn worked, and from 1765 to about 1778 he was stage designer in Warsaw. A third brother, Martin (*fl* c1764–73), was assistant to Lorenzo (i) in Mannheim in 1764–8 and then became stage designer in Kassel, where he was still active in 1773. Lorenzo's son Giovanni Maria (ii) (1772–1813) was court theatre painter in Munich (1795–9 and 1802–3) and in Mannheim (1800–02).

The family's other line of influential stage designers was founded by Giuseppe (or Joseph) Quaglio (*b* Laino, 2 Dec 1747; *d* Munich, 2 March 1828), son of Domenico (i) and nephew of G.M. Quaglio (i), with his brother Giulio. Their work was closely connected with Romantic musical theatre and the rise of historical stage design in Germany. Giuseppe went to Mannheim about 1770 as a theatre painter and followed his cousin Lorenzo (i) to Munich in 1779; until 1823 he was stage designer there, from 1801 court theatre architect. He completed the transition to a pictorially composed scene begun by the older members of the family, especially as regards historical milieu: his sets, using the devices of Romantic landscape painting, exploited mood and local colour and achieved striking expressive variety.

His brother Giulio (or Julius) Quaglio (*b* Laino, 1764; *d* Munich, 21 Jan 1801) was a theatre artist in Munich (c1781–5), Mannheim (1785–98) and Dessau (1798) before succeeding his cousin Lorenzo (i) as Munich court theatre architect in 1799. His designs, particularly those created after 1785 for the Mannheim Nationaltheater, followed essentially the principles of his brother, but he made less use of historical scenery. His setting of *Die Zauberflöte* (1794, Mannheim), partly composed of older sets from the theatre's stock, showed a multiplicity of different stylistic elements, notably exotic motifs including a 'Chinese' hall, a 'Gothic' temple and an 'Egyptian' vault.

Giuseppe's son Angelo Quaglio (i) (*b* Munich, 13 Aug 1784; *d* Munich, 2 April 1815) was an artist at the Munich Hoftheater from 1801 and also at the Isartortheater after 1812. Like his brothers Domenico (ii) (1787–1837), only very briefly a stage designer, and Lorenzo (ii) (1793–1869), Angelo made a considerable contribution to the popularization of the Gothic style. His work for the stage, which has survived mainly through his illustrated inventory of the court theatre (1803–10), inclined not only to the Gothic period but also to other historical epochs – classical antiquity in particular was glorified in the

idealized landscapes and architecture of heroic opera (Salieri's *Palmira*, 1814).

A fourth son of Giuseppe, Simon (Joseph) Quaglio (*b* Munich, 23 Oct 1795; *d* Munich, 8 March 1878), was an assistant from 1812 and from 1814 a permanent stage designer at the Munich court theatre, where he supervised the scenery from 1824 up to his retirement in 1877. After his classical early works he devoted himself to Romantic stage painting with mystical characteristics (*Die Zauberflöte*, 1818, Hof- und Nationaltheater, see illustration; *Der Freischütz*, 1822). Influenced by grand opera, which dominated the Munich repertory, he later developed a more solemn historical style (*La Juive*, 1844). His son Angelo (ii) (*b* Munich, 13 Dec 1829; *d* Munich, 5 Jan 1890) worked from 1850 at the court theatre and managed a commercial scenic studio which supplied theatres in Dresden, Berlin, Stuttgart, St Petersburg and elsewhere. His designs remained within his father's illusionistic historical style. Closely connected with the aesthetic ideas of Ludwig II of Bavaria, Quaglio was one of the principal designers for the Munich Wagner premières, from *Tannhäuser* (1855) to *Die Walküre* (1870) and for Ludwig's private performances (including *Aida*, 1877, and *Oberon*, 1881). He worked with his father and others. His son Eugen (*b* Munich, 3 April 1857; *d* Berlin, 25 Sept 1942) worked in his father's studio from about 1877, later (1891) becoming court theatre painter in Berlin, a post he held until 1923. He carried on the family tradition of historical stage designs, above all in Wagner productions. Although he was influenced by naturalism and *verismo*, his romanticizing productions were basically historical idylls (D'Albert's *Der Improvisator*, 1902; Strauss's *Feuersnot*, 1902).

BIBLIOGRAPHY

WalterG

- L. Malyot:** 'Die Künstlerfamilie Quaglio', *Theaterzeitung der Staatlichen Bühnen Münchens*, no.56 (1921), 7
- J. Kaap, ed.:** *200 Jahre Staatsoper im Bild* (Berlin, 1942), 68–9, 80ff
- W. Niehaus:** *Die Theatermaler Quaglio* (diss., U. of Munich, 1956)
- G. Schöne and H. Vriesen:** *Das Bühnenbild im 19. Jahrhundert* (Munich, 1959) [exhibition catalogue]
- K. Hommel:** *Die Separatvorstellungen vor König Ludwig II. von Bayern* (Munich, 1963)
- F. Cavarocchi:** 'Artisti della Valle Intelvi e della Diocesi Comense attivi in Baviera alla luce di carte d'archivio del Ducato di Milano', *Arte lombarda*, x (1965), 135–48
- G. Schöne:** 'Trois mises en scene de la 'Flûte enchantée' de Mozart: Berlin 1816, Weimar 1817 et Munich 1818', *Anatomy of an Illusion: Studies in Nineteenth-Century Scene Design: Amsterdam 1965*, 45–9
- D. Petzet and M. Petzet:** *Die Richard Wagner-Bühne König Ludwigs II.* (Munich, 1970)
- B. Król-Kaczarowska:** *Teatr dawney polski: budynki, dekoracje, kostiumy* (Warsaw, 1971), 123–4
- G. Zechmeister:** *Die Wiener Theater nächst der Burg und nächst der Kärntnerthor von 1747 bis 1776* (Vienna, 1971)
- M. Boetzkes:** 'Quaglio', *The Age of Neo-Classicism*, Royal Academy of Arts and the Victoria & Albert Museum, 9 Sept – 19 Nov 1972 (London, 1972), 938–44 [exhibition catalogue]

B. Trost: *Domenico Quaglio 1787–1837: Monographie und Werkverzeichnis* (Munich, 1973)

B. Brown: *Gluck and the French Theatre in Vienna* (Oxford, 1991)

MANFRED BOETZKES/R

Quallenberg [Qualemberg, Qualenberg], Johann Michael

(*b* ?Bohemia, c1726; bur. Brühl, nr Schwetzingen, 16 April 1786). German clarinetist. He learnt the clarinet in Vienna and from 1758 to 1765 was first clarinetist in the Mannheim court orchestra. Hiller noted him as being in the orchestra again in 1767 (*Wöchentliche Nachrichten*, 30 November), and from 1770 his name reappears on the court calendar in this capacity. Gerber states that he was also a court councillor. From 1757 or 1758 he practised forestry and managed an inn near Schwetzingen. When the Mannheim orchestra transferred to Munich in 1778 he remained behind in Brühl, at full salary. He is mentioned in the calendars of the Bavarian and Palatinate court until 1786, although he apparently had no further official duties in Mannheim.

Quallenberg was one of the first orchestral performers on the clarinet, which until then had been largely confined to military bands and outdoor concerts, and as such played a role in the early development of the symphony orchestra at Mannheim (Mozart remarked in particular on the 'glorious effect' of symphonies with flutes, oboes and clarinets in a letter of 3 December 1778). The virtuoso clarinet part in Ignaz Fränzl's Third Symphony (c1767) was probably written for him. Quallenberg himself composed a four-act comedy *Die Schöne am Rhein* (Brühl, 1777, *D-Mbs*) and published his 'Wahre Geschichte einer Geige des berühmten Jakob Stainer' in the *Musikalische Korrespondenz der deutschen Filarmonischen Gesellschaft* (1 June 1791, cols. 169–72).

BIBLIOGRAPHY

GerberL; GerberNL ('Qualemberg')

WalterG

J.C. von Mannlich: *Ein deutscher Maler und Hofmann: Lebenserinnerungen*, ed. E. Stollreither (Berlin, 1910, rev. 2/1966 by F. Matthaesius as *Rokoko und Revolution*)

K. Mossemann: 'Die Musiker der "Mannheimer Schule"', *Badische Familienkunde*, xii (1969), 79–90

ROLAND WÜRTZ/EUGENE K. WOLF

Quantz, Johann Joachim

(*b* Oberscheden, Hanover, 30 Jan 1697; *d* Potsdam, 12 July 1773). German flautist, composer, writer on music and flute maker.

1. Life.

2. Works.

3. Writings.

WORKS

Quantz, Johann Joachim

1. Life.

Quantz's autobiography, published in F.W. Marpurg's *Historisch-kritische Beyträge*, i (1754–5), is the principal source of information on the composer's life, centring on his activities in Dresden (1716–41) and at the court of Frederick the Great in Berlin and Potsdam (from 1741).

The son of a blacksmith, he began his musical training in 1708 with his uncle, Justus Quantz, a town musician in Merseburg. After Justus's death three months later, Quantz continued his apprenticeship with his uncle's successor and son-in-law, J.A. Fleischhack, whom he served as a journeyman after the completion of the apprenticeship in 1713. During his apprenticeship, Quantz achieved proficiency on most of the principal string instruments, the oboe and the trumpet. Taking advantage of a period of mourning for the reigning duke's brother in 1714, he visited Pirna where he came across some of Vivaldi's violin concertos, which were to have a decisive influence on his artistic development. In March 1716 he accepted an invitation by Gottfried Heyne to join the Dresden town band.

Always eager to improve his musical skills, Quantz spent part of 1717 in Vienna studying counterpoint with Fux's pupil J.D. Zelenka. In 1718 he became oboist in the Polish chapel of Augustus II, Elector of Saxony and King of Poland, accompanying him on official visits to Warsaw but remaining in Dresden for substantial periods. Because Quantz found little opportunity for advancement as an oboist, he turned to the transverse flute in 1719, studying briefly with the noted French player P.G. Buffardin, an advocate of the French taste. However, he credited J.G. Pisendel, the leading violinist and representative of the 'mixed taste' (French and Italian), with the greatest influence on his development as a performer and composer. His interest in composition, particularly in works for the flute, continued to grow, stimulated by a wide range of Italian and French works then performed in Dresden. In the Saxon court's repertory, however, influenced by *opera seria* and the instrumental compositions of Corelli, Torelli and Vivaldi, the Italian musical style gradually superseded the French.

Between 1724 and 1727 Quantz completed his training with a period of study in Italy and shorter stays in France and England. He studied counterpoint with Francesco Gasparini in Rome, impressed Alessandro Scarlatti favourably and met, among many others, the future Dresden Kapellmeister J.A. Hasse, who was then studying with Scarlatti. From August 1726 to March 1727 he visited Paris, and although he found the French vocal style disagreeable, he enjoyed the performances of many instrumentalists, among them the flautist Michel Blavet. While in Paris he for the first time had a second key added to his flutes to improve their intonation (see *Flute*, §II, 4(ii)). After a ten-week stay in England, where he met Handel, Quantz returned to Dresden in July 1727. The three-year tour established his reputation outside Germany, paving the way for the future international dissemination of his music. In March 1728 he was promoted to a member of the regular Dresden court chapel, where he

was no longer required to double on the oboe. With this promotion he had finally won recognition as one of the outstanding performers in Dresden.

In May 1728 Quantz, Pisendel, Buffardin and others accompanied Augustus II on a state visit to Berlin. Quantz made a particularly deep impression on Prince Frederick, and returned to the Prussian court twice a year to teach him the flute. When Augustus II died in 1733, Quantz was not allowed to transfer to Berlin; but his autobiography suggests that he would not have wanted to give up the active musical life at the Saxon court for a tenuous one under Prince Frederick (see fig.1). Instead he continued to serve under Augustus III, dedicating to him the op.1 *Sei sonate* for flute and continuo (1734).

When Frederick became King of Prussia in 1740 he could offer Quantz 2000 thalers a year (compared to the 800 paid by Augustus III), exemption from duties in the opera orchestra and an agreement to take orders only from him. In December 1741 Quantz moved to Berlin, and for the remainder of his career his duties centred on the supervision of the king's private evening concerts, for which he wrote new works and at which he alone had the privilege of criticizing Frederick's playing. For new compositions and the manufacturing of flutes, an activity he had pursued since 1739, he received additional payments. Once in Frederick's service, he declined any concert tours or court invitations. Only a few compositions were printed during the Berlin period, most importantly the *Sei duetti a due flauti traversi*, op.2 (1759). The *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752), on the other hand, was published within one year both in German and in a French translation. It has remained his most significant contribution to music literature.

[Quantz, Johann Joachim](#)

2. Works.

The majority of Quantz's output awaits publication and exact dating. Most of the trio sonatas seem to date from the Dresden period, and for the works listed in Frederick's catalogues, low numbers probably indicate an early date of composition. Although Quantz never carried stylistic simplification as far as his younger contemporaries, his works reflect the transition from a late Baroque to an early Classical idiom. In spite of their uneven quality and frequent reliance on clichés, they display excellent craftsmanship, and writers have drawn attention to several compositions that contribute to an understanding of works by J.S. Bach (Rampe, 1993; Swack, 1995).

The concertos suggest a debt to Vivaldi; they usually follow the three-movement fast–slow–fast form and adapt string figurations to the limited range and flexibility of the flute. The later concertos introduce stronger rhythmic contrasts between the motifs of the ritornellos, from which the solo material is increasingly derived.

The majority of the trio sonatas and the early solo sonatas follow the four-movement plan of the *sonata da chiesa*, but incorporate French dance types characteristic of Quantz's 'mixed taste'. Most of the trio-sonata movements make use of contrapuntal devices, confirming Quantz's technical proficiency. In accordance with contemporary developments, however, he tended to conceal his contrapuntal learning. In the solo sonatas he had by 1734 adopted the slow–fast–fast pattern that characterizes most of the Berlin

sonatas. In formal organization the sonata movements tend towards the expansion of binary designs to include in the second part an increased return from the first. With their emphasis on simple melodic writing and on thematic variety, their renunciation of contrapuntal complexities while still maintaining a melodic bass line and their frequent use of appoggiaturas and trills, these works show Quantz's mastery of the *galant* style.

[Quantz, Johann Joachim](#)

3. Writings.

Quantz's autobiography and other writings are of considerable interest, but his most significant contribution to music literature is unquestionably his *Versuch* (1752). Only five of its 18 chapters exclusively concern flautists; the others address general issues of interest to amateur instrumentalists in a way that is not only more comprehensive but also more concrete than ever before. Of the treatise's three main parts, the first has attracted the most attention. It is devoted to performance on an individual instrument and includes aspects of ornamentation that Quantz divides into two principal types: essential graces (*wesentliche Manieren*), such as appoggiaturas and turns largely reflecting French influence, and arbitrary variation (*willkürliche Veränderungen*), reflecting the Italian practice of embellishing a melody, applicable only to certain types of *adagio* movements. It also includes the only almost contemporary account of the modifications made to the flute in the late 17th century and refers to Quantz's own inventions regarding flute construction: the second key and the division of the head joint into two sections to create a tuning slide (fig. 2).

The second part reviews the responsibilities of the accompanying instruments and their leader, with discussion of orchestral seating plans, bowing and tempo. Quantz relates a pulse of about 80 beats per minute to specific note values in four basic tempo indications from *allegro assai* (one pulse beat per minim) to *adagio assai* (two pulse beats per quaver), making it clear, however, that the rule needs to be refined by other parameters and that it primarily applies to instrumental music.

The last part of the *Versuch* surveys the characteristics of Italian, French and German styles, and provides the reader with the foundation to evaluate both performers and compositions. Quantz's approach of focussing on taste allows him a certain degree of theoretical freedom, which leads to an emphasis on thematic quality and organization rather than on harmony, texture and overall form. His discussion of national styles makes it clear that he believed German music included the best French and Italian elements, a combination he hoped would soon lead to a universal idiom.

The *Versuch* had a considerable influence on later German writers from C.P.E. Bach to D.G. Türk. While Quantz's views cannot be considered absolute guides for the performance of late Baroque music, they certainly reflect many practices of the period from about 1725 to 1755 as cultivated in Dresden, then one of the finest musical establishments in Europe, and subsequently in Berlin.

[Quantz, Johann Joachim](#)

WORKS

instrumental

Over 305 concs., fl, str, bc, c250 survive (some inc.), *D-Bsb*, for further sources see Vester

5 concs.: 2 solo fl/ob/vn, 2 ob, bn, str, bc, *Dlb*; 2 solo fl, 2 ob, bn, str, *Dlb*; 2 solo fl, 2 vn, va, b, *Bsb*; 2 solo fl, 2 ob, 2 hn, bn, str, bc, *Dlb*; 2 solo fl, 2 ob, bn, str, bc, *Dlb*

3 concs., 2 solo fl, 2 ob, bn, str, bc, *Bsb*, *Dlb*

2 concs., ob, str, bc, private collection, ed. G. Frotscher (Heidelberg, 1968)

2 concs., hn, str, bc, *S-L*, 1 doubtful

3 concerti grossi, lost, formerly in Bibliothek der Singak-Ademie, Berlin

Conc., ob d'amore, str, bc, lost, listed in Breitkopf Catalogue (Leipzig, 1763)

Pastorale, prelude to J.F. Agricola's *Die Hirten bei der Krippe zu Bethlehem*, 2 fl, 2 ob, 2 vn, va, org obbl, *D-LEm*

11 caprices, 6 fantasias, and 43 variations, suite movts and other movts, solo fl/fl, bc, *DK-Kk*, ed. W. Michel and H. Teske (Winterthur, 1980), some doubtful

Solfeggi, solo fl, *MSS*, formerly *D-Bsb* lost; some survive in *Dk Kk*, ed. W. Michel and H. Teske (Winterthur, 1978), some in *Das Flötenbuch Friedrichs des Grossen* (Leipzig, 1934)

Over 235 sonatas, fl, bc, mainly *Bsb*, c35 pubd in 18th-century edns, of which only 6 sonate a flauto traversiere solo, op.1 (Dresden, 1734) authorized by Quantz, for further MS sources see Vester

Variations on *Ich schlief da träumte mir*, fl, bc, *Bim*

6 Sonatas or Duets, 2 Ger. fl/2 vn, op.5 (London, 1750)

6 duetti, 2 fl, op.2 (Berlin, 1759/*R*)

Duet, 2 fl, *DK-Kk*

Minuet, 2 fl, Select Aires or Duets (London, 1737)

7 duets, 2 fl, lost, listed in Breitkopf catalogue (Leipzig, 1763)

c55 trio sonatas (2 fl, bc)/(fl, vn/ob/ob d'amore/va d'amore/rec, bc), mainly *D-Dlb*, some with duple attribs., 9 pubd in 18th-century edns, for further MS sources see Vester

Qts, lost, mentioned by Vester

4 sonatas, 3 fl: 3 in *DK-Kk* (1 with duple attrib.); 1 pubd by G. Billaudot (see Vester)

Arioso ma un poco Andante, fl, 2 vn, va, *D-Dlb*

Divertimento a 5, fl, other insts, lost, fl pt partially quoted in Solfeggi

vocal

Padre per donna, aria, S, str, bc, *Dlb* *Sembra che il ruscelletto*, aria for 'Sigr. Astrua' in *Serenata fatta per l'arrivo della Regina Madre a Charlottenburgo*, 1747, *Bim*

6 songs, v, bc: *Ach ich verschmachte – Schenket ein*; *Holde Phyllis, die Göttinnen*; *Welche Gottheit soll auch mir einen Wunsch gewähren*; *Wenn ich mir ein Mädchen wähle*, all in *Oden mit Melodien I. Theil* (Berlin, 1753); *Kleine Schöne, küsse mich!*, in *Neue Lieder zum Singen beym Clavier* (Berlin, 1756); *Gewiss! der ist beklagenswerth*, in *Berlinische Oden und Lieder I. Theil* (Leipzig, 1756)

22 hymns, with bc, in *Neue Kirchen-Melodien zu denen geistlichen Liedern des Herrn Professor Gellerts* (Berlin, 1760)

For fuller details on *MSS*, 18th-century and modern edns, see Reilly (1971)

Quantz, Johann Joachim

WRITINGS

Versuch einer Anweisung die Flöte traversiere zu spielen (Berlin, 1752/*R*, 3/1789/*R*) [various edns and trans. incl. *On Playing the Flute* (London, 1985)]

- 'Herrn Johann Joachim Quantzens Lebenslauf von ihm selbst entworfen', in F.W. Marpurg: *Historisch-kritische Beyträge zur Aufnahme der Musik*, i (1754–5/R), 197–250; repr. in W. Kahl: *Selbstbiographien deutscher Musiker des XVIII. Jahrhunderts* (Cologne, 1948/R), 104–57; Eng. trans. in P. Nettl: *Forgotten Musicians* (New York, 1951), 280–319
- 'Hrn. Johann Joachim Quanzens Antwort auf des Herrn von Moldenit gedruckten so genanntes Schreiben an Hrn. Quanz, nebst einigen Anmerkungen über dessen Versuch einer Anweisung die Flöte Traversiere zu spielen', in F.W. Marpurg: *Historisch-kritische Beyträge zur Aufnahme der Musik*, iv (1759/R), 153–91
- Vorbericht, in Sei duetti ...*, op.2 (Berlin, 1759/R; Eng. trans. in Reilly, 1964)
- Quantz may have written a series of articles under the pseudonym 'Neologos' in F.W. Marpurg: *Kritische Briefe über die Tonkunst*, i (1760)

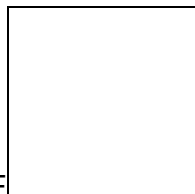
[Quantz, Johann Joachim](#)

BIBLIOGRAPHY

Waterhouse-Langwilll

- Anon.:** *Catalogue des concerts pour Sans Souci, Catalogue des concerts pour le nouveau Palais, Catalogue des solos pour Sans Souci, Catalogue des solos pour le nouveau Palais*(MSS, D-Bsb), repr. in Augsburg
- C.F. Nicolai, ed.:** *Anekdoten von König Friedrich II von Preussen* (Berlin, 1788–92/R)
- A. Quantz:** *Leben und Werke des Flötisten Johann Joachim Quantz* (Berlin, 1877/R)
- C. Zoeller:** *Thematic Catalogue of the Compositions of Johann Joachim Quantz* (MS, GB-Lbl, 1881–6)
- R. Schäfke:** 'Quantz als Ästhetiker', *AMw*, vi (1924), 213–42
- E.E. Helm:** *Music at the Court of Frederick the Great* (Norman, OK, 1960)
- E.R. Reilly:** 'Further Musical Examples for Quantz's *Versuch*', *JAMS*, xvii (1964), 157–69
- M. Rasmussen:** 'Some Notes on the Articulations in the Melodic Variation Tables of Johann Joachim Quantz's *Versuch*', *BWQ*, i (1966–7), 3–26
- E.R. Reilly:** *Quantz and his Versuch: Three Studies* (New York, 1971)
- D. Lasocki:** 'Quantz and the Passions: Theory and Practice', *EMc*, vi (1978), 556–67
- C.G. Crockett:** *The Berlin Flute Sonatas of Johann Joachim Quantz: a Study of the Repertory and its Performance Options* (diss., U. of Texas, 1982)
- N. Delius:** 'Quantz's Schüler: ein Beitrag zur Genealogie einer Flötenschule', *Tibia*, vii (1982), 176–84
- R. Erig:** 'Zum "Pulsschlag" by Johann Joachim Quantz', *ibid.*, 168–75
- S.L. Balthazar:** 'Intellectual History and Concepts of the Concerto: some Parallels from 1750–1850', *JAMS*, xxxvi (1983), 39–72
- C. Addington:** 'In Search of the Baroque Flute: the Flute Family 1680–1750', *EMc*, xii (1984), 34–47
- F. Vester:** *Flute Music of the 18th Century: an Annotated Bibliography* (Monteux, 1985)
- C. Walthall:** 'Portraits of Johann Joachim Quantz', *EMc*, xiv (1986), 501–18
- C. Walthall:** 'Homage to Frederick the Great—the Royal Flutist', *The Flutist Quarterly*, xi/5 (1986), 5–10
- S.E. Hefling:** "'Of the Manner of Playing the Adagio": Structural Levels and Performance Practice in Quantz's *Versuch*', *JMT*, xxxi (1987), 205–23

- H.-P. Schmitz:** *Quantz heute: der 'Versuch einer Anweisung die Flöte traversiere zu spielen' als Lehrbuch für unser Musizieren* (Kassel, 1987)
- A.L. Edmondson:** Johann Joachim Quantz's Solfeggi for the One-keyed Flute: a Study and Practical Application (diss., Florida State U., 1989)
- S. Rampe:** 'Bach, Quantz und das *Musicalische Opfer*', *Concerto*, x/84 (1993), 15–23
- J. Swack:** 'On the Origins of the *Sonata auf Concertenart*', *JAMS*, xlvii (1993), 369–414
- M. ten Brink:** *Die Flötenkonzerte von Johann Joachim Quantz* (Hildesheim, 1995)



- J. Swack:** 'Quantz and the Sonata in E Major for Flute and Cembalo, bwv1031', *EMc*, xxiii (1995), 31–53
- H. Augsbach:** *Thematisch-systematisches Verzeichnis der Werke von Johann Joachim Quantz* (Stuttgart, 1997)
- E.R. Reilly:** 'Quantz and the Transverse Flute: some Aspects of his Practice and Thought Regarding the Instrument', *EMc*, xxv (1997), 428–38
- M.A. Oleskiewicz:** 'A Museum, a World War, and a Rediscovery: Flutes by Quantz and others from the Hohenzollern Museum', *JAMIS*, xxiv (1998), 107–45
- M.A. Oleskiewicz:** *Quantz and the Flute at Dresden: his Instruments, his Repertory and their Significance for the Versuch and the Bach Circle* (diss., Duke U., 1998)
- M.A. Oleskiewicz:** 'Bach's Trio in the Musical Offering: a Salute to Frederick's Tastes and Quantz's Flutes?', *Bach Perspectives*, iv (1999), 79–110

Quarenghi, Guglielmo

(b Casalmaggiore, 22 Oct 1826; d Milan, 3 Feb 1882). Italian cellist and composer. He studied with Vincenzo Merighi at the Milan Conservatory from 1839 to 1842. He became principal cellist at La Scala in 1850, and a professor at the conservatory in 1851. During 1860–61 Quarenghi was associated with Rossi and Mazzucato in the formation of the Società di S Cecilia, Milan. He succeeded Boucheron as *maestro di cappella* of Milan Cathedral in 1879, but ill-health forced him to resign in 1881.

Quarenghi's only opera, *Il di di San Michele*, was produced in Milan in 1863, and in the same year he published a mass and other church music. His *Metodo di violoncello* (Milan, 1876) has an interesting preface, comparing the earliest bowed instruments, and their evolution, with folk instruments from many countries. He also composed six caprices for solo cello, several original pieces and transcriptions for cello and piano, and some chamber music.

LYNDA MacGREGOR

Quarles, Charles (i)

(bur. Cambridge, 23 June 1717). English organist and organ builder. He was appointed organist to Trinity College, Cambridge on 26 December 1688, and proceeded to the MusB in 1698. No entry for him has been found in Admission Books, which would have shown father's name and place of residence. It is likely that both Charles (i) and (ii) were born during the Interregnum, before Registers of Baptism returned to regular use after 1660. Attributed to Charles (i) are a pleasing two-movement Lesson in F minor for Harpsichord published by Goodison in 1788, and a Minuet 'in the Ancient Style' heavily arranged by Vincent Novello in 1840 for his *Select Organ Pieces*. He is believed first to have come to notice as an organ builder in 1681, cleaning the instrument at Long Sutton, Lincolnshire. In Cambridge he did much maintenance work on several university organs. He was contracted to move the organ of Pembroke College to Framlingham, a College living, where, sensitively restored and slightly enlarged, it is still in use. He was also to 'make/sett upp compleate perfect and finish' a replacement organ as specified for £210 10s. (6 December 1707.) An organ inaugurated on 14 April 1705 at Christ's College was 'provided' by Quarles at a cost of £140. A new organ at Emmanuel College, given in about 1684 by 'Mr. Hothersall and his lady, Joice' at a cost of £120 or £140, has no College documentation. E.J. Hopkins and E.F. Rimbault (*The Organ: its History and Construction*, 1855) wrongly ascribed these three organs to Bernard Smith. However, H.J. Norman of the firm of Norman & Beard, which rebuilt all three, said that they were inferior to Smith's usual work, though he confirmed that they were all by the same builder: the pipework in them was of mixed origin, some attributable to Smith and others quite different in shape, size and material. The cases, too, are of varied origin, but, apart from the Chayre at Emmanuel, have a family likeness and a local flavour. These facts and the comparatively low prices, indicate that Quarles made use of second-hand organ materials (several Colleges were replacing organs at that period, providing a ready source of supply). Quarles also supplied the organ at Wisbech Parish Church, also formerly attributed to Smith even though it was built after his death.

From August 1709 Quarles shared the organ duties at Trinity 'for six months in the year alternately' with John Bowman, who was to be Quarles's successor.

BIBLIOGRAPHY

- A. Freeman:** 'The Father Smith Organs at Cambridge', *The Organ*, i (1921–2), 193–203 [incl. specifications of Quarles organs]
B.B. Edmonds: 'Charles Quarles: Some Notes', *JB IOS*, xvi (1992), 104–110
The Sperling Notebooks (MS, GB-Lbl, Dept of MSS, Loan 79.9/2, nos. 25–7, 38)

BERNARD B. EDMONDS

Quarles, Charles (ii)

(d York, c1727). English organist; his relationship to Charles Quarles (i), with whom he is often confused is unknown. He is unlikely to have been his son: the baptism register of (Old) All Saints, Cambridge, in which parish Trinity College stood, recorded only three children of Charles and Elizabeth Quarles, none named Charles, and in any case all too young to be relevant. Charles (ii) was appointed organist of York Minster on 30 June 1722. His successor,

Edward Salisbury, was appointed in February 1728, but it is not known for certain whether Quarles was by that time dead. In the *Cathedral Magazine* (iii, 1775) an anthem, *Out of the deep*, is ascribed to 'Mr Charles late Organist at York': it is probable that Quarles may have been meant. More interesting is a technical study compounded of scales and arpeggios divided between the hands, entitled 'Mr Quarles's way of fingering in Gamut Natural', which occurs in a manuscript (GB-Ge R.d.39, f.37v) in the hand of Edward Finch, himself of York, and so presumably relates to Quarles of York. In the study free use is made of the thumb and all fingers in the modern way. This evidently struck Finch as sufficiently novel and noteworthy to justify transcription.

WATKINS SHAW/BERNARD B. EDMONDS

Quarta

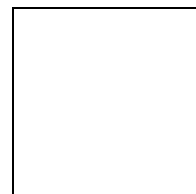
(It.).

See [Fourth](#).

Quartal harmony.

(1) Term denoting a harmonic system based on the interval of a 4th (as in early two-part organum, and some 20th-century music), as opposed to the 'tertiary harmony' of the major–minor tonal system.

(2) The opposite of [Non-quartal harmony](#), hence a harmonic system like that of 15th-century faburden or fauxbourdon (and tonal music) in which vertical perfect 4ths are permitted as consonances so long as they do not involve the lowest-sounding part.



Quartane.

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

Quart de soupir

(Fr.).

A semiquaver [Rest](#).

Quart de ton

(Fr.).

See [Quarter-tone](#).

Quarte

(Fr., Ger.).

See [Fourth](#).

Quarte de nasard

(Fr.).

