

F (i).

See [Pitch nomenclature](#).

F (ii)

[f]. See [Forte](#).

Fa.

The fourth degree of the Guidonian [Hexachord](#); see *also* [Solmization](#), §I. In French, Italian and Spanish, the note F; see [Pitch nomenclature](#).

Faà di Bruno, Giovanni Matteo [Horatio, Orazio]

(*fl* c1570). Italian composer. He was a member of one of the leading aristocratic families of Casale Monferrato, well connected to the Gonzagas of Mantua, who ruled the duchy. These connections are reflected in his publications: his first book of madrigals is dedicated to Duke Guglielmo Gonzaga and his second to Vincenzo, Guglielmo's son and heir. The *Primo libro* was assembled by Andrea Botta, *maestro di cappella* of the cathedral at Casale, whose dedicatory preface to the second edition of 1573 describes Faà's residence as a centre of musical activity in the city and also reports that Faà's music for vespers, written for the cathedral some years earlier, had now been published. This book, the *Salmi di David*, also of 1573, contains a number of motets (one for eight voices) as well as a sequence of vespers psalms (in a simple and largely homophonic style) together with alternative settings of the *Magnificat*. For his second edition of 1587, the Brescian printer Bozzola duplicated the vespers music, omitted the motets and included a number of fresh pieces by Antonio Mortaro, then at the start of his career and presumably resident in the city.

WORKS

Salmi di David profeta con tre Magnificat, et altre componimenti, 5, 6, 8vv (Venice, 1573, 2/1587)

Il primo libro di madrigali, 5vv (Venice, 1569)

Il secondo libro di madrigali, 5, 6vv, con due dialoghi (Venice, 1571)

Motet, Domine ad adjuvandum me, inc., 1594, *D-LÜh, PL-WRu*

IAIN FENLON

Fabbi, Anna Maria.

Italian singer. See [Fabri, Annibale Pio](#).

Fabbri(-Mulder), Inez [Schmidt, Agnes]

(*b* Vienna, 26 Jan 1831; *d* San Francisco, 30 Aug 1909). American soprano and impresario of Austrian birth. She studied in Vienna, making her debut in the title role of *Lucrezia Borgia* in Kassa (Kaschau), Hungary (now Košice, Slovakia), in 1847. She was prima donna of the Stadttheater in Hamburg in 1857, and that year was engaged by the impresario Richard Mulder (1822–74), whom she married, to tour the Americas, Canada and the Caribbean islands. Her 25 appearances at the Winter Gardens, New York, in 1860 in a publicity ‘war’ with Patti secured her international reputation. For the next two years the Fabbri-Mulder Troupe toured North America. She returned to Europe in 1862, becoming prima donna of the Frankfurt Stadttheater in 1864, where she remained for seven years. On the outbreak of the Franco-Prussian War, she and Mulder returned to the USA. In 1872, the year after which Fabbri appeared at Covent Garden, they joined forces with another company to present an opera season in New York. In winter 1872–3 Fabbri and Mulder produced 43 operas at the California Theater, San Francisco, and in 1874 they staged the first performance in the city of *Die Zauberflöte*. Fabbri alone produced a remarkable season (1875–6) in which she directed and sang in 60 operas. Her repertory included at least 46 different roles as well as appearances at many special concerts. She retired from the stage in 1880 and undertook several unsuccessful operatic ventures. Her musical memorabilia are in the music library at the University of California at Berkeley.

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JOHN A. EMERSON/R

Fabbri, Mario

(*b* Florence, 7 Jan 1931; *d* Florence, 12 June 1983). Italian musicologist. He studied the piano with Scarlino, composition with Frazzi (1949–56), the organ with Bützler, early instruments with Rapp, and palaeography at the University of Parma (1958). He worked initially in Perugia, as professor of music history and librarian at the conservatory (1959–62) and as a lecturer at the Università per Stranieri (1960–62). Subsequently he taught at Florence Conservatory (1962–82), where he was also chief librarian (until 1970) and director of the museum of early instruments; he was appointed to a teaching post at the Graduate School of Fine Arts in Villa Schifanoia (1969–75). He was professor of music history at Florence University (1969–82), artistic director of the Accademia Musicale Chigiana (1963–9) and guest lecturer at Duke University, North Carolina (1968). He was editor of *Chigiana* (appointed 1964) and president of the Accademia Nazionale Luigi Cherubini (1972–80). Fabbri’s numerous publications indicate a wide

range of interests; his work on the music history of Tuscany from the 15th to the 18th century is particularly valuable.

WRITINGS

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- Alessandro Scarlatti e il Principe Ferdinando de' Medici* (Florence, 1961)
- 'Francesco Feroci nella scuola organistica fiorentina del XVIII secolo', 'Francesco Zannetti musicista volterrano "dall'estro divino"', 'Alessandro Felici il terzo maestro di Luigi Cherubini', *Musiche italiane rare e vive da Giovanni Gabrieli e Giuseppe Verdi*, Chigiana, xix (1962), 145–60, 161–82, 183–94
- 'Giovanni Maria Casini "Musico dell'umana espressione"', *SMw*, xxv (1962), 135–59
- 'La giovinezza di Luigi Cherubini nella vita musicale fiorentina del suo tempo', *Luigi Cherubini nel II centenario della nascita*, ed. A. Damerini (Florence, 1962), 1–44
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- 'Appunti didattici e riflessioni critiche di un musicista preromantico: le inedite "Annotazioni sulla musica" di Francesco Maria Veracini', *Quaderni della RaM*, no.3 (1965), 25–54
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- ed.:** 'Studi di musicologia in onore di Guglielmo Barblan', *CHM*, iv (1966) [incl. 'Una preziosa raccolta di musica sacra cinquecentesca: il "Codice 215" dell'Archivio del duomo di Pistoia', 103–23]
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- 'Una nuova fonte per la conoscenza di Giovanni Platti e del suo "Miserere": note integrative in margine alla monografia di Fausto Torrefranca', *Chigiana*, new ser., iv (1967), 181–202
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- L'alba del pianoforte: verità storica sulla nascita del primo cembalo a martelletti* (Milan, 1968)

- with E. Settesoldi:** 'Precisazioni biografiche sul musicista pseudolivornese Carlo Antonio Campion (1720–1788)', *RIM*, iii (1968), 180–88
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CAROLYN GIANTURCO/TERESA M. GIALDRONI

Fabbri, Paolo

(b Ravenna, 15 Oct 1948). Italian musicologist. After graduating in humanities at Florence University (1971), he undertook postgraduate study in musicology at Bologna University (1976). He has taught music history at the school of music in Ravenna (1980–87), and was appointed professor of music history and musical aesthetics at the universities of Udine (1987–91) and Ferrara (from 1991). During 1992 he was the visiting professor at the University of Chicago. He has been a member of the administrative and editorial board of the journal *Rivista italiana di musicologia* (1977–85), and a committee member of the Società Italiana di Musicologia (1989–91) and the IMS (1992–7). Fabbri's main area of research is Italian music from the 16th century to the 19th. In 1989 he joined the editorial board for the complete edition of the works of Rossini, and he is also on the advisory committee for the complete edition of Andrea Gabrieli. He was vice-director of the Fondazione Rossini in Pesaro (1994–8) and co-director of the journal *Bollettino del Centro rossiniano di Studi* (1996–8). He is also one of the musical directors of the Istituto di Studi Rinascimentali in Ferrara and the Fondazione Donizetti in Bergamo. In 1989 he was awarded the Dent medal.

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TERESA M. GIALDRONI

Fabrizi, Stefano.

See [Fabrizi, stefano \(i\)](#) or [\(ii\)](#).

Fabbrini [Fabrizi], Giuseppe

(*b* ?Siena; *d* Siena, 20 Nov 1708). Italian composer and organist. Since he is represented in a collection of motets dedicated to St Ignatius Loyola (RISM 1695¹), he was presumably a Jesuit. Documents exist (in *I-Sd*) showing that he received payments as organist of Siena Cathedral from November 1671 until 1685, when he was appointed *maestro di cappella*. He held this post until 1704. In 1705 and 1706 he again acted as organist but was *maestro* from 1707 until his death. Dedications and prefaces to the librettos he set to music show that he taught music and singing at the Collegio Tolomei, Siena, a famous institution open only to the nobility. The writings of Gerolamo Gigli, one of the best-known literary figures of the period, contain many references to musical activities at the college during Fabbrini's years there. His operas to librettos by Gigli were all written for the college theatre

which opened in 1685. The preface to the libretto of the version of Alessandro Scarlatti's *L'honestà negli amori* performed in the theatre of the Accademia dei Rozzi, Siena, in 1690, for which Fabbrini wrote the prologue, all the intermezzos and some additional pieces, shows that he was a member of the academy with the name 'L'Armonico'.

WORKS

operas

music lost; first performed at Siena, Collegio Tolomei, unless otherwise stated

La Genefieva (G. Gigli), 1 Feb 1685, lib *US-Wc*

La forza del sangue e della pietà (Gigli), 15 Feb 1686, lib *Wc*

Lodovico Pio (Gigli), 3 Feb 1687, lib *Wc*

La fede ne' tradimenti (Gigli), 12 Feb 1689, lib *Wc*

Prol and addns to A. Scarlatti: L'honestà negli amori (G.F. Bernini), Siena, Accademia dei Rozzi, 24 May 1690, lib *I-Bc*

La forza d'amore (Gigli), 1690, lib *US-Wc*, tentatively attrib. Fabbrini by Sonneck

L'Eudossia (Gigli), carn. 1696, lib *Wc*, tentatively attrib. Fabbrini by Sonneck

Coriolano (?Gigli), carn. 1706, lib *Wc*, tentatively attrib. Fabbrini by Sonneck

oratorios

Il cielo, la terra, l'abisso, prostrati al nome ineffabile di Giesù (G.B.F. Lupi), 4vv, insts, Vienna, 1680 (?orig. intended for Siena), *A-Wn*

La madre de' Maccabei (Gigli), 1688, described by Allacci as an orat, anon., publ lib of performance in Florence, 1694, Brompton Oratory, London

La glorie del nome di Giesù (Lupi), Vienna, 1689, mentioned in *RicordiE* (?identical with Il cielo, la terra, l'abisso)

Il martirio di Sant'Adriano (Gigli), 1690, mentioned as anon. and without date in Allacci; attrib. Fabbrini in *LaMusicaD*

other sacred vocal

Motet, 1v, 2 vn, bc, 1695¹

Masses, introits, sequences, vesper psalms, compline psalms, antiphons for Vespers for all the saints, responses for the Office of the Dead, hymns, 1644–1708, *I-Sd*

Ricercari a 2 soprani, *D-Bsb* (according to Eitner)

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LaMusicaD

RicordiE

SchmidID

SchmidIDS

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FABIO BISOGNI

Faber Music.

English music publisher, based in London. The firm was established in 1965 as an offshoot of the book publishers Faber and Faber, for the prime purpose of publishing Benjamin Britten's music after his withdrawal from Boosey & Hawkes in 1964. In 1988 Faber Music separated from Faber and Faber and became an independent company. In addition to Britten's output from 1964 and many of his previously unpublished earlier works, Faber Music publishes and promotes the works of an outstanding group of English composers including Vaughan Williams, Holst, Frank Bridge, Robert Simpson, Malcolm Arnold, Nicholas Maw, Jonathan Harvey, David and Colin Matthews, Oliver Knussen, George Benjamin and Thomas Adès, and the Australian composer Peter Sculthorpe. Its constant underlying philosophy is to identify and support talented young contemporary composers.

Faber Music also issues concert works by Paul McCartney, the music of a growing number of composers working principally in film and television, most notably Carl Davis, and a number of music theatre works including Lloyd Webber's *Cats*.

It publishes a wide range of printed music, and has developed an extensive education catalogue and a strong and varied list of choral publications. It has issued important performing and scholarly editions including John Dowland's *Collected Lute Music*, operas by Monteverdi and Cavalli, early keyboard music, masses and other large-scale choral works by Haydn, Mozart, Schubert, Weber, Purcell and others. Other publications include Brian Newbould's realization of Schubert's Tenth Symphony and Deryck Cooke's performing version of Mahler's Tenth Symphony.

ALAN POPE/R

Faber, Benedikt [Benedictus]

(*b* Hildburghausen, Lower Franconia, 1573; *d* Coburg, 28 April 1634). German composer. Research has yet to be undertaken on his life and work. He seems to have been a fellow student of Melchior Franck at the choir school at Augsburg in the 1590s. He probably went to Coburg about 1600; on title-pages of works that he published between 1607 and 1631 he described himself as a musician at the Saxe-Coburg court chapel. A few of his occasional compositions were printed together with a number of similar pieces by Franck, who had become Kapellmeister there and for whose wedding in 1607 he composed a motet. His music is often similar in style and technique to Franck's. He did not adopt the basso continuo, and he favoured essentially homophonic double-choir settings for eight voices. These two features indicate the conservative nature of his music.

WORKS

pubd in Coburg

Der 118 Psalm, 8vv (1602)

Harmonia sup. Psalm 148, 8vv (1602)

Sacrarum cantionum, 4–8vv, editio prima (1604)

Canticum gratulatorium in solennitatem nuptiarum Dn. Melchioris Franci (Ego flos campi), 8vv (1607)

Der 51 Psalm, 8vv (1608)

Adhortatio J. Christi ad genus humanum directa, 5vv (1609)

Cantio nuptialis (Ps xxxii), 6vv (1609)

Colloquium metricum (Quis puer), 8vv (1609)

Triumphus musicalis in victoriam resurrectionis Christi, 7vv (1611)

Gratulatorium musicale (Ps ix), 8vv (1620)

Christliches Memorial order Valet Gesängelein Simeonis (Im Frieden dein), 4vv (1622)

Laudes musicae, infantis Jesuli nati, das ist, Neue gantz fröliche deutsche Weyhnacht Gesang, 4, 6vv (1625)

Neues fröhliches Hochzeit Gesang (Das ist vom Herrn geschehen), 4vv (1629)

Natalitia Christi, 8vv (1630)

Neuer Freuden-Schall (Vom Himmelhoch), 4/4vv (1630)

Gratulatorium musicale, 6vv (1631)

Compositions in the following works of M. Franck (all pubd in Coburg): *Cantica gratulatoria* (1608), *Gratulationes musicae* (1609), *Gratulationes musicae* (1610), *Vincula natalitia* (1611), *Gratulationes musicae* (1611), *Concentus musicae* (1613), *Musicalische Glückwünschung* (1614), *Zwey neue Hochzeitgesänge* (1614)
Herr Gott durch deine Güte, 4vv; Exultate justi, 6vv; both D-Bsb

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ADAM ADRIO/DOROTHEA SCHRÖDER

Faber, Gregor

(*b* Kützen, nr Merseburg, c1520; *d* after 1554). German music theorist. In 1545 he entered the University of Leipzig and in the following year he received the baccalaureate degree. After becoming a magister in 1547 he enrolled in 1549 at the University of Tübingen, where in 1554 he was awarded the degree of doctor of medicine. Meanwhile he had become a music teacher at the university and had published the treatise on which his fame rests, *Musices practicae erotematum libri II* (Basle, 1553).

Faber's treatise exhibits both conservative and progressive traits. It follows the format of Sebald Heyden's *De arte canendi*, for it also consists of two books, the first on the elements of music and the second on the intricacies of mensural notation. Faber's book 1, however, discusses at length the philosophy of music, an appropriate subject for a university textbook. He borrowed numerous music examples from Heyden, including Ockeghem's well-known *Prenez sur moy* and the Kyrie II from Isaac's *Missa 'Quant j'ay au cuer'*. He was one of the few theorists who followed Heyden's theory of a single *tactus* that could be applied to all mensurations. Although Faber praised Glarean's theory of 12 modes, he still adhered to the eight-mode system. His progressive thought is shown in comments on *musica ficta* and particularly on an outstanding example of it, Matthias Greiter's *Passibus ambiguis* for four voices. This extraordinary composition contains written-out accidentals and modulates by a downward circle of 5ths from F to F \flat ; the chord on which the composition ends.

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C.A. Miller, ed. and trans.: S. Heyden: *De arte canendi*, MSD, xxvi (1972)

CLEMENT A. MILLER

Faber, Heinrich [Lichtenfels, Hainrich]

(*b* Lichtenfels, before 1500; *d* Oelsnitz, 26 Feb 1552). German music theorist and composer. Under the name of Hainrich Lichtenfels he may have been a singer from 1515 to 1524 in Copenhagen at the court of King Christian II of Denmark (see Peters-Marquardt). In 1538 he was a teacher at the Benedictine monastery of St George in Naumburg. He entered the University of Wittenberg in 1542 and three years later received the Master of Arts degree. Meanwhile he became rector of the cathedral school of Naumburg in 1544, but his advocacy of Lutheran doctrines brought him into conflict with Catholic authorities and in about 1549 he left the city. He lectured on music in 1551 at Wittenberg, and at the time of his death he was rector at Oelsnitz.

Faber's musical renown rests on three theoretical works. His *Compendiolum musicae* (Brunswick, 1548), a textbook for beginners in music, was the most popular music treatise in Lutheran schools during the 16th and 17th centuries. It had more than 30 editions, the last appearing in 1665; several German versions of the treatise were printed, and such well-known composers as Melchior Vulpius and Adam Gumpeltzhaimer edited it. The work is a model of clear and concise musical definitions and an important source of *bicinia*, because in order to develop the musical skill of his students Faber included some of his own two-voice compositions. For additional practice he recommended the *bicinia* of others, such as those in George Rhau's *Bicinia* (Wittenberg, 1545). Another work, *Ad musicam practicam introductio* (Nuremberg, 1550), follows a typical format of the time in being divided into two parts, the first on the elements of music and the second on mensural notation. Its conservative nature is shown by its frequent reliance on Gaffurius's *Practica musicae* (Milan, 1496). The work contains many polyphonic examples, some by Faber and some by Josquin and others of his generation. (Other compositions by Faber are found in *D-DI 1/D/4*, *Rp A.R.940/41* and *H-Bn Bártfa 23*.)

In addition to treating practical music Faber wrote a *Musica poetica* (1548, in *D-Z*). Besides its discussion of the more humanistic aspects of music it is valuable for a comparison of *sortisatio* (improvised singing) and composed music. As a conservative Lutheran schoolteacher Faber strongly supported composed music, saying that improvised singing in Germany was practised only by labourers and mechanics. In his examples of *sortisatio* the cantus-firmus tenor and the counterpoint sometimes formed parallel 5ths and unisons, a procedure unacceptable in music written according to his rules of composition. Other German school musicians, such as Gallus Dressler (*Praecepta musica poeticae*, 1563), followed Faber's lead in rejecting improvised song. Adrianus Petit Coclico also confirmed Faber's contention, saying that in Germany at the mention of improvised song 'they rail at you

with greater aversion than at a dog' (*Compendium musices*, Nuremberg, 1552, f.I/iv). But in contradistinction to Faber, Coclico advocated improvised song as a beautiful art in which other nations excelled.

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CLEMENT A. MILLER

Faber, Johann Christoph

(fl early 18th century). German composer. An entry for a violinist of the same name in the list of orchestral personnel at the Oettingen court in 1689 (see Nettl) may be a clue to the identity of a composer otherwise known only through five manuscripts in the Herzog August Bibliothek in Wolfenbüttel. In one of the manuscripts homage is paid to Duke Ludwig Rudolph of Brunswick-Lüneburg, ruler of the duchy of Blankenburg from 1714 to 1731, who then succeeded his brother at the Wolfenbüttel court, where he remained until his death in 1735. Faber may have been part of the musical establishment at these courts.

The curious content of four of the five manuscripts attributed to Faber engenders interest in the composer, even though the music itself is of such poor quality as to raise the question that he may have been an amateur. Except for *Parties sur les fleut dous à 3*, each manuscript contains a musical puzzle, a cryptographic message and its solution provided by the composer. Faber inserted into the two *Compositio obligata* and the *Invention* a text to be read by assigning a letter of the alphabet to each note of the staff. A crotchet on the first staff line becomes *a*, on the first space *b*, to *m* on the space above the first leger line. The alphabet is completed with quavers, on the bottom line as *n*, to *z* on the space above the first leger line (a 24-letter alphabet without *i* or *v*). Three special pitches and rhythmic values represent the umlauts *ä*, *ö* and *ü*. By this means, in the first *Compositio obligata*, the notes of the viola part in the second (Vivace) movement spell out 18 different foods, and their initial letters also add the advice, *Geld her vors Essn* ('pay money before eating'). The second *Compositio obligata* uses much the same method, although the note values in the alphabetical scale become minims and crotchets, and the viola part of the opening movement gives an encomium to Duke Ludwig Rudolph: *Ludwig der angenehmst, das Deutschlands Zier ...*; a second 'mystery' appears in the oboe part, where Faber assigned note values to various monetary denominations, such as groschen, heller, batzen, dukaten etc. from which one can apparently determine the composer's payment for the work. In the fifth manuscript, a concerto for double string ensembles, which may be performed separately or simultaneously, the secret message is a two-line verse again hidden in the viola part. Finally, in

the *Neuerfundene obligata Composition*, written for Ludwig Rudolph's name day, the clarino part for each of the nine movements contains exactly the number of notes representing each letter in *Ludovicus*. The letters are represented by assigning each in the Latin alphabet with a number equivalent (see below). This form of *gematria* was not new in literature, where cryptographic meanings have often been derived from equating letters of the alphabet with numbers. In the Baroque period, particularly, both poets and theologians used *gematria* for symbolic interpretations. Although there have been many demonstrations of *gematria* in the music of Bach, for example, such as his delight in the number 14 representing the name Bach (see Smend), substantiation of the practice by composers has been rare. Faber's manuscripts, despite their musical inferiority, are therefore valuable.

WORKS

all MSS in D-W

Compositio obligata, in sich haltent ein secret verborgener Sprach, davon Materia handelt von einem Tractament von 18 Speisen, aus Worten die ersten Buchstabend das ander Secret, 2 vn, va, vc, hpd

Compositio obligata in zweyen absonderlichen Mysteria, als der verborgene musicalische Secretarius und musicalischer Rechenmeister à 6, ob, 2 vn, va, vc, hpd

Parties sur les fleut dous à 3

Neu-erfundene obligate Composition von diesem numeralisch-lateinischen Alphabet, a 1, b 2, c 3... k 10, l 20 ... t 100, u 200 ... Daraus gezogene L.U.D.O.V.I.C.U.S., tpt, 2 vn, va, vc, hpd

Invention, wie zwey Concerten so wohl jede à parte als auch hernach zugleich auf zweyen ein wenig von einander gesezten Tafeln können aufgeführt werden, double str orch

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GEORGE J. BUELOW

Faber, Nicolaus (i) [Schmidt, Nickel]

(*b* c1490; *d* Leipzig, 1554). German printer. Records show that he became a citizen of Leipzig on 5 October 1510. His printing and publishing business, begun in 1521, included a book bindery and a retail bookshop. Since no publications bearing his name are dated later than 1545, he probably devoted the last years of his life to the sale rather than to the

printing of books. After his death the firm was taken over by his son, Lorenz, but apparently with little success.

One of the first Protestants in Leipzig, Faber maintained close business ties with Georg Rhau in Wittenberg. His book production was largely confined to school texts and grammars and theological writings, beginning with the works by Reformation authors and later turning to those of the Catholic Church. In music he is known for a single publication, *Melodiae Prudentianae et in Virgilium magna ex parte nuper natae* (1533), which contains four-voice metric settings by Lucas Hordisch and Sebastian Forster of hymns by the 4th-century Latin poet Aurelius Clemens Prudentius. Simple note-against-note settings of antique metres, often of Horatian odes (see [Ode \(ii\)](#)), were fairly frequent in Germany in the early 16th century and showed the influence of the contemporary humanistic movement. The quantitative rhythms of the hymns in this collection are notated in semibreves and minims with no general time signature; one note is allotted to each syllable of the text. The metric scheme is indicated at the beginning of each setting. The music is printed in choirbook format, using the old-fashioned system of block printing. Faber published the complete texts in a separate volume, *Aurelii Prudentii ... liber kathemerinon* (1533), since only the first strophe was given with the melodies.

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MARIE LOUISE GÖLLNER

Faber [Wolzanus], Nicolaus (ii)

(*b* Bolzano; *fl* Bavaria, 1516). Tyrolean musician. He was a Kantor and priest at the court of Duke Ernst (youngest brother of Wilhelm IV of Bavaria) and may be identical with a Nikolaus Georg Fabri who served as court chaplain to Ludwig IV. Faber has frequently been cited as the author of the treatise *Musicae rudimenta* (Augsburg, 1516), but all evidence points to Johannes Aventinus as its true author. Faber is mentioned on the title-page, but only in the capacity of a musical authority recommending the treatise. The first ascription to Faber in a primarily musical work is in J.G. Walther's *Musicalisches Lexicon* (1732). Many subsequent reference

works (e.g. *FétisB* and Forkel's *Allgemeine Geschichte der Musik*) have carried double entries, as though both Aventinus and Faber had written separate treatises, or have ascribed authorship to Faber and considered Aventinus either the editor or publisher (e.g. *MGG1*, RISM).

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T. HERMAN KEAHEY

Faberdon.

See [Faburden](#), [Fauxbourdon](#) and [Falsobordone](#).

Faber Stapulensis, Jacobus [Lefèvre d'Étaples, Jacques]

(*b* Etaples, c1460; *d* Nérac, 1536). French theologian, scholar and music theorist. He matriculated at the University of Paris, possibly in 1474 or 1475, and received the BA in 1479 and the MA probably in 1480. He taught in the Faculty of Arts at the Collège du Cardinal Lemoine, University of Paris, until 1508 and was afterwards active as a scholar at the abbey of St Germain-des-Prés outside Paris. There he prepared a French translation of the New Testament and Psalms, which provoked the Parlement of Paris to summon him on suspicion of heresy. Clearly in sympathy with the Reformation, he fled to Strasbourg in 1525, but in 1526 he was recalled by François I, who appointed him librarian of the royal collection and made him tutor to his children. Faber completed his translation under royal protection; it was published in 1530. He spent his last years at the court of Queen Marguerite of Navarre.

During his lifetime Faber's writings and editions were printed more than 350 times. Apart from his theological interests, which included medieval mystical writers such as Hildegard of Bingen and Raymundus Jordanus, his chief intellectual efforts were directed towards Aristotelian philosophy (especially logic and moral philosophy) and mathematics, which he promoted in a programme of educational reform. In this context he wrote his *Musicae libris demonstrata quattuor* (also internally titled *Elementa musicalia* or *Elementa musices*), which was printed together with a treatise on arithmetic, an epitome of Boethius's arithmetical treatise and a *Rithmimachie ludus* in Paris in 1496. In this treatise, Faber propounded the traditional tonal system and arithmetical reckoning of the proportions of intervals. However, on the basis of Euclid's *Elements*, he also offered a new geometrical method by which intervals represented by superparticular ratios (e.g. the tone, 9:8) might be divided into two equal parts. In so doing he opened up a new approach to questions of tuning and temperament; his treatment was quoted up until the 18th century.

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MICHAEL FEND

Faberton

(?Ger.).

See under [Organ stop](#).

Fábián, Márta

(*b* Budapest, 27 April 1946). Hungarian cimbalom player. She began playing at the age of eight. She studied at the Budapest Conservatory (1960–64), and later with Ferenc Gerencsér at the Liszt Academy of Music (where the cimbalom faculty was created for her) graduating in 1967. She was a member of the Budapest State Dance Ensemble (1967–73) and a soloist with the Budapest Chamber Ensemble from 1969. In 1968 she played for the Wuppertal Opera, and made her first appearance as a soloist in Darmstadt. She has been a guest performer at the Darmstadt, Zagreb, Graz, Lucerne, Witten and Warsaw festivals, with the ensemble Die Reihe, and in Paris. Her playing combines great artistry with an impressive rhythmic vitality, and she has invented several new effects for the cimbalom. She is a specialist in contemporary music and has recorded many of the works dedicated to her by contemporary composers, among whom are György Kurtág, Emil Petrovics, István Láng, László Sáy, Endre Székely and Sándor Szokolay. The cimbalon part in Boulez's *Eclat/Multiples* (1970) was also composed for Fábián.

PÉTER P. VÁRNAI

Fabini, (Félix) Eduardo

(*b* Solís de Mataojo, Lavalleja, 18 May 1882; *d* Montevideo, 17 May 1950). Uruguayan composer and violinist. He studied the violin at the

Conservatorio Musical La Lira, Montevideo, and attended the Brussels Conservatory (1900–03) as a pupil of Thomson (violin) and De Boeck (composition). At the end of his studies he was awarded the first prize in violin before returning to Montevideo. He gave concerts in Europe, Argentina, Brazil and Uruguay, and in 1910 he joined the Asociación Uruguaya de Música de Cámara. Together with Broqua and Cluzeau-Mortet, Fabini founded a new nationalist style in Uruguay. The best-known work in this style is the symphonic poem *Campo* (1913), first performed in Montevideo by Vladimir Shavitch on 29 April 1922 and again in Buenos Aires in 1923, with Richard Strauss conducting. *Campo* and *La isla de los ceibos* (1924–6), another symphonic poem, were recorded by RCA Victor in the USA. He wrote further orchestral pieces: *Melga sinfónica* (1931), *Mburucuyá* (1933) and the ballet *Mañana de reyes* (1937). Next in importance are several *tristes* for piano and voice and piano. He also composed other vocal and choral works, chamber music and pieces for guitar.

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SUSANA SALGADO

Fabordon [fabordón, fabourden, fabourdon].

See [Faburden](#); [Fauxbourdon](#); and [Falsobordone](#).

Fabre d'Olivet, Antoine

(*b* Ganges, 8 Dec 1767; *d* Paris, 27 March 1825). French writer and musician. The son of a Protestant merchant family, he devoted himself mainly to literature, studying music as a hobby. During the French Revolution he made his name by writing songs and hymns, as well as the libretto of *Toulon sauvé*, set to music by Jean-Baptiste Rochefort (1794). He wrote the libretto for a fairy opera (*Le miroir de la vertu*) and several *tragédies lyriques* (*Cornélie et César*, *Alcée et Sapho*, *Hermione*). He wrote both the text and the music of a philosophical drama *Le sage d'Indostan* (1796), which was intended for performance by the handicapped. His quartets for two flutes, viola and cello were published by Ignace Joseph Pleyel in 1800. In the same year he became a theosophist and turned to the study of classical ideas. Inspired by an article in Rousseau's *Dictionnaire de musique*, he took up Charles-Henri de Blainville's theories of the 'third mode', and in 1804 composed *Hymne à Apollon* and an ode, *Les souvenirs mélancoliques*, in the 'Greek mode'. He re-used the mode in some passages of an oratorio sung on 25 December 1804 at St Louis-du-Louvre, Paris, on the occasion of Napoleon's coronation. Many of his

articles were published posthumously in *La musique expliquée comme science et comme art*.

For Fabre d'Olivet the function of music was not simply aesthetic but above all moral, spiritual and magical. Musical laws, laid down by the initiated for the uplifting of humanity, expressed the harmony of the cosmos (hence the numerical connotations of harmonies and the relationship between musical sounds and the planets). For this reason he held the music of ancient cultures (Egypt, India, China and Greece) to be vastly superior to that of modern Western civilization.

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JACQUES REBOTIER/MANUEL COUVREUR

Fabreti, Bartolomeo.

See [Faveretto, Bartolomeo](#).

Fabri, Adam.

French singer. He may be identifiable with the French composer [Adam](#).

Fabri [Fabbri], Annibale Pio [‘Balino’]

(*b* Bologna, 1697; *d* Lisbon, 12 Aug 1760). Italian tenor and composer. A pupil of Pistocchi, he sang female parts in intermezzos performed between the acts of three operas at the Ruspoli Palace, Rome, in 1711, and probably made his public début at Modena during Carnival 1714 in *La fede tradita e vendicata* (composer not named, but probably Francesco Gasparini). In 1716 he sang in G.B. Bassani's *Alarico re dei Goti* at Bologna and in five operas at Venice (two of them by Vivaldi). He appeared

again in Bologna, and also in Rome and Mantua, in 1718. In Bologna, where he was admitted to the Accademia Filarmonica as a composer, he produced oratorios in 1719 and 1720. By that time he was in constant demand all over Italy, singing in Rome (1720–21), Venice (1720–22, 1727–8), Milan (1721, 1726, 1728), Genoa (1722), Naples (nine operas in 1722–4, two of them by Vinci), Bologna (1724, in Alessandro Scarlatti's *Marco Attilio Regolo*) and Florence (1725–7, 1729, 1732, 1737). Handel engaged him for two seasons in London (1729–31) and he made a successful début in *Lotario* (Berengario) at the King's Theatre. Handel also composed the parts of Emilio in *Partenope* and Alexander in *Poro* for him, and he sang in *Giulio Cesare*, *Tolomeo*, *Scipione*, *Rinaldo* and *Rodelinda*.

In 1732 Fabri sang in Vienna (Caldara's *Adriano in Siria*) and received the title of virtuoso to the Emperor Charles VI, who on 23 February 1733 stood godfather to one of his sons. Fabri went on to appear in Bologna (1734–5), Modena and Venice (1735), Genoa (1737 and 1748), Madrid (1738–9), where he enjoyed great success in seven operas (three by Hasse), Florence (1744–5, in Porpora's *Ezio*) and Brescia (1749). He composed operas for Madrid and Lisbon, including a setting of *Alessandro nell'Indie*. After retiring from the stage he was appointed to the royal chapel at Lisbon.

Fabri was one of the leading singers of his age and did much to raise the status of the tenor voice. Swiney, in recommending him for London (1729), wrote that he 'sings in as good a Taste as any Man in Italy'. Mrs Pendarves described his voice as 'sweet, clear and firm' and called him 'the greatest master of musick that ever sang upon the stage'. The parts Handel composed for him have a compass of nearly two octaves (B to a') and require 'great abilities' and 'considerable agility', according to Burney, who declared that 'the merit of this tenor was often sufficient in Italy to supply the want of it in the principal soprano'. Fabri's wife, Anna Bombaciara (Bombaciari, Bombasari), was also a singer (contralto); she appeared in four operas by L.A. Predieri at Florence (1718–19). Venice (1720), Milan (1721) and Naples (1722). She is often identified, probably incorrectly, with Anna Maria Fabbri (*fl* 1708–24), who sang in Bologna, Naples, Genoa and Venice, where she was particularly associated with Vivaldi, taking part in the premières of his *Orlando finto pazzo*, *Arsilda regina di Ponto* and *L'incoronazione di Dario*.

WINTON DEAN

Fabri [Fevre, Schmidt], Joducus [Josquin]

(*fl* ?Basle; early 16th century). Swiss composer of uncertain origin. A 'Joducus Fabri de Leittenberg' matriculated at the University of Vienna on 14 April 1500, but there is no proof that this is the same Fabri whose music survives today exclusively in Basle autographs dating from the first quarter of the century. Fabri's autograph copy of a three-voice *Magnificat* is of particular interest in that it represents the earliest known draft and subsequent fair-copy of a composition in European music (*CH-Bu* F VI 26d, ff.4r–5r; facs. of 4r in Owens, 143 and in Kmetz, 411). Aside from documenting the genesis of a composition from start to finish, this

autograph demonstrates that Fabri used pseudo-scores (i.e. without bar lines or exact vertical alignment of the voices) when writing in an imitative style, yet relied on separate parts for those sections of the *Magnificat* that lacked prevailing imitation. Two untexted compositional drafts (*CH-Bu F VI 26h*, ff.3r, 4v; facs. of 3r in *MGG2*, i, col. 1267), both of which can be attributed to Fabri on palaeographic evidence, further demonstrate his reliance on pseudo-scores for sorting out the vertical and horizontal relationships inherent in imitative writing.

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JOHN KMETZ

Fabri, Martinus

(d The Hague, May 1400). North Netherlandish composer. He became a singer at the court of Holland at The Hague in 1395, and died there in 1400. He also appears in the records of the church of St Donatian, Bruges, though without dates (see *StrohMM*). Several books of polyphonic music left by him were bought by the Count of Holland for use in the court chapel. His music is known from four compositions in the Leiden fragments. The form in all cases seems to be that of the ballade, though two works are in French and two in Dutch. The French pieces use the complex style of late 14th-century composers such as Senleches and Trebor, employing coloured notes and proportions. The Dutch works are quite different, with their syllabic parlendo settings.

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Eer ende lof heb d'aventuer, 3vv

Een cleyn parabel, 3vv, inc. (begins imitatively)

Or se depart, 3vv, A (Triplum or Ct may be used, but not both)

N'ay je cause d'estre lies et joyeux, 3vv, A

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StrohMR

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GILBERT REANEY

Fabri, Petrus

(*fl* c1400). Composer. His name appears only attached to the triplum voice of the (otherwise anonymous) Latin virelai *Laus detur multipharia* (F-CH 564, f.16v) in honour of St Catherine. The triplum, marked 'triplum: laus detur: petrus fabri' was the last of the work's four voice-parts to be copied and it seems likely that, as with similar identifications elsewhere in the manuscript, the ascription serves to identify the author of the piece to which the triplum is to be added, rather than the composer of the added triplum. The virelai employs red minims somewhat unusually to achieve *sesquitertia* proportion in both cantus and triplum. The most recent modern edition, in PMFC, xviii (1981), erroneously transcribes a flat sign as a rest, causing the cantus part to be incorrect (bars 3–17), while Apel's edition in CMM, liii/3 (1972), is correct. The use of hocket, short imitative passages and *sesquitertia* proportion is reminiscent of the so-called 'realistic' virelai, suggesting that the Latin text may be a contrafactum.

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ANNE STONE

Fabri [Fabbri], Stefano (i)

(*b* Orvieto, c1560; *d* Loreto, 28 Aug 1609). Italian composer, father of [stefano Fabri \(ii\)](#). His Flemish father, Francesco, was *maestro di cappella* of Orvieto Cathedral, where the young Stefano served as singer (1568–85), organist (1580–81) and trombonist (1582–3). From 11 May 1590 until March 1591 he was *maestro di cappella* of the Collegio Germanico, Rome, and from 1 May 1599 to 30 September 1601 he held the same position at the Cappella Giulia in the Basilica di S Pietro. From October 1607 to August 1608 he was *maestro* of S Giovanni in Laterano, Rome, and on 23 September 1608 he became *maestro* of the Santa Casa, Loreto; he died less than a year later. As a composer he is known by only two pieces, a five-part madrigal (RISM 1604⁸) and a six-part motet (1613²).

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ARGIA BERTINI/NOEL O'REGAN

Fabri [Fabbri], Stefano (ii)

(*b* Rome, *c*1606; *d* Rome, 27 Aug 1658). Italian composer, son of [stefano Fabri \(i\)](#). A pupil of G.B. Nanino, he was *maestro di cappella* of the Seminario Romano, 1638–9, and of S Giovanni dei Fiorentini until 1644. While at the Seminario Romano he presided over music for seven choirs of voices and instruments at the centenary celebrations of the founding of the Jesuit order at the church of the Gesù in 1639, organized by Cardinal Antonio Barberini. On 7 October 1644 he became *maestro di cappella* of S Luigi dei Francesi. This position, to which Romano Micheli hoped to be appointed, should have been assigned by competition, but the papal singers, who had already refused to sing under Micheli because of his hostile attitude to the papal chapel, sought and obtained the abolition of the competition and the appointment of Fabri, who held the post until December 1656. On 25 February 1657 he was appointed *maestro* of S Maria Maggiore but died 18 months later. Like his father he seems to have published no collection of his music, though a volume of psalms in the concertato style appeared posthumously, and he is well represented in anthologies of the time devoted to sacred music, again by pieces for small forces.

WORKS

[14] Salmi concertati, 5vv (Rome, 1660)

Motets in 1642¹, 1643¹, 1643², 1645², 1646², 1647¹, 1647², 1648¹, 1650¹, 1652¹, 1654², 1655¹, 1656²

2 Mag settings, 8vv, 16vv, org, *I-Bc, Rc, Rvat, S-Uu*

Ps Confitebor tibi, 9vv, *I-Rvat*

14 motets, 2–5vv, *Bc, Rvat, S-Uu*

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- H. Wessely-Kropik:** 'Mitteilungen aus dem Archiv der Arciconfraternità di San Giovanni dei Fiorentini, detta della Pietà in Rom', *SMw*, xxiv (1960), 44–60, esp. 49

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J. Lionnet: *La musique à Saint-Louis des Français de Rome au XVIIe siècle*, NA, new ser., iii (1985), suppl., pp.74–5, 80–83, 90, 95, 146

ARGIA BERTINI/NOEL O'REGAN

Fabri, Thomas [Tomas]

(fl c1400–15). Franco-Flemish composer. On 23 June 1412 he was appointed succentor at the church of St Donatian in Bruges, where he remained until 1415. Earlier he had been a pupil of the Parisian composer [Johannes Tapissier](#) (d c1410), since a Gloria by him in *I-Bc* Q15 describes him as 'scolaris Tapissier' (ed. in CMM, xi/1, 1955, p.78). Three other compositions by him survive: an incomplete antiphon, *Sinceram salutem care mando vobis* (which mentions his associations with Bruges), and two three-voice secular songs, *Die mey so lieflic wol ghebloit* (ballade) and *Ach vlaendere vrie* (?rondeau). All three are in *A-HE* and are edited in *StrohMM*.

CRAIG WRIGHT/R

Fabrianese, Tiberio

(b Fabriano, early 16th century). Italian composer. His works appeared in anthologies from the mid-16th century onwards. They include two madrigals for four voices in Antonio Gardano's 'true third' volume of madrigals *a note nere* (1549³¹; ed. in CMM, lxxiii/4, 1978) and 'The song of the hen' (*Canzon della gallina*), a work anticipating the animal imitations of the madrigal comedy, in Baldassare Donato's first book of four-part *Canzon villanesche alla napolitana* (1550¹⁹). The popularity of the latter piece is apparent from its reappearance in the five later editions of the collection, all dating from the 1550s.

DON HARRÁN

Fabricius, Albinus.

See [Fabricius, albinus](#).

Fabricius, Bernhard.

See [Schmid, Bernhard](#) (i).

Fabricius [Goldschmidt], Georg

(b Chemnitz, 23 April 1516; d Meissen, 15 July 1571). German poet. He studied at the Leipzig Thomasschule in 1535 and at Wittenberg in 1536.

From 1536 to 1538 he taught in Chemnitz and in 1539 he was deputy headmaster in Freiberg. From 1539 to 1543 he was in Italy; he matriculated at Bologna University in 1541. After a period as private tutor at Schloss Beichlingen, Thuringia, in 1543, and in Strasbourg in 1544, he became rector of the Landschule of St Afra, Meissen, at which Michael Vogt and Wolfgang Figulus were Kantors from 1549 to 1551 and from 1551 to 1588 respectively. On 7 December Fabricius was crowned Poet Laureate by Emperor Maximilian II at the Reichstag in Speyer and raised to the aristocracy.

Although Fabricius was not himself a musician he actively encouraged music at his school. Some of his own hymns and odes were set to music by composers including Martin Agricola, Johann Walter, Le Maistre, Scandello, Reusch and Figulus. Reusch set not only hymns and odes (*Melodiae odarum Georgii Fabricii*, Leipzig, 1554) but also some of Fabricius's occasional poems: funeral songs for several members of the Rhau family (*Epitaphia Rhavorum*, Wittenberg, 1550) and wedding songs for various prominent people (*Carmina nuptialia*, Leipzig, 1553). Fabricius's *Elogium musicae* was set to music for two voices by Joachim Heller (RISM 1549¹⁶) and for four voices by Wolfgang Figulus (*Precationes aliquot*, Leipzig, 1553).

Most of Fabricius's writings were published in *Poematum sacrorum libri XXV* (Basle, 1567). He also edited works by the classical Latin writers and wrote commentaries on works by such early Christian poets as Prudentius and Sedulius.

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HEINRICH HÜSCHEN

Fabricius, Jakob (Christian)

(*b* Århus, 3 Sept 1840; *d* Copenhagen, 8 June 1919). Danish administrator, music critic and composer. A banker by profession, Fabricius remains best known for his many practical initiatives in Danish musical life. In 1871 he founded the Samfund til Udgivelse af Dansk Musik (Society for the Publication of Danish Music), whose president he was from 1887 until his death. This society is today the principal organization for the publication of contemporary Danish music. He was the founder of the choral society Vega (1872) and a founder-member of the Copenhagen Concert Society (Koncertforening; 1874), a progressive musical society which existed until 1893. It was chiefly due to him that the first regular concert hall, the Koncertpalæ, was built in Copenhagen during 1884–8. As a music critic his writings stand out from the generally poor music criticism of his time.

As a composer, Fabricius has never been highly rated in Denmark, perhaps chiefly because his practical enterprise overshadowed his musical activities. His early *En vaarnat* ('A Summer Night') for choir and orchestra, and a symphony (1880) were performed in Copenhagen; but the major part of his works were for many years far better known abroad, as a result of successful performances in Berlin and Paris of his vocal compositions, especially three-part madrigals, a *cappella* madrigals and other choral works (Berlin), and solo songs, accompanied by piano and cellos, which were composed for concerts in Paris and published there.

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BO MARSCHNER

Fabricius [Fabritius], Petrus [Schmidt, Peter]

(*b* Tondern, Schleswig [now Tønder, Denmark], 1587; *d* Warnitz, nr Apenrade, Schleswig [now Åbenrå, Denmark], 1651). German lutenist and composer. He matriculated at Rostock University in 1603, where he studied mathematics and astronomy and later theology. A commendatory poem by him prefaces Joachim Burmeister's *Musica poetica* (1606), an important source of musical rhetoric. In 1608 he took the degree of Master of Theology, and in 1610 was assistant to the Lutheran pastor at Bülderup (now Bjolderup, near Tinglev, Denmark). From 1617 until his death he was a minister at Warnitz.

Fabricius's most notable musical achievement is his compilation of the bulk of the manuscript *DK-Kk Thott 841* (a small part of the manuscript is attributed to Petrus Lauremberg, his friend when he was a student). It contains 152 leaves and was compiled in 1605–7 (though it was possibly not completed until 1608); several poetic supplements may also have been Fabricius's work. The manuscript is an excellent source for both Low and High German song texts and their music, especially from student circles. Most of the pieces are in several parts and are intabulated, in German tablature, for the six-course lute. Many others, however, are solo songs in staff notation, some of which reach well back into the 16th century; they include German polyphonic songs, Lutheran melodies, popular art songs and genuine folksongs. Fabricius's wide knowledge of the foreign repertory is clear from the number of English, French, Italian and Polish compositions that he included in addition to his own pieces. The composers of pieces that he intabulated he named as Hausmann, Meiland, Zangius, Lechner, Spatz, Friderici, William Brade, Scandello and 'H. K.', and it can be demonstrated from concordances that Jacob Regnart, Henning Dedekind, Melchior Franck and Staricius are also represented. Some pieces appear in no other sources. All are accurately copied. His

manuscript is also important for the literary history of the song tradition of northern Germany, though less so than for its musical contents.

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WOLFGANG BOETTICHER

Fabricius, Werner

(*b* Itzehoe, Holstein, 10 April 1633; *d* Leipzig, 9 Jan 1679). German organist and composer. He studied at Flensburg with the Kantor Paul Moth, and at the age of 12 was precocious enough to be admitted to Thomas Selle's Kantorei at Hamburg; in Hamburg he also studied with Heinrich Scheidemann. In 1650 he began to study philosophy, law and mathematics at the University of Leipzig; after graduating he practised law as a 'notarius publicus Caesareus'. He became organist and director of music at the Leipzig university church, the Paulinerkirche, in 1656 and also served as organist from May 1658 at the Nikolaikirche (the organ of which was probably the finest in Leipzig); his pupils there included J.F. Alberti. In 1662 Fabricius presented Schütz with the manuscript of his *Geistliche Arien, Dialogen, und Concerten*, acknowledging which Schütz wrote (in Latin):

You ask me, Werner, if your work pleases me? So I say: who would criticize when Apollo himself praises you? Continue thus, and you will brighten with sweetest song not only the world but the firmament of the stars.

In 1663 he was one of seven candidates considered for Selle's position in Hamburg, but Schütz's pupil Christoph Bernhard, who received one more vote than he did, was the successful one. In the same year he was invited to play the organ at the dedication of a church in Zeitz for which Schütz composed most of the music. He married on 3 July 1665. Among his close friends he numbered not only Schütz but the poet Ernst Homburg, many of whose texts he set to music.

Fabricius has been known principally as a composer of sacred vocal music – notably simple melodies characteristic of those of the period – and as the author of a treatise on organ building. However, the rediscovery of a

keyboard manuscript (in *US-Cn*) considerably broadens our view of him as both teacher and composer. The manuscript includes a copy of his printed *Manuductio zum General Bass*, mentioned by Mattheson in 1731 but for long thought to be lost. This instruction manual, according to Mattheson, 'consists entirely of examples' and provides keyboard realizations of melodies with figured bass. The manuscript proper consists of simple chorale settings and a set of short preludes notated in the new German keyboard tablature. The preludes are arranged by key in the following order: c, C, d, D, e, F, g, G, a, A, B♭; b. Although they are primarily pedagogical and too simple to continue the keyboard tradition of his teacher Scheidemann, they are nonetheless interesting for their fingerings.

His son, Johann Albert Fabricius (*b* Leipzig, 11 Nov 1668; *d* Hamburg, 30 April 1736), was a classical scholar and, from 1694, librarian to the Hamburg pastor J.F. Mayer. Several of his published treatises contain references to music among the ancient Greeks and Romans.

WORKS

vocal

E.C. Homburgs geistlicher Lieder erster Theil, 2vv, bc (Jena, 1659) (100 melodies); 2 in C. von Winterfeld: *Der evangelische Kirchengesang*, ii (Leipzig, 1845), nos.173–4

Geistliche Arien, Dialogen, und Concerten ... 4–6, 8vv, bc, insts (Leipzig, 1662)

Sacred melodies in: Trauer-Trost-Nahmens Ode (Leipzig, 1656); Passionale melicum (Görlitz, 1663); Crügers praxis pietatis melica (Frankfurt, 1676); Nürnbergisches Gesangbuch (Nuremberg, 1676); Geistlicher Harffen-Klang (Leipzig, 1679); Musikalischer Vorschmack (Hamburg, 1683); Lüneburgisches Gesangbuch (Lüneburg, 1686); Das grosse Cantional oder Kirchen-Gesangbuch (Darmstadt, 1687); Choral Gesangbuch (Stuttgart, 1692); Meiningenisches Gesangbuch (Meiningen, 3/1693); Darmstadtisches Gesangbuch (Darmstadt, 1699); Cantiques spirituels (Frankfurt, 1702); Königs harmonischer Liederschatz (Frankfurt, 1738)

2 compositions in Gustaf Düben (I): Motetti e concerti (1665)

German and Latin motets in MSS in *D-Bsb, Lm, NAUw*

Aria, Schöner Frühling, 2vv, bc, in Gedoppelte Frühlings Lust (Leipzig, 1656)

instrumental

Deliciae harmonicae oder Musikalische Ergötzung, von allerhand Paduanen, Alemänden, Couranten, Balletten, Sarabanden von 5 Stimmen, bc, viols/other insts (Leipzig, 1656)

Kürtze Praeambula vor incipienten durch alle Claves Manualiter und Pedaliter Zugebrauchen, *US-Cn*, also contains chorales in tablature

2 kbd intabulations, *S-Uu*

WRITINGS

Unterricht wie man ein neu Orgelwerk in- und auswendig examiniren, und so viel wie möglich probiren soll (Frankfurt and Leipzig, 1656)

Manuductio zum General Bass bestehend aus lauter Exempeln (Leipzig, 1675, MS copy in *US-Cn*)

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ROLAND JACKSON

Fabricus [Fabricius] Lutebook

(DK-Kk Thott. 4° 841). See [Sources of lute music](#), §3.

Fabrini, Giuseppe.

See [Fabbrini, Giuseppe](#).

Fabritiis, Oliviero de.

See [De Fabritiis, Oliviero](#).

Fabritius [Fabricius], Albinus

(*b* Görlitz; *d* probably at Bruck an der Mur, Styria, 19 Dec 1635). German composer resident in Austria. As a young man he spent two years in Denmark. He soon settled in Styria, becoming secretary of the Benedictine monastery of St Lambrecht. In 1597 the monastery made over to him two ironworks in the Aflenz-Tal, where he also acted as administrator on behalf of the monastery. He lived at Bruck an der Mur. Later he also became commissioner for the Counter-Reformation for Bruck and the Mürz-Tal. His *Cantiones sacrae* for six voices (Graz, 1595; five repr. RISM 1603¹) contain not only traditional polyphonic writing but also more up-to-date homophonic and declamatory passages. The only manuscript works by him not from the 1595 print are five Latin motets for five and six parts (four in *D-Rp*, one in *D-FBo*), two German motets (*D-Rp*) and a six-part *Magnificat* (ed. in DTÖ, cxxxiii, 1981), which is based on Marenzio's six-part madrigal *Nel più fiorito aprile* (1581).

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WALTER BLANKENBURG

Fabritius, Ernst

(*b* Vyborg rural district, 2 July 1842; *d* Lapinjärvi, 8 Oct 1899). Finnish composer and violinist. He studied the violin with F.R. Faltin in Vyborg, and from 1857 to 1861 attended the Leipzig Conservatory where he studied the violin, piano and composition. Fabritius gave concerts in Finland and Sweden, and for some years worked as a violinist in a theatre orchestra in Helsinki. In 1864 he gave up his promising musical career and worked first as a civil servant and later in agriculture, though he still composed and played chamber music. Fabritius's main work is his Romantic and virtuoso Violin Concerto (1878), which he performed in Helsinki in 1881. His orchestral works, which include a symphony (1878, lost) and overtures, show the influence of Schumann and Mendelssohn, and his piano pieces, the suite *Snöflingor* (1859) and the *Phantasie*, that of Chopin. He also wrote a string quartet (1860) and pieces for violin and cello.

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SEIJA LAPPALAINEN

Fabritius, Petrus.

See [Fabricius, Petrus](#).

Fabrizi, Vincenzo

(*b* Naples, 1764; *d* ?after 1812). Italian composer. After starting to compose at the age of 18 or 19, within six years he had written 14 operas and gained an international reputation; he then disappeared from public notices, though Gerber, about 1812, wrote of him as still living. His first stage work, a revision of the Goldoni-Ciampi intermezzo *I tre gobbi rivali* (originally *La favola de' tre gobbi*, 1749, Venice), was produced in Carnival 1783 during a period when Neapolitan theatres were experimenting with the French fashion of presenting several short comic pieces instead of a full-length opera. This was the third of three short works commissioned by the Teatro dei Fiorentini; as the other two were written by Giacomo Tritto, Prota-Giurleo regarded Fabrizi's contribution as evidence that he was Tritto's pupil. He worked in northern Italy during 1784–5. In 1786 he was in Rome where his election to the *maestri di cappella* of the university was announced on 1 March. In the same year, his comedy *La sposa invisibile* produced loud applause both for its novelty and its expression. As a result he received a three-year appointment as musical director at the Teatro Capranica. His three-act version of the Don Giovanni story, produced in the following year, proved successful throughout Europe.

Gervasoni observed that 'in the space of a few years ... [Fabrizi] contributed greatly to the refinement of musical taste'. His extant music, which includes chamber works as well as comic operas, shows him to have been a competent composer, with ensembles distinguished by a solid structural sense and an ability to achieve desired effects with economy of means. In particular his harmony, while essentially simple and diatonic, shows skilful and judicious use of chromatic detail.

There is no evidence that he was related to the composer Paolo Fabrizi (*b* Spoleto, 1809; *d* Naples, 3 March 1869), who studied at Naples with Zingarelli and had seven operas given there, 1830–40, and two later at Spoleto.

WORKS

operas

opere buffe unless otherwise stated

I tre gobbi rivali (int, after C. Goldoni), Naples, Fiorentini, carn. 1783

La necessità non ha legge, Bologna, Marsigli-Rossi, ?July 1784; also as *Noth hat kein Gesetz*

I due castellani burlati (F. Livigni), Bologna, Marsigli-Rossi, aut. 1785; also as *I due castellani ossia I due rivali in amore*, *I due castellani delusi*, *I due rivali in amore*; ?*D-DI*, *F-Pc*, *I-Tf*, *P-La*

La sposa invisibile (farsetta a 5), Rome, Capranica, 20 Feb 1786, ?*D-DI*, *MÜs* (?excerpts), *P-La*

Chi la fà l'aspetti, ossia *I puntigli di gelosia* (Livigni), Florence, Intrepidi, spr. 1786; also as *La moglie alla moda*, *La moglie capricciosa*, *I puntigli di gelosia*; *I-Bc*, *Fc*

La contessa di Novaluna (G. Bertati), Venice, S Moisè, aut. 1786

L'amore per interesse (Bertati), Parma, Ducale, 26 Dec 1786; orig. title *La Mirandolina*

Il convitato di pietra (G. Lorenzi), Rome, Valle, ?carn. 1787; also as *Don Giovanni Tenorio*, ossia *Il convitato di pietra*; *GB-Lbl* (aria, trio, finale), *I-Rmassimo*, *Rsc*, *S-Skma* (excerpts)

La nobiltà villana, Rome, Capranica, 30 Jan 1787

Gli amanti trappolieri (G. Palomba), Naples, spr./sum. 1787

Il viaggiatore sfortunato in amore (F. Ballani), Rome, Valle, aut. 1787

Il Colombo o La scoperta delle Indie (farsa, M. Mallio), Rome, Capranica, carn. 1788; also as *La tempesta*, ossia *Da un disordine ne nasce un ordine*

L'incontro per accidente (G.M. Diodati), Naples, Fondo, spr./sum. 1788; also as *Il maestro di cappella*, ossia *L'incontro per accidente*

Il caffè di Barcellona, Barcelona, S Cruz, 1788

Impresario in rovina (dg, A. Piazza), Casale, spr. 1797

other works

Sonatas, pf 4 hands, *I-Mc*, *PEsp*

Pieces in *A-Sca*, *GB-Ob*, *I-CHf*, *Fc*, *Gl*, *Pca*, *PAc*, *PEsp*, *Rsc*, *Vc*, *S-Skma*

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JAMES L. JACKMAN/REBECCA GREEN

Faburden [faburdon, faburthon, fabourden, faberthon etc.].

A style of improvised polyphony particularly associated with English music of the 15th century, related to but independent of [Fauxbourdon](#).

1. Introduction.
2. Early faburden.
3. Faburden and fauxbourdon.
4. Later history of faburden.

BRIAN TROWELL

Faburden

1. Introduction.

The term 'faburden' originally designated the lowest voice in an English technique of polyphonic vocal improvisation that enabled a group of soloists or a choir to sing at sight a three-part harmonization of plainchant, derived from the notes of the chant itself. It flourished from about 1430 or earlier until the time of the Reformation. The highly schematic formula used led to chains of what would now be called 6-3 chords, punctuated by occasional 8-5 chords (particularly at the beginnings and ends of phrases and words). The plainchant was thought of as the mean or middle voice, from which the other two parts were derived, although of course the chant was also present in the treble, which doubled it at the upper 4th while the bottom part sang 5ths or 3rds beneath it. The singers apparently declaimed the words simultaneously in the normal rhythm of plainchant. Ends of phrases were slightly ornamented, probably from quite early on, to provide satisfactory cadential suspensions; it is unlikely, at least in choral performance, that general ornamentation was introduced.

By 1462 the name 'faburden' was being used to designate the whole technique or complex of the three voices, so that one might speak of singing the *Magnificat* 'in faburthon' (see Harrison, 1962, pp.24–5). From about the same period onwards a number of traditional faburden parts, with or without their plainchants, may be traced through their use as the basis of polyphonic vocal compositions; they are also employed in 16th-century English organ pieces 'on the faburden' by Redford and others. A number of single faburden parts in mensural notation have been found, usually, like squares (see [Square](#)), in liturgical books; the discovery by Mary Berry of a considerable number of faburdens, notably faburdens to hymns, apparently copied in sight notation (see [Sight, sighting](#)) on the same staff as their plainchants, suggests that most of the directions for the 'Sight of Faburdon' given by Wylde's Anonymous about 1430–50 (see below) still held good after 1528. The faburdens that survive in mensural notation nevertheless show that the technique was subject to variation and that different transpositions of the plainchant came to be used when faburdens were written down (this may have been one of the reasons why they needed to be written down); and the late account of the Scottish Anonymous (1558 or after) gives a very full picture of additional refinements to faburden, including arrangements for four voices. Similar developments are found in the history of [Fauxbourdon](#) and are described, along with aspects of

faburden and gymel, in the treatise of [Guilielmus Monachus](#) (c1480). Guilielmus, writing in Italy, may well have been English: this can be argued not merely from his knowledge of insular musical techniques, but also from his use of the English variant Sarum Sanctus no.3 as the unnamed cantus firmus of one of his musical examples (ed. in CSM, xi, ex.56, p.40; see Thannabaur, 1962, melody no.49).

Faburden

2. Early faburden.

The English had used the word 'burdoun' (or bordoun, burdon or burdowne) to mean 'lowest voice' since before 1300: seven literary references in English to the term are known before about 1400, two in Anglo-Norman French, and another in Welsh (*byrdwn*). All but two refer unequivocally to singing, and in two of these the singing is choral. Six use 'burden' to mean the lowest voice of three – treble (or 'hauteyn'), mean and burden; in two jocular uses by Chaucer, both set in secular surroundings, it means the lower voice of two soloists; in the Welsh reference, a quatreble is added to make four voices. In three references the surroundings are definitely ecclesiastical, and 'monks' or 'clerks' are singing (see Flasdieck, 1956; Carter, 1961; Scott, 1971; Hoffmann-Axthelm, 1972; *Oxford English Dictionary*; Trowell, 1977; Stone, 1977–92, under 'Burdun'; Welsh reference in *Geiriadur Prifysgol Cymru*, i, Cardiff, 1950–67, under 'Byrdwn'). This tradition presumably relates at one extreme to the 'triple song' of Cistercian and Benedictine monks, attested since the 12th century (see Scott; A.A. King: *Liturgies of the Religious Orders*, London, 1955, pp.94–5); and at the other to secular 'three-men's songs', first referred to as such about 1425. It may also be connected with the three- or four-voice harmonization of chant apparently envisaged by Pseudo-Tunstede (see *Cousse-makerS*, iv, 294a), although this was not an exclusively English technique (see J. Dyer, *MQ*, lxvi, 1980, pp.83–111). The unequivocal use of 'burden' to mean a low voice-part is unique to English during the 14th and 15th centuries. Harrison (1962) suggested that the voice-name might be rooted in instrumental practice, since shawms (*chalamis*) 'quos burdones appellamus' were played, while bells sounded, at the installation of the abbots of St Albans in the 13th century; Stone has dated this reference as perhaps as early as 1235, some 60 years before the first known uses of 'bordoun' as a voice name. This employment of wind instruments to enhance ecclesiastical dignity may have been, or have become, more general: Ulrich von Richental noted that at the Council of Constance in 1414 the English bishops processed to the sound of three trombones, and 'die pusauner pusaunoten über einander mit dreyen stimmen, als man sunst gewonlichen singet' (J. Handschin, *SMz*, lxxiv, 1934, p.459).

The earliest use of the evidently composite term 'faburden' in the British Isles is probably to be found in the Cornish-language *Ordinalia*, a cycle of sacred plays surviving in a 15th-century copy of a 14th-century original (Fowler, 1961, esp. 125): a minor devil calls on Beelzebub and Satan to sing a great faburden ('faborden bras') as an obscene parody – presumably one takes the faburden and the other the chant – to which he will add a fine treble ('trebl fyn': see E. Norris, ed.: *The Ancient Cornish Drama*, Oxford, 1859, pp.176–9). The earliest precisely datable references

come in two documents of 1430 and 1431, both connected with Durham Cathedral. The first is the earliest known indenture for an English choirmaster: John Stele is to teach the Benedictine monks and eight secular boys both to play the organs and to sing organ-song ('ad organum decantandum'), i.e. 'Pryktenote ffaburdon deschaunte et counter' (Bowers, 1975, p.A056; for later indentures etc. see *ibid.*, p.A058, and *HarrisonMMB*, 41, 169, 174–5, 177ff, 181, 187, 192). With the addition of square-note, this form of words was to remain surprisingly constant in nearly all subsequent pre-Reformation choirmasters' indentures, in contexts which suggest that faburden was used as a simple technique appropriate not only for professional choirmen but above all for musically unskilled monks and canons carrying out the *opus Dei* in their closed choirs, to which lay singers were not normally admitted. At Durham, however, there had been a tradition of lay singers helping the monks in triple song ('in cantu qui dicitur trebill', i.e. perhaps faburden); their absence had given rise to a complaint in 1390, and Stele's appointment appears to be intended to solve a continuing problem. The second reference to faburden comes in a letter probably of 1431, formerly dated 1428–32. In 1426/7 the prior and convent of Durham had turned the parish church at Hemingbrough, Yorkshire, into a collegiate foundation with four clerks and six vicars-choral; it came into operation in 1428. Richard Cliffe, a vicar there, wrote to the prior recommending the appointment as fifth vicar of a priest then serving at the secular cathedral of Lichfield, Staffordshire; among the musical accomplishments then thought desirable in a vicar-choral he listed the ability to read and sing plainchant and 'to syng a tribull til [to] faburdun' (Trowell, 1959; Bowers, 1975, pp.4096, 5076; *idem*, 1981, p.14; R.B. Dobson: *Durham Cathedral Priory*, Cambridge, 1973, pp.156–62). The letter dated 21 November (the day after St Edmund KM), without year, but can hardly belong to 1432, since the vicar, William Watkinson, was installed on 27 November that year, and an interval of only six days would be insufficient. By 1431, then, faburden was known in three counties in the English north and Midlands as a technique expected of musically unsophisticated vicars-choral and unskilled monks. It is probably no accident that the first full description of faburden comes from the Augustinian abbey of the Holy Cross, Waltham.

This anonymous treatise, *The Sight of Faburdon*, was copied into *GB-Lbl Lansdowne 763* by the precentor (more likely 'preceptor') of Waltham, John Wylde, at a date formerly thought to lie between 1430 and 1450 but now believed by Reaney (1970, p.263) to be earlier. The first mention of faburden in English musical theory precedes this in the same manuscript in a cryptic paragraph on f.58 which compares faburden to *cantus coronatus*. Sweeney (1975) has pointed out that this paragraph, along with other surrounding material, is also found in the tract *De origine et effectu musicae* (*GB-Ob Bodley 515*, ff.89–90). In the Bodleian Library catalogue, Madan dated the latter manuscript as from the first half of the 15th century; from its appearance it is certainly earlier than *Lansdowne 763* and the first archival references to faburden (see [Wylde, John](#)).

According to the author of *The Sight of Faburdon*, which is the last of an important and systematically arranged collection of vernacular treatises on discant, faburden was 'the leeste processe of sigtis natural and most in use' ('the lowliest of the sight techniques, natural [i.e. seemingly instinctive,

innate, or possibly vocal] and commonest'). The ensuing directions show that a faburdener, like the singer of 'counter' or 'countir', was to keep beneath the plainchant throughout and to imagine or 'sight' his notes by visualizing them on the plainsong staff a 5th higher than he sang them, transposing downwards like a horn in F (see [Sight, sighting](#)). Unlike the singer of counter, the faburdener is restricted to only two intervals, the 3rd and the 5th beneath the plainchant: he is to derive these by downward transposition from the sighted notes, visualized respectively as a 3rd above and a unison with the plainchant. He is to begin with the 5th below 'in voice' and thereafter is to sing 3rds, 'closing' his sight into a unison with the chant in order to sing a 5th again at the ends of words; he may sing as many 3rds as he likes, but never two consecutive 5ths. The restriction to 3rds and 5ths beneath the chant allows the foolproof addition of a third voice called a treble, who sings the same notes as the plainchant, but a 4th higher. (Wylde's author did not give directions for the singer of the 'tribull til faburdun', to use Cliffe's phrase: the pitch of the treble is known only because of the fact that when the faburdener sings a 5th or a 3rd beneath the chant he is also respectively an octave or a 6th beneath the treble.) The 4th, though a consonance, was not a concord and was not one of the permitted intervals in the treble sight of discant, though it might be made good, as Pseudo-Tunstede had observed, by the addition of a lower part (see *Cousse-makerS*, iv, 279). Had Wylde wished to include a special prescription for the treble to faburden, he would have instructed him to set his sight even (i.e. in unison) with the plainchant and his voice at the 4th above. Scott's suggestion that the use of the term 'mene', here used merely as a voice name, implies transposition of the chant to the upper 5th by mean sight, though accepted by Strohm, seems implausible because unnecessary: the tract is explaining a rule-of-thumb process of improvisation, not a technique of written composition, and the singers might choose to begin at any convenient pitch.