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

Quarter-note.

American term for [Crotchet](#). See *also* [Note values](#).

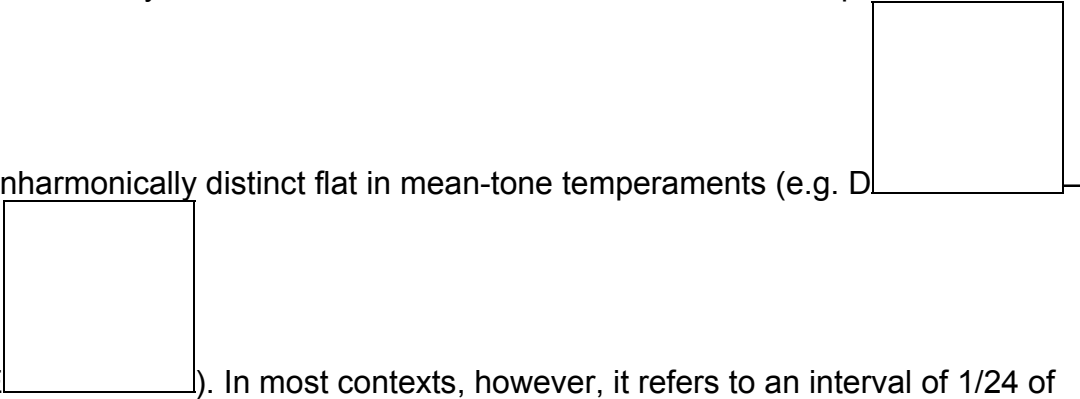
Quarter-tone

(Fr. *quart de ton*; Ger. *Viertelton*; It. *quarto di tono*).

An interval half the size of a semitone. The term was used by some 17th- and 18th-century theorists to denote the distance between a sharp and

enharmonically distinct flat in mean-tone temperaments (e.g. D

E



). In most contexts, however, it refers to an interval of 1/24 of an octave, or 50 cents.

Quarter-tones form part of the enharmonic genus of ancient Greek music theory (see [Greece](#), [§I](#), and [Diesis \(ii\)](#)); they have also been discussed in the context of medieval plainsong (see [Gmelch](#)), and were considered by Hothby in the late 15th century (see [Reaney](#)) and by Coprario in the early 17th (see [Field](#)). Interest in them increased steadily during the 19th and 20th centuries. The 'Aphorismen' of Heinrich Richter, published in 1823 under the pseudonym 'Amadeus Autodidactos', ventured to propogate quarter-tone music, and Johanna Kinkel urged the emancipation of the interval in her essay of 1853. The Russian futurist painter Mikhail Matyushin (1861–1934) experimented with quarter-tones and wrote a related treatise; Julián Carrillo wrote quarter-tone music in the 1890s; and Andrzej Milaszewski (1861–1940) patented a quarter-tone piano in Vienna in 1912. The Czech composer Alois Hába taught courses on quarter-tone (and sixth-tone) music at the Prague Conservatory from 1924 to 1951. Bartók used quarter-tones in the last movement of the original version of his Sonata for solo violin (1944; see [Nordwall](#)). Other composers who have written quarter-tone music include Ivan

Vishnegradsky, Valentino Bucchi and Charles Ives, as well as Boulez and many other composers of the second half of the 20th century.

The theory and practice of quarter-tones are at least as widespread beyond western Europe as within it. The early 10th-century Islamic theorist al-Fārābī described the ostensible use of approximate quarter-tones in the fretting of a long-necked lute, *tunbūr baghdādī*, which he deemed pre-Islamic, and quarter-tones have remained a feature of much [Arab music](#). The concept of quarter-tones was a prominent feature in the analysis of scales by 19th- and 20th-century Islamic theorists, most notably Mikhā'īl Mushāqa (1800–88). Many Hindu theorists have considered the octave to be divided into 22 *sruti* which, though seldom regarded as uniform in size, must average about 55 cents (see [India](#), §III, 1(ii)(a)).

See also [Microtone](#) and [Microtonal instrument](#); [Tetrachord](#).

BIBLIOGRAPHY

- F. Busoni:** *Entwurf einer neuen Ästhetik der Tonkunst* (Trieste, 1907, 2/1910/R; Eng. trans., 1911/R)
- J. Gmelch:** *Der Viertelstonstufen im Messtonale von Montpellier* (Eichstatt, 1910)
- H.G. Farmer:** 'Musikiya', *The Encyclopaedia of Islam* (Leiden, 1913–38, 2/1960)
- L. Kallenbach-Greller:** 'Die historischen Grundlagen der Vierteltöne', *AMw*, viii (1926), 473–85
- L. Sabaneyev:** 'The Possibility of Quarter-Tone and Other New Scales', *MT*, lxx (1929), 501–4
- A. Holde:** 'Is there a Future for Quarter-Tone Music?', *MQ*, xxiv (1938), 528–33
- O. Nordwall:** 'The Original Version of Bartok's Sonata for Solo Violin', *Tempo*, no.74 (1965), pp.2–4
- C.D. Field:** 'Music Observations from Barbados, 1647–50', *MT*, cxv (1974), 565–7
- E. Weissweiler, ed.:** J. Kinkel: 'Friedrich Chopin als Komponist', *Dissonanz*, viii (1986), 7–11
- G. Reaney:** 'The Musical Theory of John Hothby', *RBM*, xlii (1988), 119–33
- S.L. Marcus:** *Arab Music Theory in the Modern Period* (diss., UCLA, 1989)
- I. Nest'ev:** 'Iz istorii russkogo muzykal'nogo avangarda: Mikhail Matyushin, Pobeda nad solncem' [From the history of the Russian musical avant garde], *SovM* (1991), no.3, pp.66–73
- P. Cahn:** 'Amadeus Autodidactos und seine Aphorismen über Musik (1823)', *Musiktheorie*, ix (1994), 85–91

JULIAN RUSHTON

Quartet

(Fr. *quatuor*, *quartette*; Ger. *Quartett*; It. *quartetto*).

A composition or part of a composition for four voices or instruments, or a group that performs such a composition. Many chansons, madrigals and polyphonic lieder of the 16th century and glees of the 17th century are vocal quartets. Partsongs, sometimes (like Pearsall's madrigals) imitating an earlier form, continue the tradition of writing for such combinations through the Classical and Romantic periods. Vocal quartets, like duets and trios, figured prominently in 19th-century domestic music, sometimes in an accompanied form, as in Brahms's two sets of *Liebeslieder* waltzes with piano duet or his *Zigeunerlieder* and Schumann's *Spanisches Liederspiel* with piano solo. Accompanied quartet cycles like Liza Lehmann's once popular *In a Persian Garden* and Stanford's *The Princess* were part of a sizable literature now almost totally neglected. Quartets for unaccompanied male voices were also common (e.g. by Schumann, Brahms and Niels Gade).

Vocal quartets accompanied by orchestra are frequent in opera and oratorio from the 18th century onwards. Handel's 'Why dost thou untimely grieve?' in *Semele* is an early example of a form that was subsequently developed as a dramatic confrontation of characters. Independent lines of thought and action on the part of four characters were skilfully portrayed in the music both in ensembles forming an independent number like Mozart's 'Andrò, ramingo e solo' in *Idomeneo* and 'Non ti fidar, o misera' in *Don Giovanni* and Beethoven's 'Mir ist so wunderbar' in *Fidelio*, and in those that are an integral part of a scene such as the quartets in Verdi's *Rigoletto* and *Otello*. Settings of the mass in the Classical period, particularly in Austria, frequently make use of a quartet of solo voices. In his Ninth Symphony Beethoven transferred the device to symphonic music. (For the history of the vocal quartet, see G. Rienäcker, 'Quartett', *MGG2*.)

The most important chamber music forms are the [String quartet](#) (two violins, viola, cello) and the [Piano quartet](#) (piano, violin, viola, cello); these repertoires are discussed in separate entries. Closely related to the early string quartet are the many 18th-century works in which one of the violins of the string quartet was replaced by a wind instrument, notably the oboe and flute quartets of J.C. Bach, Vanhal and Mozart or the clarinet quartets of Carl Stamitz and J.N. Hummel. In many of these compositions the wind instrument is treated in a more soloistic manner than would be usual in a string quartet, more in fact in the manner of the *quatuor brillant* (with a virtuoso first violin part). Sometimes both violins were replaced, as in J.C. Bach's quartets for two flutes, viola and cello.

Wind instruments tend to combine with the piano less well than with strings, but there is a handful of quartets for piano and wind, including works by Franz Berwald (with clarinet, horn and bassoon) and Florent Schmitt (with oboe, clarinet and bassoon). For keyboard with mixed ensemble there are various significant 20th-century works such as Hindemith's quartet for piano, clarinet, violin and cello (1938), Messiaen's *Quatuor pour le fin du temps* for the same combination, and Webern's op.22 for tenor saxophone, clarinet, violin and piano.

The repertory of quartets for wind instruments alone is similarly varied in instrumentation. In their divertimentos and cassations Haydn and his contemporaries tended to combine pairs of instruments – two flutes and two horns or two clarinets with two horns, for instance. Rossini's quartets for flute,

clarinet, bassoon and horn are mostly arrangements. There are 20th-century works for four different wind instruments by Frank Bridge, Jean Françaix, Egon Wellesz, H.E. Apostel and Henk Badings.

For further information and bibliography see [Chamber music](#); [Piano quartet](#); [Quatuor concertant](#); and [String quartet](#); see also [Barbershop](#).

MICHAEL TILMOUTH/R

Quartetto Beethoven.

Italian piano quartet formed in 1968 by [Felix Ayo](#).

Quartetto d'archi [di cordi]

(It.).

See [String quartet](#).

Quartetto Italiano.

Italian string quartet. It was founded by Paolo Borciani, Elisa Pegreffi, Lionello Forzanti and Franco Rossi. They met in 1942, at a summer school in Siena organized by the Accademia Musicale Chigiana, and in their spare time, encouraged by the cellist and chamber music coach Arturo Bonucci, prepared Debussy's Quartet. In the summer of 1945 they formed a permanent ensemble, calling themselves the Nuovo Quartetto Italiano, learning all their repertory by heart and giving their first concerts in Carpi and Milan that November. In 1946 they won competitions organized by the Accademia di S Cecilia and the Filarmonica Romana and made the first of three recordings of the Debussy Quartet. The following year Piero Farulli replaced Forzanti as viola player and they began their European tours. The first of 11 North American tours came in 1951, when the group dropped the 'Nuovo' from its name. At that stage it played with exquisite but fairly light tone, almost like an italianate variant of the Franco-Belgian school. Its ensemble was impeccable, but its Achilles heel was its rhythmic control, which could not match that of its main European rivals, the Amadeus, Borodin and Smetana quartets. Under the influence of Furtwängler, whom the quartet met at Salzburg in 1949, through the 1950s it deepened its interpretations – playing from the printed music after 1955 – and cultivated a more massive style, of which the apotheosis was its almost orchestral reading of Schubert's G major Quartet. The group's many recordings, including Mozart and Beethoven cycles, the mature Schubert works, the quartets by Debussy and Ravel and a programme of Webern, won wide acclaim. Its superb interpretations of selected works by Stravinsky, Prokofiev, Malipiero and Milhaud were also recorded. Works were written for the group by Bucchi and Ghedini and it excelled in earlier Italian music by such composers as Boccherini, Cambini, Galuppi and Verdi. The quartet also taught, the two violinists in Milan and the others in Florence. The Quartetto Italiano was unusual in concentrating

almost exclusively on quartet music; Mozart's Clarinet Quintet (with Antoine de Bavier), Brahms's Piano Quintet (with Maurizio Pollini), Schoenberg's Second Quartet (with Marguerite Kalmus) and Martinů's Concerto were its only collaborations. Plans to perform Schubert's C major Quintet with Pierre Fournier and Mozart's quintets with Dino Asciolla were shelved in 1977 when Farulli fell ill. His replacement by Asciolla, initially a temporary measure, led to a chain of misunderstandings; and by the time Asciolla quit the group suddenly in 1980, Farulli was alienated from the others. Borciani and Pegreffi, who had married in 1952, worked with two students on performances of Bach's *Art of Fugue* and Borciani's death in 1985 ended any speculation that the Quartetto Italiano might be revived. In 1983 Farulli organized the outstanding Nuovo Quartetto but it foundered after only a few years. He and Rossi – who has played in other ensembles, notably the Bartholdy Piano Quartet – have continued to be influential teachers and the healthy state of string quartet playing in Italy at the beginning of the 21st century is testament to the influence of the Quartetto Italiano.

BIBLIOGRAPHY

- T. Potter:** 'Quartet Chronicles', *The Strad*, xcvi (1987), 663–9
E. Sainati: 'Elisa Pegreffi Talks', *The Strad*, xcvi (1987), 665–6
T. Potter: 'The Quartetto Italiano', *International Classical Record Collector* (1996), aut., 6–17

TULLY POTTER

Quartfagott.

As mentioned by Praetorius, a large dulcian pitched a 4th below the standard dulcian; similarly, a quintfagott was pitched a 5th below. In the 18th century these terms also referred to larger versions of the [Bassoon](#).

Quartgeige

(Ger.). A small violin, or [Violino piccolo](#), tuned a 4th higher than the violin.

Quartieri [Quartiero], Pietro Paolo

(*b* Rome, *c*1560; *d* ?after 1601). Italian composer. He was probably associated with Terracina Cathedral, near Rome. Cerreto, in *Della prattica musica vocale et strumentale* (1601), cited him as an outstanding musician. He wrote sacred music for the cathedral, including psalm settings and motets (formerly in *D-KN Sammlng Heyer*, now lost). His sole publication is *Il primo libro de madrigali a cinque voci* (Rome, 1592; one madrigal was reprinted in RISM 1606⁵). Because of his apparent preoccupation with problems of harmony, tonality and form, he often avoided verbal imagery in his madrigals; his interpretation of the texts is reflected in the variation of cadences, textures and metrical changes, and all the pieces demonstrate his mastery of contrapuntal devices.

RUTH T. WATANABE

Quartina

(It.).

See [Quadruplet](#).

Quarto di tono

(It.).

See [Quarter-tone](#).

Quartole

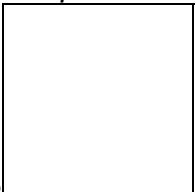
(Ger.).

See [Quadruplet](#).

Quartposaune

(Ger.).

In the strict sense, a trombone pitched a 4th below the ordinary (*gemeine*) trombone. (Similarly the *Quintposaune* is pitched a 5th below.) 'Quartposaune' is mentioned by the maker Georg Neuschel in letters (1545). In the 17th and 18th centuries, from which there survive examples of both *Quart* and *Quint* instruments, 'Quartposaune' might signify whichever of these was available for the occasion. The word 'Quartposaune' came to be used commonly as an equivalent to 'Bassposaune', which was on the whole a rare term before the 19th century. In the early 19th century 'Quartposaune' was still occasionally used (e.g. by Nemetz, *Neueste Posaun-Schule*, Vienna, c1827). The pitches of a *Quart*- and *Quintposaune* during the Baroque period were respectively E and D at the old high pitch (Chorton); the ordinary trombone was then in A. By the beginning of the 19th century the pitch of the *Quartposaune* had come to be reckoned as F (with the tenor at

 B) at the concert pitch of the time.

Also mentioned, mainly in inventories of instruments from 1580 to 1610, are the *Terz*- and *Secundposaune*, pitched a 3rd and a 2nd below the ordinary trombone. Their purpose was probably to aid transposition of music downwards, though for this an ordinary trombone could be made to serve as *Secund*, *Terz* or even *Quart* by the addition of crooks, as described in the 1589 inventory of the Stuttgart Hofkapelle (Bossert, *Württembergische Vierteljahrshefte für Landesgeschichte*, new ser., xxi, 1912). 'Terzposaune' in Nemetz refers to a bass trombone in G (the traditional pitch for the bass trombone in England until the second half of the twentieth century).

Quartsextakkord

(Ger.).

See [Six-four chord](#).

Quartzug

(Ger.).

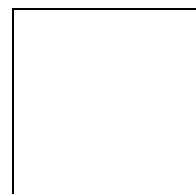
See *under* [Zug \(i\)](#).

Quasi

(It.: 'almost', 'approximately', 'like', 'as though').

A word used both in tempo designations – *andante quasi allegretto*, *allegretto quasi vivace*, etc. – and in piece descriptions – *sonata quasi una fantasia*, 'sonata in the manner of a fantasy'. A curious observation in Koch's *Musikalisches Lexikon* (1802) is that the word 'quasi' scarcely ever appears in music.

For bibliography see [Tempo and expression marks](#).



Quassus

(Lat.: 'shaken').

In Western chant notations, an adjective used to describe a neume whose first element is an [Oriscus](#). For instance, a [Virga](#) (single note of relatively higher pitch) preceded by an *oriscus* forms two notes in ascending order, a *pes quassus*. As with all neumes that include the *oriscus*, there is doubt as to the exact significance of the *quassus* type. A peculiarity of execution or an ambiguity of pitch may be involved. See [Notation](#), §III, 1(ii).

DAVID HILEY

Quasthoff, Thomas

(*b* Hildesheim, 1959). German bass-baritone. He studied with Charlotte Lehmann in Hanover, and in 1986 won first prize at an international

competition at Munich. Prevented from appearing on the opera stage due to a physical disability, he quickly made his name as a recital artist and concert singer in Europe and in the USA (début, at the Oregon Bach Festival in 1995). His highly regarded London début at the Wigmore Hall came in 1996, and in 1998 he gained further recognition for his *Winterreise* at the same venue. Among his most notable achievements in the choral repertory have been *Die Schöpfung* with Rattle and the Berlin PO in 1997 and, the same year, Britten's *War Requiem* with Rostropovich in Tokyo and with Runnicles at the Edinburgh Festival. He has also performed *Des Knaben Wunderborn* with Colin Davis in New York, *Das Lied von der Erde* with Ozawa in Boston and Brahms's *German Requiem* with Barenboim in Chicago. Quasthoff's dark-grained, flexible voice and his inborn musicality are to be heard in several recordings of Bach's cantatas, Haydn's *L'anima del filosofo*, a disc of Mozart arias for bass and a sombre, finely wrought interpretation of *Winterrise*.

ALAN BLYTH

Quaternaria

(Lat.).

A *ligatura quaternaria* or ligature comprising four notes. See [Ligature \(i\)](#).

Quatreble

(Middle Eng.: 'quadruple'; from Lat. *quadruplus* or *quadruplex*, modified by analogy with 'treble' from Fr. *triple*).

A voice or part pitched somewhat higher than the treble, occasionally designated *quatriplex* in polyphonic sources such as the Eton Choirbook (*GB-WRec* 178). Here the usage is clearly related to the Latin *quadruplum* in its sense of a fourth voice, above the *triplum*, in a motet (Franco of Cologne: 'Qui autem quadruplum vel quintuplum facere voluit'). In the 'quatrebil syghte' of improvised discant, as taught in Leonel Power's *Tretis ... upon the Gamme*, the child was to sing an octave higher than the notes he imagined on the staff carrying the plainsong; other theorists of the time, however, make this a 12th higher, i.e. a 5th above the treble. For further information see M. Bukofzer: *Geschichte des englischen Diskants* (Strasbourg, 1936/R).

JOHN CALDWELL

Quatremère de Quincy [Quatremère], Antoine- Chrysostome

(*b* Paris, 25 Oct 1755; *d* Paris, 28 Dec 1849). French politician, archaeologist, art historian and writer on music. After preparing for a career in law he studied art and history at the College of Louis-Le-Grand. From 1776 he made several long sojourns in Italy where he was soon drawn towards archaeology and the

arts of antiquity. He established himself in 1786 in Paris as an aesthete and art critic, and his authority was soon widespread, both with the public and among artists. His important article 'De la nature des opéras bouffons italiens' (*Mercur de France*, 1789) marked his entrance into the world of musicology, and together with his *Dissertation* that same year led to the recall of the disbanded *Bouffonistes*. He began his political career at the time of the Revolution, persevering for freedom of the theatres and for literary, dramatic and artistic copyright. In 1791 he was elected as a deputy to the Legislative Assembly, where he continued his activities on behalf of the arts. He was imprisoned for two years during the Terror, narrowly escaping the guillotine, and again escaped a death sentence in 1795. In 1797 he was appointed to the Council of the Five Hundred. He was made a member of the Académie des Inscriptions et Belles Lettres in 1804 and of the Légion d'honneur in 1808. With the restoration of the Bourbons his honours increased, and in 1816 he was appointed permanent secretary of the Institut de France. In this capacity he delivered funeral orations and biographical notices of deceased members of the academy, including the major French composers of the time. His writings for these occasions were printed separately and later collected in two volumes; based on first-hand documentation and contemporary opinion, they have since become valuable sources for the study of music history.

WRITINGS

- 'De la nature des opéras bouffons italiens et de l'union de la comédie et de la musique dans ces poèmes', *Mercur de France* (March 1789), 124
Dissertation sur les opéras bouffons italiens (Paris, 1789) [also in *Archives littéraires de l'Europe*, xvi (1807), 1–39]
Discours ... sur la liberté des théâtres (Paris, 1790) [also in *Le moniteur* (22 Feb 1790)], given on 2 April 1790
Rapport ... sur les réclamations des directeurs de théâtres et la propriété des auteurs dramatiques (Paris, 1792)
Dissertation ... sur le système imitatif des arts et le génie poétique (Paris, c1804), read on 29 Sept 1804
Institut royal de France ... Funérailles de Paisiello (Paris, 1817); *de M. de Monsigny* (Paris, 1817); *de M. Méhul* (Paris, 1817); *de M. Gossec* (Paris, 1829); *de M. Catel* (Paris, 1830); *de M. Boieldieu* (Paris, 1834)
De l'invention et de l'innovation dans les ouvrages des beaux-arts (Paris, c1828)
Recueil des notices historiques lues dans les séances publiques de l'Académie royale des beaux-arts à l'Institut (Paris, 1834) [incl. notices on Paisiello, Monsigny and Méhul, already pubd separately]; *Suite du Recueil* (Paris, 1837) [incl. notices on Gossec, Catel, Boieldieu, already pubd separately]

BIBLIOGRAPHY

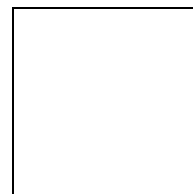
FétisB

- A. Maury:** 'Quatremère de Quincy, Antoine-Chrysostome', *Nouvelle biographie générale*, ed. J.C.F. Hoefer (Paris, 1852–66/R)
A. Boschot: *Le centenaire d'un esthéticien, Quatremère de Quincy* (Paris, 1940)

ROGER COTTE

Quatricinium.

A term, analogous to [Bicinium](#) and [Tricinium](#), applied to a four-part piece, often for wind instruments (e.g. Gottfried Reiche's *Vier und zwanzig neue Quatricinia*, 1696). It was also used for didactic compositions, frequently in a contrapuntal style, in treatises of the late 16th century and the 17th and 18th centuries (e.g. Friedrich Beurhaus's *Musicae rudimenta*, 1581).



Quatris, Johannes de.

See [Johannes de Quadris](#).

Quattrini, Jan Ludwik

(*b* Brescia, 13 May 1822; *d* Warsaw, 10 April 1893). Italian flautist, singer and teacher, who worked in Poland. He studied with Basili at the Milan Conservatory. From 1839 he was band-master at Mantua, and later at Genoa, Turin, Milan, Venice and Berlin. He moved to Warsaw in 1843 with Rocca's Italian touring opera company and from 1845 to 1891 ran a singing school there, using his own teaching methods, and in 1846 published a *Méthode simplifiée de chant*. From 1845 he was joint conductor of the Warsaw Opera with N.T. Nidecki; after Nidecki's death he became sole conductor and held the title of director of opera, shared simultaneously by a number of other conductors, including Moniuszko. He introduced to Warsaw the operas of Meyerbeer (*Les Huguenots*, *Le prophète*, *Robert le diable*, *L'Africaine*), Halévy (*La Juive*), Gounod (*Faust*), Verdi (*Jérusalem*, *Ermani*, *Aida*, *Don Carlos*), Bizet (*Carmen*) and others. Although Italian by birth, he was a champion of Polish music: he conducted the premières of 21 Polish operas, including 14 by Moniuszko, among them *Loteria* on 12 September 1846 and *Halka* on 1 January 1858, as well as works by Minchejmer, Kolberg (*Król pasterzy*) and Dobrzyński (*Monbar*). He taught more than 80 distinguished singers, but in 1891 resigned from the opera and became music director of the Piarists' church. He edited collections of Italian airs, composed songs and exercises for singers, and transcribed Chopin's Funeral March for chorus, soloists and orchestra (performed in 1856). In 1851 or 1852 he married Kornelia Pion, one of his students, who performed at the Warsaw Opera until 1864.

BIBLIOGRAPHY

PSB

Echo muzyczne, teatralne i artystyczne, ii (1885), 458–9; x (1893), 169

G. Broel-Plater: *Jan Quattrini* (Warsaw, 1887)

L.T. Błaszczyk: *Dyrygenci polscy i obcy w Polsce działający w XIX i XX wieku* [Polish and foreign conductors working in Poland in the 19th and 20th centuries] (Kraków, 1964)

Quatuor

(Fr.).

See [Quartet](#).

Quatuor à cordes

(Fr.).

See [String quartet](#).

Quatuor concertant

(Fr.).

A title used in the late 18th century, especially in France, for a kind of composition for four solo instruments, usually two violins, viola and cello (occasionally a flute, oboe or clarinet replaced the first violin). In this context 'concertant' referred to a piece in which all four instruments were essential to the musical discourse, not primarily, as is sometimes thought, to one which was 'brilliant' and 'showy'. As a title, 'Quatuor concertant' was assigned rather loosely – perhaps by the composer, more likely by the publisher – to distinguish this genre from quartets in which the first violin dominated the main melodic action and from quartets in which several instruments might play a single part, perhaps with continuo, in the manner of a chamber *sinfonia*. The *quatuor concertant* appears to have had one of the first explicitly prescribed scorings in the history of instrumental ensemble music.

Several thousand *quatuors concertants*, by no fewer than 200 composers, appeared on the Parisian musical market (in sets of printed parts) between c1770 and 1800; fewer works were so titled in the first decades of the 19th century. Although Paris was the publication capital and also a centre for their composition and performance, many of the same works were published elsewhere, but not always with the designation 'concertant' on their title-pages. Composers of these quartets included E.-B.-J. Barrière, G.M. Cambini, N.-M. Dalayrac, J.-B. Davaux, Federigo Fiorillo, L.E. Jadin, I. Pleyel, Pierre Vachon and G.B. Viotti.

Quatuors concertants, which appealed to amateurs, were normally in two or three movements, the first usually in sonata form. Changes of texture were decisive for formal structure and, particularly in sonata forms, assumed a syntax of their own. The most characteristic texture was that of dialogue in which players exchanged roles, each with his solo moment. Contemporary critics praised such works for being 'bien dialogués'. Conventional treatment of familiar forms accommodated an almost theatrical succession of rapidly contrasting affective gestures – clichés from opera, concerto and other popular sources. A varied palette of sound and a brilliance and elegance of individual moments created structures which at times seem episodic or even narrative.

BIBLIOGRAPHY

La Laurencie EF

MGG2 ('*Streichquartett*', L. Finscher)

D.L. Trimpert: *Die Quatuors concertants von Giuseppe Cambini* (Tutzing, 1967)

D. Klein: *Le quatuor à cordes français au 18e siècle* (diss., U. of Paris, 1970)

J.M. Levy: *The Quatuor Concertant in Paris in the Latter Half of the Eighteenth Century* (diss., Stanford U., 1971)

R. Hickman: 'The Flowering of the Viennese String Quartet in the Late Eighteenth Century', *MR*, I (1989), 157–80

JANET M. LEVY

Quaver

(Fr. *croche*; Ger. *Achtel-Note*; It. *croma*, *semicroma*; Lat. *fusa*; Sp. *corchea*).

In Western notation the note that is half the value of a crotchet and twice that of a semiquaver. In American usage it is called an eighth-note. It is the equivalent of the old *fusa* first found in 15th-century music. The *fusa* took the form of a minim with two flags, or else of a coloured minim (red in black notation, black in the more recent void notation) with a flag. Some sources use the alternative term *croma*, while in Spanish writings a *fusa* is a demisemiquaver (32nd-note). The quaver is still in regular use, although in common with other notes it now has a round note head. Its various forms and the quaver rest are shown in [ex.1a–e](#); the *fusa* rest is shown in [ex.1f](#).

See also [Notation](#), §III, 4(iii) and [Note values](#).



JOHN MOREHEN/RICHARD RASTALL

Quebec

(Fr. Québec).

City in Canada. It is the capital of Quebec province and the principal French-speaking city in Canada. It was founded in 1608; under French rule (1608–1763) the missionary communities played a leading part in the development of music teaching and musical life. Music was taught at these institutions, including the Collège des Récollets from 1620. According to the *Relations des Jésuites* of 1635, Father Paul Le Jeune (1591–1664) taught the rudiments of Gregorian chant and its notation to young Amerindian and French boys, and plainchant was a compulsory subject at the Séminaire de Québec in 1666. A legal document of 1657 mentions the existence of an organ in Quebec parish

church; it was replaced by an instrument brought from France in 1663 by Monseigneur de Laval and inaugurated in 1664. The serpent was also used there. The *Relations des Jésuites* mention an organ in the Jesuit chapel in 1661. Among outstanding musicians were Martin Boutet (c1617–c1686), who settled in Quebec in 1645 and was *maître de chapelle* of the parish church, and two of his pupils: Louis Jolliet (1645–1700), an organist and the first Canadian known to have gone to Europe to complete his musical studies, and Charles-Amador Martin (1648–1711), thought to have written the oldest extant Canadian composition, the plainchant *prosa Sacrae familiae*.

In spite of bans imposed by the clergy, balls were held at the intendant's residence and dances given by the prominent citizens; in 1636 the *Relations des Jésuites* mention a fiddle being played at evening entertainments. According to *Les Annales de l'Hôtel-Dieu* of 1710, the intendant, Jacques Raudot, regularly held vocal and instrumental concerts. The first colonists brought with them French folksongs, of which there is an inventory at Laval University.

Canada and its dependencies were ceded to England by the Treaty of Paris in 1763. The *Gazette de Québec*, published from 1764, mentions many musical activities, including theatrical performances with music, assemblies for dancing and concerts. Public concerts began in 1765 and the Gentlemen's Subscription Concerts by 1770. Subscription concerts were the most usual kind from 1790 to 1794, the period of Prince Edward Augustus's visit to Quebec and the arrival of the band of the Royal Fusiliers of the 7th Regiment, celebrated by the first Canadian military marches, the *March de Normandie* and the *Royal Fusiliers' Arrival at Quebec, 1791*. Operas by Dibdin and Shield were given in the Quebec theatres. Concert programmes featured as many works by earlier composers (Arne, Avison, Corelli and Handel) as by modern ones (Devienne, Grétry, Pleyel, Gyrowetz, Mozart and Haydn). British military bands figured prominently during the late 18th century, playing not only for military and on official occasions but at assemblies, balls, theatrical performances and masonic ceremonies. The first professional musicians in Quebec, Frederick Glackemeyer (1759–1836) and Francis Vogeler (1746/7–1821), were of German origin and were in the army before turning to music teaching and dealing in musical instruments.