One of the difficulties of extemporizing discant beneath the plainchant, according to Pseudo-Tunstede, had been that it prevented all but the most skilled singers from adding a third voice above it (*Cousse-makerS*, iv, 294). But if the low part is restricted to 3rds and 5ths beneath the chant, a treble or quatreble discanter will always be safe if he keeps to the unison, 4th or 6th above it (or their equivalents at the upper octave). Compositions or passages built up in this way for three voices are found in English sources of the 14th century, many of them exhibiting the typical parallel movement of faburden, and some with the cantus firmus in the mean (see Trowell, 1959, p.57, and many of the English compositions in score notation published in PMFC, xiv–xvii, which include the 'Grottaferrata Gloria' (xvi, no.37) formerly advanced as an Italian example of proto-fauxbourdon). Sanders's observations on the commonness of parallel movement in free composition and the comparative rarity of its application to chant may suggest that a technique from popular music was only gradually adapted for liturgical use. On the other hand, Cousse-maker's 14th-century English Anonymus 5 (*Cousse-makerS*, i) describes a 'widely prevalent' (*totus generalis*) method of singing which accompanies a plainchant entirely in octaves or 6ths, beginning with either but pausing or closing on an octave, and avoiding parallel octaves. This was formerly interpreted as so-called English discant above the plainchant, a now exploded concept; since the rest of the tract is largely concerned with discanting beneath the chant, this

technique may now be considered an early ancestor of faburden with the chant untransposed in the treble (though its actual pitch would be at the singers' choice), needing only the addition of an inner part a 4th below it to produce the characteristic three-voice sonorities. Although this description differs from the technique of the Lansdowne tract, the writer agrees in forbidding the singer to close downwards with an octave on to a *mi* (E or B), pitches on which the faburdener also may not cadence (see below). The Dutchman Johannes Boen (*d* 1367) in his *Musica* (1357) describes his astonishment, on arriving in Oxford as a student, at hearing a similar technique: it was, he says, universally beloved by 'laymen and clerics, young and old'; their singing was 'restricted entirely to 3rds and 6ths, ending on 5ths and octaves' (*tertiis et sextis...duplis et quintis postpositis, ipsas solas invocantes*; see W. Frobenius: *Johannes Boens Musica*, Stuttgart, 1971, esp. 76). Applied to chant, and adding a parallel mean, this would have been faburden in all but name. [Ex.1](#) is a specimen from the apparently Carthusian Credo in *GB-Lbl* Sloane 1210, f.1; the notes taken from chant are marked 'x'.



In such pieces the lowest voice (perhaps a 'burden') will sometimes sing parallel 5ths below the mean, when the treble will usually sing parallel 6ths above (10ths above the bass). These are written compositions, not faburdens, but they suggest a possible ancestry for faburden: by restricting still further the succession of intervals open to the outer voices (parallel 5ths were vanishing for other reasons at this time) a method was distilled, perhaps, which allowed even unskilled musicians to harmonize plainchant in a halo of rich sonority.

One of the hitherto unexplained mysteries of faburden is that Wylde's Anonymous omitted the pitches E and B from his list of notes in the chant where the faburdener may 'close down even in sight upon the plainsong' (i.e. sing a 5th beneath it). Practical experience has now suggested a reason. The faburdener arrives at his notes by visualizing them in sight and transposing down a 5th: he can therefore never produce a B₄ but sings only B₃; since the sighted note is always the F-*fa* above on the plainchant staff. With a great many chants, especially if the faburdener observes the instructions of Wylde's Anonymous and frequently 'closes' (i.e. makes his

sighted note converge with the plainchant in a unison) 'at the last end of a word', his B₅s will also involve him in E₅s.

Ex.2 makes this clear; it shows the Sarum version of the communion *Vos qui secuti estis me* (selected for comparison with Du Fay's fauxbourdon setting: see [Fauxbourdon, ex.1](#)), harmonized in faburden strictly according to the instructions of Wylde's Anonymous. The top staff shows the plainsong mean and its parallel treble, which, like the faburden, has perpetual B₅s; the lower staff shows the faburden and above it, in small print, the sighted notes from which it is derived. The faburdener sings a 5th beneath the chant at the beginning and also, wherever possible, at the ends of words (marked 'o' above his part); elsewhere he sings 3rds. Every E in the plainchant, under which the faburdener may not sing a 5th, is marked '+': two of them come at the end of a word ('estis', 'iudicantes'). The faburdener's B₅s force him to sing the four E₅s marked '*', and these in turn oblige him to sing every other E as an E₄; visualized in sight as a B₄. There are many contradictions and some successive false relations between the E₅s in the mean and the E₅s in the faburden; these can be paralleled in the compositions of Leonel Power and Dunstaple. But if faburden 5ths are placed beneath the plainsong Es, particularly at the ends of words, where 5ths are otherwise recommended, quite unacceptable progressions result. This must explain the prohibition of the strong open 5ths A-E and E-B: they quarrel much more fiercely with the B₅s and frequent E₅s than do the alternatives, the 3rds C-E and G-B.



From ex.2 it is clear that with certain plainchants the faburdener is forced to swim for long periods in 'the sweetness of B-fa', to use a phrase of Giraldus Cambrensis. He not only produces B₅s 'in voice', but in order to sing E₅s he also has to add B₅s 'in sight' on the plainsong staff in front of him, which has none. This seems the simplest explanation of the term 'fa-

burden': 'bass part characterized by the use of B-*fa*'. The term was presumably invented by a sophisticated musician, and such a person listening to a faburden, visualizing the music in notation and noting the absence of B-*mi* and the characteristic flatwards shift of tonality, might well have christened the bottom part 'fa-burden' on those grounds alone; when one finds that a chant without a B \square in it will often be harmonized not merely with perpetual B \square s, but also with E \square s, the above explanation of the name 'faburden' gains further support. Trumble's main objection (1960, pp.28–9) to this derivation – that the singer of counter also transposes down a 5th from his sighted note and therefore never sings B-*mi*, so that his part could equally well have been called a faburden – does not take account of the general rule of discant that a 5th or octave must always be perfect. The discanter must in such cases match a *fa* with a *fa* and a *mi* with a *mi*: a counterer harmonizing a plainsong B-*mi* with the octave beneath would be forced, as common sense also suggests, to sing a B-*mi* (see Bukofzer, 1936, pp.143, 146, 149). Hoffmann-Axthelm's hypothesis (1972) that 'fa' is the Scottish and northern English dialectal form of 'foe', that 'burden' meant a bass voice bearing a cantus firmus and that a 'foe-burden' was a part in some way inimical (?counter) to the plainchant also seems unduly contrived: 'burden' did not mean a tenor part, as she suggested, and Wylde's Anonymous expressly called the plainchant a mean. Doe's hypothesis (1972) that a 'fa' burden began on F-*fa* a 5th beneath tenor C and a 'faut' (i.e. faux) burden on C-*fa* ut an octave beneath cannot hold, since both the F and the C are 'fa ut'.

Faburden

3. Faburden and fauxbourdon.

It is not yet possible to explain the undoubted relationship between faburden and fauxbourdon. Just as the names are obviously similar and yet importantly different, so are the musical techniques. It is likely enough that Wylde's Anonymous was describing faburden as it was understood in 1427–32 by Richard Cliffe, whose protégé could read and sing plainchant and 'sing a treble to faburden'. An improvised technique used by musically unsophisticated monks would probably not change very rapidly. In any case, although Wylde's copy of the faburden treatise may be later than the Cornish and Durham references, none of the other material in his plainly retrospective collection can be shown to date from later than about 1430. Du Fay's earliest fauxbourdons belong to the courtly world of late Gothic sonority; they were apparently written for two solo voices and an instrument, with a rhythmically independent, contrapuntally conceived tenor and a refined, chanson-style ornamentation of the plainchant which is decorated in both the upper parts with many dissonant passing notes and melismas. If Du Fay invented this kind of fauxbourdon about 1427, as Bessler maintained, it is hardly conceivable that such a style could have been transmuted by 1430 into a simple rule-of-thumb technique for the chordal declamation of plainchant by a male-voice chorus of Durham monks. The presence of a simpler style of fauxbourdon alongside the refined manner of Du Fay's earliest experiments, in the contributions of Johannes de Lymburgia and Binchois (who was perhaps in English employment in the 1420s), may suggest that they and Du Fay were interpreting a common experience, the new sound (for them) of English faburden, in two very different ways. Bessler (1950, p.15) had imagined

Du Fay listening to the parallel movement of English discant, but Kenney (1959) showed that the latter was an invention of Bukofzer's. The simpler fauxbourdon of Binchois, which is far more akin to the sound of faburden, did not become the general rule until the 1440s, when English singers may well have gone abroad in answer to requests from King Alfonso V of Portugal (1439) and from the Emperor Frederick III (1442) (L. de Freitas Branco: *Elementos de ciencias musicais*, Lisbon, 1931, ii, 38; H. Nicolas: *Proceedings and Ordinances of the Privy Council of England*, London, 1834–5, v, 218). It must be significant that the Germanic and Iberian words for 'fauxbourdon' (*Faberdon*, *Faberton* etc.; *fabordão*, *fabordón*, *fabordó*) appear to derive from the English word 'faburdon', not from the French. The German poet-musician, theorist and doctor Johann von Soest tells us that in his youth (c1460) he studied 'Faberthon' in Bruges with 'two masters from England' (F. Stein: *Geschichte des Musikwesens in Heidelberg*, Heidelberg, 1921, esp. 14).

Faburden and fauxbourdon may have been used in very similar liturgical situations, but they were essentially designed for different kinds of performer and were transmitted in different ways. Fauxbourdon doubtless came to be extemporized *super librum* like faburden, but it has left its mark in history as sophisticated music, designed for professional performance, transmitted, even at its simplest, in learned notation in manuscripts that usually also contain the finest 'high culture' music of their time; the canonic instructions describing how to perform fauxbourdon are written in Latin, which is also the language used by musical theorists in discussing it. Faburden, though it has left its traces in polyphonic manuscripts, was essentially a means of schematic improvisation which did not normally need to be written down; it was a technique much used by unlearned monks and musically unsophisticated canons and vicars-choral, many of whom were in any case not permitted to sing elaborate polyphony. The two insular treatises on faburden are in English, not Latin. Faburdens were mainly transmitted orally, and some of them assumed traditional forms which can be traced where they were written down as a basis for composed polyphony or for more elaborate four-part improvisation based on the faburden (in which 3rds and 5ths would not be interchangeable), for organ extemporization, or simply in order to secure agreement if there were several singers to a part. Surviving single-line faburdens are almost exclusively found in liturgical plainsong books. (Only one such single-line fauxbourdon tenor is known; perhaps significantly, it is found in a source much nearer to English influence and example than the Italian manuscripts, namely *F-CA* 29, f.159, the anonymous hymn *Cultor Dei*: see facts. in Wright, 1978.) It is mainly because scholars have not been comparing like with like – on the one hand a mainly written tradition, on the other a mainly oral one – that the controversy over the origins of faburden and fauxbourdon is proving so difficult to resolve.

Faburden

4. Later history of faburden.

Faburden, like fauxbourdon, offered a basis for further development in written composition. With or without their accompanying chants, faburdens might be used in plain or decorated form as a framework for vocal polyphony. Harrison (1962) has shown the process at work in a number of

compositions (though not all of his examples are strict faburdens, and Paul Doe has suggested in a private communication that the pitch relationships between faburden and chant are not always correct), ranging from a hymn in the late 14th-century *GB-Lbl* Sloane 1210 to specimens from the mid-16th-century Giffard partbooks (*Lbl* Add.17802–5). The first extensive collection to show consistent use of the practice, however, is the Pepys manuscript in Cambridge (*GB-Cmc* 1236; ed. S.R. Charles, *CMM*, xl, 1967), which dates from about 1460. The source, like several later ones, contains monophonic faburden parts which, if realized according to the first set of precepts of Guilielmus Monachus (f.19v), yield a faburden setting with the chant in the upper parts. [Ex.3](#) shows the beginning of verse 2 of the hymn *Eterne rex altissime*, realized from the faburden in *GB-Lbl* C.52.b.21, f.188r (manuscript addition to printed book); chant notes are marked with a cross. (It should however be noted here that Guilielmus's second discussion, on f.27v, says that the English manner was always in triple time and that the first note of the chant was always doubled in length to allow the bass part to move up from an octave to a 6th: these features are not to be found in surviving examples of written faburden, although his method of spacing out the cantus firmus in equal breves before decorating it is applied to the notes of the faburdens themselves when they are employed in organ pieces.) Harrison's findings, complemented in 1980 by his valuable study of organ music composed 'on the faburden', show that sophisticated musicians have used faburden, and a number of archival and literary references demonstrate this: the technique was particularly useful for processional music such as litanies and processional antiphons, psalms and hymns. Like fauxbourdon it was also widely used for *alternatim* performance in hymns, responsorial psalmody and settings of the *Magnificat*, *Nunc dimittis* and *Te Deum*. The organ settings 'on the faburden' favour the same categories, particularly hymns, although antiphons are not unknown (see edns by J. Caldwell, *EECM*, vi, 1965; and D. Stevens, *EECM*, x, 1967). Harrison (1980) has shown that they are more abstractly composed than is usual in vocal faburden: the melodies are presented in notes of uniform length, a breve or a semibreve, traceable even beneath ornamentation.



Faburdens recovered from vocal polyphony, and some of those surviving as mensural monophonies, show a variety of transpositions; many of them imply that the chant was sung at the upper octave in the treble (or at the upper 5th in the mean), as was usual in fauxbourdon. At first view this might imply that the traditions of faburden and fauxbourdon had met and mingled, or that Wylde's Anonymous was describing an aberrant form of faburden, or simply that the older manner had been largely forgotten during the second half of the 15th century. The organ pieces 'on the faburden', and the discovery by Mary Berry of a number of faburdens copied into liturgical books of the 15th and early 16th centuries, show that this was probably not the case (H.M. Miller, 1940; Mother Thomas More [M. Berry], 1970, pp.248ff). Trowell (1977) offers a classified list of all strict faburdens then known, excluding those for the *Magnificat*, a total of 144 (not counting nos.106–15 and deleting no.44, indicating their transposition and type of

notation. (The list needs correction: in no.15 3rds are dotted; no.54's title is *Lucis creator optime*; no.71 is on ff.67v–68.) Two recently identified mensural faburdens are: a single-voice *Aspergus* in *GB-Lbl* Lansdowne 462, f.1v; and, in *GB-BEV* DDHU 19/2, f.IV Bv, the bottom part of a three-voice [*Sancta Maria virgo* in plainchant notation (decorated faburden); in both, the chant would fit in the treble at the upper octave. The Digital Image Archive of Medieval Music has recently recovered from Worcester Fragment x (*GB-Ob* Lat.liturg.d.20), ff.1v–2r, a previously illegible faburden and mean for the communion *Beata viscera* which, in spite of its void notation, Margaret Bent thinks may be as early as 1400 and thus the earliest recorded example of the technique; the chant is transposed up a 5th, and the polyphonic portion consists of 58 breves in major prolation, unadorned save for the introduction of a passing minim at five points in the faburden (unpublished research). Further and later examples are discussed by Allenson (1989: hymn *Christe qui lux es* and six settings of the processional psalm *Laudate pueri*) and Aplin (1978, 1979: vernacular settings of *Magnificat*, *Nunc dimittis* and *Te Deum*).

In all of Berry's faburdens that the present writer has examined, and in the separate mensurally written faburdens designed to fit plainchants present in the same books – nearly 40 examples, and there are more – the faburden seems to be intended to fit in 3rds and 5ths beneath the chant. The faburdens have almost all been added on the plainchant staff over the notes of the chant itself. The pitch of the sighted notes is indicated, which the faburdener must transpose down a 5th: such an interpretation is supported by the survival of separate mensural faburden parts for three items, one of which has been duplicated in the same book in 'sight notation'. This takes various forms. First there are hymns with dots or tiny plainchant notes, or both, indicating over every note of the chant whether a third or unison is to be sighted; in some an ornamental descent to the cadence is shown by extra dots, in others by mensural notes (see [illustration](#)). There are other hymns, with dots to show only where the faburdener is to sight 3rds; the sighted unisons are left unmarked; there is no mensural notation and rarely cadential ornament – this type of notation seems to be earlier than the first described above, since the former has occasionally been copied in on top of it. Sometimes this has also happened in the case of the third, most economical procedure, where only the sighted unisons are indicated, either by means of a dot or by a stroke through the plainchant note. In addition to the hymns (of which the bulk are in the 15th-century hymnal *GB-Lbl* Harl.2951), the printed Sarum Hymnal of 1528 (Ruremund) also contains manuscript faburdens for all the *Magnificat* tones (*Lbl* C.52.b.21).

The old method of faburden continued in use, then, into the 16th century. Erasmus was astonished at the 'fauburdum' that greeted his ears wherever he went among the English Benedictines (C.A. Miller: 'Erasmus on Music', *MQ*, lii, 1966, pp.332–49, esp. 339, 341). The late treatise of the Scottish Anonymous (*GB-Lbl* Add.4911; see J. Maynard: *An Anonymous Scottish Treatise on Music*, diss., Indiana U., 1961; I. Woods, *RMARC*, no.21, 1988, pp.37–9) affords evidence that by 1558 or later faburden had sprouted a remarkable variety of different methods in Scotland, including a four-voice kind that recalls the prescriptions of [Guilielmus Monachus](#). The writer prescribes octave transposition of the plainchant as if he were describing

fauxbourdon: if Guilielmus's four-voice fauxbourdon represented English practice around 1480, treble-derived faburden must presumably have come into existence by then (it may of course always have been an alternative to Wylde's approach), for it would have been very cumbersome to build new altus and bassus contratenors around the faburden voice as understood by Wylde's Anonymous, and his plainchant mean would itself have had to vanish. Erasmus, whose visits to England began in 1499, described singers bursting out into many-voiced faburden, 'not one of them singing the pitches shown by the notes in his book' (*nullus eas sonat voces quas habent codicum notulae*). There is however one passage in Scottish Anonymous (f.98v) where he seems to be recalling the priorities of Wylde's mean-derived faburden: the treble and 'baritonant' are directed to vary from the 'richt way', but the counter 'standis ay ferm & invariabill from the just way of faburdoun'. By 1505 the Scottish Chapel Royal owned 'two manuscript volumes of parchment with notes *in faburdone*'; one wonders whether faburden was the 'new kind of chaunting and musick ... wherein he was expert himself' that the Scottish King James I (1427–37) brought into the divine service: he had spent the years 1406–24 in captivity at the English court (H.G. Farmer: *A History of Music in Scotland*, 1947, pp.102, 105). In both Scotland and England, however, faburden appears to have died out as a device for liturgical music with the destruction of the Latin repertory that accompanied the Reformation. Its final manifestations have been studied by Allenson (1989) and Aplin; the latter has shown (1978, 1979) that faburdens were still employed after the collapse of the Latin liturgy, without the chant, as the basis for settings of the Anglican rite. Morley mentioned the practice but equated it with the Italian *falsobordone*; his example, the hymn *Conditor alme siderum*, gives a faburden that presumably transposes down an octave to produce 6ths and octaves beneath the plainchant. He showed how the faburden should 'break some notes in division' at the cadence, as in many surviving examples, but did not show how the chant itself was decorated at this point; he omitted any mention of the middle voice.

It is possible that faburden gave rise to the name 'burden', meaning a refrain in a song or poem, a use not attested before the late 16th century. If faburden had to do with *cantus coronatus*, as suggested in Wylde's manuscript (f.58), then it was also used in secular music. The technique could easily have been applied, like fauxbourdon, to any *cantus prius factus*, secular as well as liturgical, and in certain 15th-century carols a monophonic phrase in what is anachronistically called the burden is immediately repeated by three voices as a kind of refrain in a manner very close to faburden (see Trowell, 1959, pp.54–5, 57ff). This may be evidence of a use of faburden refrains in popular singing which could have survived to the time of Shakespeare and Bacon.

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Facchetti [Facchinetti], Giovanni Battista.

See Fachetti, Giovanni Battista.

Facchi [Facco, Facho, Faccho], Agostino

(d. Vicenza, Dec 1662). Italian composer and organist. He was a priest and a member of a religious order. Although he was associated with Bologna in the early part of his career, it is unlikely that he was born there. When he published some of his early music as *Concerti spirituali a 1–4 con due scielte de Litanie della Madona a 3 e 5 con il basso continuo* (Venice, 1624⁴), he was working at Bologna as organist at the church of the 'Gratie' (presumably S Maria delle Grazie). He dedicated this volume (which also contains two works by A.M. Castellini) to the visitor to the Congregation of S Girolamo, Fiesole; he possibly had some earlier connection with this eremitical order. On 13 September 1624, after a competitive examination, he became organist of Vicenza Cathedral, a post that he occupied for most of the rest of his life. Late in 1624 or in 1625 he was enrolled, together with Monteverdi, as a visiting member of the Bolognese Accademia dei Filomusi. While working at Vicenza he lived at the nearby monastery of the Grazie and in 1630 was made its prior. His work at Vicenza Cathedral is documented up to 30 June 1633 and again from 1637, but on the title-pages of his *Motetti a 2, 3, 4 & 5 voci, con le letanie della Madona a 6, & il basso continuo, libro secondo* (Venice, 1635) and *Madrigali a 2, 3, 4 & 5 voci con il basso continuo, libro secondo* (Venice, 1636), he continued to describe himself as organist there. On 2 May 1647 he wrote to the cathedral chapter resigning his appointment on the grounds of ill-health. He returned to the post in 1650 but was again forced to leave for health reasons in July 1661.

Facchi was a skilful composer in whose music elements of the old and the new are found side by side. The solo motets of his 1624 book are rich in florid passage-work, while the three- and four-part pieces are more harmonic in conception. His serious, old-fashioned attitude towards word-painting can be seen here and in his later music – for example, in the two-part madrigals *Lusinghiera fallace* and *Son le bellezze tue, Clori* (1636), in which emotionally charged passages of chromaticism are effectively contrasted with passages in more lyrical vein.

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JOHN WHENHAM

Faccio, Franco [Francesco Antonio]

(*b* Verona, 8 March 1840; *d* Monza, 21 July 1891). Italian conductor and composer. Born in humble circumstances, he early manifested a propensity for music and was admitted to the Milan Conservatory in 1855, where he studied composition with Stefano Ronchetti-Montevito. There he struck up a lifelong friendship with Arrigo Boito, two years his junior. Their first collaboration was a patriotic cantata, *Il quattro giugno* (1860), inspired by the death in battle of a fellow pupil; Boito supplied the text and some of the music. The reception of this work at the conservatory, on the heels of the liberation of Lombardy, was so enthusiastic that the next year they produced a sequel, *Le sorelle d'Italia*, a panegyric to nations still under foreign domination. In the patriotic fervour of the times both Boito and Faccio, who were natives of the Veneto (then still in the hands of the Austrians), were received, despite their youth, by the upper echelons of Milanese society, including the famous salon of Countess Maffei. Their precocity, talent and determination to renew the tradition of Italian opera won them such warm support that on the completion of their studies they were awarded 2000 lire each to travel abroad.

Arriving in Paris in the spring of 1862, Faccio and Boito were received, not without irony, by Rossini. Countess Maffei had supplied them with letters of introduction to Verdi. Both were hard at work on operas – Boito on what was to become *Mefistofele*, and Faccio on the three-act *melodramma*, *I profughi fiamminghi*, to a text by Emilio Praga. Faccio was the first to return to Milan, where his work was introduced at La Scala on 11 November 1863. He sought to tap again the euphoric spirit of the times, but this opera achieved only five performances. The reception was cool and there were murmurs of that shibboleth, 'music of the future'. Faccio's friends fêted him with a banquet, however, and it was on this occasion that Boito read his ode *All'arte italiana* that so offended Verdi.

Faccio's second opera, the four-act *Amleto*, to an innovatory libretto by Boito, was first performed at the Teatro Carlo Felice, Genoa, on 30 May 1865, where its success was contested. There was some resentment of the self-congratulatory iconoclasm of the youthful collaborators, and dismay at the score's paucity of melody. The only section to win general approval was Ophelia's funeral march. In 1866 both Faccio and Boito volunteered to serve under Garibaldi. At the end of their brief duty, Faccio left Italy and for two years honed his skills as an opera conductor in Scandinavia. On the

strength of this experience, he was offered a post at the Teatro Carcano on his return to Milan in the autumn of 1868. At this time he was also appointed to teach composition at the conservatory, a post he held for ten years. In 1869 he became Terziani's assistant as conductor at La Scala, succeeding to the full office in 1871.

He won Verdi's approval to conduct the Italian première of *Aida* there (8 February 1872). Henceforth, conducting was to be Faccio's principal activity, particularly after the miserable failure of his remounted *Amleto* at La Scala the year before, a fiasco that caused him to renounce the writing of operas. His tenure as principal conductor at La Scala lasted until his collapse in December 1889. The chief glory of his period there was the première of *Otello* (5 February 1887). Although Verdi's works dominated the repertory during those years, Faccio also conducted the premières of operas by a number of younger Italian composers, notably Ponchielli (*I lituani*, *La Gioconda* and *Il figliuol prodigo*), Catalani (*Dejanice* and *Edmea*) and Puccini (the two-act version of *Le villi* and *Edgar*). He also conducted important performances of *Der Freischütz* and *Lohengrin*, and presented works by Massenet and Bizet. His last task there was the preparation of the first Italian staging of *Die Meistersinger*.

Faccio was also active elsewhere. At Brescia in 1872 he conducted the revised *Forza del destino* to such effect that the survival of the work was assured. At Bologna he made a profound impression with *Don Carlos* in 1878. The following year he conducted a concert there for the local Società del Quartetto; instrumental conducting would soon become second only to his work in the opera house. He led the local premières of *Otello* in Rome, Venice and Bologna, as well as in London (5 July 1889). Shaw remembered this last occasion as one of the finest examples of opera conducting in his experience.

That there were serious problems with Faccio's health became apparent the night he insisted there was no third act to *Die Meistersinger*. To provide him with some relief from the rigours of opera-house routine, Verdi arranged his appointment as director of the Parma Conservatory. He soon proved incapable of coping with even this amount of work, and the faithful Boito accompanied him to Kraft-Ebbing's Sanitorium at Graz. There, his condition was diagnosed as paralysis associated with tertiary syphilis and he spent the brief remainder of his life in an institution at Monza.

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vocal

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of pt.2 by Boito, unpubd

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After 1875: Rispetti toscano: Se moro ricopritemi di fiori, Colomba che nel poggio sei volata, Domenica mattina, Giovanottino da que' bei capelli, La vostra madre, Se ho a vivere nel mondo; 5 romanze (P. Ferrari): Sappi ch'io, La Margherita, Ei m'ha tradita, Un sogno, Dolor di madre; Demain; Mattino dello festo dello Statuto, canto per gli allievi delle Civiche Scuole Elementari; Noi t'imploriamo, Maria, preghiera; Sentinella perdute, duet; Ad una rondine, in *Anacreonte: odi tradotte da Andrea Maffei* (?1877)

instrumental

Orch: 3 syms., incl. 1 in F, arr. pf 4 hands (n.d.); Scherzo, D, arr. pf 4 hands (?1884); sym. interludes to Giacometti's Maria Antonietta (n.d.); Contemplazione, preludio (n.d.)

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WILLIAM ASHBROOK

Facco, Agostino.

See [Facchi, Agostino](#).

Facco, Giacomo [Jaime, Jayme, Jacometto]

(*b* Marsango, nr Padua, 1676; *d* Madrid, 16 Nov 1753). Italian composer, violinist and cellist. The earliest information about him relates to his post in the service of the Marquis de los Balbases, Carlo Filippo Spinola. Cantatas by Facco now in the Naples Conservatory were probably composed when Spinola was governor of Castelnuovo, Naples, before 1707. From 1707 to

1713 Spinola served as viceroy in Sicily, where Facco had arrived by 1705, when he composed the *dialogo Il convito fatto da Giuseppe*. In Messina Facco dedicated to Spinola the serenata *Augurio di vittorie*, the *dialogo La contesa tra la pietà e l'incredulità* (both 1710) and three operas, *Le regine di Macedonia* (1710), *I rivali generosi* (1712) and *Penelope la casta* (1713), the last in collaboration with Pietro Pizzolo. Facco also dedicated to the marquis 12 concertos published in Amsterdam under the title *Pensieri adriarmonici*.

When Spinola returned to Madrid Facco was engaged as a violinist in the chapel royal and music master to the infantes Luis, Carlos and Fernando. His commissions to compose works for highly important court occasions are proof of his fame. The texts of these are by José de Cañizares, and the first of them unites the experience of Facco as an opera composer with the novelty of a Spanish text. *Amor es todo imbención: Júpiter y Amphitrión* is the oldest surviving score of an Italian-type opera in the Iberian peninsula, and the oldest opera with a Spanish text. An incomplete version was discovered by José Subirá in 1948; a more complete copy came to light in Évora in 1991, and this has made possible the opera's restoration. The *Festejo para los días de la reyna* (1722) is a courtly serenata in which the action is resolved by Paris handing the mythical apple to the Farnese queen. In 1728 the new Marquis de los Balbases, Carlo Ambrogio Spinola, travelled to Lisbon to discuss the marriage contracted between the heirs of Spain and Portugal. There he had a temporary theatre built where various musical works were put on: of these *Las Amazonas de España* was probably by Facco, and a serenata for six voices and the first act and *loa* of the opera *Amor aumenta el valor* certainly are (the other two acts have been attributed to José Nebra and Philipo Falconi).

Facco is the only musician mentioned in the lavish *Fasto de hymeneo* (1752) describing the wedding ceremonies of 1729. He had refused offers of a post at the Lisbon court of João V, when the latter was trying to surround himself with Italian musicians, similar to that accepted by Domenico Scarlatti. Facco's fortunes changed with the arrival of Farinelli in Madrid. He seems thereafter to have been inactive as a musician, and the surviving documents deal only with his requests for payment. Important as a violin teacher, his works were published in collections such as those of Michel Corrette. Six solo cantatas by him survive in Palermo, and five suites for two cellos in Venice. The presence of his music in Latin America is perhaps explained by the fact that Carlo Filippo Spinola's father-in-law had interests in mineral exploitation in the colonies. Facco was married to Angela Colonna and had at least four children, one of whom, Paolo (*b* Messina; *d* 2 Nov 1769), was a violinist at the Madrid court.

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Penelope la casta [Act 3] (dramma per musica, 3, M. Noris), Messina, Munizione,

1713 [Acts 1 and 2 by P. Pizzolo]

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Festejo para los días de la reyna (serenata, J. de Cañizares), 4vv, insts, 1722, *E-Mn, Mp* (facs. (Padua, 1990); see Cetrangolo and De Padova)

Serenata (Cañizares) for Philip V of Portugal, Lisbon, 6vv, insts, Palace of Marquis de Redondo, 1728, *Mp*

It. cants., 1v, bc: Bella leggiadra Armida, *I-PLcon*, ed. in C; Clori pur troppo bella, *Nc*, ed. in M. Corrette: *L'art de se perfectionner dans le violon* (Paris, 1782/R), ed. in C; Emireno d'Egitto, *PLcon*, ed. in C; In grembo ai fiori, *Nc*; Menzognere speranze, *PLcon*, ed. in C; Or che spunta, *PLcon*, ed. in C; Perchè dici ch'io t'amo, *PLcon*, ed. in C; Sentimi amor, *Nc*; Vidi su molli erbette, *PLcon*, ed. in C

Sp. cants., 1v, bc: O qué brillar, cant. a la Virgen Maria, Colección Jesús Sánchez Garza, Instituto Nacional de Bellas Artes, Mexico City; Bella rosa, *GCA-Gc*; El trinar, *Gc*; Si el ave, si la fiera y si la planta, *E-Mn*

instrumental

Pensieri adriarmonici, o vero Concerti a 5, 3 vn, va, vc, hpd, op.1 (Amsterdam, 1720–21); ed. A. Cetrangolo (Treviso, 1996)

A Select Concerto ... chose from the Works of Giacomo Facco, vns, other insts (London, 1734)

1 piece in M. Corrette: *L'art de se perfectionner dans le violon* (Paris, 1782/R)

Balletti: 5 suites, 2 vc; 9 sinfonias, 2 vc (doubtful); sinfonia, vc; 2 sonatas, 2 vc (doubtful), *I-Vnm*

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ANÍBAL E. CETRANGOLO

Facey, Hugh.

See Facy, Hugh.

Fachetti [Facchetti, Facchinetti, Brixienensis], Giovanni Battista

(*b* Brescia, c1475; *d* after 1555). Italian organ builder. He was a master organ builder by January 1515 when, writing from Ferrara and signing himself 'Johannes Baptista Brixienensis. Magister orga.', he sent to Cardinal Ippolito d'Este, archpriest of S Pietro in the Vatican, the proposal for an organ for S Maria in Vado, Ferrara. He later built the following organs: Chiesa dei Frati di S Giovanni, Brescia (1517); S Michele in Bosco, Bologna (1524; eight stops, 10' pipe; cost 1064 lire); the Benedictine monastery of S Pietro, Modena (1524; survives); Cremona Cathedral (1542–7); Genoa Cathedral (1552); and rebuilt the organ at S Petronio, Bologna, by Lorenzo da Prato (1528–31; lowered pitch by moving the pipes and added some extra enharmonic or 'quarter' notes for the *a*♭s).

The specifications of the Ferrara and Genoa organs have fortunately survived and may be compared: the Ferrara organ had Contrabasso 21' (at back), Tenori (tin, in front), Duodecima, Quintadecima, Decimanona, Vigesima secunda, Vigesima sexta, Vigesima nona, Flauttj. The Genoa organ had 50 notes, *F*, *G*, *A* to *a*" , omitting *g*♭: Tenori (two ranks, tin, in case, and lead), Ottavo, XVma, Decimanona, Vigesima seconda, Vigesima sesta duplicata (two ranks), Vigesima nona duplichata (two ranks), Flauto in ottava. Both organs had spring-chests. The Tenori in 1515 are in effect the Ottavo, but by 1552 are the Principali. The Contrabasso at this time was not a Pedal stop but the manual fundamental register which, being of large scale and a heavily leaded metal, was placed at the back of the organ. The basic structure of chorus (*ripieno*) and a single flute (*in ottava*) survives, but the Duodecima (Twelfth) of 1515 has disappeared and fullness and power are obtained by duplicating the lowest and two highest ranks of the *ripieno*. As is customary in Italian organs of the period, Fachetti's did not have independent Pedal stops. Nevertheless, his larger organs (S Eufemia, Brescia, 1537; Piacenza Cathedral, 1539; S Sisto, Piacenza, 1544, and S Benedetto Po, 1552) had pedalboards with 20 pedals.

The high quality and fine tone of his organs placed him on a level with the great Antegnatis and made Brescia the most influential centre of early Italian organ design. Vincenzo Parabosco, in a letter of 16 October 1545 to the consuls of the Salò community, wrote 'Magistro Baptista does not, I

believe, have the like in the world so excellent in this art [i.e. in organ building], especially in a large church’.

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GUY OLDHAM/UMBERTO PINESCHI

Fachiri [née d'Arányi], Adila

(*b* Budapest, 26 Feb 1886; *d* Florence, 15 Dec 1962). British violinist of Hungarian origin. A great-niece of Joachim and an elder sister of the violinist Jelly d'Arányi, she studied at the Budapest Conservatory with Hubay and later in Berlin with Joachim, from whom she inherited her 1715 Stradivari. She played Beethoven's Violin Concerto at her Vienna début in 1906; in 1913 she settled in England and in 1919 married the lawyer Alexandre Fachiri. Brought up on the classical repertory, she was noted for her duo performances with Jelly d'Arányi (they played the Bach Double Violin Concerto publicly for the last time in 1960); but her passionate temperament led her to explore widely and she had concertos written for her by Somervell, R.O. Morris and Holst (a Double Concerto first performed with her sister in 1930). A warm and generous player, she made up in ebullience for her sister's greater natural gifts. (J. MacLeod: *The Sisters d'Aranyi*, London, 1969)

ROBERT ANDERSON

Facho, Agostino.

See [Facchi, Agostino](#).

Facie [Facio], Hugh.

See [Facy, Hugh](#).

Facien, Jehan.

The name of three minstrels recorded in the years 1415–40. See [Basin, Adrien](#).

Facilis, Jan.

See [Josquin, Jan](#).

Facio, Anselmo di.

See [Di Fazio, Anselmo](#).

Fackeltanz

(Ger.: 'torch dance'; Fr. *marche aux flambeaux*).

Music for a torchlight procession – a survival from medieval tournaments – which took place at some German courts on state occasions, such as the marriage of members of the reigning family. Scored for military band, it is a processional dance, and usually has a loud first and last part, and a soft trio. Meyerbeer wrote four, including one for the marriage of the Empress Frederick of Prussia (25 January 1858). Spontini and Flotow also wrote examples. (I. Peter: *Der Salzburger Fackeltanz: zur Geschichte eines Tanzes* (Salzburg, 1979))

GEORGE GROVE/R

Facoli, Marco

(*b* Venice; *fl* late 16th century). Italian keyboard composer. His *Secondo libro d'intavolatura, di balli d'arpicordo, pass'e mezzi, saltarelli, padouane et alcuni aeri* was published by Gardane in Venice in 1588 (ed. in CEKM, ii, 1963). The dance arrangements feature a heavily ornamented top voice in contrast to the generally simpler style of the 12 *aeri* (airs without text) which are among the earliest pieces to be so designated. One other dance, *Passmezo di nome anticho*, appears in a manuscript that may be a copy of the lost first book of 1586 (*GB-Lcm* 2088); the remaining ten works in this manuscript, arrangements from vocal music by Crecquillon and Palestrina, and dances and a canzona by Fiorenzo Maschera, are not, however, specifically ascribed to Facoli.

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*Brown*I

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H. COLIN SLIM

Facsimile

(Lat. *fac simile*: 'make similar').

Name given to a genre of book publishing based on photo-mechanical printing techniques that attempts to recreate the appearance of an original handwritten manuscript or printed edition. Facsimile reproductions employ a wide range of photographic methods and materials. The most sophisticated try to be as faithful to the original as possible by replicating its size, colours, paper, binding and, sometimes, physical condition. It is important to note that facsimile editions are not fakes or forgeries. They are produced, conceived and used as tools for study or investigation by scholars, researchers, teachers and others who might not have access to

the original material, although they occasionally become collectable in their own right owing to instances of exceptional craftsmanship or rarity.

The invention of photography and the related development of photo-mechanical printing in Europe during the first half of the 19th century produced the technology that made it possible to make photo-realistic reproductions of original documents on a relatively large scale. This was the first time in the 400-year history of printing that grey-scale images could be passed to paper via the printing press. Using a camera device, an image of the original was first recorded on a photo-sensitive negative and then transferred to a glass or metal plate that had also been treated with a photo-sensitive material. The plate, 'tanned' by light and now capable of attracting greasy ink, was then mounted in a press to produce identical prints. The first facsimile copies found in printed books of that time were glued on to pages, tipped-in, or included as loose sheets. Publishing an entire facsimile manuscript, however, was a revolutionary idea; it led to the emergence of a new genre in music publishing: the facsimile edition.

Facsimiles were adopted eagerly in the late 19th century by the learned societies of Europe, which published them for their members and friends. These publications were usually empirical studies aimed at interpreting original texts. Many included dissertations and modern transcriptions of the ancient musical notation. These societies tended to focus their interests on major composers such as Bach, Handel, Mozart and Brahms, or on the study of specific topics such as liturgy, medieval music or literature.

The first notable complete facsimile editions of original manuscripts were Handel's *Messiah*, produced by the Sacred Harmonic Society of London (London: Vincent Brooks, Day & Son, 1868) and Schubert's *Erkönig*, produced by Wilhelm Müller (Berlin: Photo-Lithographisches Institut der Gebrüder Burchard, 1868). The *Messiah* facsimile was a major achievement in length (278 pages) and format (32 × 26 cm). Both editions are examples of 'line-cuts', a term applied to high-contrast images that contain no intermediate grey tones. The *Erkönig* facsimile is the first to use a second ink colour (orange), overprinted to illustrate corrections in the original manuscript. Because of the degree of experimentation with various processes and techniques used at the time, it is sometimes difficult to determine the exact techniques employed in some of the earliest examples.

Use of a photo-lithographic process starting in the late 1800s called collotype is easier to identify. Collotypes were made with dichromated gelatine-coated glass plates that produced a screenless half-tone image characterized by a fine random grain structure and relatively high resolution. The Société St-Jean l'Evangelist & Desclée & Cie (Tournai) published a collotype facsimile edition known as *Paléographie musicale* for the monks of Solesmes. Produced under the direction of André Mocquereau, the first volume, St Gallen 339, appeared in 1889, followed shortly by Einsiedeln 121 and British Library Add. 34209. Other collotype facsimiles editions include early reproductions by the Plainsong and Mediaeval Music Society, London and the Société des Anciens Textes Français, Paris. These early collotypes appear somewhat 'wooden' owing to their still relatively narrow tonal range. Collotype plates wore out rapidly

or often broke under the pressure applied to them. This technical problem, in addition to the small membership of the sponsoring societies, usually limited press-runs to fewer than 300 copies.

Traditionally, facsimiles have been published to celebrate anniversaries, musical discoveries, and other special occasions. Early examples of this practice include *Das Autograph des Oratoriums 'Jephtha'* (Hamburg: Deutsche Händel-Gesellschaft, 1885) which marked the 200th anniversary of Handel's birth, Beethoven's *As-dur Sonate Op.26* (photo-lithography by Albert Frisch, Bonn, 1895), which commemorated the rediscovery of the manuscript, and *Bachs Handschrift in zeitlich geordneten Nachbildungen* (Leipzig: Bach Gesellschaft, 1895) – an impressive anthology of 142 large-format plates from 34 different compositions spanning the composer's career.

The beginning of the 20th century up to the outbreak of World War I saw the publication of at least 20 major facsimile editions, many of them introduced by leading scholars. These works include *Antiphonale Sarisburiense* (London, 1901–), *Le roman de Fauvel* (Paris, 1907), *Cent motets ... manuscrit Ed.IV.6 de Bamberg* (Paris, 1908), *Mozarts Requiem* (Vienna, 1913), and Henry Bannister's *Monumenti vaticani di paleografia musica latina* (Leipzig, 1913). Advanced photographic materials with improvements in tonal range and definition made the collotype the process of choice. *Mozarts Requiem*, produced by the Gesellschaft für Graphische Industrie, was printed in two colours (the main 'text' a grey-to-black monochrome, and the 'third' foliation in red ink). It was also during this time that publishers and composers began turning to the facsimile process to publish first editions of manuscripts as a less costly alternative to traditional music-score engraving. Among the first companies to do so was Universal Edition of Vienna with publications such as Schoenberg's fair copy facsimile of his second string quartet (score and parts, 1911) and *Gurrelieder* (full score, 1912).

Following the hiatus caused by World War I, work resumed on facsimiles with such intensity that the decade 1918–28 could be called the 'golden age' of the facsimile edition and one that, more than any other, defined the genre. For the first time, publishing houses, either alone or with the aid of specialized photo-lithographic studios, developed systematic publishing schedules that laid out whole series of facsimile works by European composers. The leading publishers included Insel Verlag in Leipzig, Drei Masken Verlag in Munich, and Universal Edition and Wiener Philharmonischer Verlag in Vienna. The names of the lithographic speciality firms Albert Frisch (Berlin) and C.G. Röder (Leipzig) constantly appear in the production credits of these editions.

This period saw the creation of about 50 editions. The first major postwar facsimile, by Frisch, was *Drei Briefe Mozarts in Nachbildung*, a beautiful reproduction of three autograph letters in the folded format of the original. Five major choral works of Bach appeared; two of them show the trend towards employing multiple colours, the *Passio ... secundum Evangelistam Matthaeum* (Leipzig, 1922), a quasi two-colour collotype executed by Frisch with red ink for the biblical text, and *Kantate 'Ach Herr, mich armen Sünder'* (Leipzig, 1926), a true two-colour collotype by Röder with a light

beige ink providing the background ambience of the original manuscript. Beethoven's *Sinfonie mit Schluss-Chor über Schillers Ode* (Leipzig, 1924), also by Röder, includes a second colour as well, but here the publishing milestone is in its great format, 36 × 40 cm. Editions that are conservative monochromes but ones that stand out for their format and breadth include three complete Wagner operas – *Die Meistersinger von Nürnberg*, *Tristan und Isolde* and *Parsifal* – all created by Drei Masken Verlag of Munich between 1922 and 1925. Of the four Beethoven piano sonatas that appeared, the *Sonate appassionata* (Paris, 1927), by Edition d'Art H. Piazza, is probably the most remarkable for its craftsmanship. The facsimile incorporated a full-colour process in which each ink was first matched with the original and then meticulously printed with multiple press passes, one colour at a time, recreating the original in all its detail (the irregular grain structure of the collotype allows unlimited overprinting without creating moiré patterns). Besides duplicating the original binding and end papers, the facsimile also captured imperfections of the original, such as its waterstains and clipped first page.

Publishers began to pay homage to some composers of the time with facsimiles of their works. Among them was Strauss's *Tod und Verklärung* (Vienna, 1923), Mahler's *Zehnte Symphonie* (Berlin/Vienna, 1924), produced in the original loose fascicle format with some irregular page trimming and a collection of eight sketch pages, and Fauré's last composition, *Quatuor op. 121* (Paris, 1925). In general the works of the 1920s represented the highest standard of book production, and as such, many were 'luxury' publications, used by a small and relatively élite audience. But the period also saw the launching of facsimiles of a more utilitarian and practical nature; Martin Breslauer and Bärenreiter were pioneers of lesser-known works from the 16th and 17th centuries.

The Depression and the impact of World War II severely curtailed facsimile publishing from 1930 to 1950. Surprisingly, magnificent facsimile editions were still produced, although they tended to be less extravagant, usually monochromes, and more often than not, the choice of titles was dictated by political considerations. Frisch is responsible for Beethoven's *Fünfte Symphonie* (1941), Weber's *Der Freischütz* (1942), and Schubert's *Lieder von Goethe* (1943), with the latter two containing remarkable colour process work (on coated paper) in the introductory sections. A most fascinating production were Mozart's letters, edited by Erich H. Mueller von Asow and published as *Briefe und Aufzeichnungen* by Alfred Metzner in Berlin in 1942. The facsimiles (by Frisch) of several hundred letters were produced to accompany Mueller von Asow's critical edition; they were printed on fine paper and painstakingly folded to match the originals. Röder continued to produce beautiful photo-lithography, its best example being Bach's *Inventionen und Sinfonien* published for C.F. Peters in about 1942. A series of fine but modest facsimiles inspired by Sydney Walton and known as 'Harrow Replicas' was published in England during the early 1940s, and issued by W. Heffer & Sons in Cambridge (photo-lithography by Chiswick Press, London).

A watershed for printing technique for a large format facsimile – 40 × 30 cm – is seen in a facsimile edition of Donizetti's *Lucia di Lammermoor*, brought out by Giovanni Treccani degli Alfieri in 1941 and executed in photo-

lithography by Emilio Bestetti in Milan. The tone quality was achieved by a fine half-tone screen, a process where the image is represented by thousands of tiny dots. The dot pattern was used for the 'primary' ink only (grey-to-black) and positioned diagonally; a second ink – yellowish-brown in tint – provided the necessary colour nuances of the original. The printing was probably done on an offset press (a process that prints by transferring the ink from a flat plate or cylinder to a rubber blanket that deposits the ink on the surface being printed). Though it was a well established process and especially desirable for smaller format reproductions and printed text, the use of offset here, for a large deluxe facsimile, signalled a change in facsimile production. Since collotype plate making was quite tedious, time-consuming and not feasible for large printing runs, it was only a matter of time before facsimile reproductions would follow the printing shift to the photo-offset press.

After 1950, facsimile editions were printed either in collotype or photo-offset; the former was still favoured by the traditional facsimile publishers but the latter slowly gained ground by the 1970s. At the same time, a related genre, the reprint edition, began to appear. These are more economical reproductions, usually produced as line-cuts on the more efficient photo-offset presses, in reduced format and larger editions. From the 1950s to the 1970s, postwar economic growth and the accompanying boom in educational spending fuelled an astounding proliferation of publishing activity. The main reprint firms that include Arnaldo Forni (Bologna), Editions Minkoff (Geneva), Georg Olms (Hildesheim), Gregg (London), Broude Brothers (New York) and Zentralantiquariat (Leipzig) produced thousands of inexpensive editions. The collotype process was still the basis of many deluxe facsimile editions and the choice of several of the specialist firms operating in Stuttgart during the 1950s and 60s and in the Leipzig area almost up to 1990. Outstanding among these collotype editions are Schumann's *Jugend-Album Opus 68* (Leipzig: Peters/Röder, 1956), Haydn's *Messe B-dur ('Schöpfungs-Messe')* (Munich: Henle/Schreiber, 1957), and Debussy's *Prélude à l'après-midi d'un faune* (New York: Robert Owen Lehman, 1963 – a four-colour work printed in France).

On the other hand, extremely good results were also being achieved by the 1970s with offset technology and half-tone screening; fine colour examples include Brahms's *Symphonie No.4 in E Minor* (Zürich: Eulenberg, 1974), Beethoven's *Konzert für Violine und Orchester* (Graz: Akademische Druck- & Verlagsanstalt, 1979), Richard Wagner's *Siegfried Idyll* (Zürich: Coeckelbergh, 1983), Stravinsky's *L'oiseau de feu* (Geneva: Minkoff, 1985), and Mozart's *Requiem* (Graz: Akademische Druck- & Verlagsanstalt, 1990). This new technology, plus the addition of laser scanners for colour separation, a four-colour process (yellow, magenta, cyan and black), and presses that are able to print these colours on a single pass, has been used in many of the latest generation of facsimiles. The colour nuances of the original have never been captured so completely but because many offset productions have opted for pure white 'coated' paper in order to enhance colour hues and reduce moiré patterns, the tactile experience of natural papers, so nicely achieved in many older editions, has been lost. Although the market does not require it yet, these modern offset presses, unlike their flat-plate collotype counterparts, are

also capable of press runs of many thousands without sacrificing quality. It is still too early to comment on the significance of new digital technology, such as the CD-ROM and colour laser printing because the full potential of this media has not yet been realized.

STEVEN IMMEL

Facy [Facye, Facey, Facie, Facio], Hugh

(*b* ?Exeter; *fl* c1620). English composer. His family name was common in and around Exeter. He was probably the son or a relative of Anthony Facy (1558–1621). Hugh Facy was a chorister and secondary at Exeter Cathedral, and received his musical instruction from Edward Gibbons and Greenwood Randall. There is an entry in the Chapter Act Book for 1 March 1618 recording that he was to be allowed ‘sometimes’ to play the organ for services. Two further entries refer to him: the first, dated 6 November 1619, begins ‘Item they gave leave to Hugh Facye to be absent from the service of the Quire for one whole yeare next ensuing without prejudice unto him in regard of his Secondaries place in this Church and to receive his stipend due to that place in meane time’. In the second, dated 4 November 1620, the dean and chapter extended his leave of absence for another year. No further mention of him is found in the cathedral records.

Among his surviving works, all of which are in manuscript, are some lively divisions and solos for the bass viol. Richards attributes a number of anonymous pieces in the Fitzwilliam Museum at Cambridge, the Dolmetsch collection at Haslemere, and the Manchester Public Library to Facy. Two of his Latin compositions have survived. In his setting of the *Magnificat* (the source is probably holograph) the markings ‘suaviter’ and ‘fortiter’ are found. These Latin works suggest Catholic sympathies (not unknown in Exeter at that time; see [Lugge, John](#)) and the italianate version of his name – Facio – suggests that he may have spent some time abroad.

WORKS

Short service for meanes (TeD, Bs, Mag, Nunc), 4vv, *US-NYp* 505–8

Magnificat, 4vv, bc, *GB-Lcm* 1181

4 fancies a 3, str, inc., *US-R*

2 solos, b viol, *GB-Mp* 832.V.u.51

2 divisions, b viol, *Ob Mus.Sch.C.71*, *US-NYp* Drexel 3551

Voluntary, Ave maris stella, org, *NYp* Drexel 5611

1 almain, 12 other pieces, virginal, *NYp* Drexel 5611–12, *GB-Lbl* Add.36661

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SUSI JEANS

Fado

(Port.).

Portuguese vocal and dance genre. *Fado* has two distinct traditions: the most widely known is from Lisbon; a separate though related tradition, also named *fado* or *canção de Coimbra* ('Coimbra song'), thrives in the central city of Coimbra.

1. Lisbon 'fado'.

(i) History.

The origin of *fado* has been the focus of considerable debate. Most researchers agree that *fado* emerged in poor neighbourhoods of Lisbon during the second quarter of the 19th century. This was a period that immediately followed the transfer of the Portuguese court to Brazil (1808–22), an event that intensified cultural exchange between the two countries. *Fado* was probably the result of a synthesis of several musical genres and dances popular in Lisbon in the early 19th century, as well as new genres brought to Lisbon with the return of the Portuguese court from Brazil. These genres include the *lundum*, a Brazilian dance and vocal genre of African origin, the *modinha*, a genre of salon 'art' song that developed in Portugal and Brazil from the mid-18th century to the mid-19th, the *fandango*, a Portuguese dance of Spanish origin, the *fado*, a Brazilian dance that is still found in rural areas in the state of Rio de Janeiro, and the *fofa*, a dance found in Brazil and Portugal. It is also likely that *fado* was initially danced to the accompaniment of the then popular five-string guitar, an instrument that was replaced by the 'Portuguese guitar' or *guitarra*, which was popular in the bourgeois salons of Lisbon at the time and which has accompanied *fado* ever since.

Fado researchers have divided its development into several phases. The earliest system of periodization was proposed by Pinto de Carvalho in 1903. He proposed two phases: a 'popular and spontaneous' one (1830–68/9) characterized by the close association of *fado* with prostitution and marginality in the old neighbourhoods of Lisbon, and an 'aristocratic and literary' phase (1868/9–90) characterized by the social ascent of *fado* to the salons and beach resorts of Lisbon's bourgeoisie. Joaquim Pais de Brito (1983) pointed out that it was during Carvalho's second phase that *fado* became consolidated as a musical genre. He also proposed two further phases of development. A third phase (1890–1920) is characterized by a diversification in the social contexts of the production and transmission of *fado*, including the gradual incorporation of *fado* into Portuguese vaudeville (*teatro de revista*). A fourth phase, which began in 1930, is characterized by the professionalization and 'folkloric liquidation' of *fado*, its transformation into an 'artistic expression', the elimination of improvisation and the introduction of innovations in *fado* texts and compositional style.

Much of this period coincided with the totalitarian regime of the *estado novo* (1926–74), which imposed censorship on texts, required performers to obtain a licence to exercise their profession (*carteira profissional*) and set up tourist restaurants (*casa típica*) for the performance of *fado* and folkloric representations of rural traditions. This period also coincided with the use of sound recordings, radio and film for the dissemination of *fado*. During this period, some of the most prominent *fado* figures had brilliant careers, including the singers Amália Rodrigues (1920–99) and Alfredo Marceneiro (1891–1992), the *guitarra* virtuoso and composer Armandinho (1891–1946) and the *viola* player Martinho d'Assunção (1914–92). Following the revolution of 25 April 1974, *fado* saw a period of diminished activities, after which there was a resurgence. A new generation of *fado* artists has since been active, introducing innovations while at the same time preserving its distinctive features.

(ii) Performance practice.

Fado performances involve a solo vocalist as central figure, instrumental accompanists and audiences in a communicative process using verbal, musical, facial and bodily expression. Live *fado* performances are complex events in which *fado* performers construct narratives, express ideas and emotions through the skilful interplay between words, melodies and their variation, vocal quality, gestures, facial expression and instrumental dialogue. *Fado* performances are also structured by social context, political conjuncture, performance setting, occasion, repertory, performers, audience and performance norms. *Fado* is sung solo by either a woman or a man, referred to as *fadista* or *artista*. The standard accompaniment is provided by a *guitarra* and a *viola*. A second *guitarra* and/or *viola baixo* are sometimes added.

Fado can be heard live and through the media, including radio, television and recordings (LPs, cassettes and CDs). In Lisbon, live performance settings include tourist restaurants (*casas típicas*), concerts in large auditoria, Portuguese vaudeville (*teatro de revista*) and neighbourhood associations, taverns and local restaurants regularly featuring amateur *fado* singers. Lisbon's *fado* can also be heard in similar settings in other Portuguese cities and even in the countryside, especially in the south.

In all performance settings, the *fadista* is the central figure. The instrumental accompaniment, especially that provided by the *guitarra*, is regarded by performers and audiences as an indispensable part of *fado* performance. Each *fadista* imprints the *fado* with his/her style through melodic improvisation, a process designated as *estilar* ('styling'). *Fadistas* recognized for their creative melodic improvisation are referred to as *estilistas*. A few *fadistas* and *guitarristas* have also been distinguished as *fado* composers.

(iii) Repertory.

Using musical and poetic structure as their main criteria, *fado* practitioners classify their repertory into two basic categories: *fado castiço* and *fado canção*, roughly 'authentic' *fado* and song-*fado*. These two categories can be seen as two ends of a continuum ranging from a minimum of fixed

elements in the case of *fado castiço*, and therefore maximum opportunity for creative performance, to a maximum fixity of most elements.

The *fado castiço*, also referred to by some of its practitioners as *fado fado*, *fado clássico* or *fado tradicional*, is considered the oldest and most 'authentic' *fado*. Within the *fado castiço*, another distinction is made between three anonymous *fados* often referred to as *raízes do fado* ('roots of *fado*'), which are believed to be the oldest and most basic *fados*, and close to one hundred *fados* attributed to 19th- and 20th-century *fado* composers. The 'basic' *fados* are *fado corrido*, *fado mouraria* and *fado menor*. All three terms, and in some cases the respective accompaniment patterns, were documented in 19th- and early 20th-century publications.

All three *fados* have fixed rhythmic and harmonic schemes (I–V) and a fixed accompaniment pattern consisting of a melodic motif that is constantly repeated, at times with slight variation. Using these patterns as a basis, the melody is either composed or improvised. Texts are usually set to one of the most common poetic structures, such as the quatrain or five-, six- and ten-verse stanzas. The accompaniment pattern, the I–V harmonic scheme and the regular 4/4 metre are the identifying elements of these *fados* and are basically fixed. All other elements are variable. *Fado corrido* and *mouraria*, in the major mode, are usually performed in a fast tempo and have similar accompaniment patterns. *Fado menor* is in the minor mode and is often performed in a slow tempo.

In addition to these three *fados*, there are over one hundred *fados* that have a fixed harmonic scheme, fixed melodies and, in a few cases, a fixed accompaniment pattern. In most cases, the accompaniment is variable and is developed by the instrumentalists using the harmonic scheme as a base. Various texts are then adapted to this basic musical structure.

The *fado canção* is characterized by an alternating stanza and refrain structure. The harmonic structures are more complex than those used in *fado castiço*. Melodies are fixed, but the accompaniment can be developed according to the instrumentalists' taste, provided that the basic harmonic pattern is respected. Vocal improvisation is more limited than in *fado castiço*.

The initial development of *fado canção* is closely related to this genre's incorporation into the *teatro de revista*, which took place beginning in the 1880s. By the 1920s and 30s, *fado* became one of the indispensable ingredients of the *revista*, and its structure was adapted to the requirements of the stage show. Another phase in the development of the *fado canção* was marked by the *fados* composed in the 1960s by Alan Oulman for Amália Rodrigues, which are characterized by the use of erudite poetry and complex harmonies.

Fado texts deal with a variety of themes, including the early contexts of *fado* performances such as houses of prostitution, Lisbon's old neighbourhoods, people connected to *fado*, specific events, feelings (e.g. nostalgia, longing, love, jealousy, revenge, hate), *fado* itself, the mother figure and political struggle (especially following the 1974 revolution).

2. 'Canção de Coimbra'

The *fado* or *canção de Coimbra* is a lyrical performance tradition integrated into the academic life of the medieval university of Coimbra, consisting of the vocal and instrumental genres: *fado*, *balada* and *guitarrada*. The performers are primarily male students, alumni and professors of Coimbra University.

The development of the *fado* of Coimbra can be traced back to the second half of the 19th century, when Lisbon's *fado* and *guitarra* were introduced to Coimbra by students from Lisbon. Since then, Coimbra has developed a distinct *fado* tradition, which is a synthesis of several elements, including traditional music brought by students from various parts of the country, the Italian bel canto style and, initially, Lisbon's *fado*. The *guitarra* (see illustration) and *viola* are central as accompanying instruments both for the *fado* and *balada* and for the performance of instrumental *guitarradas*.

The *balada* is characterized by the political engagement and literary quality of its texts, which are set to simple melodies emphasizing the words. The *viola*, often played by the singer himself, replaced the *guitarra* as the main accompanying instrument. This genre provided the springboard for the development of political song in Portugal during the 1960s and 70s (see [Portugal, §IV, 1\(i\)](#)). *Guitarradas* are solo compositions for the *guitarra*, accompanied by the *viola*, which are found in both the Lisbon and Coimbra traditions.

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Faenza.

City in Emilia-Romagna, in the province of Ravenna, Italy. The courtly entertainments of the Manfredi family, which ruled the city from 1313 to 1501, included music, dancing and elaborate pageantry. Most of the early manuscripts held in the cathedral archives, the Biblioteca Comunale and the Biblioteca Cicognani were produced for the churches of Faenza; the oldest date from the early 14th century. The Faenza Codex (c1420 or earlier), the most important source of early instrumental music, originated elsewhere but was transferred to Faenza between 1868 and 1889. There were small *cappelle* at the Servite church, S Francesco and S Maria foris Portam by the end of the 13th century. The *cappella* of the present cathedral, S Pietro, was established in 1496 with Pietro da Firenze as *maestro*. A small positive organ was built there in 1517 and a larger one added in 1562; a choir school was established in the early 16th century. Brass instruments were added to the *cappella* from the mid-16th century, and strings from the mid-17th. Paolo Aretino was *maestro di cappella* from 1545 to 1548. Among his 17th-century successors were Gabriele Fattorini, G.C. Fattorini, Pietro di Biendrati (or Biendrà), Cristofano Piochi and Orazio Tarditi. Antonio Colonna ('Dal Corno') built an organ for S Francesco (1632) and one for the cathedral (1639). Maintenance for the city's organs was provided mostly by the Fabbri family during the 17th century and most of the 18th. The cathedral archive contains prints of works by the 16th- and 17th-century *maestri* and their contemporaries; the archive's collection of works by later local composers is now mostly lost.

During the 16th and 17th centuries the calendar of musical events, both religious and secular, was built around liturgical feasts and civic anniversaries. The spring-summer season, which included the feasts of St Vincent Ferrer (4 April) and St Peter (29 June), was almost more important than Carnival as it was the only time of year when all roads were passable and travellers could assemble; the summer season included opera, *spettacoli* and recited drama. Secular musical activity during the 17th and 18th centuries was dominated by the Arcadian academies. Their meetings often included music composed for the occasion, and they held musical evenings in the palaces of the nobility. The Accademia degli Smarriti (founded 1596) arranged the first public performances of musical *spettacoli*; the Accademia dei Filiponi (1612) and its successor, the Accademia dei Remoti (1673), supported theatre and opera. The public Teatro dei Remoti, adapted from a salon in Palazzo dei Podestà, opened in 1723; a larger theatre (from 1903 called the Teatro Comunale Masini) was inaugurated in 1788 with the first performance of Giuseppe Giordani's *Caio Ostilio*. Gala events including opera, *maschere* and *balli* were held to entertain first Austrian and then Spanish officers during the War of the Austrian Succession (1742–5). Through the activity of Paolo Alberghi (*maestro di cappella* 1760–85) Faenza became an important centre of violin study.

Napoleon's army occupied Faenza in 1796. *Cantori* and *mansionari* were dismissed from the churches and the *cappelle* were reduced to skeletal

proportions. Alberghi's pupil Antonio Bisoni (*maestro di cappella* 1797–8, 1801–27) composed prolifically for these reduced forces and also for the theatre. Operatic activity was curtailed in the Napoleonic era but began to flourish in the 1820s, the repertory reflecting prevailing Italian tastes. Among local singers who gained international reputations was the baritone Antonio Tamburini, who inaugurated the Accademia Filarmonica in 1842. With the unification of Italy in 1861 came political and economic stability and an increase in musical activity. By the 1870s each of the city's two main seasons, Carnival and the festival of St Peter, regularly included two or three opera productions. The Accademia Filarmonica organized regular concerts, but opera remained the preferred form of entertainment and operatic repertory dominated concert programmes.

The cathedral *cappella* increased in size from the withdrawal of French forces in 1815 through the rest of the century, but was reduced again, after 1925, under the fascist regime. *Maestri di cappella* in the intervening years included A.G. Pettinati, Antonio Cicognani and Lamberto Caffarelli. Many of the city's churches were extensively damaged during World War II but the cathedral emerged relatively unscathed. Restorations have been made to the Dal Corno organs in the cathedral and S Francesco and to organs in other churches. These are now frequently used for recitals of early music, and the choir of S Francesco gives regular concerts. The city's other main concert venue is the Teatro Comunale. Post-war opera performances there have been limited to concert versions of popular works. Concerts of traditional and popular music are regularly given. During the summer season, which by the 1980s had been extended into September, outdoor concerts are given in front of the theatre in the Piazza Nenni and in the central Piazza del Popolo.

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GLORIA EIVE

Faenza Codex

(I-FZc 117). See Sources, MS, §IX, 12, and [Sources of keyboard music to 1660, §2\(i\)](#) and fig.1.

Færoes.

Archipelago of 18 inhabited volcanic islands in the North Sea between Iceland and Scotland with a total area of 1399 square km and a population of about 45,000. Independent linguistic and musical traditions are maintained despite a lengthy history of political domination, first by Norway and then by Denmark (the islands achieved home rule in 1948). Today old and new, indigenous and international music traditions co-exist; all indigenous traditions are vocal and are associated poetry, dance, drama and history. Musical instruments imported from European countries have been present for at least two centuries but Færoese have shown little interest until recently.

1. Ballad-dancing.

(i) Introduction.

The Færoes are renowned for ballad-dancing, a heritage dating back to the Middle Ages. Music and language are interdependent in the Færoes, as reflected in the recitative-like ballad performance practice of *kvæði*. Philologist Jens Christian Svabo (1746–1824) documented what he assumed to be dying musical and linguistic traditions by collecting ballad-texts from singers in the Færoese countryside, using materials he gathered to compile a Færoese-Danish-Latin dictionary. Svabo's ballad collection was not published until the 20th century, by which time Færoese had replaced Danish as the official language, and the ballad tradition began to attract attention from abroad.

Færoese balladry comprises three different genres, all performed dramatically as dance-songs in the same style: dancers form rings or chains and respond to the voice and actions of a dance-leader (see Wylie and Margolin, 1981). The ballad-dance usually begins quietly with a few dancers, including the *skipari* (dance-leader) who calls others to join, often in the first stanza of the ballad. The dancers' arms are linked at shoulder height as their bodies sway rhythmically. As in Provençal *chansons de geste*, Icelandic *rímur* and other European narrative forms, each stanza consists of a short recitative-like tune and a more melodic refrain.

Ballad-dance stanzas used to be performed antiphonally, the other dancers responding to the *skipari*, today, verses and refrains tend to be intoned by the entire group; however, the dance-leader's voice stands out clearly and

authoritatively above the ensemble at the beginning of each stanza, a feature that serves a mnemonic purpose while also dictating tempo and mood. In this way the antiphonal structure of older styles, and the authority of the dance-leader is perpetuated. While care is taken to prevent musical and textual changes, dancers are expected to portray emotion through body and facial movements, increasing in intensity as participants lose themselves in their role playing. The creativity of individual actor-dancers resides in this individual dramatic portrayal of the text. Exceptional dance-leaders are renowned for their feats of memory, especially for the verbatim recitation of as many as 400 stanzas.

(ii) *Kvæði*.

Kvæði are lengthy, orally transmitted Færoese-language ballads about human and super-human (usually medieval) heroes and heroines. They make up the largest category of Færoese balladry; many date from the Middle Ages (Conroy, 1978). Music generates excitement during a lengthy performance by singers dividing into two parts at points of climax ('going higher') and through lack of concordance between melodic stress and poetic metre; the stressed accents of all three elements (music, metre and dance) produce polyrhythmic structures (see Luihn, 1980, p.91). *Kvæði* are lengthier than other ballad genres due to their compound structure of chapters (called *tættir*).

Heroic Færoese ballads tell a variety of stories covering many important themes of European balladry and draw from a variety of both aural and written European sources. Most fascinating to European scholars are the ballads about the Frankish king Charlemagne, his sister Olurz and father King Pepin, as well as the Germanic hero Sigurd the Volsung (Færoese, *Sjúrdur*), slayer of the serpent Fafnir. The *Sjúrdarkvæði* consists of nine *tættir* relating the Færoese version of the *Völsunga saga* ('Volsungs' saga'), a prose rendering of the Eddic verse in the *Nibelungenlied* cycle (from which Wagner drew for his *Ring*).

(iii) *Tættir*.

The second genre of ballads also uses Færoese texts. However, these are concerned with ordinary individuals and topical subject matter. *Tættir*, satirical ballads, should not be confused with the term for *kvæði* chapters mentioned above. New *tættir* were composed throughout most of the 20th century, and the genre frequently functioned as a punitive device; traditionally, those who committed anti-social acts could be punished by being forced to participate in a ring of dancers publicizing their transgression in a lengthy ballad performance; sometimes the victims retaliated with similar musical lampoons. By far the most famous *táttur* (sing.), due to its influence on Danish-Færoese relations, is *Fuglakvæði* ('Ballad of the Birds') by the 18th-century poet, seaman and political activist Nólsoyar-Páll (1766–1809). It is a satirical treatment of corruption by unscrupulous Færoese shipping merchants who collaborated with officials of the Royal Danish Monopoly, who are depicted as birds of prey, while Páll's comrades are portrayed as small birds.

Páll composed other politically inspired *tættir*, and ballad scholars have described his thorough background in Færoese ballad-dancing when

explaining the influence and perseverance of his *Battle of the Birds* (Andreassen, 1986; Galvin, 1989). Today the satirical genre has largely yielded its function to newer forms of dissemination (see E. Andreassen in *Nostalgj og sensasjoner*, ed. T. Selberg, Turku, 1995, pp.223–45).

(iv) Kempuvísa (also vísa).

Kempuvísa means ‘giant song’, and these ballads, like *kvæði*, concern heroic and extra-human exploits. However, their Danish texts are transmitted through written sources committed to memory, many from known songbooks. *Kempuvísur* (pl.) are unlike contemporary Danish ballads; they are considered an important Færoese form. Musical characteristics that set *kempuvísur* apart from *kvæði* include more melodic (less chant-like) tunes and the rhythmic concordance of texts, melodies and dance-steps (unlike typical polyrhythmic structures of *kvæði*). In addition, dancers usually step on each syllable. *Kempuvísur* are not composites of sections and are therefore generally shorter in length. On the other hand, the verses are characterized by alliteration, unlike the Danish idiom, but similar to Færoese and Icelandic style (Luihn, 1980; Andreassen, 1991; Nolsøe, 1985).

2. Psalm-singing.

The Færoese Lutheran state concerned itself closely with the form and style of religious music, as elsewhere in Scandinavia. Luther's strong convictions on the importance of congregational singing resulted in a strict regulation of song style and musical instruments, with the goal of full participation and strict adherence to a printed musical text; hymns from the Bishop Gradual (*Kingotoner*) were by far the most often used, and keyboard instruments, especially the organ, were introduced into church services. However, the imposition of musical order did not wipe out time-honoured improvisatory traditions of psalm-singing in homes. The Kingo hymn tunes introduced a new, un-ballad-like style that was modestly melismatic and did not proceed by scale steps. They became a challenging vehicle for microtonal embellishment and free-flowing rhythms when families gathered in homes for weekly or daily worship. The musical significance of this influence was noted by Sunleif Rasmussen, the first academically-trained Færoese composer. Rasmussen credited the ballad-dance tradition and his grandmother's improvisations on Kingo tunes as his formative influences.

3. Choral tradition.

The persistence of psalmic improvisation over many years explains a relative lack of composed anthems. In 1987, a Færoese delegate to a Nordic choral music seminar held in Finland described Færoese choral music as conservative in style (Sjøen, 1987). Choral music became prominent after the turn of the 20th century with compositions by Joen Waagstein (1879–1949) and Hans Jacob Højgaard (1904–92).

Outdoor revivalist meetings are common in the Færoes and always involve singing accompanied by electronic instruments. The choirs of the Plymouth Brethren sing anthems from partbooks and gospel solos, visiting each other's churches and participating in periodic festivals.

4. Instrumental music.

There is evidence that musical instruments have been available in the Færoes for over 200 years, and there is no reason to believe that seagoing Færoese were unaware of them although they seem to have displayed little interest in playing. Instruments are mentioned in their ancient ballads, e.g. the term *harpen* referring to a generic string instrument. However, until recently, instrumental playing was largely practised by immigrants such as the Dane Georg Caspar Hansen (1844–1924). Hansen was a baker who also played and taught most symphonic instruments and founded choral and instrumental groups, including the popular brass band tradition. There were also some native-born players, such as the physician and ballad collector Napoleon Nolsøe, who became Tórshavn's first organist in 1831.

5. Recent developments.

Today's increasing interest in a variety of national and international musical idioms has been stimulated by the promotional activities and enthusiasm of another Danish immigrant-musician, who, like Hansen, settled permanently in the Færoes. Kristian Blak (*b* 1947), a jazz pianist who studied musicology in Copenhagen at the Royal Danish Conservatory, emigrated in 1974 and founded a number of institutions that promoted a variety of musical idioms: the pan-Nordic chamber group Yggdrasil, the folk music group Spælímenninir í Høydolum ("Høydolum players"), the Havnar Jazzfelag (Tórshavn jazz club), TUTL, the only Færoese record company which produces three series (jazz and rock, folk, and classical), and two international festivals, the Tórshavn Jazz, Folk and Blue Fest and Summartónar (a festival of classical and contemporary music). Among Blak's compositions, his ballet *Harra Pætur og Elinborg* dramatizes an ancient Færoese ballad theme, and had its première at Tórshavn's Nordic Cultural Centre in 1989, performed by musicians and dancers from several Nordic countries.

The native Færoese composer Sunleif Rasmussen combines acoustic and electronic instruments. In *Sum hin gylta sól* (1993) a gradual shift from acoustic to electronic sounds occurs as the composition progresses through three movements.

A recent development is the variety of musical styles played by youths, including funk, hard rock, rap, folk rock, new music and jazz. The guitarist Leivar Thomsen, also a jazz composer, performs with Plúmm, a group that has experimented with most of these idioms. Beginning in the 1960s, early rock bands such as the Faroe Boys imitated North American groups; some continue to use names evocative of American protest, such as Black Panthers and Hate Speech. Bands such as Moirae, Rock Men, Lokum, Frændur, Devon and the winner of the 1995 Prix Føroyar, Mark No Limits, have developed independent styles; some have begun to use Færoese lyrics.

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PANDORA HOPKINS

Fagan, Eleanora.

See [Holiday, Billie](#).

Fagan, Gideon

(*b* Somerset West, 3 Nov 1904; *d* Cape Town, 21 March 1980). South African conductor and composer. He studied at the College of Music, Cape Town (1916–22), and at the Royal College of Music, London, with Boult, Sargent and Vaughan Williams (1922–6). While at the RCM he conducted *Hänsel und Gretel* at the Parry Opera Theatre and directed the leading London orchestras. After a brief return to South Africa (1926–7) he took up residence in London, conducting touring theatre companies, arranging and composing light music, and appearing as a guest conductor. He assisted Ernest Irving at the Ealing film studios (1934–9) and was conductor of the BBC Northern SO (1939–42); later he appeared with the BBC and other orchestras. Having returned to South Africa to accept the associate conductorship of the Johannesburg City Orchestra (1949–52), he remained

there on the staff of the SABC, of which he became music director (1963–6). He then lectured on conducting, composition, orchestration and counterpoint at the University of Cape Town (1967–73). *Ilala* (1941), exhibiting most of the hallmarks of his style, has a strong lyrical quality, slow-moving Impressionistic harmonies and a fine sense for orchestral sonorities. In the later *Karoo Symphony* (1976–7) the harmonies are more strident and contrapuntally conceived. His brother Johannes Fagan (1898–1920) was a composer of remarkable promise.

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(selective list)

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Vocal: *Wagter op die toring* (H.A. Fagan), Bar, orch, 1926; *Slampampierliedjie no.1 'Wys my die plek'* (C. Louis Leipoldt), 1v, orch, 1941; *Tears* (W. Whitman), sym. poem, 1v, chorus, orch, 1954, after material by J. Fagan; *My lewe* (Totius), Bar, fl, cl, pf qnt, 1970

Chbr and solo inst: *Danse des harpies*, pf, 1929; *Nonet*, 1958; 2 Mood Sketches, pf, 1968

Film scores, songs to South African and Eng. verse

G.F. STEGMANN/JAMES MAY

Fage, Jean de la.

See [La Fage, Jean de](#).

Faggioli, Michelangelo

(*b* Naples, 1666; *d* Naples, 23 Nov 1733). Italian composer. He came from a family of lawyers and in 1687 received the doctorate at the University of Naples in both canon and civil law. He composed, apparently in 1706, the music for the earliest known comic opera in Neapolitan dialect, *La Cilla* (text by F.A. Tullio), which was 'splendidly produced' on 26 December 1707 in the palace of Fabrizio Carafa, Prince of Chiusiano, to celebrate the return of Carafa's son from Spain; the libretto indicates, however, that the work had already been performed in the preceding year. Its novelty was such as to occasion comment in contemporary Neapolitan journals, and Faggioli himself, in his dedicatory letter, shows awareness of having created something new, begging forbearance and protection for it. Further performances held in Carafa's palace in January 1708 attest its success. In this prototype of dialect comic operas all the characters sing in Neapolitan. The plot is a romantic farce set in a village, with comic effects arising from the devices of mistaken identity and transvestite disguise. Some 66 short arias, duets and trios, spaced without any apparent plan, frequently interrupt the action; the exit aria is not yet a standardized feature. The

music is lost, but Faggioli's style in this genre can be seen in a comic cantata with dialect text for soprano solo and continuo, *Lo Paglietta (I-Nc)*, containing two da capo arias in a simple, tuneful melodic style with competent but unadventurous harmony. Faggioli also wrote an oratorio in 1709 (text by L. Perone; title and occasion unknown). This music too is lost, but another solo cantata, *Didone abbandonata da Enea (I-Nc)*, attributed to him, shows that he was a capable if not brilliant composer of serious music: the pathetic text is expressively set, with demands for greater vocal agility than in the comic work and with greater harmonic elaboration. Another cantata for solo voice and basso continuo, *Su le fiorite sponde*, survives (in *I-Nc*) and his *scherzo drammatico La partenope divota e Lucifero abbatuato* (text by L. Gianni) was performed on 13 June 1717 at the Palazzo Juarra on the occasion of the feast of St Antony of Padua.

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U. Prota-Giurleo: *Nicola Logroscino, 'il dio dell'opera buffa' (la vita e le opere)* (Naples, 1927), 49

C. Sartori: 'Gli Scarlatti a Napoli: nuovi contributi', *RMI*, xlvi (1942), 374–90

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JAMES L. JACKMAN/PAOLOGIOVANNI MAIONE

Fagius, Hans

(*b* Norrköping, 10 April 1951). Swedish organist. Fagius studied with Alf Linder at the Royal College of Music in Stockholm (1970–75), then privately with Duruflé in Paris. He made his début in Stockholm in 1974 and has since given concerts in many parts of the world, concentrating on Baroque and Romantic repertory. In the 1980s he taught at Göteborgs Musikhögskola and Royal College of Music in Stockholm and was appointed professor at the Royal Danish Conservatory in Copenhagen in 1989. He gave complete Bach recitals in Stockholm (1983–4) and Copenhagen (1996) and has recorded organ symphonies by Widor and organ works by Saint-Saëns and Romantic Swedish composers, as well as the complete Bach organ music. In 1998 he joined the staff of the Swedish Royal Academy of Music, Stockholm.

HANS ÅSTRAND

Fagnola, Annibale

(*b* Montiglio, 28 Dec 1866; *d* Turin, 16 Oct 1939). Italian violin maker. The son of a farmer, he worked in several professions and was a mechanic at the time of his move to Turin in 1894. By 1895 he had opened a shop as a violin maker. He would appear to have been self-taught but relied early

upon the advice and guidance of the lawyer Orazio Roggero, a prominent collector from Saluzzo. Early in his career he may have made reproductions of violins by the classic Turinese masters G.B. Guadagnini, Giuseppe Rocca and especially G.F. Pressenda, many of which were later sold as originals. He was awarded medals at expositions in Genoa and Milan in 1906 and a gold medal for his quartet at the Turin Exposition of 1911. By 1905 his work was increasingly in demand, and a large part of it may have gone initially to England where it came to the attention of Hidalgo Moya and Towry Piper, whose comments in *Violin Tone and Violin Makers* (1916) represent the earliest 20th-century references to a contemporary Italian violin maker. Fagnola's work grew in refinement and sophistication, and after 1920 he was assisted by several apprentices, including Riccardo Genovese (*d* 1935), Stefano Vittorio Fasciolo (*d* 1944) and his nephew Anibalotto Fagnola.

Fagnola is regarded as perhaps the most important violin maker of the modern Italian tradition. His style was quite individual, the workmanship clean and precise, the wood selection generally excellent. As well as making accurate copies of the instruments of his Turinese predecessors he made instruments modelled more loosely after their patterns, although the former are more sought after. He used a varnish similar to that of the earlier Turin makers: often deep orange or red which gains transparency in polishing, and in later years a pale gold or orange which often shows a crystalline refraction, the result of too little oil and too much resin. He consistently achieved a fine tonal result, and his violins are prized by professional musicians worldwide. During and after his lifetime his violins were extensively copied all over Europe, and there are still makers in Italy today who will produce them to order.

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PHILIP J. KASS

Fago.

Italian family of musicians. They were active in Naples during the 18th century.

(1) (Francesco) Nicola Fago [Il Tarantino]

(2) Lorenzo Fago

(3) Pasquale Fago [Pasquale Tarantino, Tarantini]

HANNS–BERTOLD DIETZ (work-list with STEPHEN SHEARON, MARIA GRAZIA MELUCCI)

Fago

(1) (Francesco) Nicola Fago [Il Tarantino]

(*b* Taranto, 26 Feb 1677; *d* Naples, 18 Feb 1745). Composer and teacher. He was the son of Cataldo Antonio Fago and Giustina Tursi of Taranto. After studying music in his home town, and from July 1693 to August 1695

at the Conservatorio di S Maria della Pietà dei Turchini in Naples, where his teacher was Francesco Provenzale, he settled in Naples, serving various churches as *maestro di cappella*. On 27 November 1701 he married Caterina Speranza Grimaldi, a younger sister of the famous soprano virtuoso Nicolo Grimaldi ('Nicolini'); of their many children only the eldest son, (2) Lorenzo Fago, became a musician. In 1704 Fago was chosen to succeed Don Angelo Durante, the uncle of Francesco, as *primo maestro* of the Conservatorio di S Onofrio, and in May 1705 he accepted in addition the same position at the Pietà dei Turchini, replacing Gennaro Ursino, Provenzale's successor. In October 1708 Nicola relinquished his post at S Onofrio, and in the following year became *maestro di cappella* at the Tesoro di S Gennaro of Naples Cathedral, succeeding Cristoforo Caresana ('Il Veneziano').

Fago composed all of his known sacred dramas, oratorios and operas between 1705 and 1714. His first *dramma per musica*, *Il Radamisto*, was commissioned in 1707 for the wedding festivities of Antonio di Sangro, Prince of S Severo. Two years later his second *dramma*, *Astarto*, was staged at the Teatro S Bartolomeo, Naples. Between 1710 and 1711 he composed two comedies on librettos by F.A. Tullio for the Teatro dei Fiorentini. During the following year, he collaborated with his former student Michele Falco, a composer of musical comedies, to produce *Lo Masillo*, a three-act work called 'dramma per musica' on the title page of the libretto but traditionally considered to be an early *opera buffa*. After another collaboration with Falco in 1714 (*La Dafne*), Fago suddenly abandoned writing for the operatic stage and dedicated himself primarily to sacred music and teaching. In addition to his regular duties at the Pietà dei Turchini and the Tesoro di S Gennaro, he for several years also directed and/or composed the music for High Holy and Saints' Days at several Neapolitan churches. In 1731 he retired from the Tesoro di S Gennaro in favour of his 27-year-old son, Lorenzo, for reasons of age and health. Five years later, however, he accepted another post as *maestro di cappella* at S Giacomo degli Spagnoli, which he held until his death. At the Pietà dei Turchini he developed an outstanding teaching career which lasted 35 years. His *secondi maestri* assisting him there were in turn Andrea Basso (to 1734) and Giovanni Sarconi (1718–32), then Leonardo Leo (1734–7), and finally his son Lorenzo (from 1737). Among his students were Falco, Francesco Feo, Giuseppe de Majo, Leo, Giuseppe Marchitti, Niccolò Jommelli, Michelangelo Vella, Pasquale Cafaro, Nicola Sala and Antonio Corbisero. In 1740 Fago retired from teaching, and Leo succeeded him as *primo maestro*. But in December 1744, after Leo's death, the still active Fago petitioned the king to be appointed Leo's successor as *primo maestro* of the royal chapel. Fago died, however, the day before a competition for the post was announced.

Nicola Fago belongs to the generation of Francesco Mancini and Domenico Sarro. Like them, he established himself in Neapolitan musical life during the years of Alessandro Scarlatti's absence (1702–8). His comic operas place him among the first professional composers to embrace the then budding genre of the Neapolitan *commedia per musica*. However, only the scores for his oratorio *Il Faraone sommerso* (1709) and the 1713 performance of his *dramma per musica La Cassandra indovina* (1711) have survived. His works for the stage, serious or comic, seem to have

made little impact, and his career as an opera composer was short-lived. It was as a teacher and composer of church music that Fago became known in Naples as 'Il virtuosissimo Tarantino'. In his masses and settings of the *Dixit, Te Deum* and *Magnificat*, for two five-part choruses (one of which provides the solo voices), he continued the late 17th-century polychoral tradition established in Naples by Antonio Nola, Gian Domenico Oliva and Cristoforo Caresana, but the style and scope of the choral movements and self-contained solo numbers is more in accordance with 18th-century ideals. His works exhibit the solid contrapuntal craftsmanship of the teacher-composer, and several of his smaller pieces, particularly those in *stile antico*, are obviously didactic in nature. What unites his approaches to both new and old styles is his grasp of the tonal idiom, the control of harmonic, modulatory progressions over polyphonic and homophonic textures. In his secular vocal music Fago's model was Alessandro Scarlatti, but he limited himself to the traditional form of the solo cantata with continuo accompaniment. Though Fago's fame as a composer was later overshadowed by that of his students, his influence on early 18th-century Neapolitan church music should not be underestimated. Neither Burney, Hawkins nor Gerber mentioned Fago; in 1792 J.F. Reichardt pointed out this omission of 'one of the most famous composers from the beginning of this century', with specific reference to his church music and cantatas.

WORKS

stage

performed in Naples, music lost, unless otherwise stated

Il Radamisto (dramma per musica, N. Giuvo), Piedimonte, 1707, lib *I-Bc, US-Wc*
 Astarto (dramma per musica, A. Zeno and P. Pariati), S Bartolomeo, 24 Dec 1709, 3 arias *I-Nc*, lib *B-Bc, GB-Lbl, I-Bc, Bu* [according to Strohm possibly based on a *dramma per musica* by T.G. Albinoni, Venice 1708]

Le fenzejune abbendurate (commedia per musica, F.A. Tullio), Fiorentini, 1710, lib *Bu*

La Cassandra indovina (dramma per musica, 3, Giuvo), Piedimonte, 26 Oct 1711, lib *D-DI, I-Bu*; Fiorentini, 1713, 1713, *GB-Lbl*

La Cianna (commedia per musica, Tullio), Fiorentini, 1711, lib *I-Bu, Nc*

Lo Masillo [Acts 1 and 3] (dramma per musica, 3, N. Orilia), ?Casa del Mattia di Franco, carn. 1712 [Act 2 by M. Falco], lib *D-DI, I-Bc, Bu, Nc*

La Dafne (favola pastorale in stile arcadio), 1714, lib *GB-Lbl*, collab. M. Falco

Arias, lost, for pasticcio of F.B. Conti, Clotilde, London, Queen's, Haymarket, 2 March 1709, lib *GB-Lbl, I-Bu, US-LAuc, SM, Wc*

Choruses for L'Eustachio (tragedy, A. Marchese), S Bartolomeo, 28 Aug 1729, pubd in *Tragedie cristiane* (Naples, 1729)

sacred dramas and oratorios

Notte prodigiosa (dialogo orat), 1705, music lost, lib *I-Plc*

Il monte fiorito (melodramma sacro), Naples, 8 March 1707, music lost, lib *Nn*

Il Faraone sommerso (orat), 1709, *GB-Ob, I-Fc*

Il rifuggio de' peccatori nel patrocinio della vergine addolorato (melodramma sacro, Giuvo), Naples, 1710, music lost

Il sogno avventurato, ovvero Il trionfo della Provvidenza (melodramma sacro), Naples, 1711, music lost, lib *Nn*

Il piacere sconfitto nell'invenzione della Santissima Croce (orat, C. Doni), Naples, 15 April 1711, music lost

serenatas, cantatas and arias

3 serenatas: Le quattro monarchie, Naples, 1705: *F-Pc*; È più caro il piacer doppo le pene (?Giuvo), music lost, lib *I-Rli*; Siren sagata et togata (certamen musicum), Naples, 1715, music lost, lib *Nn*

36 cants., S, bc, unless otherwise stated [†= cant. ed. M.G. Melucci (Rome, 1995)]: †Allor ch'in dolce oblio, *D-Bsb, I-Nc*; Amante con poca sorte, 4 June 1715, *Nc*; ?Amore traditore, *GB-CDp, I-MC*; Bella a te di vezzoso, *E-Mn*; †Che vuoi mio cor, *I-Nc*; Clori vaga vezossa, *F-Pc*; †Come viver poss'io, *I-Nc*; Dalle cimmerie grotte, *F-Pc*; D'Aretusa in sul lito, *Pc, GB-Lbl*; †Destati omai dal sonno, A, bc, 1712, *I-Nc*; †Doppo mille martiri, *MC*; †È ben chiara ragione, *Nc*; Fra cento belle, *F-Pc, GB-Lbl*; Fuori di sue capanna, A, fl, bc, *T*; Il cor che vive oppresso, *F-Pc*; Ingegni curiosi, *I-Nc*; In profondo riposo, *S-L*; †Lagrima di cordoglio, *I-Nc*; †Miserabile scempio, B, bc, 1715, *Nc*; †Non credo che vi sia, Tormento, c1725, *GB-Lbl, I-Nc*; Non ha il bambino arciero, *Mc*; Oh quanto omai diverso, *D-Bsb, Dl*; †Qualor non veggio, *I-Nc*; Quando sazia sarai, *D-MÜs, F-Pc*; Quanto invidia la tua sorte, *I-Nc*; Quel ruscello chiaro e bello, *F-Pc*; †Questo povertò cor, *Pc, I-Nc*; †Sapesse il cor almen, 1703, *D-Bsb, GB-Lbl, Ob, I-Mc, S-L*; Se d'una stella sola, *D-Bsb*; †Se gelosia crudele, *F-Pc, GB-Cfm, Lbl, I-Nc*; Sopra carro di rosa, *B-Lc*; †Sopra del bel Sebetò, *GB-Lbl, I-Rsc*; †Stava un giorno Fileno, *Mc*; Steso tra i fiori, *F-Pc*; †Sulle sponde del mare, *I-Mc*; Trà cento belle, *F-Pc, GB-Lbl*; Vicino a un chiaro fonte, *F-Pc*

Arias: Lusinga di chi pena, *I-Nc*; No che il mio core, *GB-Lbl*; Perchè amarmi e poi tradirmi, *B-Bc*; Più fedele e meno bella, *GB-Lbl*; Sia con me Fillide, *Lbl, Ob*; Tormentata, piagata, *I-Nc*

sacred vocal

with instruments, unless otherwise stated

Requiem, 10vv, c, *D-Bsb, MÜs, F-Pc*

11 Masses (Ky–Gl): C, 10vv, *F-Pc**, C, 10vv, *Pc*; a, 10vv, *I-Nf*; D, 10vv, *A-KR* [attrib. D. Bigaglia], *D-Bsb*; D, 5vv, *Dl*; D, 5vv, *Dl, GB-Lbl, Lgc*; F, 10vv, ?1701, *D-MÜs*; F, 5vv, *I-Nc*; g, 13vv, *A-KR*; g, 4vv, *I-Nc*; 5vv, lost, formerly in Prague, Loretan Cathedral

6 Cr (San, Benedictus, Ag): C, 5vv, *D-Bsb, GB-Lbl, Ob, I-Nc**; G, 4vv, *F-Pc*; e, 4vv, *Pc*; D, 10vv, *B-Lc, D-Dl*; E, 5vv, *F-Pc, I-Nc**; B \square : 10vv, *F-Pc, I-Nc* [attrib. L. Leo, 10vv], *D-Mbs* [attrib. F. Feo, 5vv], *MÜs* [attrib. L. Fago, 5vv]

4 lits: ?C, 4vv, org, *GB-Lbl*; e, 5vv, *I-Nc**; b, 5vv, *Nc**; g, 5vv, *D-MÜs, F-Pc, Nc** [with 4vv and 2 hrs added later by L. Fago]

18 pss, 4 Beatus vir: a, 4vv, *GB-Lbl, Ob*; G, 2vv, bc, Jan 1723, *I-Nc*; D, 5vv, bc, *Nc*; d, 3vv, bc, *Nc*; 5 Confitebor tibi [C, 2vv, bc, Feb 1723, *Nc*; G, 5vv, 9 June 1734, *Nc*; G, 5vv, bc, *Nc*; G, 3vv, *Nc*; G, 2vv, *GB-Ob*]; Credidi propter quod, G, 9vv, *F-Pc**, *GB-Lbl, I-Mc, Nc*; 2 Dixit Dominus [D, 10vv, 1735, *GB-Lcm, Ob*; B \square : 4vv, *US-Cn*]; Laetatus sum, C, 4vv, bc, 1705, *A-Wn, GB-Lbl, Ob, I-Mc, Nc*; 2 Laudate pueri [G, 5vv, bc, *Nc*; D, 3vv, bc, *Nc*]; 2 Nisi Dominus [C, 2vv, bc, *Nc*; e, 4vv, *Nc*]; 3 frags., incl. a Dixit Dominus, a, 5vv, bc, *Nc*

2 Benedictus Dominus: G, 9vv, *F-Pc**; D, 9vv, *I-Nc*

Inno per S Michele Arcangelo, G, 2vv, bc, *Nc**

7 Mag: G, 8vv, *GB-Lcm*; e, 10vv, *Lbl*; D, 5vv, *I-Nc*; d, 10vv, *Nc**; d, 4vv, *D-Db**, *MÜs, GB-Lbl, Ob, I-Baf* [attrib. D. Scarlatti]; g, 10vv, *F-Pc, I-Mc, Nc* [with 2 ob, 2 hn added later by L. Fago], *Nc** [mistakenly attrib. P.A. Gallo]; f, 10vv, 1710, *F-Pc, I-Mc, Nc*

Pange lingua, D, 4vv, *F-Pc*

Resps for Holy Week, f, 4vv, org, *I-Nc*

Stabat mater, f, 4vv, *GB-Lbl, I-Mc, Nc* [arr. by V. Novello, *The Evening Service* (London, 1822), i, 129–36]

2 TeD: G, 10vv, ?1712, *I-Mc**, *Nc*; F, 10vv, *D-Dl*

20 motets and versetti: *Amplius lava me*, 5vv, bc, *I-Nf*; *Campiameni grati flores*, 2vv, *GB-Ob*; *Cantemus hilares*, 5vv, *CZ-Pak*; *Dies ista festiva*, 1v, *Pak*; *Eja angelici chori*, 1v, *Pak*; *2 Et egressus est* [1v, bc, *GB-Lbl*, ?Leo; 1v, *I-Nf*, ?lost]; *Exultet divus*, 4vv, lost, formerly Prague, Loretan Cathedral; *Festum diem triumphalem*, 4vv, *GB-Lcm*; *In aurora tam festiva*, 6vv, 1709 [variant version, *In hac die tam festiva*, attrib. L. Leo], *CZ-Pak*; *Itaque ad te clamamus*, 2vv, *Pak*; *Per te virgo*, 5vv, *Pak*; *Poli sedes relucete*, 1v, *GB-Ob*; *Purpura decora*, 1v, *I-Af*; *Quid hic statis pastores*, 2vv, *Nc*; *Sacrificium Deo spiritus*, 5vv, org, *GB-Lbl*; *Sicut erat*, a, 10vv, *I-Nc**; *Super coelos splendore ridentes*, 9vv, *CZ-Pak*; *Tantum ergo*, 1v, 1736, *D-Bsb* [the *Tantum ergo*, 1v, attrib. Fago, *GB-Lbl*, by Leo]; *Veni propera formosa*, 2vv, *Ob*
Addl independent mass movts and frags., *D-MÜs, GB-Lbl, I-Nc*

instrumental

Partimenti, kbd, *I-Nc*; *Toccata*, G, hpd, *Nc*, ed. G.A. Pastore (Padua, 1959); *Sinfonia*, D, c1740, *GB-Ge*

Fago

(2) Lorenzo Fago

(*b* Naples, 13 Aug 1704; *d* Naples, 30 April 1793). Teacher and composer, eldest son of (1) Nicola Fago and Caterina Grimaldi. Although born in Naples, he was called 'Il Tarantino' like his father, from whom he received his musical education. He first became organist of the *primo coro* at the chapel of the Tesoro di S Gennaro, where on 26 June 1731 he succeeded his father as *maestro di cappella*. In this capacity he served until 1766, and again between 1771 and 1781. On 26 July 1736 he married Angela (Albina) Gleinod; their eldest son, (3) Pasquale Fago, also became a composer. In 1737 Lorenzo began his career at the Conservatorio della Pietà dei Turchini, following Leo as *secondo maestro*. He assisted his father until his retirement in 1740, and then Leo, after whose death he became *primo maestro* (1 November 1744). In that position he served until his retirement in January 1793. The *secondi maestri* under him were G.G. Brunetti (1745–54), Girolamo Abos (1754–9), Pasquale Cafaro (1759–87) and his eventual successor Nicola Sala (1787–93). His activities as a teacher outweigh in importance his compositions, which include church music and cantatas but no operas. He reworked several compositions by his father, particularly their orchestration, and through performances kept some of this music alive during the second half of the 18th century.

WORKS

La sposa de' sacri cantici (componimento drammatico), Florence, 1742, ?music lost, lib *D-Hs*

2 cants., 1v, insts, *GB-Lcm*: *Al fin ti partisti ingrato Tirsi*; *Clori tu ben sai*

Confitebor tibi, G, 1v, insts, *D-MÜs*; *Dixit Dominus*, D, 5vv, insts, *MÜs*; *Lectio prima del Venerdi Santo*, d, 1v, bc, *I-Nf*; *Mass (Ky–Gl)*, F, 5vv, insts, *D-MÜs*; *Tantum ergo*, D, *F-Pc* [bc only]; *Tibi soli peccavi*, d, 5vv, bc, *I-Nf*

Fago

(3) Pasquale Fago [Pasquale Tarantino, Tarantini]

(b Naples, c1740; d before 10 Nov 1794). Composer, eldest son of (2) Lorenzo Fago. In 1762 he joined the chapel of the Tesoro di S Gennaro as an organist, and in 1766, when his father retired in his favour, became *maestro di cappella*. As a composer he adopted the name Pasquale Tarantino and wrote a number of fairly successful works. But he was not truly interested in a musical career and in 1771 resigned as *maestro* to devote himself to the administrative government services with which he had been occupied since 1764. In 1780 he became governor of the province of Montecorvino and in 1782 of Sarno.

WORKS

Sorgi, figlia d'Eumelo (cant.), for birthday of King Ferdinand IV, 3vv, insts, Naples, S Carlo, 12 Jan 1766, I-Nc

Il sogno di Lermano Cinosurio Pastore Arcade (componimento drammatico, G. Baldanzo), Palermo, Galleria del Real Palazzo, 20 Jan 1769, music lost, lib US-AUS, Humanities Research Library

La caffettiera di garbo (ob, P. Mililotto), Naples, Nuovo, carn. 1770, ?music lost, lib I-Nc

Il finto sordo (ob, Mililotto), Naples, Fiorentini, carn. 1771, music lost, lib Nc, Nn, Vgc

Son sventura ma pure o stelle (aria); Vado a morir (duetto): both MC

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Fagott (i)

(Ger.).

See [Bassoon](#).

Fagott (ii)

(Ger., Dut.).

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

Fagottgeige

(Ger.).

A 17th- and 18th-century viola tuned like a cello but played on the arm. Its overspun strings produced a buzzing sound like a bassoon (It. *fagotto*).

See [Viola di fagotto](#).

Fagottino

(It.).

See [Tenoroon](#).

Fagotto (i)

(It.).

See [Bassoon](#). See *also* [Phagotum](#).

Fagotto (ii)

(It.).

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

Fah.

The subdominant of a major scale, or the sixth degree of the harmonic form of a minor scale in [Tonic Sol-fa](#).

Fahrbach, Philipp

(*b* Vienna, 25 Oct 1815; *d* Vienna, 31 March 1885). Austrian composer and bandmaster. In 1825 he joined the newly formed orchestra of Johann Strauss the elder, and he worked closely with Strauss on the preparation of

the latter's works. He formed his own orchestra in 1835, rivalling Strauss and Lanner and occasionally deputizing as conductor of the court balls. Fahrbach came into his own with the deaths of Lanner and Strauss, before being overshadowed again with the emergence of the younger Johann Strauss. He published some 400 dances and marches, as well as theatre and religious music, and he contributed articles on wind instruments and military music to the *Allgemeine Wiener Musikzeitung*. A large collection of his manuscripts is in *A-Wst*.

His son Philipp (*b* Vienna, 16 Dec 1843; *d* Vienna, 15 Feb 1894) was also a composer and bandmaster. He studied the violin under Jakob Dont and by 1855 was directing his father's orchestra. His appearance in Paris for the exhibition of 1878 and his subsequent foreign appearances brought him and his music wide popularity, not least in Britain. He published about 350 dances and marches.

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O. Schneider: 'Die Fahrbachs', *ÖMz*, xxii (1967), 29–32

ANDREW LAMB

Faidit, Gaucelm

(*b* Uzerche, nr Limoges, ? c1150; *d* ? c1220). French troubadour. He was from the Limousin region of southern France. His *vida* tells that he received the protection of Boniface, Marquis of Montferrat. Boniface succeeded his father as marquis in 1192, was chosen as leader of the fourth crusade in 1202 and died in battle in 1207. Gaucelm dedicated a number of poems to Boniface and so was probably in his service before 1200. It would appear that Gaucelm came under the patronage of the marquis only after a period of 20 years wandering on foot without recognition; it has been suggested that the composer's travels took him as far as Italy and Spain.

The *vida* further records that Gaucelm was a middle-class son who became a *joglar* only because he lost all his property at dice. (The existence of a notice to the effect that he sold a field to the Abbey of Obazine as late as 1198 would seem to cast doubt on this, however; *vidas* of the troubadours are often more fanciful than factual.) Though known to have been a poor singer ('cantava peiz d'ome del mon') he nevertheless wrote excellent poems and melodies. It is said that he was inordinately fond of eating, with the result that he became fat 'beyond measure' ('oltra mesura', which may be taken as a musical pun on the contemporary Latin term 'ultra mensuram'). He married a prostitute named Guillelma Monja, who evidently became as fat and rude as her husband. In addition there are a number of other hints of intrigues and affairs involving Gaucelm, including his affair with Maria de Ventadorn (*d* 1222), a noble troubadour poet to whom the composer addressed a number of his poems.

No fewer than 68 poems have been attributed to Gaucelm, including 14 with music. Of these *Al semblan*, *Chant e deport*, *Cora que·m*, *Fortz causa*, *Lo rossignolet*, *No·m alegra*, *Si anc nuls hom*, *S'om pogues partir* and *Tant*

si sufert are of the *oda continua* variety: generally long strophes with a melody that is either through-composed or contains only one melodic repetition. However, the repetition of smaller motives provides formal unity in many cases, creating what Rossell Mayo has termed a ‘melodic structure’. Among these *oda continua* is the celebrated *planh* on the death of Richard the Lionheart in 1199, which has raised the possibility that Gaucelm was at the time in the service of Richard. This song, *Fortz causa*, is extant in 20 sources, four of them with music; it is valuable as one of the two *planhs* to have survived with music. The remaining songs employ some variety of *canço* form, with paired repetition of the first two to four lines. The melody of *Si anc nuls hom* bears a striking resemblance, at least at the beginning, to Bernart de Ventadorn’s celebrated *Quan vei la lauzeta mover* (Labaree). As Falvy has noted, a distinctive feature of Gaucelm’s melodies is their descending opening line: all but two begin this way.

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Al semblan del rei ties, PC 167.4

Chant e deport, joi, domnei et solatz, PC 167.15

Cora que m des benanansa, PC 167.17

Fortz causa es que tot lo major dan, PC 167.22 [model for: ‘E serventois, arriere, t’en revas’, R.381] (on the death of Richard the Lionheart)

Gen fora contra l’afan, PC 167.27

Jamais nul temps no m pot re far Amors, PC 167.30

Lo gens cors onratz, PC 167.32

Lo rossignolet salvatage, PC 167.34

Mon cor e mi e mas bonas chansos, PC 167.37

No m alegra chans ni critz, PC 167.43

Si anc nuls hom per aver fi coratge, PC 167.52

Si tot m’ai tarzat mon chan, PC 167.53

S’om pogues partir son voler, PC 167.56

Tant si sufert longamen gran afan, PC 167.59

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

ROBERT FALCK/JOHN D. HAINES

Faignient [Faignant], Noë [Noël]

(*fl* c1560–1600). Flemish composer. According to Vannes he was born in Cambrai. On 23 January 1561 he became a citizen of Antwerp, where he gave music lessons and seems to have kept a shop (1575–80), at an address given as ‘dans la boutique n° 53, sous l’Hôtel de ville’. In 1580 he was described as ‘sangmeester van Hertock Erich van Bruynswyck’ in documents of the Confraternity of Our Lady (Illustre Lieve Vrouwe Broederschap) in ’s-Hertogenbosch.

Faignient’s *Chansons, madrigales et motetz* contains 44 pieces, including five four-voice Dutch chansons, seven Latin motets (four to six voices), 11 five-voice Italian madrigals and 21 four- and five-voice French chansons. His music was known in England through its publication in *Musica transalpina* (RISM 1588²⁹). Walther wrote that Faignient had modelled his style on that of Lassus (with whom he may have studied in Antwerp) and that he was ‘almost the equal of his master in the sweetness of his harmony’. Faignient’s style is representative of its time, balancing polyphony and homophony, and incorporating madrigalisms. The preponderance of secular works in Faignient’s widely published output suggests that he was better known for these than for his fewer sacred pieces.

WORKS

Chansons, madrigales et motetz, 4–6vv (Antwerp, 1568/R)

Sacred music in 1577², 1585¹, 1597⁶, 1609¹⁵

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LAVERN J. WAGNER

Failoni, Sergio

(*b* Verona, 18 Dec 1890; *d* Sopron, 25 July 1948). Italian conductor. He started his career as a cellist, studying in his home town, and in 1908 he became a composition student at the Milan Conservatory. After completing his studies he was Toscanini's assistant for two years, and made his début at Milan in 1921 conducting Rameau's *Platée*. His international career developed quickly, in London, Buenos Aires, in numerous cities of Europe and the USA and in the great Italian opera houses too, including La Scala, Milan, 1932–4. In 1928 he began his work with the Hungarian State Opera, Budapest, where he was principal conductor until his death (only during the Hungarian fascist period from 1944 to 1945 did Failoni, a militant anti-fascist, have difficulty in carrying out his job); he was made a life member of the opera house. After World War II his international career flourished again: from 1946 to 1947 he was conductor at the Chicago Civic Opera and the New York Metropolitan, and in 1946 he opened the series of postwar performances at the Verona Arena. In June 1947, during a rehearsal of Beethoven's Ninth Symphony in the Budapest Opera House, he collapsed, and although he recovered he could not conduct again. He declared Toscanini his ideal, and with his own temperament and Italian sensibility he belonged among conductors of the Toscanini school. He became the enthusiastic champion of Bartók and Kodály, but his principal merit was the extension and firm establishment of an Italian and Wagnerian repertory at the Hungarian State Opera.

WRITINGS

Hazugságok a művészetben [Lies in art] (Budapest, 1943; It. trans., 1946)
Hangfogó nélkül [Without sordino] (Budapest, 1945; It. trans., 1946)

PÉTER P. VÁRNAI

Fain [Feinberg], Sammy [Samuel]

(*b* New York, 17 June 1902; *d* Los Angeles, 6 Dec 1989). American popular songwriter. He worked for music publishers Jack Mills as a staff pianist and in 1928 began to perform in vaudeville and on radio. Between 1927 and 1942 he wrote many popular songs with the lyricist Irving Kahal,

such as *Let a smile be your umbrella*, adopting a popular jazz style. In 1931 he went to Hollywood and for the rest of his career contributed songs to films for performers including Maurice Chevalier, Dick Powell, Doris Day and Dean Martin. He achieved great success with the revue *Hellzapoppin'* (1938).

He collaborated with the lyricist Paul Francis Webster on the songs for the Doris Day film vehicle *Calamity Jane*, which gained great popularity through a score that ranged from the energetic 'The Deadwood Stage' through the atmospheric 'Black Hills of Dakota' to the romantic ballad 'Secret Love', for which he received an Academy Award. The film was revised in a stage version in 1961, and has been in both professional and amateur repertories since. Despite this, most of Fain's stage musicals proved to be failures. Many of his ballads, however, have become standards, notably 'That Old Feeling' (*Vogues of 1938*, 1937; lyrics by Lew Brown) and the evocative 'I'll be seeing you' (*Right This Way*, 1938; lyrics by Kahal). He contributed title songs to many films, winning an Academy Award for *Love is a many splendored thing* (1955) and nominations for *April Love* (1957), *A Certain Smile* (1958) and *Tender is the Night* (1961), all with lyrics by Webster.

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(selective list)

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Contribs to revues, incl. Hellzapoppin', 1938 [film 1941]; Right This Way, 1938 [incl. I'll be seeing you, I can dream can't I?]; George White's Scandals, 1939 [incl. Are you havin' any fun?]

Song scores to films, incl. Alice in Wonderland, 1951 [incl. I'm late]; Peter Pan, 1953 [incl. Second Star to the Right]; Calamity Jane, 1953 [incl. Black Hills of Dakota, The Deadwood Stage, Secret Love]; Mardi Gras, 1958

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Please don't say no, say maybe (Thrill of a Romance, 1945); The Worry Song (Anchors Aweigh, 1945); Love is a many splendored thing (Love is a Many Splendored Thing, 1955); April Love (April Love, 1957); A Certain Smile (A Certain Smile, 1958); A Very Precious Love (Marjorie Morningstar, 1958); Once Upon a Dream (Sleeping Beauty, 1959) [after Tchaikovsky]; Tender is the night (Tender is the Night, 1961); Someone's waiting for you (The Rescuers, 1977)

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Fairbanks, A(Ibert) C(onant)

(*b* Sterling, MA, 5 Sept 1852; *d* Watertown, MA, 10 Oct 1919). American banjo maker. Although best known today as a maker of excellently made and elaborately decorated banjos, he was a skilled craftsman and successful entrepreneur whose business interests later included bicycles and a paint manufacturing company. He moved to Boston in 1868 and in 1880 began making banjos at Court Street in partnership with William A. Cole, a well-known banjo teacher. About 1887 further premises were obtained at 178 Tremont Street, Boston, and by 1888 Fairbanks was joined by David L. Day, who was listed as manager in 1889. From about 1891 to 1893 the firm, operating only from Tremont Street, was known as A.C. Fairbanks Co. The firm moved to 27 Beach Street, Boston, in 1894, when Fairbanks sold his interest to Cummings and Dodge. It stayed at Beach Street until the move about 1901 to 786 Washington Street, Boston. After the acquisition of the firm by the Vega Co. in 1904 David L. Day became sales and general manager of the Vega Co., and from about 1922 was a partner and vice-president in the Bacon Banjo Co. of Groton, Connecticut. The Fairbanks name continued to be used on Vega instruments until the early 1920s. Vega Co. was acquired by the Martin firm in 1970.

In 1887 and 1890 Fairbanks secured two US patents (nos.360005 and 443510) for improvements in banjo construction. The 1890 patent was important as the basis for the 'Electric' style rim, which was incorporated into the still-popular 'Whyte Laydie' style after the A.C. Fairbanks Co. was acquired by the Vega Co. in 1904. The 'Electric' rim consisted of a heavy scalloped metal support for a solid metal 'tone ring' over which the head was stretched, and its commercial success was an important step in the development of the banjo. Fairbanks promoted his banjos through events such as 'Fairbanks and Coles' Fifth Annual Banjo Contest', the subject of a diatribe in his competitor S.S. Stewart's *Banjo and Guitar Journal* for April and May 1888.

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JAY SCOTT ODELL

Fairbanks, J.

See [Clarke, Henry Leland](#).

Fairchild, Blair

(b Belmont, MA, 23 June 1877; d Paris, 23 April 1933). American composer. He studied music at Harvard University under J.K. Paine and Walter Spalding. After graduating he went to Italy, studying piano with Buonamici in Florence. He did not immediately embark on a professional career, however, but went into business and then served in the American embassies in Turkey and Persia (1901–3); many of his orchestral and vocal works reflect his interest in the music of the Near East. By 1905 he had settled in Paris to renew musical studies with Widor and others. He remained there until his death, though he often stayed in New York and travelled in the Orient. During World War I he represented the American Friends of Musicians in France. In 1921 his ballet-pantomime *Dame Libellule* became the first work by an American composer to be presented at the Paris Opéra. Influenced by Debussy, Ravel and Stravinsky, Fairchild's music is characterized by the attractive use of counterpoint, as in the String Quartet (1911), and a persistent fondness for the whole-tone scale, with its resultant augmented harmonies, as in *A Baghdad Lover*.

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Fairfax, Robert.

See [Fayrfax, Robert](#).

Fairfield Hall.

Arts complex including a concert hall, in Croydon, Surrey; see [London](#), §VII, 3.

Fairground organ [fair organ, showground organ, band organ; Dut. *draaiorgel*; Ger. *Kermisorgel*].

A mechanical organ used to provide music for merry-go-rounds and in amusement parks, circuses and skating rinks in Europe and the USA. The instrument originated in Europe as an outdoor version of the Orchestrion, voiced to sound above the hurly-burly of the fairground. Initially it was put near the entrance in order to attract attention. It was usually built in an elaborately carved and colourfully painted case which sometimes incorporated moving figures in its façade. All but the very largest instruments were designed to be portable. With the coming of bioscope (moving picture) theatres, the organ sometimes became the front of the show-tent, its façade incorporating entry and exit doors.

The earliest fairground organs, those of the late 1870s, were of the [Barrel organ](#) type. By about 1880 such instruments were being produced in sizes containing several hundred pipes and a variety of percussion effects; these large models were powered by steam or water engines and later by electric motors. Major builders of barrel-operated organs included Gavioli of Paris, Wilhelm Bruder of Waldkirch, Limonaire of Paris, and Eugene DeKleist of North Tonawanda, New York. In 1892 Gavioli developed a new mechanism for playing organs in which a series of perforated cardboard sheets were hinged together to form a continuous strip. As this was drawn across the keyframe by rubber-covered rollers, the music was read by a row of small metal keys which extended through the perforations and caused the appropriate pipe to speak via a responsive pneumatic mechanism. Other keys operated percussion effects or could turn ranks of pipes on and off. Barrel organ manufacture declined after 1900, and the cheaper and more versatile 'book music' system came to be used extensively by European builders such as Gasparini, Limonaire and Marengi (all in Paris), Hooghuys (Geraadsbergen, Belgium), Mortier (Antwerp), Wrede (Hanover), Ruth, Bruder (both Waldkirch), Wellershaus (Mülheim an der Ruhr) and Frati (Berlin).

Shortly after 1900 the German organ-building business of Gebrüder Bruder adopted the perforated paper-roll playing action for their fairground organs. As with the player piano, the musical programme was arranged as a series

of perforations in a roll of paper that was passed over a tracker bar (initially of wood but later of brass) containing a single row of openings along its length. When a hole in the tracker bar was uncovered by a perforation passing over it, air was sucked into the hole and thus triggered a pneumatic mechanism to sound a note or operate an organ function. This system was later taken up in America by the Rudolph Wurlitzer Manufacturing Co. of North Tonawanda, which was the manufacturing agent for many European musical instruments and eventually had its own factories. Most instruments made in the USA employing this system used vacuum (negative pressure) to read the rolls; European organs used positive pressure, but in Europe the paper-roll system was never widely adopted for organs, and Gebrüder Bruder remained the principle manufacturer of this system. As with book music, the choice of tunes available on rolls was unlimited; selections ranged from classical pieces to the popular songs of the day.

The pipework in fairground organs consisted of both flue and reed pipes voiced on 203 to 304 mm of water-gauge pressure. Pipes were usually made of wood, but in the earlier organs the reed pipes had polished brass resonators arranged symmetrically in the façade. Organs ranged in compass from 35 to 112 notes. The pipework was divided into bass, accompaniment, melody and counter-melody sections. On a small organ a typical distribution of notes in each section might be 5, 9, 14 and 13; on a large instrument it could be 21, 16, 21 and 38. Only in very large instruments were these sections chromatic. Certain notes of the scale were omitted in smaller organs in order to keep the physical size of the instrument to a minimum; this permitted them to be played only in certain keys, precluding the correct performance of many pieces; arrangers would often modify the music to fit a given organ scale.

Of similar design to the fairground organ was the European dance organ, designed to provide music with a strongly accentuated rhythm and a wide variety of percussion effects. Since these instruments were for indoor use in the dance-hall, they were voiced more softly and on lower wind pressure than the fairground organ; they used either books or rolls and, not needing to be portable, were produced in immense sizes. The Dutch street organ (known in Amsterdam as 'pierement'), a smaller but similar type of instrument, also used book music, but was turned by hand. It had a selection of cleverly voiced pipes which gave it a particularly sweet and lyrical tone. An important maker of these was Carl Frei of Breda.

The economic conditions of the 1930s caused the failure of most fairground organ companies, though a small number of craftsmen still build instruments and restore original organs. A rich postwar revival has resulted in the building of a number of new instruments.

For illustration see [Mechanical instrument](#), fig.8.

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Fairlight C(omputer) M(usical) I(nstrument).

A digital [Synthesizer](#) with a sampling facility designed by Peter Vogel and Kim Rylie and manufactured from 1979 by Fairlight Instruments in Sydney. Following bankruptcy in 1988, Fairlight ESP was founded in Broadway, New South Wales, in 1989. See [Electronic instruments](#), §IV, 5(iii).

Fairport Convention.

British folk-rock group. The group was formed in mid-1967 by [Ashley Hutchings](#) (*b* 1945; bass), Judy Dyble (*b* 1949; vocals), Martin Lamble (*b* 1949; drums), [Richard Thompson](#) (*b* 1949; guitar and vocals), Simon Nicol (*b* 1950; guitar and vocals) and drummer Shaun Frater; they were joined shortly afterwards by Iain Matthews (Iain Matthews MacDonald; *b* 1946; vocals). Their first album, *Fairport Convention* (Pol., 1968), showed an interest in blending folk music with rock and was influenced by American bands such as the Byrds and Jefferson Airplane, as well as by the folk singers Bob Dylan and Joni Mitchell. [Sandy Denny](#) (1946–78; vocals, guitar and keyboards) replaced Judy Dyble, and together with Thompson and a changing cast of musicians, the group released a series of albums that established them as the most influential practitioners of a distinctive style of British folk-rock that draws especially on English traditional lyrics and melodies. *Unhalfbricking*, their third album, and especially *Liege and Leaf* (both Isl., 1969), were both successful in the British charts and marked the group's greatest musical achievement. The departure of Denny did not diminish the band's commercial appeal, as *Full House* (Isl., 1970) was a hit in the UK charts; similarly, *Angel Delight* (Isl., 1971), released after Thompson left, was the group's only album to reach the top ten of the UK charts. Despite their popularity in England, the group had little commercial success in the USA.

With constantly changing personnel, Fairport Convention remained active until 1979, though never again enjoyed their earlier popularity or musical influence. In the early 1980s various members of the band reunited annually to perform at a festival in Cropredy, Oxfordshire – an event that

has since become a fixture on the British folk scene. Since 1986, versions of the group have released albums from time to time, including *Gladys Leap* (Woodworm, 1986), *Red and Gold* (New Routs, 1989) and *Jewel in the Crown* (Woodworm, 1995).

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JOHN COVACH

Fairy bells.

See under [Bell harp](#).

Faisandat, Michel.

See [Fezandat, Michel](#).

Faisst, Immanuel (Gottlob Friedrich)

(*b* Esslingen, 13 Oct 1823; *d* Stuttgart, 5 June 1894). German organist, teacher, conductor and composer. At his father's wish he trained for the ministry at Schönthal (1836–40) and Tübingen (1840–44), but then decided to make music his career. He went to Berlin, but except for a few lessons from Mendelssohn, Haupt (organ) and Dehn (theory) he was a self-taught musician. He settled in Stuttgart as an organ teacher in 1846 and soon became head of the Verein für Klassische Kirchenmusik (1847–91). In 1857 he helped found the Stuttgart Musikschule; under his directorship (from 1859) it became one of the most famous in Germany. In 1865 he was appointed organist and choirmaster of the collegiate church of the Heilige Kreuz. He directed several choral groups and was prominent throughout Germany both as an adjudicator and as an organ recitalist. Faisst's compositions, almost all vocal or choral, are forgotten, except for a recently revised Gavotte and March for timpani and orchestra. He also composed a set of *Stuttgarter Synagogengesänge* (Stuttgart, 1911) for cantor and SATB chorus with organ. His writings include 'Beiträge zur Geschichte der Clavierorgane' (*Caecilia*, xxv, 1846, pp.129–58, 201–31; xxvi, 1847, pp.1–28, 73–83; repr. in *NBJb*, i, 1924, pp.7–85), for which he received the PhD from Tübingen University in 1849, and (with L. Stark) *Elementar- und Chorgesangschule für höhere Lehranstalten* (Stuttgart, 1880–82). His system of teaching theory and composition by copious use of examples was codified and widespread, particularly in the USA, in the books of his pupil Percy Goetschius, for example *The Material Used in Musical Composition* (Stuttgart, 1882, rev. 14/1913).

BRUCE CARR

Faitello, Vigilio Blasio

(*b* Bolzano, 30 Jan 1710; *d* Hall am Inn, nr Innsbruck, 14 March 1768). Italian composer. His brother Candido Faitello (*d* Bolzano, 5 Oct 1761) was chaplain at the parish church at Bolzano in 1725, and is known as a composer. Vigilio may have been a choirboy at the same church; he was a tenor and violinist there from 1732 to 1747. On 18 March 1747 he moved to Hall in Tyrol as Kapellmeister to the royal nunnery there. This was one of the most famous and best-equipped musical institutions in the Tyrol, and Faitello had at his disposal better singers and instrumentalists than almost any of the other composers publishing sacred music at the time.

Faitello's music is much more Italianate in style than that of his German contemporaries, especially in the sacred arias opp.1 and 2, evidently written for the castratos at Hall. His vocal lines, full of wide leaps, long complicated melismas and chromaticisms, are much too difficult for the average singers at whom most published sacred music was aimed. The pieces are most interesting for the unusually detailed phrase markings which Faitello inserted in the voice parts.

WORKS

Giubilo sacro e festivo, op.1, 1v, 2 vn, va, vc, org (Augsburg, ?1745)

Octo dulcisona modulamina, op.2, 1v, str, org (St Gallen, 1752)

Illustis corona stellarum duodecim, off, op.3, 4vv, orch (Augsburg, 1754)

2 cant., 1 orat, *A-Imf*

15 masses, 12 orat, 40 cant., 7 lit, 8 off [listed in Hall am Inn Stadtsarchiv]

Incidental music to Jesuit plays, 1748–65, lost

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'Pfarrschule und Kirchenchor', *Haller Buch: Festschrift zur 650-Jahrfeier der Stadterhebung* (Innsbruck, 1953), 434–58, esp. 454

ELIZABETH ROCHE

Faith, Percy

(*b* Toronto, 7 April 1908; *d* Los Angeles, 9 Feb 1976). Canadian conductor, arranger and composer, active in the USA. He studied music at the Canadian Academy and the Toronto Conservatory, and made his début as a pianist in Massey Music Hall in 1923. After he badly burnt his hands he began to concentrate on composition and, while continuing to accompany silent films (1920–27), formed his own string ensemble and began writing arrangements for dance bands. He was first engaged as an arranger and conductor of popular music for radio in 1927, and had his own programme, 'Music by Faith', from 1938 to 1940. From then on he worked in the USA, and he became an American citizen in 1945. He presented such radio programmes as 'The Carnation Contented Hour' (NBC, 1940–47), 'The Pause that Refreshes' (CBS, 1946–9), and 'The Woolworth Hour' (CBS, 1955–7). He recorded at least 65 albums for Columbia Records (in New

York, 1950–59, and Los Angeles, 1960–76), collaborating with notable popular singers including Tony Bennett, Rosemary Clooney, and Johnny Mathis. In the mid-1950s he began to write film scores, while continuing to pursue a commercially successful career as an arranger and conductor.

As a composer Faith first wrote for the art music audience, then after the 1940s concentrated on popular songs and film scores. He was better known as a skilled arranger and orchestrator, adept at applying classical procedures to the popular repertory; he made use of the late 19th-century orchestra, typically with emphasis on strings and with the occasional addition of saxophones or chorus. He won a prize in Chicago for his operetta *The Gaudy Dancer* (1943) and enjoyed success with several film scores, such as *Love me or Leave me* (1955), *I'd Rather be Rich* (1964), *The Third Day* (1965), and *The Oscar* (1966). His most popular recordings include *Song from Moulin Rouge* (1953), *Theme from A Summer Place* (1960), and the album *Themes for Young Lovers* (1963).

A large collection of Faith's original compositions and arrangements is held at Brigham Young University.

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G. Lees: 'Percy Faith: Master of More than Mood Music', *High Fidelity*, xxvi/8 (1976), 18

MICHAEL J. BUDDS

Fakaerti [Fakaerli], George.

See [Chambray, louis françois](#).

Fakhrī, Sabāh [Sabāh Eddine Abū Qoss]

(*b* Aleppo, 1933). Syrian singer. At a young age he became known for his beautiful and strong voice. He studied music in Aleppo and Damascus. In 1947 he met 'Umar al-Batsh, who became his teacher of [Muwashshah](#) singing, and he began recording old traditional pieces for radio (and later television, from 1960). From the early 1950s he gave concerts in other Arab countries. He was soon invited to Europe, Australia, and North and South America, diffusing the traditional Arab heritage on an international scale.

His concerts brought a fresh approach to classical music. He composed new music for the poems, singing them in semi-free rhythm, and inserted modern sections within traditional songs. His singing influenced most other traditional singers, and he maintained his style undiminished for over 50 years.

In 1968 he appeared in the *Guinness Book of Records*, for singing continuously for ten hours in Caracas, Venezuela. In 1992 he was awarded a Certificate of Achievement by UCLA. He was chairman of the Order of

Syrian Artists for several terms. In 1997 his fan club was established in Egypt. In 1998 he was elected as a member of the Syrian People's Assembly.

SAADALLA AGHA AL-KALAA

Fa-la.

A term probably introduced by Thomas Morley (*A Plaine and Easie Introduction to Practicall Musicke*, 1597) as a synonym for 'ballett'. Thereafter it was used colloquially in English to refer to the fairly homophonic, syllabic dance-songs of the late 16th century and early 17th that were characterized by a refrain of nonsense syllables (e.g. Orazio Vecchi's *Cruda mia tiraniella*, properly a canzonetta, and Morley's *Now is the month of maying*).

See also [Balletto](#), §2; [Canzonetta](#); and [Madrigal](#), §IV.



Falabella (Correa), Roberto

(*b* Santiago, 13 Feb 1926; *d* Santiago, 13 Dec 1958). Chilean composer. He studied privately with Letelier for harmony and Becerra for composition. Despite the brevity of his career and a disability that confined him to a wheel-chair, he produced work of marked individuality and great skill, winning first prizes at Chilean music festivals for the Symphony no.1 (1956) and for *Adivinanzas* (1958).

WORKS

(selective list)

Ballets: *El peine de oro*, 1954; *Andacollo*, 1957

Micro-op: *Del diario morir*, 1954

Orch: 2 divertimenti, str, 1956; Sym. no.1, 1956; *Estudios emocionales*, 1957

Choral: *Adivinanzas*, chorus, 1957; *Lámpara en la tierra* (cant., P. Neruda), solo vv, chorus, orch, 1958

Chbr: Str Qt no.1, 1957; Sonata, vn, pf, 1954; *Piezas*, solo insts

Pf: *Preludios enlazados*, c1950; *Variations on a Chorale*, 1950; *Estudios emocionales*, 1957

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L. Merino: 'Roberto Falabella Correa (1926–1958): el hombre, el artista, y su compromiso', *RMC*, no.121–2 (1973), 45

JUAN A. ORREGO-SALAS/LUIS MERINO

Falasha, music of the.

See Jewish music, §III, 9.

Falcinelli, Rolande

(b Paris, 18 Feb 1920). French organist and composer. She entered the Paris Conservatoire in 1932, studying the organ with Marcel Dupré and composition with Henri Büsser. She was appointed organist at the Sacré-Coeur in 1946 and in 1955 became organ professor at the Conservatoire, a post she held until 1986. She also gave many recitals in Europe and the USA. Through her teaching, writings and ideas on interpretation she has perpetuated the principles of her teacher Dupré, performing all his works and recording many of them. Falcinelli has composed extensively for her own instrument and written vocal, chamber and orchestral music. Since 1970 several of her works, including *Mathnavi* for organ (1973) and *Azân* for flute and organ (1977), have shown the influence of Iranian traditional music. Among her many distinguished pupils are Xavier Darasse, Naji Hakim, André Isoir, Philippe Lefebvre, Odile Pierre, Daniel Roth and Louis Thiry. A series of conversations with Stéphane Detournay, *Souvenirs et regards*, was published in 1985 in Tournai.

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FRANÇOIS SABATIER

Falck, Georg

(b ?Rothenburg ob der Tauber, c1630; d Rothenburg ob der Tauber, 11 April 1689). German composer, organist and writer on music; he is sometimes described as 'the Elder' to distinguish him from his son of the same name (who was not a musician). He was apparently a native of the imperial city of Rothenburg ob der Tauber, where he spent his entire life. He studied the organ with Erasmus Widmann's son Georg Friedrich, for whom he began in 1652 to substitute as organist of the Jakobskirche. He was appointed organist there in 1655, when he was also made a preceptor at the Gymnasium where the church choir was trained. He was responsible for church and school music in the city for the rest of his life. He is known principally for his *Idea boni cantoris*, a manual of basic instruction in singing and in playing musical instruments. According to Walther he also planned an *Idea boni organoedi*, a thoroughbass method, and an *Idea boni melothetae*, a method for learning composition, but he seems to have written neither. *Idea boni cantoris* is a significant 17th-century German source of information, especially about the art of vocal ornamentation and diminution. Falck's detailed examination of ornaments such as *accentus*, *tremulus*, *gruppo*, *tirata*, *trillo* and *passaggi*, cadential figurations and methods of diminution is illustrated with particularly instructive examples, many drawn from the monodic antiphons (1648) of G.F. Sances. Briefer

concluding sections concern basic instrumental techniques and provide an examination of various aspects of solmization.

WORKS

Fugae musicales in unisono pro juventute scholastica rothenburgensi (Rothenburg, 1671), lost

Hymni in usum gymnasii rothenburgensis, 4vv, lost

Andacht-erweckende Seelen-Cymbeln, das ist, Geistreiche Gesänge Herrn Doct. Martini Lutheri und anderer geistreicher evangelischer Christen, 4vv (Rothenburg, 1672; enlarged 2/1701 as Uff eines Hoch-Edel ... Rath ... Rothenburg ... verfertigter Anhang zu den Andacht, 4, 5vv)

Epicedia ... Hertz- und Marck-ausfliessendes Seufftzen der Wittib über den ... Hintritt ihres ... Eh-Herrn Bürgermeisters, Ach, ach mein Herr ist todt, 4vv (n.p., n.d.)

theoretical works

Unterricht für die in der Singkunst anfahenden Schüler (n.p., 1658)

Idea boni cantoris, das ist Getreu und gründliche Anleitung (Nuremberg, 1688; Eng. trans. in Taylor)

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R.M. Taylor: *Georg Falck's 'Idea boni cantoris': Translation and Commentary* (diss., Louisiana State U., 1971)

GEORGE J. BUELOW

Falckenhagen [Falkenhagen], Adam

(*b* Grossdalzig, nr Leipzig, 26 April 1697; *d* Bayreuth, 6 Oct 1754). German lutenist. He was the son of Johann Christian Falckenhagen, a schoolmaster. When he was ten he went to live for eight years with his uncle Johann Gottlob Erlmann, a pastor in Knauthain near Leipzig. There he underwent training 'in literis et musicis', particularly the harpsichord and, later, the lute. He then perfected his lute playing with Johann Jacob Graf in Merseburg, where in 1715 he is mentioned as a footman and musician in the service of the young Count Carl Heinrich von Dieskau. In the winter term of 1719 he entered Leipzig University; a year later he went to Weissenfels, where he remained for seven years as a lute teacher. From about 1724 he was also employed as a chamber musician and lutenist at the court of Duke Christian, where his presence is documented for 1726, together with that of his wife, the singer Johanna Aemilia. During this time he undertook various tours and enjoyed several months' instruction from the famous lutenist Silvius Leopold Weiss in Dresden. After two years in Jena, he was in the service of Duke Ernst August of Saxony-Weimar from May 1729 to 15 August 1732. By 1734 he was employed at the Bayreuth

court. In 1736 Margrave Friedrich appointed him 'Virtuosissimo on the Lute and Chamber Musician Second to the Kapellmeister Johann Pfeiffer'. About 1746 he referred to himself as 'Cammer-Secretarius Registrator' of Brandenburg-Culmbach.

Falckenhagen was one of the last important lute composers. Although some of his works are rooted in the Baroque tradition like those of his teacher, Weiss, they show a progressive tendency towards the *galant* style. His keyboard-influenced lute writing is freely contrapuntal and usually limited to two voices. His output ranges from modest pieces suitable for amateurs to others (e.g. the Sonata op.1 no.5 and the concertos) of much greater difficulty, exploiting virtuoso techniques. His *Preludio nel quale sono contenuti tutti i tuoni musicali*, lasting over 20 minutes in performance, contains labelled sections in the 24 major and minor keys. There may be a more direct connection with J.S. Bach in the strong possibility that the tablature version of the G minor Suite bwv995 (*D-LEm* III.II.3) was arranged by Falckenhagen himself (see Schulze, 1983). The ornament signs and other technical signs are the same as those used exclusively by Falckenhagen in his printed works and found in a manuscript table of signs associated with his Bayreuth period (*D-Ngm* M274).

WORKS

Edition: Adam Falckenhagen: *Gesamtausgabe* (Hamburg, 1981–5)

[6] Sonate, lute, op.1 (Nuremberg, c1740)

6 partite, lute, op.2 (Nuremberg, c1742) [earlier edn, ?1739, lost]

6 concerti, lute, fl, ob/vn, vc, opera nuova [op.3] (Nuremberg, c1743)

Erstes 12 erbauungsvoller geistlicher Gesänge mit Variationen, lute (Nuremberg, c1746)

6 sonatine da camera, lute, op.5, pubd Nuremberg, lost

12 minuets, lute, pubd Nuremberg, lost

Conc., g, lute, 2 vn, va, b, *B-Br*; Conc. à 5, F, lute, 2 vn, va, vc, *D-As*; Duetto, F, 2 lutes, *As*; Preludio nel quale sono contenuti tutti i tuoni musicali, lute, *As*; Fuga, A, lute, *As*; Conc., B \flat , lute, hpd, *LEm* (lute part only); 7 pieces, lute, *Mbs*; 4 pieces, lute, *Ngm*

Conc. à 3, lute, vn, b; Concertino, lute, kbd; Partita, lute, 1756: all formerly in *RUS-KAu* 3026, ?lost

Lost, cited in Brietkopf catalogues, 1761–70: 18 partitas, lute; 2 sonatas, 2 lutes; 3 duets, lute, hpd; 28 trios, lute, insts; 16 concs.

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NDB (K. Dorf Müller)

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HANS RADKE/TIM CRAWFORD

Falco [de Falco, di Falco, Farco], Michele

(*b* Naples, ?1688; *d* after 1732). Italian composer. He studied at the Conservatorio di S Onofrio, by differing accounts either from 1700 to 1708 or from 1704 to 1712, probably with Nicola Fago. On 8 March 1712 he joined the Reale Congregazione e Monte dei Musici; on 13 June 1716 he was elected one of its governors, a position he is last listed as holding in 1732. The election decree identifies him as *maestro di cappella* and organist of S Geronimo (or S Girolamo). Librettos also name him as ‘maestro di cappella di Pollena’, a nearby village at the foot of Vesuvius. Prota-Giurleo suggested that by 1723 he had taken holy orders, and thenceforth felt it necessary to sign his operatic works anagrammatically as ‘Cola Melfiche’.