The 19th century saw the formation of the first local ensembles, often conducted by regimental musicians: the Société Harmonique de Québec (probably founded by Glackemeyer in 1819), the Military Band of the Quebec Artillery (1831), the first Canadian militia corps, the Musique des Elèves du Séminaire de Québec (1833–8), Charles Sauvageau's Quadrille Band (1833–49) and the Septett Club (1857–68) which was founded by the French organist and composer Antoine Dessane (1826–73). The Septuor Haydn, founded in 1871, merged in 1903 with the Société Symphonique de Québec, whose first director, Joseph Vézina (1849–1924), composed three *opéras comiques*. The Canadian national anthem *O Canada!* was composed by Calixa Lavallée (1842–91) and was first performed, under Vézina, on 24 June 1880.

On 26 June 1834 Stephen Codman organized a concert of sacred music with 174 performers in the Anglican cathedral. The popularity of the European choral repertory – masses, oratorios and operettas – led to the creation of the

Union Musicale de Québec in 1866 and of the Société Musicale Ste-Cécile in 1869.

In 1800 the *Graduel romain*, the first musical work to be printed in Canada, was published. The *Processional romain* (1801) and the *Vespéral romain* (1802) were followed by many collections of songs and music theory treatises.

The first season of the Société Symphonique de Québec was inaugurated in September 1903 in the new hall of the Auditorium de Québec. Vézina conducted the orchestra until 1924. It merged in 1942 with the Cercle Philharmonique de Québec to become the Orchestre Symphonique de Québec. The orchestra, which was considerably expanded under François Bernier (1927–93) during the 1960s, had a policy of commissioning new works and gave premières of music by several Quebec composers, including Roger Matton's *Te Deum* (1967). Other influential ensembles have been the Orchestre de Chambre de la Société Radio-Canada (originally Les Petits Concerts, renamed in 1964 and disbanded in 1988), recording up to 40 broadcasts a year, and the chamber orchestra Les Violons du Roy, founded in 1984 and conducted by Bernard Labadie (*b* 1963); it specializes in the Baroque and Classical repertory and since 1988 has performed in Belgium, Spain, Germany, Morocco and the USA.

Quebec had to wait some time for an opera company. The Théâtre Lyrique de Nouvelle-France was founded in 1961; it was renamed the Théâtre Lyrique du Québec in 1966 and was disbanded in 1970. The Société Lyrique d'Aubigny was founded in 1968. Since 1984 a permanent company, the Opéra de Québec, has given an average of two productions a year. Guy Bélanger (*b* 1946) was its first artistic and musical director. Performances are at the Grand Théâtre de Québec, where the symphony orchestra also performs.

Until around the 1850s music instruction was chiefly the province of private teachers, including Theodore Frederic Molt (1795–1856), the author of the first works on musical education. In 1868 the Académie de Musique de Québec was set up to promote and standardize music education programmes; since 1911 it has awarded its Prix d'Europe to a performer or a composer. In 1922 the Ecole de Musique of Laval University was founded; its prestige grew considerably in the late 1960s and the early 1970s, when Lucien Brochu (*b* 1920) was its director. In 1944 the university set up its Archives de Folklore; Ernest Gagnon's *Chansons populaires du Canada* (published in 1865), inspired research by Luc Lacourcière (1910–89), Conrad Laforte (*b* 1921) and Roger Matton (*b* 1929). The Quebec Conservatoire opened in 1944 under Wilfrid Pelletier (1896–1982). Composers associated with the university and the Conservatoire include Denys Bouliane (*b* 1955), Denis Dion (*b* 1957), Alain Gagnon (*b* 1938), Jacques Héту (*b* 1938), Pierick Houdy (*b* 1929), François Morel (*b* 1926), Alain Perron (*b* 1959) and Armando Santiago (*b* 1932).

Archival collections at the Hôpital Général, the Hôtel-Dieu, the Monastère des Ursulines, the Séminaire de Québec and Laval University contain manuscript and printed music from the period of French rule (in particular liturgical compositions and theoretical treatises) as well as documents dating from after the 1760 conquest.

BIBLIOGRAPHY

EMC2

GroveO (E. Forbes)

- E. Gagnon:** 'La musique à Québec au temps de Monseigneur de Laval', *Pages choisies* (Quebec, 1917), 282–91
- N. LeVasseur:** 'Musique et musiciens à Québec: souvenirs d'un amateur', *La musique* [Quebec], i–iv (1919–22) [series of articles]
- J.-F. Juchereau de Saint-Ignace and M.A.R. Duplessis de Sainte-Hélène:** *Les annales de l'Hôtel-Dieu de Québec: 1636–1716* (Quebec, 1939/R)
- F. Malouin-Gélinas:** *La vie musicale à Québec de 1840 à 1845, telle que décrite par les journaux et revues de l'époque* (MA thesis, U. of Montreal, 1975)
- A. Bouchard and E. Gallat-Morin:** *Témoins de la vie musicale en Nouvelle-France* (Quebec, 1981) [exhibition catalogue]
- M. Calderisi:** *L'édition musicale au Canada, 1800–1867/Music Publishing in the Canadas, 1800–1867* (Ottawa, 1981)
- M. Vézina-Demers:** *Aspects de la vie musicale à Québec de 1790 à 1794 d'après la presse québécoise de l'époque* (MA thesis, U. of Laval, 1985)
- V. Émond:** 'Musique et musiciens à Québec: souvenirs d'un amateur' de *Nazaire Levasseur (1848–1927): étude critique* (Mémoire de maîtrise, U. of Laval, 1986)
- J. Hare, M. Lafrance and D.-T. Ruddel:** *Histoire de la ville de Québec, 1608–1871* (Montreal, 1987)
- C. Beaudry:** 'Catalogue des imprimés musicaux d'avant 1800 conservés à la bibliothèque de l'Université Laval', *Musical Canada: Words and Music Honouring Helmut Kallmann*, ed. J. Beckwith and F.A. Hall (Toronto, 1988), 29–49
- J. Bourassa-Trépanier and L. Poirier, eds.:** *Répertoire des données musicales de la presse québécoise*, i (Quebec, 1991)
- D. Bourassa:** *La contribution des bandes militaires britanniques au développement de la musique au Québec de la Conquête à 1836* (Mémoire de maîtrise, U. of Laval, 1993)
- M. Vézina-Demers:** *Répertoire numérique détaillé de la série Musique*, Fonds des Ursulines de Québec (Quebec, 1994)

CAROLE GRÉGOIRE

Quebedo, Bartolomé de.

See [Quevedo, Bartolomé de.](#)

Queen.

English rock group. The group was formed in 1970 by Freddie Mercury (Frederick Bulsara; *b* Zanzibar, 5 Sept 1946; *d* London, 24 Feb 1991; lead vocals), Brian May (*b* Hampton, Middlesex, 19 July 1947; guitar), John Deacon (*b* Leicester, 19 Aug 1951; bass-guitar) and Roger Meddows-Taylor (*b* Kings Lynn, 26 July 1949; drums). Their early work was in the glam rock mode but they soon developed a more individual style through Mercury's camp stage moves and witty lyrics. This was evident on *Bohemian Rhapsody* (1975), a six-minute song that was accompanied by a spectacular video which inaugurated the modern era of music video. Later hits included *We are*

the champions (1977), which became a sports event anthem, the disco-inflected *Another one bites the dust* (1980), *Under Pressure* (1981), which featured guest vocals by David Bowie, and *Radio Ga-Ga* (1984). Their last album with Mercury, who died of AIDS-related illnesses, was *Innuendo* (1991) whose title referred to rumours of the singer's ill health. The group subsequently disbanded although Mercury, May and Taylor had already undertaken several solo recording projects such as Mercury's duets with Montserrat Caballé and Taylor's work with the group the Cross.

DAVE LAING

Queen Elizabeth Hall.

London concert hall on the South Bank, opened in 1967; see [London \(i\), §VII, 3](#).

Queen Latifah [Owens, Dana]

(b East Orange, NJ, 18 March 1970). American rapper. She took her stage name from the Arabic word for 'delicate' on joining the female hip hop group, Ladies Fresh, essentially as their human beatbox. She next went solo, mixing soul and reggae influences with hip hop. A first single, *Wrath of My Madness* (1988), brought her to public attention and was followed by an acclaimed collaboration with De La Soul, *Mama Gave Birth to the Soul Children*. Her début album, *All Hail the Queen* (Tommy Boy, 1989), aimed to introduce women and feminist issues to rap in a positive light, not least with the single 'Ladies First'. Her third album, *Black Reign* (Motown, 1993) spawned the single 'U.N.I.T.Y.' and won a Grammy award. By then she had an equally important career as an actress, progressing from television (in the US sitcom 'Living Single') to films (*House Party 2*, *Juice*, *Living Out Loud* and Spike Lee's *Jungle Fever*). She returned to recording, releasing the successful album *Order in the Court* (Motown, 1998) which was issued alongside a special version due to explicit lyrics.

IAN PEEL

Queen's Hall.

London concert hall, opened in 1893; see [London \(i\), §VI, 2](#). The Queen's Hall Orchestra was formed in 1895 and renamed the New Queen's Hall Orchestra in 1915; see [London \(i\), §VI, 2\(ii\)](#).

Queensland Symphony Orchestra.

Orchestra based in [Brisbane](#), formed in 1947.

Queen's Theatre.

(1) The name occasionally used for the Dorset Garden Theatre, London. See [London \(i\), §V, 1](#).

(2) The name of the King's Theatre, London, during Queen Anne's reign. See [London \(i\)](#), §V, 1.

Queen's University.

The university of [Belfast](#); it has had a chair of music since 1947.

Queffélec, Anne

(b Paris, 17 Jan 1948). French pianist. She studied the piano from the age of five in Paris with Blanche Bascourret de Guéraldi, and in 1964 entered the Paris Conservatoire to study with Lélia Gousseau; a year later she won a *premier prix* for piano. Her other teachers included Jean Hubeau, Alfred Brendel and Paul Badura-Skoda. In 1968 she was awarded first prize at the Munich International Festival. Her even temperament and light, brilliant style of playing have attracted special praise, notably in performances of French music and the keyboard works of Bach, Scarlatti and Mozart. Equally persuasive in Schubert, Queffélec is also a compelling advocate of much 20th-century music, from Satie, Debussy and Ravel (whose complete piano music she has recorded) to Shostakovich, Poulenc and Dutilleux. Her recordings reflect the catholicity of her tastes. In 1990 she was awarded the Victoire de la Musique for her recording of Satie, and she has also garnered praise for her collaborations with Imogen Cooper (with whom she has recorded the four-hand works of Mozart and Schubert) and Régis Pasquier. Queffélec has appeared in concertos with many of the world's leading conductors and orchestras and is an experienced and stylish performer of chamber music.

DOMINIC GILL/JEREMY SIEPMANN

Queldryk [Qweldryk]

(fl c1400). English composer. He may have been associated with an estate of Fountains Abbey of this name (= Wheldrake, near York). He may possibly be identifiable with a Richard Queldryk who was named as the donor of a book 'cum cantico Venite' in a Lichfield Cathedral inventory of 1450/51. The inventory includes polyphony and other, older material (A. Wathey, *RMARC*, no.21, 1988, pp.1–19, esp. 6). His name is attached to a Gloria and a Credo in the Old Hall Manuscript (ed. in CMM, xlvi, 1969–73; nos.30 and 88); there is no other source for his music. The four-part isorhythmic Gloria (troped *Spiritus et alme*) is in duple time throughout and divides the text between the two upper parts in alternation with melisma. The three-part isorhythmic Credo has a similar alternation of text and likewise has no identifiable cantus firmus. In both pieces, the color is repeated in halved values and each color has two taleae.

For bibliography see [Old Hall Manuscript](#).

MARGARET BENT

Queler, Eve

(b New York, 1 Jan 1936). American conductor. She studied the piano and conducting at Mannes College and, on a Martha Baird Rockefeller Fund grant, conducting with Joseph Rosenstock and accompaniment with Paul Ulanowsky and Paul Berl; her later teachers were Walter Susskind and Leonard Slatkin in St Louis and Igor Markevich and Herbert Blomstedt in Europe. After working as music assistant to the New York City Opera and the Metropolitan Opera, she formed in 1968 the Opera Orchestra of New York (OONY), with herself as music director. Based from 1971 at Carnegie Hall, the OONY has since become America's leading exponent of forgotten opera, a forum for new singers and a vehicle for Queler's talents as conductor, entrepreneur and mentor. OONY presents opera in concert only, and has offered some 60 rare works. Many major singers, including June Anderson, Carlo Bergonzi, Montserrat Caballé, Plácido Domingo, Jane Eaglen, Renée Fleming and Renata Scottò, have appeared with her. Queler has also made a career as a guest conductor, appearing at the New York City Opera, the Kirov Mariinsky Opera, Australian Opera, the Hamburg Staatsoper, Prague National Theatre, Frankfurt Opera and elsewhere. She occasionally works with symphony orchestras, and has appeared with the Philadelphia Orchestra, Montreal SO, Cleveland Orchestra, Edmonton Orchestra and Honolulu SO. Queler has also written a number of journal articles and supervised critical editions of three Donizetti operas. She has made studio recordings of *Jenůfa*, Strauss's *Guntram* and Boito's *Nerone*.

ELIZABETH WOOD/CHARLES BARBER

Quemar [Fulgenzi, Beltrami; Beltramo di Fulgenzio], Vincenzo

(b ?Paris, c1541; d Orvieto, before 1612). Franco-Flemish organ builder active in Italy from the mid-16th century onwards. He married Bartolomea, daughter of the organ builder Benedetto Schiaminosse, in Recanati on 4 July 1568. The marriage certificate indicates that he came from Paris. In 1580 he began the construction of an important two-manual organ in S Pietro, Gubbio, which was much praised by Banchieri. According to the contract Quemar was required to build *unum organum bonum ... altitudinis quatuordecim pedum et con quatuordecim registris, ultra tamburum, tremolum et rosignolum* ('a good 14' organ, with 14 stops, plus Drum, Tremulant and Nightingales'). Quemar's workshop was one of the best equipped of his time and he had ten assistants, including Luca and Stefano Biagi. While building the Gubbio organ, Quemar began many other instruments in the Umbria and Marche regions (including organs for the cathedral of Città di Castello and the Collegiata of S Maria, Matelica, near Ancona). The Gubbio organ was eventually completed by a certain Cristoforo *tedesco* ('Christopher the German') between 1594 and 1596; only its beautiful case survives. In 1591 Quemar moved to Orvieto, where he rebuilt the cathedral organ. He enlarged the *ripieno* chorus by three stops, in addition to repairing the existing nine, and supplied a further 14 stops (see Organ, §V, 10). He also built two new keyboards (which could either be played by two organists together or controlled by one player), three

wind-chests and the entire tracker. After Quemar's reconstruction the instrument became one of the most famous of its time, especially on account of its new and unusual sonorities. Only the superb case is preserved; it now houses a recent electro-pneumatic organ.

The exact date of Quemar's death is not known, but the parish church register for 1611 gives his son Gabriello as the head of the family for the first time. The workshop was carried on by Quemar's sons Gabriello, Girolamo and Guidobaldo after his death.

BIBLIOGRAPHY

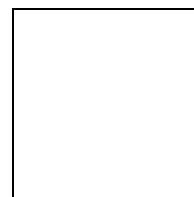
- A. Banchieri:** *Conclusioni del suono del l'organo* (Bologna, 1609/R, 2/1626, Eng. trans., 1982)
- K. Jeppesen:** *Die italienische Orgelmusik am Anfang des Cinquecento* (Copenhagen, 1943, enlarged 2/1960)
- B. Brumana and G. Ciliberti:** *Orvieto: una cattedrale e la sua musica (1450–1610)* (Florence, 1990), 80–84
- R. Giorgetti:** 'Facteurs d'orgues français en Italie', *Orgues méridionales*, xxxv (1990), 1–6, esp. 5–6
- R. Giorgetti:** 'Vincenzo Fulgenzi', *Organari stranieri a Gubbio*, xlii (1990), 27

UMBERTO PINESCHI

Quempas

(from Lat. *Quem pastores laudavere*: 'He whom the shepherds praised').

The abbreviated title of a Christmas song popular in Germany in the 16th century, used as a generic term for Christmas songs. The custom, performed by the students of Lateinschulen, of earning alms by singing carols from house to house was known as *Quempas singen*. A *Quempasheft* was a collection of Christmas songs that each student copied for his own use.



Quem queritis.

(Lat.).

The opening words of the celebrated trope to the introit of the Mass of Easter. Around this trope and other similar ones (e.g. its imitation in the third Mass of Christmas) arose a tradition of church drama from at least the 10th century onwards, known rather loosely as 'liturgical drama' (see [Medieval drama](#), §II, and fig.1). The basic dialogue is as follows (Young, i, p.210):

ANGELS: Quem queritis in sepulcro, o Christicole?

MARYS: Ihesum Nazarenum crucifixum, o celicole.

ANGELS: Non est hic, surrexit sicut ipse dixit; ite, nunciate quia surrexit.

(Whom are you looking for in the tomb, you followers of Christ?
Jesus of Nazareth who was crucified, O dwellers in Heaven. He
is not here, he has arisen as he himself foretold; go and make it
known that he has arisen.)

Various sources have been suggested from time to time for the words of the dialogue (the Gospel narratives, the antiphons and responsories of Easter) and to account for the fact of dialogue itself (the singing of the Passion in Holy Week); but no single source accounts for all its features. The music is similarly a free traditional composition – that is to say, newly composed in the traditional ‘neumatic’ style of Gregorian chant, using the same tonalities and melodic formulae. In addition to the standard melody found all over Europe, another melody appears in German sources from about 1200 (see Smoldon, 1946, with music example).

Some 14 manuscripts of the ‘Quem queritis’ can be dated as 10th-century; and of these probably the two oldest are those of St Martial of Limoges (*F-Pn* lat.1240, dated 923–34) and of St Gallen (*CH-SGs* 484, c950). These and other early sources are written in unheighted neumes but the pitches of the notes can often be deduced from later manuscripts (facsimiles of several versions are reproduced in Smoldon, 1969). Of the two versions just named, the later manuscript presents the simpler. Moreover, they are close in date to a famous description of an Easter ceremony which can with justification be called a *Visitatio sepulchri* play and which embodies the ‘Quem queritis’ dialogue: this is to be found in the *Regularis concordia*, the customary drawn up at Winchester in about 970. The co-existence of these three documents in the earliest period of its history argues conclusively against a simple chronological, or elaborate evolutionary, view of the ‘development’ of the ‘Quem queritis’ from liturgical trope to representational drama. Indeed, the term ‘variants’ is safer than ‘developments’. Both straightforward and highly complex forms of the dialogue are found throughout the period 900–1300. In some sources prefatory sung sentences (e.g. ‘Psallite regi magno, deuicto mortis imperio!’) and sentences to ease the transition to the introit ‘Resurrexi’ (e.g. the antiphon ‘Hodie resurrexit leo fortis’) are introduced. The sources also vary in the degree to which they rubricate the dialogue, and in the degree to which the rubrics indicate dramatic singing (i.e. by the assignment of singers to roles). In general, so long as the dialogue remains attached to the introit the variants are expressive of ‘liturgical rejoicing rather than a sense of drama’ (Young, i, p.213).

The elaborate ceremony prescribed in the *Regularis concordia* leads into the singing of the *Te Deum* and the ringing of bells (‘una pulsantur omnia signa’). This indicates that the ‘play’ was part of Matins (it followed the third lesson) and did not in this case precede the introit of the Mass. This and other considerations led Hardison (1965) to suggest that the ‘Quem queritis’ dialogue began its career as a Resurrection ceremony associated with the Vigil Mass, rather than as a trope – i.e. that it is a separate and independent ‘representational ceremony’. This conjecture, put forward on literary and liturgical grounds, was rebutted by Smoldon (1968), who brought forward evidence both palaeographical and musical to confirm the close connection between the dialogue and the Mass introit (see also Smoldon, 1980).

The Easter 'Quem queritis' is paralleled by a Christmas version (Young, ii, p.4, from *F-Pn* lat.887, 11th century):

MIDWIVES: Quem queritis in presepe, pastores, dicite?
SHEPHERDS: Salvatorem Christum Dominum, infantem pannis involutum, secundum sermonem angelicum.

(Shepherds, tell us whom you are looking for in the manger. Our Saviour, Christ the Lord, a babe wrapped in swaddling clothes, as the angels told us.)

There are fewer extant examples of and less variety among the Christmas than among the Easter dialogues. The Christmas dialogue is a trope ending with the direction *Psalmus* 'Puer natus est' – the first three words of the introit for the third Mass of Christmas Day. The music, which differs decisively from that of the Easter trope, nevertheless displays some of the same motifs: the rising triad *f-a-c* on 'in se-pul[cro]' and on 'Na-zare[num]' recurs on 'in pre-se[pe]' and 'Chris-tum Do[mi-num]'. (The music of *F-Pn* lat.887 is transcribed in *NOHM*, ii, p.196; that of *F-Pn* lat.1118 in Smoldon, 1980, p.105.)

Both the Easter and the Christmas tropes, in their transferred position as part of Matins, underwent expansion and variation. At Easter the result was a group of para-liturgical plays, known collectively as [Visitatio sepulchri](#); at Christmas the group is entitled the Officium Pastorum. Tropes in the 'Quem queritis' genre are found for the feasts of the Ascension and St John the Baptist; and one for the Assumption of the Blessed Virgin was dramatized at Santa Maria del Estany, in Spain, in the 14th century (Donovan).

For bibliography see [Medieval drama](#), esp. Young (1933), Smoldon (1946, 1968, 1969, 1980), Rankin (1990), Hiley (1993) and Hardison (1965).

JOHN STEVENS

Quenes [Quennon] de Béthune.

See [Conon de Béthune](#).

Quentin [Cantin], Bertin [*l'aîné*]

(*d* ?1767). French violinist and composer, the elder brother of [Jean-Baptiste Quentin](#). He is first heard of in 1706 when he joined the orchestra of the Paris Opéra as a violinist. He is listed as a member of the 'grand choeur' in 1713, and by 1718 he ranked just behind Lalande in the first violin section. On the resignation of Jacques Buret in 1720, Quentin was appointed as cellist to the 24 Violons du Roy, from which he retired in 1749. Having received a *privilege général* in 1730, he published in Paris one set of works, ten sonatas for violin or flute and continuo. In 1764 he retired to Ermont, north of Paris. His name disappears from the list of pensioners of the Académie Royale de Musique in April 1767, and it seems probable that he died early that year.

For bibliography see [Quentin, Jean-Baptiste](#).

LAUREL FAY

Quentin [Cantin], Jean-Baptiste [*le jeune*]

(*fl* Paris, 1718–c1750). French violinist and composer, the younger brother of [Bertin Quentin](#). He was a violinist at the Paris Opéra in 1718, and in 1738 he played the viola in the ‘grand choeur’. References to him indicate that he was a violinist of high reputation.

As a composer he was prolific. His solo violin sonatas generally consist of four or five alternating slow and fast movements. The trio sonatas are mostly in three or four movements; the later ones have solo indications, suggesting the possibility of orchestral performance. Both genres are characterized by a systematic use of *doubles*. There are some particularly distinctive dance movements in lively triple time, labelled ‘Allemande’ or ‘Contredanse’, which appear to be the ancestors of the modern waltz. In fast movements Quentin showed a penchant for da capo markings, which produce ternary structures. Technically, his sonatas are moderately difficult, with varied and precisely indicated bowing, and triple and quadruple stops as well as fluid passages in double stops. His use of dynamic markings is careful, and the term ‘tendrement’ is often appended to arias and gavottes. Despite a certain rhythmic monotony, Quentin's music shows melodic inventiveness and unusually rich harmonies.

WORKS

all published in Paris

Sonates, vn, bc, 3 bks: 10 each in opp.1–3 (1724–8)

[6] Sonates, vn, rec, bc, op.14 (after 1729)

Sonates en trio, 2 vn, fls, bc, 14 bks: opp.4–7 (1729 and after); opp.8–12, also with sonatas à 4 parties (after 1729); op.13 (after 1729); op.15, with viol, also with sonatas à 4 parties (after 1729); opp.16, 18–19 (c1740)

[3] Sonates et Simphonies en trio et à 4 parties, op.17 (c1740)

BIBLIOGRAPHY

*La Laurencie*EF
MGG1 (E. Borrel)

LAUREL FAY

Queralt, Francisco

(*b* Borjas Blancas, 1740; *d* Barcelona, 28 Feb 1825). Spanish composer. He was *maestro de capilla* at Barcelona Cathedral for many years until his death. He was a noted teacher, and his students, of whom Saldoni was the most important, came to occupy posts in various Spanish cathedrals. Queralt's works were all religious in character, often for two or three choirs, and

displayed the influence of late 18th-century Italian opera in their use of homophony and vocal ornamentation. Four oratorios – one to S Ana, two to S Tomás (1762 and 1779) and another (1785) – survive (*E-C*), as does a *Beatus vir* (*E*). A further 20 oratorios – *O quam grata* (1776), *La arca del testamento* (1778), *El juicio de Salomón* (1804), *La conversión de Agustino* (1804), one to S Ana (1778), two to S Eulalia (one dated 1786), one to S Lutgarda (1795), one to 'La casta Susana' (1798), one to S Felipe Neri (1802) and 10 untitled works (1775–96) – a *Magnificat* setting, motets and psalms, a solo aria *Donzella triunfante* and 11 oratorio librettos also survive (*Bc*).

BIBLIOGRAPHY

LaborD

B. Saldoni: *Diccionario de efermérides de músicos españoles*, i (Madrid, 1868)

J.R. Carreras y Bulbena: *El oratorio musical desde su origen hasta nuestros días* (Barcelona, 1906)

F. Pedrell: *Catàlech de la Biblioteca musical de la Diputació de Barcelona* (Barcelona, 1908–9), i, 300, 309, 313; ii, 57, 317ff

ELEANOR RUSSELL/M. MONTSERRAT SÁNCHEZ SISCART

Quercu, Simon de [a] [Eijcken, Simon van; Eyken, Simon van]

(*b* ?Brabant; *fl* early 16th century). Netherlandish music theorist. He was a singer in the chapel of the Duke of Milan, and in 1508 went as tutor to the imperial court in Vienna with Duke Lodovico Sforza's two sons. Quercu wrote a treatise on music, *Opusculum musices* (Vienna, 1509); several copies of each of the four editions survive. It was probably used in the musical education of the duke's sons. The first part, 'Musica plana', deals with the modes, intervals, note names, solmization and solmization syllables, and mutation. The second part, 'Musica mensuralis', deals with note lengths, rests, ligatures, mensuration signs, alteration, imperfection and mensural proportions. The third part, 'Contrapunctus', considers consonances, dissonances and polyphonic writing. His teaching is illustrated with many music examples, though no authorities are named. Quercu also published a book of prayers and monodic liturgical songs of the Paduan rite, *Vigiliae cum vesperis et exequiis mortuorum annexis canticis* (Vienna, 1513).

BIBLIOGRAPHY

ADB (*R. Eitner*)

E. Praetorius: *Die Mensuraltheorie des Franchinus Gafurius* (Leipzig, 1905/*R*), 6, 12, 18–19, 21–2

J. Wolf: *Handbuch der Notationskunde*, i (Leipzig, 1913/*R*), 412; ii (Leipzig, 1919/*R*), 478

H. Hüschen: 'Simon de Quercu, ein Musiktheoretiker zu Beginn des 16. Jahrhunderts', *Organicae voces: Festschrift Joseph Smits van Waesberghe*, ed. P. Fischer (Amsterdam, 1963), 79–86

H. Ristory: 'Die Mensurallehre des Simon de Quercu', *Zeitschrift für Musiktheorie*, vi (1991), 3–28, 103–28

Querelle des Bouffons.

A musical and literary dispute waged in Paris between 1752 and 1754 over the respective merits of French and Italian opera. The performance at the Opéra, on 1 August 1752, of Pergolesi's intermezzo *La serva padrona* by an Italian troupe under the direction of Eustachio Bambini is commonly believed to have instigated this controversy, but the seeds of the crisis had been sown months before the Italians' arrival in Paris. The subsequent quarrel, which engaged many leading philosophical figures of the time and resulted in the publication of over 60 letters and pamphlets, used Bambini's troupe, popularly known as the 'Bouffons', as a cover for voicing ideas of a profound political significance.

By the middle of the 18th century the Opéra had lost much of its former glory. Far more old works than new held the repertory together, and substantial debts had accrued. In 1749 Louis XV handed the privilege of the Opéra to the city of Paris, a political move intended to ease the pressure on the royal purse-strings. Alterations to the repertory, designed to restore public support and fight off insolvency, were introduced, and it is against this background of change that the arrival of the Bouffons may in part be explained.

In May 1752 Bambini's comedians had been engaged to perform for several months in Rouen. The Opéra administrators, wishing to revoke this agreement, summoned the troupe to Paris, probably to dampen the pretensions of provincial theatres and ensure that their own privilege was not infringed. However, more complicated motives may have underlain this decision: either the *inspecteurs-généraux* of the Opéra felt the need to introduce an element of much-needed novelty into their repertory, particularly in the wake of the public exchange of letters between Grimm (*Lettre de M. Grimm sur Omphale*) and Rousseau (*Lettre à M. Grimm au sujet des remarques ajoutées à sa Lettre sur Omphale*) in the early months of 1752, questioning the substance of French opera; or, by deliberately inviting an unknown band of Italian comedians to present a limited repertory of short, farcical pieces in the dignified setting of the Opéra, they may have hoped to quell the popular support for Italian music that had been gathering throughout the first half of the 18th century. Whatever their motives, the Bouffons were certainly not an overnight success. The *Mercure de France* (September 1752) noted that for the first performance the troupe was clearly unaccustomed to its spacious surroundings and lacked vivacity. The review also criticized the recitative and some of the *ariettes*, which were apparently to the taste only of 'un petit nombre de connoisseurs'. Cuts were implemented before the second performance, which met with greater public approval. Thereafter the troupe gradually won over Parisian audiences, although the *Mercure* still voiced some reservations: 'il est à souhaiter cependant qu'ils n'excèdent pas dans la charge'.

Masson has identified Grimm's *Lettre ... sur Omphale* as a continuation of the earlier controversy between Lullistes and Ramistes rather than as the

opening salvo in the Querelle des Bouffons. The first exchange of pamphlets in this new debate did not take place until January 1753, with the publication of Grimm's *Le petit prophète de Boehmischbroda*. (D'Holbach's *Lettre à une dame d'un certain age*, published in November 1752, had elicited no rejoinders.) The Bouffons had, by this time, spent nearly six months in Paris without inspiring the *littérateurs* to take up their pens. Why the literary dispute should have erupted at this point is, therefore, a complex matter. Certainly, one impetus for the pamphlet war was the success, at the Opéra in January 1753, of Mondonville's *pastorale héroïque Titon et Aurore*, deliberately engineered by the supporters of French opera (see Pougin). But of more significance was the severe constitutional crisis that shook France at exactly the same time.

Since the early years of the 18th century, Jansenists and Jesuits had been arguing over the controversial papal bull, *Unigenitus* (1713). Matters came to a head around 1750 when a radical group within the episcopacy began to refuse sacraments to those opposed to the bull. (Appellants were often, although not always, Jansenists.) The Parlement de Paris, whose Jansenist sympathies dated back to the Fronde, began to intervene, only to have their judgments continually annulled by the king's council, which comprised many Jesuit supporters. By August 1752 the two sides had begun a fierce exchange of pamphlets; in December the Parlement attempted to bring the Archbishop of Paris to trial. In February 1753 the king expressly forbade the *parlementaires* to continue with their legal proceedings; they ignored his edict and, in May 1753, were sent into exile.