Examination of the librettos he set establishes Falco's place as one of the pioneer figures of Neapolitan *opera buffa*. Unlike most of the others (Riccio, Faggioli, Antonio Orefice and Mauro), he was a professional musician – one of the first, in fact, to turn attention to the new dramatic form, which appears to have been as much a literary experiment for the enjoyment of dilettantes as a musical one, with works written for production in private houses, seemingly for the novelty of hearing dialect poetry sung. The operas that Falco set, like those of his contemporaries, vary greatly in length, dramaturgical technique and opportunities for musical expression. His first documented work, *Lo Lollo pisciaportelle*, was apparently first performed in the house of its dedicatee (in Sartori's view it may also have been produced at the Teatro dei Fiorentini); it uses only five characters and its plot deploys a relatively simple intrigue. His second work, *Lo Masillo*, a collaboration with Fago, was likewise created for private performance, for the governor of the Conservatorio di S Onofrio, but was then given at the Teatro dei Fiorentini where Falco was the impresario. By this time, however, the structure of *opera buffa* had moved more towards standardization: Orilia's libretto more closely resembles those of his contemporaries. In particular, Orilia had profited by F.A. Tullio's experiments, for this is a full-length work of three acts, with a plot involving eight characters and some 55 short musical numbers. It is uncertain from the libretto whether the arias were intended to be sung *da capo*; the verse structure in most cases would permit such treatment, but only a few of the numbers are exit arias, a dramaturgical device associated with the musical form in *opera seria*. The work contains an unusual number of ensemble pieces in addition to the finales, another sign of experimentation. Falco's fourth opera, *Armida abbandonata*, was performed on the birthday of Charles VI of Austria with Marianna Benti Bulgarelli in the role of Armida. Except for a few fragments, all his operatic music has disappeared.

The music of Falco's undated surviving cantata, *Verdi colli e piaggie amene*, is in a light style and commands respect. The text is a conventionally pretty pastoral poem, with two arias separated by recitative. The piece looks to have been conceived as a whole: both arias are in triple metre; the first, marked 'Amoroso', was neither written nor notated to indicate da capo treatment, and ends in the relative minor, as does the transitional recitative. The final aria, 'Spiritoso', which was to be sung da capo, opens in the tonic. Its first section deflects frequently to the sub-dominant, the second is again in the relative key. Its regular four-bar phrasing may refer to dance rhythms, and contrasts with the irregular phrasing of the opening aria. The melodic style, which in Giacomo's view belongs to the Scarlatti school, is agreeable to the ear and appropriate to the text; Falco was fond of the leap of a 6th or 7th to infuse energy into otherwise mainly conjunct lines. He relied on the sequence only where a repetitive or parallel text construction suggested it.

The popular comic singer Simone de Falco may have been related to Michele. Simone sang regularly as *secondo buffo*, usually in skirt parts, at the Teatro dei Fiorentini between 1718 and 1728, again in 1734, and at the Teatro della Pace in 1740 and 1745.

WORKS

operas

opere buffe and for Naples unless otherwise stated

Lo Lollo pisciaportelle (1, N. Orilia), Casa del Barone Paternò del Gesso, 1709, lib in *I-Bc*

Lo Masillo [Act 2] (dramma per musica, 3, Orilia), ?Casa del Mattia di Franco, 1712 [Acts 1 and 3 by N. Fago]

Lo mbruoglio d'ammore (A. Piscopo), Fiorentini, 27 Dec 1717

Armida abbandonata (dramma per musica, F. Silvani), Palazzo Reale, Sala degli Svizzeri; later in S Bartolomeo, 7 Oct 1719

Lo castiello saccheiato (F. Oliva), Fiorentini, 26 Oct 1720; with addns by Vinci (Act 3), 1722, as pasticcio, 1732

Le pazzie d'ammore (F.A. Tullio), Fiorentini, 10 April 1723

? Intermezzos for Porpora's Siface, Rome, 1730

other works

Orat per la festività del glorioso S Nicola Vescovo di Mira, Bari, Giovinazzo, Casa del dottore Domenico Fr. Celentano, Dec 1709

L'impresa del divino amore nella morte di S Modestino, per la festività della sua traslazione (orat), Avellino, June 1713

I trionfi dell'angelico dott. S Tommaso d'Aquino (orat), Naples, R. Convento di S Domenico Maggiore, 1724

Orat di S Antonio, *F-Pc*

Verdi colli e piaggie amene (cant.), S, bc, *I-Nc*; ?Solfeggi di scuola italiana, *F-Pa*; frags. of arias and an orat, *GB-Lbl*

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JAMES L. JACKMAN/PAOLOGIOVANNI MAIONE

Falco, Simone de.

Italian singer. He may have been related to [Michele Falco](#).

Falcón, Ada [La Joyita Argentina]

(*b* Buenos Aires, 17 Aug 1905). Argentine tango singer. She started singing and acting as a young girl, winning the nickname of La Joyita Argentina (the Little Argentine Jewel). After 1925 she made over 200 recordings for the RCA-Victor and Odeon labels, many with the band of Francisco Canaro. She was one of the most popular of Argentine radio artists in the first half of the 1930s and also appeared in films; her legendary green eyes gave her the allure of a femme fatale. After 1935, however, she gradually distanced herself from singing, and in the early 1940s went to live at Salsipuedes (Córdoba province) as a lay sister of the Franciscan order; she later moved into a convent (1980) and then into an old people's home (1985), never breaking her strict provincial seclusion.

SIMON COLLIER

Falcon, (Marie) Cornélie

(*b* Paris, 28 Jan 1814; *d* Paris, 25 Feb 1897). French soprano. She studied with Felice Pellegrini and Nourrit at the Paris Conservatoire, and in 1831 won *premiers prix* for singing and lyric declamation. She made her début at the Opéra as Alice in Meyerbeer's *Robert le diable* (20 July 1832). Her acting ability and dramatic voice greatly excited Meyerbeer, who wrote for her the part of Valentine in *Les Huguenots* (29 February 1836). Other notable creations were Rachel in Halévy's *La juive* (25 February 1835) and the title role in Louise Bertin's *Esmeralda* (14 November 1836); her repertory also included Donna Anna, Julie in Spontini's *La vestale* and Rossini's French heroines. Her success at the Opéra led to overwork followed by loss of voice. In March 1837 she broke down during a performance of Niedermeyer's *Stradella*. She resumed a busy schedule of performances shortly afterwards, but continued to experience vocal difficulties. She stopped singing in October and after a last appearance in *Les Huguenots* (15 January 1838), she twice visited Italy in the hope of recovering her voice. She returned to the Opéra on 14 March 1840 to sing

parts of *La juive* and *Les Huguenots* at a benefit performance, but her voice had been permanently damaged. Successful concerts with Cinti-Damoreau in Russia in the winter of 1841–2 were followed by some private performances in Paris and rumours of miraculous medical cures, but Falcon never appeared on stage again.

In later years the designation 'Falcon soprano' was given to the type of roles in which she excelled, and those written expressly for her give some indication of her vocal strengths. Using little ornamentation, she specialized in long lyrical lines, large upward leaps and sustained high notes. Her voice was noted for its crystalline clarity, and the ease with which it could rise above an orchestra, aided by a fast, narrow vibrato. Despite the strength of her top and bottom registers, Gilbert Duprez (who sang with her several times) suggested that her inability to create a smooth link between the two contributed to her vocal demise.

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PHILIP ROBINSON/BENJAMIN WALTON

Falcone, Achille

(*b* Cosenza, c1570–75; *d* Cosenza, 9 Nov 1600). Italian composer. His musical education was supervised by his father Antonio, who was also a composer. Achille became a member of the Accademia of Cosenza and from at least 1597, he was *maestro di cappella* at Caltagirone in Sicily. The most important source of biographical information concerning him is his book of five-voice madrigals posthumously published by his father. The book also includes a report on the musical dispute which took place in 1600 between Falcone and the Spanish composer Sebastián Raval, then director of the royal chapel at Palermo. Falcone's growing fame aroused the envy of Raval, who, meeting him in the spring of 1600 at Palermo, provoked him to wager a gold ring on his success in a competition of compositional skill. Falcone gave nine problems to Tommaso Giglio who sent them via Antonio Il Verso to Raval. He proposed that they should improvise fugues in canon, and *ricercars* in chromatic and diatonic styles and in a mixture of both, with fixed rules for the observance of the subjects and for various mensural signs and proportions. Falcone also requested that they should first hold a theoretical debate on all the compositions. But in fact, the competition was limited to the improvisation of a five-part canon, the subject for each competitor being set by the other. The Dominican Father Nicolò Toscano gave judgment on 18 April 1600 that Raval's canon at the unison showed no sign of skill or invention and that he had not defended his work with convincing theoretical argument. Falcone's composition, on the other hand, showed great skill both in the entry of the voices and in the fact that the work could be sung in eight different ways, while the commentary included with it was founded on the best authorities.

Furious at this defeat, Raval challenged Falcone to improvise compositions before the Spanish Viceroy, Bernardino di Cardines, Duke of Maqueda

(Raval's patron). Falcone accepted, but on condition that problems previously set should be answered first, and that they should debate the theoretical and practical aspects of the music at length. Raval, supported by some local musicians and by the Spaniards at the Palermo court, refused, saying that knowledge of such things was not necessary to a good composer. So the return contest at the royal palace was limited to the improvised composition of a canonic motet for seven voices and madrigals for three and six voices respectively, on fugal subjects, which were to be used in all voices, chosen by the supporters of the contestants: Toscano for Falcone, and the celebrated lutenist Mario Cangelosa for Raval. The compositions were immediately sung before the viceroy. But Raval, with the complicity of the Spaniards at court, intercepted his rival's compositions before they reached the judges, and falsified them. Falcone's protests and accusations and a statement written by Toscano on 26 July 1600 were in vain. Raval promptly published an *Apologia*, in which he printed a falsified version of Falcone's works, together with his own compositions on the same subjects, rewritten 'with much time and study' (see [Raval, Sebastián, ex.1](#)). Falcone was forbidden to take part in any such competition in Sicily and proposed to renew the contest with Raval in Rome. But in Cosenza on 1 August, as he was preparing for the journey, he fell severely ill with fever, and died in November.

In 1603 Antonio Falcone published a collection of his son's madrigals *Alli signori musici di Roma: madrigali a cinque voci ... con alcune opere fatte all'improvviso a competenza con Sebastiano Ravalle ... con una narrazione come veramente il fatto seguisse* (RISM, 1603¹¹); in addition to madrigals, the collection contains the competition pieces by both composers and other works by Falcone that proved the injustice of the judges at Palermo, the falsity of Raval's *Apologia*, and, in particular, Falcone's exceptional skill and new and inventive style. On the whole, Antonio Falcone's evaluation of the competition works and his son's other music is reliable. Falcone's five-part madrigals show the mature stage of the genre; chromaticism is used for expressive effects (e.g. in *Dolce ha madonna il viso*), and his understanding of the *seconda prattica* is evident in *Ahi dolente partita* (ed. in Bianconi, 1974), which is constructed entirely from chains of dissonances. Dissonance is again used effectively in the two four-part ricercares, and in some of the madrigals (e.g. *Bianchi cigni*). Falcone's prodigious contrapuntal skill is also exploited in the madrigals; *Allor che prima vidi* consists entirely of sections each on three or four fugal subjects, and sections such as these occur elsewhere, as in *S'avien che reticella* and *Sfidi tu forsi a baci*. Of one other madrigal, only the tenor and bass parts survive; in Pietro Maria Marsolo's *Secondo libro de madrigali a quattro voci* (Venice, 1614; ed. in MRS, iv, 1973), the piece is presented as monody for tenor and basso continuo; Marsolo reworked it for four parts.

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Falconi, Philipo [Falconieri, Phelipe; Falconieri, Felipe]

(*b* Rome; *d* Madrid, 9 April 1738). Italian composer, active in Spain. In his will he stated that he was born in Rome, and his dated works place him there up to early 1724, when his opera *Ginevra Principessa di Scozia* was performed at the Teatro della Pace. In 1721 King Philip V of Spain had appointed him *maestro de capilla* at La Granja de San Ildefonso, his new palace then under construction near Segovia. Falconi must have assumed the post shortly after 15 January 1724, when Philip V abdicated in favour of his son Luis and moved to La Granja. The chapel at San Ildefonso was, however, dissolved when Philip regained the throne on 6 September 1724, following the death of Luis on 31 August. Falconi's *Missa defunctorum* (1724) may have been composed in commemoration of Luis's death. The San Ildefonso musicians were integrated into the Real Capilla at Madrid, where Falconi became a *maestro*, substituting during the ‘absences and infirmities’ of the *maestro actual* José de Torres y Martínez Bravo. On 2 July 1725 he was appointed music master of the 7-year-old infanta Maria Ana Victoria. He collaborated with José Nebra and Giacomo Facco on the opera *Amor aumenta el valor*. It was performed in January 1728 at the home of the Spanish ambassador in Lisbon, the Marquis de los Balbases, in celebration of the wedding of the Spanish crown prince Ferdinand and Maria Bárbara of Braganza.

Between 1729 and 1732 Falconi travelled with the court when it resided in Badajoz, Seville, Granada and other places, and was in charge of the musical entertainment. On his return to Madrid he continued in his various capacities as *maestro de capilla* and composed sacred music for the royal chapel. Subirá (1927) claimed that Falconi was incompetent in discharging his duties, but there is no evidence to support this. Among the executors of his will, made on 10 February 1738, were the Conde de Cogorani, one of the king's chamberlains, and José de Cañizares, the most popular librettist in Madrid. The Italian composer Francesco Corselli, who on 4 July 1738 succeeded Joseph de Torres as *maestro de capilla*, later acquired

Falconi's sacred works for the new musical archive of the royal chapel. By 1779 Corselli's successor, Antonio Ugena, considered them to be no longer of any use to the chapel.

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MSS in E-Mp unless otherwise stated

Ginevra Principessa di Scozia (op ser, 3, Antonio Salvi), with intermezzo Burlotto e Brunetta, Rome, della Pace, carn 1724, *B-Bc, GB-Lbl, I-Bc, Fm, Rvat*

Amor aumenta el valor [Act 2] (op, 3), Lisbon, palace of Marquis de los Balbases, Jan 1728 [Act 1 by J. Nebra, Act 3 by G. Facco]

I rigori dell'Amor Divino ne I dolori di Maria Vergine (orat, 4vv, Falconi), Naples 1708, *Fm*

L'Immagine del vero nelle visioni di D Giovacchino e di Santanna (orat, 3vv), Rome, 1721, *Bc*

Cantata, 3vv, Rome, 3 Oct 1723, *MAC, Vgc*

Mass 'Salvum me fac', 4vv (Rome, 1719); Cr, San, Ag from mass 'Tota pulchra es', 4vv, insts; Missa defunctorum, 8vv, insts, 1724

Pss: Beatus vir, 5vv, insts (Rome); Confitebor, 5vv, insts (Rome, July 1720); Confitebor, 4vv, insts (Rome, 20 May 1721); Credidi, 4vv, insts (Rome, 28 May 1721); Dixit, 8vv, insts (Rome, 1719); Dixit, 4vv, insts (Rome, 13 June 1721); Dixit, 8vv, insts (15 Sept 1721); Dixit, 8vv, insts (20 June 1723); Domine probasti me, 4vv (15 Aug 1722); In exitu Israel, 8vv, bc; Laetatus sum, 5vv, 3 vn (1706); Laetatus sum, 5vv, insts; Laudate Pueri, 4vv, org; Laudate Pueri, 8vv, insts (Rome, 25 May 1721); Laudate Pueri, 8vv, insts (15 July 1723); Memento Domine, 4vv, org (Rome, 1721); Psalmi breves, 4vv, insts (1724)

Mag, 5vv, org; TeD, 8vv, insts (1728); Litany BMV, 4vv, insts; Off, 8vv, org (Rome, 23 July 1720); Off, 8vv, org (1721); Responsorio 1 del 2 do noth. o de morti, 4vv, bc; Domine ad adjuvandum, 4vv, insts; Domine ad adjuvandum, 8vv, insts (Rome, 25 Jan 1722); Invitatorio de difuntos, 4vv, bc

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HANNS-BERTOLD DIETZ

Falconieri, Andrea

(*b* Naples, 1585/6; *d* Naples, 19 or 29 July 1656). Italian composer and lutenist. He may have had lessons with Santino Garsi at Parma, where, according to Pico, he was brought up from an early age by the duke. He was employed as a lutenist at Parma from 1604 and replaced Garsi as

official court lutenist by December 1610. After banking his salary for November 1614, he absconded, possibly to Mantua: in a letter of 12 December 1615 from Florence, where he appears to have been a temporary musician at court, he told the Duke of Mantua that he was sending him some of his compositions and recommended that they be sung by 'Signora Margherita and her sister', which suggests that he was already familiar with the musical resources there; he also said he was preparing to publish some of his pieces. His first known publication, a book of villanellas, appeared in 1616, and by 1619 he had also published six books of monodies and one of motets. The dedication of the villanellas to Cardinal de' Medici suggests that he had indeed been employed at Florence, and this may have led to an appointment in Rome. About 1620–21 he appears to have married and moved to Modena as a player of the chitarrone and *chitarriglia alla spagnola*. Shortly before 24 July 1621 he departed for Spain, leaving behind his wife, one song and some copies of his (lost) book on the Spanish guitar, 'a work already dedicated in print to the King of Hungary (now emperor)'. He was later ordered to proceed to France and seems to have travelled there and in Spain for some years. In October 1628, however, he took part with Loreto Vittori in the festivities at Florence for the wedding of Princess Margherita de' Medici and Odoardo Farnese, Duke of Parma, and on 20 April 1629 he returned to Parma as a chitarrone player. Pico said he moved to Modena and Genoa after the death of Duke Ranuccio in 1635, but he was a music teacher at the convent of S Brigida, Genoa, from 1632 until at least 1637; in June 1636 he was denounced by the mother superior for distracting the nuns with his music. He was appointed lutenist in the royal chapel at Naples in 1639. In 1642 he obtained leave to visit his wife in Modena and appears also to have visited Genoa. Following the death of Trabaci in 1647, he was appointed *maestro di cappella* at Naples and held the post until his death of the plague.

Falconieri appears to have been most prolific as a songwriter but only three of his six or more books of secular vocal music are known to survive. These display a gift for melody and an interest in various musical forms. They are, for instance, among the earliest to reveal a distinction in the same song between recitative or arioso and aria; the best example of this is *Deh dolc'anima mia* (1619, ed. in Adler and Clercx), but a similar tendency can be found in *Spiega la vela nocchiero* (1616). His book of villanellas (1616) also includes an aria for soprano and bass, 'sopra la ciaccona', a favoured duet combination for Falconieri.

His instrumental music survives in two large collections, one printed, the other manuscript. In the former there is little apparent difference between the works labelled 'canzona', 'sinfonia', 'fantasia' or 'capriccio': they all comprise two to four sections, all repeated, of which the last is often in triple time; some have descriptive titles, for example 'L'eroica', 'La innamorada' and 'La murroya'. There is also a 'passacalle' (32 variations on the descending minor tetrachord) and a 'folia' setting (16 variations on the well-known eight-bar bass). The pieces are in a fresh, spirited style with much imitation between melody and bass lines. The manuscript collection was probably copied in Florence or Rome between 1620 and 1640 for Giuseppe Antonio Doni. The attribution to Falconieri is most likely reliable, given his reputation as a lutenist and chitarrone player.

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COLIN TIMMS

Falconieri, Phelipe [Felipe].

See [Falconi, Philipo](#).

Falconio [Falconi], Placido

(*b* Asola; *fl* 1549–88). Italian composer. He entered a Benedictine monastery in Brescia in 1549 and, according to the title-pages of his published works, was later a monk at the abbey of Monte Cassino. The dedication of his *Psalmodia vespertina* stated that, together with Costanzo Antegnati and Giacomo Pallavicino, Falconio had music type from Venice introduced into Brescia. The *Sacra responsoria*, composed for equal voices, also contains directions for performance with mixed voices, thus showing a concern with accessibility that is characteristic of many of his published collections. The *Voces Christi* and *Turbarum voces* of 1580, both containing simple settings for Holy Week that could have been performed by modest provincial church choirs, are similar in style; much use is made of the most unadorned homophony, particularly in setting the frequent dialogue sections. A similar approach characterized the *Responsoria hebdomadae sanctae*, another consequence of Falconio’s deep interest in musical exposition of the events of the Passion. His *Introitus et Alleluia* is a very early example of a collection published together with a part for basso continuo. These works are more contrapuntal in manner; published rather grandly, in choirbook format, they are dedicated to Giulio Feltre della Rovere, Cardinal of Urbino. Martini selected one of the introits from this collection as an example of skilful counterpoint.

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Sacra responsoria Hebdomadae Sanctae ... tum plena tum pari voce, 4vv (1580)
Threni Hieremiae prophetae, una cum psalmis, Benedictus et Miserere ... tum plena, tum pari voce, 4vv (1580)
Turbarum voces ... tum plena, tum pari voce, 4vv (1580)
Voces Christi, 3vv (1580)
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IAIN FENLON

Falguera, José [José de Montserrat]

(*b* Tarrasa, Barcelona, 1778; *d* Belmonte, Cuenca, ?1824). Spanish organist and composer. From 1789 to 1794 he was a choirboy at the famous 'escolania' of the Benedictine monastery of Nuestra Señora de Montserrat, where he studied the organ with Narciso Casanovas and the violin with Anselm Viola (1739–98). He later became organist of the royal monastery of S Lorenzo de El Escorial. He entered the Hieronymite order on 18 November 1794 and took the vows on 22 November 1795. Among his manuscripts surviving at the monastery (*E-E*) are the *Maitines de Apóstoles* for chorus and orchestra, performed on the festival of St Simon and St Jude (27 October 1821) in the presence of Fernando VII. Also at El Escorial are a *Salve regina* for four voices, violins, trumpet and continuo, *Letanía a Nuestra Señora* for eight voices and two organs, *Veni Creator* for six voices and two organs, and several masses. Other works are in Madrid (*E-Mp*) and at the monastery of Nuestra Señora de Guadalupe (*E-GU*).

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GUY BOURLIGUEUX

Falik, Yury Aleksandrovich

(b Odessa, 30 July 1936). Russian composer, cellist and teacher. At the age of nine he entered the Stolyarovskiy Music School in Odessa, where he studied the cello and composition. He began to compose when he was 11, producing a string quartet and some orchestral pieces. In 1955 he entered the Leningrad Conservatory to study the cello with Strimmer, made his *début* in 1958 and later pursued postgraduate work under Rostropovich. In the late 1950s and early 1960s he performed with success in Moscow and other cities of the USSR, and he won the gold medal in the cello competition at the Eighth World Festival of Youth and Students in Helsinki in 1962. Since then, however, he has given his attention more to composition than to performing. He was accepted into the composition department of the Leningrad Conservatory in 1959, and he graduated from Arapov's class in 1964. For some years he directed the chamber orchestra of the conservatory, where he taught the cello and orchestration. He has been a board member of the Leningrad branch of the Composers' Union. Falik runs a composition class at the conservatory, becoming a senior lecturer in 1980 and professor in 1988. He was nominated Honoured Representative of the Arts of the RSFSR in 1981.

The distinctive features of Falik's compositions are clear and logical thinking, high artistry and economy of means; the influences which formed his style include those of Stravinsky, Hindemith, Webern, Lutosławski, Prokofiev and Shostakovich. He has used serial technique and traditional modality, both freely treated and frequently in the same work. Though several of his works are concerned with ethical or emotional matters, elements of the picturesque are no less important.

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(selective list)

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A. KLIMOVITSKY

Falkener, Robert.

English 18th-century music printer and publisher. See *under* [Fougt](#), [Henric](#).

Falkenhagen, Adam.

See [Falckenhagen](#), Adam.

Fall, Leo(pold)

(*b* Olmütz [now Olomouc], 2 Feb 1873; *d* Vienna, 16 Sept 1925). Austrian composer. His father, Moritz Fall (1848–1922), was a military bandmaster and composer who from 1882 served in Lemberg (now L'viv), before settling in Berlin, where he founded a café ensemble. Leo received violin lessons from his father and, after schooling in Lemberg, entered the Vienna Conservatory where he studied the violin and piano, as well as harmony and counterpoint with the brothers J.N. and Robert Fuchs. He was briefly a

member of the band of the 50th Austrian Infantry Regiment under Franz Lehár senior, playing the violin alongside the young Franz Lehár. Then he moved to Berlin, where he played in his father's orchestra, acted as piano accompanist in cabaret and played the violin in the orchestra of the Reichshallentheater. In 1895 he became an operetta conductor in Hamburg, where he wrote music for various stage pieces. After a further engagement in Cologne he returned to Berlin, composing and conducting at the Zentral-Theater and Metropoltheater, the city's leading revue theatres, and composing songs for the cabaret 'Die bösen Buben'. Two attempts at opera composition were unsuccessful, as was his first operetta *Der Rebell* (1905). He gave up conducting in 1906 and settled in Vienna to concentrate on operetta composition. *Der fidele Bauer* (1907), *Die Dollarprinzessin* (1907) and *Die geschiedene Frau* (1908) swiftly established him alongside Lehár and Oscar Straus in the forefront of the new generation of operetta composers and brought him international fame. He visited London several times for productions of his works and composed *The Eternal Waltz* (1911) for the Hippodrome. After a run of lesser successes, he regained popularity with *Die Kaiserin* (1915), *Die Rose von Stambul* (1916) and *Madame Pompadour* (1922). Since 1945 *Madame Pompadour* has entered the repertory of European opera companies, notably the Vienna Volksoper.

Though never achieving the lasting success of Lehár, Fall composed some of the most captivating operetta music of the 20th century. He seemingly pandered much less to popular taste than to his own, combining a talent for glowing melody with a particular ability for setting rhythmically irregular, conversational texts. Like Lehár, he was unusual in operetta of the time in orchestrating his own works, and could draw from the orchestra a translucent sound, texturally more like chamber music. Of his two brothers, Siegfried (*b* Olmütz [now Olomouc], 30 Nov 1877) was also a composer and Richard (*b* Gewitsch [now Jevíčko], 3 April 1882; *d* Auschwitz, 1943/4) a composer of operettas, revues and popular songs.

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(selective list)

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ANDREW LAMB

Fall, the.

English punk rock group. Its principal member, Mark E(dward) Smith (*b* Manchester, 5 March 1957), formed the group in Manchester in 1977 with guitarist Martin Bramah. Their first recording, *Bingo Master's Breakout* (Step Forward, 1978), an eerie piece which mixed fragments of local popular culture with punk rock influences from New York and London, formed the matrix of Smith's later work. Over the next two decades the Fall released almost 30 albums, of which *Live at the Witch Trials* (Step Forward, 1979), and *This Nation's Saving Grace* (Beggars Banquet, 1985) and *Disintegration* (1989) were among the most outstanding. Built around Smith's fractured lyrics and ranting vocal style, the Fall has remained unaffected by trends in pop music and maintained the oppositional spirit of the early English punk movement, although the musical frame has shifted slightly since 1977, moving from indie guitar-based rock towards 1990s dance rhythms. Among Smith's musical collaborators in the group have been Brix E. Smith and Marc Riley (guitars), Gavin Friday (vocals), Nigel Kennedy (violin) and Julia Nagle (keyboards). Smith wrote a play *Hey! Luciani* which was staged in London in 1986, and composed the music for Michael Clarke's ballet, *I am Kurious, Oranj* (1988).

DAVE LAING

Falla (y Matheu), Manuel de

(*b* Cádiz, 23 Nov 1876; *d* Alta Gracia, Argentina, 14 Nov 1946). Spanish composer. The central figure of 20th-century Spanish music, he addressed over the course of his career many of the salient concerns of modernist aesthetics (nationalism, neo-classicism, the role of tonality, parody and allusion) from a unique perspective. Like many Spaniards, he was attracted to French culture. His predilection for the French music of his time, especially that of Debussy, caused him to be misunderstood in his own country, where conservative-minded critics attacked his music for its

oversusceptibility to foreign influences. Reaction to Falla's music by his compatriots often mirrored the convulsive political changes the country underwent before and during the Spanish Civil War (1936–9), a period of intense cultural activity whose musical manifestations nonetheless remain relatively unexplored.

1. Childhood and early career.
2. Paris.
3. The established composer.
4. Spanish neo-classicism.
5. The Republic and the Civil War.
6. Latin America.

WORKS

WRITINGS AND CORRESPONDENCE

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CAROL A. HESS

Falla, Manuel de

1. Childhood and early career.

Falla's parents, José María Falla and María Jesús Matheu, were of Valencian and Catalan origins respectively. As a boy the future composer played elaborate games centring on Christopher Columbus, a predilection biographers have connected to *Atlántida*; his boyhood fondness for puppets has likewise been linked to the *Retablo de maese Pedro*. He began piano lessons with his mother, continued with a local teacher, and by the age of ten was attending chamber concerts in Cádiz. As his musical abilities grew, other determinants of his adult personality took hold. He began writing short stories and decided to become an author, a goal he fulfilled, after a fashion, in his articles on music, librettos for his own works, and in his carefully edited and extensive correspondence with important figures in the arts and government. His intense Catholicism and daily practice of spiritual exercises also began in adolescence.

By the mid-1890s Falla, now resolved to become a composer, had begun working with Alejandro Otero, a student of Marmontel and Enrique Broca, who taught harmony and counterpoint at the local conservatory. Falla was now performing his own music in public: such early pieces as the Nocturno and Mazurka for solo piano and the *Melodía* and *Romanza* for cello and piano are all rooted in conventional 19th-century tonal language. He would spend long intervals in Madrid studying the piano with José Tragó, a student of Georges Mathias and affiliated with the Madrid Conservatory, where Falla eventually enrolled. There he won several honours, including the first prize in piano in 1899.

By 1900 he was living with his family in the capital; he was obliged to support them by giving piano and harmony lessons. He continued performing his music both in Cádiz and in the prestigious Madrid Athenaeum, a bastion of Spanish intellectual life. For the private Athenaeum audience of 6 May 1900 he introduced the *Serenata andaluza* and *Vals-capricho* for piano. Two years later these were to be his first published works, along with the song *Tus ojillos negros* – early efforts he later harshly disparaged.

He could not make a living by composing and performing salon music, for though he was a skilled pianist, he never achieved the virtuoso status of Granados, Albéniz or Viñes. (His *Allegro de concierto*, submitted in 1903 to a contest sponsored by the Madrid Conservatory, was beaten by Granados's brilliant composition of the same name.) Nor was writing a large orchestral work realistic, given the severe limitations of symphonic institutions throughout Spain. This left zarzuela, the musical commodity most attractive to Madrid's mass audience. Though Falla was later to confess an incompatibility with the genre, which relied on stock characters, local references and conventional musical language, between 1900 and 1904 he composed six zarzuelas, of which only *Los amores de la Inés* was staged. His collaboration with Amadeu Vives i Roig, a young Catalan then on the verge of making his name as one of Spain's primary *zarzueleros*, yielded no commercial gain.

Despite his failure with zarzuela, Falla's first Madrid period solidified his musical priorities. He was much impressed by Louis Lucas's treatise *L'acoustique nouvelle* (1854), a discussion of the natural generation of consonance and dissonance, which gave theoretical justification to his loyalty to tonal structures. In Madrid he also began his association with Felipe Pedrell, the Catalan composer, critic, teacher and musicologist who moved to the capital in 1902 from Barcelona. Like Pedrell's other students (Granados, Albéniz, Vives, Lluís Millet and Roberto Gerhard) he held Pedrell in high regard, even if he ultimately rejected Wagnerism, the primary orientation of much of Pedrell's music.

In 1905 the Real Academia de Bellas Artes de San Fernando sponsored a contest for a Spanish opera, and Falla won with *La vida breve*. This was the first of his explorations of Gypsy *cante jondo* ('deep song'), employed here alongside *verismo* elements and thematic reminiscences. As in subsequent works, he set himself the challenge of elevating traditional Gypsy music to the highest level of art while preserving its primordial essence. Though part of his prize was a public performance of *La vida breve*, no authorization from a Spanish theatre ever materialized. Frustrated with musical institutions in Spain, in 1907 he accepted an offer to tour France as an accompanist and ended up living in Paris for the next seven years.

Falla, Manuel de

2. Paris.

There he met Ravel, Stravinsky, Florent Schmitt, Debussy, Diaghilev, Albéniz and Dukas, for the last of whom he played *La vida breve* shortly after arriving. (He later paid tribute to Dukas in the austere piano piece *Pour le tombeau de Paul Dukas*, 1935.) Despite Dukas's encouragement and Falla's best efforts, *La vida breve* was not performed for six more years. In the meantime Ricardo Viñes introduced the *Cuatro piezas españolas*, a more overtly 'Spanish' work than the hybrid *La vida breve*. The *Trois mélodies* on texts of Théophile Gautier were also heard for the first time. Falla's use here of non-functional 7th and 9th chords, whole-tone chords and remote key relationships represent a significant shift in his harmonic thinking. In dedicating the third song to Debussy's wife, Emma Bardac, he acknowledged his debt to Debussy, who helped ease his entry

into musical Paris and counselled him on several of his compositions. In 1911–12 he travelled to Milan, Brussels and London both to give concerts and investigate possible venues for *La vida breve*, finally presented (in a French adaptation by Paul Milliet and with some revisions in the score) in Nice in 1913. The following year it played at the Opéra-Comique, where it earned the approbation of critics like Pierre Lalo and André Coeuroy. (The *Danse* in Act 2 remains one of Falla's most popular works, and is often performed separately.) After the opera's success, Falla, now 37, could at last look forward to a broader appreciation of his music and greater material security, having signed a contract with the publisher Max Eschig. His public image was also in place: descriptions of the diminutive ascetic dressed in black, repeated in so many biographies, date from the Paris years. He took steps to bring his family to Paris, but when World War I broke out, was forced to return to Spain.

Falla, Manuel de

3. The established composer.

His second Madrid period proved more gratifying than the first. *La vida breve* was performed shortly after his return, and so a few months later were the *Siete canciones populares españolas*, completed in Paris. He had based the latter work on Spanish folk material, harmonizing terse melodic fragments with rich added-note chords and modal sonorities. Considerable emphasis is given to the piano, as in 'Jota', where it provides a brilliant ritornello, and 'Polo', where rapid repeated notes pound against the singer's impassioned cries. His balancing of simplicity ('Seguidilla murciana', for example, is little more than an elaborated ii–V–I cadence), metrical play and textual subtleties have made the *Siete canciones* the most performed of all Spanish-language solo songs. Numerous transcriptions, including orchestral arrangements by Berio and Ernesto Halffter, attest to their celebrity.

During 1914 and 1915 Falla travelled throughout Spain with the theatrical impresario Gregorio Martínez Sierra and his wife María Lejárraga, providing incidental music for two sentimental dramas, *Amanecer* and *La pasión*, and an adaptation of *Othello*. Though his correspondence shows considerable attention to production details, he later destroyed these theatrical scores, unconvinced of their worth. By spring 1915 he was back in Madrid. Here Martínez Sierra established a new company, the Teatro de Arte, which was probably where Falla met his future collaborator, Federico García Lorca. The composer cultivated a close working relationship with María, whose contribution to her husband's career has been clarified by Patricia O'Connor (1977) and Antonina Rodríguez (1994): she wrote nearly all of the hundreds of plays, adaptations, articles and reviews that bear Gregorio's name, including most likely the scenarios for Falla's next two stage works, the *gitanería* ('gypsy revel') *El amor brujo* and the pantomime *El corregidor y la molinera*.

As in *La vida breve*, Falla sought in *El amor brujo* to unite art music with the spirit of traditional Gypsy music. One production feature was the singing of Pastora Imperio, a musically illiterate Gypsy who mastered Falla's music with 'the ease of a consummate solfègista', according to him. Unlike *La vida breve*, however, which marked his triumphant re-entry into

Madrid, *El amor brujo* provoked a wider range of opinion. (Falla eventually made substantial revisions in the score.) Some critics believed his sense of orchestral colour and use of Impressionist devices had been put to good use, even while noting the difficulty of creating a 'serious' work from popular elements. But to others *El amor brujo* failed to evoke a truly Spanish atmosphere precisely because of the composer's absorption of 'foreign influences', and, as one critic put it, his 'obsession with the modern French school'. Similar attacks, rooted in Spain's historical tendency towards isolationism, were to greet the composer throughout his career.

He spent part of the summer of 1915 at Sitges, the Mediterranean artists' colony, completing his 'symphonic impressions' for piano and orchestra *Noches en los jardines de España*. This discursive and extravagantly orchestrated work features several manifestations of the Phrygian 2nd and, unlike most concertos, affords a seamless integration of the piano with the rest of the ensemble. The composer's correspondence makes clear his intentions to offer the work's Impressionist effects as a tribute to 'the modern French school', to which he habitually acknowledged his indebtedness.

Despite the xenophobic tendencies of many Spanish music critics, Spain was jolted into a more cosmopolitan mentality during World War I. An increasing number of foreign artists visited neutral Spain, bringing with them new ideas and stimulating dialogue between Spain and greater Europe. For his part in this sudden leap into modernity, Falla wrote several articles on new music, publishing an essay on Stravinsky just before that composer's first visit to Madrid in 1916. In April 1918 he presided over a memorial concert for Debussy, whose music, considered radical by many Spanish critics, was something of a *cause célèbre* for aesthetic progressives in Spain. (It provided the touchstone for the modernist polemic *par excellence*, José Ortega y Gasset's *La deshumanización del arte*.)

Stravinsky's visit to Madrid was in the company of Diaghilev, whose Ballets Russes earned the special interest of Alfonso XIII. In 1917 Diaghilev and his new choreographer Massine became familiar with *El corregidor y la molinera*, Falla's hugely successful pantomime based on the novel *El sombrero de tres picos* by Alarcón. María's scenario depicted Spanish folkways in an idealized past; Falla's score was seen as its apt complement, with several critics noting that his music seemed at last purged of 'debussismos' and 'ravelismos'. Diaghilev and Massine saw possibilities in the unpretentious little work, and urged Falla to develop it into a fully fledged ballet. This involved eliminating many of the rather prosaic mimetic devices of the second half (the musical content of the first half stayed largely intact) and expanding from a chamber orchestra to a full symphonic ensemble. For the new version, *El sombrero de tres picos*, Picasso designed sets and costumes, while Massine's choreography offered a stylized interpretation of Spanish dance. These elements, with Falla's revised score, caused a sensation in London in 1919; reaction by the Spanish public two years later, however, was mixed. While some critics resented the 'modernist' portrayal of Spanish character by a company of foreigners, others hailed Falla's 'ironic' adaptation of folk material,

Massine's extravagant choreography and Picasso's 'cubist' sets as a liberating influence on Spanish art.

Yet another wartime visitor to Spain was the pianist Artur Schnabel, who commissioned from Falla the virtuosic *Fantasia baetica*. Falla's farewell to the *cante jondo* idiom, the multi-sectional *Fantasia* contains acerbic harmonies, often on 4ths and 2nds and providing a percussive underpinning for short, abrupt motifs of narrow melodic range. The generously ornamented lines of the more expansive, metrically free central section evoke flamenco solo singing. Falla also began two theatre pieces in collaboration with María: *Fuego fatuo* ('Will-o'-the-Wisp') and *Don Juan*, drawn from the familiar Spanish tale. The former, an opera based on themes by Chopin, was neither published nor performed, and on *Don Juan* Falla vacillated for so long that María finally commissioned a score from Conrado del Campo, thus severing her association with Falla. Before abandoning *Fuego fatuo*, Falla turned down Diaghilev's offer of *Pulcinella*; had he, rather than Stravinsky, accepted it, his career might have taken an entirely different direction. Having recently lost both parents, Falla sought greater tranquillity than Madrid could afford. With his sister María del Carmen he moved to Granada in September 1920, where he was to compose his most original works.

[Falla, Manuel de](#)

4. Spanish neo-classicism.

In Granada Falla composed, taught, maintained his correspondence and received numerous visitors, including Segovia, José María Sert, the British Hispanist John B. Trend, Wanda Landowska, Ravel and Casella. In 1922 he and García Lorca, a native of Granada, collaborated on the internationally acclaimed *Cante Jondo* competition, the purpose of which was to forestall what they considered to be the decline of flamenco singing. (A projected collaboration on García Lorca's play *Lola la comediante* never materialized.) García Lorca was also active in the 1927 tricentenary commemoration of the birth of Góngora, whose complex, allusory style was becoming increasingly attractive to a group of Spanish poets who saw 17th-century poetic models as vehicles for pure form and objective beauty. Falla's contribution to the Góngora commemoration was *Soneto a Córdoba* for voice and harp, the sparse accompaniment and declamatory vocal line of which recall the early monodists.

Even before this Falla had been attracted to neo-classical ideals. In 1919 the Princess Edmond de Polignac requested a work for her private theatre in Paris; avoiding the Andalusian idiom, Falla explored medieval and Renaissance sources to complement his own adaptation of chapters 25–6 (part 2) of Cervantes's *Don Quixote*. Throughout the *Retablo de maese Pedro* he incorporated music by Gaspar Sanz (a late 17th-century *gallarda* for solo guitar) and Salinas (a *Romance viejo*); the latter was found in Pedrell's *Cancionero musical popular español*, from which Falla borrowed additional melodic fragments. Falla's harmonic vocabulary now embraced octatonic structures, strict modality and quartal harmonies, along with diatonic writing. In contrast to the brilliant orchestration of *El sombrero de tres picos* a more astringent sonority prevails, incorporating the extreme ranges of the woodwinds, string harmonics and the ironic commentary of

the harpsichord, an unfamiliar sound in the 1920s. Meanwhile, the marionettes, with their frozen expressions and mechanical gestures, enact the story of Don Quixote and Sancho Panza's visit to Maese Pedro's inn.

Of all Falla's works the *Retablo* enjoyed the most illustrious performance history during his lifetime. Intellectuals and pioneers of contemporary music at home and abroad drew attention to its 'asceticism', 'clean precision' and 'austerity'; Falla was also praised for his rigour in working within self-imposed limitations. Similar commentary greeted the Harpsichord Concerto, written for Wanda Landowska and deemed especially praiseworthy by Stravinsky. In the first movement Falla quotes fragments of a 15th-century villancico *De los álamos, vengo madre*; of greater interest is his extreme concentration of materials. Despite small forces (the harpsichord is one of six solo instruments), miniature formal proportions, fragmented themes, and an essentially monothematic second movement, Falla achieved a remarkable and often arresting range of sonorities, thanks to his careful balancing of the harpsichord's capabilities with the idiosyncratic qualities of each instrument.

Other works drawing on Spain's musical-historical past include the chamber cantata *Psyché*, set in the court of the 18th-century King Philip V and his consort Isabel Farnese; an introspective yet intense miniature, the work most clearly shows the influence of Debussy. In the spirit of Spanish neo-classicism Falla also composed incidental music for Calderón de la Barca's *auto sacramental*, *El gran teatro del mundo*. The 17th-century genre, a one-act drama often didactic or evangelical in nature and a staple of Golden Age theatre, attracted considerable interest among Spanish intellectuals. The score contains a fascinating mix of quotations ranging from the Dresden Amen to the *Cantigas*; because the composer never considered it an original work it remained unpublished during his lifetime. In the mid-1920s he became attracted to a text by the Catalan nationalist poet Jacint Verdaguer, *L'Atlàntida*, an epic treatment of Spain, Catholicism and the lost continent of Atlantis. Falla began studying Catalan in order to adapt the text for his projected 'scenic cantata' *Atlàntida*, a work that occupied him until the end of his life.

If the stylistic label 'neo-classicist' implies an uncomfortably wide range of meanings, it is nonetheless the most accurate description of Falla's works of the 1920s. (Attempts to apply it to earlier works, like *El sombrero de tres picos*, are misguided in that they do not take into account the broad parameters of neo-classical style as it was practised throughout Europe between the wars.) Nor did musical neo-classicism in Spain take place in a vacuum, as can be seen from contemporaneous literary trends. Although in the 1920s Falla renounced conventionalized Spanish nationalism (Phrygian melodic turns, guitar-based sonorities, flamenco style), he never turned his back on his heritage, as is evident in the references, allusions and models, all handled with extreme subtlety, cited above.

[Falla, Manuel de](#)

5. The Republic and the Civil War.

When in April 1931 the Second Spanish Republic was installed, Falla was initially receptive to the new government's egalitarian principles. But the Republic's anti-clerical legislation deeply troubled him, as did a rash of

church-burnings by radical vigilantes. He became prone to bouts of depression, a condition exacerbated by other health problems (including an inflammation of the iris) and one that greatly slowed his progress on *Atlántida*. Nonetheless he continued to teach (his students included Ernesto and Rodolfo Halffter, Joaquín Nin-Culmell, Adolfo Salazar and Rosa García Ascot), remaining a figurehead for young Spanish composers. In 1931 he became a nominal member of the Republican Junta Nacional de Música, despite having registered disapproval of the government's religious policy. (In 1932 he turned down a Republican homage from Seville as a gesture of protest.) He also served on the editorial board of *Cruz y Raya*, a journal for Catholic intellectuals, which published his 1933 article on Wagner, similar in tone to the corresponding passage in Stravinsky's *Poetics*.

In 1935 he provided music for an *auto sacramental* by Lope de Vega, and made an intense study of Golden Age polyphony by making 'expressive versions' of Victoria, whose *Tantum ergo* he had already used in *El gran teatro del mundo* and the second movement of the Harpsichord Concerto. When the Spanish Civil War broke out in 1936, Granada was among the first regions to fall under Nationalist (rightist) control. On learning that García Lorca had been apprehended, Falla intervened at considerable personal risk in a fruitless attempt to prevent the poet's execution. Throughout the war the Nationalists courted Falla, sometimes to the point of making propaganda of his religious convictions. They named him president of the newly established Instituto de España (an offer he declined, pleading poor health) and asked him to provide a national hymn (a request with which he half-heartedly complied). By the time the war ended in April 1939, Falla had accepted a conducting engagement from the Institución Cultural Española (ICE) of Buenos Aires. He and his sister travelled to Argentina, where he was to remain for the rest of his life, despite further overtures from the Franco government.

Those who would pigeonhole Falla in one political camp or another overlook, first, the extent to which personal acts, like the practice of religion, assumed political significance during the Civil War, secondly, Falla's admission in his correspondence that the Church was not blameless in its application of worldly power, and, most importantly, his fervent wish to remain apolitical, despite the impracticality of such a desire in those highly charged times. Some biographers have also wrongly described his final years in Argentina as akin to political 'exile'. Although at the war's end many had little choice but to leave Spain because of their political activities under the Republic, Falla went to Argentina to accept an engagement, not to make a political statement. Disillusioned with Spain and despairing of the direction Europe was taking in 1939, he arrived in Buenos Aires in frail health and in search of solitude.

[Falla, Manuel de](#)

6. Latin America.

At first his health and spirits improved. The four concerts he conducted at the Teatro Colón in November 1939, which included the première of his orchestral suite *Homenajes*, were warmly received. He soon made contact with Argentine musicians, including Alberto Williams and Juan José Castro.

Various cultural organizations, like the Academia Nacional de Bellas Artes, fêted him. He even came to consider the sea voyage he once dreaded as 'providential' and determined to complete *Atlántida*, now two-thirds finished.

Surely the cantata's subject matter resonated deeply with the composer: rising from the ruins of Atlantis, the Spanish nation goes forth under the banner of Christ to the New World. A classic narrative of destruction and creation, placed in the age of discovery, *Atlántida* belongs to the long tradition of colonial epics by Europeans – narratives which, like *Atlántida*, typically mix history, mythology, biblical references and individual poetic licence. Falla emphasized the text's Christian elements, treating his boyhood hero Columbus as the divine 'bearer of Christ'; indeed the ethereal 'Salve en el mar' is perhaps the score's peak moment, and the closest Falla ever came to writing original religious music.

Yet it may be that his personal stake in the work was precisely what thwarted its completion. Twice (while in Spain) he submitted the text of the 'Salve' to ecclesiastical authorities, fearing that it contained improprieties; twice it appeared his worries were exaggerated. Some of Falla's correspondence shows that he was even beginning to question the moral value of composing music in such a troubled world; these doubts, ill health and concern over friends still affected by the war all conspired to sabotage the completion of *Atlántida*. Renewed economic woes created additional obstacles, for the European war often prevented Falla's royalties from reaching Buenos Aires. (Despite this, he persisted in his habit of giving all that he could to the needy, including exiled Spanish Republicans held in French refugee camps.)

Always seeking greater silence, by the end of 1939 he had moved from Buenos Aires to the Córdoba sierra. Biographers have tended to emphasize the desolate aspect of these last years, yet when health permitted he conducted in the capital (both for live audiences and radio broadcasts), organized commemorative events for Victoria and Pedrell, maintained his correspondence and continued work on *Atlántida*. His final residence was Alta Gracia, where he died days before his 70th birthday. He left behind the last dated page of *Atlántida* (8 July 1946) and some 202 folios that constitute the autograph.

Given the sprawling nature of the work, making sense of these folios has been problematic. In 1954 Falla's heirs asked Ernesto Halffter to complete the score, and his 1961 edition was performed in both the concert and scenic versions. Later scholarship found fault with Halffter's version, which, in addition to other problems, includes scenes that Falla seems to have abandoned as early as 1931. But Falla's compositional process is by no means easily grasped from even the most thoughtful sketch study, and any attempt to complete *Atlántida* would probably have failed.

The tragedy of Falla is that ill health and political realities prevented him from composing more. Only a handful of his works brought him international renown, and two of these (*Atlántida* and the *Retablo*) involve sufficiently complex staging that their full impact is seldom appreciated. He tends to be known more for his colourful, folkloric compositions than for the works of the 1920s, so admired by connoisseurs of modern music and

undeservedly overlooked in general studies of neo-classicism. As products of their historical context, his works and their reception tell us much about musical life in Spain before the Civil War. As aesthetic objects they stand as striking examples of what could still be accomplished within a tonal framework in the first half of the 20th century.

Falla, Manuel de

WORKS

printed works published in Madrid unless otherwise stated

stage

first performed in Madrid unless otherwise stated

El conde de Villamediana (op, de Rivas), c1891, unperf., lost, doubtful

La Juana y la Petra, o La Casa de Tócame Roque (zar, 1, J. Santero, after Ramón de la Cruz), c1900, unperf., lost, lib *E-GRmf*

Los amores de la Inés (zar, 1, E. Dugi), 1901–2, Cómico, 12 April 1902 (1965)

Limosna de amor (zar, J.J. Veyán), 1901–2, unperf.

El cornetín de órdenes (zar, 3), c1903, unperf., lost, collab. A. Vives

La cruz de Malta (zar, 1), c1903, unperf., lost, collab. Vives

Prisionero de guerra (zar), c1903–4, unperf., *GRmf* (photocopy), collab. Vives

La vida breve (lyric drama, 2, C. Fernández Shaw), c1904–13, Nice, Casino Municipal, 1 April 1913 (in French), vs (Paris, 1913); fs (Paris, 1982)

La pasión (incid music, G. Martínez Sierra [M. O Lejárraga]), 1914, Lara, 30 Nov 1914

Amanecer (incid music, Martínez Sierra [Lejárraga]), 1914–15, Lara, 7 April 1915, lost

El amor brujo (gitanería, 1, Martínez Sierra [Lejárraga]), 1915, Lara, 15 April 1915, *US-Wc* (London, 1924); rev. (ballet, 1), 1916–17, Paris, Trianon-Lyrique, 22 May 1925

Otelo (Tragedia de una noche de verano) (incid music, Martínez Sierra [Lejárraga]), 1915, Barcelona, Novedades, ?Oct 1915, lost

El corregidor y la molinera (pantomime, 2 scenes, Martínez Sierra [Lejárraga], after P. de Alarcón: *El sombrero de tres picos*), 1916–17, Eslava, 7 April 1917 (London, 1983); rev. as *El sombrero de tres picos* (ballet), 1916–19, London, Alhambra, 22 July 1919 (London, 1925)

Fuego fatuo (comic op, 3, Martínez Sierra [Lejárraga]), 1918–19, unperf., *E-GRmf** (Madrid, 1996) [based on Chopin themes]; acts 1 and 3 orchd A. Ros-Marbá, perf. Granada, 1 July 1976

El corazón ciego (incid music, Martínez Sierra [Lejárraga]), 1919, San Sebastian, Nov 1919, lost

La niña que riega la albahaca y el príncipe preguntón (incid music, F. García Lorca), 1922, Granada, home of García Lorca, 6 Jan 1923, *GRmf** [based on *Españoleta* y *paso medio*, transcr. Pedrell: *Cancionero*, iii]

Misterio de los reyes magos (incid music), 1922, unpubd; Granada, home of García Lorca, 6 Jan 1923, *GRmf** [based on music from Pedrell: *Cancionero*, i and iii, and folksong arr. L. Romeu]

El retablo de maese Pedro (puppet op, 1, Falla, after M. de Cervantes: *Don Quixote*), 1919–23, concert perf., Seville, S Fernando, 23 March 1923; stage, Paris, home of Princess Edmond de Polignac, 25 June 1923 (London, 1924)

El gran teatro del mundo (incid music, P. Calderón de la Barca), 1927, Granada, 18 June 1927

La vuelta de Egipto (incid music, F. Lope de Vega), 1935, Granada, 9 June 1935, *GRmf**

La moza del cántaro (incid music, Lope de Vega), 1935, Granada, June 1935

Atlántida (cantata escénica, prol., 3 pts, Falla, after J. Verdaguer), 1926–46, inc.; completed by E. Halffter, concert perf., Barcelona, Liceu, 24 Nov 1961; stage, Milan, Scala, 18 June 1962 (Milan, 1962); rev., concert perf., Lucerne, Kunsthaus, 9 Sept 1976

orchestral

first performed in Madrid unless otherwise stated

Noches en los jardines de España, sym. impressions, pf, orch, 1909–15 (Paris, 1922): 1 En el Generalife, 2 Danza lejana, 3 En los jardines de la Sierra de Córdoba; Real, 9 April 1916; rev. chbr orch, c1926 (1996), Seville, S Fernando, 14 Dec 1926

El amor brujo, 1915–16 (1996), Sociedad Nacional de Música, 28 March 1916 [rev. of stage work]

El sombrero de tres picos, 2 suites, 1916–21, Eslava, 17 June 1919 (some dances only)

Fanfare sobre el nombre de E.F. Arbós, tpt, trbn, perc, 1934, Calderón, 28 March 1934, *E-GRmf**

Homenajes, 1920–41 (Milan, 1953): Fanfare sobre el nombre de E.F. Arbós, A Claude Debussy: elegía de la guitarra [after gui work, 1920], A Paul Dukas: Spes vitae [after pf work, 1935], Pedrelliana [after Pedrell op La Celestina], 1926–41; Buenos Aires, Colón, 18 Nov 1939

vocal

Choral: Con afectos de júbilo y gozo, S, women's chorus, pf, 1908; Balada de Mallorca (J. Verdaguer), chorus, 1933 [after Chopin: Ballade, F]; Invocatio ad individuum trinitatem, 4vv, 1935 [from stage work La vuelta de Egipto]; Himno marcial (J.M. Pemán), chorus, pf, drums, 1937 [after Pedrell: Canto de los almogávares]

Solo vocal (for 1v, pf unless otherwise stated): Preludios: Madres, todas las noches (A. de Trueba), 1900 (1980); Rimas (G.A. Bécquer), c1900 (1980): Olas gigantes, ¡Dios mio, que solos se quedan los muertos!; Tus ojillos negros (C. de Castro), 1902 (n.d.); 3 mélodies (T. Gautier), 1909–10: Les colombes, Chinoiserie, Séguidille; 7 canciones populares españolas (popular texts), 1914: El paño moruno, Seguidilla murciana, Asturiana, Jota, Nana, Canción, Polo; Oración de las madres que tienen a sus hijos en brazos (G. Martínez Sierra), 1914; El pan de Ronda que sabe a verdad (Martínez Sierra), 1915; Psyché (G. Jean-Aubry), 1v, fl, vn, va, vc, hp, 1924; Soneto a Córdoba (L. de Gógora), 1v, hp/pf, 1927

Doubtful: Cantares de Nochebuena (popular texts), 1v, gui, zambomba (friction drum), rebec, c1903–4

chamber and solo instrumental

Melodía, vc, pf, 1897 (1980); Romanza, vc, pf, 1897–8; Pieza, C, vc, pf, c1898; Pf Qt, G, 1898–9, lost; Mireya, poema, fl, vn, va, vc, pf, 1898–9, lost: 1 Muerte de Elzear, 2 Danza fantástica; Serenata andaluza, vn, pf, c1899, lost; El amor brujo, str qt, db, pf, 1914–15 [from stage work], rev. 1926 (1996): Pantomima, Danza ritual del fuego; Homenaje: pièce de guitare écrite pour 'Le Tombeau de Claude Debussy', gui, 1920; Fanfare pour une fête, 2 tpt, timp, b drum, 1921; Concerto,

hpd/pf, fl, ob, cl, vn, vc, 1923–6 (Paris, 1928)

piano

Gavotte et Musette, c1892, lost; Nocturno, c1896 (1996); Scherzo, c, 1898; Mazurka, c, c1899; Mireya, c1899 [transcr. of chbr work]; Serenata andaluza, c1900 (1996); Canción, 1900 (1996); Vals-capricho, 1900 (1996); Cortejo de gnomos, 1901 (1996); Serenata, 1901; Serenata andaluza no.2, c1901, lost; Suite fantastica, c1901, lost; Allegro de concierto, 1903–4; 4 piezas españolas (4 pièces espagnoles), c1906–8: Aragonesa, Cubana, Montañesa, Andaluza; Fantasia baetica, 1919; Homenaje: pièce de guitare écrite pour 'Le Tombeau de Claude Debussy', 1920 [arr. of gui work]; El sombrero de tres picos, pianola, 1921–6 [arr. of ballet]; Canto de los remeros del Volga, 1922 (1996); Pour le tombeau de Paul Dukas, 1935

arrangements

G. Rossini: Ov. to *Il barbiere di Siviglia*, rev. orch, c1924

C. Debussy: *Prélude à l'après-midi d'un faune*, rev. orch, 1924

F. Pedrell: Canción de la estrella [from *Els Pireneus*], rev. orch, 1941–2 (1997)

'versiones expresivas': T.L. de Victoria: Ave Maria, Sanctus, 1932; O. Vecchi: *L'Amfiparnasso*, no.1, 1934; J. del Encina: Romance de Granada, Tan buen ganadico, 1939; P. de Escobar: Ora sus, 1939; F. Guerrero: Madrigal, 1939; Victoria: O magnum mysterium (In circuncisione Domine), Gloria, Benedictus, Tenebrae factae sunt, Miserere mei Deus, Vexilla Regis, in festo Sancti Jacobi, 1940–42

Also other arrangements and transcriptions

MSS and other materials in *E-GRmf*

Principal publishers: Chester, Eschig, Manuel de Falla Ediciones, Ricordi, Unión Musical Española

Falla, Manuel de

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Fallamero, Gabriele

(*b* Alessandria; *fl* 1584). Italian composer and lutenist. The title-page of his only known work, *Il primo libro de intavolatura da liuto, de motetti ricercate madrigali, et canzonette alla napolitana, a tre, et quattro voci* (Venice, 1584¹³; 2 pieces ed. O. Chilesotti, *Lautenspieler des 16. Jahrhunderts*, Leipzig, 1891/*R*), describes him as 'gentilhuomo alessandrino'. The volume is dedicated to another member of the local nobility, Livia Guasca Pozza, 'Signora mia osservandissima'. The book contains 46 pieces, more than half of which are arrangements in Italian lute tablature of madrigals and motets, including works by Monte, Lassus, Rore, Marenzio, Striggio and Vinci. The central section of the volume is devoted to a mostly lighter

repertory in versions for voice and lute, including anonymous *canzonette alla napoletana* and pieces by Orazio Vecchi, Giovanni Ferretti, Giovanni Jacopo de Antiquis and Gasparo Fiorino.

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IAIN FENLON

Falle, Philip

(*b* Jersey, 14 Feb 1656; *d* Shenley, Herts., 7 May 1742). Channel Island churchman and amateur composer. He studied under Narcissus Marsh at Oxford, graduating in 1676. Ordained priest in 1679, he held various livings, enjoying the patronage of Lord Jermyn and becoming a chaplain to the king in 1694. Later he became a prebendary of Durham Cathedral (1700) and vicar of Shenley, near Barnet (1709). He wrote a history of Jersey and made important contributions to the life of the island, including a bequest of books to establish a public library in St Helier. His music books and manuscripts he left to Durham Cathedral. He wrote 15 anthems (14, *GB-Lbl**, 1, *DRc* (inc.)), which are respectable amateur works, some with instrumental ritornellos, and a *Fantasia* and *Passacaille* for bass viol (*DRc*).

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IAN SPINK

Falletta, JoAnn (Marie)

(*b* Queens, NY, 27 Feb 1954). American conductor. After training at the Juilliard School, where she gained a doctorate in conducting in 1989, Falletta has served as associate conductor of the Milwaukee SO (1985–8) and as music director of the Queens (NY) PO (1978–88), Denver Chamber Orchestra (1983–92) and Bay Area Women's Philharmonic (1986–96). In 1991 she was appointed music director of the Virginia SO, and in 1989 music director of the Long Beach (CA) SO. She has appeared frequently as a guest conductor, was the first woman to conduct the orchestra of the Nationaltheater, Mannheim (1992), and has given more than 60 world premières. Falletta became music director of the Buffalo PO in 1998. Long an advocate of female and American composers, and the winner of numerous ASCAP awards for innovative programming, Falletta has made recordings with the English Chamber Orchestra, the LSO, the Virginia SO and the Women's Philharmonic.

Fallows, David

(b Buxton, 20 Dec 1945). English musicologist. He studied at Jesus College, Cambridge (BA 1967), King's College, London (MMus 1968), and the University of California, Berkeley (PhD 1978). From 1968 to 1970 he was a musical assistant at the Studio der Frühen Musik, Munich, and between 1968 and 1974 performed extensively on commercial recordings of Renaissance music by Musica Reservata (London), Studio der Frühen Musik and as director of Musica Mundana (Berkeley). In 1973–4 he was lecturer at the University of Wisconsin, Madison; since 1976 he has taught at the University of Manchester (lecturer 1976–82, senior lecturer 1982–92, reader 1992–97, professor 1997). He has also taught at the University of North Carolina, Chapel Hill (1982–3), the Ecole Normale Supérieure, Paris (1993), the University of Basle (1996) and the University of Vienna (1998). He has won the Dent Medal (1982), been appointed Chevalier de l'Ordre des Arts et des Lettres (1994) and elected Fellow of the British Academy (1997). He is vice-president of the IMS for the period 1997–2002 and chaired the programme committee for its 16th International Congress in London (1997) and a Corresponding Member of the AMS (1999). He is review editor of *Early Music* (1976–95, 1999–), was founding editor of the Royal Musical Association Monographs (1982–95) and has served on the editorial boards of *Musica Britannica* (from 1985), *Early English Church Music* (1994), *Early Music History* (1991) and the *Basler Jahrbuch für historische Musikpraxis* (1988).

Fallows is a leading scholar in the field of 15th-century music. His research has focussed on the song repertoires of the 15th century, spreading to later and earlier songs, to sacred music, to documentary or biographical issues and to matters of performing practice. He pioneered new views on the lives of Ciconia, Regis and Josquin, and has made controversial contributions on the ensembles implied by the music. His writings include the standard monograph on the life and works of Du Fay (1982) and a detailed catalogue of the 15th-century polyphonic song repertory (1999). His most significant essays are collected in *Songs and Musicians in the Fifteenth Century* (1996). As a reviewer, his interests have extended over the whole field of Western music, including in particular opera and new music.

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ROSEMARY WILLIAMSON

Falsa mutatio.

See [Musica ficta](#).

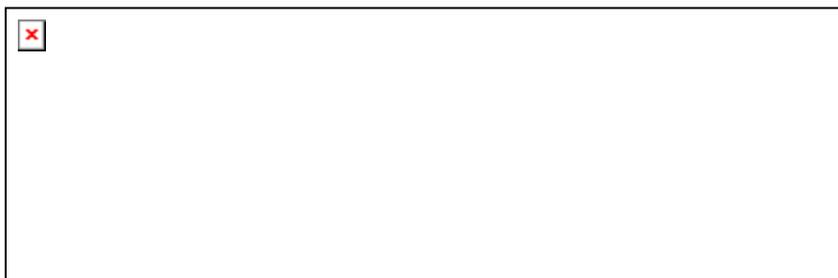
False cadence [false close].

See [Interrupted cadence](#).

False relation [cross-relation, non-harmonic relation]

(Ger. *Querstand*; Lat. *relatio non harmonica*).

A chromatic contradiction between two notes sounded together ([ex.1a](#)) or in different parts of adjacent chords ([ex.1b](#)). For music before 1600 the term is normally also applied to the occurrence of a tritone between two notes in adjacent chords ([ex.1c](#)), on the grounds that such a progression contradicts the rule of *mi contra fa* (see [Musica ficta](#)) observed in the late Middle Ages and the Renaissance.



False relations like those in [exx.1a](#) and [b](#) must be both semitonic and chromatic; the semitones of the given scale or mode are not capable of producing a false relation of this kind. It is also essential that the chromatic

alteration should take place in another part, and this usually means in another octave. Thus the falseness of the relation derives from the rule, common to most systems of classical harmonic theory, that chromatic changes must be melodic, that is, that they must arise and be resolved in the same voice or part. The acuteness of this conflict of sensations undoubtedly attracted the attention of composers, especially the late 16th- and early 17th-century madrigalists, who used it for expressive text-setting. Among these composers was Carlo Gesualdo, who made the false relation perhaps the most distinctive feature of his style (ex.2).



One consistent qualification makes such false relations acceptable: the falsely related voices or parts are nevertheless melodically coherent in themselves. Clashes arise normally through the simultaneous pursuit of two distinct and conflicting melodic paths. False relations may thus be regarded as outstanding examples of the evolution of harmonic values from melodic sources, an evolution that produced some exquisite examples in the maturity of the Classical and Romantic eras (e.g. Mozart's 'Dissonance' Quartet K465 and Brahms's Third Symphony, beginning of first movement of each).

GEORGE DYSON/R

Falsetto

(It.; Fr. *fausset*; Ger. *Falsett*, *Fistelstimme*).

The treble range produced by most adult male singers through a technique whereby the vocal cords vibrate in a length shorter than usual, known as the second mode of phonation. Usually associated exclusively with the male voice, though available and employed in the female, the phonatory mode known as 'falsetto' has been equated with 'unnatural' as opposed to 'natural', partly through misleading philological usage. The correct term, second-mode phonation, is preferred here both to 'falsetto' and to 'pure head-register'.

1. Physiological considerations.

Fibre-optic stroboscopic observations seem to show that, during the process of phonation, the vocal folds are in contact at one instant during each vibration or undulation caused by air from the lungs passing between them. At this brief instant, the current of escaping air is interrupted. Air pressure in the trachea rises, the folds part, and intra-tracheal pressure lowers automatically. These fold-adductions – or, more precisely, rhythmic and repetitive wavings or undulations, somewhat resembling those of the

sea anemone – appear to form the basis of a primitive note of a particular pitch, facilitated by some adjustment and stretching in the folds. The undulations occur a specific number of times per second, that of the frequency of the note produced, in the path of what would otherwise be a free flow of air, turning it into pitched, though primitive, audio vibrations. Genuine vocal tone is produced as the vibrations are transformed by cavities or resonators (on which subject there is much disagreement).

The stroboscope reveals that, during fundamental phonation (i.e. first-mode, ordinary, basic or chest-register), the vocal processes of the arytenoid cartilages stay open. When second-mode phonation is employed, they take on a firm adduction, in that the mass of the folds corresponding to the inner part of the thyro-arytenoid muscle remains motionless. The vibrating length of available folds is reduced, because the arytenoid cartilages are now together and prevent the posterior third of the folds from undulating. Moreover, as with light-toned, higher-pitched first-mode, in second-mode the vocal folds of the skilled singer are seen to have assumed a thinner and more stretched character, particularly for higher notes. In the unskilled user, this is less so: the whole of the membranous vocal folds are usually separated for longer, and the glottis is more open.

So, other than in the adduction of the arytenoid cartilages, the fold action in the skilled user of second-mode resembles that of first-mode, except that the proportion and size of the glottis seems to vary slightly more, according to the pitch and character of the sung note. In the skilled second-mode singer, the glottis is smaller for higher notes than for those of medium pitch. Similarly, the vocal folds undulate more slowly for second-mode notes of medium pitch than for notes nearer the upper extreme of second-mode range. In first-mode, the vibratory masses of the folds, apparently made up of a layer of elastic and fatty tissue, covered superficially by the laryngeal mucous membrane, are supported on the deep surface by the innermost fibres of the thyro-arytenoid muscle. In second-mode, however, the very edges of the vocal folds, known as the vocal bands or *ligamenta vocalia*, appear to be the only parts in vibration, while the wave motion is more rapid; the mass corresponding to the inner part of the thyro-arytenoid muscle remains motionless.

The difference in the activity of the vocal folds between first-mode and second-mode phonation therefore appears to depend largely on the relation between the contraction of the thyro-arytenoid and posterior crico-arytenoid muscles. During second-mode phonation, particularly by the expert exponent, the vocal folds appear to increase in length slightly, possibly because of partial relaxation of the thyro-arytenoid muscle and consequent changes in the elasticity of the vocal bands. Most singers feel a sense of relief when they change from first- to second-mode for higher-pitched notes.

2. Historical outline.

The use of what has become known as falsetto is ancient and practised in many cultures. There are major elements of this second mode of phonation in the instinctive natural sounds of various animals, for example the gibbon. Similarly, its use by early man seems to have been instinctive, commonplace, and adopted for a variety of reasons not necessarily

connected with what is now called singing. Second-mode phonation is much used in Asian drama and music. Its natural use is seen among Indian communities in Great Britain, where the condition known as 'pubephonia' persists at an age at which white youths are all using adult first-mode phonation; some Indian youths have to be coached in first-mode phonation to free them from what, to Western ears, may sound oddly juvenile.

The earliest uses of second-mode phonation in Western music are difficult to trace or define because of ambiguities of terminology. Possibly, when such 13th-century writers as Johannes de Garlandia and Jerome of Moravia distinguished between chest-, throat-, and head-registers (*pectoris, guttoris, capitis*), the last of these indicated second-mode phonation, later known as 'falsetto', a term common in Italy by the mid-16th century. By the time of G.B. Mancini's *Pensieri e riflessioni* (1774), 'falsetto' had come to be equated with 'voce di testa' ('head-voice').

Renaissance and early Baroque theorists, such as Maffei, Zacconi, Caccini and Vicentino, seem to contradict each other on voice-related topics, including second-mode phonation. Maffei (*Discorso della voce e del modo d'apparare di cantar di garganta*, 1562) explains that, when a natural bass sings in the soprano range, this is 'the voice called falsetto'. 'Soprano range' seems significant, coinciding with that of the sub-mode called 'upper-falsetto'. Maffei's 'gutturis', 'voice of the throat', or, better, 'pharyngeal' (Herbert-Caesari, 1951) seems to refer to a heavier tonal quality appropriate to the alto or countertenor range.

While alto parts in Italian 17th-century choral music continued to be assigned to second-mode singers, soprano parts, formerly sung by higher second-mode singers (who had begun by supplementing, then mostly supplanting, the original boys), were taken over by castratos. To avoid confusion with eunuchs, falsettists were often described as 'voci naturali'. In northern Europe, where castratos were generally a phenomenon of imported Italian opera, choirs (ecclesiastical, secular, professional or amateur) continued to make wide use of falsettists (though not always so called), sometimes alongside boy trebles, or taking the alto part, until the late 18th and early 19th centuries. The practice then grew less common in some countries as it gradually became more acceptable to admit women to choirs. Even in mixed choirs, second-mode singers survived (Toscanini once used ten in a performance of Verdi's *Requiem*). Eventually, however, musical fashion (and erroneous association with castration) ensured the near-disappearance, from mainland Europe, of second-mode singing for several decades. Domenico Mancini (*b* 1891), a falsettist pupil of the last castrato, Alessandro Moreschi (*d* 1921), was refused entry to Lorenzo Perosi's music school, because Perosi, director of the Sistine Chapel Choir, regarded him as a castrato. It is only in England that second-mode singing enjoyed an uninterrupted, widespread tradition, particularly in all-male cathedral and collegiate choirs, academia and the glee club tradition. In the late 20th century falsetto singing came to be used in some types of popular music (notably by Michael Jackson).

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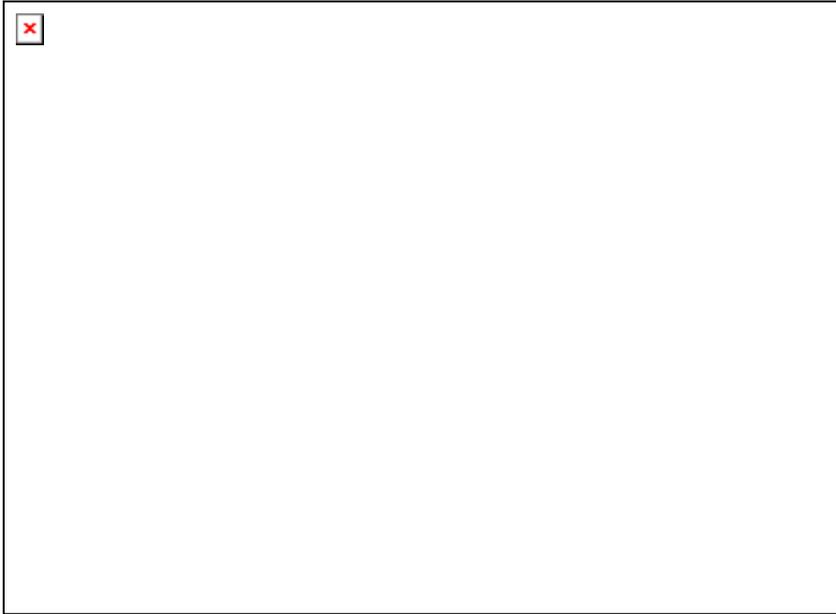
Falsobordone

(It.: 'false bass', from Fr. *fauxbourdon*).

A chordal recitation based on root position triads, with the form and often the melody of a Gregorian psalm tone. Mostly intended for the singing of vesper psalms, *falsobordoni* are in two sections, each made up of a recitation on one chord followed by a cadence. As a style, the *falsobordone* occurs in a wide variety of compositions from the 15th century to the 18th, particularly in psalms, responses, Passions, Lamentations, reproaches, litanies and settings of the *Magnificat*. It is found less often in other pieces, such as masses, villancicos, frottolas, *laude*, madrigals, operas and sacred concertos.

The 'classical' form and style of the *falsobordone*, associated with the harmonization of psalm tones, appeared in southern Europe in the 1480s. It was known in Spain as 'fabordón', a variant of the French 'fauxbourdon', but there is little apparent connection between the two beyond that of the name. Unlike the older fauxbourdon, both the Italian *falsobordone* and the Spanish *fabordón* chiefly use root position triads and have all four parts written out. The origins of the style probably do not lie, as some claim, in organum, chordal declamation, the 'formulae' of certain theorists, or fauxbourdon, but rather in the addition of late 15th-century cadences to the Gregorian psalm tones. Its close relation to these Gregorian melodies is shown by the fact that a *falsobordone* performance was sometimes called *mos gregorianus* (*more gregoriano*). There is strong evidence, too, that singers improvised *falsobordoni* in the late 15th century and certainly in the early 16th. Clarity of form, a *cappella* style, triadic writing, four-part harmony, homophonic texture (especially in the recitations) and a bass line that moves by 4ths and 5ths are striking features of these early pieces (ex. 1; crosses in the tenor mark the cantus firmus). The genre is thus a perfect example of the monumental change taking place in the late 15th century from successive to simultaneous composition. The performance of *falsobordoni* may have involved full chorus, soloists, a single soloist supported by instruments, or instruments alone. Instrumentalists usually

embellished the repeated chords of the recitations, just as soloists embellished the cadences.



In the second half of the 16th century (about 1570) composers began to treat the psalm tone melody loosely and eventually abandoned it, but the style and form of the *falsobordone* remained intact. *Falsobordoni* for keyboard, such as Cabezón's *Fabordon y glosas del octavo tono* (W. Apel, *Musik aus früher Zeit für Klavier*, Mainz, 1934, ii, 18ff), were especially important examples of the genre; it is likely that such pieces, with their cantus firmus treatment and idiomatic style, were models for later Venetian intonations and toccatas. In Venice the use of *falsobordoni* alternating with Gregorian chant psalm verses also played a key role in the later development of Venetian polychoral music. *Falsobordoni* may have had an earlier influence on many keyboard preludes; some by Kleber, Kotter and Jan z Lublina, for example, are based on psalm tones. *Falsobordoni* also appeared as solo songs with accompaniment (Mudarra, Guerrero, Santa María) and as embellished pieces or *falsobordoni passaggiati* (Bovicelli).

After about 1600 *falsobordoni* were almost invariably accompanied by a *basso seguente*, and compositions for solo voices and basso continuo began to appear (Viadana, Banchieri, Victorinus). Embellished *falsobordoni* were equally in demand (Viadana), or were embellished in performance as a matter of course (see Schütz's preface to *Historia der ... Aufferstehung ... Jesu Christi*, 1623), and the style often took on an agitated spirit characteristic of the early Baroque period (Monteverdi, Conforti, Severi). Although theorists continued to mention the genre, after 1640 it existed mostly as a tradition, cultivated above all in the Cappella Sistina, but also in Spain (Lorente), southern Germany (Bernabei), and to a far lesser extent Protestant Germany (as at Leipzig, where Calvisius, Schein, Vopelius and J.S. Bach wrote or printed such pieces). At the time when the practice of *falsobordone* writing was declining on the Continent, however, it received fresh impetus in England where it came to be known as **Anglican chant**. English *falsobordoni* had appeared as early as the 16th century and were cultivated throughout the following years, but publications increased dramatically after 1750. On the Continent, it was revived as part of the 19th-century Cecilian movement, and *falsobordoni* appeared in scholarly

editions of early music (Proske, Pedrell). The *Motu proprio* of 1903 allowed the genre a continuing place in the Catholic liturgy, a place it still holds in parallel liturgies, such as Anglican and Lutheran.

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MURRAY C. BRADSHAW

Falter & Sohn.

German firm of music publishers. It was founded by Macarius (Franz de Paula) Falter (*b* Taiskirchen, 2 Jan 1762; *d* Munich, 24 Sept 1843), who first worked in Munich as a piano teacher. From 1788 he held a concession for the sale of manuscript music paper and printed music; the first piece of music under his imprint appeared in 1796. About 1813 Falter's son Joseph (1782–1846) was taken into the firm; he had in the meantime been involved in instrument dealing and music lending. On 4 April 1827 the firm was sold to Sebastian Pacher and after his death on 13 March 1834 it was carried on by his widow Thekla Pacher (1805–79). From 1861 to 1874 the business was owned by Otto Halbreiter (1827–1910), who opened another music selling business which continued until 1933. Among later owners of Falter & Sohn were Ferdinand Neustätter, his wife Helene and Friedrich Schellhass (1885). On 22 June 1888 the name of Falter & Sohn was deleted from the register of firms; all the rights were transferred to the Munich music publisher Joseph Aibl.

Besides works by Haydn, Pleyel and other well-known masters, the firm published principally (later almost exclusively) Munich composers, including Cannabich, Peter Winter, Theobald Boehm, Ett, Stuntz, K.M. Kuntz and Perfall. The plate numbers reached 200 in about 1806, 500 in 1840–41 and 700 in 1848; numerous editions appeared without numbers, many of these on commission. A series of editions bore the stamp of Falter & Sohn in conjunction with B. Schott (Mainz and Paris) and A. Schott (Antwerp).

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HANS SCHMID

Faltin, Friedrich Richard

(*b* Danzig [now Gdańsk], 5 Jan 1835; *d* Helsinki, 1 June 1918). Finnish conductor, organist and composer of German birth. He began his musical education at the age of seven in his native city, studying the organ with Markull, and continued his studies in Dessau with Friedrich Schneider (1852–3) and, at the Leipzig Conservatory (1853–6 and 1861–2), with Moscheles, Ferdinand David and Hauptmann. In 1856 he moved to Viipuri, Finland (now Vyborg in Russia), where he organized chamber concerts, founded a choral society and an orchestra, and taught music at the Behm School. He settled in Helsinki in 1869 and conducted the orchestra of the New Theatre; in the following year he succeeded Pacius as *Musikdirektor* of Helsinki University. In 1871 he became organist of the church of St Nicholas, a post he held for more than four decades. From 1870 he began to conduct opera, and from 1873 to 1883 conducted the orchestra of the Finnish Opera. In 1882 he co-founded the Helsinki Music Institute, where he taught organ until 1910.

Faltin introduced many important works to Finnish audiences, including Haydn's *The Seasons* (1872), Bach's *St Matthew Passion* (1875), Schumann's *Das Paradies und die Peri* (1878) and Brahms's *German Requiem* (1881). He composed an orchestral overture, a string quartet, three books of chorales, choral and organ works, in addition to numerous songs (he also published a collection of Finnish folksongs); his work was distinguished by solid craftsmanship, and he wrote especially well for the voice. His most significant contribution to the developing Finnish musical life, however, was his influence as a teacher and performer.

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ROBERT LAYTON/ILKKA ORAMO

Faltis, Evelyn

(*b* Trautenau [now Trutnov], Bohemia, 20 Feb 1890; *d* Vienna, 19 May 1937). German composer of Bohemian origin. She was educated at the Assomption convent in Paris, then studied at the Vienna Music Academy, where her teachers included Robert Fuchs and Mandyczewski; she also studied with Draeseke and Eduard Reus at the Dresden Hochschule für Musik, where she won a prize for her *Phantastische Sinfonie* (op.2a), and with Sophie Menter in Munich. She was the first woman to coach solo singers at Bayreuth (1914) and became the soloists' répétiteur at the Nuremberg Stadttheater am Ring and the Darmstadt Hoftheater; from 1924 she worked for the Städtische Oper in Berlin. Her modest output of compositions includes the symphonic poem *Hamlet* (op.2b); a piano

concerto (op.3); two string quartets (opp.13a, 15), a violin sonata (op.6) and other chamber works; choral works, including a Mass (op.13b); and about twenty songs (opp.7, 8, 10, 14, op. posth.). Many of her works were published by Ries & Erler.

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BIRGITTA MARIA SCHMID

Falusi, Michele Angelo

(*b* Rome; *fl* 1683–4). Italian composer. He was a Minorite and a doctor of theology. In 1683–4 he was *maestro di cappella* of the church of the SS Apostoli, Rome. He published *Responsoria Hebdomadis Sanctae*, for four voices and organ, op.1 (Rome, 1684), and a motet for four voices and continuo appears in an anthology (RISM 1683¹).



Falvy, Zoltán

(*b* Budapest, 28 Aug 1928). Hungarian musicologist. He studied music in Budapest at the National Conservatory and the Academy of Music, and took a doctorate at the university in 1952 with a dissertation on manuscripts containing music in Budapest libraries. While working in the music department of the National Széchényi Library (1952–61) he was head of the music section at the Hungarian Academy of Sciences (1956–61), where in 1961 he helped to establish the Bartók Archives, becoming a research assistant and then scientific secretary. In 1963 he took a *kandidátus* degree in musicology with a dissertation on the music of three Hungarian rhymed Offices, which in 1964 served as his *Habilitationsschrift* at Budapest University, where he has lectured on medieval music. After directing the music history museum at the Musicological Institute of the Hungarian Academy of Sciences (1970–73), he became assistant director and subsequently director (1980–98) of the institute. He took the DSc in musicology in 1986. He is a member of the editorial board of *Studia musicologica*. His research is chiefly concerned with the connection between Hungarian and European early music, particularly medieval music; he has studied analogies between their melodies and notation, the development of the antiphon and other early forms, the music of the Hungarian troubadours and music of the 16th to 18th centuries.

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VERA LAMPERT

Familiar style.

A term in general use to denote homophonic or note-against-note texture in Renaissance polyphonic music (see [Texture](#)). Loys Bourgeois seems to have been the first to use the term; in his description of the three styles contained in the 1547 publication *Le premier livre des pseaulmes*, a style called 'familiere, ou vaudeville' was described as being a free note-against-note style that allowed for some ornamentation, either in the melody or in the accompanying voices. The term seems to have acquired its present currency from its usage by Giuseppe Baini (in Italian, 'stile familiare') in his biography of Palestrina (*Memorie storico-critiche*, ii, Rome, 1828/R, pp.415ff) as a synonym for 'stile semplice', in contrast to the contrapuntal style or 'stile artificioso'.

STEPHEN R. MILLER

Famintsin, Aleksandr Sergeyeovich

(*b* Kaluga, 5 Nov 1841; *d* Ligovo, nr St Petersburg, 6 July 1896). Russian music historian, critic and composer. He had well-to-do parents and studied natural sciences at St Petersburg University and music privately with M.L. Santis; from 1862 to 1864 he studied privately and at the Leipzig Conservatory with Moritz Hauptmann, E.F. Richter and Carl Riedel, and also (1864–5) studied instrumentation with Max Seifriz at Löwenberg. Returning to St Petersburg he was appointed professor of music history and aesthetics at the conservatory (1865–72); between 1869 and 1871 he edited the periodical *Muzikal'niy sezon* and later contributed to Bessel's *Muzikal'niy listok* and other journals. From 1870 to 1880 he was secretary to the directorate of the Imperial Russian Musical Society. His four-act opera *Sardanapal* was produced in 1875 and the vocal score was published by Bessel, but it had so little success that his second opera, the four-act *Uriel Acosta* (1883), was never performed (though a vocal score was published by Rahter of Hamburg).

Famintsin devoted his later years to a series of historical monographs of some value and to a dictionary of Russian musicians which he never completed. He also translated into Russian pedagogical works by Richter (on harmony, and on counterpoint and fugue), Draeseke (on modulation) and A.B. Marx, and published two collections of folksongs, *Russkiy detskiy pesennik* ('Russian Children's Songbook') and *Bayan* (1888). But he is chiefly remembered for his critical writings in which he scathingly attacked the music of the Balakirev-Stasov circle from the point of view of the German academicism in which he was steeped; in return he was libelled by Stasov for his share in an intrigue to get Balakirev replaced as conductor of the Russian Musical Society's concerts by his own friend Seifriz, and lampooned by Musorgsky in two songs, *The Classicist* and *The Peepshow*.

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Other: *Shestviye Dionisiya* [The Procession of Dionysus], sym. picture; Russian Rhapsody, vn, orch; Str Qnt; Str Qt, E♭, op.1 (Leipzig, 1869); Serenade, d, str qt, op.7 (Berlin, 1877); numerous pf pieces, songs

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GERALD ABRAHAM

Fancelli, Giuseppe

(*b* Florence, 24 Nov 1833; *d* Florence, 23 Dec 1887). Italian tenor. Of humble origins, he made his début in 1860 at La Scala, Milan as the Fisherman in *Guillaume Tell*. After engagements in Ancona, Rome and Trieste, he sang Vasco da Gama in Meyerbeer's *L'Africaine* at La Scala (1866) and in the same year made his London début as Alfredo at Covent Garden, where he later sang Edgardo, Elvino, Ernesto, Raoul (*Les Huguenots*) and Tonio (*La fille du régiment*) among other roles. His most important appearance was as Radames in the first Italian performance of *Aida*, at La Scala in 1872. At La Scala he also sang Manrico, Don Carlos and Don Alvaro (*La forza del destino*). His robust, vibrant voice, with its true intonation and particularly strong upper register, was effective in many roles, but he lacked musical education and his acting ability was severely limited. (*ES*, R. Celletti)

ELIZABETH FORBES

Fanciulli, Francesco

(*b* Porto S Stefano, nr Orbetello, 29 May 1853; *d* New York, 17 July 1915). American bandmaster and composer of Italian birth. He attended the conservatory in Florence, and became a leading theatre performer, touring Italy as a cornet virtuoso; he then returned to Florence as an opera conductor and composer. In 1876 went to the USA, settled in New York, and worked as a church organist and singing teacher; he also composed and arranged several works for the famous Gilmore Band. In the 1880s he conducted concerts of the Mozart Musical Union, an amateur orchestra association, and in the early 1890s toured New England as conductor of

the Lillian Durell Opera Company. In 1892 he succeeded Sousa as leader of the US Marine Band in Washington, DC. His career there came to an abrupt end in 1897 when he refused an officer's order to change the marches he had selected for a Memorial Day parade. The subsequent inquiry would have resulted in a dishonorable discharge had Theodore Roosevelt, then acting Secretary of the Navy, not interceded; nonetheless, Fanciulli's contract as director of the US Marine Band was not renewed. He returned to New York, was named leader of the 71st Regiment Band of the New York National Guard, began a popular series of concerts in Central Park and appeared at the opening of the Pan American Exposition in Buffalo in 1901. Fanciulli's compositions include five operas, band, orchestral, choral and chamber works, piano pieces and songs. His manuscripts are in the Americana Collection of the New York Public Library at Lincoln Center.

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FRANK J. CIPOLLA

Fancy.

See [Fantasia](#).

Fandango

(Sp.).

A couple-dance in triple metre and lively tempo, accompanied by a guitar and castanets or *palmas* (hand-clapping). It is considered the most widespread of Spain's traditional dances. The sung fandango is in two parts: an introduction (or *variaciones*), which is instrumental, and a *cante*, consisting of four or five octosyllabic verses (*coplas*) or musical phrases (*tercios*), sometimes six if a verse (usually the first) is repeated. Its metre, associated with that of the bolero and *seguidilla*, was originally notated in 6/8, but later in 3/8 or 3/4.

Its origins are uncertain, but its etymology may lie in the Portuguese *fado* (from Lat. *fatum*: 'destiny'); in early 16th-century Portugal the term *esfandango* designated a popular song. The earliest fandango melody appears in the anonymous *Libro de diferentes cifras de guitarra* (E-Mn M.811; 1705), while its earliest (albeit brief) description is found in a letter dated 17 March 1712 by Martín Martí, a Spanish priest. The term's first appearance in a stage work is in Francisco de Leefadeal's *entremés El novio de la aldeana* (Seville, early 1720s). By the late 18th century it had become fashionable among the aristocracy as well as an important feature in *tonadillas*, zarzuelas, ballets and other stage works.

Various suggestions have been made about the fandango's origins, including that it is related to the *soléa*, *jabera* and *petenera* (Calderón); that the Andalusian *malagueña*, *granadina*, *murciana* and *rondeña* are in fact fandangos accompanied by guitar and castanets (Ocón); that its forebears include the *canario* and *gitano* (Foz); that it is derived from the *jota aragonesa* (Larramendi, Ribera), although Ribera also proposed an earlier Arabic origin; and that the Arabic *fandûra* (guitar) may be a possible etymological source (Pottier). Yet the two prevailing theories point to either a West Indian or Latin American origin (*Diccionario de Autoridades*), although Puyana strongly suggests that the *fandango indiano* came from Mexico; (see also Osorio); or a North African origin (Moreau de Saint-Méry).

One must distinguish between the varied provincial forms that the classical fandango assumed through multi-regional Spain during the 18th and early 19th centuries, and its role in [Flamenco](#), in which it approaches *cante jondo*, with its florid and non-metric performance, in contrast to the *fandanguillo* of *cante chico* (see [Cante hondo](#)).

Numerous travel accounts of the 18th and 19th centuries were highly critical of the overtly sensual fandango wherever it was performed (see Etzion). A threatened ban by the church resulted in a trial during which the pope and cardinals witnessed a performance of a fandango and saw no reason to condemn it. This event, reported in a letter by P.A. Beaumarchais dated 24 December 1764, provided the subject for late 18th-century Spanish *comedias*, and much later for Saint-Léon's ballet *Le procès du fandango* (1858). The Spanish fandango, like the bolero and *cachuca*, enjoyed great popularity in Parisian theatres in the 19th century; Arthur Sullivan wrote a *cachuca* for the chorus 'Dance a cachucha, fandango, bolero' in the second act of *The Gondoliers* (1889).

From the 18th century fandangos have been incorporated by composers into both stage works and instrumental pieces. Notable examples include Rameau's 'Les trois mains' (*Nouvelles suites de pièces de clavecin*, c1729–30); Domenico Scarlatti's *Fandango portugués* (K492, 1756), 'Fandango del Sig^R Scarlate' (attribution doubtful; see Puyana) and an unedited fandango (see Alvarez Martínez); part 2 no.19 of Gluck's *Don Juan* (1761); the third-act finale of Mozart's *Le nozze di Figaro* (1786); the finale of Boccherini's String Quartet op.40 no.2 (1798); Antonio Soler's *Fandango* for keyboard (late 18th-century; attribution doubtful); Adolphe Adam's opera *Le toréador* (1849); Gottschalk's *Souvenirs d'Andalousie* op.22 (1855); Rimsky-Korsakov's *Spanish Capriccio* (1887); Albéniz's *Iberia* (1906–9); Granados's 'Fandango de Candil', *Goyescas* no.3 (1911); Falla's *El sombrero de tres picos* (1919); Ernesto Lecuona's song *Malagueña* (1928); and Ernesto Halffter's ballet *Sonating* (1928). Ravel's original choice for the title of his *Bolero* (1928) was *Fandango*. Beethoven's sketchbook of 1810 also contains a fandango theme.

See also [Spain](#), §II, 4.

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ISRAEL J. KATZ

Fane, John, Lord Burghersh.

See [Burghersh](#).

Fanelli, Ernest

(*b* Paris, 29 June 1860; *d* Paris, 24 Nov 1917). French composer. He studied at the Paris Conservatoire (from 1876), where his teachers included Antoine-François Marmontel, Valentin Alkan, Jule Laurent, Anacharsis Duprato and Léo Delibes. Without means or patronage and unable to secure performances of his compositions, he worked as a copyist and music engraver for many years. In 1912, having abandoned

composing in 1894, he applied to Pierné for work as a copyist, submitting one of his own scores as a sample of his hand. Pierné noticed that Fanelli's musical language was advanced for its day, anticipating that of Debussy by some years. His interest resulted in performances of Fanelli's symphonic poem *Thebes* (1883) and the massive *Impressions pastorales* (1890) by the Concerto Colonne under his direction. In spite of this belated success, Fanelli never returned to composition. His works feature elements, such as whole-tone harmonies, commonly associated with Debussy. Fond of wind band timbres, he included sarrusophones and saxhorns in some of his orchestral scores. Musical examples from his works were reproduced by Lenormand in his *Etude sur l'Harmonie Moderne* (Paris, 1913).

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Orch: St Preux à Clarens, 1881; Tableaux symphoniques, 1882–6; Thebes, sym. poem, 1883; Mascarade, 1889; Suite Rabelaisienne 1889; Au palais de l'escorial, 1890; Carnaval, 1890; Impressions pastorales, 1890; Marche héroïque, 1891

Other works: Souvenirs de jeunesse, pf, 1872–8; Souvenirs poétiques, 1872–8; Une nuit chez Sophor, fl, cl, str, pf, 1891; Humoresque, cl, pf, 1892–4; Qnt 'L'aneu', double qnt, 1894; 32 songs, 1880–92

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WILLIAM H. ROSAR

Fanfani, Giuseppe Maria

(*b* ?Florence, before 1723; *d* ?Florence, after 1757). Italian violinist and composer. Fanfani dedicated a set of sonatas to Prince Giovanni Gastone de' Medici some time between 1713 and 1723 (see M. Cole: 'A Sonata Offering for the Prince of Tuscany', *CMc*, xvi, 1973, pp.71–8). In 1726 J.J. Quantz heard him perform in Florence with members of the grand-ducal chapel. Fanfani officially succeeded Martino Bitti as principal court violinist there in 1743. His 12 surviving violin sonatas (*I-Fn*) are of inferior quality.

JOHN WALTER HILL

Fanfare

(Fr. *fanfare*; Ger. *Fanfare*; It. *fanfara*).

(1) A flourish of trumpets or other brass instruments, often with percussion, for ceremonial purposes. Fanfares are distinct from military signals in usage and character. In addition to its musical meaning, 'fanfare' has always had a figurative meaning. The root, *fanfa* ('vaunting'), goes back to late 15th-century Spanish. Although etymologists believe the word to be onomatopoeic, it may in fact be derived from the Arabic *anfár* ('trumpets'). The word 'fanfare' occurs for the first time in French in 1546 and in English in 1605, in both instances figuratively; it was first used to signify a trumpet

flourish by Walther, although it may have been used earlier to mean a hunting signal: See (3) below.

Walther, Altenburg and an anonymous 18th-century author belonging to the Prüfende Gesellschaft in Halle all agreed that a fanfare was 'usable on all days of celebration and state occasions' and consisted of 'a mixture of arpeggios and runs' improvised by trumpeters and kettledrummers (J.E. Altenburg, 91); a 'flourish' in the British Army during the same period was 'without any set rule'. Heyde has shown that this type of unreflective improvisation, the purpose of which was to glorify a sovereign, goes back to trumpeters' *classicum*-playing during the Middle Ages. The effect of a medieval *classicum* (a field or battle signal) or an 18th-century fanfare was due to sheer noise rather than musical merit. About 100 trumpeters and fifers produced 'such a din' at the wedding of George the Rich in 1475 'that one could hardly hear one's own words'. Walther said that a fanfare 'indeed makes enough noise and strutting, but otherwise hardly smacks of art'. And in 18th-century French music 'fanfare' denotes a short, bustling movement with many repeated notes. This genre may have been influenced by the hunting signal.

It was during the 19th century that the term came to mean a brief composition consisting of a ceremonial flourish for brass (and percussion). The flourish composed by Beethoven for a single trumpet to announce the arrival of the Governor during the last act of *Fidelio* (first produced in 1805), and incorporated in the *Leonore* overtures nos.2 and 3 (1805–6), would probably have been called a signal rather than a fanfare. As well as coronation fanfares by eminent British composers, notable examples have been written in the 20th century by Dukas (*La péri*, 1911), Jolivet (*Fanfare pour Britannicus*, 1946), Copland (*Fanfare for the Common Man*, 1942), Stravinsky (*Fanfare for a New Theatre*, 1964, a brief serial composition for two trumpets), Petrassi (an extended composition for three trumpets, 1944, rev. 1976) and Ginastera (four trumpets, 1980). Britten's *Fanfare for St Edmundsbury* (1959) for three trumpets is a polytonal work in which each trumpet is assigned the notes of a single harmonic series, on F, C and D respectively. A number of fanfares by composers such as Falla, Satie, Bliss and Milhaud were printed in *Fanfare*, a fortnightly paper on contemporary music and the arts published from October 1921 to January 1922 under the editorship of Leigh Henry.

(2) Any short prominent passage for the brass in an orchestral work.

(3) A signal given in the hunt, either on 'starting' a stag or after the kill when the hounds are given their share of the animal (this is an exclusively French usage).

(4) In 19th-century France and Italy, a military or civilian band consisting mainly or entirely of brass instruments.

(5) In German colloquial speech, a misnomer for *Fanfarentrompete*, a modern natural trumpet usually built in E \flat :

See also [Military calls](#) and [Signal \(i\)](#).

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EDWARD H. TARR

Fano, (Aronne) Guido Alberto

(*b* Padua, 18 May 1875; *d* Tauriano di Spilimbergo, Friuli, 14 Aug 1961). Italian composer, pianist, conductor and teacher. He studied in Padua with Vittorio Orefice and Cesare Pollini (piano), who sent him in 1894 to Martucci at the Bologna Liceo Musicale. There he took a composition diploma (1897) and a law degree at the university (1901). Subsequently he studied in Germany, meeting Busoni, who advised and encouraged him. In 1900 he was appointed piano professor at the Bologna Liceo, and he then directed the conservatories of Parma (1905–12), Naples (1912–16) and Palermo (1916–22), ending his career as a piano teacher at the Milan Conservatory (1922–38, 1945–7). He worked intensively in each of these cities as a pianist, conductor, writer, promoter and instructor of young musicians. As a composer he followed the example of Martucci, both in his classical instrumental style and in his basically italianate melody, though he differed from his teacher in his great love for operatic music.

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Chbr: *Sonata*, d, op.7, vc, pf, 1898; *Andante appassionato*, vn, pf (1908); *Pf Qnt*, C, with tpt ad lib, c1917; *Str Qt*, a

Pf: *Sonatina*, op.5 (1906); *4 fantasie*, op.6 (1906); *Sonata*, E (1920); *Imago, Solitudo* (1933); *Rimembranze* (1950)

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FABIO FANO/ROBERTA COSTA

Fano, Michel

(b Paris, 9 Dec 1929). French composer. At the Paris Conservatoire his principal teachers were Boulanger (accompaniment, 1948–50) and Messiaen (analysis, 1950–53). His acquaintance with Boulez from 1950 led him to a fundamental rethinking of music and composition, and the few instrumental works that he has not withdrawn date from this period. The Sonata for two pianos represents one of the earliest attempts at a comprehensive serialization of durations and dynamics (R. Toop: 'Messiaen/Goeyvaerts, Fano/Stockhausen, Boulez', *PNM*, xiii/1, 1974–5, 141–69). It was first performed at the 1952 Donaueschingen Festival by the Schmidt-Neuhaus duo, then at Boulez's Domaine Musical concerts. Also in 1952 the Etude for 15 instruments was composed for Darmstadt. Deeply impressed by *Wozzeck*, which drew his attention to the relationship between sight and sound, in 1954 he abandoned 'pure' composition to become an apprentice of the American film director Noel Burch. Since that time almost all of Fano's work, whether as director, producer, composer or sound editor, has been for the cinema.

His first film was *Chutes de pierre* (1958), which he directed and for which Hodeir provided the score. The following years saw a fruitful collaboration with Robbe-Grillet (most notably in *Trans-Europ express*) and a highly original documentary film about animals, *Le territoire des autres*, in which Fano's *musique concrète* soundtrack plays an important structural role. He rejects the customary conception of film music, regarding all of the sound elements in the film – speech, noises and music – as materials for composition and as interacting events. In the case of *Le territoire des autres*, the sound and visual parts of the film were prepared alongside each

other; sophisticated editing techniques made possible a close integration of natural and artificial sounds, and a precise definition of relationships between images and soundtrack.

WORKS

(selective list)

Concert works: Sonata, 2 pf, 1952; Etude, 15 insts, 1952; FAB, Mez, pf, synth, elec, in progress; extract for pf 1st perf. 1998

Film soundtracks: L'immortelle (A. Robbe-Grillet), 1962; La bataille de France (dir. J. Aurel, 1963); L'enlèvement d'Antoine Bigut (dir. J. Doniol-Valcroze), 1963; Le 5ème soleil (dir. F. Reichenbach), 1964; Pierre Boulez, 1965; Volcans interdits (dir. H. Tazieff), 1965; Trans-Europ express (Robbe-Grillet), 1966; Le regard Picasso (dir. N. Kapplan), 1966; L'homme qui ment (Robbe-Grillet), 1968; L'Eden et après (Robbe-Grillet), 1970; Le territoire des autres (dir. F. Bel, G. Vienne, Fano), 1971

WRITINGS

with **P.-J. Jouve**: *Wozzeck, ou le nouvel opéra* (Paris, 1953)
'Introduction à la musique contemporaine', *Le point* (1954), no.57
Other essays in *Cahiers du cinéma*

DOMINIQUE JAMEUX

Fanshawe, David (Arthur)

(b Paignton, 19 April 1942). English composer and ethnomusicologist. On leaving school he worked in documentary films as an apprentice editor but in 1965 took up a scholarship at the RCM, where his teachers included John Lambert. His passion for world traditional music influenced his early composition *Salaams*, first performed at the Queen Elizabeth Hall in 1970, for which he drew on music from Bahrain. He scored a major international success with *African Sanctus*, which was inspired by expeditions to Egypt, Sudan, Uganda and Kenya (1969–72), and became the subject of a 1975 BBC TV documentary. The score combines field recordings of traditional music with a Western mass setting, including sections in a pop idiom, and the original recording achieved a gold disc; the work, which has been choreographed, was extended in 1993 by the addition of a concluding *Dona nobis pacem*. His writings include *African Sanctus: a Story of Travel and Music* (London, 1975). Between 1978 and 1989 Fanshawe travelled extensively in the Pacific islands, collecting material for his compositional project *Pacific Odyssey*. He owns a collection of several thousand tape recordings of traditional musics, principally from Africa and the Pacific, which form part of a multi-media archive (The Fanshawe Collections), and he has produced several commercial recordings from the material it contains.

WORKS

(selective list)

Requiem for the Children of Aberfan, orch, 1968; Salaams, vv, pf, perc, 1970; African Sanctus, S, vv, ens, tape, 1972; Pacific Odyssey, 1978–; The Awakening, intermezzo, vc/va, pf, 1992; Dona nobis pacem: a Hymn for World Peace, S, vv, ens, tape, 1993; Celtic Lullaby, vv, 1998; Millennium Fanfare and Millennium March,

orch/band, 1999

Film scores: Tarka the Otter (dir. D. Cobham), 1987; Dirty Weekend (dir. M. Winner), 1993

Incid music for TV: Softly Softly; Three Men in a Boat; When the Boat Comes In

Principal publisher: Warner/Chappell

MERVYN COOKE

Fantasia

(It., Sp., Ger., Eng.; Eng., Fr., Ger. *Fantasia*; Fr., Ger. *Phantasia*; Fr. *fantaisie*, *fantasye*, *phantaisie*; Eng., Ger. *Phantasia*; Ger. *Fantasey*; Eng. *fancie*, *fancy*, *fansye*, *fantasy*, *fantazia*, *fantazie*, *fantazy*, *phansie*, *phantasy*, *phantazia*).

A term adopted in the Renaissance for an instrumental composition whose form and invention spring 'solely from the fantasy and skill of the author who created it' (Luis de Milán, 1535–6). From the 16th century to the 19th the fantasia tended to retain this subjective licence, and its formal and stylistic characteristics may consequently vary widely from free, improvisatory types to strictly contrapuntal and more or less standard sectional forms.

1. To 1700.
2. 18th century.
3. 19th and 20th centuries.

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Fantasia

1. To 1700.

- (i) Terminology.
- (ii) Italy.
- (iii) Spain.
- (iv) France.
- (v) Netherlands.
- (vi) Germany.
- (vii) Poland.
- (viii) Great Britain.

Fantasia, §1: To 1700

(i) Terminology.

In the general senses of 'imagination', 'product of the imagination', 'caprice', derivatives of the Greek 'phantasia' were current in the principal European languages by the late Middle Ages. The term was used as a title in German keyboard manuscripts before 1520, and in printed tablatures originating as far apart as Valencia, Milan, Nuremberg and perhaps Lyons by 1536. Its earliest appearances in a musical context focus on the imaginative musical 'idea', however, rather than on a particular

compositional genre. A three-part, imitative, textless composition by Josquin is headed 'Ile fantazies de Joskin' (*I-Rc* 2856, c1480–85; ed. in New Josquin Edition, 27.15), but it is doubtful whether this title had generic significance; more probably it was intended to emphasize the 'freely invented' (rather than borrowed) nature of the motivic material. Similarly a letter written by the Ferrarese agent Gian to Ercole d'Este on 2 September 1502 refers to Isaac's four-part instrumental piece *La mi la sol la sol la mi* (ed. in DTÖ, xxviii, Jg.xiv/1, 1907/R) as 'uno moteto sopra una fantasia': here it is clearly the eight-note *soggetto ostinato* that is signified by the term 'fantasia'.

When Hermann Finck (1556) referred to 'the requirements of Master *Mensura*, Master *Taktus*, Master *Tonus* and especially Master *Bona fantasia*', he meant to stress the importance of musical imagination. The sense of 'the play of imaginative invention' underlies the word's use as a title in the 16th century, notably by lute or vihuela *improvvisatori* such as Francesco Canova da Milano and Luis de Milán. Elsewhere it may signify actual improvisation on an instrument, as when Bermudo and Santa María wrote of the art of 'tañer fantasia'.

From the outset, the term was used interchangeably with other generic names like *recercar* and *Preamblel*. With Francesco da Milano there is little or no distinction between 'fantasia' and 'recercar'; the same piece often bears different labels in different sources, and both words may even be found in combination (as when Pontus de Tyard describes Francesco sitting down with his lute 'à rechercher une fantaisie'). But 'fantasia' seems to have been the more colloquial name: Bottrigari (1594) spoke of a *ricercare* from Padovano's *Primo libro* as 'a certain "fantasia" (as the instrumentalists say) of his'. Classification of the fantasia as a kind of prelude occurred especially in Germany and the Netherlands, from the *Preambeln* of Neusidler and Gerle to Praetorius (who described it under a heading, 'Of Preludes in their own right'). The word was equated at different times with *tentos* (Milán), *voluntary* (Byrd sources, Mace), *automaton*, which means much the same (Phalèse), *capriccio* (Lindner, Praetorius, Froberger sources), *canzon* (Terzi, Banchieri), or *fuga* (Banchieri, Hagius, Scheidt, Froberger sources). In Spain, the technical benefit of fantasias for 'exercising the hands' was frequently emphasized.

An essential of the fantasia is its freedom from words. The musician was free 'to employ whatever inspiration comes to him, without expressing the passion of any text' (*MersenneHU*, 1636–7); where voices were used, as by the vihuelists Diego Pisador and Esteban Daza or in ensemble fantasias 'for singing and playing', it was to sol-fa. Point-of-imitation technique (a development of vocal polyphony) appeared early, however, and not only in ensemble fantasias: the illusion of the solo lutenist spinning a web of imitative counterpoint had already been created by Marco Dall'Aquila, Francesco da Milano (who fused imitation with virtuoso instrumental style; see [ex.1](#)), Luys de Narváez (whose fantasias approach the style of motet transcriptions) and, most completely, by Valentin Bakfark. Tomás de Santa María (1565) stressed the importance of counterpoint in 'fantasia-playing'; Zarlino (3/1573, iii, chap. 26), writing of point-of-imitation technique, remarked: 'Such a manner of composing is demanded by the practitioners in composing from fantasy' ('comporre di fantasia'). By the late 16th

century in Italy the fantasia (along with the ricercare) had become a touchstone of contrapuntal skill; free from words, a series of fugal sections might be given unity by recurrence of a subject, or an entire movement be fashioned from a single subject or theme-complex; themes were modified by inversion, augmentation and rhythmic transformation. A similarly exhaustive approach to the treatment of subjects was adopted by Sweelinck and other northern European organists.

In England, emphasis was rather on diversity of material. According to Morley (1597, p.162) monothematic fantasias were seldom essayed except 'to see what may be done upon a point' or 'to shew the diversitie of sundrie mens vaines upon one subject'. He insisted, however, on unity of mode, which was often made explicit in continental sources by designations such as 'Fantasia del primer tono'. His description of the 'fantasie' (ibid., p.181), borrowed by Praetorius (*PraetoriusSM*) and echoed by Simpson (*A Compendium of Practical Musick*, 1667), characterizes this 'chiefest kind of musicke which is made without a dittie' as

when a musician taketh a point at his pleasure, and wresteth and turneth it as he list, making either much or little of it as shall seeme best in his own conceit. In this may more art be showne then in any other musicke, because the composer is tide to nothing but that he may adde, deminish, and alter at his pleasure Other thinges you may use at your pleasure, as bindings with discordes, quicke motions, slow motions, proportions, and what you list. Likewise, this kind of musick is with them who practise instruments of parts in greatest use, but for voices it is but sildome used.

A widespread type of the 16th and early 17th centuries is the 'parody' fantasia. This took as its starting-point material from a polyphonic model (motet, mass, chanson, madrigal or even another fantasia), often appearing in the source with an intabulation of the model itself. Early examples are those of Francesco da Milano, Enriquez de Valderrábano and G.P. Paladino; Claudius Sebastiani (1563) taught that student instrumentalists should practise decorating the end of a song or motet with 'a fantasia gathered from the said song'. The name 'fantasia' was also occasionally given to pieces treating a sacred or secular melody in cantus-firmus or paraphrase technique (Rocco Rodio, Eustache Du Caurroy, Paul Luetkeman, Mathias Reymann, Scheidt, Steigleder), but most of the 17th-century German chorale settings now classified as 'Choralfantasien' were not so called in the sources (see [Chorale fantasia](#)).

The following discussion of the fantasia in the 16th and 17th centuries is organized by performing medium (lute, keyboard, consort) in each of the major European centres of composition.

[Fantasia, §1: To 1700](#)

(ii) Italy.

The term lent itself especially aptly to the imaginative, seemingly spontaneous creations of the early 16th-century lutenists. Pontus de Tyard (1555, p.114) told of a banquet at Milan

where, among other rare pleasures got together for the satisfaction of these select people, was Francesco di Milan, a man regarded as having attained the ultimate perfection (if such be possible) in fine lute playing. The tables being cleared, he chose one, and, as if trying his tuning, sat down at the end of it to seek out a *fantaisie*. No sooner had he excited the air with three strokes than conversation which had started up among the guests was silenced; and, having constrained them to face where he sat, he continued with such ravishing skill that little by little, making the strings languish under his fingers with his divine touch, he transported all who were listening into so blandishing a melancholy that ... they were left deprived of every sense apart from hearing.

The first Italian publication actually to designate compositions *fantasia* (rather than *recercar*) appeared in Milan in 1536, with examples by Dall'Aquila (GMB, 94), Francesco da Milano, Alberto da Ripa (who reappeared at the French court as Albert de Rippe) and the Milanese lutenists Albutio and Borrono. Over 40 pieces by the 'divine' Francesco are termed 'fantasia' in their primary sources (HPM, iii–iv, 1970). These integrate point-of-imitation technique with often brilliant idiomatic play (inspired by the sound and feel of the lute). They include one explicit example of a parody fantasia, which appears as a companion-piece to an intabulation of its model (Richafort's *De mon triste et desplaisir*).

The fame of Francesco da Milano's fantasias is shown by imitations such as those of the Spaniard Valderrábano, and by widespread reprints and manuscripts. In the 50 years after his death, lute fantasias were published by Borrono; Francesco da Milano's pupil Fiorentino Perino; the Paduan priest Melchior de Barberiis, whose *Contina* (1549) includes a fantasia on Verdelot's *Se mai provasti*, fantasias calling for different tunings, another which leaves upper parts to be added, another for two lutes at the octave, and four trim, non-imitative fantasias for seven-course guitar; Giulio Abondante, who on one title-page (1548) referred to *recercari di fantasia*; the Flemish-born Ioanne Matelart, who also provided five of Francesco da Milano's fantasias with second lute parts; Antonio di Becchi; Vincenzo Galilei, whose *Fronimo* (1568) includes eight fantasias, two being parodies on madrigals of Rore and Striggio; G.C. Barbetta; and Giacomo Gorzanis. Paolo Virchi's *Tabolatura* (1574) has fantasias for cittern; Besard published fantasias by Lorenzini and Fabrizio Dentice.

At the end of the century there are the lutebooks of G.A. Terzi and Simone Molinaro. Terzi's second book (1599/R) contains fantasias 'in modo di Canzon Francese' by himself, Francesco Guami (a transcription of an ensemble canzona), Giovanni Gabrieli, and Gabrieli's colleague Vincenzo Bellavere; a transcription of a canzona *a 4* by Florentio Maschera called *Canzon la Vilachiarà, over fantasia*; and finally a 'canzona or fantasia' by Terzi for four lutes. Molinaro's first book (1599/R) includes 15 fantasias by Molinaro himself, 25 by his uncle G.B. Della Gostena (*maestro di cappella* at Genoa Cathedral), and one *sopra* 'Susane un jour' by Giulio Severino, which freely recomposes Lassus's chanson as a longer instrumental piece. Several of Molinaro's fantasias are on a single subject; diminution and

inversion are used. The 12th, a monothematic fantasia whose subject is finally converted to triple time, is remarkable for its complete flatward orbit of the circle of fifths.

Ricercars were prominent in printed Italian keyboard music from 1523 onwards, but fantasias were comparatively rare. Two different types of fantasia are found in Neapolitan prints of 1575–6: three of the *fantasie sopra varii canti fermi* in Rodio's *Libro di ricercate* are woven around hymn or antiphon chants, a fourth around the melody *La Spagna*; the fantasia in Antonio Valente's *Intavolatura de cimbalò* (ed. C. Jacobs, 1973), on the other hand, is freely composed in two halves, expressive dissonance complementing toccata-like brilliance. A solitary, posthumously published *Fantasia allegra* (so called after the spirited treatment of its two points) represents the Venetian master of the ricercare, Andrea Gabrieli (ed. P. Pidoux, 1952, pp.3–5), although the improvising of a fantasia ('sonar di fantasia') in four-part counterpoint on a subject taken at random from the opening of a mass or motet was one of the tests for prospective organists of S Marco. Giovanni Gabrieli's *Fantasia quarti toni* might be considered as a written example of such a piece (ed. S. Dalla Libera, 1957).

Frescobaldi's first keyboard publication, his *Fantasie a quattro* (1608, coinciding with his election to S Pietro), consists of contrapuntal studies as disciplined as any ricercare (ed. P. Pidoux, 1950); indeed, the *Ricercari* of 1615 are altogether more diverse in construction. There are three *sopra un soggetto*, followed by three each on two, three and four subjects. The first three exemplify the technique of thematic variation that Frescobaldi was to develop further in his canzonas: sections are based on successive transformations of the subject, which is distorted rhythmically, inflected melodically, reshaped in triple time, fragmented, inverted. In the polythematic fantasias, the different subjects are treated not one by one, but in combination. The 11th, for example, opens with a section in which the four subjects are heard interlocked in various contrapuntal permutations; next comes a section based on new, livelier versions of the four themes; finally, each subject in turn is presented by a different voice as a cantus firmus, while all four subjects play about it. After Frescobaldi the fantasia almost disappeared from Italian keyboard music: Banchieri's *Organo suonarino* (3/1622) includes two-part fantasias for the instruction of the 'budding organist', and by Bernardo Pasquini there is part of a monothematic fantasia in the Frescobaldi tradition (CEKM, v/1, 1964), but these are rare examples.

The term 'fantasia' was not applied only to instrumental solos in the mid-16th century. When the ricercars of *Musica nova* (RISM 1540²²) were reprinted in France, they were called 'phantaisies'; in Italy, too, they may have been familiarly referred to as 'fantasie', just as one of Padovano's *Ricercari* (1556) was called 'fantasia' by Bottrigari. Such interchangeability of terms is confirmed by other sources; for instance, Antonio Gardane's *Fantasie recercari contrapunti* (1551) has no piece actually entitled 'fantasia'. The first printed partbooks to admit the name are the *Fantasia et recerchari a tre* (1549) of Giuliano Tiburtino and Willaert. Tiburtino's pieces are labelled with the solmization syllables of their incipits, except for one (which unlike the rest is not based on a single subject) headed 'fantasia'.

Like Giovanni Bassano's *Fantasia a tre* (1585) they are 'for singing and playing on instruments of any kind'.

Any study of the fantasia's development in Italy in the 1550s and 60s needs to take into account four masterly four-part examples by 'Giaches', which have been variously attributed to Giaches de Wert (MacClintock, 1966) and Jacques Brunel. One is found in a keyboard intabulation by Antonio de Cabezón (see Pinto, 1994), so the latter attribution is perhaps the more likely. All four fantasias show a tendency to build from a small number of themes, using contrapuntal devices and thematic variation. Sometimes a subject undergoes hexachordal inversion; one fantasia is an extended treatment of a single subject. Bassano, in his 20 fantasias (composed perhaps for Count Bevilacqua's *accademia* at Verona) generally followed a clear-cut first section with new material, working sometimes with one, sometimes two points at a time; even when inversion is used, or themes recur, lightness of touch remains paramount (seven ed. in HM, xvi, 1958).

The term 'ricercari' heads the consort collections of Andrea Gabrieli, Luzzaschi, Francesco Stivori and others, but a few 'fantasias' were printed in miscellanies. Ludovico Agostini's *Il nuovo echo* (1583) has a five-part one 'in imitation of' Alessandro Striggio's *S'ogni mio ben havete* – a rare instance of a parody fantasia for ensemble; Orazio Vecchi's *Selva di varia ricreatione* (1590) includes a four-part fantasia, a tour de force of composition *sopra un soggetto*, whose crotchet subject is inverted, augmented into minims, into semibreves, into breves, syncopated into alternate minims and crotchets, converted into triple time, and again augmented; Giovanni Cavaccio's *Musica* (1597) begins and ends with *fantasia* (*La Bertani, La Gastolda*). Banchieri also left ensemble fantasias, chiefly in his *Fantasia overo canzoni alla francese* (1603). In these 21 pieces *a 4* 'for organ and other musical instruments' a new clarity of structure is evident; one, styled *fantasia in echo*, has a central, chordal echo section, followed by a repeat of the triple-time opening section and a duple-time coda. Two more fantasias form an 'adjunct' to his *Moderna armonia* (1612); in one the instruments are disposed 'a due Chori'.

Fantasias for instrumental ensembles continued occasionally to appear in Italy until the middle of the 17th century. The sacred *Concerti* of Francesco Milleville (1617) end with a *fantasia alla francesca* 'for instruments of every kind' with organ continuo; in Valerio Bona's *Litanie della Madonna* (1619) there is also one. *Fantasia* were published by Gabriello Puliti (1624) for violin or cornett and continuo; by Bartolomé de Selma y Salaverde (1638) for bass instrument and continuo; and by Andrea Falconieri (1650/R) for two violins, bass and continuo.

[Fantasia, §1: To 1700](#)

(iii) Spain.

Milán's *El maestro* (1536/R; ed. C. Jacobs, 1971), the earliest of the printed vihuela books, includes 40 fantasias, reflecting Italian influence (as do his pavans and sonnets). The more elaborate of them combine imitation, light motivic counterpoint, plain and embellished chordal writing, runs and triple-time sections; several fall into a category that Milán called *fantasias de tentos*, designed to 'try the vihuela' and consisting of *consonancias*

(chordal passages, to be played broadly) intermingled with *redobles* (running passages, to be played quickly). This is courtly music, but presented with didactic intent; Milán progressed from simple to more advanced pieces, providing notes on mode and tempo, as 'a master would with a pupil'.

A similar instructional approach is found in other Spanish fantasias. One book of Narváez's *Libros del Delphin* (1538) is devoted to 'fantasias in various modes which are not so hard to play as those of the first book' (MME, iii, 1945/R). As might be expected from a transcriber of Josquin and Gombert, Narváez's fantasias make wider use of imitation than Milán's, and less of chordal and scalic writing. There are points of structural interest, such as recurrence of an initial subject or repetition of a concluding passage. Mudarra, too, occasionally based a fantasia on one theme, denoted in solmization syllables; his *Tres libros* (1546) include 23 fantasias for vihuela and four for guitar (MME, vii, 1949), some being described as 'easy' or 'to exercise the hands'. Particularly interesting is a burlesque fantasia for vihuela 'which imitates the harp in the style of Ludovico' (a reference to a former harpist to King Ferdinand II of Aragon). Several fantasias in the second book are preceded by a short *tiento*.

Valderrábano's *Silva de Sirenas* (1547) devoted one book to fantasias, beginning with those of the 'first grade' of difficulty (MME, xxii–xxiii, 1965). Valderrábano distinguished between free ('sueltas') and parody ('acomposturadas') fantasias; about half the 33 pieces belong to the latter type. They include one 'imitating in some passages' extracts from Gombert's motet *Aspice Domine*, another 'imitating from the middle onwards' the Benedictus of Mouton's Mass *Tua est potentia*. There are also fantasias modelled upon other fantasias, such as one 'imitating another by Francesco da Milano' ('contrahecha a otra de Francisco milanés').

Pisador's *Libro de música* (1552) includes, besides two fantasias 'for beginners', 24 'fantasias in all the modes upon points of imitation, of three and four parts'. A curious feature of the first 12 is the depicting in red of notes to be sung, with solmization syllables printed underneath; Pisador suggested that this use of the voice 'will be a very agreeable thing for the person who plays and sings them'. Fantasias are prominent in Fuenllana's *Orphénica lyra* (1554; ed. C. Jacobs, 1979). In one section, transcriptions from Morales's masses are each followed by a related fantasia, designed so as to 'satisfy the ear and improve the hands' of beginners unready to master the transcriptions. In another, intabulations of motets by 'famous authors' are similarly paired with fantasias, graded as 'difficult' or 'easy' and intended to be 'of benefit for exercising the hands and playing with a good air'. The final section has fantasias for five-course vihuela and four-course guitar as well as for the six-course instrument. The last vihuela book of the century, Daza's *El Parnasso* (1576; RRMR, liv, 1982), also devotes a section to fantasias, some of which contain 'passages for exercising the hands'. Like Pisador, Daza allowed for vocal participation by the player: one part is picked out 'with little dots, so that those who wish can sing it'.

The term '*tiento*' (rather than *fantasia*) was preferred by such Spanish organists as Cabezón and Pedro Vila; but Venegas de Henestrosa's *Libro*

de cifra nueva (1557) includes keyboard fantasias adapted from the vihuela books of Narváez, Mudarra and Valderrábano (MME, ii, 1944). In 1565 Tomás de Santa María published his treatise *Arte de tañer fantasia* ('the art of fantasia playing, on keyboard, vihuela, or any instrument'); it deals with various matters relating to instrumental improvisation, including imitative counterpoint, from which 'may be drawn great fruit and profit for the fantasia'. In *Trattado de glosas* (1553) Diego Ortiz distinguished three manners of improvising on the viol with harpsichord accompaniment:

The first is *fantasia*; the second, upon a cantus firmus; the third, upon some composition. I cannot give an example of *fantasia*, since each plays it in his own style, but I shall say what is requisite in playing it. The *fantasia* that the harpsichord plays should be well-ordered chords, and the viol should enter with elegant passages Some points of imitation may be played, one player waiting on the other in the way that polyphony is sung.

Fantasia, §1: To 1700

(iv) France.

The lute fantasia was transplanted to France in the second quarter of the 16th century, particularly through Alberto da Ripa (Albert de Rippe), who went from Italy to the court of François I. None of his work was printed in France during his life; but between 1552 and 1558 some 20 of his *fantasies* for lute, and two for guitar, were published in Paris (CM, *Corpus des luthistes français*, 1972). Earlier, fantasias had been published at Lyons by the Venetian Bianchini (Blanchin) and the Milanese Paladin (Paladin). Paladin's *Premier livre* (1553, 2/1560) includes ten, four being parodies upon madrigals (Arcadelt) or motets (Claudin de Sermisy, Jacotin).

The first French composers to publish fantasias were Ripa's pupil Guillaume Morlaye, in tablatures for lute and guitar (1550–58; CM, *Corpus des luthistes français*, 1980); Grégoire Brayssing, whose guitar book (1553) includes six, one being headed 'des Grues'; Julien Belin (1556); and Adrian Le Roy, in lute and guitar books of 1551. Le Roy's two lute *fantasies* (CM, *Corpus des luthistes français*, 1960) are exuberant pieces, in which passages of imitative texture give way to runs and *style brisé*. Later in the century, the fantasia was cultivated by Jakub Reys (Jacques le Polonois), lutenist to the French court, and some native composers. Antoine Francisque's *Le trésor d'Orphée* (1600) has two *fantaisies*, rather like elaborate *préludes*. J.-B. Besard's *Thesaurus harmonicus* (1603), which devotes its *liber secundus* to fantasias, includes examples by the Frenchmen Edinthon (CM, *Corpus des luthistes français*, 1974) and Bocquet, as well as by masters such as Lorenzini, Bakfark, Długoraj, Dowland and Reys; but Besard's own contributions to the genre are confined to a *Lachrimae* fantasia in pavane form (evidently inspired by Dowland) and *diminutiones* upon this and a Długoraj fantasia (CM, *Corpus des luthistes français*, 1969). The *fantaisie* for lute fell out of use in 17th-century France; there is one example in Denis Gaultier's *Livre de tablature*.

According to descriptions, Brayssing's *Tablature d'épinette* (1536) included fantasias; and *fantasies* were listed on the title-page of another *Tabulature d'espinette* published at Lyons in 1560; both works are lost.

There survives a *Fantasia sus orgue ou espinette* of Costeley (F-Pn fr.9152); and a four-part parody fantasia on Rore's *Ancor che col partire* by Henri III's organist Nicolas de La Grotte (A-Wn 10110) is probably intended for keyboard. It is clear that fantasias printed in early 17th-century partbooks might also be played at the keyboard (Guillet spoke of aiding 'those learning the organ'). The *fantaisie* of the Notre-Dame organist Racquet (ed. F. Raugel, *Les maîtres français de l'orgue*, Paris, 1951), which treats its subject sectionally in the manner of Sweelinck, and the recently discovered organ fantasias of Louis Couperin (ed. G. Oldham, forthcoming) are the chief survivors of what was evidently an ecclesiastical repertory of some splendour. Of Couperin's organ pieces 26 are entitled 'fantaisie'. A few have a soloistic bass line for *trompette* or *cromorne*, but most (such as the *Fantaisie sur la Tierce du Grand Clavier avec le Tremblant lent*) are fugues; there is also a *Duretez fantaisie* (*fantasia di durezza*) dated 1650, full of searching suspended discords.

The extant repertory for ensemble is more substantial. In *Musique de joye, Moderne's* collection for singing or 'playing on spinets, violins or flutes', the phrase 'Phantaisies Instrumentales' was given to a group of *recercari* by Willaert, Julio Segni and others, drawn mainly from *Musica nova* (RISM 1540²²; MRM, i, 1964). The name 'fantasies' is also given to Lassus's textless two-part *Cantiones* in the Paris edition of 1578. Fantasias from the late 16th and early 17th centuries include three by Claude Le Jeune (two in four parts, and one in five that parodies Josquin's *Benedicta es*); these were printed posthumously in his second book of *Meslanges* (1612). The fantasias of Du Caurroy, another member of the *chambre du roi*, also appeared posthumously in partbook format (1610, ed. P. Pidoux, 1975); of the 42 pieces, in three to six parts, just under half are based on a freely invented subject. 15 (styled 'Fantasie sur ... ') have a *cantus firmus* (generally a liturgical chant, but occasionally a French psalm or popular tune), with points of imitation derived from the given melody; those on *Coeco clauditur* and *Alloquio privaturo* form a pair, and there is a suite of five *fantasies* (starting in three parts and ending in five) on *Une jeune fillette*. Seven (styled 'Fantasie à l'imitation de ... ') treat a liturgical melody in paraphrase fashion. One derives its subject matter from the rising and falling hexachord. Also in 1610 appeared a set of 24 *Fantaisies* by Charles Guillet 'in four parts, set out according to the order of the 12 modes', each based on a principal subject (MMBel, iv, 1938); despite their didactic air, Baron de Surgères is said to have listened to them enthusiastically. Mauduit is stated by Mersenne to have written fantasias, but none survives. Evidence suggests that such fantasias as these may have been performed by viols with keyboard accompaniment.

Mersenne (*MersenneHU*) quoted a short *phantasie* for 'les Cornets' and another (more properly a pavane) for 'les Violons' by Henri Le Jeune, and a four-part *Fantaisie en faveur de la quarte* of De Cousu, as well as an English example from Alfonso Ferrabosco (ii). In general the ensemble fantasias of the mid-17th century tend to shun severity and take on the melodiousness of the court air. Etienne Moulinié's fifth book of *Airs de cour* (1639) includes three four-part *fantaisies* for viols; Nicolas Métru's 36 *Fantaisies à deux parties, pour les violles* (1642) are marked by dancing counterpoint, generally ending with a reprise of the opening strain. By Louis Couperin there survive two *fantaisies* a 5 for a consort of shawms ('sur le

Jeu des Haubois') dating from 1654, and two more, presumably for viols, composed in 1654–5 (G. Oldham, 1960); there are also keyboard scores for two courtly *Fantaisies pour les violes* by him (in *F-Pc Rés. Vm*⁷ 674–5, ed. D. Moroney, 1985). The polyphonic fantasia was largely forgotten in France by the end of the 17th century, but the name survived to describe pieces in which 'the composer does not tie himself to a fixed scheme, or a particular kind of metre' (Brossard, 1705). Examples (including a canonic *Fantaisie en echo*) occur in Marin Marais' *Pièces à 1 & 2 violes* (1686; ed. J. Hsu, 1980).

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(v) Netherlands.

The contribution of Phalèse's firm at Leuven and Antwerp to the publishing of lute fantasias began in 1545 and continued with a series of anthologies that, drawing on other publications, included examples by Francesco da Milano, Narváez, Valderrábano, Ripa, Brayssing, Kargel, Bakfark and others; cittern fantasias first appeared in 1568. Phalèse also published the work of the Flemish lutenist Adriaenssen, whose *Pratum musicum* (1584) and its sequel (1592) open with fantasias; in these there is generally a fugal first section, leading to ebullient, improvisatory lute writing (MMBel, x, 1966). An idiosyncrasy of Phalèse's title-pages is the use of the Greek word *automaton* (from *automatos*, 'spontaneous'), as in the phrase 'automata, quae Fantasiae dicuntur' (*Hortus musarum*, 1552) or 'automata quae Fantasiae, vel Praeludia nuncupantur' (*Theatrum musicum*, 1571). Fantasias are found in Joachim van den Hove's *Florida* (1601), in the Thysius Lutebook (*NL-Lt* 1666) and in Nicolas Vallet's *Le secret des muses* (1615, 1616); one of Vallet's is on a chromatic subject (*La mendiante fantasye*), another uses thematic variation (CM, *Corpus des luthistes français*, 1970).

The composition of keyboard fantasias on a principal, unifying subject was nowhere pursued with such vigour and variety as in the Netherlands. Peter Philips arrived there from England in 1588; his stylistic proximity in later work to Sweelinck is shown by a fantasia (MB, lxxv, 1999, no.13) that treats its subject in diminution and augmentation. Sweelinck's own fantasias (*Opera omnia*, i/1, 1968) belong to three main types. The first is the ostinato fantasia, in which a subject is constantly reiterated against figuration of increasing brilliancy. The second (occasionally found also under the name *ricercar*) may be illustrated by his *Fantasia chromatica*. The chromatic theme is treated fugally, with first one counter-subject, then another; in the next process it is augmented, surrounded by new points of imitation and then accompanied by running semiquavers (coupled with anticipations of the theme's diminished form); in the last, it is given in diminution, first with running counterpoint, then in stretto, and finally in double diminution over a pedal. In another fantasia of this type (*Opera omnia*, i/1, no.3) a subject is presented together with its inversion, and both forms are subsequently treated in augmentation and diminution. The third type is the *Fantasia auff die Manier von ein Echo*, in which lighter, more madrigalian counterpoint is succeeded by passages of echoed phrases (exploiting contrasts of octave or manual) and toccata-like display.

Among the fantasias Bull probably composed after his flight to the Netherlands in 1613 are his *Fantasia op de fuge van 'La Guamina'*, which derives wholly from its Italian point and includes a triple-metre transformation; the fantasia on *A Leona*; another *sopra Re re re sol ut mi fa sol*, whose theme is treated first as an ostinato and then (in diminution) fugally; two parodies on Palestrina's *Vestiva i colli*; and the poignant chromatic fantasia on a theme by Sweelinck, dated two months after the latter's death (MB, xiv, 1960, 2/1967). Peeter Cornet's fantasias (CEKM, xxvi, 1969) include a powerful *Fantasia del primo tuono*, in which a series of sections introducing new points of imitation is unified by the return of the initial subject in augmentation, and by a final section combining it in diminution with other points. Both Cornet and Sweelinck wrote fantasias *sopra Ut re mi fa sol la* (like Byrd and Bull, who do not seem however to have entitled such pieces 'fantasia'), in which the rising or falling hexachord is treated in ostinato or fugal fashion. From the second half of the 17th century come six fantasias in Anthoni van Noordt's *Tabulatuur-boek van psalmen en fantasyen* (1659; UVNM, xix, 1896, 3/1976), which approach in style and structure the late Baroque fugue, and the organ fantasias of Kerckhoven (MMBel, ii, 1933).

Phalèse's *Premier livre de danseries* (1571) contains two anonymous fantasias *a 4*, 'suitable for all musical instruments'. Matthias Mercker's *Fantasiae seu cantiones gallicae* (1604) are lost. *'T Uitnement kabinet* (RISM 1646¹¹, ed. R.A. Rasch, 1973–8) includes eight fantasias for two violins and continuo by Borlasca, and two for solo recorder by de Vois. Another Amsterdam anthology, *XX. konincklycke fantasien* (RISM 1648^{7/R}), is devoted to 'royal fantasias' for three viols by Daman (who went to England from the Netherlands in the 1560s), Coprario, Lupo and Gibbons.

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(vi) Germany.

The only item in Hans Neusidler's two-volume *Lautenbuch* (1536; DTÖ, xxvii, Jg.xviii/2, 1911/R) belonging explicitly to the title-page's category of *Fantaseyen* is an extended, crudely improvisatory composition which, despite its title ('a very cunning *Preamble* or *Fantasey*, in which are played many two-part and three-part double runs of various kinds, syncopations, and many choice points of imitation'), makes only sparse use of imitative technique. Italian influence dominates Hans Gerle's lutebook (1552), in which fantasias of Dall'Aquila, Francesco da Milano, Ripa, Albuzio and Borrono are reprinted in German tablature, all dubbed *Preamble*. Subsequent lutebooks including fantasias are those of Benedikt de Drusina, Wolff Heckel (both 1556), Jobin (1572), Matthäus Weissel (1573, 1592), Kargel (1574, 1586), Melchior Neusidler (1574), G.C. Barbeta (1582), Adrian Denss (1594) and Reymann (1598). The parody type is represented by Neusidler's *Fantasia super 'Anchor che col partire'*; Denss included fantasias by the Duke of Brunswick's lutenist, Huet. Particularly interesting are nine fantasias on chorale melodies such as 'Nu kom der heiden Heylandt' in Reymann's *Noctes musicae*. Kargel and Lais's *Toppel Cythar* (1575) has two fantasias for cittern. Early 17th-century collections include Johannes Rude's anthology *Flores musicae* (1600), Elias Mertel's

Hortus musicalis novus and G.L. Fuhrmann's *Testudo gallo-germanica* (both 1615).

The earliest keyboard fantasias are found in German manuscripts. A *Fantasia in ut* by Hans Kotter (a pupil of Hofhaimer), copied probably in 1513–14 (*CH-Bu* F.IX.22), prefaces imitative treatment of a point with a short three-part introduction; its function was presumably similar to that of pieces which Kotter called *praeambulum* or *prooemium*. Leonhard Kleber's tablature (*D-Bsb* Mus.ms.40026), of about 1520, contains a *Fantasy in fa* (ed. P. Schleuning, *Mw*, xlii–xliii, 1971, no.1) and another in *re*, using paired imitation.