The stance of the *parlementaires* challenged the very foundations of royal authority. Leaders of the Enlightenment realized that the same line of attack was available to them if disguised as a musical dispute, for opera, since its inception in France, had been a public celebration of absolutism. Support for Italian music, rather than French, could symbolize individual freedom of thought and weakening of the monarch's influence. Consequently, musical, political and religious analogies operate throughout the texts of the quarrel. Grimm's *Le petit prophète*, for example, is couched in a mock-biblical style, his hapless 'prophet' identified as an impecunious Jesuit, while the *Lettre écrite de l'autre monde* (probably by Suard) portrays the Bouffons and their supporters as wild, dangerous heretics. The ridiculous scenarios created in the fascinating *Lettre au public* (whose subtitle suggests 'le Roi de Prusse' as the author, although this is certainly not the case) satirize courtly circles and point to the growing plight of the Bourbon monarchy. Other texts mirror the characteristics of political pamphleteering through their titles and use of language, a prime example (again of unknown authorship) being the *Arrêt rendu à l'amphithéâtre*.

Grimm's *Le petit prophète* elicited 25 known responses and these comprised the first stage of the dispute. The second, inspired by Rousseau's vitriolic *Lettre sur la musique française* (November 1753), prompted over 30 further replies and led the dispute to new ground. Arguments centred around vindications or condemnations of Rousseau's strong personal views; opinions of the Bouffons and comparisons of French and Italian operatic styles took second place to the defence or attack of French language and prosody. Supporters of the national style, aptly named the *coin du roi*, were quick to assert the dramatic power of the *tragédie lyrique*, the nobility of its

declamatory recitative and its close matching of music and poetry. The *coin de la reine* preferred the graceful charm and clear harmonic structure of Italian cantilena. Laying aside the political implications of the quarrel, its participants argued largely along the lines of whether opera should be regarded as a primarily musical, or primarily literary, phenomenon. Few, however, seem to have realized the futility of comparing two vastly different genres: the one light and comic, the other noble and tragic.

The exchange of pamphlets ceased one month before the Bouffons left Paris in March 1754, suggesting that literary polemics were not directly accountable for the troupe's departure. The Italians did not leave in a blaze of glory, because their last production, Leo's *I viaggiatori*, proved unsuccessful with Parisian audiences; but they had spent some 20 months in France and given over 150 performances of 13 different *intermezzi* and *opere buffe*. What they thought of their eventful stay in Paris remains unknown because they took no active part in the literary dispute; but they certainly owed the highpoint of their careers to a chance combination of factors. Crises at the Opéra, major political upheavals and philosophical agitation by the Encyclopedists brought them success where previous Italian troupes in 1729 and 1746 had failed.

The position of the Opéra vis-à-vis the Bouffons was delicate. On the one hand, the Italians usurped the prowess of the native *tragédie lyrique*, while on the other, it brought valuable revenue to an establishment in considerable financial straits. The Opéra may have emerged as the temporary victor in the Querelle des Bouffons since the *tragédie lyrique* continued to dominate its repertory for a further two decades; but the Bouffons proved highly influential in shaping a native style of comic opera in France, and by the late 1750s the first generation of *opéra comique* composers – Egidio Duni, Pierre-Alexandre Monsigny and François-André Danican Philidor – were making their mark. This new genre was eventually to rival the established *tragédie lyrique* in popularity and success, for which, as Rousseau observed in *Les confessions* (1782), the Querelle des Bouffons was entirely responsible: 'Quelque temps avant qu'on donnât *Le devin du village*, il était arrivé à Paris des Bouffons italiens, qu'on fit jouer sur le théâtre de l'Opéra sans prévoir l'effet qu'ils y allaient faire ... elles ne laissèrent pas de faire à l'opéra français un tort qu'il n'a jamais réparé'.

BIBLIOGRAPHY

- A. Pougín:** 'Mondonville et la guerre des coins', *RGMP*, xxvii (1860), 193–4, 201–3, 217–18, 225–6, 241–2
- F. de Villars:** *La serva padrona, son apparition à Paris en 1752: son influence, son analyse, querelle des Bouffons* (Paris, 1863)
- E. Hirschberg:** *Die Encyclopädisten und die französische Oper im 18. Jahrhundert* (Leipzig, 1903)
- L. de La Laurencie:** 'La grande saison italienne de 1752: les Bouffons', *BSIM*, vii/6 (1912), 18–33; viii/7 (1912), 13–22
- H. Goldschmidt:** *Die Musikästhetik des 18. Jahrhunderts* (Zürich, 1915)
- L. Richebourg:** *Contribution à l'histoire de la 'Querelle des Bouffons'* (Paris, 1937)
- N. Boyer:** *La Guerre des Bouffons et la musique française* (Paris, 1945)
- P.-M. Masson:** 'La lettre sur Omphale', *RdM*, xxvii (1945), 1–19
- A.R. Oliver:** *The Encyclopedists as Critics of Music* (New York, 1947)
- A.M. Whittall:** *La Querelle des Bouffons* (diss., U. of Cambridge, 1963)

- S. Sacaluga:** 'Diderot, Rousseau, et la querelle musicale de 1752: nouvelle mise au point', *Diderot Studies*, x (1968), 133–73
- D. Launay, ed.:** *La Querelle des Bouffons* (Geneva, 1973) [facs. of 61 pamphlets publ 1752–4]
- D. Launay:** 'La Querelle des Bouffons et ses incidences sur la musique', *IMSCR XII: Berkeley 1977*, 225–33
- D. Hertz:** 'Diderot et le théâtre lyrique: "le nouveau stile"', proposé par *Le neveu de Rameau*, *RdM*, lxiv (1978), 229–52
- W. Weber:** 'La musique ancienne in the Waning of the Ancien Régime', *Journal of Modern History*, lvi (1984), 58–88
- E. Cook:** *The Operatic Ensemble in France, 1673–1775* (diss., U. of East Anglia, 1989), 76–127
- R. Isherwood:** 'The Conciliatory Partisan of Musical Liberty: Jean Le Rond d'Alembert, 1717–1783', *French Musical Thought, 1600–1800*, ed. G. Cowart (Ann Arbor, 1989), 95–119
- A. Fabiano:** *L'affirmation de l'opéra italien à Paris et le rôle de Carlo Goldoni (1752–1815)* (diss., U. de la Sorbonne Nouvelle, Paris III, 1995), 13–55
- R. Isherwood:** 'Nationalism and the *Querelle des Bouffons*', *D'un opéra l'autre: hommage à Jean Mongrédien*, ed. J. Gribenski (Paris, 1996), 323–30

ELISABETH COOK

Querflöte (i)

(Ger.).

A term for the transverse flute, used to distinguish it from the end-blown Recorder. See [Flute](#), §II.

Querflöte (ii)

(Ger.).

See under [Organ stop](#).

Querflügel

(Ger.).

See [Spinnet](#). See also [Transverse grand pianoforte](#).

Querhammerflügel

(Ger.).

See [Transverse grand pianoforte](#).

Querol Gavaldá, Miguel

(b Ulldecona, 22 April 1912). Spanish musicologist and composer. He studied humanities, philosophy, theology and music at the Benedictine monastery at

Montserrat (1926–36) and counterpoint and composition with Juan Lamote de Grignon in Barcelona (1937–8). After further studies at Zaragoza University (1943) he took the BA at Barcelona University (1944–5) and the doctorate at the University of Madrid in 1948 with a dissertation on contemporary Catalan aesthetic theory. He has held appointments as secretary (1946–52), deputy director (1952–69) and director of the Spanish Institute of Musicology (from 1970), assistant (1953), research fellow (1959) and research professor (1971) at the Consejo Superior de Investigaciones Científicas, professor of music history at Barcelona University (1957–70) and adviser to the music department of the Ministry of Education and Science (from 1969). In 1959 he became a member of the Real Academia de S Fernando, and in 1973 president of the Societat Catalana de Musicologia. In 1986 he was awarded a national music prize in recognition of his work and achievements.

Querol's musicological development was guided by Anglès, though he was never formally his student. His main interest has been the relationship between words and music, and he has specialized in Renaissance and Baroque Spanish music, especially the songbooks (*cancioneros*). He has also written a book and several studies on music in the works of Cervantes. Through the Institute of Musicology he has fulfilled an important role in Spanish musicology and participated extensively in international conferences. His compositions, mostly unpublished, include orchestral, choral, chamber and piano music; many are arrangements of folksongs.

WRITINGS

'La música de los romances y canciones mencionados por Cervantes en sus obras', *AnM*, ii (1947), 53–68

'Cervantes y la música', *Revista de filología española*, xxxii (1948), 367–82
La escuela estética catalana contemporánea (diss., U. of Madrid, 1948; Madrid, 1953)

La música en las obras de Cervantes (Barcelona, 1948)

'La música religiosa española en el siglo XVII', *Congresso internazionale di musica sacra [I]: Rome 1950*, 323–6

'Importance historique et nationale du *romance*', *Musique et poésie au XVIe siècle: Paris 1953*, 299–328

'Morales visto por los teóricos españoles', *AnM*, viii (1953), 170–76

'Le Carnaval à Barcelona au début du XVIIe siècle', *Les fêtes de la Renaissance [I]: Royaumont 1955*, 371–5

'El romance polifónico en el siglo XVII', *AnM*, x (1955), 111–20

Introduction to *Francisco Guerrero: Canciones y villanescas espirituales*, *MME*, xvi, xix (1955–7)

'El villano de la época de Cervantes y Lope de Vega y su supervivencia en el folklore contemporáneo', *AnM*, xi (1956), 25–36

'La polyphonie religieuse espagnole au XVIIe siècle', *Le 'Baroque' musical: Wégimont [IV] 1957*, 91–105

'Nuevos datos para la biografía de Miguel Gómez Camargo', *Miscelánea en homenaje a Monseñor Higinio Anglés* (Barcelona, 1958–61), 707–16

'Corresponsales de Miguel Gómez Camargo', *AnM*, xiv (1959), 165–77

'La estética musical de Juan Maragall (1860–1911)', *AnM*, xv (1960), 165–77

'La música vocal de Juan Cabanilles', *AnM*, xvii (1962), 113–20

'El cancionero musical de Olot', *AnM*, xviii (1963), 57–65

- 'Notas sobre la música en la Iglesia Latina de los siglos III–VI', *AnM*, xix (1964), 155–66
- 'La canción popular en los organistas españoles del siglo XVI', *AnM*, xxi (1966), 61–86
- 'Lista de los catálogos musicales publicados en España', *FAM*, xiii (1966), 103–5
- 'La producción musical de Juan del Encina', *AnM*, xxiv (1969), 121–31
- 'La producción musical del compositor Mateo Romero (1575–1647)', *Renaissance-muziek 1400–1600: donum natalicium René Bernard Lenaerts*, ed. J. Robijns and others (Leuven, 1969), 215–22
- 'La chacona en la época de Cervantes', *AnM*, xxv (1970), 49–65
- 'Dos nuevos cancioneros polifónicos españoles de la primera mitad del siglo XVII', *AnM*, xxvi (1971), 93–111
- 'La polifonía española profana del Renacimiento', *RMC*, nos.115–16 (1971), 30–38
- 'I. Felipe Pedrell, compositor; II. El Comte Arnau', *AnM*, xxvii (1972), 21–38
- 'Los orígenes del barroco musical español', *Anuario del Conservatorio de música de Valencia* (1972–3), 9–17
- 'La producción musical de los hermanos Sebastián y Diego Durón', *AnM*, xxviii–xxix (1973–4), 209–20
- 'Die Musikwissenschaft in Spanien', *ÖMz*, xxx (1975), 208–15

EDITIONS

- Cancionero musical de la casa de Medinaceli (siglo XVI)*, MME, viii–ix (1949–50)
- Romances y letras a tres voces, siglo XVII*, MME, xviii (1956)
- Villancicos y romances (S. XV–XVII) a 3 y 4 voces mixtas*, MH, xi, ser. B, *Polifonía*, ii (1964)
- Música barroca española*, i: *Polifonía profana: cancioneros españoles del siglo XVII*, MME, xxxii (1970); ii: *Polifonía policoral litúrgica*, MME, xli (1982); iii: *Villancicos polifónicos del siglo XVII*, MME, xlii (1982); iv: *Canciones a solo y duos del siglo XVII*, MME, xlvii (1988); v: *Cantatas y canciones para voz solista e instrumentos (1640–1760)*, MME, xxxv (1973); vi: *Teatro musical de Calderón*, MME, xxxix (1981)
- Cancionero musical de la Colombina (siglo XV)*, MME, xxxiii (1971)
- La música en las obras de Cervantes: romances, canciones y danzas tradicionales a tres y cuatro voces y para canto y piano* (Madrid, 1971)
- Estevão de Brito: Obras diversas: Motectorum liber primus, Officium defunctorum, Psalmi hymnique per annum*, PM, ser. A, xxi (1972–6)
- Cancionero musical de Góngora* (Barcelona, 1975)
- Manuel Machado: Romances e canções: a 3 e 4 voces mistas*, PM, ser. B, xxviii (1975)
- Transcripción e interpretación de la polifonía española de los siglos XV y XVI* (Madrid, 1975)
- Barroco musical español*, i: *Tonos humanos del siglo XVII* (Madrid, 1977)
- Cancionero musical de Lope de Vega*; i: *Poesías cantadas en las novelas* (Barcelona, 1986); ii: *Poesías sueltas puestas en música* (Barcelona, 1987); iii: *Poesías cantadas en las comedias* (Barcelona, 1991)
- La música española en torno a 1492* (Granada, 1992–5)

BIBLIOGRAPHY

- A. Martín-Moreno:** 'Miguel Querol Gavaldá on his 70th Birthday', *Inter-American Music Review*, v/1 (1982–3), 1–2

- L. Siemens Hernández:** 'Miguel Querol Gavaldá, Premio Nacional de Música (Madrid 10 de abril de 1986)', *RdMc*, x (1987), 314–15
- A. Martín-Moreno:** 'El Instituto Español de Musicología y su aportación al conocimiento del barroco musical español: Higinio Anglés y Miguel Querol', *AnM*, xlix (1994), 159–77

JOSÉ LÓPEZ-CALO

Querpfeife

(Ger.).

See [Fife](#).

Querpianoforte

(Ger.).

See [Transverse grand pianoforte](#).

Quesada (Aguilar), Marco Antonio

(*b* San José, 5 Jan 1964). Costa Rican composer. From an early age he followed the general music course at the University of Costa Rica. He took a degree in music at the same institution, with special emphasis in composition, taught by Gutierrez Sáenz, Zeller Flores and Herra Rodríguez. In 1984 he took part in the seminar on composition and electro-acoustic music given in San José by Steiger. He also studied conducting with Agustín Cullell and Herra. He has worked as a teacher with the youth programme of the National SO and at the School of Musical Arts of the University of Costa Rica.

He is a founder member and secretary of the Centre for Contemporary Music in San José. In 1988 he obtained the Aquileo J. Echevarría National Music Prize for his Brass Quintet. He was invited to participate in the Second and Sixth Caribbean Composers' Forums, held in Costa Rica. His works include a number of chamber pieces, band music and symphonic works; he has also composed music for theatrical productions. In April of 1992 the National SO gave a first performance at the National Theatre of his *Negro* from the suite *Arco iris*. He is also well known among Costa Rican pianists for his popular piece *Rock-do*.

JORGE LUIS ACEVEDO VARGAS

Quesnel, (Louis) Joseph (Marie)

(*b* Saint Malo, 15 Nov 1746; *d* Montreal, 3 July 1809). Canadian composer, playwright and poet of French birth. After visiting several exotic countries as a young sailor, Quesnel came to Canada unintentionally in 1779 when the ship *L'espoir*, carrying supplies to the USA, was captured by the British off Nova Scotia. Owing to personal connections, he was allowed to settle in Montreal and later moved to nearby Boucherville. He travelled to the Great Lakes and upper Mississippi and to France, trading in furs and wine. Quesnel was a

well-educated amateur anxious to promote music and theatre in a pioneer society. He was a co-founder of Montreal's Théâtre de Société in 1789. On 14 January 1790 this company first performed the 'comédie en prose, mêlée d'ariettes' *Colas et Colinette* with music and words by Quesnel, the first Canadian (and possibly the first North American) opera. After revivals in Quebec in 1805 and 1807 the text was published there in 1808 but the music printing did not continue beyond the first few pages of proof. Only the vocal and second violin parts survive in manuscript (in C-Qs/); the accompaniment was reconstructed by Godfrey Ridout for a modern revival in 1963, and published at Toronto in 1974. Quesnel also wrote the words and music for the comic opera *Lucas et Cécile*, of which only the vocal parts survive (C-Qs/). An accompaniment for small orchestra was supplied by John Beckwith in 1991 and a piano-vocal score published in 1992. The opera received its première in the Beckwith version in Toronto in 1994. (A performance announced in 1808 never took place.) Both works, relying on late 18th-century French models, reveal a gifted melodist and a resourceful harmonist. Excerpts are included in *Canadian Musical Heritage*, x (1991).

Quesnel's church and instrumental music has been lost. His literary works include the comedy *L'anglomanie* (1802) and the autobiographical poem *Épître à Mr. Labadie*, a locus classicus for the complaints of the unrecognized Canadian artist.

WRITINGS

ed. **M. Gnarowski**: *Joseph Quesnel, 1749–1809: Selected Poems and Songs/Quelques poèmes et chansons* (Montreal, 1970)

BIBLIOGRAPHY

DCB (J.E. Hare); EMC2 (H. Kallmann)

H. Kallmann: *A History of Music in Canada 1534–1914* (Toronto, 1960/R)

J. Beckwith: 'Le *Lucas et Cécile* de Joseph Quesnel: Quelques problèmes de restauration', *Cahiers de l'ARMuQ*, xiii (May 1991), 10–28

HELMUT KALLMANN

Quevedo [Quebedo], Bartolomé de

(b Sahagún, León province c1510; d 31 Aug 1569). Spanish theorist and composer. He was *maestro* to the Spanish Infanta Juana in Arévalo from 1549 until 11 January 1552, and was elected *maestro de capilla* of Toledo Cathedral on 5 December 1553, having been spared a competition with Morales by the latter's death. Although the treasurer of the cathedral challenged his appointment claiming a defect in Quevedo's ancestry, the chapter confirmed him in his post, and he remained at Toledo until dismissed for serious infractions on 27 October 1562. Although he fought to remain, he was demoted to honorary *maestro de capilla*. His valuable library passed to the university at Alcalá de Henares via his nephew, who studied there.

Quevedo subsequently wrote a commentary in Latin on the portion of Pope John XXII's *De vita et honestate clericorum* devoted to music and musicians. He criticized the modern expansion of the range of polyphonic music to three octaves on the grounds that it obscured the distinction between authentic and plagal modes; he objected to the proliferation of instruments in Spanish

cathedrals and to the increased use of chromaticism. Quevedo's only surviving works are an *Asperges* for four and five voices (in *E-Tc* choirbook 9), *Victimae paschali laudes* and an incomplete *Ave verum corpus* for four voices (*Tc* choirbook 12). A lavish volume of his compositions belonged to the estate of Juana.

BIBLIOGRAPHY

StevensonSCM

C. Pérez Pastor: *Noticias y documentos relativos a la historia y literatura españolas*, ii (Madrid, 1914), 345

K.-W. Gümpel: 'Der Toledaner Kapellmeister Bartolomé de Quevedo und sein Kommentar zu der Extravagante "Docta sanctorum" Johannes XXII', *Spanische Forschungen der Görresgesellschaft*, 1st ser.: *Gesammelte Aufsätze zur Kulturgeschichte Spaniens*, xxi (1963), 294–308

R. Stevenson: 'The Toledo Manuscript Polyphonic Choirbooks and Some Other Lost or Little Known Flemish Sources', *FAM*, xx (1973), 103

F. Reynaud: *La polyphonie tolédane et son milieu des premiers témoignages aux environs de 1600* (Paris, 1996)

ROBERT STEVENSON

Quickstep.

A fast version of the [Foxtrot](#).

Quiebro

(Sp.).

A type of ornament, variously a trill or a mordent. See [Ornaments](#), §2.

Quijada.

A Latin American [Rattle](#).

Quilico, Gino

(*b* New York, 29 April 1955). Canadian baritone, son of [Louis Quilico](#). He studied music at the University of Toronto and continued vocal studies with his parents, making his début in 1978 as Mr Gobineau in a television performance of *The Medium*. After engagements in Canada and the USA, in 1980 he made his European début in Paris as Gounod's Mercutio, which brought him a three-year contract at the Opéra. He made his British début as Puccini's Lescaut with Scottish Opera at the 1982 Edinburgh Festival, followed by Valentin at Covent Garden the next year and Escamillo in 1991. Besides many roles in the French, Italian and Russian repertory and in Mozart, he has sung in the premières of *L'héritière* (Damase) and *Montségur* (Landowski). He made his Metropolitan début in 1987 as Massenet's Lescaut, returning as Valentin (1990) and Figaro in the première of Corigliano's *The Ghosts of Versailles* (1991). He has sung on several occasions with his father in the same opera, notably at the Metropolitan in *Il barbiere* and *Manon*. His

high baritone voice, full-toned and pungent in character, is combined with an elegant presence. He has made several video recordings, and his CD recordings include Lescaut, Marcello, Mercutio, Orpheus (Monteverdi), Raimbaud (*Le comte Ory*), Coroebus (*Les Troyens*) and the title role in Chausson's *Le roi Arthur*. He was awarded the Order of Canada in 1992.

BIBLIOGRAPHY

R. Mercer: *Les Quilico* (Quebec, 1991)

J.B. Steane: 'Louis and Gino Quilico', *Opera Now* (1996), Jan, 32–4

NOËL GOODWIN

Quilico, Louis

(*b* Montreal, 14 Jan 1925; *d* Toronto, 15 July 2000). Canadian baritone. He studied at the Conservatoire de Musique, Montréal, with Martial Singher, the Accademia di S Cecilia, Rome, and the Mannes College, New York. His principal teacher was the pianist Lina Pizzolongo, whom he married in 1949. She died in 1991. After winning several major Canadian competitions he won the Metropolitan Opera Auditions of the Air in 1955 and the same year made his New York début with the New York City Opera. He first sang at the Metropolitan in 1972 and became one of its leading baritones. He performed such roles as Rigoletto, Giorgio Germont, Rodrigo (*Don Carlos*), Iago, Amonasro, Scarpia, Tonio, Golaud and Falstaff at leading houses throughout the world, including Covent Garden, the Vienna Staatsoper, the Teatro Colón, the Rome Opera, the Bol'shoy, San Francisco and the Opéra de Montréal. He was also principal baritone of the Canadian Opera Company. Quilico sang in the premières of Milhaud's *Pacem in terris* (1963), a work he recorded, and *La mère coupable* (1966) and Jolivet's *Les coeurs de la matière* (1965); in 1991 he played the title role of Tony in Frank Loesser's *The Most Happy Fella* at the New York City Opera. His many recordings include operas ranging from Monteverdi to Verdi, Puccini and Massenet. Quilico had a clear and ringing dramatic voice, particularly well suited to Verdi. He taught at the University of Toronto (1970–87) and at McGill University (1987–90), and gave masterclasses with young professional singers. He was awarded the Companion of the Order of Canada in 1974. In 1993 he married the Canadian pianist Christina Petrowska, who wrote his biography *Mr. Rigoletto* (Toronto, 1996).

EZRA SCHABAS

Quilisma

(from Gk. *kyliō*: 'I roll', *kylisma*: 'a rolling').

In Western chant notations a special neume, usually between two notes a 3rd apart. It is usually written joined to the succeeding (higher) note (usually a *Virga*). Aurelian of Réôme (*fl* ?840–50) spoke of it as a trembling and rising sound (*Gerbert*S, i, 47), and most modern writers have not ventured beyond this. Tack suggested that it concerns a method of voice production no longer practised. Other studies (Wiesli, Cardine) have concentrated on the degrees

of the scale on which it is most commonly found, suggesting that it may have been used for tonal orientation. (For illustration see [Notation](#), Table 1.)

BIBLIOGRAPHY

- P. Wagner:** *Neumenkunde: Paläographie des liturgischen Gesanges* (Fribourg, 1905, rev., enlarged 2/1912/R)
- H.M. Bannister:** *Monumenti vaticani di paleografia musicale latina* (Leipzig, 1913/R)
- G.M. Suñol:** *Introducció a la paleografia musical gregoriana* (Montserrat, 1925; Fr. trans., rev., enlarged 2/1935)
- M. Huglo:** 'Les noms des neumes et leur origine', *EG*, i (1954), 53–67
- F. Tack:** *Der gregorianische Choral*, Mw, xviii (1960; Eng. trans., 1960)
- E. Jammers:** *Tafeln zur Neumenkunde* (Tutzing, 1965)
- W. Wiesli:** *Das Quilisma in Codex 359 der Stiftsbibliothek St Gallen* (Immensee, 1966)
- E. Cardine:** *Semiologia gregoriana* (Rome, 1968; Eng. trans., 1982); Fr. trans. in *EG*, xi (1970), 1–158, and also pubd separately (Solesmes, 1970)

DAVID HILEY

Quill

(Fr. *plume*; Ger. *Feder*, *Kiel*; It. *penna*).

A stiff feather shaft used as [Plectrum](#) material, especially in the past. Quills cut in a manner similar to that of writing pens have served as plectra for psalteries and lutes. The rachis (that portion of the stem between the barbs, rather than the calamus, the tubelike tip implanted in the skin of the bird) of the primary flight feathers of the crow family long provided the principal material for harpsichord plectra. After the barbs and pithy underside were cut away, a point formed from the hard, slightly convex outer surface was pushed from behind through the mortise in the tongue of the jack. It was then cut to size and its strength was adjusted by scraping its underside. Some sources recommended treating the quill with olive oil as a lubricant and preservative. In the present day harpsichord plectra made of plastic continue to be called 'quills'.

JOHN KOSTER

Quilt canzona.

A term adopted by Manfred Bukofzer (*Music in the Baroque Era*, 1947, p.50) as an English equivalent to the German 'Flickkanzone' (literally 'patch canzona') coined by Hugo Riemann (*Handbuch der Musikgeschichte*, ii/2, ed. A. Einstein, 1912) to describe canzonas of several short sections in contrasting styles. Bukofzer, whose choice of word comes from 'patchwork quilt', applied it to the sectional canzonas of Frescobaldi and his contemporaries, and the term's currency seems to follow his usage. Perhaps the clearest and most extreme example of the kind of piece 'Flickkanzone' was meant to denote is the first canzona in Schein's *Venus Krantzlein* (1609; ed. in *Sämtliche Werke*, i, 41): in 125 bars, there are seven changes of metre

and at least 14 significant changes in style, figuration or texture. See also [Canzona](#).

Quilter, Roger (Cuthbert)

(*b* Hove, 1 Nov 1877; *d* London, 21 Sept 1953). English composer, best known for his songs. Quilter came from a wealthy family and was educated at Eton (which he hated), and at the Hoch conservatory, Frankfurt (c1897–c1901). He studied the piano there with Ernst Engesser, and, privately, composition with Ivan Knorr, who also taught Balfour Gardiner, Percy Grainger, Norman O'Neill and Cyril Scott. Though not there at the same time, these became known as the Frankfurt Group; as a group they were not influential, but individually they each made a distinctive contribution to contemporary musical life.

In March 1901, Quilter came to prominence as a songwriter, when Denham Price sang the *Four Songs of the Sea* at the Crystal Palace. For many years, major singers of the day took up his songs: Harry Plunket Greene, Ada Crossley, John Coates, and especially Gervase Elwes, who in 1905 gave the first performance of the song cycle *To Julia*, with Quilter accompanying. A founder member and benefactor of the Musicians' Benevolent Fund, set up in memory of Elwes' death in 1921, Quilter served on its committee until his death. Elwes ensured popularity for Quilter's songs; consequently, little other than songs was expected of him, and he seldom wrote for any other medium. A notable exception was the incidental music for the children's fairy play *Where the Rainbow Ends*, revived regularly at Christmas-time after its première in 1911. *A Children's Overture* (based on Walter Crane's illustrated book, *A Baby's Opera*) was originally intended as its prelude, and after revision was first performed at the Proms in 1919. Its felicitous weaving of skilfully orchestrated nursery rhymes made it very popular, and the BBC included it in its first broadcast concert, on 23 December 1922.

In 1934, Quilter made recordings of 17 of his songs with Mark Raphael. A light opera, *The Blue Boar*, was broadcast by the BBC in 1933 and another, *Julia* (a substantial reworking), was produced at Covent Garden in 1936. Neither was a success, although a memorable tune emerged in the waltz song *Love Calls Through the Summer Night*, fully in the tradition of British light music.

Quilter was frequently ill, and he found composition difficult, despite the polished grace and ease of the finished works. His wide circle of artistic friends included poets and painters, and he was close to Robert Allerton, the American millionaire philanthropist, before World War I. Diffident, well-travelled and cultured, his musical tastes ranged from Bach to Sullivan and Stravinsky. In later life he had severe psychological illness, and it is alleged that he was blackmailed for his homosexuality. He gave discreet financial help to young musicians, and in the 1930s further used his wealth to sponsor Jews fleeing Austria.

Despite his German training, Quilter's style was indisputably English, and his wistful lyricism was characterized by chromatic harmonies and highly vocal melodic lines. His songs rise well above the banality of the Edwardian ballad; they were extremely well known over a long period, and were regularly

broadcast for 30 years, though most of the best were written before 1923. Many of his works were arranged for various popular combinations, both by himself and others. He excelled in small musical forms. Quilter's music has a lyrical charm, and Warlock acknowledged a debt to him more than once.

WORKS

songs complete, remainder selective

MSS in *GB-Lbl*, Boosey & Hawkes, London, and various personal holdings

songs

for solo voice and piano unless otherwise stated

op.