More than half a century separates these keyboard fantasias from the next examples. Jacob Paix's *Orgel Tablaturbuch* (1583) has two *phantasiae*, which have been likened to Italian polythematic *recercari*; Apel called attention to an anonymous group (*PL-GDp* 300, R [Vv 123]) in toccata or *intonazione* style; by H.L. Hassler there is an imposing *Fantasia Ut re mi fa sol la* (*DTB*, vii, Jg.iv/2, 1903). The fantasias of Scheidt's *Tabulatura nova* (1624; *Werke*, vi/1–2, 1953) brought together a variety of techniques. That on Palestrina's *Io son ferito* takes a subject from the madrigal's opening and combines it with three other subjects (two of them chromatic) in a 'fuga quadruplici', ending with a 'concurus et coagmentatio' of all four in the manner of Frescobaldi's fantasias. Sweelinck's influence is evident in the *Fantasia super Ut re mi fa sol la* (the hexachord is laid out as an ostinato in two-, three- and four-part texture, then freely worked in a four-part coda), and in a fantasia from the second volume that subjects its theme to augmentation and diminution, adorning it with counterpoint that includes an 'imitatio violistica'. The magisterial fantasia on 'Ich ruf zu dir' treats each phrase of the chorale melody first as a point of imitation, then as a migrant cantus firmus; a similar plan underlies J.U. Steigleder's 'Fantasia oder Fugen manier' setting of the *Vater Unser* melody in his *Tabulatur Buch* of 1627 (*CEKM*, xiii/1, 1968).

Other composers of keyboard fantasias include Paul Siefert, Scheidemann, Matthias Weckmann and Froberger; J.E. Kindermann's *Harmonia organica* (1645; *DTB*, xxxii, Jg.xxi–xxiv, 1913–24), contains a *Fuga sive Fantasia*. Froberger is represented by eight examples, six being found in his holograph of 1649 (*A-Wn* 18706); in some sources these also appear as *capriccio* or *fuga* (*DTÖ*, viii, Jg.iv/1 and xxi, Jg.x/2, 1897–1903). One has fugal working of a subject (with regular counter-subject) and of a syncopated derivative of it (with new counter-subject); another treats its subject first in duple, then in triple time, and finally combines augmented and diminished forms of it; in others, both subject and counter-subject, or subject and its inversion, may undergo conversion to triple time. In a variation fantasia *sopra Ut re mi fa sol la* the theme appears ascending and descending, in long and short note values, as cantus firmus and point of imitation, with and without chromatic alterations, and in duple, triple and compound times. A contrast to such fantasias 'on a subject' was provided by Pachelbel and Johann Krieger. Two of Pachelbel's fantasias are in a sonorous, non-fugal style with toccata-like embellishment (*DTB*, vi, Jg.iv/1, 1903); three others are in triple time, with openings suggestive of a French chaconne (*DTB*, ii, Jg.ii/1, 1901). Johann Krieger even wrote a triple-time fantasia in rondeau form, with eight-bar refrain, to introduce his *Sechs*

musicalische Partien (1697); and there is a similar example in his *Anmuthige Clavier-Übung* of 1699 (DTB, xxx, Jg.xviii, 1917).

German fantasias for ensemble appear in several miscellaneous collections: Thomas Mancinus (1588) included a *fantasia duarum et quatuor vocum*, Friedrich Lindner (1589) a *fantasia capriccio a 4* and Heinrich Steuccius (1604) a *phantasia a 5*. Italian bicinia were termed 'Ricercari, sive Fantasiae' by Lindner (1591) and in Gumpelzhaimer's *Compendium musicae* (2/1595), a book widely used in German schools. Paul Luetkeman included ten fantasias *a 5* and two *a 6* suitable 'for all kinds of instruments' in *Newer lateinischer und deutscher Gesenge* (1597); one of these is based on the melody 'Ich ruf zu dir, Herr Jesu Christ', another on 'Innsbruck, ich muss dich lassen'. Though dances and canzonas were the chief ensemble forms of the early 17th century, Wolfgang Getzmann (apparently emulating Guillet) published 24 four-part *Phantasiae sive cantiones mutae ad XII modos figurales* in 1613, and Johannes Schultz and Johann Staden included fantasias in their collections of 1622 and 1625.

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(vii) Poland.

An outstanding master of the polyphonic lute fantasia was the Hungarian Bakfark, who from 1549 to 1566 was lutenist to the Kraków court. Of his ten pieces in this genre only one is based on a vocal model, Clemens's chanson *Rossignolet*. The remaining nine, however, are notable for the way in which Bakfark combines sustained polyphonic thought with subtle understanding of lute technique and tone-colour (*Opera omnia*, i-iii, 1976–81; DTÖ, xxxvii, Jg.xviii/2, 1911/R). Both the fantasias *a 4* in his *Tomus primus* (1565), for example, end with impressive sections of imitative counterpoint in four real parts. Later in the century the Venetian Diomedes Cato also worked at Kraków (WDMP, xxiv, 1953, 2/1970); fantasias by him, Długoraj (WDMP, xxiii, 1953, 2/1964; GMB, 150) and Jakub Reys (WDMP, xxii, 1951) became well known through the anthologies of Besard, Fuhrmann and Robert Dowland. Composers of keyboard fantasias included Piotr Selechowski in the mid-17th century (CEKM, x, 1965–7). The ensemble fantasia in Poland is represented by three examples in Mikołaj Zieleński's sacred *Communiones totius anni* (1611).

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(viii) Great Britain.

Philip van Wilder, the Franco-Flemish lutenist who entered Henry VIII's service in the 1520s and died in London in 1553, has been identified as the likely composer of one 'Fantasie' for lute found in late 16th-century English sources (ed. in J.M. Ward: *Music for Elizabethan Lutes*, 1992, ii). The earliest such piece by an English composer is Newman's, which survives both as a keyboard 'fansye' in the Mulliner Book and as a lute piece (MB, i, 1951, 2/1954), and appears in part to be a parody of M.A. Cavazzoni's *Salve Virgo*. Occurrence in Elizabethan lutebooks of fantasias by Francesco da Milano (Ward counted 14) is confirmation of Italian influence; this was experienced at first hand between 1562 and 1578 through Alfonso Ferrabosco (i), whose interest in the genre seems to have done much to establish it in England. Though probably not himself a lutenist of the first

rank, Ferrabosco composed fantasias for both lute and bandora (CMM, xcvi/9, 1988). A fresh infusion of French influence came from English editions of Adrian Le Roy's instruction books for the lute (1568 and 1574), which include an improvisatory prelude entitled *Petite fantasie dessus l'accord du Leut* ('A little fantesie for the tunyng of the Lute').

The first native Elizabethan lutenists for whom the fantasia was an important medium of expression were Antony Holborne and John Dowland. By Holborne there are four fantasies for cittern, of which the two in his *Cittharn Schoole* (1597) can also be played by three melody instruments; two for bandora, one of which (in the manner of some fantasias by Ferrabosco and Byrd) breaks into a triple-time dance, followed by a coda; and three for lute (HPM, i and v, 1967–73). The larger works have a series of points, with idiomatic embellishment. The supreme English master of the lute fantasia was John Dowland (ed. Poulton and Lam, 1974). One 'fantasie', published in Robert Dowland's *Varietie of Lute-Lessons* of 1610 (with others by Diomedes Cato, Reys, Huet, Lorenzini and Ferrabosco), exists also in an early version, which Besard included in his *Thesaurus*; it opens fugally, and ends with a paeon of repeated notes in compound time. The melancholy *Forlorne Hope Fancye* is based wholly on a descending chromatic point, which in the final bars is set in diminution against running counterpoint, not unlike Sweelinck's and Bull's chromatic fantasias; this was one of two Dowland fantasias published in Mertel's *Hortus musicalis novus* (1615), though it must date from about the turn of the century. Only one lute fantasia each by Robert Johnson and Daniel Bachelier survives; Robinson's *The Schoole of Musicke* (1603) includes a 'Fantasie for two Lutes'. The tradition of writing music of this kind for lute was kept alive in Caroline England by a few composers including Cuthbert Hely and John Wilson, whose series of fantasias or preludes for double-headed 12-course lute (*GB-Ob* Mus.b.1) covers all the major and minor keys.

Distinctively English are the fantasias in tablature for three lyra viols (mainly using the sonorous 'eights' tuning) by Alfonso Ferrabosco (ii) (MB, ix, 1955, 2/1962, no.129), Coprario (RRMBE, xli, 1982) and Coprario's pupil William Lawes (MB, xxi, 1963, 2/1971, no.7). Ferrabosco's 'Fancie', published in his *Lessons* (1609), is a transcription of one of his fantasias for four viols (MB, lxii, 1992, no.15); Coprario's and Lawes's pieces are more idiomatically conceived.

Apart from an arrangement of a viol piece, Ferrabosco the elder is credited with one apparently original fantasia for keyboard (CMM, xcvi/9, 1988, no.30; MB, lxvi, 1995, no.31). But it was Byrd, above all, who elevated the fantasia to its eminent place in the keyboard music of Elizabethan England. His exuberant approach is already fully displayed in the fantasia (MB, xxvii, 1969, 2/1976, no.13), probably an early composition, which, in the Fitzwilliam Virginal Book, is prefaced with a short praeludium; in it, fugal treatment of a series of points is succeeded by writing of a more playful character, enlivened by passages of cross-rhythm, proportional changes and fast runs. Another 'fancie' (MB, xxvii, no.25), of about 1590, passes from its imitative opening section to an alman-like passage; then comes more imitation, figurative display and (to close) a passage based on phrase-repetition, involving sequence and imitation, which is repeated in a varied form. Of Byrd's fantasias, only two maintain point-of-imitation style

throughout, and one of these is a transcription of a consort work. Two fine examples in the Fitzwilliam Virginal Book (MB, xxviii, 1971, 2/1976, nos.62–3) include a section in *coranto* style immediately before the short, decorated coda.

The virginalist's love of variation shows itself in the elaborated repeat of the imitative opening of a Philips fantasia composed in 1582 (MB, lxxv, no.11); Morley's fantasia (EKM, xii–xiii, 1959, pp.12–16) also takes on variation aspects in its last section. Two examples by John Mundy are interesting (Fitzwilliam Virginal Book, nos.2–3), the one unusually agile, the other programmatic (depicting 'faire wether', 'lightning', 'thunder'). Giles Farnaby's fantasias (MB, xxiv, 1965), while comparatively artless, are not without striking or humorous touches. Among Bull's fantasias written before his flight to the Netherlands is a mainly two-part one which includes a brilliant ostinato section in triple time followed by a flamboyant closing section (MB, xiv, 1960, 2/1967, no.10). From Scotland there is an engaging *Fantassie* by William Kinloch (ed. K.J. Elliott, *Early Scottish Keyboard Music*, 1958, 2/1967).

The outstanding master of the keyboard fantasia during the Jacobean period was Orlando Gibbons. His works are in general distinguished by expressive, powerfully sustained counterpoint, in which dance sections and proportional changes are avoided and virtuosity is restrained. A *Fancy in Gamut flatt*, which at one point 'leaves the key' strikingly, represents a seamless progress from its dolorous initial subject to the later, more cheerful subjects (MB, xx, 1962, no.9). One *Fantazia of foure parts* was printed for virginals in *Parthenia* (MB, xx, no.12); another fancy is designated 'for a double Orgaine' (MB, xx, no.7). The last composer of the genre was Tomkins, who continued to compose examples when in his 70s. Three bear dates between 1646 and 1648 (MB, v, 1955, 2/1964, nos.22–3 and 25); the second of these is monothematic, the others each have a series of three points. Of special fascination is the fancy 'for two to play' (MB, v, no.32).

Antecedents of the English consort fantasia may be found in the textless 'songes' of William Cornysh and Robert Fayrfax and (later) of Tye and Tallis. The *In Nomine* should not be regarded as a species of fantasia, though the two genres came to be cultivated in close relationship, and Purcell loosely classified his *In Nomines* in *GB-Lbl* Add.30930 as 'Fantazias'. Especially interesting are the fantasia-like compositions not based on a cantus firmus that make extensive use of imitation, such as the five-part and six-part 'songes' of Parsons and Robert White (MB, xlv, 1979, nos.34–5, 37, 70). It is difficult to tell how much the emergence of the ensemble fantasia owed to Italian influence, but the presence in English sources of a four-part 'Fantazy' by Renaldo Paradiso, who was a member of Elizabeth I's flute consort from 1568 until his death in 1570, suggests that it might have been a tangible factor. This piece survives only in versions for lute or keyboard, but is presumed to have been originally for consort (MB, xlv, 1988, no.130; see also MB, lv, 1989, no.59).

An important manuscript of 'In nomines and other solfainge songes for voyces or Instrumentes' of about 1578 (*GB-Lbl* Add.31390) contains only one 'phancy', a five-part work by Edward Blancks. But one can also

deduce, from imperfect sources, the significant contributions made in the early Elizabethan period by such men as Robert White, with his six fantasias a 4 (MB, xlv, nos.6–11), and Alfonso Ferrabosco (i), with one (MB, xlv, no.27). Again Byrd stands out as a central figure. It was above all his masterly and varied essays in the genre, ranging from three parts to six, that established it as the 'chiefest kind' of chamber music in England (*Byrd Edition*, xvii, 1971). One of these is a five-part fantasy in which two of the parts are in canon throughout. The series is crowned by two big six-part works in whose highly individual structures such diverse elements as romanesca bass and galliard measure, imitative counterpoint and antiphonal homophony combine; these seem to have originated by the early 1590s and later been revised, one being published (together with a fantasia a 4) in *Psalmes, Songs and Sonnets* (1611). On a slighter scale, Morley published nine little fantasies in his *Canzonets to Two Voyces* (1595), imitations of pedagogic bicinia bearing Italian titles such as *La rondinella*.

During the Jacobean and early Caroline periods viol playing was widely cultivated at court, in cathedral closes and university colleges, and in the homes of many gentlemen and noblemen. Among the composers who responded to the resulting huge demand for fantasias for three, four, five or six viols were Coprario, Dering, Michael East, Alfonso Ferrabosco the younger, Thomas Ford, Gibbons, Thomas Lupo, Peerson, Thomas Tomkins, John Ward and William White, and, from the next generation, Charles Coleman, William Cranford, John Hingeston, Simon Ives, John Jenkins, William Lawes, Richard Mico and John Okeover. Few of their fantasias were printed, but collections of manuscript partbooks were built up in many houses. Something of the pleasure taken in playing such music is conveyed in a letter of 1658 from Lord North to Henry Loosemore, in which he writes of a four-part fantasia by Ward (probably MB, ix, no.25) 'that stirs our blood, and raises our spirits, with liveliness and activity, to satisfie both quickness of heart and hand'.

Fantasia style was profoundly influenced at the turn of the century by the enthusiasm for Italian madrigals. Nearly every one of Coprario's five- and six-part works (CMM, xcii, 1981; ed. R. Charteris, 1982) bears an Italian title, such as *In te mio novo sole*, that sounds like the beginning of a madrigal text. Although all but three are otherwise textless, they probably originated as Italian madrigals by Coprario; it was as songs without words for viols, however, that they became famous. Several five-part fantasias by Ward (MB, lxxvii, 1995) and Lupo similarly carry Italian titles. Such pieces are perhaps best described as 'instrumental madrigals'. Playing madrigals on viols was not unusual in England: one set of partbooks in William Lawes's hand (*GB-Lbl* Add.40657–61) contains examples by Marenzio – even including the astonishing *Solo e pensoso* – and Monteverdi, stripped of their words, alongside fantasias by Coprario, Lupo, Ward, Alfonso Ferrabosco the younger, William White and Ives. There was also a trend towards more idiomatic string writing, however. This was partly brought about by the introduction of elements from the improvisatory tradition of 'division' playing, as can be seen in some of Lupo's six-part fantasias which contain exuberant display by the two bass viols (ed. R. Charteris, 1993, nos.9–10).

An account of the structural principles followed in consort fantasias is given by Simpson (*A Compendium of Practical Musick*, 1667, pp.141–2), who wrote:

Of Musick design'd for Instruments ... the chief and most excellent, for Art and Contrivance, are Fancies, of 6, 5, 4, and 3 parts, intended commonly for Viols. In this sort of Musick the Composer (being not limited to words) doth imploy all his Art and Invention solely about the bringing in and carrying on of ... Fuges, according to the Order and Method formerly shewed. When he has tryed all the several wayes which he thinks fit to be used therein; he takes some other point, and does the like with it: or else, for variety, introduces some *Chromatick* Notes, with Bindings and Intermixtures of Discords; or, falls into some lighter Humour like a Madrigal, or what else his own fancy shall lead him to: but still concluding with something which hath Art and excellency in it.

A four-part fantasia by Coprario (MB, ix, no.20; ed. R. Charteris, 1991, pp.105–11) may serve as a typical example: a spacious imitative opening section, leading into a second section on a livelier point, a short grave episode, the entry of another new point, and a concluding 'double fuge'. Triple-time interludes quite often occur in fantasias in a lighter vein, especially trios, but without any attempt to relate sections by thematic transformation. Gibbons, in his fantasias with a 'double basse' viol (MB, xlvi, 1982, nos.16–19 and 24–5), followed Byrd in introducing passages suggestive of dance or popular song.

A more architectonic approach to tonal and thematic organization was favoured by Ferrabosco (ii). Sometimes he gave unity to a fantasia by concentrating on a single point or bringing back an initial subject to crown a design, and he made notable use of diminution and augmentation as structural devices. Such procedures suggest he had studied Italian instrumental music. In matters of tonal planning Ferrabosco was progressive, placing keys such as C minor and C major, or F major and F minor, in bold antithesis (MB, ix, no.78; MB, lxii, no.1), or moving far away from a key by gradually introducing more remote hexachords (MB, lxii, no.11). His tour de force in this respect is a composition consisting of a *prima pars* (*Ut re mi fa sol la*) and a *secunda pars* (*La sol fa mi re ut*) built on a cantus-firmus scheme of transposed hexachords that necessitates very rapid harmonic shifts and no less than seven enharmonic modulations (ed. D. Pinto, 1992; see also field in Ashbee and Holman, 1996). Two versions exist: Ferrabosco almost certainly composed the piece for four viols and then expanded it for five. (This view conflicts with the thesis set out by Lowinsky, 1968, that the five-part version is by Alfonso Dalla Viola and originated in mid-16th-century Ferrara, but there is compelling evidence for Ferrabosco's authorship of both versions and a date early in the 17th century.) Enharmonic modulation may also be found at about the same time in Ward's textless five-part *Dolce languir* (MB, lxvii, no.1), in one of Tomkin's fantasias *a 3* which incorporates a *canon per tonos* (MB, lix, 1991, no.12) and in Bull's *Ut re mi fa sol la* for keyboard (MB, xiv, no.17).

The outstanding masters of the viol fantasia in Caroline England were Jenkins and William Lawes. Relaxed breadth, lyrical warmth and a sense of natural growth are prevailing qualities in Jenkins's four-, five- and six-part fantasias. Roger North wrote that Jenkins had 'an unaccountable felicity in his fuges, which he did not wear to the stumps, but timely went off into more variety'. The fantasias are a culmination and synthesis of much that went before, but Ferrabosco seems to have had an especial influence on Jenkins's understanding of harmonic space, formal planning and the value of contrapuntal devices. In his examples of 'a whole fancy of one point', and also sometimes in fantasias of two large sections, Jenkins employed augmentation, diminution and inversion more tellingly than any English composer before Purcell. He also showed a fine feeling for key relationships, and three fantasias *a 4* modulate round the circle of fifths. Dating the pieces is difficult, but the majority were probably written between 1615 and 1635 (Ashbee, 1992). Lawes's fantasias 'for the Violls' (ed. D. Pinto, 1979; some also in MB, xxi), which match those of Jenkins in breadth and grandeur of conception, may be seen as an imaginative obverse to his 'clever stile and air'. They are characterized by bold, ardent gestures, adventurous textures and a fondness for rugged subjects and strong-willed lines. Concertato opposition of small groups to one another or to the full consort occurs in most of the six-part works. The part-writing is less classically polyphonic than Jenkins's: textures are filled out by ebullient figurative elaboration which at times results in clashes between the viols and the organ score. One of Lawes's last fantasias, a passionate six-part piece in C minor, written in about 1640, takes as its starting-point a contorted subject extracted from his setting of Psalm vi, *I am weary of my groaning* (*Consort Sets*, 1979, pp.132–7; MB, xxi, no.4a; see Pinto, 1995). This was music for a courtly circle around which the events that led to the English Civil War were unfolding.

Lawes was among the last composers to write for a six-part consort of two treble, two tenor and two bass viols. Even among composers expert in five- and six-part writing there had been a growing trend towards fantasias and fantasia-suites for smaller ensembles that dispensed with the tenor viol. There are fantasias for two trebles and two basses by Lupò (ed. R. Charteris and J.M. Jennings, 1983, nos.4, 9, 10), Jenkins (MB, xxvi, nos.15, 26), Lawes, Christopher Gibbons and Locke (MB, xxxii, 1972, pp.100–03), and for one treble and two basses by Tomkins (MB, lix, nos.14–15), Mico (MB, lxxv, 1994, nos.5–10) and Jenkins. Several of Lupò's three-part fantasias (ed. R. Charteris, 1987, nos.17–25) and Orlando Gibbons's *Fantazies of III parts* (c1621–2; MB, xlvi, nos.11–15) are for two trebles and bass. This scoring was taken up by Tomkins (MB, lix, nos.3–8), Jenkins (MB, lxx, 1997, nos.29–49) and others, and it seems reasonable to suppose that in such pieces violins increasingly replaced treble viols. Sometimes a chamber organ played an integral part, as in the fantasia-suites and bass viol duos of Coprario and the double bass fantasias of Gibbons. The custom of doubling the consort of viols with an organ, 'Evenly, Softly, and Sweetly Acchording to All' (Mace, 1676/R), seems to have grown up early in the century; organ reductions are found for many Jacobean and Caroline fantasias for four to six parts, including autograph parts by Lawes and Hingeston.

Coprario's fantasia-suites for violins, bass viol and organ are one example of how instrumentation may affect fantasia structure and style (see [Fantasia-suite](#)); his fantasias for two bass viols and organ, which are as much airs as fantasias, are another (MB, ix, nos.100–01; RRMBE, xli, 1982). Jenkins's fantasias for two trebles and bass exhibit lively, violinistic points and corant-like *triplas*; those for one treble and two basses exploit the range and agility of the 'division' viol, whose virtuoso capabilities are tested to the utmost in his fantasia-suites for the same instruments and in Christopher Simpson's *Monthes* and *Seasons*. In *The Division-Viol* (2/1667), Simpson described such fancies as 'beginning commonly with some *Fuge*, and then falling into Points of *Division*; answering one another; sometimes two against one, and sometimes all engaged at once in a contest of *Division*: But (after all) ending commonly in grave and harmonious Musick'. Simpson's naming of fantasias after the months of the year may be compared with Michael East's use of emblematic Latin mottoes, or the names of the nine Muses, for his printed fantasias of 1610 (EM, xxxiA, 1962) and 1638.

Thomas Mace spoke of '*Fancies of 3, 4, 5, and 6 Parts to the Organ*' being 'Interpos'd (now and then) with some *Pavins, Allmaines, Solemn, and Sweet Delightful Ayres*'; this practice is borne out by Caroline sources. Lawes grouped together viol fantasias, in Nomines and airs in the same key, showing that he expected players to perform them as 'setts' or suites, although there is not the sort of fixed, recurring pattern of movements that is found in his fantasia-suites with violins, and there are some differences in order between the various autographs. More surprisingly, he also dignified his *Royall Consort* for two violins, two bass viols and two theorbos (ed. D. Pinto, 1995) and his suites 'for the Harpe, Violin, Basse Violl and Theorbo' (GB-Ob Mus.Sch.B.3 and D.238–40) by the inclusion of fantasias. It was exceptional for plucked instruments to be given such independent parts in polyphonic consort music. Jenkins, too, included two fantasias with obligato organ in his 32 airs (MB, xxvi). Hingeston regularly paired 'fantazia' and 'almand', as did Peerson. Some mid-century fantasias, on the other hand, incorporate dance movements, such as those of John Hilton and Christopher Gibbons for two trebles and bass (GB-Och 744–6 and 21), and William Young's *Fansies of 3 Parts* (GB-Lgc G.Mus.469–71).

Fantasias are the principal movements in Matthew Locke's eloquent consort collections, the schematic organization of which sometimes involves prefixing a slow introduction to the 'fantazie' proper (MB, xxxi–xxxii, 1971–2). Among the earliest are those for two bass viols (1652). Those in the *Flatt Consort* (for various three-part groupings of viols), the 'magnifick' *Consort of Fower Parts* and the *Broken Consort* (for two trebles, assuredly violins, and bass viol, with theorbo continuo) are more complex, with exuberant fugal writing set off by passages of homophony or more grave counterpoint, and clear contrasts of tempo and 'humour' between sections.

After 1660 the English repertory of viol fantasias quickly fell into neglect 'by reason of the scarcity of Auditors that understand it' (Simpson); one of Locke's last fantasias was probably that written for an Oxford University music meeting in 1665, and even his *Broken Consort* and Jenkins's similarly scored fantasias and airs (with organ continuo) seem to have had

no imitators. Surpassing tribute was, however, paid by the youthful Purcell to the tradition championed by Simpson and Locke, with three fantasias a 3, nine a 4 composed in June and August 1680 (a tenth, dated 1683, is unfinished) and the five-part 'fantazia upon one note' (*Works*, xxxi, London, 1959, 2/1990). In form, instrumentation and style these are closely patterned on fantasias of Locke; but Purcell's mastery of the techniques of contrapuntal elaboration (augmentation, inversion, double and triple 'fuge') and the highly expressive use of chromaticism and dissonance in his slow sections give these last examples of the genre a unique brilliance and intensity.

Fantasia

2. 18th century.

The freedom inherited from its Renaissance and 17th-century forebears continued to be the primary characteristic of the 18th-century fantasia: freedom of rhythm and tempo, extending to the omission of bar-lines; unfettered exploitation of instrumental virtuosity; adventurousness in harmony and modulation. Brossard (1703) described the fantasia as a completely free genre, closely related to the capriccio; Mattheson (1739) said that order and restraint, especially as exemplified in strict fugal texture, are inappropriate to the form; Kollman (1796) considered the ideal fantasia to be entirely improvised; in his opinion it lost some of the 'true fire of imagination' when it had to be written down, as in a pedagogical work. It must be pointed out, however, that fantasias of this period are far from being 'formless', even when they sound most improvisatory. Indeed, just as in the 16th and 17th centuries, many fantasias of the 18th century readily took on the forms and styles of other contemporary genres (dance movement, prelude, capriccio, invention, variation, toccata, sonata movement, etc.).

In the 17th century the rich tradition of the fantasia had begun to decline on the keyboard side in favour of the toccata, capriccio and prelude–fugue pairing (especially in Germany), and on the instrumental ensemble side in favour of the sonata and sinfonia (especially in Italy). By 1700 the number of fantasias written for instrumental ensemble had dwindled to insignificance, but the fantasia for keyboard was to remain important in the 18th century, mainly in Germany. J.S. Bach's fantasias were intended primarily for the clavichord or harpsichord, C.P.E. Bach's primarily for the clavichord, and Mozart's primarily for the piano. These three composers sum up the essential history of the 18th-century fantasia.

J.S. Bach composed 15 known fantasias, not counting the three-part inventions ('Sinfonie'), which were originally called fantasias. None is systematically fugal but nearly all use contrapuntal imitative procedures. The fantasia of the Fantasy and Fugue in G minor (bww542) is a north German toccata of the Buxtehude type; that of the Chromatic Fantasy and Fugue in D minor (bww903) combines elements of both toccata and recitative in three clearly delineated sections; that of the Fantasy and Fugue in A minor (bww904) is like a prelude, built on the 'continuous expansion' (to use Bukofzer's term) of a long theme; the 'Fantasie über ein Rondo' systematically and exhaustively elaborates on its 12-bar theme; the Fantasy in C minor (bww906) looks like a sonata form out of its proper era.

Bach's fantasias are often flamboyant with sweeping scales and arpeggios and a rich scheme of modulation; but strict form and procedure prevail nevertheless.

The fantasias of C.P.E. Bach are among his most important and most representative works. Rhapsodic and improvisatory for the most part, they are highly subjective pieces for the clavichord, on which the composer liked to lose himself 'in a sea of modulations' (Reichardt); when he improvised for Burney he grew 'so animated and possessed, that he not only played but looked like one inspired'. Bach's musical models were his father's fantasias (for example the instrumental recitative in the Chromatic Fantasy) and the opera performances he heard for 27 years at Frederick the Great's opera house in Berlin; his aesthetic outlook came out of the *Empfindsamkeit* and *Sturm und Drang* movements and his specific purpose was to declaim through the medium of pure instrumental music, to approach the boundary between word and note without having recourse to words.

C.P.E. Bach's well-known chapter on improvisation in his *Versuch* is devoted entirely to the 'free' fantasia, the kind that 'is unbarred and moves through more keys than is customary in other pieces, which are composed or improvised in metre'. Of his seven most important fantasias, all composed between 1782 and 1787 (h277–8, 279, 284, 289, 291, 300), only two (h289, 291) are barred throughout. The remaining 16 were composed between 1753 and 1770; half of these are wholly or partly unbarred (including the C minor Fantasia of 1753, one of the 'Probestücke' accompanying the *Versuch*). The barred fantasias generally resemble sonata movements, solfeggios or even minuets; the wholly or partly unbarred works are, of course, considerably more daring in harmony, melody and abrupt changes of affect, making those outbursts and sudden cessations which so intoxicated their first hearers. Yet the forms of these more adventurous works are clear and disciplined: tripartite, with a barred middle section; or rondo-like, but with the main theme generally returning in different keys to be expanded in Baroque style; or, rarely (if short enough), based only on a compelling harmonic progression.

Mozart was clearly rather indifferent to the fantasia as a discrete form, though the fantasias in C minor k475 (1785) and D minor k397 (1782, ? or later) are masterpieces of the genre. In k475 (intended to be performed as an introduction to the Sonata in C minor k457) he showed no interest in C.P.E. Bach's 'free' fantasia; it is barred throughout, very much in the character of a sonata movement, with a thematic return near the end that is prepared and emphasized in a true Classical fashion. k397 is closer to the C.P.E. Bach style, containing unbarred sections. The version now generally known ends with ten bars composed anonymously after the publication of the first edition in 1804, in which the piece ends on a dominant 7th chord and is described as a 'fantaisie d'introduction ... Morceau détaché'; these features suggest that k397, too, might have been intended as an introduction to a sonata. k383c and k396 are both incomplete; the 'Phantasie' k394 is really a prelude (followed by a fugue), and was so named by Mozart himself; the two fantasias originally written for mechanical organ, k594 and 608, are archaic imitations of French and Italian overtures.

Other 18th-century composers were relatively less important to the fantasia. Handel (in the one fantasia the Collected Edition has made known), Mattheson and Telemann followed a *galant* homophonic style and borrowed the forms of other instrumental genres; J.B. Bach, Muffat, J.C. Kittel, J.L. Krebs and J.E. Bach showed more contrapuntal leanings, but still borrowed frequently from other forms; most of W.F. Bach's ten fantasias have clear plans resembling sonata movements and rondos, sometimes using instrumental recitative and fugato episodes, but those from near the end of his career approach incoherence. Among composers who attempted to emulate C.P.E. Bach's fantasias were G.S. Löhlein, F.W. Marpurg, C.G. Neefe and J.A.P. Schulz; Schulz's was the most successful attempt. In his only fantasia so named, Haydn's governing principles are sonata form and thematic integrity; only the comparatively unimportant episodes are fantasia-like.

Fantasia

3. 19th and 20th centuries.

Characteristically, the fantasias of Beethoven both maintain and break with tradition. The Fantasia of 1809 for piano (op.77) is in a single movement and has contrasts of tempo and figuration (ex.2) that are clearly in the *empfindsamer Stil* of C.P.E. Bach. On the other hand, in the two sonatas 'quasi una fantasia' (op.27) the term is associated for the first time with the idea of large-scale unification of multi-movement works. In op.27 no.1 traditional forms are ignored to some extent, and there is some attempt to de-emphasize the boundaries between movements; in op.27 no.2 (the 'Moonlight' Sonata) an initial slow movement in sonata form takes the place of a sonata-allegro movement and a slow movement (which would be the normal sequence of movements at the beginning of a sonata), and the indication 'attacca' is used for the first time to join two 'independent' sonata movements to each other. It was in the Fantasia for piano, chorus and orchestra op.80 (1808), however, that Beethoven broke most strikingly with tradition by introducing a chorus into a form that had been instrumentally conceived for some 300 years.

For the Romantics the fantasia went beyond the idea of a keyboard piece arising essentially from improvised or improvisatory material though still having a definite formal design. To them the fantasia, like the slow introduction to a sonata-allegro movement, a variation set or a fugue, provided the means for an expansion of forms, both thematically and emotionally. The sonata itself had crystallized into a more or less rigid formal scheme, and the fantasia offered far greater freedom in the use of thematic material and virtuoso writing. As a result the 19th-century fantasia grew in size and scope to become as musically substantial as large-scale, multi-movement works.

The four fantasias of Schubert (the *Wandererfantasie* and 'Graz' Fantasia for piano solo, the Fantasia in F minor for piano duet and the Fantasia in C for violin and piano) were the first to integrate fully the three- or four-movement form of a sonata into a single movement. The Fantasia for violin and piano is of particular importance because it anticipates the cyclical and single-movement aspects of much of the music of Schumann and Liszt; it also provides a historical link with Beethoven's 'cyclical' sonatas of 1815–

16 (op.101 and especially op.102 no.1, whose opening Andante–Allegro vivace it strikingly resembles in both key sequence and character of themes), which are true progenitors of the Romantic fantasia. Schumann originally gave the title *Symphonische Phantasie* to his Symphony no.4, a work whose movements are joined together and clearly interrelated thematically, and Liszt, an early champion of the *Wandererfantasie* (which he arranged for piano and orchestra), frequently used an integrated single-movement form in his symphonic poems and original piano compositions.

Schumann's Fantasia in C op.17 (1836–8, originally designated *grosse Sonate*), on the other hand, is divided into three movements. In both outer movements, however, the initial modulation is to the subdominant, rather than the dominant, thus contradicting an important principle of sonata-movement construction. The work's 'slow-movement section', in C minor and marked 'im Legendenton', appears in the middle of the first movement, interrupting the first attempt at a recapitulation in the movement; a second attempt is delayed until after the end of this section and requires an initial expansion in E \flat major–C minor to make a smooth connection with it. The middle movement, too, uses the subdominant as its contrasting key centre, though this is entirely in line with its march-like character and its probable model, the second movement of Beethoven's op.101. The freedom of Schumann's form also enabled him to use transitional thematic materials in both outer movements that are similar to each other though by no means identical (ex.3).

To Schumann is also owed the *Fantasiestück* and, with such pieces, the creation of an instrumental equivalent of the song cycle, in whose development he also played a prominent role; the individual pieces in works such as the *Phantasiestücke* (originally called *Phantasien*) op.12 and *Kreisleriana* op.16, though coherent musical structures in themselves, are nevertheless better understood in the context of the entire work, and in this respect more so than their early 19th-century antecedents, Beethoven's sets of bagatelles opp.119 and 126, Schubert's *Moments musicaux* and impromptus and Mendelssohn's *Lieder ohne Worte*. Brahms's late sets of piano pieces, of which op.116 is entitled *Fantasien*, take Schumann's *Phantasiestücke* as their starting-point, though the cyclical element is not as strong in Brahms's pieces.

The term 'fantasia' was also applied to virtuoso pieces based on a given theme or group of themes of a popular source – usually an opera, although Bruch's *Schottische Fantasie* for violin and orchestra uses folk melodies collected on his travels in Britain. Most 19th-century virtuoso pianists wrote operatic fantasias; many who had also composed a successful opera wrote a fantasia on its most popular tunes. The form of the operatic fantasia often resembles that of a theme and variations, with a freer introductory section and an extended finale. Thalberg played an important role in its early development with such works as the fantasias based on themes from *Moïse* and *Les Huguenots*; but it is Liszt's fantasias that are the outstanding examples of the genre: those on *Don Giovanni* and *Simon Boccanegra* may be counted among his more important piano compositions. The operatic fantasia declined in popularity in the second half of the century, although the music of *Carmen* did inspire a number of works, and continued to do so well into the 20th century: Busoni's

Kammerfantasie titled *Sonatina super Carmen* (1920) is the most noteworthy.

In the early 20th century the fantasia became something of a retrospective form, flourishing particularly in organ music based on chorales, themes by Bach or the motif B–A–C–H. Liszt's two principal organ works, the Fantasia and Fugue on the chorale *Ad nos, ad salutarem undam* and the fantasia-like Prelude and Fugue on B–A–C–H, are the antecedents of this development; the chorale fantasias and free fantasias of Reger and the Bach-inspired fantasias of Busoni (especially the *Fantasia contrappuntistica* (1910), arranged for two pianos in 1922) are its most important consequences. The outstanding example of the 20th-century fantasia on original themes is Schoenberg's Phantasy for violin with piano accompaniment op.47 (the piano part was added after the composition of the violin part and is sometimes omitted from performance). It is in one movement, with an opening Grave serving as the introduction and later reappearing between two scherzo-like sections and again before a climactic ending. Britten's Phantasy Quartet for oboe and strings is also a single-movement work, which derives its rhythmic energy from a march-like figure. Other British composers took up the fantasia on given themes as an orchestral form, including Vaughan Williams (*Fantasia on Greensleeves* and *Fantasia on a Theme by Thomas Tallis*) and Tippett (*Fantasia concertante on a Theme of Corelli*).

See also [Phantasy](#).

Fantasia

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Fantasia-suite.

Term adopted by modern writers (there was no exact contemporary equivalent) to distinguish a 17th-century English genre. It originated with the 24 fantasia-suites of Coprario (MB, xlvi, 1980), distinctive features of which are the scoring for one or two violins and bass viol 'to the organ', and the three-movement plan of fantasia, almaine and galliard (ending generally in a common-time 'close'). Apparently composed in about 1622–5 for a consort formed within the household of Charles, Prince of Wales (later Charles I) known as 'Coprario's Musique', these are among the earliest English chamber works scored specifically for violin, which is treated in a lively and eloquent manner. For suites with one violin, Coprario furnished written-out organ parts; for those with two, a score or keyboard reduction of the string parts was used, with independent strands for organ indicated where essential to the texture. Fantasias open in verse-anthem manner

with organ alone; subsequently the keyboard provides a background to the strings' dialogue, but may also (particularly in those with one violin) supply solo linking passages, introduce a new point, or join in imitation. The abstract dances, of irregular phrase structure, are sometimes called simply 'aire' in the sources. The 'close' may be part of the galliard's final strain, but more often follows it (as became standard practice). Thematic connection between movements is not a feature. Movements are normally (as North remarked) 'all consistent in the same key', though examples occur of *almaines* in the relative minor or galliards in the tonic major.

Coprario's fantasia–*almaine*–galliard model was taken up and developed by William Lawes, John Jenkins, John Hingeston and Christopher Gibbons. Lawes's 16 suites (MB, ix, 1991), whose composition seems to have shortly preceded his appointment in 1635 to Charles I's private music, contain some of his boldest writing, while Jenkins's 27 (e.g. WE, i, 1950, pp.57–77), dating perhaps from about 1635–45, show a characteristic sense of melodic and contrapuntal breadth. Violins were specified by Lawes and Hingeston, though not in the manuscripts of Jenkins's suites, which were perhaps made for country houses where the viol still reigned. Lawes, in his fully-textured organ parts, doubled the violin less than Jenkins; both exploited the bass viol's division technique more than Coprario. Hingeston's fantasia-suites probably formed part of the repertory of Cromwell's private music during the Commonwealth (the violinist Davis Mell was one of its members). They include one in which a harpsichord with 'pedal' stops is specified as an alternative to the chamber organ, and two in which cornetts and sackbut replace violins and bass viol. Gibbons may have taken up this genre when organist to Sir John Danvers in the 1650s. Although he did not depart significantly from the traditional three-movement form he brought to it a harmonic and rhythmic style that is generally closer to Locke than to Coprario or Lawes, and in one suite there is a rare instance of thematically related movements.

Besides suites that keep closely to Coprario's model, Jenkins composed others of more independent profile, in which galliard is replaced by corant (without 'close') and division writing is prominent. Nine composed for a treble, two division bass viols and organ (dating from about the middle of the century) demand the highest level of viol technique, and probably provided the inspiration for Christopher Simpson's no less spectacular *Seasons* suites (facs. of latter with introduction by M. Urquhart (Geneva, 1999)). In the fantasias passages of solo display and intricate interplay are set against grave fugal sections and lively *triplas*; each dance strain is normally followed by a virtuoso variation. Seven pieces for two trebles, bass viol and organ (WE, x, 1966), each comprising a fantasia and extended air, contain similar passages of technical display, in which the organ occasionally shares. Jenkins's late style is represented by a further collection of paired fantasias and airs (e.g. WE, i, 1950, pp.78–100), eight fantasia–*almaine*–corant suites for two trebles, two bass viols and organ thoroughbass (MB, xxvi, 1969, nos.33–40), and ten more, now known for sure to be by Jenkins (see Charteris, 1993), for three trebles, bass viol and thoroughbass. In these virtuosity is largely laid aside: textures are subtly varied, forms lucid and concise.

Locke left no suites of the traditional pattern, but used fantasias in combination with dances to form individually planned sequences in his bass viol duos, Consort of Two Parts, *Flatt Consort*, *Broken Consort* part i, and Consort of Four Parts (MB, xxxi–xxxii, 1971–2); in these collections the device of the ‘close’ is extended to suites ending with a saraband or jig, and this is sometimes balanced by a slow introduction to the initial fantasia.

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CHRISTOPHER D.S. FIELD

Fantasiestück [Phantasiestück]

(Ger.: ‘fantasy piece’).

A short piece, usually for piano and generally one of a set of three to eight, in which the ‘fancy’ of the composer is a main factor in the form and progress of the musical movement, although the opening idea is always recapitulated at the end. It is related to the 19th-century fantasia (see Fantasia, §III) but may be distinguished from it by its narrower scope. The term was used first in a literary context by E.T.A. Hoffmann; a character named Kreisler in his *Fantasiestücke in Callots Manier* (1814–15) was the inspiration for Schumann’s *Kreisleriana* op.16 (1838), which is subtitled ‘eight fantasias’. Hoffmann’s ‘pieces’ may also have inspired Schumann’s

first set of *Phantasiestücke* op.12 (1837), whose original title *Phantasien* was changed probably to distinguish the character of these pieces from that of his three-movement Fantasia in C op.17. As well known as any of Schumann's works, they show the composer's fancy at its most lyrical and delicate. The pieces for clarinet and piano op.73 and for piano trio op.88 are also *Fantasiestücke*.

The distinction between fantasia and *Fantasiestück* was not always maintained later in the 19th century: Liszt's *Phantasiestück* on themes from *Rienzi* (1859) is a fantasia on operatic themes, while Brahms's *Fantasien* op.116 (1892), comprising three capriccios and four intermezzos, are close in spirit to Schumann's op.12 and as a group not really different from his other sets of piano pieces (op.76 and opp.117–19). With later composers the form did not prove durable, although there are examples by Busoni (*Fantasia in modo antico* op.33b no.4, 1896) and Balakirev (*Phantasiestück* in D♭; 1903), and George Crumb gave the designation 'fantasy-pieces' to his *Makrokosmos* for amplified piano (1972–3).

MAURICE J.E. BROWN

Fantasy (i).

See [Fantasia](#).

Fantasy (ii).

American record company. It was established in 1949 in Berkeley, California, initially to release records that Dave Brubeck had recorded for the Coronet label; Brubeck was at that point a part-owner. The label is best known for recordings of folk revival sessions by Odetta and Joan Baez and for albums by Creedence Clearwater Revival (late 1960s to early 1970s). It has also been significant in jazz, through its acquisition and formation of other labels and for its reissues. In 1955 the company leased the Debut catalogue, and in 1964 it established a subsidiary label, Galaxy, which offered important new recordings by Art Pepper in the 1970s. It acquired several company catalogues including Prestige (1971), Riverside (1972), Milestone (1973) and Stax (1977). In the early 1980s Fantasy acquired Lester Koenig's labels, Contemporary and Good Time Jazz. By this time it had become one of the world's largest distributors of jazz recordings, and its catalogues expanded further when it acquired the labels Volt (about 1985) and Pablo (1987). The subsidiary label Original Jazz Classics was established in 1983, offering reproductions of albums from Contemporary, Debut, Fantasy, Jazz Workshop, Prestige, Riverside and Pablo; by 1987 a companion series, Original Blues Classics, was active.

BARRY KERNFELD

Fantinella [fantina]

(It.).

A musical scheme for songs and dances during the 16th and early 17th centuries in Italy. The version in [ex.1](#) for the five-course guitar shows the basic harmonic framework, which is related to that of the [Romanesca](#). At the end are two standard *riprese* or ritornellos (see [Ripresa, ex.1b](#)), which, like the main scheme itself, suggest a hemiola alternation between 3/2 and 6/4.

The earliest extant example, the keyboard *Fantina gagliarda* from the *Intabolutura nova* (1551; CEKM, viii, 1965), shows each of the two phrases of the opening section (corresponding to bars 1–4 and 5–8 of [ex.1](#)) with the progression III–VI–VII–III and the opening half of the second section (bars 9–12) sustaining a VII chord instead of moving on to III. The Fugger Lutebook (1562) contains a piece called *La fantina* (DTÖ, xxxvii, Jg.xviii/2, 1911, p.115), which presents the main framework of [ex.1](#) without the *riprese*. Antonio di Becchi's *Fantinella aria da cantar* (1568) for lute (printed in G. Lefkoff, *Five Sixteenth Century Venetian Lute Books*, Washington DC, 1960, p.142) uses slower note values for the main music, which would actually accompany a singer, and faster values for the *riprese* between stanzas. Other chordal guitar accompaniments similar to [ex.1](#) appear in printed sources by Milanuzzi (1625) and Millioni (1627) and in certain manuscripts (*I-Fn Magl.XIX 143, Fr 2951 and Rsc A 247*).

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RICHARD HUDSON

Fantini, Girolamo

(*b* Spoleto, *bap.* 11 Feb 1600; *d* Florence, after 6 May 1675). Italian trumpeter and writer on the trumpet. After service with Cardinal Scipio Borghese in Rome between February 1626 and October 1630, he entered the employ of the Grand Duke of Tuscany, Ferdinando II, in April 1631 as chief court trumpeter. In Rome in the summer of 1634 he took part in the first known soloistic trumpet performance accompanied by a keyboard instrument, played by Frescobaldi on Cardinal Borghese's house organ. In 1638 he published an important trumpet method: *Modo per imparare a sonare di tromba*, printed in Florence although the title-page says Frankfurt (facs., Milan, 1934, and Nashville, TN, 1972; Eng. trans., 1976). It is of historical importance for its inclusion of the first known pieces for trumpet and continuo, among them eight sonatas specifically for trumpet and organ. Fantini furthermore extended the high register from the *g*" and *a*" known to Bendinelli and Monteverdi to *c*" (and once to *d*""). He was celebrated for his solo performances and must have been highly gifted, particularly in the art of 'lipping' so as to be able to play notes not in the harmonic series, to which the natural trumpet of his day was confined.

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EDWARD H. TARR

Fārābī, al-

(*b* Wasij, district of Farab, Turkestan; *d* Syria, 950). Islamic philosopher and theorist. He lived for some time in Baghdad, and spent his last years mainly in Aleppo, having accepted an invitation from the Hamdānid ruler Sayf al-Dawla. He was one of the greatest of Islamic philosophers and was regarded as 'the second teacher' (Aristotle being the first). He was pre-eminent as a theorist of music, and the surviving part of his *Kitāb al-mūsīqī al-kabīr* ('Great book on music') remains the most imposing of all Arabic works on music. The general approach is more analytical than descriptive, foregrounding schematic or mathematical codifications of possible structures, whether of scale, rhythm or melody. It is especially important for its elaborate treatment of theory, largely based on Greek concepts, but it also reflects aspects of contemporary practice, principally in the sections on instruments and rhythm.

The *Kitāb al-mūsīqī al-kabīr* consists of an introduction and three books, each in two sections. The extensive introduction is of particular interest for its methodology. It proposes an evolutionary view of music, developing from an initial instinctive use of the voice to express emotion towards a present state of perfection. The first book begins with the physics of sound and goes on to discuss intervals, intervallic relationships and species of tetrachord. The second section of the first book deals with octave divisions in the context of the Greater Perfect System, and then, starting with the concept of the *chronos prōtos*, surveys various possible rhythmic structures.

The second book is concerned with instruments. The first section is devoted to the fingerboard of the *ūd* (short-necked lute), with an elaborate discussion of possible frettings. This is followed by a presentation of different (and for the most part purely notional) tunings. The second section covers two kinds of *tunbūr* (long-necked lute), aerophones, the *rabāb* (the earliest explicit reference to a bowed instrument) and instruments with unstopped strings, such as the harp. The emphasis throughout is on the various scales that are or can be produced on these instruments, and there is a general absence of physical description.

The third book contains a further section on the rhythmic cycles, but is concerned principally with song structure and composition, the latter viewed mainly in terms of an abstract survey of note combinations and schematic melodic patterns.

The discussion of rhythm in the *Kitāb al-mūsīqī al-kabīr* is rather complex, and al-Fārābī returned to the subject in two slighter works, the *Kitāb al-īqā'āt* ('Book of rhythms') and the *Kitāb ihsā' al-īqā'āt* ('Book of the comprehension of rhythms'). These provide a rather clearer picture of the structure of cycles used by contemporary musicians and the subtle and sometimes complex processes of variation to which they could be subjected.

Unlike al-Fārābī's purely musical works, his *Kitāb ihsā' al-'ulūm* (*De scientiis*), which contains a brief section on music, became known in the West, and was translated in the 12th century by both Gerard of Cremona and John of Seville. The section on music, dealing with general definitions and describing the scope of musical theory, is incorporated (under the title *De divisione musicae secundum Alfarabium*) in the *De musica* of Hieronymus de Moravia (13th century), and borrowings from it are also to be found in the Pseudo-Aristotelian treatise *De musica* (13th century) and in the *Quatuor principalia musice*, often ascribed to Simon Tunstede (d 1369).

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OWEN WRIGHT

Farandole

(Fr.; Provençal *farandonlo*; Old Fr. *barandello*).

A chain dance of southern France, particularly of Provence, of the region around Arles and of Tarascon. It is usually performed on major holidays (especially the Feast of Corpus Christi) by a line of men and women in

alternation, who either hold hands or are linked by holding handkerchiefs or ribbons between them. The chain follows a leader in a winding path, moving in long and rapid steps and passing beneath arches formed by the raised arms of a couple in the chain. Music for the folkdance is usually in a moderate 6/8, played by a flute and drum. Tradition holds that the *farandole* was introduced to the region around Marseilles by the Phoenicians, who in turn had learnt it from the Greeks; Sachs suggested that the winding path of the dance symbolized Theseus's escape from the labyrinth (supporting his idea with iconographical evidence of Ariadne dancing the *farandole*). Evocations of the *farandole*, sometimes in simple duple or quadruple metre (2/4 or 4/4), have been used to suggest Provençal 'local colour' by 19th- and 20th-century French composers, including D'Indy, Bizet (a brief *farandole* for the end of Act 3 scene i of Daudet's *L'Arlésienne*), Milhaud and Gounod (opening of Act 2 of *Mireille*).

See also [Dance, §3\(i\)](#), France, §II, 3, [Hey and Low Countries, §II, 4](#).

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Farberman, Harold

(*b* New York, 2 Nov 1929). American composer and conductor. A graduate of the Juilliard School and New England Conservatory, he performed as a percussionist and timpanist with the Boston SO from 1951 to 1963. He was the founder (in 1975) and the first president of the American Conductors' Guild, and in 1981 established its School of Conducting at the University of West Virginia. He was professor of conducting at the Hartt School of Music from 1990 and the conductor of the Oakland SO from 1971 to 1979; in 1994 he was the director of the Stokowski Conducting Competition. He has made many international appearances as a guest conductor, and has recorded, among other works, the symphonies of Mahler with the LSO and symphonies by Michael Haydn with the Bournemouth Sinfonietta. In 1972 he received a grant from the National Institute of Arts and Letters in recognition of his research into and recordings of the music of Ives.

Farberman's compositions range from percussion works to expressionist opera (*Medea*), mixed-media works and music for film. His style often incorporates elements of jazz, as in the Double Concerto for Single Trumpet. *The Losers*, first performed in 1971, was the first opera commissioned by the American Opera Center of the Juilliard School after its move to Lincoln Center. He has received numerous awards and

commissions from organizations such as the NEA, Colorado and New York state arts councils, the Denver SO, the Stuttgart Chamber Ensemble and the Lenox String Quartet. Farberman is the author of *The Art of Conducting Technique: a New Perspective* (Miami, FL, 1997).

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(selective list)

Dramatic and mixed-media: *Medea* (chbr op, 1, W. Van Lenep), 1960–61; *If Music Be* (W. Shakespeare), jazz vocalist, orch, rock group, film, 1965; *The Losers* (op, 2, B. Fried), 1971; ballets, film scores, incl. *The Great American Cowboy*, c1974

Orch: *Conc.*, bn, str, 1956; *Sym.*, 1956–57; *Timp Conc.*, 1958; *Impressions for Ob*, ob, str, perc, 1959–60; *Conc.*, a sax, str, 1965; *Elegy, Fanfare, and March*, 1965; *Suite from The Great American Cowboy*, 1959; *Vn Conc.*, 1976; *The You Name it March*, 1982; *Shapings*, eng hn, str, perc, 1983; *Conc.*, jazz drummer, orch, 1986; *A Summer's Day in Central Park*, 1987; *Conc.*, jazz vib, orch, 1991; other works, incl. *concs. for bn, tpt, pf, vn*

Vocal: *Greek Scene* (Farberman, after Euripides), Mez, pf, perc, 1956, arr. Mez, orch, 1957; *Media Suite*, Mez, orch, 1965; *If Music Be*, jazzy v + nar, rock group, tpt, a sax, 1969; *The Blue Whale*, Mez, chbr ens, 1972; *War Cry on a Prayer Feather* (poetry of Taos Indians), S, Bar, orch, 1975; *The Princess*, 1v + nar, jazz perc, 1989; other works

Chbr: *Variations*, perc, pf, 1954; *Variations on a Familiar Theme*, perc, 1955; *Music Inn Suite*, 6 perc, 1958; *Str Qt*, 1960; *Progressions*, fl, perc, 1961; *Quintessence*, ww qnt, 1962; *Trio*, vn, pf, perc, 1963; *For Eric and Nick*, a sax, t sax, tpt, trbn, drums, vib, vc, db, 1964; *Images for Brass*, brass qnt, 1964; *The Preacher*, elec tpt, 4 perc, 1969; *Alea*, 6 perc, 1976; *Duo*, eng hn, perc, 1981; *Combinations*, 6 perc, 1984; *D'Obe*, timp, mar, 1986; *The Dancers' Suite*, jazz perc ens, 1990; *Ground Zero Paradiddle*, jazz perc ens, 1990; *Extended Progressions*, fl, 2–3 perc, str, 1997; other works with/for perc, incl. arrs. and transcrs.

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JEFFREY LEVINE

Farblichtmusik

(Ger.: 'colour-light music').

Narrowly defined, this term refers to a category in the arts defined by Alexander László in which painting and music are linked to each other and are equally important. In a broader sense, this term is applied to all attempts at visualising music. László's point of departure was his

synaesthetic faculty (see [Synaesthesia](#)). While music is performed, a changing abstract play of colours and forms is cast on a screen by a multiple-transparency projector, controlled from a mixing desk.

László coined the term 'Farblichtmusik' in an article by that title published on 8 March 1925 in the *Münchener Neueste Nachrichten*. The first performance of Farblichtmusik was on 16 June 1925 during the 55th Deutsches Tonkünstlerfest in Kiel. There were three varieties of the genre: (1) 'Lichtornamentik', in which music and an unchanging ornamental light effect, cast on the ceiling and resembling a kaleidoscope image, were linked by a common atmosphere (music by Chopin or Schumann); (2) 'Russische Farbenmusik', when the entire room was bathed in light of a single colour, the aim being to heighten the effect of the music, with music still in the foreground (music by Skryabin or Rachmaninoff); (3) 'Farblichtmusik' proper, in which a new work of art was to be created by the synthesis of two arts (music by László, images by Matthias Holl, and sometimes also abstract experimental films by Oskar Fischinger).

László's Farblichtmusik was a typical avant-garde experiment of its time (see *also* [Colour and music](#)). Although very popular in the years 1925–7, it was much criticized for the fact that both László's compositions and the colour projections relied too much on special effects and had too little to say; that the play of colour was subjective and could not be reconstructed afterwards, while the critics' own associations of colour with music did not coincide with those chosen by László; and that the intended synthesis of two arts did not actually occur because the music and the coloured light merely ran side by side, and the projected images were interchangeable.

For bibliography see [Colour and music](#); [László, Alexander](#); and [Synaesthesia](#).

JÖRG JEWANSKI

Farcitura.

See [Farse](#).

Farco, Michele.

See [Falco, Michele](#).

Farding, Thomas.

See [Farthing, Thomas](#).

Farewell.

English term in use from the 16th century to the early 18th. Occasionally it simply denoted the last item in a collection of music (as in Antony

Holborne's *The Cittharn Schoole*, 1597), but more frequently it was used for a valedictory piece expressing sorrow or grief upon the departure or death of some person. The farewells or verses written by condemned men before their execution may be the source of the title.

A number of farewells for consorts have survived, not all in their entirety. These include Edward Blanke's *Mr Blanke's his Farewell* and two pieces using the In Nomine form by Christopher Tye – *My Farewell* and *Farewell my good [ady] for ever*. A farewell for the Earl of Sandwich (d 1672) is found in *Musick's Recreation on the Viol, Lyra-Way* (RISM 1682⁹), and two such pieces for keyboard commemorating respectively Lord George Digby (d 1677) and the royalist soldier George Holles (d 1675) are included in the 1678 edition of John Playford's *The First Part of Musick's Hand-Maide* (1678⁶). *Sefauchi's* [Siface's] *Farwell* by Purcell appeared in the second part of this book, and *The Queen's Dolour*, also attributed to him, is described as a farewell in an early 18th-century manuscript (GB-Lbl Add.22099), the index to which shows clearly that the genre was regarded as constituting a distinct musical category.

In the second half of the 17th century the farewell took the place of the commemorative pavan which previously had often been employed in a similar way as a lament. Although Gottfried Finger's ode *Weep, all ye Muses* (1696) was referred to as 'Mr Purcell's Farewell', in general the term was applied to instrumental compositions consisting of a single short movement of no prescribed form. Paisible's *The Queen's Farewell*, for the death of Queen Mary in 1695, is a binary piece for a four-part consort of oboes, tenor oboe and bassoon, to which kettledrums may have been added in performance. 'Mr Purcell's Farewell', from the *Music on Henry Purcell's Death* by Jeremiah Clarke (i), imaginatively employs repeated drumstrokes on a tonic pedal with sustained harmonies in trumpets and recorders against which the strings reiterate a dolorous ostinato figure. Finger's ode required 'sharp' and 'flat' (i.e. natural and slide) trumpets; these examples suggest that in farewells written for an ensemble the expressive use of instrumental colour was an important factor.

MICHAEL TILMOUTH

Farey, John

(b Woburn, Beds., 24 Sept 1766; d London, 6 Jan 1826). English geologist and writer on music. He was a tenor in the Surrey Chapel Society which met weekly in Southwark to practise sacred music. In 1791, when that society became part of the Choral Fund, Farey served as secretary and librarian and became acquainted 'with numbers of the most eminent' practitioners of music. The next year he returned to Woburn as the Duke of Bedford's land steward and warden of Woburn parish church; from 1802 he lived in London.

Farey found the study of systems of musical temperament 'a favourite source of amusement, while relaxing from ... professional studies and practice'. His thoughts on music appeared mainly in numerous articles in the *Philosophical Magazine* and reappeared in contributions to David Brewster's *Edinburgh Encyclopaedia* and to Abraham Rees's *Cyclopaedia*:

indeed Rees named only Charles Burney and Farey as 'co-adjutors' of the musical articles in the *Cyclopaedia*. One of Farey's principal interests was the promotion of a notation in which any interval likely to be used in a temperament may be expressed in terms of three very small intervals that in effect are postulated to be atomic. With the assistance of C.J. Smyth, he published tabulations of various proposed temperaments in the new notation, which had occurred to him after study of Marmaduke Overend's manuscripts. Farey hoped that musicians and theorists would find the notation easier to use than ratios (of string lengths) or their logarithms, and demonstrated several elementary theorems about the notation to facilitate its use. He heartily endorsed the realization of musical instruments (notably Henry Liston's 'euharmonic organ') on which alternative temperaments could be produced and compared, and often professed failure to understand why many musicians were ignorant of, or indifferent to, this aspect of musical science, which he regarded as both important and fundamental.

An incomplete list of Farey's signed scientific articles, including 21 on music, is given in *Catalogue of Scientific Papers (1800–1863) Compiled by the Royal Society of London*, ii (London, 1868), 561–3; Farey's letter to Benjamin Silliman, published as 'On Different Modes of Expressing the Magnitudes and Relations of Musical Intervals' (*American Journal of Science*, ii, 1820, 65–81), summarizes and provides a key to many of Farey's writings on music.

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MICHAEL KASSLER

Farfaro, Nicolò [Mazzaferro, Giorgio]

(*b* late 16th century; *d* before 1647). Italian humanist and writer on music. In 1640, under the pseudonym of Giorgio Mazzaferro, he wrote a *Discorso sopra la musica antica, e moderna* (in *I-Rli*). In the wake of the Florentine Camerata he here proclaimed the superiority of ancient music, in which poetry and music were one, over modern music, where such unity had

been lost: in the former, 'the poetry was sung simply, in a way consistent with its nature, so that everyone could understand and appreciate the words, rhythm and metre of the poetry', whereas in the latter, vocal music had been 'crippled' by the introduction of imitation, canons, 'strained passages' and 'repetitions'. One of the many 'imperfections' of modern music was that it had become more than ever 'soft and lascivious'. Ancient music 'had its rules, which no-one might violate, so that its propriety and fitting processes might be preserved'. From such a moralistic posture he deplored the spread of the new monodic style to liturgical, or at least church, music: a most serious defect was that there was no difference between 'a song serenading a lady and one serving to honour God in church, a despicable abuse unworthy of Christian virtue'. Pietro della Valle, to whom the *Discorso* was cryptically addressed, replied to Farfaro's criticisms with *Note ... nel Discorso sopra la musica antica e moderna* (in *I-Vnm*) and Farfaro replied in turn with *Risposta alle Note ... nel Discorso della musica antica e moderna*, which is lost.

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AGOSTINO ZIINO/R

Faria, Luiz Calixto da Costa e.

See Costa (i), (5).

Farina, Carlo

(*b* Mantua, c1604; *d* Vienna, 1639). Italian violinist and composer. His Mantuan origins are referred to on the title pages of his five published books. Nothing is known of his musical education, but if he was the son of Luigi Farina of Casalmaggiore, Cremona, a 'sonatore di viola' who was known to have been in Mantua, in the service of the Gonzagas, at the beginning of the 17th century and to have married there in 1603 and taken Mantuan citizenship in 1606, he probably received his early musical training from his father. Mantua at that time was a particularly productive and stimulating environment for a young violinist, what with the presence of the virtuoso violinist Salamone Rossi and the important musical legacy of Claudio Monteverdi. Farina soon became very well known as a violinist, and in 1625 he was appointed Konzertmeister of the court of the Elector of Saxony, Johann Georg I, in Dresden, working directly under Heinrich Schütz. From 1625 to 1628 his name appears in connection with the most important activities at the Saxon court, including the festivities for the wedding of the elector's daughter Sophia Eleonora and the Landgrave Georg II of Henssen-Darmstadt (Torgau, spring 1627). Farina played a leading role both in the music for the wedding banquet and in the

performance of Schütz's *Dafne*, composed for the occasion. A brief reference to these events can be found in the eighth galliard of *Il terzo libro delle pavane* ... (1627), which the composer recalls as having been played and sung on that occasion to a eulogistic text, in all likelihood now lost. The straitened circumstances of the Dresden court, resulting from the Thirty Years War, meant that Farina's work there was interrupted in 1628; the following year he was replaced by the Mantuan violinist Francesco Castelli. After returning to Italy, Farina was engaged in the autumn of 1631 as a violinist in the chapel of Madonna della Steccata, Parma, but he did not remain there after 1632. In September 1635 he took part in the musical celebrations for the feast of S Croce in Lucca, probably as first violin, and at the end of that year he left Italy permanently. He moved again to northern Europe, first to Danzig, where he played in the municipal orchestra between 1636 and 1637, and then, from 1638, to Vienna, where he was in the service of the Empress Eleonora I. He remained there until his death in 1639, probably at the end of July.

All of Farina's music, almost entirely for instruments of the violin family, was published in Dresden during his years there. It consists of five printed volumes made up mostly of three- and four-part dance pieces and, to a much lesser extent, of two- and three-part sonatas, conzonas and sinfonias, as well as the famous *Capriccio stravagante*. The melodic and harmonic treatment of the parts in the dance pieces is related to the consort music which developed in northern and central Germany in the first three decades of the 17th century under the influence of English musicians such as John Dowland, Daniel Norcombe, Thomas Simpson and William Brade. However, Farina's writing is more complex and the virtuoso upper parts are clearly in a violin style.

In the ten sonatas which conclude the first, fourth and fifth books, Farina's Italian background is more apparent, even though the use of variation and large-scale designs are a reminder of the environment in which they were conceived. The three-part sonatas, often characterized throughout by specific rhythmic figures, demonstrate little interest in contrapuntal development, favouring greater motivic variation and dialogue between the two violins, generally articulated through the rapid exchange of a given melodic fragment, alternated note for note between the upper voices (see *La polaca*, *La capriola* and *La cingara*). It is in the sonatas for violin and continuo that Farina displays his talents as a virtuoso violinist: rapid passages of demisemiquavers, double stopping (especially in ternary sections), quick, repeated notes, broken chords and the frequent use of upper registers (up to third position) make these sonatas the summit of violin technique of the day. In the sonatas *La franzosina* and *La desperata* he exploits the timbre of the G string to the full.

Farina's sophisticated musical imagination is revealed in the four-part *Capriccio stravagante* (*Ander Theil*, 1627), which consists of a group of descriptive pieces linked by short dance-style sections. The pieces imitate the sounds of instruments and animals (cat, dog, hen, lyre, clarino, military drum, Spanish guitar, and so on), exploiting the violin's potential in an innovative way by using expressive techniques such as glissando, pizzicato, tremolo and double stopping, and particular effects like *col legno* and *sul ponticello*. These are explained in detail in a table. Farina's

influence on German violinist-composers was immense and long-lasting. Before he moved to Dresden there were no notable German violinists, yet within a few years several virtuosos appeared. David Cramer, the elder Johann Schop and Johann Vierdanck were among the first to show his influence, which can still be seen in the works of J.J. Walther, J.P. Westhoff and Heinrich Biber at the end of the 17th century.

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all published in Dresden

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NONA PYRON/AURELIO BIANCO

Farina, Francesco

(*d* ?1575). Italian composer. Giani described him as a Servite priest and provided the date of his death. Although only the final gathering (including the *tavola*) has survived from the canto partbook of his *Madrigali a sei voci libro primo* the melodic style of these pieces suggests, in their repetition, the influence of the lighter idioms. The gathering itself is misbound as the third of a Vincenti edition of a Marenzio publication (in *GB-Ob*); comparison of the typography of the two shows that the Farina book was also printed by Vincenti and suggests that the error in assembling the book arose from

the simultaneous productions of the two publications. Since posthumous publication of music by minor composers is rare in this period, the accuracy of Giani's death-date is called into question. A book of four-voice madrigals, of which no copies are now known, was recorded in Gardano's *Indici* of 1591 (*Mischiatil* I:163) and in an early 17th-century manuscript inventory of the ducal library at Innsbruck. It was presumably from this publication that Peter Philips selected *Morirò cor mio* for inclusion in Phalèse's *Melodia olympica* (RISM 1591¹⁰). This piece also appears among six four-voice madrigals by Farina in a set of early 17th-century English manuscript partbooks (in *GB-Lcm*) which once belonged to William Firmage, suggesting that the other five madrigals also were copied from the lost publication.

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IAIN FENLON

Fariñas (Canteros), Carlos

(*b* Cienfuegos, province of Las Villas, 28 Sept 1934). Cuban composer and teacher. He studied at the Conservatory in Havana under Harold Gramatages and José Ardévol, and in 1956 completed his compositional studies with Copland in the USA. He taught from 1960 onwards, and from 1967 to 1977 was in charge of the music department of the National Library of Cuba. He founded the chair of Management of Sound and the Study of Electroacoustic and Computer Music at the Instituto Superior de Arte (1988), of which he is also the director and the professor of composition.

There are three compositional stages in his career: national-neoclassical (1953–64), avant garde (1964–75, and with elements of nationalism, 1975–84), and postmodern (1984–). His works have been performed in Cuba, Europe and the USA. His compositional language is responsive to the most advanced techniques of contemporary music and is expressed through a great diversity of forms, from the most traditional to the most experimental structures.

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MARINA RODRÍGUEZ LÓPEZ

Farinel [Farinelli].

French family of musicians of the 17th and 18th centuries, most of them resident in Italy. In addition to the three discussed separately below, there was a Robert Farinel, called 'the elder', and Agostino, Stefano and Domenico Farinelli, the first three of whom were violinists at the court of Savoy in Turin, where Domenico is described simply as 'instrumentalist'.

(1) François Farinel

(2) Michel Farinel

(3) Jean-Baptiste Farinel [Giovanni Battista Farinelli]

MARCELLE BENOIT (with ÉRIK KOCEVAR)

Farinel

(1) François Farinel

(*b* Billom; *d* Turin, April 1672). Instrumentalist and composer. He was the younger brother of Robert Farinel and father of Agostino and Stefano Farinelli. He was a *maître joueur d'instruments* and worked at the Savoy court from 1620 until his death. He composed the ballet *La primavera trionfante nell'inverno* in 1657.

Farinel

(2) Michel Farinel

(*b* Grenoble, bap. 23 May 1649; *d* La Tronche, nr Grenoble, 18 June 1726). Violinist and composer. He was the eldest son of Robert Farinel. He was a pupil of Carissimi in Rome, and he also visited Portugal and England (1675–9). He was in France in 1672. He married the harpsichordist Marie-Anne Cambert (*b* Paris, c1647; *d* La Tronche, nr Grenoble, 30 April 1724), the daughter of Robert Cambert. He went with her to Madrid in 1679 as a member of a group of performers led by Henry Guichard and became superintendent of music and ballets to the Spanish queen (Marie-Louise, daughter of the Duke of Orléans). On his return to France he bought a position as violinist at the court of Louis XIV at Versailles in 1688, but in 1689 he retired to Grenoble, where he became *maître de chapelle* to the nuns at the convent at Montfleury, and directed concerts at the abbey of Ste Cécile. On 14 August 1692 he was installed as *contrôleur alternatif du payeur des gages des officiers du Parlement du Dauphiné*, a post which he sold on 9 May 1726. In 1696 he set to music a *Recueil de vers spirituels* by Henry Guichard. Both the words and the music (which is lost) were written for the nuns of Montfleury; each piece was to be illustrated by a dance. He

also wrote a set of variations for violin and continuo on the folia, which was known in England as *Farinel's Ground*; it was published by John Playford in *The Division Violin* (London, 1685¹⁰), and the ground is the basis of several pieces published in England about this time. Farinel also wrote his autobiography, which is now lost.

[Farinel](#)

(3) Jean-Baptiste Farinel [Giovanni Battista Farinelli]

(*b* Grenoble, 15 Jan 1655; *d* Venice, c1725). Violinist and composer, second son of Robert Farinel. He was Konzertmeister at the court at Hanover in 1680 and at the court at Osnabrück from 1691 to 1695. He later returned to Hanover and was ennobled by the elector, who, on becoming King George I of England in 1714, appointed him resident in Venice. Between 1722 and 1724 he made several visits to Grenoble to collect debts from his brother Michel. At this time he described himself as *commissaire du roi d'Angleterre*.

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Farinelli [Broschi, Carlo; Farinello]

(*b* Andria, Apulia, 24 Jan 1705; *d* Bologna, 16/17 Sept 1782). Italian soprano castrato, the most admired of all the castrato singers.

[1. Life.](#)

[2. Achievements.](#)

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ELLEN T. HARRIS

[Farinelli](#)

1. Life.

In 1740, Farinelli wrote of his birth to Count Pepoli, 'I do not claim I was born from the third rib of Venus, nor that my father was Neptune. I am Neapolitan and the Duke of Andria held me at the baptismal font, which is enough to say that I am a son of a good citizen and of a gentleman'. Farinelli's father, Salvatore Broschi, was a petty official in Andria and later in Barletta. There is evidence that the family moved from Barletta to Naples in 1711, but none for the often-repeated assertion that Farinelli's father was a musician. He may have received some musical training from his brother [Riccardo Broschi](#), seven years his elder. In 1717, the year of his father's

death, he began private study in Naples with Nicola Porpora, the teacher of many fine singers. As Giovenale Sacchi, his first biographer, and Padre Martini, who often met him during the years of his retirement, attest, the stage name of Farinelli came from a Neapolitan magistrate, Farina, whose three sons had sung with the Broschi brothers and who later patronized the young singer.

Farinelli made his public début in 1720 in Porpora's *Angelica e Medoro*, based on the first printed libretto of Pietro Metastasio. This marked the beginning of a lifelong friendship between singer and librettist, who always referred to each other as 'dear twin' ('caro gemello') in reference to their operatic 'twin birth' in this opera, in which Farinelli, aged only 15, sang the small role of the shepherd Tirsi. Two years later his performing career began in earnest. In 1722–4 he sang in Rome and Naples in operas by Porpora, Pollaroli and Vinci, among others, and was quickly promoted into leading roles; at this time he often sang the part of the prima donna, such as the title role in Porpora's *Adelaide* (1723, Rome). His earliest surviving image, a caricature by Pierleone Ghezzi (1724), 'Farinello Napolitano famoso cantore di Soprano', shows him costumed as a woman.

From 1724 to 1734 Farinelli achieved extraordinary success in many northern Italian cities, including Venice, Milan and Florence. His appearance at Parma in 1726 at the celebrations on the marriage of the duke, Antonio Farnese, marks his first association with the Farnese family, who played a critical role in his later life through Elisabetta Farnese, niece of the duke and wife of Philip V of Spain. From 1727 to 1734 he lived in Bologna, where both he and his brother were enlisted in the Accademia Filarmonica in 1730. In 1732 he was granted rights of citizenship and purchased a country estate outside the city, where he retired in 1761. In Bologna he met Count Sicinio Pepoli, with whom he began to correspond in 1731; his 67 letters to Pepoli, recently discovered, provide rich new detail of the singer and the period (Vitali, 1992; Vitali and Boris, 2000). In Turin, he met the English ambassador, Lord Essex, who in 1734 played a critical role in negotiating for his performances in London (Taylor, 1991), and may have been responsible for commissioning the formal portrait of 1734 by Bartolomeo Nazari, the first of many imposing depictions that serve to transform Farinelli's image from the caricatures of Ghezzi, Marco Ricci and Antonio Maria Zanetti (all before 1730).

Attempts had been made to lure Farinelli to London since 1729. Handel failed to secure him for his company, but Farinelli signed a contract in 1734 with the competing company, where Porpora was the leading composer. From 1734 to 1737 he performed in operas by Porpora, J.A. Hasse and his brother, and his singing took the city by storm. The extensive commentary, public and private, is rarely less than ecstatic. When, in 1737, he decided to break his contract and go to Madrid at the command of 'Their Catholic Majesties' (as described by Benjamin Keene, British ambassador to Spain), the resentment was equally strong. *The Daily Post* reported on 7 July 1737 (Lindgren, 1991):

Farinello, what with his Salary, his Benefit Night, and the Presents made him by some of the wise People of this Nation, gets at least 5000 l. a Year in England, and yet he is

not ashamed to run about like a Stroller from Kingdom to Kingdom, as if we did not give him sufficient Encouragement, which we hope the Noble Lords of the Haymarket will look upon as a great Affront done to them and their Country.

Farinelli had been called to Madrid by the queen in the hope that his singing would help cure the debilitating depression of Philip V. It became his responsibility to serenade the king every night (the exact number of arias differs in reports between three and nine), an obligation he apparently maintained until the king's death in 1746. Appointed 'royal servant' to the king in a royal patent of 1737, his remuneration was 1500 guineas in 'English money', as well as a coach with two mules for city travel, a team of six mules for trips between cities, 'as also the necessary Carriages for his Servants and Equipage, and a decent and suitable Lodging for his person and family as well in all my Royal Seats as in any other place where he may be ordered to attend on my Person' (McGeary, 1998).

That Farinelli's activities encompassed more than singing the same arias every night to the ailing king is especially well documented in the period after Philip V's death and the accession of Ferdinand VI (1746–59). In 1747 he was appointed artistic director of the theatres at Buen Retiro (Madrid) and Aranjuez, marking the beginning of a decade of extraordinary productions and extravaganzas in which he collaborated extensively with Metastasio. Only Metastasio's side of this correspondence survives: the 166 letters, beginning on 26 August 1747, detail many of Farinelli's projects, from the importation of Hungarian horses (with which Metastasio was engaged from Vienna for a year and a half) to the redirection of the River Tagus in Aranjuez to enable elaborate 'water music' or *embarcadero* for the royal family. 17 of the 23 operas and serenatas produced under Farinelli's direction between 1747 and 1756 had texts by Metastasio, many of them revised for the Spanish performances. Metastasio's letters preserve one side of an engaging conversation about all aspects of performance. His new serenata *L'isola disabitata* was set by Giuseppe Bonno and performed in 1754, the year the Aranjuez theatre was inaugurated; Metastasio wrote to Farinelli after hearing about the production: 'I have been present at Aranjuez all the time I was reading your letter ... I have seen the theatre, the ships, the embarkation, the enchanted palace; I have heard the trills of my incomparable Gemello; and have venerated the royal aspect of your divinities'. Farinelli's 'royal aspect' was also captured by the painter and set designer Jacopo Amigoni in two large canvases of 1750–52; in one, the singer is depicted at the centre of a seated group flanked by Metastasio, the soprano Teresa Castellini and a self-portrait of the painter, and in the other he is seated alone in the countryside of Aranjuez with the 'fleet' of ships he created for the embarkations on the Tagus behind him. In both, Farinelli wears the cross of the Order of Calatrava with which he was knighted in 1750. The most imposing portrait, however, is the last, painted about 1755 by Corrado Giaquinto, showing him full length in his chivalric robes with Ferdinand VI and Queen Maria Barbara revealed in an oval behind him by flying putti.

The Giaquinto portrait marks the apogee of Farinelli's career. Metastasio's *Nitteti*, set by Nicola Conforto, had its première in 1756. After Ferdinand VI's death in 1759, he was asked to leave Spain, and retired to his villa in

Bologna where he installed his extensive collections of art, music and musical instruments. He nurtured hopes of returning to Spain or of attaining a position of similar authority elsewhere, but they proved to be vain. He lived out his years corresponding with Metastasio (who died in April 1782) and receiving the homage of musicians and nobility, including Martini, Burney, Gluck, Mozart, the Electress of Saxony and Emperor Joseph II, and died shortly after his 'twin'.

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2. Achievements.

Farinelli's voice was by all accounts remarkable. J.J. Quantz, who first heard him in Naples in 1725 and then again at Parma and Milan in 1726, published a description:

Farinelli had a penetrating, full, rich, bright and well-modulated soprano voice, whose range extended at that time from *a* to *d'''*. A few years afterwards it had extended lower by a few notes, but without the loss of any high notes, so that in many operas one aria (usually an *adagio*) was written for him in the normal tessitura of a contralto, while his others were of soprano range [Farinelli's later repertory indicates that his lower range ultimately extended to *c*]. His intonation was pure, his trill beautiful, his breath control extraordinary and his throat very agile, so that he performed even the widest intervals quickly and with the greatest ease and certainty. Passage-work and all varieties of melismas were of no difficulty whatever for him. In the invention of free ornamentation in *adagio* he was very fertile (Marpurg, 1754).

The *mesa di voce* was the cornerstone of 18th-century vocal pedagogy and Farinelli's was legendary. In a letter to Pepoli from Vienna in March 1732, the singer described his audience before the Habsburg emperor Charles VI: 'I presented him with three *messe di voce* and other artful effects, which his generosity allowed him to admire'. The emperor also advised Farinelli, as the singer reported to Burney: 'Those gigantic strides [leaps], those never-ending notes and passages ... only surprise, and it is now time for you to please; ... if you wish to reach the heart, you must take a more plain and simple road'. Earlier, Quantz had criticized his acting. Burney states how much Farinelli learnt from these early critiques, so that he 'delighted as well as astonished every hearer', but both criticisms followed Farinelli throughout his career. In London, after the initial wild enthusiasm, some dissatisfaction began to be voiced, and in May and June 1737 Farinelli cancelled several performances, excusing himself on grounds of 'indisposition'. On 11 June, he sang a farewell aria of his own, expressing his gratitude to Britain. Given this sequence of events, it may be that his decision not to return was taken even before he left for Paris and well before he received the invitation from Spain. After leaving the public stage for the Spanish court, Farinelli wrote to Pepoli (16 February 1738) from Madrid, 'I am now able to say with true peace – *haec est requies mea*'. However, it is clear that he continued to sing not just in chamber but also in private Spanish court opera.

Farinelli's prodigious vocal abilities, about which there can be no doubt, were coupled with deep musicianship. He composed and he played the keyboard and the viola d'amore. In addition to his London farewell, for which he wrote both text and music, he composed an aria for Ferdinand VI (1756), and he sent 'flotillas' of manuscripts to Metastasio. One packet, received after Metastasio's death in 1782 by the composer Marianne von Martínez, elicited an enthusiastic response; she wrote: 'I have received much applause from many musical experts for the great naturalness and fancy that exists generally [in your keyboard works] and particularly in the first sonata in F and in the second in D, with the graceful rondo well constructed and then ornamented with pleasing variations'. Farinelli and Metastasio earlier exchanged settings of the aria 'Son pastorello amante'; on receipt of Farinelli's version, Metastasio wrote (13 June 1750): 'Your music to my canzonet is expressive, graceful, and the legitimate offspring of one arrived at supremacy in the art' (Hertz, 1984).

Farinelli took pains to document his achievements. In 1753 he sent a manuscript to the Habsburg court in Vienna containing six arias, four of which are attributed to him. In the two others, 'Quell'usignolo che innamorato' from Giacomelli's *Merope* (1734) and 'Son qual nave che agitata' written by Riccardo Broschi in 1734 for insertion in Hasse's *Artaserse*, Farinelli marked in red his *passaggi* and *cadenze*; this is an important source for Farinelli's improvisatory skill (Haböck, 1923). Farinelli also documented his work in Spain as an artistic director with an illustrated manuscript of 1758 that details the concerts, operas and royal embarkations, with lists of all musicians and descriptions of the sets, fireworks and other preparations, as well as anecdotes of the court and autobiographical notes (Morales Borrero, 1972).

Farinelli's will and the inventory of his household goods (both excerpted in Cappelletto, 1995) provide further autobiographical details and extensive information on Farinelli's extraordinary collections of paintings, music and musical instruments. Queen Maria Barbara bequeathed him all her music books and manuscripts and three of her harpsichords. These include her 15 volumes of Domenico Scarlatti's sonatas, bound in red morocco with the combined arms of Spain and Portugal (Kirkpatrick, 1953). Scarlatti and Farinelli, both from Naples, had met in Rome in 1724–5 and were close collaborators in Spain; the Joseph Flipart engraving of 1752 of the Spanish court after an unfinished Amigoni painting seems to depict them standing together. Farinelli's reminiscences of Scarlatti to Burney in (1770) provide 'most of the direct information about Scarlatti that has transmitted itself to our day' (Kirkpatrick, 1953). Farinelli's instruments included a fortepiano made in Florence (1730), a Spanish harpsichord (from the queen's collection) with 'more tone than any of the others' (Burney), a transposing harpsichord with a movable keyboard (particularly useful for singers), a viola d'amore by Granatino, violins by Amati and Stradivarius, and a guitar inlaid with mother of pearl.

Farinelli was a legend even during his life. Fictionalized accounts began to appear in the 1740s in England (including in 1744 a comic opera by J.F. Lampe), flourished in the 19th century (Scribe wrote three fictionalized accounts in 1816, 1839 and 1843, the last set to music by Auber) and continue to this day (in the past 30 years three new novels have appeared:

L. Goldman: *The Castrato*, New York, 1973; M. David: *Farinelli: mémoires d'un castrat*, Paris, 1994; F. Messmer: *Der Venusmann*, Berne, 1997), often rich in imagined political and sexual intrigue (as in the 1994 film *Farinelli*). Despite the mythologizing, all contemporary evidence points to Farinelli as a person of noble sentiment and character. As Burney wrote:

Of almost all other great singers, we hear of their intoxication by praise and prosperity, and of their caprice, insolence, and absurdities, at some time or other; but of *Farinelli*, superior to them all in talents, fame, and fortune, the records of folly among the *spoilt children* of Apollo, furnish not one disgraceful anecdote.

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Farinelli, Giuseppe [Finco, Giuseppe Francesco]

(*b* Este, nr Padua, 7 May 1769; *d* Trieste, 12 Dec 1836). Italian composer. He took the professional name of the castrato Farinelli as a sign of gratitude towards the singer, whose help and protection he received during his studies. After studies in Este with the local *maestro di cappella*, Lionelli, and in Venice with Antonio Martinelli, he entered the Conservatorio della Pietà dei Turchini in Naples in 1785. Among his teachers were Barbiello (singing), Fago (harmony), Sala (counterpoint) and Tritto (composition). In 1792 his first opera, *Il dottorato di Pulcinella*, was performed at the conservatory with great success, revealing his aptitude for comedy. His first work for the public theatres was *L'uomo indolente*, performed at the Teatro Nuovo in 1795.

Farinelli lived in Turin from 1810 to 1817 and, from 1817 until his death, in Trieste, where he was *maestro al cembalo* at the Teatro Nuovo and, after 1819, *maestro di cappella* and organist of the Cathedral of S Giusto.

Among the minor masters of *opera buffa* who bridged the 18th and 19th centuries, Farinelli stands out for his rich and facile invention, which very quickly made his success rival that of his older contemporary Cimarosa, whose successor and cleverest imitator he was generally considered to be. (His duet 'No, non credo a quel che dite', inserted into *Il matrimonio segreto*, was long thought to be by Cimarosa.) Nearly two-thirds of his theatrical output was written during the decade 1800–10, the period of his greatest success, before Rossini threw his generation into the shade and probably contributed to the total cessation of Farinelli's operatic composition after 1817. A typical practitioner of the Neapolitan opera style of the end of the 18th century, he remained largely untouched by Rossini's

influence. His greatest successes include *I riti d'Efeso* (1803, Venice), *La contadina bizzarra* (1810, Milan) and *Ginevra degli Almieri* (1812, Venice).

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for full list of 59 operas see GroveO (G.C. Ballola)

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L'uomo indolente (dg, 2, G. Palomba), Naples, Nuovo, 1795

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Teresa e Claudio (farsa, 2, G.M. Foppa), Venice, S Luca, 9 Sept 1801, F-Pn, GB-Lbl, I-Fc, Nc, US-Wc, duet (London, ?1810)

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Pamela (farsa in musica, 1, Rossi, after C. Goldoni), Venice, S Luca, 22 Sept 1802, B-Bc, F-Pn, GB-Lbl, I-Bc, Fc; as Pamela maritata, Cingoli, 1806

I riti d'Efeso (dramma eroico, 2, Rossi), Venice, Fenice, 26 Dec 1803, F-Pn, I-Fc, Nc, duet (Paris, ?1820)

Odoardo e Carlotta (ob, 2, L. Buonavoglia), Venice, S Moisè, 12 Dec 1804, GB-Lbl, I-Fc, US-Wc

Climene (os, 2), Naples, S Carlo, 27 June 1806

Il testamento, o Seicentomila franchi [I seicentomila franchi] (farsa giocosa, 1, Foppa), Venice, S Moisè, 24 Oct 1806, D-Mbs, I-Fc, Nc

La contadina bizzarra (melodramma serio, L. Romanelli, after F. Livigni: *La finta principessa*), Milan, Scala, 16 Aug 1810, cavatina (Milan, 1810)

Ginevra degli Almieri (tragicommedia, 3, Foppa), Venice, S Moisè, 8 Dec 1812

Caritea regina di Spagna (os, 2), Naples, S Carlo, 16 Sept 1814

La donna di Bessarabia (dramma per musica, 1, Foppa), Venice, S Moisè, Jan 1817

c46 other ops

other works

3 orats; 11 cants.; numerous sacred works, incl. 5 masses, 2 TeD, Stabat mater, Salve regina, Tantum ergo, motets, pss

3 pf sonatas, vn acc. (Milan, n.d.)

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A. Boccardi: *Memorie triestine: figure della vita e dell'arte* (Trieste, 1922), 41ff

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GIOVANNI CARLI BALLOLA

Farkas, Ferenc

(b Nagykanizsa, 15 Dec 1905). Hungarian composer and teacher. After starting his career as a pianist, he went on to study composition with Weiner and Siklós at the Budapest Academy of Music (1921–7). From 1927 to 1929 he was co-répétiteur for the chorus at the Városi Színház (Municipal Theatre), Budapest; he left to study composition in Rome with Respighi (until 1931). Between 1932 and 1936 he earned his living as a composer and conductor of film music in Budapest, Vienna and Copenhagen (he composed film music regularly until 1973). He taught composition in Budapest at the municipal high school (1935–41), and from 1941 to 1943 at the conservatory in Kolozsvár (now Cluj-Napoca, Romania), where he became director in 1943. At the same time (from 1941) he was chorus master at the opera in Kolozsvár, then in 1945 at the Budapest Opera. From 1946 to 1948 he was director of the music school in Székesfehérvár, and from 1949 to 1975 professor of composition at the Budapest Academy of Music, where, among many others, he taught Ligeti, Kurtág, Petrovics, Szokolay, Bozay and Durkó. His awards include the Franz Joseph Prize (1934), the Kossuth Prize (1950) and the Erkel Prize (1960).

Whereas most of his contemporaries were more or less influenced by Bartók and Kodály, Farkas, because of his time spent in Rome with Respighi, had a wider horizon. The indirect influence of Respighi's own teacher, Rimsky-Korsakov, coupled with the direct influence of Stravinsky, is evident in the virtuosity of Farkas's instrumental writing and the richness of his orchestral palette. Rome also aroused his interest in the culture of the past, the visual arts and literature, and this became the basis of his broader perspective. There he first encountered, and gradually assimilated, fluency of expression and graceful, well-balanced structure. Back in Hungary for a short time in 1934, he participated in the collection of folksongs, which revealed to him another musical tradition and resulted in several folksong arrangements.

Farkas has benefited greatly from his practical experience as a teacher, co-répétiteur and chorus master, and from his involvement with theatre, radio and film music. He refined his craft through practice and this, beyond the knowledge of the possibilities of instruments or the human voice, can be heard in his enormous musical output: not only do ideas first used in his film music appear in later works, but most of his compositions exist in several (sometimes in more than five) versions. One of the most important characteristics of Farkas is his interest in both new and old genres. His works include operas and operettas, ballets and Singspiels, pastoral and marionette music, as well as musicals and a scenic play. In addition, he has composed numerous instrumental, vocal and orchestral works, both sacred and secular. His inspiration comes from a wide variety of sources;

Gesualdo, old Hungarian folk ballads, Stravinsky and 12-note music have all influenced his creative style, though ultimately he has forged his own – a uniform, individual, national and international idiom that draws on Italian neo-classicism, Hungarian folk music and a softened, Latin version of dodecaphony. He is a true experimenter, but his imagination, his technical competence and his taste have ensured that his experimentation has not led to incoherence. He is not an extreme reformer, preferring to explore new possibilities of synthesis.

WORKS

(selective list)

dramatic

A bûvös szekrény [The magic cupboard] (op, 2, G. Kunszery), 1938–42; Furfangos diákok [The sly students] (ballet, 1, G. Oláh, after M. Jókai), 1949, rev. 1956 [suite, 1950]; Csínom Palkó (radio play, A. Dékány), 1949, rev. as oc, 3, 1950, 1960; Vidróczki (radio ballad, E. Innocent-Vincze), 1959, rev. as 3-act op, 1963–4; Panegyricus (scenic play, 3, J. Pannonius, L. de Medici and M. Gyárfás), 1971–2; Egy úr Velencéből [A man from Venedig] (op, 2, S. Márai), 1979–80; incid music for c40 stage and radio plays; over 70 film scores

orchestral

Divertimento, small orch, 1930; Finnish Folk Dances, str, 1935; Hp Concertino, 1937, rev. 1956, arr. hp, str, 1994; Prelude and Fugue, 1944–7; Musica pentatonica, str, 1945; Concertino, pf, orch, 1947, arr. hpd, str ens/qnt/qt, 1949; Sym. Ov., 1952; Choreae hungaricae, 15 dances, chbr orch, 1961; Piccola musica di concerto, str orch/qt, 1961; Conc. all'antica, bar/va/vc, str, 1962–4; Trittico concertato, vc, str, 1964; Planctus et consolationes, 1965; Sérénade concertante, fl, str, 1967; Festive Ov. 'Commemoratio Agriae', 1968–9; Funérailles (Liszt), 1974; Philharmonische Ov., 1977–8; Concertino no.4, ob, str, 1983; Concertino no.5, tpt, str, 1984

vocal

Cants.: Cantata lirica (J. Dsida), chorus, orch, 1945; Cantus Pannonicus (Pannonius), S, chorus, orch, 1959; Laudatio Szigetiana (orat, K. Vargha), nar, 6 solo vv, chorus, children's chorus, orch, 1966; Tavaszcvarás [Waiting for the spring] (G. Juhász), Bar, chorus, children's chorus ad lib, orch, 1966–7; Bontott zászlók [Unfurled flags] (L. Kassák), S, Bar, male chorus, orch, 1972–3; Aspiraciones principis (K. Mikes, P. Ráday, F. Rákóczi), T, Bar, orch, 1974–5; Omaggio a Pessoa (F. Pessoa), T, chorus, orch, 1985; Kölcsey szózata (F. Kölcsey), T, chorus, orch, 1992–3

Masses: In honorem Sti Andreae, chorus, org, 1962, orchd 1968; In honorem Sti Margaritae, chorus, org/str, 1964–8, arr. female chorus, org/str, 1992; Missa hungarica, chorus, org, 1968; Requiem pro memoria M., chorus, orch, 1992; Missa brevis, male chorus, org/str orch, 1994–5

Songs: Pastoralis (A. Keleti), 1v, pf/chbr orch, 1931, rev. 1968; Fagyöngy [Mistletoe] (L. Szabó), 5 lieder, 1932, orchd; Gyümölcskosár [Fruit basket] (S. Weöres), 12 melodies, 1v, (cl, pf trio)/pf, 1946–7, arr. 1v, cl, va, pf, 1972, 1v, wind qnt, 1980; Kalender (M. Radnóti), 12 miniatures, S, T, pf, 1955, arr. S, T, chbr ens, 1956; A vándor dalai [The wanderer's songs] (M. Füst), 3 songs, 1v, (fl, va, vc)/pf, 1956; Hommage à Alpbach (P. von Preradovic), 3 lieder, 1968; Autumnalia (D. Kosztolányi, Juhász, Z. Jékely, J. Pilinszky, G. Illyés), 1969–74; L'art d'être grand-

pere (V. Hugo), 4 mélodies, 1985; Orpheus respiciens (S. Csoóri, Petrarch, C.P. Baudelaire, L. de Camoes, R.M. Rilke, A. Machado, O. Wilde, G. de Nerval), 1993; many other songs, over 200 folksong, spiritual, historical and popular song arrs.

Over 200 works for children's/female/male/mixed vv

chamber and solo instrumental

2 or more insts: 2 Sonatinas, vn, pf, 1930, 1931; Serenade, wind qnt, 1951; Antiche danze ungheresi del 17. secolo, wind qnt, 1959, arr. 4 cl, 1976, fl, pf, 1987 [other versions]; Sonatina no.3, vn, pf, 1959, arr. fl, pf, 1970; Sonata, va, vc, 1961; Ballade, vc, pf, 1963; 4 pezzi, db/vc, pf, 1965, arr. db, wind qnt, 1966; Str Qt, 1970–72; Sonate romantique, bn, pf, 1982; La cour du roi Mathias, suite, cl, bn, hn, str qnt, 1977; Musica per ottoni, 3 tpt, 2 trbn, tuba, 1982; Maschere, 5 pieces, ob, cl, bn, 1983; 3 Sätze, fl, vc, hpd, 1983; Trigon, fl/cl, vn, pf, 1988; 3 Bagatelles, fl, cl, bn, 1992

Solo inst: Quaderno romano, 6 pieces, pf, 1931; Canephorae, 5 pieces, org, 1931; Sonata, vc, 1932; Ballade, pf, 1955; Correspondances, 8 pieces, pf, 1957; Hybrides, 10 pieces, pf, 1957; Holiday Excursions, 6 pieces, pf, 1975; 6 pieces breves, gui, 1970; Sonata, gui, 1979; Exercitium, 24 preludes, gui, 1982; Omaggio a Scarlatti, hpd, 1984; Naplójegyzetek 1986 [Journal 1986], pf, 1986; Naplójegyzetek 1987 [Journal 1987], pf, 1987; Sonata no.2, pf, 1987; Sonata, vn, 1987

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J. Breuer: 'Farkas Ferenc iskolái', *Muzsika*, xxxviii/12 (1995), 12–16

LÁSZLÓ GOMBOS

Farkas, Ödön

(b Jászmonostor, 1851; d Kolozsvár, Transylvania [now Cluj-Napoca, Romania], 11 Sept 1912). Hungarian composer, conductor and educationist. Having entered the University of Budapest in 1870 as an engineering student, he transferred in 1875 to the newly founded National Hungarian Royal Academy of Music, where he studied with Ábrányi, Volkmann and Ferenc Erkel. A distinguished student, he was awarded three prizes for composition and wrote an opera (*Bajadér*) and an operetta (*Radó es Ilonka*) while still at the academy. In 1879 he was appointed director of the Kolozsvár Conservatory and began a long period of involvement in the musical life of the city, where he was to remain for the rest of his life. He organized groups for the performance of vocal and chamber music, supervised the activities of the Philharmonic Society and conducted most of its concerts, was intermittently engaged as conductor at the National Theatre, and also achieved some success as a singing teacher. Besides enhancing the musical importance of Kolozsvár he created a national school of music devoted to fostering Hungarian art. His

reforms in the conservatory resulted in the study of the latest Hungarian music as part of the curriculum, the teaching of correct Magyar pronunciation as part of vocal training, and the encouragement to compose in a national idiom, unhampered by academic formalism. He publicized his ideas on music and its teaching in many articles contributed to various periodicals; he also founded a periodical of his own, *Erdélyi zenevilág* ('Transylvanian musical world'). His compositions naturally reveal strong Hungarian characteristics and show the influence of Liszt and Erkel; he endeavoured to develop a specifically Hungarian style by following the metrical peculiarities of the Magyar language and its melodies. His festival overture, *Ünnepi nyitány*, won the Commemoration Prize at the 50th anniversary of the Budapest National Conservatory in 1890.

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Stage (operas unless otherwise stated): Radó és Ilonka [Conrad and Helen] (operetta), 1875; Bajadér (L. Farkas, after J.W. von Goethe), Buda, 23 Aug 1876; Vezeklők (The Penitents) (J. Dávid and G. Gál), 1884, Kolozsvár, 1893; Tündérforrás [Fairy Fountain] (Gál), Kolozsvár, 1893; Balassa Bálint (J. Hamvas), Budapest, 16 Jan 1896; Tetemrehívás [Ordeal of the Bier] (G. Versényi), Budapest, 5 Oct 1900; Kurucvilág [The World of the Kurucs] (S. Endrődi), Budapest, 26 Oct 1906; Ideiglenes házasság [Temporary Marriage], unperf., lost

Vocal: 3 masses; Dies irae, chorus, orch; 2 nocturnes, chorus, orch; 12 collections of songs, incl. Száll az ének [Soaring Songs], Valahol kél a nap [Sunrise]; other works for female vv, vocal duets

Orch: Sym., 1898; Rákóczy Sym. (Hangok a kurucvilágból) (?Budapest, 1903); Suite, perf. 1903; Serenade, str (?Budapest, 1904); Vn Conc., perf. 1903; further sym. poems and ovs.; 5 ballads (Arany, Gál), 1v, orch

Chbr: Holdas éjben [On a Moonlit Night], 8vv, str qnt; Sextet; Qnt, str, pf, 1891; 5 str qts; Pf Trio, 1900; Ballade, vn, pf; pf pieces

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JOHN S. WEISSMANN/R

Farkas, Philip (Francis)

(b Chicago, 5 March 1914; d Bloomington, IN, 21 Dec 1992). American horn player. After studying with Louis Dufrasne of the Chicago Opera Company, he played first horn in the Kansas City PO (1933–6), Chicago SO (1936–41 and 1947–60), Cleveland Orchestra (1941–5 and 1946–7) and Boston SO (1945–6). He retired from orchestral playing in 1960 to take up a professorship at Indiana University, shortly after which he founded a publishing company, Wind Music Inc., in Bloomington. Farkas was the teacher of many professional horn players in major orchestras. He was also a designer of horns and horn mouthpieces. He wrote *The Art of French Horn Playing* (Chicago, 1956), *The Art of Brass Playing* (Bloomington, IN, 1962) and *A Photographic Study of 40 Virtuoso Horn Players' Embouchures* (Bloomington, IN, 1970).

EDWARD H. TARR

Farmelo, Francis

(bap. ?Exeter, ? 3 Dec 1601; fl 1635–50). English musician and composer. He is probably the Francis Farmeloe, son of John, baptized at Exeter Cathedral on 3 December 1601. He seems to have lived and worked in London. Farmelo and Daniel Johnson are the only persons not working at court cited in the charter dated 15 July 1636 whereby Charles I constituted a corporation of musicians in Westminster (*AshbeeR*, v). He composed a humorous three-part 'Song made on the Downfall ... of Charing Cross, An. Dom. 1642', published in Playford's *The Second Book of the Pleasant Musical Companion* (London, 1686). A Caroline tax list shows him as lodger in the house of Henry Watson, 'Barber Surgeon', in Limestreet Ward. Playford also included him in his list of London teachers 'For the Organ or Virginal' prefacing his *A Musically Banquet* (London, 1651). Farmelo probably died before the Restoration, as the minutes of the Westminster musicians' corporation (1661–79) make no mention of him. His extant compositions include a set of divisions on a ground for bass viol (*GB-Ob* Mus. Sch.C.71) and an incomplete instrumental bass part (*Och* 21).

ANDREW ASHBEE

Farmer, Henry George

(b Birr, Ireland, 17 Jan 1882; d Law, Scotland, 30 Dec 1965). British musicologist, orientalist and conductor. He studied the violin, the clarinet, the piano and harmony, the last two with Vincent Sykes, organist of St Brendan's Church, Birr, where Farmer was a chorister. In London he studied with H.C. Tonking, Mark Andrews and F.A. Borsdorf and in 1895, while on holiday there with his father, he heard the Royal Artillery Orchestra conducted by Ladislao Zverval; impressed by its performance, he joined as a violinist and clarinetist and after years of private study he served as its principal horn player, 1902–10. Forced by ill-health to abandon the horn, he began a conducting career at the Broadway Theatre,

London (1910–13), while teaching music at various county council schools; he also founded the Irish Orchestra in London, which performed at the National Sunday League Concerts under his direction (1911–12). He moved to Glasgow in 1914 and was musical director of the Coliseum Theatre from January until August, after which he was appointed conductor of the Empire Theatre Orchestra, a post he held until 1947. As President of the Glasgow branch of the Amalgamated Musicians' Union, he founded both the Scottish Musicians' Benevolent Fund (1918) and the Glasgow Symphony Orchestra (1919), whose Sunday park concerts he conducted until the 1940s; he also founded the Scottish Music Society in 1936.

Farmer's interest in oriental music and culture may have been influenced by his father, who served with the Army in India and the Middle East and was fluent in both Hindustani and Arabic. In 1913, the London publisher William Reeves commissioned Farmer to translate F.S. Daniel's *La musique arabe* (1863). Relying for help on the available European literature on Arabic music, Farmer soon realized that he had to study Arabic to resolve the many unclear and conflicting views of such scholars as La Borde, Villoteau, Kiesewetter, Fétis, Riemann and Collangettes. So in 1918 he enrolled as an external student at Glasgow University, studying Arabic with T.H. Wier, and from this period began his lifelong friendship with the noted orientalist James Robson. He completed the MA in 1924 and the PhD in 1926, winning prizes in Arabic and history; he also continued his musical activities, as a member of the BBC's Scottish Advisory Committee on Music (1928–39) and as editor of the *Musician's Journal* (1929–33).

Farmer was awarded a Carnegie Research Fellowship (1930–31, 1931–2) and a Leverhulme Research Fellowship (1933–5), which enabled him to travel to European libraries in search of Arabic manuscripts. He was the only British representative at the Cairo Conference of Arabic Music (1932), at which he was elected president of the Commission of Manuscripts and History. He delivered the Cramb Music Lectures at Glasgow University (1934) and in 1946 was offered the chair of music at the University of Cairo, which he declined. He was a vice-president of the Glasgow University Oriental Society, 1947–65, and served on the board of directors of the Royal Scottish Academy of Music, 1950–62. He was awarded the honorary DLitt by Glasgow University in 1934 and the honorary DMus by Edinburgh University in 1949.

Although Farmer was noted primarily for his contributions to the field of Arabic music, he also wrote important works on the history of Scottish and military music. It was his early publications, primarily 'Clues for the Arabian Influence on European Musical Theory' (1925), 'Arabic Musical Manuscripts in the Bodleian Library' (1925), *A History of Arabic Music to the XIIIth Century* (1929) and *Historical Facts for the Arabian Musical Influence* (1930), that established his reputation. Certain aspects of his early views were severely challenged by European musicologists, by Kathleen Schlesinger in particular, yet Farmer stood his ground in subsequent publications. He was primarily interested in theory, instruments, treatises and other manuscript works dealing with music, and never engaged in active fieldwork; nor was he interested in contemporary folk or classical traditions.

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ISRAEL J. KATZ

Farmer, John (i)

(*b* c1570; *fl* 1591–1601). English composer. The approximate date of Farmer's birth is deduced from a prefatory poem to his published collection of canons, which makes it clear that he was at that time (1591) still 'in youth'. This publication, like Farmer's later madrigal volume (1599), was dedicated to Edward de Vere, Earl of Oxford, whose patronage he enjoyed. Farmer was, with George Kirbye, the most liberally represented contributor to East's psalter (RISM 1592⁷). On 16 February 1595 he was appointed Organist and Master of the Children at Christ Church Cathedral, Dublin, and on 10 August 1596 he became a vicar-choral there. In 1597 he was threatened with dismissal for unauthorized absence, and he returned, remaining there until 1599, in which year he is known to have been living in Broad Street, London. He contributed to *The Triumphes of Oriana* (1601¹⁶).

Farmer's *Divers and Sundry Waies of Two Parts in One* (1591) is a demonstration of technical expertise in 40 two-part canons, each in combination with the same 'playnsong' cantus firmus. East was evidently impressed by Farmer's skill, and employed him in the following year for his

psalter, not only to set seven of the standard psalm tunes, but also to harmonize the 13 introductory items (canticles, Lord's Prayer, etc.). In his four-voice madrigals (1599) Farmer followed in the line of the light madrigal naturalized into English music by Morley, though there are already hints of an added seriousness which relates them to the new trends appearing in the work of Weelkes and Wilbye. The rising chromatic opening of *The flattring words*, for example, is modelled on the conclusion of Weelkes's *Cease sorrowes now*, published two years earlier. There is also a general affinity with Weelkes's massive sonorities in Farmer's eight-voice *You blessed bowers*, which concludes the volume; this contrasts sharply with the finer textures typical of most other pieces in the book. The unbroken liveliness and precise musical characterization of textual details of *Faire Phyllis I saw sitting all alone* have made it one of the most popular English madrigals. In most of his madrigals Farmer mixes passages of gentle pathos or melancholy with facile canzonet-like counterpoint. The one clear exception to this style is *Take time*, a cantus-firmus piece composed on repetitions of an ascending and descending hexachord in the tenor; this appears to be an instrumental work to which words of a markedly pre-madrigalian moralizing character have been added. Farmer's first-rate Oriana madrigal, *Faire nymphs I heard one telling* (in 1601¹⁶), confirms his position as one of the better minor English madrigalists.

WORKS

Divers and Sundry Waies of Two Parts in One, to the Number of Fortie, upon One Playn Song (London, 1591); ed. in Bowling

20 works, 1592⁷

1 contrafactum, *GB-Och*

The First Set of English Madrigals, 4vv (London, 1599/ R); ed. in EM, viii (1914, 2/1978)

Madrigal, 6vv, 1601¹⁶; ed. in EM, xxxii (1923, 2/1962)

Cedipa Pavin and Cedipa Galliard in P. Rosseter's Lessons for Consort (London, 1609/R); ed. in Early Music Library, cxcv (London, 1991)

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DAVID BROWN

Farmer, John (ii)

(b Nottingham, 16 Aug 1836; d Oxford, 17 July 1901). English educationist and composer. Brought up in Nottingham, where his uncle led the town's amateur musical life, he received his professional training at the Leipzig Conservatory and under Andreas Späth at Coburg before spending several years as a music teacher in Zurich. He is remembered for bringing music to life at Harrow School, where he taught between 1862 and 1885; but the circumstances of his joining the school are obscure, and for some years he was not formally a member of staff. Resisting an academic approach, he

showed the boys that massed singing was enjoyable, writing many songs for them that celebrated events in school life, introducing light-hearted songs, glees and partsongs, and instituting house singing. In 1885 he was appointed organist at Balliol College, Oxford, where he instituted evening concerts and a music society in the college. He published *Harrow School Songs* (Harrow, 1881), *Harrow School Marches* (Harrow, 1881), the *Harrow Songs and Glees* (London, c1890), *Gaudeamus* (London, 1890) and various ephemeral works including an oratorio *The Coming of Christ* (performed 1899), a children's oratorio *Christ and his Soldiers* (Harrow, 1878), and two operas, *Cinderella* (London, c1883), produced at Harrow in 1883 and in London the next year, and *The Pied Piper* (London, n.d.). His instrumental works include two septets for piano, flute and strings and a piano quintet.

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BERNARR RAINBOW

Farmer, Thomas

(bur. London, 5 Dec 1688). English composer and violinist. Anthony Wood stated that he was one of the Waits of London, but he may have confused him with Richard Farmer, a wait from 1685 to 1688. Thomas Farmer seems to have served as an 'extraordinary' violinist at court between May 1671 and 4 September 1675, when he received the place in the Twenty-Four Violins held by John Strong, who had died the month before. In November 1679 he and Robert King shared the late John Banister's £110-a-year post as violinist in the Private Music. He was one of those accompanying James, Duke of York, to Scotland who survived the wreck of the frigate *Gloucester* off the Norfolk coast on 6 May 1682, and he received the Cambridge BMus in 1684. He was made a member of the newly reorganized Private Music at James II's accession in 1685, and served as instrumentalist in the king's Catholic chapel, which opened on Christmas Day 1686. Farmer's death was commemorated by Henry Purcell's elegy *Young Thyrasis' fate ye hills and groves deplore*. The reference to 'Young Thyrasis' suggests that he was not the musician named Thomas Farmer born in November 1615 who lived in the parish of St Andrew's, Holborn, and became a freeman of the Draper's Company in 1650. The style of his music is compatible with someone born around 1650.

Farmer was one of the house composers of the Duke's theatre company at Dorset Garden, contributing songs to Edward Ravenscroft's *The Citizen Turned Gentleman* (July, 1672), Thomas Otway's *The Cheats of Scapin* (?Dec 1676), Aphra Behn's *Sir Patient Fancy* (Jan 1678), Nahum Tate's *Brutus of Alba* (?June 1678), John Dryden's *Troilus and Cressida* (April 1679), Nathaniel Lee's *Caesar Borgia* (?May 1679), Thomas D'Urfey's *The*

Virtuous Wife (Sept 1679), Otway's *The Soldier's Fortune* (?June 1680), Lee's *The Princess of Cleve* (?Sept 1680), Behn's *The Second Part of the Rover* (? Jan 1681), and (for the United Company at Drury Lane) Lee's *Constantine the Great* (Nov 1683). He also probably wrote a good deal of incidental music in the theatre. His *Consort of Musick in Four Parts* (London, 1686) consists of suites of the sort used in plays, and a number of similar works exist in manuscript; however, only one, the suite for Lee's *The Princess of Cleve* (GB-Lbl Add.29283–5, US-NYp Drexel 3849), can be identified for certain with a particular play. The unique copy of the 1686 collection in the British Library consists of only three parts, two violins and bass (as does a manuscript copy in GB-Lbl Add.29283–5 dated 9 June 1691), but four-part versions of some of the pieces (*Lcm* 1172) show that there is a viola part missing. A sequel, *A Second Consort of Musick*, advertised posthumously on 28 October 1689, is lost, though some of its contents may survive in manuscript. The Sonata in A for violin and continuo may be the earliest of its type by an Englishman. Farmer's music tends to be competent but unenterprising, and Purcell's fulsome tribute to him was presumably concerned more with his abilities as a performer than a composer.

WORKS

A Consort of Musick in Four Parts Containing 33 Lessons Beginning with an Overture (London, 1686)

A Second Consort of Musick (London, 1689)

Consort suites and dances, GB-CDp, Cu, Lbl, Lcm (fac. in MLE, A3, 1987), Ob, Och, W; US-NH, NYp

Sonata, A, vn, bc, in The Second Part of the Division Violin (London, 1689–90, 2/1693), GB-Lbl

42 songs, 1673³, 1675⁷, 1679⁷, 1681⁴, 1683⁵, 1683⁶, 1684³, 1684⁴, 1685⁵, 1685⁶, 1685⁷, 1686⁴, 1687³, 1687⁴, 1687⁵, 1690⁴

When cold winter's storms, song (London, n.d.)

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PETER HOLMAN

Farnaby, Giles

(*b* c1563; *d* London, bur. 25 Nov 1640). English composer. Like his father Thomas, Giles was a 'Cittizen and Joyner of London'. His mother, 'Janakin alias Jane', perhaps of Huguenot descent, was buried at Waltham St Lawrence, Berkshire, in 1605. She bequeathed £40 to the Dutch Reformed and French Protestant congregations in London and 'to poore maides marriages'; her nuncupative will (PCC 36 Stafforde) strangely ignores Giles's existence. According to Anthony Wood, Giles was 'of the family of Farnaby of Truro in Cornwall, and near of kin to Tho. Farnaby, the famous schoolmaster of Kent'. Wood is at times an unreliable authority, however, and so far no evidence corroborates his statement.

The registers of St Helen Bishopsgate record Farnaby's marriage to Katharine Roane on 28 May 1587; the 1589 'parsons tythe' shows that he was taxed only 2s. 9d., and was then residing in the parish. In 1590 he was listed as a feoffee of the Joiners' Company. His cousin Nicholas, parish clerk of St Olave Jewry, was a professional joiner and 'virginall maker', and Giles may have been connected with a similar business. Neither could have been lucrative, since St Olave's granted Nicholas a £2 annuity in 1596 on the grounds that he was 'overcharged with children and his trade decayed'. Giles still owed his father £9 'suertye' money at the latter's death in 1595.

Farnaby graduated with the BMus at Oxford on 7 July 1592. In that year Thomas East issued his best-selling *Whole Booke of Psalmes*, for which Farnaby – one of ten 'expert' contributors – provided nine settings; Barley and Ravenscroft subsequently adopted several of these harmonizations in their respective psalters. Farnaby's own *Canzonets to Fowre Voyces* appeared in 1598. Dedicated to the influential courtier Ferdinando Heyborne, 'groome of Her Majesties privie chamber' and himself a composer, the collection includes commendatory verses by Anthony Holborne, John Dowland, Richard Alison and the recusant poet Hugh Holland.

Surprisingly, only a few years later Farnaby was living in the rural setting of Aisthorpe, a village 10 km north of Lincoln. The 1602 Bishop's Transcripts for St Peter's church, principally compiled by 'Egidius Farnaby' himself, churchwarden, record the baptism of a second daughter named Philadelphia, the first of this name (*b* 1591) presumably having died. More revealing is an indenture of lease dated 1608 between Sir Nicholas Saunderson of Fillingham (a neighbouring village) and 'Giles Farnabie ... gent'. In return for musical tuition for Sir Nicholas's children, and for his son Richard's services as apprentice for seven years' instructing of the children 'in skill of musick and plaieinge uppon instruments', Saunderson agreed to lease Farnaby some nearby properties at £16 a year for 20 years. The indenture is endorsed *vacat consensu*. Arrears in 1611 suggest the family may already have left the district. In any case, Richard married Elizabeth Sendye at St Peter Westcheap in London in 1614, a year before his apprenticeship was due to end.

At some time between 1625 and 1639 Farnaby dedicated to Dr Henry King, 'cheife prebend' of St Paul's Cathedral, a metrical psalter harmonized in 'fower parts, for viols and voyce', doubtless hoping the prelate would sponsor its publication; only the autograph cantus partbook survives. In

1634 the registers for St Giles Cripplegate mention 'the house of Gyles Farnaby in Grub Street', an area noted in a 1638 survey for its 'extreme poverty'; the same registers record the burial of 'Gyles Farnaby musitian' on 25 November 1640. The style 'musitian', not 'joiner', is noteworthy.

Of Farnaby's five traceable children, at least two were musical: [Richard Farnaby](#), the composer, was born c1594; 'Joyus [Joy] Farnaby s[on of] Gylles' was baptized on 18 March 1599 at St Mary-le-Bow, Cheapside. He was referred to as 'musitian' in 1636. Another son, Edward, was baptized at Aisthorpe in 1604.

A joiner by training, Farnaby occupies a peculiar position among Elizabethan and Jacobean composers. Belated or intermittent musical instruction may help to explain the uneven quality of his work. He cannot match Byrd's breadth or discipline, Morley's fluency, Bull's virtuosic sweep (though he could well have been a disciple), or Gibbons's polish and intensity. Yet he was an instinctive composer with original ideas and sufficient conviction to put them across effectively. His music is correspondingly vital and telling; at its best it has a spontaneity and charm few of his contemporaries can rival.

The 11 keyboard fantasias – none plainchant-based, one a canzonet transcription, two others apparently modelled on vocal pieces – contain some imaginative, highly idiomatic writing. Technically and temperamentally, however, Farnaby was less well suited to polyphonic genres than to variations, where his weakness in generating expansive paragraphs mattered little and his resourcefulness in presenting rich figurative detail and unusual textures counted for much. The many dances – several are arrangements – music from masques and folktune settings provide, with their sectional structure and reprises, ample evidence of this. The *Alman For Two Virginals* deserves mention, as does the group of fancifully titled 'character sketches', including *Giles Farnaby's Dream* and *His Rest. His Humour* cleverly encapsulates several compositional techniques in four short strains. Such attractive miniatures – a further handful includes the haunting *Tower Hill* – rank among the more memorable in the entire keyboard repertory. Farnaby's works seem to have circulated little; the Fitzwilliam Virginal Book (*GB-Cfm* 32.g.29) has unique texts of 51 of the 53 ascribed pieces. Only *Bonny Sweet Robin* – often attributed to Bull or even Byrd – appears in several sources outside his circle of composers.

The harmonizations in East's Psalter, where the tenor, as customary, has the psalm tune, are rhythmically enlivened by free use of passing and dotted notes. Several settings incorporate distinctly melodious cantus parts. These straightforward harmonizations stand apart from the more elaborate workings in his own 'double' Psalter – whose pairing of text and tune mirrors Ravenscroft's plan; here the cantus 'lines out' the melody, intervening rests suggesting imitative accompaniment. Nearly all 97 tunes have alternative settings.

Farnaby's secular vocal music, though influenced by Morley, retains a distinctive flavour. The canzonets adhere mostly to the conventional style and structure: the predominantly lighthearted texts are set to tuneful yet terse points of imitation interspersed with chordal stretches. The music

gathers rhythmic momentum, frequently over a pedal point, when approaching the final cadence of the repeated second section. The collection contains some notable works, including the tautly constructed 'instrumental' setting in cantus-firmus fashion of the well-known 'Susanna' theme; the adventurously chromatic, sombrely madrigalian *Construe my meaning*; and the sonorous *Witness ye heavens* – a rare example of eight-part writing.

WORKS

54 pieces, kbd (1 doubtful); ed. in MB, xxiv (1965, 2/1974)

[20] Canzonets to Fowre Voyces with a Song of Eight Parts (London, 1598); ed. in EM, xx (2/1963)

Come Caron come, 3vv, *GB-Lcm* [contrafactum of Ay me poore heart, in 1598 vol.]; O my sonne Absolon, *Lbl* (inc.)

9 psalms, 1592^f

The Psalmes of David, to fower parts, for Viols and Voyce; the first booke Doricke Mottoes; the second, Divine Canzonets ... with a prelud, before the Psalmes, Cromaticke, 4vv (only cantus extant), *US-PHu*

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RICHARD MARLOW/ORHAN MEMED

Farnaby, Richard

(*b* London, c1594). English composer, son of [Giles Farnaby](#). The family moved to Aisthorpe, near Lincoln, around 1600. An indenture dated 1608 notes that he was to be apprenticed to Sir Nicholas Saunderson of Fillingham, near Lincoln, to instruct Sir Nicholas's children 'in skill of musick and plaieinge uppon instruments', but he may have left the district in 1611, and was married in London in 1614. The Fitzwilliam Virginal Book (*GB-Cfm* 32.g.29) includes four pieces attributed to Richard. Giles evidently taught his son to compose, for Richard's pieces faithfully reflect his father's characteristic style. *Nobody's Jigg, or Fleet Street* is his most successful work, resembling the best of Giles's folktune settings in its sensitive and imaginative treatment of the keyboard. His other extant works include *Duo*,

Fain would I wed and *Hanskin* (all for keyboard; all his works ed. in MB, xxiv, 1965, 2/1974).

For bibliography see [Farnaby, Giles](#).

RICHARD MARLOW

Farnam, W(alter) Lynnwood

(*b* Sutton, PQ, 13 Jan 1885; *d* New York, 23 Nov 1930). Canadian organist. He studied at home in Canada and then at the RCM in London (1900–04). After returning to Canada, he held posts in Montreal (1904–13), successively at the Methodist church of St James, St James the Apostle and Christ Church Cathedral. From 1913 to 1918 he was at Emmanuel Church, Boston, and, after a year in the Canadian Army, moved to New York, where he was organist of Fifth Avenue Presbyterian Church (1919–20) and of the Church of the Holy Communion (1920 until his death). From 1927 he also taught in New York and at the Curtis Institute in Philadelphia; among his pupils were Harold Gleason, Clarence Mader, Carl Weinrich, Robert Noehren, Hugh Porter, Ernest White and Alexander McCurdy. Farnam was a solo player of exceptional ability, who anticipated some of the characteristics of the Baroque revival, and made a conspicuous reputation as a recitalist in the USA, Canada, England and France. He recorded a number of player-organ rolls, which were later transferred to discs. (*EMC2*, H.W. Hawke)

GODFREY RIDOUT/R

Farncombe, Charles (Frederick)

(*b* London, 29 July 1919). English conductor. He first studied engineering, and then music at the Royal School of Church Music and the RAM (1949–51). In 1955, with the assistance of Edward J. Dent, he founded the Handel Opera Society, and was its musical director for 30 years. He conducted many modern British premières, including *Rinaldo*, *Alcina* and *Deidamia*, and directed staged performances of Handel oratorios and works by Cavalleri, Rameau, J.C. Smith, Arne, Haydn and Mozart. Productions by the society have been taken to festivals at Göttingen, Halle, Liège and Drottningholm.

Farncombe has conducted on tours in the USA and in Sweden, where he was music director of the Drottningholm court theatre, 1970–79, and appeared at the Royal Opera in Stockholm. He also conducted works by Handel at the Badisches Staatstheater, Karlsruhe. His conducting is careful over matters of detail, often spirited, and sensitive over choice of tempo. Farncombe has edited (and in some cases translated into English) works that he conducted with the Handel Opera Society. He was made a CBE in 1977.

STANLEY SADIE

Farnon, Robert (Joseph)

(b Toronto, ON, 24 July 1917). Canadian arranger, composer and conductor. He began his career as a trumpet player in dance bands, and then for Percy Faith's CBC Orchestra. By 1942 he had composed two symphonies and in 1944 he came to Britain as conductor of the Canadian Band of the Allied Expeditionary Force, alongside Glenn Miller and George Melachrino fronting the US and British bands. He took his army discharge in Britain, and Decca contracted him to work with their leading singers such as Vera Lynn and Gracie Fields; the BBC gave him a radio series with his own orchestra. He began composing for the cinema, and early successes out of some 40 scores included *Spring in Park Lane*, *Maytime in Mayfair* and *Captain Horatio Hornblower R.N.*. The arrival of LPs gave orchestra leaders such as Farnon the opportunity to develop their arranging and composing talents more fully, and his Decca albums from the 1950s have become highly prized by admirers, especially fellow musicians in the USA. Many have acknowledged his influence, including John Williams, Henry Mancini, Quincy Jones and Johnny Mandel. Farnon's light orchestral cameos are among the finest to have been written since World War II, notably *Journey into Melody* (1946), *State Occasion* (1946), *Jumping Bean* (1947), *Portrait of a Flirt* (1947), *A Star is Born* (1947), *Peanut Polka* (1950), *The Westminster Waltz* (1955) and the *Colditz March* (1972). His tone poems *Lake of the Woods* (1951) and *À la claire fontaine* (1955) have been compared favourably with Debussy and Ravel. Farnon's orchestral style is influenced by the exciting North American rhythms of his youth, yet respects the traditions of light music he encountered in Britain. His scores are remarkable for the delicate, decorative touches he introduces for so many instruments in support of the main melodies.

Farnon has written hundreds of works for the London publishers Chappell, many familiar worldwide as signature tunes. The BBC commissioned his Rhapsody for violin and orchestra in 1958, but his later career has concentrated on arranging and conducting for international stars such as Tony Bennett, Bing Crosby, Lena Horne, George Shearing, Eileen Farrell, Joe Williams and Sarah Vaughan. His skill as an arranger was recognized with the award of a Grammy in 1996 for a track on an album with trombonist J.J. Johnson; in Britain he has received four Ivor Novello Awards, including one for outstanding services to British music (1991). In 1998 he was awarded the Order of Canada. (EMC2, M. Miller)

WORKS

(selective list)

Orch: Sym. no.1, D \flat : 1940; Sym. no.2 (Ottawa), B, 1942; The Princess and the Ugly Frog, 1943; Canadian Caravan, 1945; Willie the Whistler, 1946; Journey into Melody, 1946; Ottawa Heights, 1946; State Occasion, 1946; How Beautiful is Night, 1947 [addl. lyrics, M. Raskin, 1963]; In a Calm, 1947; Jumping Bean, 1947; Pictures in the Fire, 1947; Portrait of a Flirt, 1947; A Star is Born, 1947; All Sports March, 1948; Gateway to the West, 1948; Grandstand, 1948; Manhattan Playboy, 1948; Goodwood Galop, 1950; Huckle Buckle, 1950; Melody Fair, 1950; Peanut Polka, 1950; Proud Canvas, 1950; Sophistication Waltz, 1950
Lake of the Woods, 1951; Alcan Highway, 1952; Playtime, 1952; Almost a Lullaby

(Prairie Sunset), 1953; Mid Ocean, 1953; Poodle Parade, 1953; World Series, 1953; En route, 1954; Malaga, 1954; A Promise of Spring, 1954; Scherzando for Tpt, 1954; Swing Hoe, 1954; À la claire fontaine, 1955; Derby Day, 1955; Int for Hp, 1955; The Westminster Waltz, 1955; Boom Town, 1956; La casita mia, 1956; The Frontiersmen, 1956; Lazy Day, 1956; Moomin, 1956; Blue Moment, 1957; Open Skies, 1957

City Streets, 1958; Dominion Day, 1958; Mr Punch, 1958; Rhapsody for Vn and Orch, 1958; The First Waltz, 1959; Headland Country, 1959; Holiday Flight, 1959; Little Miss Molly, 1959; Hymn to the Commonwealth, 1960; On the Seashore, 1960; Travel Topic, 1962; Pleasure Drive (1964); Westbound Passage, 1964; Prelude and Dance for Harmonica and Orch, 1966; Horn-a-Plenty, 1969; Power and Glory, 1969; Shepherd's delight, 1969; Sounds of History, 1969

Flute Fantasy, 1973; The Snow Goose, 1973; A Vn Miniature, 1973; In a Dream World, 1974; Concorde March, 1975; Canadian Rhapsody, 1983; The Wide World, 1983; Lake Louise, 1984; The Magic Island, 1984; Swallow Flight, 1984; Nautical Trilogy, 1993; Royal Walkabout, 1993; For Eileen, 1995; Cascades to the Sea, conc., pf, orch, 1998; Cruise World, 1998; Hollywood Stars, 1999; Scenic Wonders, 1999

Brass band: Here Comes the Band, 1966; Une vie de matelot, 1975; Morning Cloud, 1977; Crown Ceremonial, 1978

Jazz works: Portrait of Lorraine, 1964; The Pleasure of your Company, 1969 [for Oscar Peterson]; Saxophone Triparti, 1971; Travellin' Jazz, 1973; Trumpet Talk, 1973; Two's Company, 1973

c40 film scores, incl. Just William's Luck, 1947; Maytime in Mayfair, 1948; Spring in Park Lane, 1948; Elizabeth of Ladymead, 1949; Captain Horatio Hornblower R.N., 1951; Where's Charley?, 1952; All for Mary, 1955; Gentlemen Marry Brunettes, 1955; King's Rhapsody, 1956; The Sheriff of Fractured Jaw, 1958; The Road to Hong Kong, 1962; The Truth about Spring, 1965; Shalako, 1968; Bear Island, 1979

Television themes: Colditz, 1972; The Secret Army, 1977; A Man Called Intrepid, 1980; Kessler, 1981; The Cabbage Patch, 1983

Songs, incl. Country Girl, 1966; The Last Enemy (C.A. Arlington), 1990

DAVID ADES

Faroës.

See Færoës.

Farquhar, David (Andress)

(b Cambridge, North Island, 5 April 1928). New Zealand composer. He graduated in music at Victoria University, Wellington, studying composition with Lilburn, and then studied at Cambridge University and the GSM, London, where he was one of a talented group of young New Zealand composers who studied with Frankel. He returned to New Zealand and became lecturer (1953) and, in 1976, professor at Victoria University. The wit and spontaneity he brings to theatre music first emerged in his Dance Suite (1953) for Christopher Fry's adaptation of Jean Anouilh's *Ring Round the Moon*, and qualities of spare and stylish craftsmanship won him first prize for his Partita for piano in the Australasian Performing Rights Association's composers' competition (1957). A Symphony (1959) and a rhythmically exuberant Piano Concertino (1960) were followed by the first

New Zealand opera since those of Alfred Hill, *A Unicorn for Christmas* (1962), to a libretto by Ngaio Marsh. This was followed by two more operas: *Shadow* (1970), in one act, for four singers, based on a Hans Christian Andersen tale and adapted by the composer and Edward Hill, and *Enchanted Island* (1997), in three acts, based on Shakespeare's *The Tempest*. He has written over 100 other works, including an Elegy and Serenade for strings, two Anniversary Suites for orchestra and several choral and chamber works, notably *Bells in their Seasons* for double chorus and orchestra (1974). He has a continuing interest in song cycles and writing for the piano. His Symphony no.2 (1982) was first performed by the New Zealand SO the following year; the first of his two works for string quartet (1989) has often been performed by the New Zealand String Quartet. A committed advocate of New Zealand music, he was founder-president of the Composers' Association of New Zealand (1974) and in 1984 was awarded their Citation for Services to New Zealand Music. A formidable supporter of composers' rights, he has a distinguished place in the country's musical life. His writings include 'A Song and Dance', *Massey University Composer Address* (Palmerston North, 1997), 3–12.

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- J.M. Thomson:** *Biographical Dictionary of New Zealand Composers* (Wellington, 1990), 58–61
- A. Simpson:** 'David Farquhar', *Soundscapes* (1996), Oct–Nov, 46–7

J.M. THOMSON

Farr, Gareth

(b Wellington, 29 Feb 1968). New Zealand composer and percussionist. After dividing his time between Victoria University of Wellington and Auckland University (BMus, performance diploma 1991), he undertook postgraduate studies at the Eastman School of Music. In 1993 he became Chamber Music New Zealand's youngest ever composer-in-residence. From that time, his music has been widely performed and broadcast, both in New Zealand and abroad. In 1996 he was the subject of a major Television New Zealand documentary and in 1997 a collection of his works was issued on recording. Most of his compositions result from commissions.

Farr acknowledges the music of Pacific Rim cultures, Shostakovich's orchestral writing, the work of percussion ensembles such as the New Zealand group From Scratch, and the energy and rhythmic excitement of Balinese gamelan and Cook Island drumming as major influences on his style. His belief that composers should communicate personally with their audience has led him to balance his compositional activity with a performing career as a percussionist. He has also appeared regularly in cabaret, assuming the flamboyant alternate persona of the drag queen Lilith, a character he sees as increasingly central to his work.

WORKS

(selective list)

Orch: Pembukaan [Opening pieces], 1990; Kebyar moncar [Glowing Fire], Javanese gamelan, 1993; Reongan, conc., reong, Javanese gamelan, 1994; Waipoua, cl, str, 1994; Lilith's Dream of Ecstasy, 1995; Tabuh Pacific, gamelan, orch, 1995; Le temps est à la pluie, hn, perc, cel, hp, str, 1995; From the Depths Sound the Great Sea Gongs, 1996; Nagababa, chbr orch, 1997; Queen of Demons, 1997; Ruaumoko, 1997; Hikoi, conc., perc, large orch, 1998

Vocal: Only the Rocks Remain (S. Smith, anon.), S, wind octet, 1991; Pagan Prayer (C.P. Baudelaire), S, 4 trbn, 4 perc, 1992; El señor cucharita se pone enfermo (anon.), S, sax, pf, 1995; Still Sounds Lie (C. Mills), S, hp, 1996

Chbr and solo inst: Music from a High Altitude, cl, vc, pf, perc, 1988; Kendhang kalih [Two Drums], 2 perc, 1990; Suara barung [Low Voice], db, pf, 1990; Ramayana, pf, 1991; Kebyar [Fire], pf, 1992; Taniwha [Monster], bn, perc, 1992; Cadenza, fl, cl, vn, vc, pf, perc, 1993; Madrigal, cl, pf, 1993; Str Qt no.1, [orig. no.4] 'Owhiro', 1993; From Forgotten Forests, hp, 1994; Saxcession, sax qt, 1994; Kambang suling [Flute of Flowers], fl, mar, 1995; Sepuluh jari [Ten Fingers], pf, 1995; Meditation, va, pf, 1996; Formalities, mar, 1997; Str Qt no.2 'Mondo Rondo', 1997; Mousehole, pf, 1998; Taiko Tango, 6 taiko drums, 1998; Tuatara, mar, pf, 1998

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W. Dart: 'A Walk on the Farr Side', *Philharmonia News*, xvii/1 (1997), 10 only

ADRIENNE SIMPSON

Farrant [Farunt], Daniel

(*b* c1575; bur. Greenwich, 24 July 1651). English composer, string player and instrument maker. He may have been the son of Richard Farrant, Master of the Choristers at St George's Chapel, Windsor and Master of the Children of the Chapel Royal. A birthdate of about 1575 would make Daniel Farrant a contemporary of John Coprario and Alfonso Ferrabosco II, who John Playford mentioned with Farrant in 1661 as 'The First Authors of Inventing and Setting Lessons' for lra viol. On 23 November 1607 Farrant was given a place in the royal violin band at the court of James I. He is listed as a player of the viol in several documents of 1624 and 1625.

Farrant was an instrument maker as well as a player. On 27 February 1626 he was paid £109 for six 'Artificiall Instruments' 'made and finished' for royal service. Playford wrote that he was 'a person of such ingenuity for his several rare inventions of instruments, as the Poliphant and the Stump, which were strung with wire' and 'a lra viol, to be strung with lute strings and wire strings, the one above the other'. This cannot be taken at face value since Farrant would have been too young to have invented the poliphant or poliphon, which (Playford claimed elsewhere) Queen Elizabeth played, and at least three other individuals are connected with the invention of the lra viol with sympathetic metal strings – the ancestor of

the baryton. Nevertheless, it is likely that Farrant was involved in some way with the development of novel types of stringed instruments in Jacobean England.

Farrant served at court, still apparently in the dual role of viol player and violinist, until 1642. He made his will on 20 March 1643 and died in 1651; he was buried at St Alfege, Greenwich on 24 July. Only three pieces survive; a pavan for lute (*GB-Cu* Dd.5.78.3, ed. in suppl. to *Lute News*, March 1998) and a pavan and a toy for solo lyra viol. A five-part pavan based on a four-note ostinato (ed. in *MB*, ix 1955, 2/1962) as well as two further lyra viol pieces are also probably by him (see *Doddl*).

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BDECM

Doddl

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P. Holman: *Four and Twenty Fiddlers: the Violin at the English Court 1540–1690* (Oxford, 1993, 2/1995)

PETER HOLMAN

Farrant, John.