- | | |
|----|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| — | Should one of us Remember (C. Rosetti), 1897, unpubd |
| — | Two songs (R. Quinton [Quilter]) (1897): Come Spring! Sweet Spring!, The Reign of the Stars |
| 1 | Four Songs of the Sea (Quilter) (1901): I have a Friend, The Sea-Bird, Moonlight, By the Sea; rev. as 3 Songs of the Sea (1911), omitting 1st song |
| 2 | Four Songs of Mirza Schaffy (F. Bodenstedt, trans. W. Creighton) (1903): Neig' schöne Knospe dich zu mir, Und was die Sonne glüht, Ich fühle deinen Odem, Die helle Sonne leuchtet; rev. with trans. by R.H. Elkin (1911) |
| — | Two Songs (1903): Come Back, A Secret (Quilter), 1898 |
| — | The Answer (L. Binyon) (1904) |
| — | At Close of Day (Binyon) (1904) |
| — | A London Spring Song ([Quilter]), 1904, unpubd |
| 3 | Three songs: Love's Philosophy (P.B. Shelley) (1905), Now sleeps the crimson petal (A. Tennyson), 1897 (1904), Fill a glass with golden wine (W.E. Henley) (1905); all orchd, no.2 also with strings |
| — | June (N. Hopper) (1905), orchd |
| 5 | Four Child Songs (R.L. Stevenson) (1914): A Good Child, The Lamplighter, Where go the boats?, Foreign Children; nos.1 and 3 rev. 1945 |
| 6 | Three Shakespeare Songs (set 1) (1905): Come away, Death, O Mistress Mine, Blow, blow, thou winter wind, 1905; no.1 orchd and with pf qt, no.2 orchd and with str, pf ad lib (1944), no.3 with strings and pf ad lib (1945) and orchd |
| 8 | To Julia (R. Herrick), 1905 (1906): Prelude, 1 The Bracelet, 2 The Maiden Blush, 3 To Daisies, 4 The Night Piece, 5 Julia's Hair, Interlude, 6 Cherry Ripe; nos.3 and 4 orchd, the set with pf qnt |
| 10 | Songs of Sorrow (E. Dowson) (1908): A Coronal, 1907; Passing Dreams, 1904; A Land of Silence, 1907; In Spring, 1907 |
| 12 | Seven Elizabethan Lyrics (1908): Weep you no more (anon.), My Life's Delight (T. Campion), Damask Roses (anon.), The Faithless Shepherdess (anon.), Brown is my love (anon.), By a Fountainside (B. Jonson), Fair House of Joy (anon.); nos.1 and 4 orchd, no.1 also with str |
| 14 | Four Songs (1910): Autumn Evening (A. Maquarie), April (W. Watson), A Last Year's Rose (Henley), Song of the Blackbird (Henley) |
| 15 | Three Songs: Cuckoo Song (A. Williams) (1913), Amaryllis at the Fountain |

	(16th century) (1914), Blossom Time (N. Hopper) (1914), no.3 also pubd as duet (1934)
18/1–3	Three Songs, Bar/T (1920): To Wine and Beauty (Earl of Rochester) (1914), Where be you going? (J. Keats) (1914), The Jocund Dance (W. Blake) (1914)
18/4	Spring is at the Door (Hopper) (1914)
18/5–6	Two September Songs (M. Coleridge) (1916): Through the sunny garden, The Valley and the Hill
20	Three Songs of William Blake (1917): Dream Valley, 1916, The Wild Flower's Song, Daybreak; no.1 orchd
22	Three Pastoral Songs (J. Campbell), 1v, pf trio, 1920 (1921): I will go with my father a-ploughing, Cherry Valley, I wish and I wish; arr. 1v, pf
23	Five Shakespeare Songs (set 2) (1921): Fear no more the heat o' the sun, Under the greenwood tree, It was a lover and his lass, Take, O take those lips away, Hey, ho, the wind and the rain, 1919; no.2 pubd singly (1919), no.3 orig. pubd as duet (1919), no.4 also with pf qt
—	Fairy Lullaby (Quilter) (1921)
24	Five English Love Lyrics: There be none of Beauty's daughters (Byron) (1922), Morning Song (T. Heywood) (1922), Go, lovely Rose (E. Waller), 1922 (1923), O, the month of May (T. Dekker), 1926 (1928), The Time of Roses (T. Hood) (1928)
25	Six Songs: Song of the Stream (A. Williams), 1921 (1922), The Fuchsia Tree (Manx ballad) (1923), An Old Carol (15th century), 1923 (1924), Arab Love Song (P.B. Shelley) (1927), Music, when soft voices die (Shelley), 1926 (1927), In the bud of the morning-O (J. Stephens), 1926 (1927)
26	Two Songs (1922): In the highlands, Over the land is April (Stevenson)
28	Five Jacobean Lyrics (1926): The Jealous Lover (Rochester), Why so pale and wan? (J. Suckling), 1925, I dare not ask a kiss (Herrick), 1925, To Althea from Prison (R. Lovelace), 1925, The Constant Lover (Suckling), 1925; no.1 pubd singly (1923), no.3 also with pf qt
29	I arise from dreams of thee (Shelley), serenade, T, orch, 1929, unpubd; arr. 1v, pf (1931)
30	Four Shakespeare Songs (set 3) (1933): Who is Silvia?, 1926, When daffodils begin to peer, How should I your true love know?, Sigh no more, ladies; no.1 pubd singly (1927)
—	The Passing Bell (W. Tasker), 2vv, pf, 1933, unpubd
—	Music and Moonlight (Shelley), 1935 (1948), arr. as duet; Spring Voices (R. Marsh [Quilter]) (1936); Wind from the South (J. Irvine) (1936); Come Lady-Day (M. Pemberton) (1953) [arr. from partsong]; Wild Cherry (O.M. Denson) (1938); Windy Nights (Stevenson), 2vv, pf (1938); Summer Sunset (R. Marsh [Quilter]), 2vv, pf (1938)
32	Two Shakespeare Songs (set 4) (1939): Orpheus with his lute, 1938, When icicles hang by the wall, 1938
—	Trollie Lollie Laughter (V.B. Neuburg) (1939); Freedom (R. Bennett) (1941) [arr. from choral work]; Drooping Wings (E. Sterling-Levis), 1944 (1945); The Cradle in Bethlehem (Bennett), 1945 (1949); Hark, hark the lark (W. Shakespeare) (1946); One word is too often profaned (Shelley), 1946 (1947); Tulips (Herrick) (1947) [arr. from partsong]; Music (P.B. Shelley), 1947 (1948); Come unto these yellow sands (Shakespeare) (1951); Tell me, where is fancy bred? (Shakespeare) (1951); Daisies after Rain (J. Bickle) (1951); The Walled-In Garden (A. Heald) (1952); April Love (Quilter) (1952); A Song at Parting (C. Rossetti) (1952); My heart adorned with thee (M. Schaffy,

trans. Quilter), 1951 (1953), also for Mez and Bar (1953); Mond, du bist glücklicher als ich (anon.), unpubd; Far, far away (Shelley), unpubd; Full fathom five (Shakespeare), unpubd; If thou would'st ease thine heart (T.L. Beddoes), unpubd; Love is a bable (anon.), unpubd; Where the bee sucks (Shakespeare), unpubd

stage

- Where the Rainbow Ends (children's fairy play, [Mrs] C. Mills, J. Ramsay [R. Owen]), London, Savoy, 21 Dec 1911; suites: pf (1912), orch (1920); pubd extracts, incl. Slumber Song, 1v, pf (1911); Moonlight on the Lake, pf (1912); Rosamund, vn, pf (1918); Water Nymphs, pf, str (1922); Fairy Frolic, pf trio (1929); later arrs. for other inst combinations
- 21 As you Like it (incid music, W. Shakespeare), London, Old Vic, 17 Oct 1921; pf suite (1920); orch suite (1921)
- The Rake, ballet [for C.B. Cochran's revue On with the Dance], Manchester, Palace, 17 March 1925; orch suite (1925); pf suite (1925)
- The Blue Boar (light op, R. Bennett), BBC, 23 Oct 1933; rev. as Julia, London, Covent Garden, 3 Dec 1936; rev. again as Love at the Inn (1940); probably rev. also as Rosmé, Love and the Countess and The Beggar Prince; pubd extracts, incl. Here's a chapter almost ended (Bennett), SSATBB (1944); Love calls through the summer night, 2vv (1940); Concert Waltz, orch (1941); In Georgian Days, Gavotte, pf, str (1941); Youth and Beauty, 6vv (1941); Island of Dreams, Venetian Serenade (Quilter), 1v, pf (1946); If love should pass me by, 1v, pf (1948)
- 31 Titania, ballet

choral

Verses from the Rubāiyat of Omar Khayam (trans. Johnson), ATTBB, 1902, unpubd; 2 Partsongs (R. Herrick), SATB: To Daffodils, To the Virgins (1904); 5 Lyrics of Robert Herrick, op.7, SATB (1905): Cupid, A Dirge, Morning Song, To Electra, To Violets; Lead us, Heavenly Father (J. Edmeston), T, chorus, orch, 1908 (1924); An Old Carol, unison vv (1924); What shall he have that killed the deer? (W. Shakespeare), TBarBB (1924); Non nobis, Domine (R. Kipling), SATB, orch (1934), arr. SSA/2-pt male chorus, str/orch; Blossom-Time (N. Hopper), 2-pt chorus (1935) [arr. from solo song]; Fairy Lullaby (Quilter), 3-pt female vv (1939) [arr. from solo song]; Madrigal in Satin (R. Bennett), TTBB (1939); Weep you no more, 2-pt female vv (1939) [arr. from solo song]; 5 Partsongs, SA: The Starlings (C. Kingsley) (1939), To a Harebell by a Graveside (Darley) (1938), Come, Lady-Day (M. Pemberton) (1938), Daisies after Rain (J. Bickle) (1952), Tulips (Herrick); Freedom (Bennett), unison vv, SATB, pf/orch (1941), arr. SSA (1942) [orig. titled A Song of Freedom]; The Sailor and his Lass (Bennett), S, Bar, SATB, orch, 1943 (1948); Hymn for Victory (A.P. Herbert), unison vv/1v (1945), arr. 4vv (1945); Farewell to Shan-Avon (Song of the Forlorn Warriors) (G. Darley), TTBB (1946); The pretty birds do sing (Nashe), chorus (1946); Tulips (Herrick), SATB (1946); Windy Nights (R.L. Stevenson), SA (1949); Summer Sunset (R. Marsh [R. Quilter]), SA (1949); The Cradle in Bethlehem (Bennett), unison vv/2-pt vv, str (1950) [arr. from solo song]; Dancing on the Green (Quilter), SATB (1954)

instrumental

3 Studies, op.4, pf, 1901 (no.1), 1909 (1910); To Julia, op.8, incl.: no.3 To Daisies, vc, pf (1919), no.5 Julia's Hair, vn/vc, pf (1919), no.6 Cherry Ripe, vn, pf (1919); Serenade, op.9, orch, perf. 1907, unpubd; 3 English Dances, op.11, small orch, perf. 1910, arr. pf (1910), arr. 2 pf (1910); 3 Pieces, op.16 (1916): Dance in the

Twilight, 1909–15, Summer Evening, 1915, At a Country Fair, 1916; A Children's Ov., op.17, orch, perf. 1919 (1920), arr. pf (1920), arr. popular orch (1921); 2 Impressions, op.19, pf (1920): In a Gondola, 1914, Lanterns, 1919; 3 Songs of William Blake, op.20, incl.: no.1 Dream Valley, arr. vn, pf (1917); Country Pieces, op.27, pf (1923): Shepherd Song, Goblins, Forest Lullaby, Pipe and Tabor; Fanfare for Children, 4 tpt, 4 trbn, timp, cymbal, c1930, unpubd; Gypsy Life Fantasy Qnt, pf qnt, db (1935); Ding Dong Bell, suite, str, 1951, unpubd; Valse, orch, unpubd; Tudor March, orch

arrangements of folk and traditional songs

Good Morrow, tis Saint Valentine's Day, 1v, str qt, hp, 1917, unpubd; The Arnold Book of Old Songs, 1v, pf (1951), some songs also pubd in Old English Popular Songs (1921); The Rose of Tralee (E.M. Spencer), 1v (1941), SATB (1951) [arr. of C. Glover melody]; I got a robe, unpubd [arr. of spiritual]; What will you do, love (S. Lover), 1942, unpubd

BIBLIOGRAPHY

- G. Lowe:** 'The Music of Roger Quilter', *MO*, xlii (1918–19), 210–11
S. Goddard: 'The Art of Roger Quilter', *The Chesterian*, vi (1925), 213–17
R. Bennett: 'Song-Writers of the Day, II: Roger Quilter', *Music Teacher*, v (1926), 409–11
Obituaries: L. Woodgate, *MT*, xciv (1953), 503–5; M. Raphael, *Tempo*, no.30 (1953–4), 20 only; Q. Hill, *ML*, xxxv (1954), 15–16
T. Armstrong: 'The Frankfort Group', *PRMA*, lxxxv (1958–9), 1–16
S. Banfield: 'Roger Quilter: a Centenary Note', *MT*, cxviii (1977), 903–6
L. East: 'Roger Quilter: 1877–1953', *Music and Musicians*, xxvi/3 (1977–8), 28–30
P. Cahn: 'Percy Grainger's Frankfurt Years', *SMA*, xii (1978), 101–13
T. Hold: *The Walled-In Garden: a Study of the Songs of Roger Quilter* (Rickmansworth, 1978, 2/1996)
S. Banfield: *Sensibility and English Song* (Cambridge, 1985)

VALERIE LANGFIELD

Quinault, Jean-Baptiste-Maurice [l'aîné]

(b Verdun, 9 Sept 1687; d Gien, 30 Aug 1745). French composer, singer and actor. Son of the actor Jean Quinault (1656–1728) and brother of the singer and actress Marie-Anne-Catherine Quinault, he was the eldest of five children, all active in the theatre. Quinault began his acting career at the Comédie Française as Hippolytus in Racine's *Phèdre* on 6 May 1712. He retired on 22 March 1733 with a pension, but returned for three performances the following year. Although Voltaire chose him for leading roles in his tragedies, he was most applauded for comic roles. It was not uncommon for him to act and sing in a work for which he had composed the music. His gift for comic characterization is seen in the laughing recitative, 'Enthousiasme de folie', in M.A. Legrand's *Impromptu de la folie* (1725). He was elevated to the nobility by the regent, Philip d'Orléans.

Quinault composed at least 24 divertissements and *intermèdes* for the French theatre, 1714–32. They include incidental music for plays by Louis Fuzelier,

Le Grand, P.-C. Roy, S.-J. Pellegrin and Molière (*Le bourgeois gentilhomme*, 1716, and *La princesse d'Elide*, 1722). His divertissements for Roy's comedy *Les captifs* (1714) were described as 'extraordinary, beautiful and well characterized' (*Mercure galant*, October 1714). His only work for the Paris Opéra is the *ballet héroïque Les amours des déesses* (libretto by Fuzelier). At its first performance it consisted of a prologue and three entrées ('Vénus et Adonis', 'Diane et Endimion' and 'Melpomène et Linus'); a fourth entrée, 'L'Aurore et Céphale', was added for the performance on 25 August 1729.

For a complete list of Quinault's works for the French theatre see *DEUMM* and *LaMusicaD*.

JAMES R. ANTHONY

Quinault, Marie-Anne-Catherine

(*b* Strasbourg, 26 Aug 1695; *d* Paris, 1791). French singer, sister of [Jean-Baptiste-Maurice Quinault](#). Mlle Quinault (known as 'l'aînée') made her début at the Paris Opéra in 1709 in Lully's *Bellérophon* and remained there until 1713. From 1714 to 1722 she acted and sang at the Comédie-Française. According to F.-J. Fétis (*Biographie universelle*), she composed several motets for the royal chapel at Versailles, one of which won for her the decoration of the order of St Michel, never before given to a woman.

JAMES R. ANTHONY

Quinault, Philippe

(*b* Paris, bap. 5 June 1635; *d* Paris, 26 Nov 1688). French dramatist, librettist and poet. Son of a master baker, he received an excellent literary education from the poet Tristan l'Hermitte, through whom he was introduced to Parisian *salons précieux*. He was only 18 when his first comedy, *Les rivales*, was performed at the Hôtel de Bourgogne. He became a jurist at about the same time, having, according to Charles Perrault (*Parallèle ... des anciens et des modernes*, Paris, 1688–97), studied law for only two or three years. After Tristan's death in 1655, Quinault became private secretary to the Duc de Guise, and on 29 April 1660 marriage to a wealthy widow, Louise Goujon (née Bouvet), brought him a degree of economic independence. In 1668 he composed verses for a court divertissement, *La grotte de Versailles*, thereby joining the select group of poets chosen to pay continual homage to Louis XIV. In 1670 he was made a member of the Académie Française and in 1674 of the Académie des Inscriptions et Belles-Lettres. In 1671, with Molière and Corneille, he was asked to write the text for Lully to set to music in the spectacular court divertissement, *Psyché*. Thus was inaugurated a 15-year collaboration with Lully in the composition of 11 *tragédies en musique* and two large-scale ballets (*Le triomphe de l'Amour* and *Le temple de la paix*). The gap of three years between *Isis* and *Proserpine* is explained by the temporary eclipse of Quinault at court after Juno in *Isis* had been interpreted as an unflattering caricature of Mme de Montespan.

By both temperament and artistic inclination, Quinault was ideally suited to collaborate with Lully. His *livrets*, for each of which he received 4000 livres,

were judged first as dramatic poetry, although Quinault was actually a lyric poet. Despite the general agreement that the unities might be overlooked in opera, Quinault was expected to observe unity of action. Sacrificed to this demand were the comic scenes found in *Cadmus*, *Alceste* and *Thésée*, as well as the subplots usually involving persons of lower rank who mirrored the action of the main plot.

Quinault's subject matter was derived from classical mythology (in his first eight operas) and the familiar legends of chivalry (in the final three). It remains fairly constant: a pair of lovers, a powerful rival and the mingling of gods and goddesses in the affairs of mortals. Although the librettos occasionally treat the Corneillean theme of conflict between 'glory and duty' (*Roland* and *Armide*), the amorous intrigues of gods and men are generally more *galant* than heroic and tragic. In fact, with regard to the former, Rosow has observed that both Roland and Renaud are flawed heroes: Roland is so blinded by love that a *dea ex machina* must point out his duty, and in *Armide* Renaud's need to choose between love and duty disappears as soon as his enchantment is broken. Of all Quinault's *livrets*, only *Atys* may be considered genuinely tragic.

Quinault was attacked for his limited vocabulary, especially when contrasted with Racine. There was little understanding of the fact that in opera words must be easily understood when given a musical setting. Perrault came to Quinault's defence in his *Parallèle ... des anciens et des modernes*, where he stated that the words in a *livret* must be 'very natural, very well known and very much in common use'.

Quinault skilfully varied the length of his lines from two to 12 syllables. To avoid monotony he rarely used more than three alexandrines (the standard line of French tragedy) in a row, reserving their use, rather, for simple recitative or for moments of serious import. He preferred shorter lines and lines with an odd number of syllables for airs and more lyrical passages (see Norman, 1989, p.185).

The *galant* tone of many of Quinault's lyrics earned him the enmity of the clergy and of the conservative professors of the Sorbonne (Bossuet referred to 'corruption reduced to maxims'). Quinault, himself in bad health, may have partly succumbed to the repressive moral climate. After *Armide* he retired from the stage and wrote a long poem on the extinction of heresy which begins:

Je n'ai que trop chanté les Jeux & les Amours,
Sur un ton plus sublime, il faut me faire entendu:
Je vous dis adieu, Muse tendre,
Je vous dis adieu, pour toujours.

Besides his opera librettos and the 17 tragedies, tragi-comedies and comedies that he wrote between 1653 and 1671, Quinault left several poems and epigrams and over 60 verses set to music by Lully, Le Camus, Bacilly, Lambert, Charles Mouton and others, all found in collections of *airs* issued between 1662 and 1700.

WRITINGS

tragédies en musique unless otherwise stated; all first settings by Lully

La grotte de Versailles (eclogue), 1668; *Psyché* (tragédie-ballet, with Molière and P. Corneille), 1671; *Les fêtes de l'Amour et de Bacchus* (pastorale, with I. de Benserade and the Président de Périgny), 1672; *Cadmus et Hermione*, 1673; *Alceste*, 1674; *Thésée*, 1675 (Strungk, 1683; Mondonville, 1765); *Atys*, 1676; *Isis*, 1677; *Proserpine*, 1680 (Paisiello, 1803); *Le triomphe de l'Amour* (ballet), 1681 (Campra, 1705); *Persée*, 1682; *Phaëton*, 1683; *Amadis*, 1684 (La Borde, 1771; J.C. Bach, 1779); *Le temple de la paix* (ballet), 1685; *Roland*, 1685; *Armide*, 1686 (Gluck, 1777)

BIBLIOGRAPHY

AnthonyFB

ES (P.F. Butler)

MGG1 (R. Schaal)

GroveO (L. Rosow) [with further bibliography]

F. Lindemann: *Die Operntexte Philippe Quinaults vom literarischen Standpunkte aus betrachtet* (diss., U. of Leipzig, 1904)

E. Gros: *Philippe Quinault: sa vie et son oeuvre* (Paris, 1926) [includes the most comprehensive list of 17th- and 18th-century sources]

T. Wright: *Lully and Quinault: Musico-Dramatic Synthesis in the tragédie en musique* (diss., U. of Kansas, 1984)

W. Brooks: *Bibliographie critique du théâtre de Quinault* (Paris, 1988)

B. Norman: 'Ancients and Moderns, Tragedy and Opera: the Quarrel over *Alceste*', *French Musical Thought, 1600–1800*, ed. G. Cowart (Ann Arbor, 1989), 177–96

B. Norman: 'Le héros contestataire dans les livrets de Quinault: politique ou esthétique?', *Ordre et contestation au temps des classiques: Marseilles 1991* (Paris, 1992), i, 289–300

B. Norman: 'The *tragédie-lyrique* of Lully and Quinault: Representation and Recognition of Emotion', *Continuum* [New York], v (1993), 111–42

B. Norman: 'Le théâtre est un grand monument: l'évocation du passé et des passions dans l'*Alceste* de Quinault', *Les lieux de mémoire et la fabrique de l'oeuvre: Kiel 1993* (Paris, 1993), 321–9

B. Norman and M. Vialet: 'A Woman's Fate in the Balance: the Persephone Myth in Quinault and Lully's *Proserpine*', *Images of Persephone: Feminist Readings in Western Literature*, ed. E.T. Hayes (Gainesville, FL, 1994), 45–74

JAMES R. ANTHONY

Quinet, Fernand

(b Charleroi, 29 Jan 1898; d Liège, 24 Oct 1971). Belgian composer, conductor and cellist. He showed musical talent at an early age and studied the cello and theory at the Brussels Conservatory (1913–15), completing his studies with d'Indy; in 1921 he won the Belgian Prix de Rome for the cantata *La guerre*. He played in the Pro Arte Quartet from 1916, but gave up his career as a cellist in 1923. He was director of the Charleroi Conservatoire (1924–38), professor of harmony at the Brussels Conservatory (1927–38) and director of the Liège Conservatoire (1938–63). As a conductor, he had an international reputation in French music; in Belgium he conducted numerous first performances, most of them with the Liège PO, which he founded in 1948

and directed until 1965. He was elected a member of the Belgian Royal Academy in 1954. Throughout his career Quinet gave progressively less attention to composition. One of the first Belgian composers to reject the Franck tradition, he was most indebted to Fauré in achieving his concise art. The harmony of such a piece as the *Trois mouvements symphoniques* suggests an Impressionist origin, and Quinet's ironic spirit led to some surprising chord progressions, as well as a lightness of touch and lively, incisive rhythms, as in *L'école buissonnière* for string quartet. These qualities are also found in his vocal music, which avoids extreme lyricism.

WORKS

(selective list)

Orch: Fanfare, 1922; Esquisse symphonique, 1930; 3 mouvements symphoniques, 1931

Vocal: 2 chants hébraïques, 2v, pf, 1925; Moralités non légendaires (P.J. Toulet), 1v, orch, 1926; cants., songs

Chbr: Sonata, vn, pf, 1916–17; Suite, 3 cl, 1923; Sonata, va, pf, 1924; L'école buissonnière, str qt, 1925; Fantaisie, str qt, 1926; Charade, pf trio, 1927; pf pieces, org pieces

Incid scores, educational works

Principal publishers: L'art belge, Salabert, Schott

BIBLIOGRAPHY

R. Wangermée: *La musique belge contemporaine* (Brussels, 1959)
Music in Belgium (Brussels, 1964)

R. Bernier: 'La leçon de Fernand Quinet', *Bulletin de la classe des beaux-arts de l'Académie Royale de Belgique*, liii (1971), 243–51

R. Bernier: 'Notice sur Fernand Quinet', *Annuaire de l'Académie Royale de Belgique*, cxli (1975), 95–120

M. Barthélemy: 'Fernand Quinet', *Nouvelle Biographie Nationale*, iv (Brussels, 1997), 316–20

HENRI VANHULST

Quinet, Marcel (Alfred)

(*b* Binche, Hainaut, 6 July 1915; *d* Woiuwe-Saint-Lambert, 16 Dec 1986). Belgian composer and pianist. He began studies at the Mons Conservatory and then transferred to the Brussels Conservatory, where he obtained a *premier prix* for harmony (1936), a *second prix* for counterpoint (1937, under R. Moulaert), a *premier prix* for fugue (1938, under L. Jongen) and a higher piano diploma (1943). Then he studied composition with Absil, and won the Belgian Prix de Rome in 1945 for his cantata *La vague et le sillon*; in 1946 his orchestral *Divertissement* was awarded the Agniez Prize. He was put in charge of the piano courses at the Brussels Conservatory in 1943, and he also taught harmony (1948) and fugue (1959) there; in 1956 he was appointed professor at the Chapelle Musicale Reine Elisabeth. Awarded second prize in the 1957 Queen Elisabeth Composition Competition, his Piano Concerto no.1 was used as a test piece in the 1964 session of the

same contest. In 1976 he was elected a member of the Royal Academy of Belgium.

Quinet's music is distinguished by formal clarity and the absence of lyrical effusion; his objective art has affinities with that of Hindemith. At first influenced by Absil, he began, with the Three Orchestral Pieces (1951), to evolve a more individual style that shows his closeness to French music (particularly Ravel) and his admiration for Bartók's orchestration. He has generally turned to established models, such as the passacaglia or old dance forms: the orchestral Variations are cast as a Baroque suite, and the ballet *La nef des fous* is built as a symphony with a rapid principal theme alternating with slow, expressive passages. Evolving from polytonality to atonality, his music has remained clear in timbre and texture.

WORKS

(selective list)

orchestral

3 Pieces, 1951; Sinfonietta, 1953; Serenade, str, 1956; Divertimento, 1958; Fl Concertino, 1959; Concertino, ob, cl, bn, orch, 1960; Sym., 1960; Ballade, cl, orch, 1961; Va Conc., 1963; Pf Conc. no.2, 1964; Concerto grosso, 4 cl, orch, 1964; Pf Conc. no.3, 1966; Ouverture pour un festival, 1967; Vn Concertino, 1970; Musique, str, timp, 1971; Esquisses symphoniques, 1973; Mouvements, chamber orch, 1973; Gorgone, 1974; Séquence, 1974; Dialogues, 2 pf, orch, 1975; Diptyque, chbr orch, 1975; Préludes, 1979; Conc. grosso, 4 sax, orch, 1982

instrumental

Chbr: Str Trio, 1948; Wind Qnt, 1949; Sonatine, vn, pf, 1952; 4 bluettes, pf trio, 1954; Pf Qt, 1957; Str Qt, 1958; Petite suite, 4 cl, 1959; Sonate à 3, tpt, hn, trbn, 1961; Ballade, vn, pf, 1962; Ww Qt, 1964; Sonata, 2 vn, pf, 1965; Sonatine, vn, va, 1965; Pochades, sax qt, 1966; Trio, ob, cl, bn, 1967; Sonata, fl, pf, 1968; Str Trio no.2, 1969; Polyphonies, pic, 2 fl, ob, eng hn, 3 cl, 1971; Sonatine, cl/ob, pf, 1976; Sonate à 3, fl, vc, pf, 1977

Pf: Croquis, 1946; 2 impromptus, 1949; Passacaglia, 1954; Improvisations, 1958; Toccata, 1961; Hommage à Scarlatti, 1962; 5 miniatures, duet, 1964; Partita, 1965; 3 Preludes, 1970; Novelettes, 2 pf, 1973; 6 préludes, 1981; Mouvements perpétuels, 1984; didactic pieces

stage and vocal

Les deux bavards, chbr op, 1966; La nef des fous, ballet, 1969; Images, ballet, 1972
La vague et le sillon, cant., 1945; 4 haï kaï, Mez, pf, 1953; Arche de Noé, Mez/Bar, pf, 1955; Comptines, children's chorus 2vv, orch, 1955; Chansons pour rire, children's chorus, orch, 1957; Chansons de quatre saisons, Mez/Bar, pf, 1961; Lectio 'Pro feria sexta', solo vv, chorus, orch, 1973; Hommage à Ravel, female v, fl, vc, pf, 1985

MSS in *B-Bcdm*

Principal publishers: CeBeDeM, Universal, Cranz

BIBLIOGRAPHY

CeBeDeM directory

R. Wangermée: *La musique belge contemporaine* (Brussels, 1959)

J.-M. Simonis: 'Notice sur Marcel Quinet', *Annuaire de l'Académie Royale de Belgique*, clvi (1990), 323–53

HENRI VANHULST

Quinible

(Middle Eng.: 'fivefold'; from Lat. *quin[que]* and 'ible').

A voice or part apparently pitched even higher than [Quatreble](#). But the 15th-century English treatises which refer to the quatreble do not mention the quinible; and although *quintuplum* can mean the fifth voice of a motet, or the five-part motet itself (Franco of Cologne: 'Qui autem quadruplum vel quintuplum facere voluit'), the English word seems to be used only in the general sense of a high-pitched song or voice (Chaucer, *The Miller's Tale*, line 146: 'Ther to he song som tym a loud quynyble'; Skelton, *The Image of Ypocrisy*, iii, line 78: 'They finger ther fiddles, And cry in quinibles').

JOHN CALDWELL

Quint (i).

The 4th partial tone of a bell when it is tuned a 5th above the strike note (see [Bell \(i\)](#), §2).

Quint (ii).

When prefixed to the name of an instrument, as in 'Quintfagott' or 'Quintposaune', an indication that the instrument in question plays a 5th lower than the normal type.

Quint (iii).

An organ pipe that is sometimes used to produce, when sounded with another pipe tuned at the 5th below, a difference tone imitating the sound of a pipe an octave below the lower one. See *also* [Organ stop](#).

Quinta (i)

(Lat.: 'fifth').

A term occasionally used in medieval writings instead of 'diapente' for the interval of a 5th; it has become the standard term in Italian.

Quinta (ii).

[quinta vox, quintus]. A part (see [Part \(ii\)](#)) in 16th-century polyphony for five or more voices.

Quintadecima

(It.).

See under [Organ stop](#).

Quintadena

(Ger.).

See under [Organ stop](#).

Quintanar, Héctor

(b Mexico City, 15 April 1936). Mexican composer and conductor. He studied at the Escuela Superior Nocturna de Música (1950–56) and played the horn in the Banda de Música del Estado Mayor for eight years. In 1959 he entered the Mexico City Conservatory, where he studied harmony and analysis with Rodolfo Halffter, counterpoint with Blas Galindo and composition with Jiménez Mabarak; he also studied with Chávez (1960–64) and in 1963 served as Chávez's assistant in the composition workshop, which from 1965 to 1972 he directed. A state grant enabled him to study electronic music at Columbia University, New York, with Andrés Lewin Richter (1964), and he studied *musique concrète* with Jean Etienne-Marie in Paris (1967) and Mexico City (1968). He was head of the Secretaría Técnica of the Instituto Nacional de Bellas Artes music department (1965–70), within which he organized major festivals of contemporary music. Founder (1970) and director of the Mexico City Conservatory electronic music studio, he was also sub-director of the Mexico City Opera Orchestra. Other appointments as chief conductor include the National University SO (1975–80), the Michoacán SO (1986–7) and, since 1992, the University of Guanajuato SO, with whom he has recorded for the first time many works by Mexican composers. His conscientious activity as a promoter of new music has included giving concerts in unorthodox locations and, through his group Proa, bringing contemporary music to the church. His works from *Aclamaciones* (1967) have been concerned with non-linear sequences of contrasting materials, such as tape loops of natural sounds (*Ostinato*) and improvisatory or aleatory elements (*Sideral III*). He was the first Mexican to compose an electronic film score, that for *Una vez un hombre*.

WORKS

(selective list)

Mixed-media: Play Back, vn, pf, perc, tape, slides, photographs, lights, 1970; Sinexas, happening, 1970; Símbolos, tape, orch, 1971; Mezcla, orch, tape, 1973; Diálogos, pf, tape, 1973; Dúo, perc, elec, 1975

Orch: Sinfonía modal, 1961; 3 syms., 1961, 1962, 1965; El viejo y el mar, sym. poem, 1963; Galaxias, 1968; Sideral II, 1969; Aries, 1974; Pequeña obertura, 1979; Canto breve, 1981; Himno, 1985

Vocal: Fábula (dramatic cant.), chorus, orch, 1964; Aclamaciones (dramatic cant.), chorus, orch, tape, 1967; Solutio?, S, pf, 1969; Nocturno sueño, T, gui, 1983

Chbr: Double Qt, ww qt, str qt, 1965; Str Trio, 1966; Sonata no.1, vn, pf, 1967; Sonata no.2, 3 tpt, 1967; Ilapso, cl, bn, tpt, trbn, perc, vn, db, 1970; Sonidos, pf, 1970; Qnt, pf, vn, db, fl, tpt, 1973; Per se, pf 4 hands, 1975; Paisaje, wind ens, 1986; 5 piezas para niños, pf, 1990; Pf Trio, 1991

Elec: Sideral I, 1968; Opus 1, 1971; Ostinato, 1971; Sideral III, 1971; Sinfonia, 1971

Principal publishers: Ediciones Mexicanas de Música, Tonos

BIBLIOGRAPHY

Compositores de América/Composers of the Americas, ed. Pan American Union, xv (Washington, DC, 1969), 176

Y. Moreno: *La composición en México en el siglo XX* (Mexico City, 1994)

GERALD R. BENJAMIN/RICARDO MIRANDA-PÉREZ

Quintatön

(Ger.).

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

Quintavalle, Antonio

(fl 1688–?1724). Italian composer and organist. In 1703 and perhaps earlier he was chamber organist at the Mantuan court. He wrote music for three operas produced there, one in collaboration with the *maestro di cappella* Caldara. According to Lunelli, Quintavalle was *maestro di cappella* of Trent Cathedral from 1712 to 1724. An Antonio Quintavalle, chaplain at Torcello, near Venice, died on 28 January 1721 at the age of 45.

WORKS

all lost

operas

L'oracolo in sogno [Act 2] (F. Silvani), Mantua, 6 June 1699 [Act 1 by A. Caldara, Act 3 by C.F. Pollarolo] (pubd lib *I-Bc*)

Il trionfo d'amore, Mantua, 19 Dec 1703 (pubd lib *US-Wc*)

Paride sull'Ida, ovvero Gli amori di Paride con Enone (F. Mazzari), Mantua, 1704 (pubd lib *I-Bc*)

Partenope (S. Stampiglia), Trent, Gaudenti, 1713

oratorios

Jeftè (P. Giubilei), Rome, Seminario Romano, 1688

Sacri amoris triumphus in conversione S Augustini Hipponensis Episcopi, Rome, Oratorio del Crocifisso, Lent 1694

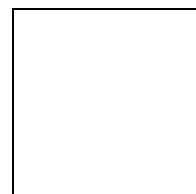
Il sacrificio di Jeftè, Faenza, 1702 [? = leftè]

BIBLIOGRAPHY

RicordiE

SchmidID

- O.G.T. Sonneck:** *Library of Congress: Catalogue of Opera Librettos Printed before 1800* (Washington DC, 1914/R)
- D. Alaleona:** *Studi su la storia dell'oratorio musicale in Italia* (Turin, 1908, 2/1945 as *Storia dell'oratorio musicale in Italia*)
- A. Liess:** 'Die Sammlung der Oratorienlibretti (1679–1725) und der restliche Musikbestand des Fondo San Marcello der Biblioteca Vaticana in Rom', *AcM*, xxxi (1959), 63–80
- U. Kirkendale:** *Antonio Caldara: sein Leben und seine venezianisch-römischen Oratorien* (Graz, 1966)
- R. Maroni and C. Lunelli, eds.:** *La musica nel Trentino dal XV al XVIII secolo* (Trent, 1967)



Quinte

(Fr. and Ger.: 'fifth').

The French and German term for the interval of a 5th. It was also used for the fifth part of 17th-century French orchestral music and of music in the French style by contemporary German composers, applied by extension to the players assigned to that part in French court orchestras. Mersenne (*Harmonie universelle*, 1636–7) used 'quinte' or 'cinquième' to describe the highest inner part of the 24 Violins du Roi, played by the first of the three viola parts, but in lists of the group and in musical sources the terms denote the lowest inner part, and is therefore equivalent to quintus, the standard name for the fifth part of 16th- and early 17th-century vocal and instrumental polyphony. The term dropped out of use in the early 18th century, when four-part orchestral writing became the norm in France, although J.-B. de La Borde still referred to the 'Viola (alto) ou Quinte' in his *Essai sur la musique* (1780).

PETER HOLMAN

Quinte de hautbois

(Fr.).

A basset oboe in D. See [Oboe](#), §III, 2(iii).

Quintenzirkel

(Ger.).

See [Circle of fifths](#).

Quinterne [quintern].

One of the many terms for the medieval [Gittern](#); the term was later used for a small guitar. From at least the 13th century the small, lute-like, treble plucked instrument was known as the *quitaire*, *quinterne* or *guisterne* in French, the *gyterne* (later gittern) in English, the *quintern(e)* in German, the *guitarra* in Spanish, and the *chitarra* or *chitarino* in Italian. It was not until well into the 16th century that these terms began to be applied to various small guitars. Under the name [Mandore](#) the instrument survived in France into the early 18th century, while under the names *mandola* and *mandolino* (see [Mandolin](#)) it survived in Italy into the 20th.

JAMES TYLER

Quinteros, Abelardo

(b Valparaiso, 10 Dec 1923). Chilean composer. He studied industrial design at the Universidad S Maria, Valparaiso (1936–41) and composition in Santiago with Allende (1942–8) and Focke (1949–51). A scholarship from the Austrian Embassy in Chile enabled him to study serial techniques with Steinbauer and voice with Kern at the Steinbauer Academy in Vienna (1954–6). On returning to Chile he began to take a place among the leading composers of his generation; *Horizon carré*, *Cantos al espejo* and the Piano Studies received awards at successive Chilean Music Festivals. His lyrical and expressive music has its basis in 12-note thinking.

WORKS

(selective list)

Orch: 3 arabescos concertantes, cl, str; Sinfonema, vn, orch

Vocal: *Cantos del espejo*, 1v, str qt, 1958; *Horizon carré*, 1v, fl, cl, pf, vc, 1960; *Invocalización* (V. Huidobro), A, orch, 1962; *La siete palabras*, solo vv, org

Inst: Ww Trio, 1952; *Balada*, vc, pf; 5 epigramas, fl, pf; Str Trio; 4 Studies, pf; Ww Qt

JUAN A. ORREGO-SALAS/LUIS MERINO

Quintet

(Fr. *quintette*, *quintuor*; Ger. *Quintett*; It. *quintetto*).

A composition or part of a composition for five voices or instruments, or a group that performs such a composition. Vocal quintets include many madrigals, balletos and other chamber music for voices of the 16th century when there was a certain preference for five-part writing. With the development of dramatic ensemble writing in opera during the 18th century accompanied quintets became frequent and there are several examples in Mozart's mature operas, notably Act 1 of *Così fan tutte*. The most celebrated operatic quintet, however, is 'Selig, wie die Sonne meines Glückes lacht' from Act 3 of Wagner's *Die Meistersinger*.

The most important chamber music forms are the [String quintet](#) (normally for a string quartet of two violins, viola and cello with an additional viola or cello), the [Piano quintet](#) (usually for piano and string quartet) and the [Wind quintet](#) (flute, oboe, clarinet, bassoon and horn); these repertoires are discussed in separate entries (see also [Brass quintet](#)). Among works for less regular

combinations, Mozart's great quintet for piano and wind K452 (oboe, clarinet, bassoon and horn) set a standard, which has not been surpassed, for the euphonious combination of five diverse timbres, though Beethoven imitated it in his op.16 and Danzi, Spohr and Rimsky-Korsakov wrote for similar combinations. A number of works add a wind instrument to the normal string quartet. For example, there are clarinet quintets by Mozart, Reicha, Weber, Reger, Brahms, Hindemith and Bliss, and a horn quintet (with two violas) by Mozart. Quintets formed from various mixed combinations abound especially in the 18th century. It is known that Mozart greatly admired J.C. Bach's six quintets of op.11 for flute, oboe, violin, viola and bass which indulge in charming antiphonal effects between the two wind instruments and bass as against the two strings and bass. The same composer's Quintet in F for oboe, violin, viola, cello and harpsichord, the last sometimes continuo in function, sometimes obbligato, is similarly adept in layout. Mozart's ability to make almost any combination effective is shown in his quintet for flute, oboe, viola, cello and glass harmonica. Some of this ability apparently passed to his pupil Süssmayr whose quintet for oboe, english horn, violin, cello and guitar is another engaging contribution to the vast miscellany of such works from the 18th century. Of 20th-century mixed quintets Milhaud's *Les rêves de Jacob*, Nielsen's *Serenata in vano* and Prokofiev's attractive op.39 for oboe, clarinet, violin, viola and double bass may also be mentioned.

For further information and bibliography see *also* [Chamber music](#).

MICHAEL TILMOUTH/R

Quintiani [Quinziani], Giulio Cesare

(*b* Piacenza, *c*1550; *d* after 1599). Italian composer. The title-page of his sole publication, *Sesto Himeneo Ingemmato* (Venice, 1600, inc.) calls him *maestro di cappella* at Piacenza Cathedral. His tenure there most likely fell between the death of Luigi Roince, in 1597, and the appointment of Tiburzio Massaino, in 1605. Quintiani belonged to the artistic circle around Ranuccio I Farnese; the *Himeneo*, a book of madrigals, was dedicated to Ranuccio and to his wife, Margherita Aldobrandini, and written for performance at the duke's wedding in May, 1600.

BIBLIOGRAPHY

- L. Balestrieri:** *Feste e spettacoli alla corte dei Farnese* (Parma, 1909/R)
Piacenza musicale, ed. Liceo Musicale Pareggiato 'Giuseppe Nicolini'
(Piacenza, 1940)
- F. Bussi:** *Panorama musicale piacentino* (Piacenza, 1955)
- F. Bussi:** *Alcuni maestri di cappella e organisti della cattedrale di Piacenza* (Piacenza, 1956)
- M.L. Bussi:** *Musica e musicisti presso i Ser.mi Duchi Farnese in Piacenza, 1545–1731* (Piacenza, 1991)
- F. Bussi:** 'Sacro e profano in musica alla corte di Ranuccio I Farnese', *NRMI*, xxix (1995), 221–34

FRANCESCO BUSSI/MARCO GAIO

Quintiani [Quinziani], Lucrezio

(*b* Cremona, c1550–60; *d* after 1595). Italian composer. A member of the Cistercian order, he served at the monasteries of S Maria delle Cave and S Benedetto in Cremona and S Ambrogio in Milan. According to Lucchini he was *maestro di cappella* at Cremona Cathedral. The music of his *Primo libro de madrigali* shows the influence of Ingegneri and the young Monteverdi. Quintiani's double-choir church music is largely homophonic in texture; madrigal-like procedures are used at times to emphasize aspects of the words.

WORKS

Il primo libro de madrigali, 5vv (Venice, 1588)

Le vaghe canzonette, libro primo, 3vv (Venice, 1589)

Cantica deiparae virginis, 8vv (Venice, 1591)

Psalmi decantandi, 8vv (Venice, 1596)

3 missae, liber primus, 8vv, org (Milan, 1598)

Musica in introitus missarum super cantu plano, 4vv, org (Milan, 1599)

BIBLIOGRAPHY

R. Monterosso: *Musicisti cremonesi nella mostra bibliografica della Biblioteca governativa (1949)* (Cremona, 1951)

L. Lucchini: *Il duomo di Cremona* (Mantua, 1894)

For further bibliography see [Quintiani, Giulio Cesare](#).

FRANCESCO BUSSI/MARCO GAIO

Quinticlave.

An alto [Ophicleide](#).

Quintilian [Marcus Fabius Quintilianus]

(*b* Calagurris, Spain, 30–35 ce; *d* Rome, after c94 ce). Roman orator and writer on rhetoric. He may have begun his studies in Spain; he completed them at Rome and there went on to gain both fame and wealth. In recognition of his remarkable skill at teaching rhetoric, he received a regular income from the imperial treasury, the first of his profession to be granted this honour. The literary testimonial to his gifts is the *Institutio oratoria* (completed c95 ce), a treatise in 12 books on the training of the ideal orator from earliest childhood to maturity. In this one surviving work the references to music form an unusual commentary, since they are based on wide reading and sympathetic interest rather than deep knowledge.

The recognition of a relationship between music and rhetoric goes back to earlier Roman writers such as [Cicero](#), and beyond them to [Aristotle](#) himself.

Quintilian, accordingly, felt himself to be on firm ground. He did not hesitate to include music, admittedly as a counsel of perfection, among the arts which boys should study before beginning rhetoric (i.10.1–4). The extended eulogy of music that follows (i.10.9–33) seeks to demonstrate its antiquity, importance and power through a large number of examples, most of them familiar. The latinized term *musice* used here includes dancing but otherwise conveys much the same meaning as ‘music’ in modern usage; there is nothing of the broad sense (practically ‘culture’) that *mousikē* had for Hellenic writers.

Quintilian seldom mentioned details of instrumental technique or construction. The occasional references bespeak close observation of external details, as in the account of a kitharode's movements (i.12.3) with its rare evidence for deadening the strings of the lyre. At such times, however, understanding may go no further than the comprehension of outward appearances or elementary facts of performance. Thus a maladroit lyre player supposedly might find it necessary to ‘take the measure’ of individual strings (*demensis singulis*, v.10.124) in order to match them with vocal pitches – an apparently meaningless supposition. Also found is the unsupported statement that musicians considered the lyre to have five basic notes (xii.10.68).

Although he reserved the term ‘ethos’ for a wholly non-musical context (vi.2.18–20), Quintilian clearly assented to a doctrine of musical ethos. He even stated his wish to possess a knowledge of its fundamental principles (*cognitionem rationis*, i.10.31). A spirited passage (ix.4.10–13) deals with Man's natural affinity for musical sounds and devotes special attention to the *tacita vis*, the secret power of rhythm and melody that gives instrumental music affective power even apart from the voice (so also i.10.25; cf xi.3.66, on dancing). Quintilian nevertheless considered it a power that reaches the height of effectiveness in rhetorical eloquence, not in musical performance.

This assessment seems typical. Music has almost no importance in the *Institutio oratoria* save as a propaedeutic. Despite express adherence to a belief in musical ethos, Quintilian showed an overriding concern with the spoken word when he dealt with ethical problems. Unquestionably an advocate of *musice*, he viewed it as the handmaiden of *rhetorice*, and his comments reveal a limited understanding of its secrets.

Quintilian's *Institutio oratoria* was known (generally in incomplete form) but not much favoured in the Middle Ages. Renaissance humanism, however, responded to its central tenet that the purpose of a rhetorical education was to produce a man of good character and cultivation. The treatise was known to Petrarch (1304–74) only in an imperfect form, but in 1416 Poggio Bracciolini (1380–1459) discovered a complete copy at St Gallen. First printed in 1470, the treatise was widely and generally read, becoming highly influential in the music theory of the 16th–18th centuries.

WRITINGS

H.E. Butler, ed. and trans.: *The Institutio oratoria of Quintilian* (London and Cambridge, MA, 1920–22/R)

M. Winterbottom, ed.: *M. Fabi Quintiliani Institutionis oratoriae libri duodecim* (Oxford, 1970/R)

BIBLIOGRAPHY

- G.W. Pietzsch:** *Die Musik im Erziehungs- und Bildungsideal des ausgehenden Altertums und frühen Mittelalters* (Halle, 1932/R), 5ff
- J. Cousin:** *Etudes sur Quintilien* (Paris, 1936/R)
- G. Wille:** *Musica romana* (Amsterdam, 1967), esp. 449ff
- U. Müller:** 'Zur musikalischen Terminologie der antiken Rhetorik: Ausdrücke für Stimmanlage und Stimmgebrauch bei Quintilian, *Institutio oratoria*, 11,3', *AMw*, xxvi (1969), 29–48, 105–24
- G. Wille:** *Einführung in das römische Musikleben* (Darmstadt, 1977), 166–71
- B.M. Wilson:** 'Ut oratoria musica in the Writings of Renaissance Music Theorists', *Festa musicologica: Essays in Honor of George J. Buelow*, ed. T.J. Mathiesen and B. Rivera (Stuyvesant, NY, 1995), 341–68

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

WARREN ANDERSON/THOMAS J. MATHIESEN

Quintilianus, Aristides.

See [Aristides Quintilianus](#).

Quintina

(It.; Ger. *Quintole*; Fr. *quintolet*).

See [Quintuplet](#).

Quinton.

Small, five-string French viol with violin-like features, also referred to as *pardessus de viole* (high descant viol), used c1730–89. It was tuned *g–d'–a'–d''–g''* (the lower strings like a violin, the upper ones like a viol) and had a violin-like body, sloping shoulders and a wide neck with seven gut frets. It appeared about 1730, when viols with violin-like features began to be made in France in response to the prestige of Italian violin music. The sound of the quinton is distinctive, combining the resonance of the viol's upper register with the solidity of the violin's lower register. It was played like a viol: on the lap, with an underhand bow grip. Around the time of the quinton's invention, the viol-shaped six-string *pardessus* dropped a string and adopted the quinton's tuning. As a result, two distinct forms of five-string *pardessus* (high-treble) co-existed, sharing the same name, technique, literature and musical function. The word quinton, however, referred solely to the violin-like form and was never used to designate the viol-shaped *pardessus*. Favoured by women, the quinton became fashionable; it was played in salons and at the Concert Spirituel, and instruments were built all over France, in England and in Germany, Bohemia and Sweden. In the hands of makers such as Jacques Boquay, Claude Boivin, Augustin Chappuy, Jean Colin, François Gavinies, Paul-François Grosset, Louis Guersan, François Le Jeune, Jean-Baptiste Salomon and the great head-carver La Fille, its peculiar construction achieved a high degree of workmanship and high prices on the market. The

years 1750 to 1755 were the golden age of the quinton; after 1760 its popularity diminished and it suffered a loss of character, with the removal of the top string, the adoption of violin tuning and a change in the bow-grip. After its demise with the French Revolution, a cloud of mystery gradually surrounded the quinton; the instrument's hybrid nature combined with the ambiguity of French nomenclature and the imprecision of historical sources led to conflicts in the 20th-century literature on the instrument.

On the music of the quinton, see [Pardessus](#).

BIBLIOGRAPHY

- M. Corrette:** *Méthode pour apprendre facilement à jouer du par-dessus de viole à 5 et à 6 cordes* (Paris, 1748/R; Eng. trans., 1990)
- J. Delusse:** 'Table du rapport de l'entendue des voix et des instruments de musique comparés au clavecin', *Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers*, ed. D. Diderot and others (Paris, 1751–80), v, 7, pl.xxii
- C.R. Brijon:** *Méthode nouvelle et facile pour apprendre à jouer du par-dessus de viole* (Lyon, 1766)
- C. Duerer:** 'Das Quinton, ein vergessenes Streichinstrument zwischen Violine und Gambe', *IZ*, xliii/6 (1989), 28–9
- S. Milliot:** *Histoire de la lutherie parisienne du XVIIIe siècle à 1960*, ii: *Les luthiers parisiens au XVIIIe siècle/Parisian Violin-Makers of the XVIIIth Century* (Spa, 1994, 2/1997)
- M. Herzog:** 'Is the Quinton a Viol? H Puzzle Unravelled', *EMc*, xxviii (2000), 8–31

MYRNA HERZOG, ROBERT A. GREEN

Quintón, José I(gnacio)

(*b* Caguas, Puerto Rico, 1 Feb 1881; *d* Coamo, Puerto Rico, 19 Dec 1925). Puerto Rican composer and pianist. He received lessons in harmony, counterpoint, composition and piano from his father, who was a graduate of the Paris Conservatoire and a church organist. He was also influenced by the Spanish pianist Ernesto del Castillo and the Puerto Rican composer Angel Mislán but was to some extent self-educated. From the age of 12 until his death he lived in Coamo; he became a teacher of instrumental music at the Coamo Municipal Academy of Music and also organized several musical groups as well as the municipal band. As a composer Quintón appropriated Classical forms and a Romantic idiom while searching constantly for sonorities that he called 'music of the future' (as a pianist he was one of the first to perform Debussy, Ravel and Schoenberg in Puerto Rico). He took a historic step in elevating the *danza* to the level of concert music. His several chamber works, including the String Quartet in D (1913), are Brahmsian in style.

WORKS

(selective list)

Edition: *Obras completas*, ed. J.I. Quintón (San Juan, PR, 1986)

Orch: *Marcha triunfal*, 1911; *Conc. Ov.*, 1913

Chbr and solo inst: Str Qt, D, 1913; Pf Trio; several other ens works; pf works, incl. *Variaciones sobre un tema de Hummel*, 1913, *Una página de mi vida*, rhapsody, 1920, many danzas, waltzes; other character pieces

Vocal: *Requiem*, SATB, orch, 1903; *10 salve Reginas*, SATB, orch

BIBLIOGRAPHY

F. Ferrer Callojo: *Música y músicos puertorriqueños* (San Juan, PR, 1915, 2/1971)

C. Dower: 'Quintón Bridges Centuries', *Dateline Puerto Rico, U.S.A.*, iii/3 (1981), 38

R. Rivera Bermúdez: *Biografía de José Quintón* [MS in US-NYp]

GUSTAVO BATISTA

Quintposaune

(Ger.).

A trombone pitched a 5th below the ordinary trombone. See [Quartposaune](#).

Quintteiler.

See under [Divider](#).

Quintuor

(Fr.).

See [Quintet](#).

Quintuplet

(Fr. *quintolet*; Ger. *Quintole*; It. *quintina*; Sp. *quíntuplo*).

A group of five equal notes occurring irregularly, occupying the space of a note or notes of regular metric duration.

Quintuple time.

A metre of five beats to the bar. Its irregularity has made it an oddity in Western music. It cannot be divided into equal half-bars, and the common division into alternate groups of two and three beats seems as psychologically disturbing as a succession of five unaccented beats. Regular two-bar phrases (as in the Tchaikovsky example mentioned below) tend to mitigate this effect. Quintuple time has been used in a demonstration of technical skill (Tye, Correa de Arauxo, Reicha) or for atmospheric effect (Rachmaninoff, Holst), and it occurs momentarily to suggest unease or unusual excitement (Handel, Wagner). Its common occurrence in folk music (especially east European) was responsible for its more frequent appearance in the works of early 20th-

century composers who drew on elements of folk music style. The decline of the use of regular metre has made the occurrence of bars of quintuple time unremarkable in later music.

Passages in five-beat groupings could be written from the 14th century to the 16th by using minor or reversed coloration, and examples of these first occur in 'mannered' notation of the post-Machaut period (see W. Apel: *The Notation of Polyphonic Music 900–1600*, 1942, rev. 5/1961, p.400; for five-beat notes see pp.356, 434; see also [Notation, §III, 3](#)), and, more continuously, in the 'Qui tollis' section of Obrecht's *Missa 'Je ne demande'* and the Sanctus of Isaac's *Missa Paschalis* (see J. Wolf: *Handbuch der Notationskunde*, i, 1913, p.420). The first complete quintuple-time pieces in Western music appear to be seven villancicos in the Cancionero Musical de Palacio (*E-Mp* 2.1.5, *olim* 1335; written 1516–20; ed. in MME, v, 1947, and x, 1951); these are: Pedro de Escobar's *Las mis penas madre* (f.43; time signature 5/2), Juan del Encina's *Amor con fortuna* (f.63; 5/2), the anonymous *Pensad ora'n al* (f.87v; C 5/2), Juan de Anchieta's *Dos ánades, madre* (f.107; 5/1), Diego Fernández's *De ser mal casada* (f.119; 5/2), Anchieta's *Con amores, la mi madre* (f.231; 5/1) and Encina's *Tan buen ganadico* (f.280; 3²/5²). The first of these is given as ex.1 (note values reduced). In his *De musica* (Salamanca, 1577/R), Francisco de Salinas interpreted several ancient Greek metres in quintuple time (p.231); three are found in the above villancicos: bacchic (– – ./– –./etc.), palimbacchic (.– –/ .– –/etc.) and cretic metre (–./–./etc.).

Both the first half of a keyboard setting of the offertory *Felix namque* of about 1530 (in *GB-Lbl* Roy.App.56, f.1v; ed. in EECM, x, 1969, p.54) and Christopher Tye's five-part *In Nomine Trust* (?c1540, *Lbl* 31390; facs. in RRM, iii, 1967) deploy each note of the original plainchant as breve + minim (in C mensuration). Spanish keyboard music provides an early 17th-century example, a section of no.41 of Francisco Correa de Arauxo's *Libro de tientos* (1626; ed. in MME, xii, 1952, p.31).

Quintuple time is used fleetingly in the 'mad scene' in Handel's *Orlando* (1732). In Act 2 scene xi the crazed hero believes himself to have entered Charon's boat on the River Styx and sings the words 'Già solco l'onde' ('Already I am cleaving the waves') to five rising quavers, in unison with the strings, which immediately repeat the figure twice in descending sequence, thus giving three bars of 5/8 time; the figure recurs two bars later. This is within a long accompanied recitative.

Adolfati's opera *Arianna* (Genoa, 1750) contains an aria written in quintuple time, 'Se la sorte mi condanna'. Examples of quintuple time proliferate in the 19th century: it occurs in the ballad *Prinz Eugen* by Carl Loewe, Reicha's 36 Fugues for piano, the air 'Viens, gentille dame' from Boieldieu's *La dame blanche* (1825), Chopin's Sonata in C minor op.4 (1828), and Ferdinand Hiller's Piano Trio op.64 (?1855) and *Rhythmische Studien* for piano. As Tristan awaits Isolde's disembarkation at the beginning of Act 3 scene ii of Wagner's *Tristan und Isolde* (1859) his excitement is expressed through seven bars in 5/4 time. Other notable examples of quintuple time are Anton Rubinstein's *Tower of Babel* (1870), the waltz-like second movement of Tchaikovsky's Symphony no.6 (1893), Rachmaninoff's *The Isle of the Dead* (1909) and the first movement of Holst's suite *The Planets* (1914–16).

Quintus

(Lat.: 'fifth').

A fifth part in vocal or instrumental polyphony, particularly in the era when such music was published in [Partbooks](#). The term was used quite regularly by the 1540s and continued into the second decade of the 17th century. For parts that were additional to the 'standard' four, composers usually preferred designations that indicated ranges or functions: for example 'primus discantus' and 'secundus discantus', or 'contratenor 1' and 'contratenor 2'. In printed partbooks these additional parts, which often differed from piece to piece within a collection, were placed together in a single volume under the general title 'quintus', 'quinto' or 'quinta pars'. Where a sixth voice was involved quintus and sextus were often printed on pages facing one another to permit two musicians to read from the same book.

OWEN JANDER

Quintzug

(Ger.).

See *under* [Zug](#) (i).

Quinziani, Giulio Cesare.

See [Quintiani, Giulio Cesare](#).

Quinziani, Lucrezio.

See [Quintiani, Lucrezio](#).

Quire.

An archaic spelling of the word [Choir](#) (ii).

Quiros [Quiroz], Manuel José [Joseph] de

(d Guatemala, 1765). Guatemalan composer, teacher and collector. He was appointed *maestro de capilla* of Guatemala City Cathedral on 7 March 1738, and served there until his death. His 28 extant compositions, which survive only in the Archivo Histórico Arquidiocesano 'Francisco de Paula García Peláez', Guatemala City, are mainly Spanish villancicos which reveal his interest in local colour and ethnic texts. There are also a few compositions in Latin, including a double-choir motet, *Parce mihi, Domine*. Most works are for two or four voices, some for as many as seven; all have instrumental accompaniment.

Quiros was also active as a teacher and collector of music. His pupils included his nephew Rafael Antonio Castellanos, who succeeded him as *maestro de capilla* in Guatemala. His interest in Italian music was encouraged by the Italian-born *maestro de capilla* of Mexico City, Ignacio Jerusalem, and he acquired works by several Italian composers of the period, including Galuppi, Leo, Pergolesi, Porpora and Vinci. He also collected music by contemporary Spanish composers such as Sebastián Durón, José Nebra and José de Torres y Martínez Bravo, and by composers from elsewhere in the New World, for example Manuel de Zumaya. Through his efforts, copies were made of 16th-century polyphonic music by Iberian composers such as Gaspar Fernandes and Pedro Bermúdez, and also of works by Palestrina and Victoria. The music collected and copied remains in the Archivo Histórico Arquidiocesano.

Quiros's brother, Francisco de Quiros, was also a composer. Works by him survive in the Archivo Histórico Arquidiocesano.

BIBLIOGRAPHY

R. Stevenson: *Renaissance and Baroque Musical Sources in the Americas* (Washington DC, 1970)

R. Stevenson: 'Guatemala Cathedral to 1803', *Inter-American Music Review*, ii/2 (1979–80), 27–72

A.E. Lemmon: 'Manuel Joseph Quiros and Rafael Antonio Castellanos: *maestri de capilla* of Guatemala', *Mesoamerica*, v (1984), 389–401

A.E. Lemmon: *La música de Guatemala en el siglo XVIII* (South Woodstock, VT, and Antigua, 1986)

ALFRED E. LEMMON

Quirsfeld, Johann

(*b* Dresden, 22 July 1642; *d* Pirna, 18 June 1686). German composer, writer on music and clergyman. After taking the master's degree at the University of Wittenberg, he worked as Kantor of St Marien, the principal church at Pirna (near Dresden), from 1670 until his death. In 1679 he became, as deacon, a member of the clergy, and was subsequently made archdeacon. His first publication, *Breviarium musicum* (Pirna, 1675), is an elementary singing manual for school use; solmization is still dealt with, but Quirsfeld also accepted the use of letter names for notes as advocated by Ambrosius Profe in his *Compendium musicum* (1641). For the second edition (1683) Quirsfeld added 12 two-part canons to the musical appendix, which originally consisted of 12 fugues in the 12 modes. The book was reissued several times until at least 1717. Cornelis a Beughem (*Biblioteca mathematica*, Amsterdam, 1688, p.108) mentioned another treatise by Quirsfeld, *Aurifodina mathematica de sono* (Leipzig, 1675), which seems to be lost. A collection of Quirsfeld's musical works, *Geistliche Hochzeit des Lammes aus vierzehn Kernsprüchen der Heiligen Schrift* (Leipzig, 1677), contains 14 songs for solo voice and continuo (two melodies in *ZahnM*) on the subject of Christ as bridegroom. The dedicatees were four daughters of a patrician Leipzig family. Quirsfeld's *Geistlicher Harffen-Klang* (Leipzig, 1679) is a large hymnal containing 1003 texts with 263 melodies (four in *ZahnM*). Hymns for the festivals and on the Catechism, psalms, the liturgical year, the cross, repentance, thanksgiving, death and resurrection are included in its ten sections. Quirsfeld's preface

refers to the triad as representing the Trinity and praises music as a God-given comfort for troubled souls. He contributed only three of the tunes himself; about half are from 16th-century collections and most of the rest from Johannes Crüger, who also provided the model for the setting for solo voice and bass. The hymnal, which includes many Pietistic texts, was still in use around the turn of the century.

BIBLIOGRAPHY

*Fétis*B

MGG1 (M. Ruhnke)

*Winterfeld*EK

*Zahn*M

W. Nagel: 'Die Kantoreigesellschaft zu Pirna', *MMg*, xxvii (1895), 148–69

A. Schering: *Musikgeschichte Leipzigs*, ii: *Von 1650 bis 1723* (Leipzig, 1926/R)

H.J. Moser: *Die evangelische Kirchenmusik in Deutschland* (Berlin and Darmstadt, 1954)

J. Lester: 'Major-Minor Concepts and Modal Theory in Germany 1592–1680', *JAMS*, xxx (1977), 208–53

DOROTHEA SCHRÖDER

Quitaire [quitarre]

(Fr.).

See [Gittern](#). See also [Quinterne](#).

Quitin, José(-François)

(b Liège, 28 March 1915). Belgian musicologist. He studied music at the Liège Academy of Music and took a degree in education (1938; 1952, with dissertation) at the University of Liège. He was director of the academy (1945–52) and professor of music history at the Liège Conservatoire Royal (1946–79). He was also lecturer at the Catholic University of Louvain-la-Neuve (1979–82) and was for some time lecturer in music education at the Liège teachers' training college. He has a lively interest in Walloon music and has organized concerts and written disc notes for the music of unknown Liège and other Walloon composers of the 16th–19th centuries. Through his enterprise the Société Liégeoise de Musicologie (originally founded in 1909) was re-formed in 1972, with some notable musicological articles and musical transcriptions appearing in the society's quarterly bulletin that he founded. He has written on the teaching of music and on the history of music and musicians in Liège, particularly its church music of the 16th–18th centuries and its famous school of violinists of the 19th and 20th centuries. His works are the result of long teaching experience and painstaking research in ecclesiastical and other archives, and are well demonstrated in his transcriptions and performances of unpublished music.

WRITINGS

Eugène Ysāye (Brussels, 1938)

- 'Un musicien liégeois, Léonard de Hodemont, c.1575–1636: notes biographiques', *Vie wallonne*, xxv (1951), 27–45
- 'Lambert Pietkin, maître de chant de l'église cathédrale de Saint-Lambert, à Liège, 1613–96', *RBM*, vi (1952), 31–51
- 'Les maîtres de chant de la cathédrale Saint-Lambert à Liège aux XVe et XVIe siècles', *RBM*, viii (1954), 5–18
- Les maîtres de chant et la maîtrise de la collégiale Saint-Denis, à Liège, au temps de Grétry* (Brussels, 1964)
- 'Orgues, organiers et organistes de l'église cathédrale Notre-Dame et Saint-Lambert à Liège aux XVIIe et XVIIIe siècles', *Bulletin de l'Institut archéologique liégeois*, lxxx (1967), 5–58
- 'Untersuchungen über die Musikpflege Maastrichts im 16. Jahrhundert', *Beiträge zur Musikgeschichte der Stadt und des Kreises Erkelenz*, i, ed. G. Göller and others, lxxiii (Cologne, 1968), 39–50
- 'A propos de trois musiciens liégeois du 16e siècle: Petit Jean de Latre, Johannes Mangon et Mathieu de Sayve', *Musicae scientiae collectanea: Festschrift Karl Gustav Fellerer*, ed. H. Hüschen (Cologne, 1973), 451–62
- 'Jean de Gleize et ses successeurs, les triboleurs de Saint-Lambert, à Liège, aux VIIe et XVIIIe siècles', *RBM*, xxxii–xxxiii (1978–9), 151–63
- 'A propos de trois inventaires de musique de la collégiale Notre-Dame de Huy datant du début du XVIIIe siècle', *RBM*, xxxiv–xxxv (1980–81), 106–29
- La musique à Liège entre deux révolutions, 1789–1830* (Liège, 1997)

EDITIONS

Les musiciens de Saint-Jean l'Évangéliste à Liège de Johannes Cicomia à Monsieur Babou vers 1400–vers 1710 (Werbomont, 1982)

BIBLIOGRAPHY

- M. Haine and P. Vendrix:** 'Bibliographie de José-Quitin', *RBM*, xlvii (1993), 29–42
- A.-M. Mathy:** 'José Quitin: l'homme et l'oeuvre', *RBM*, xlvii (1993), 7–28

GODELIEVE SPIESSENS/SYLVIE JANSSENS

Quito.

Capital of Ecuador. Before the Spanish conquest (1533) Quito was the northernmost outpost of the Inca Empire. As the favourite retreat of Huayna Capac (reigned 1493–1525) it shared the best traditions of Inca court music, panpipes being then as now favourite native ensemble instruments.

The first teachers of European music at Quito, the Flemish Franciscans Josse de Rycke of Mechelen and Pierre Gosseal of Leuven, who arrived in 1534, taught the Indians to read music and play European instruments. At the Colegio de S Andrés (founded 1555) such difficult music as Guerrero's 1570 collection of motets was sung before 1581. In the 17th century the Quito Franciscan church obtained a 600-pipe organ (completed 1638) and by 1651 boasted a musical culture equal to any in Europe, according to Diego de Córdova Salinas's chronicle published that year at Lima.

The most important 16th-century mestizo musician trained by the Franciscans was Diego Lobato (c1538–c1610); the Quito Cathedral authorities paid him 110 pesos a year from 1562 to 1568 for singing 'polyphonic music at the

choirbook stand when appropriate' and also asked him to double as organist from 1563. On 3 April 1574 the Quito chapter appointed him *maestro de capilla*, commissioning him to compose new 'motetes y chanzonetas' for all the principal annual feasts. The splendour of cathedral music was further enhanced by a deed of 29 July 1580 stipulating that the *Salve regina* be sung polyphonically with organ every Saturday. Lobato continued as *maestro de capilla* until his death, except for a two-year period (1588–90) when Gutierre Fernández Hidalgo, the greatest South American musician of the epoch, occupied the post.

In colonial Quito, as elsewhere in the Americas, royal commemorations were celebrated with great pomp. Francisco Coronel conducted the polyphony sung at Felipe III's commemoration on 30 September 1621. For 70 years from 1653 Quito cathedral music was dominated by the Ortuño de Larrea family, except from 1682 to 1695 when the Hieronymite composer Manuel Blasco was imported from Bogotá to break the family monopoly. Blasco, the most eminent composer in Quito annals after Fernández Hidalgo, left a respectable body of music in the cathedral archive at Bogotá, including some notable versos for two shawms and organ and at least two villancicos at Quito, currently in private possession.

The declining interest in *prima pratica* polyphony from 1708 onwards can be traced in the inventories of polyphonic choirbooks; the number declined from 35 to 20 by 1754, and after the disastrous earthquakes of 1755 and 1757 apparently dwindled to none. Bright instrumental ensembles became the rule at cathedral festivals and in local churches. These ensembles, according to the *Compendiosa Relación de la Cristiandad de Quito* by the knowledgeable Bernardo Recio (1714–91), included 'flutes, oboes, trumpets, vihuelas, guitars, harps, harpsichords, violins and other bowed strings' supported by organs. According to Recio, Quito abounded in bell-casters, and rivalled 'any similarly sized European capital in the number of harmonious bells rung at all hours'. Samuel Fritz (1656–1725), a Bohemian from Trautenau (now Trutnov), first popularized violin playing at Quito.

After independence (1822) the same taste for glitter (especially that of opera) that marked the rest of Latin America touched Quito. After seven years of construction the Teatro Sucre opened with a concert of operatic selections on 25 November 1886; this was followed by a zarzuela season given by the Ludgardo Gómez touring company and the Compañía Jarques. Although from this time until 1904 touring troupes visiting Quito en route to other South American capitals never presented entire operas, but only excerpts accompanied by a piano and four or five instruments, the Quito public heard such great stars as Tamberlik and Carlotta Patti. A programme by these and supporting performers, accompanied by a pianist and a chamber group, was announced in *El Nacional* on 25 May 1888 (xii/418, p.1786); it included excerpts from *Die Zauberflöte*, *Rigoletto* and *Les contes d'Hoffmann*. Such programmes generally had 20 numbers, half of them operatic selections, half lighter music such as solo songs in Spanish, comedy skits on the *sainete* pattern, and a few short pieces exhibiting the prowess of local virtuosos.

After various earlier private conservatories had closed, President Gabriel García Moreno (1821–75) decreed the foundation of the Conservatorio Nacional de Música on 28 February 1870, with the Corsican-born Antonio

Neumane (1818–71), composer of the Ecuadorian national anthem, as its first director. It has subsequently been directed by musicians of German, Italian and local origin. Pedro Pablo Traversari Salazar (1874–1956), who administered the conservatory for two periods between 1916 and 1941, left a superb collection of European and Andean instruments sold to the Casa de la Cultura Ecuatoriana on 1 May 1951; this now forms the nucleus of the Quito Museo de Instrumentos Musicales. Among the conservatory's other directors, Humberto Salgado (1903–77) was a prolific composer. The leading theory texts published in the early years of the Quito Conservatory by its teachers were Juan Agustín Guerrero's *Nociones de Instrumentación* and *Teoría musical* (both 1873), and Nicolás Abelardo Guerra's *Gramática Musical* (1911, 3/1929). The leading Ecuadorian 20th-century music historian, Luis Segundo Moreno (*b* Cotacachi, Imbabura, 3 Aug 1882; *d* Quito, 18 Nov 1973), was associated with the conservatory in various capacities, first as copyist (1909), then as theory professor (1911–13).

The Sociedad Filarmónica de Quito, organized on 11 June 1952 with the critic Francisco Alexander (1910–88) as president, sponsored the founding of the Orquesta Sinfónica Nacional on 2 May 1956. During the first eight years this orchestra gave 120 concerts under its titular conductors Ernesto Xancó (May 1956 – August 1958), Georges Gallandres (October 1958 – August 1959), Viktor Bürger (July 1960 – March 1963) and Paul Capolongo (September 1963 – April 1964), all of European extraction. Of the 70 composers represented at these concerts, six were native Ecuadorians – Néstor Cueva, Corsino Durán, Enrique Espín Yépez, Mercedes Silva Echanique, Carlos Bonilla and Claudio Aizaga. In the same eight years Radio Quito encouraged local talent with premières of the early compositions of Mesias Manguashca (*b* 1938) and Gerardo Guevara Viteri (*b* 1930). After an absence in Paris (1969–71) financed by a UNESCO grant Guevara Viteri became conductor of the National SO in July 1972. While Manguashca and Guevara Viteri have drawn on European styles, one local composer, the Franciscan organist and ethnomusicologist Carlos Alberto Coba (*b* 1937), writes colourful works inspired by South Amerindian music.

In the 20th century the chief concerts in Quito have usually been given at the Teatro Sucre (new building completed 1903, cap. 1500), including those of the pioneer Quinteto Beethoven (reviewed in *El Comercio* 2 and 6 August 1912) and the Cuarteto Teran (10 August 1925), the début of the Quito-born pianist Leslie Wright (16 July 1953), the concert of the Colombia SO (4 December 1953), celebrating the fourth centenary of the founding of Quito. Improved air travel has subsequently brought such international celebrities as Segovia, Rubinstein and Bernstein to the city.

BIBLIOGRAPHY

- J.A. Guerrero:** *La música ecuatoriana desde su origen hasta 1875* (Quito, 1876/R) [see also review, *Inter-American Music Review*, xiii/1 (1992), 109–11]
- J. Kolberg:** *Nach Ecuador* (Freiburg im Breisgau, 1876, 2/1881)
- R. Stevenson:** 'Music in Quito: Four Centuries', *Hispanic American Historical Review*, xliii (1963), 247–66
- F. Alexander:** *Música y músicos: ensayos en miniatura* (Quito, 1970)
- R. Stevenson:** *Renaissance and Baroque Musical Sources in the Americas* (Washington DC, 1970)

- C.E. Ramírez Gómez:** 'Así comenzó la banda municipal de Quito', *Revista estrella*, vii/27 (1975)
- R. Rephann:** *A Catalogue of the Pedro Travesari Collection of Musical Instruments* (Washington DC, 1978)
- R. Stevenson:** 'Quito Cathedral: Four Centuries', *Inter-American Music Review*, iii/1 (1980–81), 19–38 [incl. additional bibliography]
- E. Bermúdez:** 'La vihuela de la iglesia de la Compañía de Jesús de Quito', *Revista musical chilena*, no.179 (1993), 69–77
- E. Cordero Torres:** 'Mujeres compositoras: un vacío incomprensible', *Revista memoria*, iii/3 (1993), 110–13
- M. Godoy Aguirre:** 'Las bandas de música en el Ecuador', *ibid.*, 9–23
- P. Guerrero Gutiérrez and R. Garzón, eds.:** *Yaravies quiteños: música ecuatoriana del siglo XIX* (Quito, 1993)

ROBERT STEVENSON

Quitschreiber, Georg

(b Kranichfeld, nr Weimar, 30 Dec 1569; bur. Magdala, nr Jena, the day before Whitsunday 1638). German composer and theorist. He studied with Nicolaus Rosthius, though it is not known when and where. In 1588 he was a student of theology at Jena University. In 1594 Count Albrecht von Schwarzburg-Rudolstadt appointed him court and civic Kantor at Rudolstadt. He married Sybille Wendel on 20 June 1596. He became Kantor and fourth schoolmaster in Jena in 1598 and pastor of the villages of Hainichen and Stiebritz, not far away, in 1614; from 1629 until his death he was pastor of Magdala, Ottstedt and Maina. A bitter dispute with his relative Konrad Berger, schoolmaster of Ottstedt, and the agitation it caused Quitschreiber are said to have led to his death.

Friedrich Taubmann, professor of poetry at Wittenberg, called Quitschreiber 'the Thuringian nightingale'. His compositions, printed almost exclusively in Jena, are in what is probably an intentionally simple style similar to that of Lucas Osiander and Cyriacus Schneegass. His music is easy to perform: there is little movement in the middle voices and the bass proceeds mostly in leaps of 4ths and 5ths. Only the multi-voice motets, some of which bear indications of combined vocal and instrumental performance, display a more varied style of part-writing. The 35 *a cappella* settings in his *Kirchengesäng* of 1608, which were principally intended 'to be practised and sung by our dear young people', are four-part compositions for the time from Advent to the beginning of Lent. Similar collections were published around the same time by Melchior Vulpius.

Quitschreiber's compositional output is yet to be fully assessed. He composed occasional works for funerals, weddings, and birthday and school festivities, and even after taking orders he regularly continued to compose festive music for such university occasions at Jena as jubilees, the installation of rectors and doctoral degree ceremonies held in the Jena civic church. He was a poet as well, writing the words for much of his own music (many of which incorporate acrostics), and a number of printed funeral sermons contain his Latin and German poems.

Quitschreiber is also the author of theoretical writings, some of which went into several editions. The *Musikbüchlein für die Jugend*, which is an important introduction to vocal polyphony, was quoted extensively by Michael Praetorius in his *Syntagma Musicum*. Much of the book's content is of a practical nature. The author recommended a moderate tempo and appropriate alternation between instruments and the voice. He was against restriction to the ten-line system, and extended the range to three octaves and a 6th – presumably a concession to the instrumental music then developing. He explored the problem of the seventh degree in solmization extensively, but in an uncomplicated manner. In addition, there are instructions for finding the starting pitch in the performance of vocal music and examples of transpositions of up to a 5th 'as desired or in case of need'. His *De canendi elegantia* is also practical in aim: its 18 rules are largely based on the publications of Andreas Ornithoparchus (1517).

The brief apologia, *De Parodia*, treats the concept of parody in its widest sense. Here he showed how certain compositions by Josquin, Lassus, Lupi, Marenzio, Hieronymus Praetorius, Rodio, Striggi, Vecchi and Victoria underwent crucial modification by the reduction or expansion of the number of voices, the adoption of themes or the use of new texts. Quitschreiber's references to classical writings on education from Aristides Quintilianus to Joseph Scaliger place him in the late humanist intellectual tradition. His remarkable treatise *Voces quaedam animalium diversorum* (1612) studied the concepts and words employed for the vocal utterances of animals by Greek and Latin authors and the Bible.

WORKS

sacred vocal

Individual works: *Acclamatio musicalis gratulatoria*, 8vv, 1615; *Allhier liegen christlich begrabn*, 4vv, MS, 1605; *Brautlied*, Psalm 128, 8vv, 1604; *Brautlied*, Psalm 128, 5vv, 1609; *Christ, unser Schulfürst*, 4vv, 1625; *Dictum nuptiale*, canon, 8vv, 1614; *Die Krone unsers Häupts*, 6vv, 1606; *Est vobis praesens Dominus*, canon, 12vv, 1618; *Frölich muss ich aus Herzen Grund*, 5vv, 1628; *Gaudia magna jubent*, 8vv, 1616; *Gerhardus, rector musis*, canon, 4vv, 1629; *Herr Christe, segne die*, canon, 1612; *Herr Jesu Christ, mein Heiland bist*, 6vv, 1611; *Ich bin die Auferstehung*, 6vv, MS, 1605; *Ich hab durch Gott mein Lauf vollendt*, 5vv, 1613; *Immisit Dominus*, 12vv, 1620; *In Gottes Nam mit Fried und Freud*, 4vv, 1613; *Laudate salvatorum nostrum*, canon, 4vv, MS, 1610; *Mein Hoffnung in der argen Welt*, 4vv, 1605; *Misericordia et veritas obviaverunt sibi*, canon, 2vv, 1599; *Nunc dimittis*, 4vv, 1605; *O grosser Gott*, 5vv, 1635; *O Herre Gott*, 6vv, 1605; *Pater noster*, 8vv, 1609; *Quam pulchra es amica mea*, 8vv, 1606; *Rectorem Gherhardus agit*, canon, 4vv, 1617; *Schau, wer ist die*, 4vv, 1628; *Seraphim clamabant*, 11vv, 1620; *Surge propera amica mea*, 6vv, 1607; *Tui cruce triumphamus Domine*, canon, 2vv, 1599; *Votum tetraphonicum in homophonia*, canon, 4vv, 1612; *Weil mein Stündlein jetzt dommen ist*, 6vv, 1606; *Wenn mein Gott will*, 4vv, 1629; *Wo der Herr nicht das Haus bauet*, 8vv, 1615; *Wohl dem, der Gott wie David lehret*, 8vv, 1604
Lost: Plaudite, 4vv; *Teutsche Harmonie*, 6vv, 1622; *Trachtet am ersten*, 6vv

theoretical

De canendi elegantia octodecim praecepta (Jena, 1598)

Musikbüchlein für die Jugend (Leipzig, 1605)

De parodia tractatus musicalis (Jena, 1611)

BIBLIOGRAPHY

GöhlerV

PraetoriusSM

WaltherML

ZahnM

F. Taubmann: *Macci Plauti Comoediae* (Wittenberg, 1612)

E. Walther: 'Sittengeschichtliche Bilder aus dem weimarischen Dorfe Ottstedt bei Magdala: Der Prozess Quischreiber gegen Berger (1631/1641)', *Thüringischer Bauernspiegel*, Jg.6 (1929), 111–15

E. Wennig: *Chronik des musikalischen Lebens der Stadt Jena*, i: *Von den Anfängen bis zum Jahre 1750* (Jena, 1937)

T. Dart: 'How They Sang in Jena in 1598', *MT*, cviii (1967), 316–17

E. Möller: 'Der Jenaer Kantor Georg Quitschreiber (1569–1638)', *Quellenkunde in Thüringen* (Bad Köstritz, 1988), 85–94

U. Bartels: *Vokale und instrumentale Aspekte im musiktheoretischen Schrifttum der 1. Hälfte des 17. Jahrhunderts: Studien zur musikalischen Aufführungspraxis in Deutschland zur Zeit des Frühbarock* (Regensburg, 1989)

K.W. Niemöller: 'Parodia-Imitatio: Zu Georg Quitschreibers Schrift von 1611', *Studien zur Musikgeschichte: Eine Festschrift für Ludwig Finscher*, ed. A. Laubenthal and K. Kusan-Windweh (Kassel, 1995), 174–80

EBERHARD MÖLLER

Quittard, Henri

(b Clermont-Ferrand, 13 May 1864; d Paris, 21 July 1919). French music historian. After taking the licence ès lettres when he was 24, he went to Paris and, following the advice of Chabrier, studied music with Franck. He soon devoted himself to the history of music, and his first studies appeared in 1898. His special domain was the French musicians of the 16th and 17th centuries. The lutenists of France were of great interest to him; with Michel Brenet he was one of the first to demonstrate their importance. Quittard was lecturer at the Ecole des Hautes Etudes Sociales, archivist at the Opéra from 1912 until his death and music critic to *Le Matin* and from 1909 to *Le Figaro*.

He left unfinished an edition of harpsichord pieces by Louis Couperin. His private collection of lute music, transcriptions, etc., was bequeathed to the Conservatoire library.

WRITINGS

ed.: *Mémoires de musicologie sacrée: Paris 1900* [incl. 'Giacomo Carissimi et le dix-septième siècle italien', 77–94]

Les années de jeunesse de J.-P. Rameau (Paris, 1902)

Un musicien en France au XVIIe siècle: Henry Du Mont (Paris, 1906/R) [incl. musical suppl.]

'Un recueil de psaumes français du XVIIe siècle [Signac's Cinquante psaumes de David, 1630]', *SIMG*, xi (1909–10), 483–508

'La théorbe comme instrument d'accompagnement', *BSIM*, vi (1910), 221–31; pubd separately (Paris, 1980)

Les Couperin (Paris, 1913)

'Musique instrumentale jusqu'à Lully', *EMDC*, I/iii (1913), 1176–260
'Notes sur Guillaume de Machaut et son oeuvre', *RdM*, i (1918), 123–32

BIBLIOGRAPHY

L. de La Laurencie: Obituary, *RdM*, i (1917–19), 242–5 [incl. list of writings]

MARIE LOUISE PEREYRA/R

Quodlibet

(Lat.: 'what you please').

A composition in which well-known melodies and texts appear in successive or simultaneous combinations. Generally the quodlibet serves no higher purpose than that of humour or technical virtuosity, and may thus be distinguished from more serious works in which pre-existing material has a constructive or symbolic function.

Wolfgang Schmeltzl first used the term with specific reference to music (*Guter seltzamer und künstreicher deutscher Gesang, sonderlich etliche künstliche Quodlibet*, Nuremberg, 1544), taking it from the name of an improvised oral examination in German universities, the *disputatio de quolibet*. Originally the disputation was a serious scholastic exercise at the Sorbonne in Paris during the Middle Ages, but in Germany it became a humorous parody featuring ridiculous lists of items loosely combined under an absurd theme (e.g. objects forgotten by women fleeing from a harem). This general concept was widely accepted in 16th-century German literature, and comical 'catalogue' poems of all kinds (such as *Priamel*) flourished, prompting such definitions of the quodlibet as 'durcheinandermischmäs' (S. Roth, 1571). Fischart (*Geschichtsklitterung*, 1575) noted the common element of haphazard combination found in the disputation and the musical quodlibet, probably with reference to Schmeltzl, who followed both academic and literary fashion in stressing nonsensical catalogues in his musical quodlibets.

In France 'quolibet' referred to witty riddles, and 'avoir de quolibet' still means the ability to verbalize quickly a clever, spirited repartee. In this period catalogue poetry was less popular in France than Germany, but lists of 'fools' prefaced theatrical *sotties*, and the lists of dishes and songs in Rabelais' *Pantagruel* were notorious. The citation of chansons and hymn lines (Chesnaye, Molinet, Rabelais) prompted appropriate musical references when such poetry was set to music, and both lighthearted inanity and serious or religious symbolism were explored as Renaissance composers sought musical parallels to poetic centonization. Theorists often included quodlibets to illustrate matters such as mensuration, modes and cantus firmus treatment (Tinctoris, *Proportionale musices*, c1473–4; Glarean, *Dodecachordon*, 1547; Zarlino, *Le institutioni harmoniche*, 1558; Zacconi, *Prattica di musica*, 1622); but it was Praetorius in book 3 of *Syntagma musicum* (1618) who provided the first systematic definition of the musical quodlibet as a mixture of diverse elements quoted from sacred and secular compositions. He presented three categories which he differentiated on the basis of text treatment. A combination of his sometimes abstruse explanation with analysis of his music examples gives the following types: every voice is a completely different *cantus prius factus*; every voice is a different patchwork of quoted fragments;

one voice is a patchwork of quotations whose text is shared by the other voices.

Parallel types of quodlibet in the Renaissance were the [Fricassée](#) (France), [Misticanza](#) or *messanza* (Italy), [Ensalada](#) (Spain) and [Medley](#) (England). [Incatenatura](#) is a term used by modern scholars to refer to the Italian quodlibet; cento, which survives from classical antiquity, refers specifically to poetry made up entirely of lines quoted from other works, or more generally to any artistic technique that relies on patchwork construction, citations, borrowings, formulae etc. (see [Centonization](#)). There are also some isolated terms used from the 17th century to the present that are more or less closely related to the quodlibet, such as *farrago*, *rôtibouilli*, *salatade*, fantasia, capriccio, pasticcio, potpourri and miscellany; but this article will discuss only works that fall into one of the three types of quodlibet proper, based on 16th-century German practice: catalogue, successive and simultaneous.

The catalogue quodlibet consists of a freely composed setting of catalogue poetry. Such pieces were rare in the medieval motet, but there is one well-known example, *Moriuntur, oriuntur* (*I-FI* Plut.29.1), in which a list of nonsense syllables serves as a drinking-song. Polytextual motets of the 13th century nevertheless rely heavily on the allegorical or parodistic effects obtained by juxtaposing musical and literary materials drawn from a wide range of genres and registers – sacred and secular alike. A good many of these pieces not only allude to pre-existing tenor melodies from plainchant and chansons, but combine them in ways related to the procedures heard in late examples of the quodlibet. Clearly such works were intended for listeners and readers with a wide range of musical repertoires and highly sophisticated skills of interpretation that allowed them to understand the meanings latent in the bricolage of seemingly unrelated materials. The onomatopoeic word-play in the 14th-century Italian caccia also prefigured certain aspects of quodlibet hilarity. The closest early parallel, however, is the monophonic setting of *Mon seul plaisir* from the late 15th century (*F-Pn* fr.12744), which is a catalogue of 19 famous chanson refrains (e.g. *Comme femme, J'ay pris amours, Ma bouche rit*). The melody, which does not quote musical material, appeared in a polyphonic arrangement by Ninot le Petit.

Of the 25 quodlibets in Schmeltzl's publication (see above), 15 belong to this category (e.g. *Ein Quodlibet von Eyren* by Matthias Greiter and *Ein Quodlibet von Nasen* by J. Puxstaller; the latter text was also set by Lassus). In 1540 Georg Forster printed two catalogue quodlibets on the theme of Martin's goose, and series of proverbs were also popular, as in Paul Rivander's *Nun höret an* (1615). Both Jacob Reiner's *Venite exultemus* (1581) and Nikolaus Zangius's *Er setzt das Gläslein an den Mund* (1620) set lists of comical drinking-proverbs, and another catalogue of noses was included in J.M. Gletle's *Musica genialis* (1675–84). The simplicity of the musical settings suggests that such pieces were written versions of improvised musical entertainment. In the 17th century many German collections of entertainment music included verbal catalogue quodlibets (e.g. those of J.M. Caesar, Gletle and Daniel Speer), and the tradition culminated in the 'quodlibeticae' of the *Augsburger Tafelkonfekt* (1733–46).

In the successive quodlibet one voice consists of a patchwork or cento of short musical and textual quotations while the others form a homophonic

accompaniment, which is either without a text or else shares that of the patchwork voice. The most striking medieval parallel to this kind of Renaissance quodlibet is provided by the quotation of chanson lines in the refrain motet and *motet enté*. At least one out of every 25 motets contains a patchwork of refrains in one voice (e.g. *Cele m'a mort/Alleluia* and *La bele m'ocit/In seculum*). From the 13th century onwards *Street cries* were also frequently included among the borrowed material. In the earliest Renaissance quodlibet, *Wer ich eyn Falck*, which appears in the Breslauer Codex (late 15th century), the tenor consists of a cento of fragments from German songs, while the remaining three voices have no text. Another anonymous quodlibet with song quotations in the tenor was published in Forster's second volume of German lieder (1540).

Schmeltzl's collection of 25 quodlibets contains six homophonic centos in which a patchwork in the tenor is surrounded by free voices; but the highpoint of the German type was reached in the works of Melchior Franck. Nine of his ten quodlibets (published in the *Musikalischer Grillenvertreiber*, 1622) are homophonic centos and are more modern in style than earlier examples: the patchwork voice is in the upper part and the quotations are mainly from folksongs. Only two other 17th-century homophonic centos are known, Johann Groh's *Bettler Mantel* (1612) and Johannes Brassicanus's *Was wölln wir aber heben an?* In his *Musica genialis* Gletle included a quodlibet citing popular texts, which may also contain musical quotations. Cento technique continued to provide humorous social entertainment, however, as in the quodlibets of Johann Christenius, Georg Engelmann (i) and Johann Theile, and in the street-cry quodlibets of Daniel Friderici, Jakob Banwart, Kindermann and G.J. Werner. Out of the 21 'quodlibeticae' in the *Augsburger Tafelkonfekt* two are musical centos: *Quodlibeticum curiosum* and *Salvete hospices*. Among the best-known examples from the 18th century are the *Hochzeitsquodlibet*, in which J.S. Bach collaborated, and Mozart's *Gallimathias musicum*.

The simultaneous quodlibet consists basically of the polyphonic cento, in which two or more patchwork voices are combined polyphonically, and the cantus firmus quodlibet, in which each voice is a different *cantus prius factus*. A third subtype, in which a cantus firmus voice is combined with one or more patchwork voices ('cantus firmus cento'), is less common; there are only four cantus firmus centos in German secular music, three of which are in the Glogauer Liederbuch (c1480; the fourth is a bicinium by Paul Rebhuhn published in 1545⁷). These three are among the first examples of the quodlibet proper in Germany; they combine a voice from *O rosa bella* by Dunstaple or Bedyngnam with a patchwork of German songs (see HAM, nos.80 and 82).

The polyphonic cento involves a more complex technique than the homophonic, since several different patchworks of successive quotations must be combined polyphonically – the more centos the more complicated the combination. Schmeltzl included only three such works and they all bear the inscription 'Fürt ein jede stymm jr eygen text'; one of these pieces, *Ein Guckuck*, was reworked by Johannes Eccard (1578). This type of quodlibet corresponds to Praetorius's second category, which he illustrated by referring to a work of Zangius (probably *Ich will zu land ausreiten*, published in Paul Kauffmann's *Musikalischer Zeitvertreiber*, 1609). Zangius also wrote two

other polyphonic centos: *Bistu der Hänsel Schüze* (1620) and *Ich ging einmal spazieren* (1613). Franck's *Kessel, multer bilden*, originally published as *Farrago* (1602), brings together many popular songs in masterful six-voice counterpoint.

Juxtaposing several pre-existing melodies, as in the cantus firmus quodlibet, represented in Renaissance thought the ultimate in contrapuntal mastery. Clearly this was the didactic intent that Tinctoris had in mind in his *Proportionale*, which included a work that used *O rosa bella* as a cantus, *L'homme armé* as a tenor and *Et Robinet* as a bassus. The kind of technical virtuosity required is evident in Greiter's *Elselein liebste Elselein*, which appeared in Schmeltzl's collection as an example of a quodlibet composed entirely of quoted melodies; but it may also be seen in contemporary works that quote from two to four simultaneous cantus firmi. Among these are several particularly fine works of Senfl (e.g. *Ach Elselein/Es taget*), and works by such composers as Jobst vom Brandt, Matthias Eckel, Caspar Othmayr and Matthaeus Le Maistre. Humour is obvious in Othmayr's drinking-songs and technical virtuosity for its own sake in Greiter's, but Senfl's works exude a tender melancholy and represent perhaps a more subtle kind of symbolism than is normally associated with the quodlibet. In such pieces, as in the much larger and older repertory of sacred works using borrowed material for symbolic or purely constructive purposes, the proper boundaries of the quodlibet are difficult to maintain with precision or consistency. In any case, Praetorius limited the category of the cantus firmus quodlibet to works in which every voice is a separate *cantus prius factus*, citing as an example a motet of Gödel that combines five different chorales; Christenius's *Kirchenquodlibet* continued this tradition. The most famous cantus firmus quodlibet of all is the final variation of Bach's Goldberg Variations, in which two popular German songs (*Kraut und Rüben* and *Ich bin so lang nicht bei dir g'west*) are joined with the harmonic framework of the theme.

In a rather different guise the quodlibet took on a new lease of life in the German (and especially the Viennese) theatre of the first half of the 19th century. The term was used in four distinct senses: for the amalgam of (often non-theatrical) items assembled in book form; for a theatrical entertainment in which a popular artist or artists appeared in a series of excerpts from favourite roles; for a pasticcio in which pre-existing musical numbers were grafted on to a libretto for which they were not originally intended (*Rochus Pumpnickel*, 1809, text by M. Stegmayer, music arranged by Ignaz von Seyfried and Jakob Haibel, is the most famous example); and lastly, for the potpourri or musical switch. This kind of quodlibet, very popular in Viennese farces and Singspiele between the early 1800s and the 1850s, and probably derived from the same German tradition that enlivened Bach family gatherings and produced J.V. Rathgeber's and G.J. Werner's mid-18th-century examples, consisted of between half a dozen and 50 or more consecutive quotations, usually with altered text; the frequent incongruity of words and music in an unexpected context proved a potent source of parody and entertainment.

Examples of quodlibet-like compositions are not hard to find in 20th-century music. There are a number of works by Ives, for example, in which well-known melodies are combined simultaneously as well as successively (e.g. the last movement of his Symphony no.2); but here, as in 15th- and 16th-century cantus firmus compositions, the dividing line between the serious or

symbolic use of borrowed materials and the purely humorous is difficult to draw. There can be little doubt, however, that the essential spirit and form of the genre survives in works such as the *Quodlibet* of Peter Schickele.

BIBLIOGRAPHY

MARIA RIKA MANIATES (with PETER BRANSCOMBE)/RICHARD
FREEDMAN

Quodlibet

BIBLIOGRAPHY

MGG1(K. Gudewill)

PraetoriusSM, iii

RiemannL12

M. Praetorius: *Syntagma musicum*, iii (Wolfenbüttel, 1618, 2/1619/R)

R. Eitner: ‘Das deutsche Lied des XV. und XVI. Jahrhunderts’, *MMg*, viii (1876), suppl., 1–169; xii (1880), suppl., 1–309

A. Raphael: ‘Über einige Quodlibete mit dem Cantus firmus “O rosa bella” und über dieses Lied selbst’, *MMg*, xxxi (1899), 161–79

E. Bienenfeld: ‘Wolfgang Schmelztl, sein Liederbuch (1544) und das Quodlibet des XVI. Jahrhunderts’, *SIMG*, vi (1904–5), 80–135

F. Feldmann: ‘Zwei weltliche Stücke des Breslauer Codex Ms.2016’, *ZMw*, xiii (1930–31), 252–66

H.J. Moser: *Corydon, das ist Geschichte des mehrstimmigen Generalbassliedes und des Quodlibets im deutschen Barock* (Brunswick, 1933/R)

M.F. Bukofzer: ‘An Unknown Chansonnier of the 15th Century’, *MQ*, xxviii (1942), 14–49

D. Plamenac: ‘A Reconstruction of the French Chansonnier in the Biblioteca Colombina, Seville’, *MQ*, xxxvii (1951), 501–42; xxxviii (1952), 85–117, 245–77

D. Plamenac: ‘Deux pièces de la Renaissance française tirées de fonds florentins’, *RBM*, vi (1952), 12–23

F. Lesure and others, eds.: *Anthologie de la chanson parisienne au XVIe siècle* (Monaco, 1953/R)

F. Lesure: ‘Éléments populaires dans la chanson française au début du XVIe siècle’, *Musique et poésie au XVIe siècle: Paris 1953*, 169–84

H.M. Shire and K.Elliott: ‘La fricassée en Ecosse et ses rapports avec les fêtes de la Renaissance’, *Les fêtes de la Renaissance[I]: Royaumont 1955*, 335–45

G. Kraft: ‘Zur Entstehungsgeschichte des “Hochzeitsquodlibet” (bww524)’, *BJb* 1956, 140–54

J. LaRue: ‘A “Hail and Farewell” Quodlibet Symphony’, *ML*, xxxvii (1956), 250–59

H.M. Brown: ‘The *chanson rustique*: Popular Elements in the 15th- and 16th-Century Chanson’, *JAMS*, xii (1959), 16–26

K. Petermann: *Das Quodlibet: eine Volksliedquelle?* (diss., U. of Leipzig, 1960)

H. Albrecht: ‘Ein quodlibetartiges Magnificat aus der Zwickauer Ratschulbibliothek’, *Festschrift Heinrich Besseler*, ed. E. Klemm (Leipzig, 1961), 215–20

C. Gallico, ed.: *Un canzoniere musicale italiano del Cinquecento [I-Bc Q21]* (Florence, 1961)

- K. Gudewill:** 'Ursprünge und nationale Aspekte des Quodlibets', *IMSCR VIII: New York 1961*, i, 30–43 [see also discussion, *ibid.*, ii, 53–7]
- P. Gülke:** 'Das Volkslied in der burgundischen Polyphonie des 15. Jahrhunderts', *Festschrift Heinrich Besseler*, ed. E. Klemm (Leipzig, 1961), 179–202
- H.M. Brown:** *Music in the French Secular Theater, 1400–1550* (Cambridge, MA, 1963)
- H.M. Brown, ed.:** *Theatrical Chansons of the Fifteenth and Early Sixteenth Centuries* (Cambridge, MA, 1963)
- M. Picker:** 'Newly Discovered Sources for *In minen Sin*', *JAMS*, xvii (1964), 133–43
- M.R. Maniates:** *Combinative Techniques in Franco-Flemish Polyphony: Mannerism in Music from 1450 to 1530* (diss., Columbia U., 1965)
- M. Picker:** 'The Cantus Firmus in Binchois's *Files a marier*', *JAMS*, xviii (1965), 235–6
- M. Picker:** *The Chanson Albums of Marguerite of Austria* (Berkeley, 1965)
- D. Plamenac:** 'The Two-Part Quodlibets in the Seville Chansonnier', *The Commonwealth of Music, in Honor of Curt Sachs*, ed. G. Reese and R. Brandel (New York, 1965), 163–81
- W. Rogge:** *Das Quodlibet in Deutschland bis Melchior Franck* (Wolfenbüttel, 1965)
- H. Hewitt:** 'A chanson rustique of the Early Renaissance: *Bon temps*', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue and others (New York, 1966/R), 376–91
- M.R. Maniates:** 'Mannerist Composition in Franco-Flemish Polyphony', *MQ*, lii (1966), 17–36
- M.R. Maniates:** 'Quodlibet revisum', *AcM*, xxxviii (1966), 169–78
- W. Elders:** *Studien zur Symbolik in der Musik der alten Niederländer* (Bilthoven, 1968)
- H. Deppert and R. Zillhardt:** 'Ein weiteres Quodlibet im Glogauer Liederbuch', *Mf*, xxii (1969), 316–18
- W. Elders:** 'Das Symbol in der Musik von Josquin des Prez', *AcM*, xli (1969), 164–85
- M.R. Maniates:** 'Combinative Chansons in the Dijon Chansonnier', *JAMS*, xxiii (1970), 228–81
- M.R. Maniates:** 'Combinative Chansons in the Escorial Chansonnier', *MD*, xxix (1975), 61–125
- P.J. Branscombe:** *The Connexions Between Drama and Music in the Viennese Popular Theatre with Special Reference to the Forms of Parody* (diss., U. of London, 1976)
- M. Everist:** 'The Refrain Cento: Myth or Motet?', *JRMA*, cxiv (1989), 164–88
- H. Vanhulst:** 'La fricassée de Jean de Latre (1564)', *RBM*, xlvii (1993), 81–90
- S. Huot:** *Allegorical Play in the Old French Motet: the Sacred and the Profane in Thirteenth-Century Polyphony* (Stanford, CA, 1997)

Quoshwa.

See [Cachua](#).

Quotation.

The incorporation of a relatively brief segment of existing music in another work, in a manner akin to quotation in speech or literature, or a segment of existing music so incorporated in a later work. Quotation usually means melodic quotation, although the whole musical texture may be incorporated, and solely rhythmic quotation is possible, if rare. Quotation is distinct from other forms of [Borrowing](#) in that the borrowed material is presented exactly or nearly so, unlike an [Allusion](#) or [Paraphrase](#), but is not part of the main substance of the work, as it would be if used as a [Cantus firmus](#), [Refrain](#), fugue subject or theme in [Variations](#) or other forms, or if presented complete in a [Contrafactum](#), setting (see [Setting \(ii\)](#)), [Intabulation](#), transcription, [Medley](#) or [Potpourri](#). Quotation plays a role in other forms of borrowing, such as [Quodlibet](#), [Collage](#) and many instances of [Modelling](#). Musical scholarship has not always observed these distinctions, and 'quotation' and its German counterpart *Zitat* have been used to refer to a variety of borrowing practices.

A quotation in speech or literature may be attributed or unattributed, familiar or unfamiliar to the listener, set off from the surrounding context by punctuation or tone of voice or so integrated with its context that only the most observant notice that it is a quotation. A similar range is possible in music. Some 20th-century scores identify quotations with footnotes, and quotations of text with music provide almost as explicit an identification, but most quotations appear without attribution. Quotations are often prominent and brief, suggesting that the composer or improviser expects those familiar with the quoted work to recognize it from a short excerpt. It is also possible for listeners to hear a 'quotation' where none was intended, based on a coincidental similarity. In most cases, quoting existing music is an act that conveys meaning through the text or associations carried by the quoted music and the implications aroused by the way the quoted material is presented or manipulated. Like a synecdoche in literature, the quotation can stand for the entire work from which it is extracted and thus for its composer, its genre, its historical period, its region of origin or the musical tradition from which it comes. Quotation has also been used to create humour through surprise or incongruous juxtapositions and, in 20th-century music, to comment on the distance between the present and the past.

The practice of musical quotation, as distinct from older forms of borrowing such as centonization, contrafactum, use of a model and polyphonic elaboration of chant, may have begun in medieval secular songs in tandem with quotation of text. Both words and melody from Machaut's ballade *Phyton, le merveilleus serpent* are quoted in *Phiton, Phiton* by Magister Franciscus, which replies to Machaut, and Ciconia's *Sus une fontayne* quotes text and music from the beginnings of three ballades by Philippus de Caserta, apparently in a gesture of homage. The practice can also be found in the Renaissance. Josquin's motet *Tu solus, qui facis mirabilia* quotes text and music from the opening of Ockeghem's chanson *D'ung aultre amer*, joining the French and Latin texts to read 'To love another [than Christ] would be deception'. It has also been suggested that melodic resemblances between some Renaissance works represent quotations or allusions meant to recall the words of the quoted work and enrich the meaning of the words being sung (Reynolds, 1992). This is surely true in the first recitative in Bach's 'Peasant' Cantata (1742) when the strings quote the song *Mit dir und mir ins Federbett* ('With you and me in the feather-bed') to suggest that Mieke's lover wants more than the kiss he requests.

In dramatic or programmatic works, quotations can depict a performance of the music being quoted or suggest activities or groups of people through music associated with them. Early examples include Biber's representation in *Battalia* (1673) of soldiers encamped before a battle through the folksongs they sing, and the supper scene in Mozart's *Don Giovanni* (1787), in which an onstage band plays tunes from operas by Soler and Salieri and from his own *Le Nozze di Figaro*. The quotations of patriotic songs in battle-pieces from James Hewitt's *The Battle of Trenton* (1797) to Tchaikovsky's *1812 Overture* (1880) represent the opposing armies through the music of their bands. Quotation of *Ein' feste Burg* in Meyerbeer's *Les Huguenots* (1836) represents a performance of the chorale, but its appearance in Mendelssohn's *Reformation Symphony* (1832) more abstractly represents the Reformation in general.

Quotation of vocal music in instrumental works can be interpreted as a reference to the original text, which can suggest meanings and invite programmatic interpretations, as in Brahms's and Mahler's quotations from their own songs or the quotations from Zemlinsky's *Lyrische Symphonie* in Berg's *Lyric Suite* (1925–6). An exact quotation may also signal another, less obvious relationship between two works; in Ives's song *West London* (1921), the appearance in the piano postlude of the opening phrase of the hymn *There is a Fountain Filled with Blood* makes overt the source from which almost the entire vocal line has been paraphrased (Burkholder, 1985). Quotations can have humorous or satirical intent, like the reference to Wagner's *Tristan und Isolde* in Debussy's 'Golliwogg's Cakewalk' from *Children's Corner* (1906–8) and the quotation of Chopin's funeral march in Satie's *Embryons desséchés* (1913). Tin Pan Alley songwriters in the late 19th and early 20th centuries often quoted well-known tunes near the end of the chorus, as in George M. Cohan's *The Story of the Wedding March* (1901, with Mendelssohn's wedding march), or used quotation to suggest a scene or activity, as in James Thornton's *Streets of Cairo* (1895), which evokes exotic dancing by borrowing the tune that accompanied the 'hoochy-koochy' dance performed at the 1893 Chicago World's Fair. Jazz improvisers often quote popular tunes, classical music or other jazz artists in their solos, with aims that vary from homage to private jokes. Quotations can convey meanings remarkably quickly through the associations carried by the quoted material; this is often exploited in music for films and television.

Composers since World War II have used quotation to suggest the gulf between present and past by juxtaposing current and past musical idioms; in 'Dream Images (Love-Death Music)' from Crumb's *Makrokosmos I* for amplified piano (1972), the middle section of Chopin's *Fantaisie-Improvisation* appears 'as if emerging from silence' amidst Crumb's own sweetly dissonant modern sounds, 'like the gentle caress of a faintly remembered music'. The many and varied uses of borrowed material in 20th-century music have often all been described as 'quotation', which obscures important distinctions (see *Borrowing*, §§12–14).

BIBLIOGRAPHY

MGG2 (G. Gruber: 'Zitat')

F. Peterson: 'Quotation in Music', *MMR*, xxx (1900), 217–19, 241–3, 265–7

R. Sternfeld-Friedenau: 'Musikalische Citate und Selbstcitate', *Die Musik*, ii (1902–3), 429–42

- G. Münzer and O. Grohe:** 'Musikalische Zitate und Selbstzitate', *Die Musik*, iii (1903–4), 430–33
- L. Harrison:** 'On Quotation', *MM*, xxiii (1946), 166–9
- P. Keppler, Jr.:** 'Some Comments on Musical Quotation', *MQ*, xlii (1956), 473–85
- H. Kirchmeyer:** 'Vom Sinn und Unsinn musikliterarischer Schlagwortzitate: eine Studie zum Thema "Demagogie der Informationen"', *NZM*, Jg.122 (1961), 490–96
- G. von Noé:** 'Das musikalische Zitat', *NZM*, Jg.124 (1963), 134–7
- B. Meier:** 'Melodiezitate in der Musik des 16. Jahrhunderts', *TVNM*, xx/1–2 (1964–5), 1–19
- Z. Lissa:** 'Ästhetische Funktionen des musikalischen Zitats', *Mf*, xix (1966), 364–78
- H. Goldschmidt:** 'Zitat oder Parodie?', *BMw*, xii (1970), 171–98
- E. Budde:** 'Zitat, Collage, Montage', *Die Musik der sechziger Jahre*, ed. R. Stephan (Mainz, 1972), 26–38
- U. Günther:** 'Zitate in französischen Liedsätzen der Ars Nova und Ars Subtilior', *MD*, xxvi (1972), 53–68
- C. Kühn:** *Das Zitat in der Musik der Gegenwart: mit Ausblicken auf bildende Kunst und Literatur* (Hamburg, 1972)
- T. Kneif:** 'Zur Semantik des musikalischen Zitats', *NZM*, Jg.134 (1973), 3–9
- Z. Lissa:** 'Historical Awareness of Music and its Role in Present-Day Musical Culture', *IRASM*, iv (1973), 17–32
- L. Krilova:** 'Funktsii tsitati v muzikal'nom tekste [The functions of quotation in music]', *SovM* (1975), no.8, pp.92–7
- G. Gruber:** 'Das musikalische Zitat als historisches und systematisches Problem', *Musicologica austriaca*, i (1977), 121–35
- W. Siegmund-Schultze:** 'Das Zitat im zeitgenössischen Musikschaffen: eine produktiv-schöpferische Traditionslinie?', *Musik und Gesellschaft*, xxvii (1977), 73–8
- C. Ballantine:** 'Charles Ives and the Meaning of Quotation in Music', *MQ*, lxx (1979), 167–84
- M. Hicks:** *The New Quotation: its Origins and Functions* (diss., U. of Illinois, 1984)
- J.P. Burkholder:** "Quotation" and Emulation: Charles Ives's Uses of His Models', *MQ*, lxxi (1985), 1–26
- A.M. Gillmor:** 'Musico-poetic Form in Satie's "Humoristic" Piano Suites (1913–14)', *Canadian University Music Review*, viii (1987), 1–44
- A. Gimbel:** 'Elgar's Prize Song: Quotation and Allusion in the Second Symphony', *19CM*, xii (1988–9), 231–40
- H. Danuser:** 'Musikalische Zitat- und Collageverfahren im Lichte der (Post)Moderne-Diskussion', *Bayerische Akademie der Schönen Künste: Jahrbuch*, iv (1990), 395–409
- K. Gabbard:** 'The Quoter and his Culture', *Jazz in Mind: Essays on the History and Meanings of Jazz*, ed. R.T. Bruckner and S. Weiland (Detroit, 1991), 92–111
- B. Sonntag:** 'Die Marseillaise als Zitat in der Musik: ein Beitrag zum Thema "Musik und Politik"', *Nach Frankreich zogen zwei Grenadier': Zeitgeschehen im Spiegel von Musik*, ed. B. Sonntag (Münster, 1991), 22–37
- C.A. Reynolds:** 'The Counterpoint of Allusion in Fifteenth-Century Masses', *JAMS*, xlv (1992), 228–60

D. Parmer: 'Brahms, Song Quotation, and Secret Programs', *19CM*, xix (1995–6), 161–90

P. Thissen: *Zitatechniken in der Symphonik des 19. Jahrhunderts* (Cologne, 1998)

For further bibliography see [Borrowing](#).

J. PETER BURKHOLDER

Qu'ran reading.

A recitation (*qirā'a*) or chanting (*titāwa*) of the Qu'ran in Arabic, moving between a kind of stylized speech and singing. It is read by the clergy or Qu'ran readers as part of the liturgy and on other occasions, in all Islamic countries. See [Islamic religious music](#), §I, 3; see also India, §1, 3(iii); V, 2; Iran, §III, 2; Malaysia, §II, 2.

Qureshi, Regula B(urckhardt)

(b Basle, 13 July 1939). Canadian ethnomusicologist and anthropologist. She studied the cello at the Curtis Institute of Music (1958–60), and took the MA in German at the University of Pennsylvania in 1962. After moving to Edmonton, she completed the MM (1973) and the PhD in anthropology and ethnomusicology (1981) at the University of Alberta. From 1983 to 1988 she was a McTaggart Fellow at the music department of the university, where she was appointed professor (1991) and founded the Centre for Ethnomusicology (1992); she was also made an adjunct professor of the departments of anthropology (1991) and religious studies (1992), and was associate dean of graduate studies (1994–6). Her work concentrates on music in Muslim cultures of India and Pakistan, and ranges from Urdu-language poetry, both chanted (*tarannum*) and sung (*ghazal*), to forms of vocal religious music, particularly that of the Sufi ritual assembly (*qawwālī*). She has gained new insights into the performance models used in musical analysis through her visual documentation of creativity, function and meaning in the ritual process and through her examination of historicity in orally transmitted traditions. She has also studied the players of the bowed-lute *sārangī* in relation to issues of musical tradition and change in contemporary North Indian culture and she has published non-musicological writings on South Asian immigrants in Canada.

WRITINGS

'Tarannum: the Chanting of Urdu Poetry', *EthM*, xiii (1969), 425–68

Sufi Music of India and Pakistan: Sound Context and Meaning in Qawwali (diss., U. of Alberta, 1981; Cambridge and Delhi, 1986/R)

'Islamic Music in an Indian Environment: the Shi'a Majlis', *EthM*, xxv (1981), 41–71

'Vocal and Instrumental Practice in the Islamic Ritual of South Asia', *IMSCR XIII Strasbourg 1982*, i, 222–37

- 'Making the Music Happen in the Qawwali', *Performing Arts in India: Essays on Music, Dance, and Drama*, ed. B.C. Wade (Berkeley, 1983), 118–57; repr. in *AsM*, xviii/2 (1987), 118–57
- The Muslim Community in North America* (Edmonton, AB, 1983)
- 'Musical Sound and Contextual Input: a Performance Model for Music Analysis', *EthM*, xxxi (1987), 56–86
- with others: 'From Composer to Audience: the Production of Serious Music in Canada', *Canadian University Music Review*, x/2 (1989), 117–37
- 'Is there a Muslim raga Phenomenon in Hindustani Music?', *Maqam – Raga – Zeilenmelodik: Berlin 1988*, 259–76
- 'The Urdu Ghazal in Performance', *Urdu and Muslim South Asia: Studies in Honour of Ralph Russell*, ed. C. Shackle (London, 1989), 175–90
- 'Musical Gesture and Extra-Musical Meaning: Words and Music in the Urdu Ghazal', *JAMS*, xliii (1990), 472–96
- 'Sufi Music and the Historicity of Oral Tradition', *Ethnomusicology and Modern Music History: Festschrift Bruno Nettl*, ed. S. Blum, P.V. Bohlman and D.M. Neuman (Urbana, IL, 1990), 103–20
- 'Whose Music? Sources and Contexts in Indic Musicology', *Comparative Musicology and Anthropology of Music: Essays on the History of Ethnomusicology*, ed. B. Nettl and P. Bohlman (Chicago, 1991), 152–68
- “Muslim Devotional”: Popular Religious Music under British, Indian, and Pakistani Hegemony', *AsM*, xxiv/1 (1992–3), 111–21
- 'Time, Music and the Sufi Qawwali', *JM*, xii (1994), 493–528
- 'Is Complex Music Socially Significant? Doing Ethnomusicology in South Asia', *Canadian University Music Review*, xv (1995), 44–69
- 'Recorded Sound and Religious Music: the Case of Qawwali', *Media and Religion in South Asia*, ed. L. Babb and S. Wadley (Philadelphia, 1995), 139–66
- 'Suono musicale e input contestuale: un modello di performance per l'analisi musicale', *Uomini e suoni: prospettive antropologiche nella ricerca musicale*, ed. T. Magrini (Bologna, 1995), 213–52
- ed., with B. Dalen and A. La Franc: 'Voices of Women: Essays in Honor of Violet Archer', *Canadian University Music Review*, xvii/1 (1995) [incl. 'Une femme musicienne dans un monde masculin: la voix de Begum Akhtar', 96–113]
- 'Transcending Space: Recitation and Community among South Asian Muslims in Canada', *Making Muslim Space: Mores, Mosques, and Movements in Europe and North America*, ed. B.A. Metcalf (Berkeley, 1996), 79–101
- 'The Indian Sarangi: Sound of Effect, Site of Contest', *YTM*, xxix (1997), 1–38
- 'Other Musicologies: Exploring Issues and Confronting Practice in India', *Rethinking Music*, ed. N. Cook and M. Everist (Oxford, 1999), 311–35
- ed.: 'Music and Tourism in South-East Asia', *Journal of Ethnomusicological Research* (special issue; forthcoming)
- 'When Women Recite: "Music" and the Islamic Immigrant Experience', *Music in American Religious Experience*, ed. P. Bohlman (forthcoming)

BONNIE C. WADE

Qutb al-Dīn [Mahmūd ibn Mas'ūd al-Shīrāzī]

(*b* Shiraz, 1236; *d* Tabriz, 1311). Persian physician and scientist. The most outstanding pupil of the mathematician Nasīr al-Dīn Tūsī, he is particularly known for his work in medicine, optics and astronomy. His encyclopedia, *Durrat al-tāj* ('Pearl of the crown') demonstrates his mastery of the whole range of traditional medieval scholarship, and contains within its treatment of the mathematical sciences (quadrivium) a lengthy section on music. This is mainly a restatement of the musical theory developed by Safī al-Dīn, but is important for its attention to musical practice, particularly in its codification and description of modes and rhythmic cycles. In both areas it points to the existence of a wider range of structures than is apparent from the works of Safī al-Dīn; its treatment of the modes in particular is far fuller, and is less restricted by purely theoretical concerns. It ends with the most extended, complex and precise example of notation to be found in the works of the medieval Arab and Persian theorists, a unique document which allows some insight into the nature of the compositional practice of the period with regard not only to formal, modal and rhythmic strategies but also to techniques of text setting.

WRITINGS

Durrat al-tāj [Pearl of the crown] (MS, *GB-Lbl* Add.7694); ed. S.M. Mashkūt and N.A. Taqwā (Tehran, 1939–46)

BIBLIOGRAPHY

EI2 (*E. Wiedemann*)

L. Leclerc: *Histoire de la médecine arabe*, ii (Paris, 1876), 129–30

C. Brockelmann: *Geschichte der arabischen Litteratur*, ii (Berlin, 1902, 2/1943), 211f

I. Rajabov: *Makomlar masalasiga doir* [On *maqāms*] (Tashkent, 1963)

S.H. Nasr: *The Islamic Intellectual Tradition in Persia* (London, 1996), 216–27

OWEN WRIGHT

Qu Wei [Ch'ü Wei]

(*b* Changzhou, Jiangsu province, 9 May 1917). Chinese composer. Known until 1945 as Qu Shixiong, he trained initially as a music and art teacher. Joining Mao Zedong's Communist leadership at Yan'an in 1940, he gained a post at the Lu Xun College of the Arts, where he worked with many of the leading revolutionary Chinese composers of the period. He composed for government propaganda films and taught until 1955, when he went to Moscow to study at the Tchaikovsky Conservatory. This allowed him to formalize his compositional style as a fusion of Chinese melodic and rhythmic motifs with a post-Romantic but essentially tonal language. On his return to China in 1959 he became composer-in-residence of the Shanghai SO. Other than film and orchestral music, Qu has composed mass songs, opera and piano music. His style might be described as socialist realist, in the sense that his pieces are intended both to reflect the lives of the masses and to lead

them through the revolutionary process. He has published *Qu Wei wen xuan* ('Selected articles by Qu', Guangzhou, 1996).

WORKS

(selective list)

Dramatic: Baimao nü [The White-Haired Girl] (op), 1945, collab. Ma Ke, Zhang Lu and others, arr. as film score, 1951, collab. Ma Ke, Zhang Lu, arr. as ballet suite, 1974

Inst: Mongolian Nocturne, pf, 1941; Str Qt, G, 1957; Renmin yingxiong jinian bei [Monument to the People's Heroes], sym. poem, 1958; Wuzhishan, fantasia, orch, 1988; Qu Wei gangqin quji [A Collection of Qu's Piano Music] (Beijing, 1991)

Choral: Gongren jieji yinggutou [The Unyielding Nature of the Working Classes], mass song, 1964; Youtian song [Ode of the Oilfield] (cant.), 1965

BIBLIOGRAPHY

Li Jiti: 'Taxue xunmei diyicheng: zuoqujia Qu Wei chuangzuo zhe tan' [A first journey over snow in search of plum blossom: a discussion of the works of composer Qu], *Yinyue yanjiu* (1994), no.4, pp.16–24

Zhongguo wenxue yishu jie lianhe hui, eds.: *Xiaosa pu chunqiu: Zhongguo dangdai shiwei lao yinyuejia yishu huace* [A natural record of life: a pictorial anthology of ten senior modern Chinese musicians] (Beijing, 1996), 89–100

JONATHAN P.J. STOCK

Qu Xiao-song

(b Guizhou, 6 Sept 1952). Chinese composer. A self-taught violinist and violist, he played with a Beijing opera company in his home town. His work as a farmer during the Cultural Revolution is reflected in his compositions, which demonstrate a concern for nature and a respect for Chinese folklore and folk music. After graduating from the Central Conservatory in Beijing (1983), he became a member of the composition faculty. In 1989 he was invited to the USA as a visiting scholar at Columbia University.

Many of Qu's early works were inspired by the spirit of nature in rural southern China. *Mong Dong* (1984) is a sonic manifestation of the indigenous art of the *Wa* people in Yunnan province; in this work, as in many others, Qu blends an expressive human voice with instruments. His cantata *Cleaving the Coffin* (1987) synthesizes traditional Sichuan opera with Western techniques. Two operas based on the Oedipus story, *Oedipus* (1992–3) and *The Death of Oedipus* (1993–4), demonstrate his ideal of returning to the essence of music through an economic use of sound and silence. The chamber music series *Ji* ('Silence', from 1990) uses concise and refined sounds to allude to the peaceful infinity of time and space. He has received numerous commissions from festivals and organizations internationally.

WORKS

(selective list)

dramatic

Ops: Oedipus (C. Fellbom), 1992–3; The Death of Oedipus, 1993–4

Film scores: Sacrifice of Youth, 1984; The Big Military Review, 1985; Horse Thief, 1985; Hunting on the Ground, 1985; The King of Children, 1987; Life on a String, 1990; Pushing Hands, 1991

Other dramatic: Cleaving the Coffin (cant., Gao Xingjian), S, 2 T, mixed chorus, orch, 1987; Revolutionary Op (experimental theatre, D. Yong), 1992; Ocean and Mountain (experimental theatre, Yong), 1996; The Third Kingdom of Yulong Mountain (dance score, Chiang Ching), 1996

other works

Inst: Str Qt, 1981; Str Sym., str, perc, 1981; The Girl of the Mountain, vn, orch, 1982; The Mountain, orch, 1983; Conc., vc, orch, 1985; Huan, orch, 1985; Sym. no.1, orch, 1986; Ji no.1 'Still Valley', fl, cl, vn, va, db, pf, perc, 1990; Lam Mot, perc trio, 1991; Xi, 6 perc, 1991; Ji no.2 'Floating Clouds', shakuhachi, cl, pf, perc, 1994; Ji no.3 'Silent Mountain', gui/pipa, 1994; Ji no.4 'Bare Land', perc, tape, 1995; Ji no.5 'Broken Stone', koto, sho, str qt, 1995; Ji no.7 'Motionless Water', vn, 1997

Vocal: Mong Dong, male v, chbr ens, 1984; Mist, S, Bar, chbr ens, 1991; Fang Yan Kou, Buddhist ritual, male v, chbr ens, 1996

Principal publisher: Peer-Southern

ZHANG WEIHUA

Qweldryk.

See [Queldryk](#).