There were at least two and possibly three or more English church musicians of this name working in the late 16th century and early 17th, one or more of whom may have been related to Richard Farrant. Two John Farrants – probably father and son – were connected for a considerable time with Salisbury Cathedral. By early October 1571 John Farrant (i) was acting as master of the Salisbury choristers, although it was only towards the end of that month that he was formally admitted as a lay clerk, on a year’s probation. He was appointed organist in 1587. He may possibly have been the John Farrant who was appointed organist at Ely Cathedral in 1567, or the John Farrant at Bristol Cathedral from 1570 to 1571 – or perhaps the three posts were held by the same man. The year after his admission as a lay clerk at Salisbury, he married a niece of Dr John Bridges, subsequently Dean of Salisbury. Farrant was evidently a man of rough temper, and this ultimately led to his dismissal in 1592, after an episode in which he physically threatened Dr Bridges, who had been vainly attempting to intervene in a domestic dispute. From Salisbury, John apparently moved to Hereford, and within a year was in serious trouble there for ‘rayling and contumelious speeches’ against the warden of the college of vicars-choral. He resigned in December 1593, and his subsequent movements are not known. He may have moved to London as organist of Christ Church, Newgate.

John Farrant (ii) was born in Salisbury on 28 September 1575, the second of four children. By 1585 he was a chorister in the cathedral choir and from 1598 was being paid as cathedral organist, although he was not formally admitted as a vicar-choral and organist until 1600, and then only on condition that ‘he be junior to his brethren, the Vicars Choral, and not

otherwise'. He was buried on 30 September 1618 and was succeeded by Edward Tucker.

Two full anthems and a Short Service ascribed to John Farrant have survived; they may be by either the elder or the younger Farrant. Some music is ascribed simply to 'Farrant' and may be by [Richard Farrant](#).

WORKS

attributed to 'John Farrant'

Short Service, d (Ven, TeD, Jub, Ky, Cr, Mag, Nunc), *GB-Cp, Cu, DRc, GL, Lbl, Ob, Och, WB, Y*

Magnificat, Nunc dimittis, *Ob* (attrib. 'John Farrant of Christ Church, London')
2 anthems, *Lbl, Lcm*

attributed to 'Farrant'

Kyrie, Creed, *Cpc*

2 Benedicite, *Lbl, Och, WB*

Deus misereatur, *Ob, US-BEm*

3 psalms (for 'Obiit' Sunday), *GB-Cpc*

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D.H. Robertson: *Sarum Close* (London, 1938, 2/1969)

W. Shaw: *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford, 1991)

PETER LE HURAY/JOHN MOREHEN

Farrant, Richard

(*b* ?c1525–30; *d* London, 30 Nov 1580). English cathedral musician and composer. His name first appears in a list of Gentlemen of the Chapel Royal (*GB-Lbl* Stowe 571, f.36) in the summer of 1552. It seems that he had only recently joined the choir, for he was placed 31st in the list of 32 fully stipendiary Gentlemen. He continued to sing in the choir during the reign of Mary Tudor, resigning his post in 1564 to take up duties as Master of the Choristers and as one of the organists at St George's Chapel, Windsor. Before this he had been a close colleague of Richard Bower, Master of the Chapel Royal choristers; he married Bower's daughter Anne, and acted as his legal representative after his death in June 1561. Among the ceremonial events in which Farrant took part were the funeral of Edward VI, the coronation of Mary I and her funeral, and the coronation of Elizabeth I. In November 1569 Farrant became Master of the Chapel Royal choristers in succession to William Hunnis and he retained this appointment, as well as that at Windsor, until his death. He left a widow, a son (also Richard) and nine other children whose names are not known.

Richard Farrant is an important figure in the history of English church music, and his practical interest in drama undoubtedly did much, if only indirectly, to foster the new 'verse' style of liturgical composition. On moving to Windsor in 1564 he organized the choristers into a dramatic

company similar to those of St Paul's and the Chapel Royal. In February 1567 he presented the Windsor boys at court for the first time, and from then on he produced a play for the Queen every winter, using at first the Windsor boys, and then in 1577 a combined Windsor–Chapel Royal company. Documents relating to the last three productions, in 1578 and 1579, refer only to the Chapel Royal company, although it is quite possible that the Windsor–Chapel Royal association continued. On moving back to London in 1576 Farrant took a lease of 'six upper chambers, loftes, lodgynges or Romes lying together within the precinct of the late dissolved house or priory of the Black ffryers' at a yearly rent of £14 for the purpose of 'rehearsing' the boys for their courtly entertainments. Subsequent litigation makes it clear, however, that the rehearsals were open to the public and that Farrant was in fact using the premises as a public theatre.

None of Farrant's plays has survived, though the titles of those that are known – *Ajax and Ulysses*, *Quintus Fabius* and *King Xerxes* – suggest that the author preferred to develop serious and even tragic themes. Only two of his stage songs are known: 'O Jove, from stately throne', from *King Xerxes*, and 'Ah, alas ye salt sea Gods', from an unidentified play dealing with the story of Panthea and Abradatas, in which Panthea sings a lament over the body of her dead husband as she is about to take her own life; the song is also attributed to Robert Parsons, a Chapel Royal colleague of Farrant. These represent the more elaborate genre of Elizabethan consort song. The solo voice is in each case a boy's (one treble, the other a meane) and the accompaniment is presumably for viols. The instrumental textures are highly polyphonic, while the vocal lines stand out for their comparative simplicity, the word-setting being basically syllabic.

Farrant does not appear to have written much liturgical music, but his three main works – the full anthems *Call to remembrance* and *Hide not thou thy face* and the 'High Service' – survive in an unusually large number of pre-Restoration manuscripts. They reveal a sensitive, if restrained, feeling for word accentuation and mood. Farrant was one of the first composers to develop the 'verse' style of writing. His one extant verse anthem, *When as we sat in Babylon*, shows the influence of both the metrical psalm and the consort song. The words come from the Sternhold and Hopkins version of Psalm cxxxvii. Each verse is sung by a solo meane, the last line being repeated simply by the SATB choir. The setting is strophic apart from the last verse. Although its musical and literary qualities are slight, the anthem is of unusual historical importance being, with William Mundy's *Ah, helpless wretch*, one of the very earliest of its kind.

Farrant, John

WORKS

for other editions see Daniel and Le Huray

'High' ['Third'] Service (TeD, Bs, Ky, Cr, Mag, Nunc), 4vv, *GB-Cfm, Cp, Cpc, Cu, DRc, GL, Lbl, Lcm, Lsp, Ob, Och, Ojc, WB, Y*

2 full anthems, 4vv, 1641⁵

1 verse anthem, 1/4vv, *Ob, Och, US-NYp*

2 consort songs, 1v, 4 viols, ed. in MB, xxii (1967, 2/1974)

Felix namque, kbd; Voluntary, kbd: attrib. 'Farrant', ed. in MB, i (1951, Four-note

Pavan, 5 viols, *GB-Lbl, Och 2/1954*)

For other works by 'Farrant' see Farrant, John

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R.T. Daniel and P. Le Huray: *The Sources of English Church Music, 1549–1660*, *EECM*, suppl.i (1972)

W. Shaw: *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford, 1991)

PETER LE HURAY/JOHN MOREHEN

Farrar, Ernest Bristow

(*b* Lewisham, London, 7 July 1885; *d* Epéhy Roussoy, France, 18 Sept 1918). English composer and organist. He was educated at Leeds Grammar School and in 1905 was awarded an open scholarship at the RCM, where he became friendly with Bridge (who dedicated his Piano Sonata to Farrar's memory), studied composition with Stanford and the organ with Parratt; he won the Arthur Sullivan Prize in 1906 and the Grove Scholarship in 1907. After six months as organist of the English church at Dresden (1909) he returned to England; he was organist of St Hilda, South Shields, from 1910 and of Christ Church, Harrogate, from 1912. It was in Harrogate that he taught Finzi during the war; later he joined the army and was killed in action. His music shows many of the characteristic traits of the English pre-war era: folksong enthusiasm in *English Pastoral Impressions*, muscular setting of Whitman in *Out of Doors*, and intimate lyrical feeling, occasionally foreshadowing Finzi, in the exquisite *Margaritae sorori*.

WORKS

instrumental

Orch: Rhapsody no.1 'The Open Road', op.9, after W. Whitman, perf. 1909; Rhapsody no.2 'Lavengro', op.15, after G. Borrow, perf. 1913 [lost]; The Forsaken Merman, sym. poem, op.20, after M. Arnold, perf. 1914; Variations on an Old British Sea Song, op.25, pf, orch, perf. 1915; English Pastoral Impressions, op.26 (1921); Prelude on the Angelus, op.27, str; 3 Spiritual Studies, op.33, str (1925); Heroic Elegy, op.36, perf. 1918

Chbr: Sonata, A, op.1, vn, pf [lost]; Celtic Suite, op.11, after F. Macloed, vn, pf (1920); Celtic Impressions, str qt: The Dominion of Dreams, op.31; In the Shadow

of the Hills, op.32

Pf: Valse caprice, op.8 (1913); Miniature Suite, op.16 (1913); 3 Pieces, op.19 (1916, 1927, 1915); 3 Pieces, op.23 (1916); 2 North Country Sketches, op.34 (1920)

Org: Fantasy-prelude, op.5 (1908); 3 Chorale Preludes, op.7 (1920); A Wedding Piece, op.18 (1925); 2 Pieces, op.22 (no.1 1919) [no.2 lost]; 2 Pieces, op.24 [no.1 incorporated into op.33, no.2 incorporated into op.37]; Elegy (1925); 6 Pieces, op.37 (1926)

vocal

Anthems: They that put their trust, op.17 no.2, male vv (1914); Almighty God, the fountain of all wisdom, op.30 (1917); Prevent us, O Lord, op.32 (1917)

Secular choral: 3 partsongs, op.4, TTBB (1907); The Blessed Damozel, op.6 (D.G. Rossetti), 1v, chorus, orch (1907); 2 partsongs, op.3, ATBB (1909); Margaritae sorori (W.E. Henley), op.12, SATB (1916); Afton Water, op.12 (R. Burns), SS, pf (1919); To Daffodils, op.13 (R. Herrick), SATB (1929); Out of Doors, op.14 (Whitman), suite, chorus, orch (1923); 3 partsongs, op.18, SS, pf/SSAA, pf (1914, 1923, 1914); A Song of St Francis, op.21 (H.N. Maugham), unison vv, pf (1919); 3 partsongs, op.29 (A.E. Housman), male vv; Summer (Winter is Cold-Hearted) (C. Rossetti), op.30, SSA, pf (1927)

Songs: Songs of Memory, op.2, S, pf, perf. 1909; Vagabond Songs, op.10, Bar, orch (1911); Brittany, op.21 no.1 (E.V. Lucas), S, pf (1914); 2 Pastorals, op.21 (N. Gale), T, pf (1920); North Country Folk Tunes, op.28, 1v, pf (1927, 1926); Summer, op.35, S, orch [after op.30, lost]; 3 Elizabethan Love Songs, op.38, T, pf (1921)

MSS in *GB-Ob*

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A. Officer: 'Harrogate and Ernest Farrar', *Finzi Trust Friends Newsletter*, xvi/1 (1996), 2–4

S. Banfield: *Gerald Finzi: an English Composer* (London, 1997), 14–21

STEPHEN BANFIELD

Farrar, Geraldine

(*b* Melrose, MA, 28 Feb 1882; *d* Ridgefield, CT, 11 March 1967). American soprano. She studied in Boston, New York and Paris; soon after her début at the Königliches Opernhaus, Berlin (*Faust*, 15 October 1901), she became a pupil of Lilli Lehmann, to whose Donna Anna she was later to sing Zerlina at Salzburg. After five years in Berlin, Farrar joined the Metropolitan Opera in New York, where she first appeared as Gounod's Juliet in 1906, and quickly became one of the leading stars of the company. She remained at the Metropolitan until 1922, when she made her farewell as Leoncavallo's Zazà on 22 April. With her personal beauty, clear tone and shapely phrasing she excelled in such lyrical parts as Zerlina and Cherubino, Manon and Mignon, as well as in several Puccini roles, among them the heroine in the 1918 première of *Suor Angelica*. She was also the first Goose Girl in Humperdinck's *Königskinder* (1910), and the first Louise in Charpentier's unsuccessful sequel, *Julien* (1914). Farrar's seductive and

strongly personal timbre is well captured on a long series of Victor records, which have been successfully transferred to CD. They offer, among other worthwhile performances, a substantial souvenir of her Butterfly and her Carmen, two of her most popular roles.

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E. Nash: *Always First Class: the Career of Geraldine Farrar* (Washington DC, 1982)

DESMOND SHAWE-TAYLOR/R

Farrell, Eibhlis

(*b* Rostrevor, Co. Down, 27 July 1953). Irish composer. She studied at Queen's University, Belfast (BMus) and Bristol University (MMus), where her composition teachers included Raymond Warren. In 1983 she was appointed deputy principal of the Dublin College of Music. Sabbatical leave and a fellowship (1988–90) enabled her to pursue doctoral studies in composition at Rutgers University, New Jersey (PhD 1991), where she studied with Wuorinen and Moevs, among others. Her honours include a fellowship of the Royal Society of Arts and membership in Aosdána (1996), Ireland's academy of creative artists.

Farrell's style is characterized by a concentration on texture and timbre within an atonal idiom. She has been particularly influenced by the music of the medieval and Baroque periods; her employment of neo-Baroque techniques, such as polyrhythm, fugato and the juxtaposition of instrumental groupings, is particularly evident in the Concerto grosso (1988). *Exaudi voces* (1991) represented Ireland at the International Rostrum of Composers in Paris in 1993. Many of the texts set in her vocal music are taken from Latin and old Irish sources, or from the work of Dublin writer, Anne Hartigan.

WORKS

(selective list)

Orch: A Day at the Races (An Afternoon Flutter), orch, 1976 [arr. for concert band, 1994]; Popcorn Ov., 1977; Threnody, 1979; Romanza, fl, orch, 1980; Concerto grosso, 2 vn, vc, str, 1988; Sinfonia, 1990; Soundshock, concert band, 1992; Island of Women (1996)

Vocal: 11 Celtic Epigrams, S, orch, 1976; Moods (W.B. Yeats, J.M. Plunkett, trad.), SSATB, 1978; Songs of Death (A. Hartigan), Mez, pf, 1980; Venus Turned (3 Feminist Lovesongs) (Hartigan), Bar, pf, 1987; A Garland for the President (Sancta Maria) (anon.), S, SSATB, 1990; Windfalls (S. Heaney), S, fl, cl, vn, Irish hp, perc, 1990; Exaudi voces (anon.), S, A, T, B, SATB, 1991; Exultet (Boethius, Easter exultet), S, T, SSATB, orch, 1991; The Lovesong of Isabella and Elias Cairel (anon.), Mez, ob, va, glock, 1992; The Silken Bed (N.N. Dhomhnaill), Mez, vn, vc, hpd, 1993; Caritas abundat (Hildegard of Bingen), 2 S, SATB, (1995); O Rubor Sanguinis, SSATB, 1998

Chbr and solo inst: Elegy, va, pf, 1977; Sonatina, cl, pf, 1977; Str Qt no.2, 1977; Musings, vn, 1982; Quadralogue, cl, eng hn, tpt, bn, 1982; Play, org, 1985; Diversions, fl, vn, vc, hpd, 1986; Procession, fl, eng hn, vn, va, 1986; Dancing, org, 1988; Quintalogue, 2 tpt, hn, trbn, tuba, 1989; Canson, vn, pf, 1991; Earthshine, hp, 1992; Orpheus Sings, vn, gui, 1992; Skyshapes, fl, 1994

GARETH COX

Farrell, Eileen

(*b* Willimantic, CT, 13 Feb 1920). American soprano. She studied with Merle Alcock and Eleanor McLellan, and concentrated on concert singing until her belated operatic début in 1956 as Santuzza in Tampa, Florida. That year she sang Leonora (*Il trovatore*) in San Francisco, returning in 1958 as Cherubini's Medea; Chicago appearances followed, and, in 1960, her much delayed Metropolitan début as Gluck's Alcestis. Her relationship with the Metropolitan management was not easy and she sang there sporadically for only five seasons. Although her voice, temperament and histrionic gifts would have suited the great Wagnerian roles admirably, she sang Brünnhilde and Isolde only in concert performances, notably with the New York PO under Bernstein. She was equally celebrated for her singing of Bach (with the Bach Aria Group) and the blues (at the 1959 Spoleto Festival and on subsequent recordings). She was an intelligent actress; her voice was huge, warm, vibrant and, apart from difficulties at the extreme top in later years, remarkably well controlled. Her recordings, especially of Verdi and Wagner, demonstrate the imposing strength and vitality of her singing.

MARTIN BERNHEIMER/R

Farrenc.

French family of musicians.

- (1) (Jacques Hippolyte) Aristide Farrenc
- (2) (Jeanne-)Louise Farrenc [née Dumont]
- (3) Victorine Louise Farrenc

BEA FRIEDLAND

Farrenc

(1) (Jacques Hippolyte) Aristide Farrenc

(*b* Marseilles, 9 April 1794; *d* Paris, 31 Jan 1865). Music publisher, flautist, bibliophile and scholar. Determined on a career in music despite his family's tradition in commerce, he arrived in Paris in 1815; soon an appointment as second flautist at the Théâtre Italien propelled him directly into Parisian musical life. When the Conservatoire was reorganized in the following year, he undertook further studies on the flute and began to learn the oboe. By the early 1820s he had established himself as a teacher and begun to compose flute music, some of which – a book of sonatas and a concerto, among other works – he issued from his own newly formed publishing concern. In 1821 he married Louise Dumont (see §(2) below). He remained active as a publisher during the 1830s, specializing in editions

of Hummel and Beethoven. His firm also brought out his wife's first piano works.

Stimulated by the revelations of Fétis's *concerts historiques* (1832–5), Farrenc became an ardent advocate of and researcher into early music. He dissolved his business enterprise about 1840 and devoted his last 25 years to scholarship, concentrating on older music and treatises but also studying the musical thought of the recent past and of his contemporaries. His unusual library, acquired in the course of this research, was sold after his death; the sale catalogue lists 1622 items including rare editions of Dante and other literary monuments as well as an impressive collection of musical memorabilia.

Apart from critical writings and a number of music history articles in French periodicals (notably *La France musicale* during the 1850s), Farrenc's significance rests on his contributions to two works: the second edition of Fétis's *Biographie universelle* (1860–65), for which he helped in the editing and revision of the initial entries, using the results of his own research, and *Le trésor des pianistes*, a comprehensive anthology of harpsichord and piano music from a repertory encompassing 300 years. Issued between 1861 and 1874, this 23-volume collection originated as a joint undertaking with Louise Farrenc. When Farrenc died in 1865 only eight volumes had appeared but his wife continued the project alone, completing it a year before her death.

Farrenc

(2) (Jeanne-)Louise Farrenc [née Dumont]

(b Paris, 31 May 1804; d Paris, 15 Sept 1875). Composer, pianist, teacher and scholar, wife of (1) Aristide Farrenc. A descendant of a long line of royal artists (including several women painters) and a sister of the laureate sculptor Auguste Dumont, she showed artistic and musical talent of a high order at a very early age. By mid-adolescence she had developed into a pianist of professional calibre as well as an exceptional theory student and promising composer. At 15 she began training in composition and orchestration with Reicha at the Paris Conservatoire; her marriage in 1821 and subsequent travels interrupted her studies, but she resumed intensive work with Reicha a few years later.

Farrenc's earliest published compositions for piano appeared intermittently between 1825 and 1839; all were issued by her husband and several were published in London and Bonn. Of special note are the *Air russe varié*, reviewed appreciatively in 1836 by Schumann in the *Neue Zeitschrift für Musik* ('so sure in outline, so logical in development ... that one must fall under their [the variations'] charm, especially since a subtle aroma of romanticism hovers over them'), and the 30 Etudes in all the major and minor keys, extolled by the critic Maurice Bourges (*La revue et gazette musicale*, 1840), who prophesied that the collection would become a piano classic, 'not only to develop technique but also to mould taste'. The ensuing years substantiated Bourges' prediction: in 1845 the Conservatoire adopted the Etudes as required study for all piano classes, and the collection was reissued in 1886.

Farrenc's orchestral compositions comprise two overtures (1834) and three symphonies completed in the 1840s – all unpublished, although each work had more than one Paris performance, and there were single performances in Copenhagen, Brussels and Geneva. Her most notable contribution is the chamber music, uniformly fine in craftsmanship and exceedingly tasteful and attractive, if a shade unadventurous. Two piano quintets (1839 and 1840) established her reputation among critics and cognoscenti; both works were performed by the composer many times in the following years at musical soirées and matinées. In 1844 Farrenc completed two piano trios, also frequently performed and received with generous critical praise. Her productions of 1848–58 include two violin sonatas, a cello sonata, two more trios and two works for unusual combinations – a nonet for wind and strings, and a sextet for piano and wind. Despite the limited audience for instrumental music in opera-dominated Paris, the nonet catapulted its composer to near-celebrity, the more so because the young (but already legendary) violinist Joachim took part in the 1850 première. The Institut de France honoured Farrenc in 1861 and 1869 by awarding her the Chartier Prize for her contributions to chamber music.

In 1842 Auber, the director of the Conservatoire, appointed Louise Farrenc professor of piano, a post she retained until her retirement on 1 January 1873. The only woman musician at the Conservatoire in the 19th century to hold a permanent chair of this rank and importance, she distinguished herself by the excellence of her teaching, demonstrated by the high proportion of her pupils who won competitions and went on to professional careers. Outstanding among them was the Farrencs' daughter (3) Victorine Louise.

After Victorine's death in 1859 Louise Farrenc immersed herself in the task of compiling and editing *Le trésor des pianistes*, initially in collaboration with her husband and, after his death, as sole editor. She shared his ideal of reviving earlier keyboard music and helped to make it a reality through a number of *séances historiques*, in which she and her pupils performed selections from the 17th- and 18th-century repertory. From her own research and experimentation she had gained a remarkable comprehension of the essential problems of early music performance style, and her extended introduction to the first volume of *Le trésor*, 'Des signes d'agrément', was issued as a separate manual entitled *Traité des abréviations* (1895).

Farrenc's role in music history carries significance beyond that ordinarily accorded to competent minor composers. Having worked in a society whose women musicians attained prominence mainly as performers, and in a cultural environment which valued only theatre and salon music, she merits recognition as a pioneering scholar and a forerunner of the French musical renaissance of the 1870s.

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Vocal: few works, most unpubd

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Farrenc

(3) Victorine Louise Farrenc

(*b* Paris, 23 Feb 1826; *d* Paris, 3 Jan 1859). Pianist, daughter of (1) Aristide Farrenc and (2) Louise Farrenc. She studied the piano with her mother, entered the Paris Conservatoire in 1843, won the *premier prix* for piano the following year and performed the 'Emperor' Concerto at the Brussels and Paris concerts which introduced Louise Farrenc's First Symphony in 1845. Her promise was denied fulfilment by a disabling illness that led to her early death.

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See [Capmany i Farrès, Aureli](#).

Farsa

(It.: 'farcé').

A type of opera, generally in one act, popular in Italy in the late 18th and early 19th centuries. A typical evening comprised two such pieces and two ballets (one of them sometimes replaced by an instrumental work). The centre of production and dissemination was Venice, in particular the Teatro S Moisè, with 106 of the 191 productions documented through printed librettos. The beginnings of the *farsa* repertory may be placed in the early 1790s, and production peaked in 1800. The principal librettists were Giulio Artusi, G.M. Foppa (76 texts) and Gaetano Rossi (the last, above all, in the context of the *farsa sentimentale*, which itself became progressively more common against a basic diet of comic subjects); significant contributions to the musical repertory were made by, among others, Giuseppe Farinelli, Gardi, Generali, Simon Mayr, Giuseppe Mosca, Portogallo, Pucitta, Rossini and Trento.

The internal structure of the *farsa* frequently takes as its model the two-act *dramma giocoso per musica*, with a reduction in the number and length of the recitatives and the number of closed-form pieces: typical, halfway through the *farsa*, is the appearance of a concertato piece whose function is largely similar to the ensemble finale in Act 1 of a *dramma giocoso*. Other *farse* are set 'in the manner of the French ... with unsung recitative in prose' (F. Bartoli, *Notizie storiche de' comici italiani*, Padua, 1782), thus embracing the characteristic structure of the French *comédie mêlée d'ariettes*; a few, at their dramatic climax, adopt an openly 'melodramatic' style in which spoken recitative is accompanied by tremolos and other side effects in the orchestra. The apparent inconsistency in dramatic and musical structure is partly due, perhaps, to the openly derivative nature of the vast majority of *farsa* texts: original librettos are few in comparison with the many derived from earlier *drammi giocosi per musica*, novels, French musical and non-musical theatre and, in particular, Italian theatrical comedies.

Characteristics of the *farsa* include the almost total lack of choruses, markedly fewer scene changes than in the contemporary *dramma giocoso* (with a clear preference for single scenes) and the relative absence of stage effects. These features suggest the importance of production economy (economical factors are also apparent in the unprecedented scale on which successful works from previous seasons were restaged). A further characteristic is 'speed, naturalness, propriety, moderate action', resulting in a greater rapport between actors and audience than in other forms of contemporary musical theatre and more attention to detail, realistic gesture and action.

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DAVID BRYANT

Farse [farcitura, farsa, farsia, farsitura]

(Lat., from *farcire*: 'to stuff').

An insertion into set texts, especially liturgical texts, of phrases or words not originally part of those texts. It would appear that the term is virtually synonymous with trope (see [Trope \(i\)](#)); this is shown by a text quoted by Du Cange ('Qualiter debeant cantare Kyrie eleyson cum Farsa'), but as a rule the term 'trope' was used for interpolations into the Mass and Office chants, while 'farsa' was used for interpolations into the lessons, even though farses were usually copied within the trope and *versus* collections such as *F-Pn* 1139 and *E-Mn* 288. The terminological distinction is found also in sources that merely refer to the practice, such as ordinals and ceremonials. Farsing seems to have been largely a French tradition that spread to Spain and Norman Sicily and its sources range from the 12th to the 15th century, with the majority falling in the 13th and 14th centuries.

Unlike tropes, which were almost universally written in Latin, a certain number of lesson farses, particularly for the Epistles, were in French, but

farses should be distinguished from macaronic verse or from the simple alternation of stanzas in different languages. Their function, like that of the tropes, was to elucidate and comment upon the liturgical text. A farsed antiphon of the Virgin with interpolations in French is shown in [ex.1](#).

The most widespread examples of farse come from the 12th and 13th centuries and were especially applied to the Epistle of the major feasts of the Christmas cycle: Christmas, St Stephen's Day (26 December), St John the Evangelist (27 December), the Holy Innocents (28 December), St Thomas of Canterbury (29 December), the Circumcision (1 January) and the Epiphany (6 January); Easter, Pentecost, feasts of the Blessed Virgin, and St Nicholas also received farsed epistles. Epistles farsed in Latin appear to have preceded any of the French farsings. (See Dreve, Blume and Bannister for farsed epistles in Latin for a wide variety of feasts.) The farses could be in verse with assonance or in prose; a fair number of them survive with melodies, some of which can be quite elaborate (Stäblein; Arlt).

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MICHEL HUGLO/ALEJANDRO E. PLANCHART

Farthing [Farding, Ferdynge], Thomas

(d ? between Dec 1520 and April 1521). English singer and composer. He began his career as a chorister at King's College, Cambridge, and by 1504 he was almost certainly a member of the household chapel at Collyweston, Northamptonshire, maintained by Lady Margaret Beaufort, mother of Henry VII. In 1506 he became a member of the City Fraternity of St Nicholas, otherwise known as the Guild of Parish Clerks, in London. Farthing was a

Gentleman of the Chapel Royal by 1511, and was granted an annuity of 10 marks out of the issues of the manors of Makesey and Torpull, Northamptonshire, 'in consideration of his services' to Lady Margaret Beaufort. He also held a corrody in the Benedictine monastery of Ramsey, Huntingdonshire, which he surrendered on 9 May 1513. Farthing was among the musicians who accompanied Henry VIII to the Field of the Cloth of Gold during summer 1520 and it may have been for this service that he and his heirs were granted, in perpetuity, a house with garden in East Greenwich. He may have died in December the same year: his will is dated 23 November 1520, and he was certainly dead by April 1521. Morley included 'Farding' among the 'Authors whose authorities be either cited or used' in his *Plaine and Easie Introduction to Practicall Musicke* (1597).

Seven three-voice pieces by Farthing are in *GB-Lbl Add.31922* (ed. in MB, xviii, 1962), a source closely associated with the court during the first years of Henry VIII's reign. They are three rounds: *Above all thing now let us sing* (perhaps composed in honour of the prince born in 1511), *Hey now now* and *In May, that lusty season*, undoubtedly composed for a courtly 'Maying'; three partsongs, *The thoughts within my breast*, *With sorrowful sighs* and *I love truly without feigning*, all of which alternate syllabic note-against-note writing with melismatic phrase-endings; and a textless piece, the most ambitious of the seven, probably written for instruments. He may also have composed the music for *As I lay slepyng*, a partsong of which only the text survives.

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JOHN M. WARD/FIONA KISBY

Farunt, Daniel.

See [Farrant, Daniel](#).

Farwell, Arthur

(*b* St Paul, 23 April 1872; *d* New York, 20 Jan 1952). American composer, critic, editor and proponent of community music. As a boy he took violin lessons but had no thought of devoting himself to music. He prepared for a career in electrical engineering at the Massachusetts Institute of Technology, from which he graduated in 1893. Meanwhile the experience

of hearing the Boston SO and the influence of Rudolph Gott, an eccentric musician, convinced him that music should be his career. He studied with Norris and Chadwick in Boston, and was encouraged by MacDowell. He then went to Germany for further study with Humperdinck and Pfitzner (1897–9); he also studied briefly with Guilmant in Paris. Returning to the USA he accepted a lectureship at Cornell University (1899–1901), but his ambition was to be free of academic obligations. His failure to find a publisher for his *American Indian Melodies*, and the knowledge that many of his colleagues were in a similar predicament, led to his founding of the Wa-Wan Press (1901–12) for the publication of music by contemporary American composers. Subscribers were offered two volumes of music (vocal and instrumental) each quarter. The press published the work of 37 composers in volumes beautifully designed and printed, often with introductions by Farwell. A related enterprise was the National Wa-Wan Society of America, founded in 1907 for ‘the advancement of the work of American composers, and the interests of the musical life of the American people’.

From 1909 to 1914 Farwell was chief critic for *Musical America* in New York, where he was also supervisor of municipal concerts. His interest in community music now became an important aspect of his work. He wrote music for pageants, masques and open-air performances with audience participation. After a period at the University of California, Berkeley (1918–19), he taught at Michigan State College from 1927 to 1939.

Farwell was an eclectic and prolific composer, with an extraordinary variety of musical interests. His music covers a very wide spectrum, from community choruses to tiny songs on poems by Emily Dickinson, from masques and pageants to polytonal studies for piano. But the diversity of his interests and his breadth of vision led him to some unprofitable explorations. His songs before 1900, for example, are virtually parlour music, and their occasional chromaticism and peculiar turns of melody seem contrived. Although he soon learnt that such music was not his forte, his concern with popular and traditional art and his desire to communicate with the average American remained with him throughout his life. He collected and arranged the music of Amerindians, Spanish-American communities of the Southwest, cowboys, black Americans and Anglo-American folksingers. Fascinated by certain tunes, he used them repeatedly in his work much as Ives did.

Farwell is perhaps best known as an arranger and an ‘Indianist’. His first arrangements – of Amerindian tunes, made between 1900 and 1904 – are simple and do not realize any of the radical implications of the material. Like others at the time, he harmonized the melodies as if they had come out of a European, specifically Germanic, tradition. As he matured, however, and as his sense of harmony became more adventurous, he produced strikingly original versions of such tunes. In 1905 he published a set entitled *Folk Songs of the West and South*; it opens with two spirituals, about which Farwell said: ‘the editor has, on principle, derived the harmony from a consideration of the dramatic or poetic content, and not from the harmony book’. This is an accurate assessment of his method. The *Bird Song Dance* which concludes the set is his first radical Amerindian setting. The text consists of nonsense syllables used by the Cahuilla tribe to imitate

various birds; Farwell's harmonization is full of whimsical touches and ends with an unresolved dissonance.

Other fine Amerindian arrangements are the set of piano pieces entitled *Impressions of the Wa-Wan Ceremony of the Omahas* op.21 (1905) and, from the set *From Mesa and Plain*, the eerie *Pawnee Horses* (also 1905), the *Three Indian Songs* op.32 (1908) and the *Four Indian Songs* for unaccompanied chorus op.102 (1937). These pieces share the utmost delicacy of harmonic treatment: chromaticism, whole-tone chords, and other nondiatonic effects do not interfere with the essential simplicity of the material. Sometimes Farwell simplified his harmonic style almost to the point of minimalism, as in his choral setting of the *Navajo War Dance* op.102 no.1; in this and in *Inketunga's Thunder Song* op.32 no.2 he experimented with unusual vocal techniques. He based his string quartet 'The Hako' (op.65, 1922) on Amerindian materials, and there is an orchestral Indian Suite op.110 (1944). Amerindians make a final appearance in *Cartoon, or, Once Upon a Time Recently*, 'an Operatic Fantasy of Music in America' (1948).

Farwell's first large song, *A Ruined Garden* op.14 (1902), relies on completely different aesthetic principles from his early pieces based on Indian tunes. Despite an overlay of French harmony, the spirits of Wagner and Tchaikovsky hover over *A Ruined Garden* as they do over the later and even more ambitious song *The Farewell* op.33 (1910); perhaps the most successful of his works in the Wagnerian manner is the piano piece *Flame Voiced Night* op.45 no.2 (c1915), in which the writing is florid and original.

Farwell gradually abandoned late Romantic harmonic practice for a more idiosyncratic style, and by the 1930s was producing works of great harmonic originality. A turning point in this development was *Vale of Enitharmon* op.91 (1930) for piano, inspired by the mother of Urizen in the prophetic works of Blake. Although tonal in most sections, the work is chromatic in the extreme, and includes two monophonic passages, heavily pedalled to create chords which are virtually without a key centre. The middle section is as unpredictable as any music composed primarily of triads can be.

In 1940 Farwell began a series of polytonal piano studies that were intended to systematize his harmonic ideas; working from complicated charts, he projected 46 pieces, of which 23 were composed (as op.109, 1940–52). Although uneven in quality, all deserve attention, and the finest are among his most original and beautiful works. The abstract compositional process frequently results in surprisingly poetic music, and the piano writing is idiomatic and often brilliant. The polytonal studies clearly served as a harmonic source for Farwell's last piano piece, the Piano Sonata op.113 (1949), which is probably his masterpiece. Based on a small collection of motifs that are subjected to the most tortuous manipulation, the sonata has a technical ruthlessness surprising in a composer known chiefly as an arranger of Amerindian melodies. The one-movement work lasts only 13 minutes; there is none of the sprawling quality of many of the earlier pieces. The harmonic idiom is unlike that of

any other composer, and the sonata's emotional intensity and dramatic impact are rare in American composers of Farwell's generation.

As an orchestral composer Farwell seems to have been less successful. The enormous *Rudolph Gott Symphony* op.95 (1932–4) is full of interesting moments but seems diffuse and overlong. The earlier suite from *The Gods of the Mountain* (1917, orchestrated 1928) is, however, very effectively orchestrated, and Farwell was proud of his orchestration of the Symbolistic Study no.3 op.18, after Walt Whitman's 'Once I passed through a populous city'.

Farwell was a composer of unusual literary sensitivity. In addition to the Blake and Whitman works mentioned above and the *Two Poems* op.45 for piano (c1915), inspired by poetry of Rabindranath Tagore, he wrote community pageants and other stage works on texts by writers ranging from Shakespeare to personal friends. His 39 brief and enigmatic, but occasionally panoramic and even violent settings of Dickinson poems (1908–49) are among the finest American art songs. Farwell was a prolific writer himself, important particularly as a spokesman for a 'national' musical expression of America's diversity. His most significant writings are the introductions and essays that he wrote for the Wa-Wan Press music editions and the *Wa-Wan Press Monthly* (all are included in the 1970 reprint edition), and *Music in America* (with W. Dermot Darby, 1915). In addition he published almost 100 articles in *Musical America* and elsewhere, most of them on contemporary composers and current musical issues and events, and *A Letter to American Composers* (1903).

Farwell also had an interest in the visual arts rare for a composer. He liked to draw, and illustrated himself his unpublished *Intuition in the World-making* (1933–48), in which he attempted to systematize the process of artistic inspiration on the basis of personal visions dating back to 1905. He designed covers for the sheet music published by the Wa-Wan Press, taking pride in their abstract design, which was deliberately different from the usual pictorial sheet-music covers of the time. The four prints which he hand-produced on his own lithographic press in East Lansing are beautiful and unusually well crafted.

Taken as a whole Farwell's work seems of its time, and perhaps he was justified in referring to himself as a Romantic composer. He did not like many of the musical innovations of the first half of the 20th century, although he was considered a radical as a young man; in his opera *Cartoon* he satirized Stravinsky and Schoenberg. He did not think of himself as an experimental composer, yet in many ways he was one. Many details of his music, and the compositional preoccupations of his last and best work, show him pointing to the future in some surprising ways. He was the only major American composer of his time to attempt community music, anticipating by two generations the work of composers in the 1970s. He produced the first light-show in the USA, in Central Park in New York City in 1916. He used a number of extended vocal techniques (borrowed from Amerindians). He composed using charts. He wrote some technical tours de force of a most abstract kind, including the piano piece *What's in an Octave?* op.84 (1930), which uses only the pitches between *f* and *f'*, is eight minutes long, and contains a four-voice fughetta. Farwell was the first

American composer to write folksong arrangements that were original yet faithful to the spirit of their models. He experimented with harmonic vocabulary throughout his career. Above all, the cross-fertilization of music, literature and the visual arts that characterizes much of his work anticipates a whole school of composers influenced by Cage. Farwell was both within the mainstream and an exemplar of American musical experimentalism; in this he can be compared only with Ives.

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Farwell, Arthur

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(selective list)

for complete list see B. Farwell

orchestral

The Death of Virginia, sym. poem, op.4, 1894; Academic Ov. 'Cornell', op.9, 1900; Dawn, fantasy on Amerindian themes, pf, small orch, 1904 [from pf piece]; Symbolistic Study no.2 'Perhelion', pf, orch, 1904, inc.; Symbolistic Study no.3, after W. Whitman: *Once I passed through a populous city*, op.18, 1905, reorchd 1921; Symbolistic Study no.4, 1906, inc.; Symbolistic Study no.5, 1906, inc.; The Domain of Hurakan, op.15, 1910 [from pf piece]; Sym. Poem on March! March!, op.49, chorus ad lib, 1921

The Gods of the Mountain, suite, op.52, 1928 [from incid music, 1917]; Prelude to a Spiritual Drama, op.76, 1935 [based on themes from music to the Pilgrimage Play]; Rudolf Gott Sym., op.95, 1932–4 [based on themes and opening by Gott]; Symbolistic Study no.6 'Mountain Vision', op.37, 2 pf, small orch, 1938 [from pf piece]; Indian Suite, op.110, 1944; The Heroic Breed, op.115, 1946 [in memoriam General Patton]; 2 other works

chamber and solo instrumental

Ballade, op.1, vn, pf, 1898; Owasco Memories, op.8, pf trio, 1901 [from pf work]; To Morfydd, ob, pf, 1903; Prairie Miniature, op.20, wind qnt, n.d. [from no.2 of From Mesa and Plain, pf]; Around the Lodge: Wa-Wan Ceremony of the Omahas, op.21, vn, pf, c1905 [from pf piece]; Fugue Fantasy, op.44, str qt, 1914; The Gods of the Mountain (incid music, Dunaway), op.52, vn, vc, hp/pf, 1917, orchd suite, 1928

Song-Flight, vn, pf, op.61, 1922; Str Qt 'The Hako', A, op.65, 1922; Sonata, op.80, vn, pf, 1927, rev. 1935; Melody, e, op.77, vn, pf, 1928; Land of Luthany, op.87, 1931; Eothen, op.92, vn, pf, 1931; Sonata, g, op.96, vn, 1934; Pf Qnt, e, op.103, 1937; Suite, op.114, fl, pf, 1949; Sonata, op.116, vc, pf, 1950

piano

Tone Pictures after Pastels in Prose, op.7, 1896; Owasco Memories, op.8, 1899, arr. pf trio, 1901; American Indian Melodies, op.11, 1900; Dawn, fantasy on 2 Indian themes, op.12, 1901, arr. pf, small orch, 1904; Symbolistic Study no.1 'Toward the Dream', op.16, 1901; The Domain of Hurakan, op.15, 1902, orchd 1910; From Mesa and Plain, op.20, 1905, no.1, Navajo War Dance, arr. orch and incl. in Indian Suite, 1944, no.2 arr. wind qnt as Prairie Miniature; Impressions of the Wa-Wan Ceremony of the Omahas, op.21, 1905 [1 piece, Around the Lodge, arr. vn, pf,

c1905]; Symbolistic Study no.6 'Mountain Vision', 1912, arr. 2 pf, small orch, op.37, 1938; Laughing Piece, 1914, rev. 1940

2 Poems: Treasured Deep, Flame Voiced Night, op.45, c1915; Modal Invention, Dorian, op.68, 1923; Americana, op.78, 1927; What's in an Octave?, op.84, 1930; In the Tetons, op.86, 1930; Vale of Enitharmon, op.91, 1930; Prelude and Fugue, op.94, 1931–6; 2 Compositions: Emanation, Fire Principle, op.93, 1932; Meditations, op.97, 1934; 2 Tone-Pictures: Pastel, Marine, op.104, 1936; Polytonal Studies, op.109, 1940–52; Melody, d, 1948; Pf Sonata, op.113, 1949; other works

songs

for 1 voice and piano unless otherwise stated

A Ruined Garden, op.14, 1902; Drake's Drum, op.22, 1905; Folk Songs of the West and South, op.19, 1905; 3 Indian Songs, op.32, 1908; The Farewell, op.33, 1910; Sea Vision (G. Sterling), op.36, 1912; 3 Poems by Shelley, op.43, 1914; Soldier, Soldier!, op.53, Bar, orch, 1919; 3 Songs: Love's Cathedral, The Wild Flower's Song, Cold on the Plantation, op.54, 1919; Spanish Songs of Old California, op.59, 1923; Sonnet to a City, op.64, 1922; 3 Songs: The Ravens are Singing, A Dawn Song, Dark her Lodge Door, op.69, 1924; 2 Shelley Songs: Song of Proserpine, To Night, op.72, 1926, no.1 arr. 1v, orch

2 Blake Songs: The Lamb, A Cradle Song, op.88, 1930, no.1 arr. S, A, T, B, SATB, 1930; Invocation to the Sun God, op.89, 1930; The Tyger (W. Blake), op.98, 1934; The Hound of Heaven (F. Thompson), op.100, 1935, arr. 1v, orch; 4 Emily Dickinson Songs: Saviour, unto me, As if the Sea, Good Morning, Midnight, op.101, 1936; 12 Emily Dickinson Songs, op.107, 1941–4; 10 Emily Dickinson Songs, op.112, 1949; I had no Time to Hate (E. Dickinson), 1949; over 70 other songs

choruses

Build thee More Stately Mansions, op.10, 4vv, 1901; Wanderer's Night Song (J.W. Goethe), op.27, male 4vv, 1907; Keramos (H.W. Longfellow), op.28, male 4vv, 1907; O Captain, my Captain (W. Whitman), op.34, 1918; Hymn to Liberty (Farwell), op.35, chorus, orch, 1910; The Christ Child's Christmas Tree, op.41, 1913; Sym. Song on 'Old Black Joe' (S. Foster), op.67, audience, orch, 1923; The Lamb, S, A, T, B, SATB, 1930 [from no.1 of 2 Blake Songs, op.88]; 4 Indian Songs, op.102, 1937; 2 Choruses: Navajo War Dance, Indian Scene, op.111, 8vv, 1946; 8 other works

pageants, masques, community music

Joseph and his Brethren (L.N. Parker), incid music, op.38, 1912; Caliban (P. MacKaye, after W. Shakespeare), incid music for tercentenary masque, op.47, 1915 [songs pubd as 3 Songs from Caliban, op.47a, 1916, arr. 1v, orch]; The Evergreen Tree (MacKaye), Christmas masque, op.50, 1917; The Pilgrimage Play (C.W. Stevenson), incid music, op.58, 1920–21; Grail Song, masque, op.70, 1925; Mountain Song, sym. song ceremony, op.90, chorus, orch, 1931; Cartoon, or, Once Upon a Time Recently (E.K. Wallace, Farwell), operatic fantasy, 1948; c21 other works, incl. 6 inc. ones

MSS in *US-NYp*, *PHf*; Evelyn Davis Collection, Oral Roberts U., Tulsa; archives with B. Farwell, Morgan Hill, CA

Principal publishers: G. Schirmer, Wa-Wan

Farwell, Arthur

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- A. Farwell:** *Wanderjahre of a Revolutionist and other Essays on American Music*, ed. T. Stoner (Rochester, NY, 1995) [autobiographical articles]

Fasano, Renato

(*b* Naples, 21 Aug 1902; *d* Rome, 3 Aug 1979). Italian conductor, composer, teacher and pianist. He studied at the Naples Conservatory, and subsequently divided his career equally between the Italian scholastic system and performing organizations. He was director of the Cagliari Conservatory (1931–9), succeeded Malipiero as director of the Venice Conservatory (1952; for one year he also directed the Trieste Conservatory) and was director of the Rome Conservatory (1960–72). As president of the Accademia di S Cecilia, Rome (1972–6), where he had been artistic director (1944–7), Fasano developed a system of postgraduate and professional instruction unique to Rome. In 1941 he founded and became director of the Collegium Musicum Italicum, which later split into two connected organizations, the Virtuosi di Roma (1952) and the Teatro dell'Opera da Camera (1956). Through their tours at home and abroad, Fasano contributed greatly to popular knowledge of the 18th-century Italian repertory, particularly of Vivaldi and of Venetian and Neapolitan opera; similar groups have followed in the wake of those founded by him. Fasano edited the series *Antica Musica Strumentale Italiana*, which began in 1957, and from 1972 supervised the Universal edition of Vivaldi's sacred works. His publications include *Storia degli abbellimenti dal canto gregoriano a Verdi* (Rome, 1949), and among his compositions are *Cordova* for strings (1927), a symphonic poem *Isola eroica* (1942), and orchestral and chamber works.

Fasce

(It.).

See [Bouts](#).

Fasch, Carl [Karl] Friedrich Christian

(*b* Zerbst, 18 Nov 1736; *d* Berlin, 3 Aug 1800). German conductor and composer. He was baptized Christian Friedrich Carl; the above order of names is the one commonly preferred. He was the son of the Kapellmeister Johann Friedrich Fasch, from whom he had his first keyboard and theory instruction. Later he studied the violin with Carl Höckh, leader of the Zerbst court orchestra, and when he was 14 his father sent him to study for a year with Johann Wilhelm Hertel, leader of the orchestra at the Mecklenburg court in Strelitz. While in Strelitz, he had the opportunity to accompany the Berlin violinist Franz Benda, who was so impressed with the boy's playing that in 1756 he recommended Fasch for the position of second harpsichordist at the court of Frederick the Great. There he shared with C.P.E. Bach the responsibility for accompanying the king's flute playing. Shortly after his arrival in Berlin, however, the Seven Years War began, allowing the king little time for music. Since the musicians' salaries during this period were worth so much less, Fasch turned to teaching and composing to supplement his income. In 1767 Bach left Berlin to replace Telemann in Hamburg, and Fasch was promoted to first accompanist at the Prussian court. In 1774, after the death of J.F. Agricola, he was given the responsibility for conducting the royal opera; he held this position until the spring of 1776, soon after J.F. Reichardt was appointed Kapellmeister.

After the Bavarian War of Succession in 1779 the king rarely saw his musicians, and after he died in 1786 Fasch was retained even though the new king was not particularly fond of music. He continued to teach and compose, but devoted most of his energy in his later years to the study, composition and conducting of choral music. In 1789 he gathered his pupils at the home of Councillor Milow (whose stepdaughter Charlotte Dietrich was one of the pupils), where they presented a programme of choral music. The group continued to meet and their number greatly increased. In 1791 they moved to the home of the widow of the surgeon-general Voitus, and when this spacious house became too small for their needs (in 1793), they were given a large room in the Marstall, which also housed the academies of arts and science. The choral organization soon became known as the Sing-Akademie because of its association with the two academies already housed in the Marstall. In 1796 Beethoven visited the Sing-Akademie twice and improvised on melodies by Fasch for an audience of singers and their guests. Carl Zelter, one of Fasch's last pupils, became the assistant conductor of the academy, and as Fasch grew ill, Zelter took more responsibility and finally became the conductor when Fasch died. According to a stipulation in Fasch's will, the Sing-Akademie

(by then boasting nearly 150 members) performed Mozart's Requiem at his memorial concert in October 1800; this was the first performance of the work in Berlin.

Fasch is probably most important for stimulating the revival of choral singing in Germany. His Sing-Akademie led to the establishment of many similar organizations throughout Europe during the 19th century. He also presented numerous choral works of J.S. Bach with the Sing-Akademie (beginning with the motet *Komm, Jesu, komm!* in 1794); this contributed to the Bach revival, which culminated in 1829 with the performance in Leipzig of the *St Matthew Passion* under the direction of Mendelssohn.

Fasch's importance as a composer is difficult to assess, for he regularly burnt compositions that he deemed unworthy of saving. Even on his deathbed he ordered Zelter to burn most of the contents of his cabinet, including many of the works that he had written before 1783, some letters and a few works by Frederick the Great. Most of his extant works are sacred and many are quite contrapuntal, including a 25-part canon in his mass for four choirs (16 vocal parts) and instruments. That mass was inspired when Reichardt took him a copy of a 16-part mass by Orazio Benevoli in 1783, a work which Fasch, who was intrigued by it, copied out completely. He also composed hundreds of teaching pieces for his pupils, compiled an index of operas during the reign of Frederick the Great and wrote several essays on acoustics. Zelter published a biography of Fasch in 1801, and in 1839 the Sing-Akademie printed six volumes of Fasch's music, with a seventh volume added shortly thereafter from manuscripts in Zelter's private collection.

WORKS

Edition: *Sämmtliche Werke von Karl Christian Friedrich Fasch*, ed. Berlin Sing-Akademie, i–vii (Berlin, 1839) [S]

vocal

Orats: Giuseppe riconosciuto (P. Metastasio, trans. Campe), 1774, only 1 trio extant, *D-Bsb*; Mich vom Stricke meines Sünde (Campe)

Cants.: Die mit Thränen säen, 4vv, insts, Potsdam, 1756, *?D-Bsb* [1 recit by C.P.E. Bach]; Es ist dem Himmel nichts verhasster, vv, fl, hn, ob, Potsdam, 1756, *?Bsb*; Kantate auf dem Erntefest, Berlin, Nikolaikirche, 1792, *?lost*; Verehrung Gottes über die Neuheit in der Natur, 1794, *?lost*; Harre auf Gott, 4vv, hn, ob, bn, *?Bsb*; Wer meine Gebote hat, vv, 2 fl, 2 vn, va, b, org, *Bsb*; 5 other festival cants., cited in *LedeburTLB*, *?lost*

Ps settings: Pss i, iii, v (Cramer), 2–4vv, bc, in *Musikalisches Allerley*, i (1761), 70, 86, 116; Ps li: Miserere, 4–9vv, 1792, perf. Berlin, Marienkirche, 25 June 1793, S vi, versets in *Musikalisches Wochenblatt* (1792), 88, 120, and *Musikalische Monatsschrift* (1792), 172; Mendelssohniana: 6 mehrstimmige Gesänge (Ps xxx, trans. M. Mendelssohn), 2–6vv, org, 1794, *D-Bsb* (Leipzig, 1829), S ii; Davidiana (8 psalms, trans. M. Luther), 1–8vv, 1795, *Bsb*, *DI*, S iv; Ps cxix: Heil dem Manne der rechtschaffen lebet, 4–8vv, 1795, *DI*, S v; Ps vi, 28 Nov 1797, on the death of Friedrich Wilhelm II; Inclina Domine, 4–6vv, bc, 1798, *DI*, S iii

Other sacred: Messe a 16vv in 4 cori, org, 1783, *DI*, autograph formerly in Berlin, Sing-Akademie, S vii, Ky, Christe eleison in J.F. Reichardt, ed.: *Musikalisches*

Kunstmagazin, ii (1791), 106; 12 chorales, 3–7vv, c1792–5, *Bsb*, S i; Ky, Gl, 4 choirs, 1793, *Bsb*; Selig sind die Todten, 4vv, 1797, funeral motet for Prince Louis of Prussia, *Bsb*, *DI*, S iii; Hymne: Miltons Morgengesang für die ... Singacademie, 4vv, chorus, orch, ed. J.F. Reichardt (Kassel, 1808); 3 masses, formerly in Berlin, Sing-Akademie; Requiem, 8vv, *Bsb*, S iii; Cum Sancto Spiritu, 16vv, *Bsb*; Docebo iniquos, 4vv, *Bsb*; Fünffacher Canon a 25 [from Messe a 16] (Berlin, n.d.), S vii
 Secular: Die Gemüthsruhe, pubd in *Geistliche, moralische und weltliche Oden* (Berlin, 1758); 2 solfeggi a più voci, 6 solfeggi a 4 voci, 2 solfeggi a 8 voci, 13 Aug 1797, all formerly in Berlin, Sing-Akademie; Der Abend (F.W. Zachariä); La Cecchina, *D-Bsb*; Mein Geist entreisse dich dem Stricke; several songs in contemporary anthologies

instrumental

Orch: Sinfonia, F, 2 vn, violetta, 2 fl, 2 ob, 2 hn, vc, db, bc

Kbd sonatas: [6] Sonate, hpd/pf (Berlin, n.d.), pubd separately; Sonata, b, *D-Bsb*; 2 in J.U. Haffner: *Collection récréative*, i–ii (Nuremberg, 1760–61); 1 in *Musikalisches Mancherley* (Berlin, 1762); 2 in C.P.E. Bach, ed.: *Musikalisches Vielerley* (Hamburg, 1770), also pubd separately (Berlin, 1805); 1 in 3 sonates pour le clavecin (Nuremberg, 1770)

Other kbd: Minuetto ... dell'opera *Le festi galanti con variazioni* (Berlin, 1767); Ariette ... avec 14 variations, hpd/pf (Amsterdam and Berlin, 1782), ed. in *NM*, xxxviii (1929); Andantino con 7 variazioni, hpd/pf (Berlin, 1796), first pubd in *Clavier-Magazin* (Berlin, 1787), ed. in *NM*, xxxviii (1929); Fugue, org, 1786; several pieces in contemporary anthologies

The concs. and other orch works cited by Ledebur and Eitner are probably by his father, Johann Friedrich Fasch.

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*Eitner*Q

*Friedlaender*DL

*Gerber*L

*Gerber*NL

*Ledebur*TLB

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RAYMOND A. BARR

Fasch, Johann Friedrich

(*b* Buttelsstädt, nr Weimar, 15 April 1688; *d* Zerbst, 5 Dec 1758). German composer and Kapellmeister. He was one of the most significant German contemporaries of Bach, and his orchestral works are characteristic of the transition from the late Baroque style to the Classicism of Haydn and Mozart.

Fasch was descended from a line of Lutheran Kantors and theologians. His earliest musical studies were as a boy soprano in Suhl and Weissenfels, and at 13 he was enlisted by J.P. Kuhnau for the Leipzig Thomasschule; his first compositions followed the style of his friend Telemann. While a student at the University of Leipzig he founded a collegium musicum which rivalled the eminence of the Thomasschule in the city's musical life. In this cosmopolitan city he encountered the concertos of Vivaldi, which greatly influenced his whole generation. Although he had no regular instruction in composition, he soon became so well known as a composer that his sovereign Duke Moritz Wilhelm of Saxe-Weitz commissioned him to write operas for the Naumburg Peter-Paul festivals in 1711 and 1712.

For purposes of study Fasch undertook a long journey through several courts and cities, eventually arriving at Darmstadt, where he studied composition with Graupner and Grünwald. He then held several positions, including those of violinist in Bayreuth (1714), court secretary and organist in Greiz (until 1721) and Kapellmeister to the Bohemian Count Wenzel Morzin in Prague, whose accomplished chapel orchestra earned Vivaldi's praise. In 1722 Fasch reluctantly accepted the position of court Kapellmeister in Zerbst. In the same year he was twice invited to apply for the position of Thomaskantor in Leipzig, but withdrew from the competition shortly after Telemann did so, deciding that it was too soon to leave Zerbst. In 1727 Fasch spent some time at the Saxon court in Dresden, where his friends Pisendel and Heinichen were in charge of orchestral music and the Catholic chapel respectively. Heinichen's death in 1729 is a *terminus ante quem* for several of Fasch's surviving liturgical pieces, which were performed by the chapel choir under Heinichen, who noted the duration of pieces on the manuscripts (as well as rewriting sections, which Pfeiffer has taken as an indication that the Dresden experience was another learning venture).

Surviving correspondence, particularly with Nikolaus Ludwig, Reichsgraf von Zinzendorf, head of the Pietist Brotherhood in Herrnhut, reveals Fasch's unhappiness in strictly Lutheran Zerbst. Only one further application for a formal position is recorded (Freiberg, 1755), but it was unsuccessful, and Fasch remained at Zerbst for the rest of his life. During his 36 years there Fasch was primarily occupied with the composition of church cantatas and festival music for the count. His fame as a composer spread far beyond Saxony: his works were familiar to numerous courts and city churches, from Hamburg (where in 1733 Telemann performed a cycle of his church cantatas) to as far afield as Prague and Vienna. He enjoyed especially close relations with the famed Hofkapelle in Dresden, at which the Kapellmeister Pisendel performed many of his concertos (to some extent in arrangements), and likewise with the court at Cöthen, which attracted him by its Pietist leanings. Through his son C.F.C. Fasch, harpsichordist at the court of Frederick the Great in Berlin from 1756, he was connected with C.P.E. Bach.

None of Fasch's compositions was published during his lifetime. The extensive body of his manuscripts is widely distributed and difficult to assess; but it appears that most of his vocal works (including 9 complete cantata cycles, at least 14 masses and four operas) are lost, while the instrumental works are mostly extant. There are four principal sources: the remains of the court music library at Zerbst are divided between the Landesarchiv-Historisches Staatsarchiv, Oranienbaum, and the Institut für Musikwissenschaft der Martin-Luther-Universität, Halle an der Saale; and music that was passed between Fasch and the courts at Dresden and Darmstadt is now at the Sächsische Landesbibliothek, Dresden, and the Hessische Landes- und Hochschulbibliothek, Darmstadt, respectively. Fasch appears to have sent music to and received music from these courts throughout his life, and thus may have formed part of a wider network for the exchange of new music. Important documents at the Landesarchiv-Historisches Staatsarchiv, Oranienbaum, which reveal precisely what music was performed in the Schlosskirche in Zerbst during Fasch's employment there, have enabled the dating of the remnants of a cantata cycle in the Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, to 1735.

During the 19th century Fasch was so much overshadowed by Bach that he was neglected by music historians. In about 1900 Hugo Riemann, from his acquaintance with several overtures, recognized Fasch as one of the most important innovators in the transitional period between Bach and Haydn, who 'set instrumental music entirely on its feet and displaced fugal writing with modern "thematic" style'. Later research has largely confirmed this assessment; in fact the transitional nature of Fasch's work, the synthesis of Baroque and Classical styles with a gradual increase in the 'modern' elements, is its most striking aspect. Fasch developed the vocabulary of the new musical language within the framework of traditional forms, and in some of his late works anticipated to a remarkable degree the idioms, though not the formal structures, used by Gluck, Haydn and Mozart.

Fasch's cantatas correspond roughly with those of J.P. Krieger, Telemann and Stölzel in their sequence of da capo arias, recitatives and chorales. The music of the masses is considerably richer; here the choir and the orchestra, with a large complement of wind instruments, have equal roles in the thematic development, and there is some expressive melodic writing in the solo movements.

The concertos, of which 64 are extant, show the development from Baroque to the early Classical style particularly clearly. Most are of the three-movement type created by Vivaldi, with the fast outer movements built around the ritornello structure of the Italian concerto. However Fasch, in one of his boldest experiments, often interrupted the thematic statement of the ritornello with motivically and sometimes thematically contrasting episodes for wind instruments. In both ritornello and solo sections articulation and periodicity within a theme are achieved by motivic, rhythmic and textural contrasts. In some cases there is a functional dualism of thematic material that anticipates the Classical sonata principle.

Fasch's unusual treatment of orchestral instruments, in particular the wind, attracted special attention even from his contemporaries. Besides

employing unusual combinations of instruments, in many of his concertos he used the wind in pairs (flutes, oboes, bassoons and horns) as solo instruments, often with a solo violin. Unlike Bach and Handel, he did not use wind instruments in a truly solo manner as part of the concertino but rather as components of episodes of reduced texture within solo and ritornello sections. He also used 'wind exclamations' between phrases, and used wind alone for echoing repeated (or, occasionally, consequent) phrases. Fasch rarely contrasted sustained wind harmonies with active lines in the strings (an important principle of Classical orchestration); but in the concertos and the symphonies he sometimes simplified a doubled string part by 'eliminating repeated notes, or taking just the main notes of an arpeggiated passage' (Sheldon, 1972) in the wind: Fasch's most important step away from Baroque *colla parte* writing.

The orchestral suites (overtures) are based on the traditional form of the French overture followed by a series of dance movements. The fugues in the overtures are frequently interrupted by homophonic episodes for wind instruments; sometimes they are entirely replaced by free symphonic movements. The airs and free Allegro or Andante movements, interspersed between the dances, are of an equally striking 'modern' nature, being derived from the lyrical or rhythmical alternation of wind and string groups. In the symphonies and sonatas the tendency towards the Classical form is present in the double-bar repeat structure, like Classical sonata form, of most of the Allegro movements. But the presence of fugal movements and the inclination to solid, skilled counterpoint show Fasch's conservative tendencies.

Fasch's works are important primarily for their originality, for the creation of a musical vocabulary strikingly similar to the coming Classical idiom of Haydn and Mozart.

WORKS

sacred vocal

13 masses, individual mass movts (reworkings of the same material, counted as 1 work), *D-Bsb, DI, HAmi, ORB, GB-Er, Ob*

66 cants., 3 cant. frags., *B-Bc, D-Bsb, D-BDk, HAmi, HEms, LEm, MÜG, ORB, F-Pn, PL-GD, Wu*

9 cant. cycles, music lost; † – text survives, see Gille, 1989: †Gott geheiligtes Singen und Spielen (J.O. Knauer), 1722–3, double cycle; †Gott-geheiligt Beth- und Lob-Opfer (J.F. Möhring), 1723–4; Geistliche Andachten über epistolische Texte (Fasch), 1727–8; †Evangelische Kirchen-Andachten (E. Neumeister), 1730–31, double cycle; Nahmenbuch Christi und der Christen (B. Schmolck), 1732–3; Das in Bitte, Gebet, Fürbitte und Dankgesang bestehende Opfer (?Fasch), 1735–6, double cycle; †Das Lob Gottes in der Gemeinde des Herrn (Neumeister), 1741–2; 1 cycle (G. Jacobi), cited in Engelke, 1909; Von der Nachfolge Christi (Uffenbach), 1751–2

Passio Jesu Christi (passion, B.H. Brockes), *D-LEm, US-Cu*

7 psalms, *D-DI*: Beatus vir; Confitebor tibi Domine; Dixit Dominus; Laetatus sum; Lauda Jerusalem; Laudate pueri; Nisi Dominus

Magnificat, DI

Doubtful: 13 cantatas, 1, *DS*; 8, *D-KFp*; 4, *ORB*

secular vocal

4 operas, lost: Clomire, Naumburg and Zeitz, 1711; Lucius Verus, Zeitz, 1711, as Berenice, Zerbst, 1739; Die getreue Dido, Naumburg, 1712; Margenis (after S. von Birken), Bayreuth, carn. 1715

Serenata Freudenbezeugung der vier Jahreszeiten (Fasch), 1723

14 serenatas, *D-ZEo* (texts only)

Serenata, incipit only, in Engelke, 1908

Doubtful: Cantata Beständigkeit bleibt mein Vergnügen, *S-SHs*

instrumental

principal sources: *D-DI*, *DS*

87 ovs., 2 ob, 2 vn, va, bn, bc; some also with 2/3 tpt, 2 hn, 2 fl; 1 with chalumeau; some with 2 va; 1 in *Bsb*, 1 in *LEb*, 2 in *SWI*, 1 in *S-Uu*

64 concs.: 18 solo concs., vn/ob/bn/chalumeau/lute, str, bc; 10 double concs., (fl, ob)/(ob, vn)/2 ob, str, bc; 36 concerti grossi; 1 in *D-HRD*, 2 in *SWI*, 4 in *S-Uu*

19 syms., str, bc; 3 with added hns, obs

18 trio sonatas, 7 in *B-Bc*, 6 in *D-Bsb*, 4 in *HRD*

12 sonatas, a 4

Fantasie, 2 ob, str, bc

Doubtful: sonata, (bn, bc)/2 bn, *HRD*

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GOTTFRIED KÜNTZEL

Fasch, Karl Friedrich Christian.

See [Fasch, Carl Friedrich Christian](#).

Fascie

(It.).

See [Ribs](#).

Fashek(e), Majek(odunmi)

(*b* Lagos). Nigerian reggae musician. After a series of television appearances in Nigeria in the early 1980s he began a solo career in 1987. Jah Stix was his first band and in 1988 his album *Prisoner of Conscience* made an international impact. Influences on Majek include musicians such as Bob Marley, Fela Anikulapo-Kuti and Jimi Hendrix; his late musical style (for example as shown in *Rainmaker*) draws on several sources, including rock, *juju*, afrobeat and Ghanaian *kpanlogo*. His song texts often draw on political, moral and religious themes. *Spirit of Love* (Interscope, 1992), *The Best of Majek Fashek* (Flame Tree, 1994) and *I & I Experience* (CBS, 1989) are among his well-known recordings.

DANIEL AVORGBEDOR

Fasil.

Term used in Turkish art music denoting a cycle of pieces. Also a modern term for Turkish night-club music. A related term is *fasl* (Arabic), also denoting cyclical form.

Fasola.

A traditional method of solmization long popular in England and North America, and later known as 'English', 'Lancashire' or 'four-note' sol-fa. In effect an abbreviated form of the ancient gamut (see [Solmization](#)), this basically tetrachordal system gave to the rising major scale the note names *fa, sol, la, fa, sol, la, mi, fa*. The mutations of this sequence can be traced readily through the gamut itself, as shown in Table 1. The term is also used for the American shape-note system based on four syllables (see [Shape-note hymnody](#)).

The popular English instruction books of the 17th century – Charles Butler's *The Principles of Musik* (1636), John Playford's *Introduction to the Skill of Musick* (1655) and Christopher Simpson's *A Compendium of Practical Musick* (1667) – all employed the fasola system. The appearance of those texts at that time has led to a belief that fasola first appeared in England during the 17th century, but the method is of greater antiquity than such a conclusion suggests. It was employed to explain the text of Thomas Campion's *New Way of making Fowre Parts in Counter-point* (?1613–14); further, Morley's *Plaine and Easie Introduction to Practicall Musicke* (1597) states that although contemporary practice required a beginner to learn the whole gamut, once that feat had been achieved, the syllables *ut* and *re* were employed only in the lowest octave of each voice. This is confirmed by musical examples in the book which use only the four syllables of fasola.

Still earlier, the same system was employed in Day's edition of the *Whole Booke of Psalmes* (1570), in which sol-fa initials were printed alongside the notes of tunes. [Ex.1](#) shows a version of the tune of Psalm cxxi from Day's book, transcribed into modern notation but retaining the original sol-fa note names. Its publication in 1570 demonstrates that fasola, with its characteristic use of *mi* on the seventh degree, was well established in England at least by the second half of the 16th century. Moreover, the existence of the medieval tag, 'Mi contra fa: diabolus in musica', which unambiguously describes the tritone from B to F and not the alternative interval from E to F, suggests that the fasola system may have been in everyday use well before the 16th century.

During the 18th century the use of fasola became yet more widespread at the hands of itinerant teachers of psalmody who taught choristers to sing from notes. The system owed much of its popularity then to the ease with which the syllables could be related to the wider range of keys coming into use. The secret lay in placing the syllable *mi*, which occurs only once in the octave, on the seventh degree of the major scale. To assist the beginner to do this, psalmody teachers invented doggerel rules such as the following:

Learn this, and learn it well by rote, That Mi is aye the last
sharped note.

The importance of *mi* – the ‘master note’ – in this connection led to the use of the phrase ‘*Mi* is in E’, or ‘*Mi* is in C’, instead of ‘key of F’ or ‘key of D’ etc, among psalmodists. The minor scale was taught as *la, mi, fa, sol, la, fa, sol, la*, any chromatic alteration of the sixth or seventh degree being treated as *fa* [or *sol*]. Simple modulation called for a special rule: ‘When *fa* by sharps is raised a semitone, call it *mi*; when *mi* is made a semitone lower by flats, call it *fa*’.

In some parts of England this indigenous system survived the introduction of other, more sophisticated methods during the 19th century. As late as 1879, James Greenwood published a new account of it in *The Sol-fa System, as Used in Lancashire and Yorkshire*, reprinted in 1907.

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BERNARR RAINBOW

Fasoli, Fiorenzo de’.

See [Florentius de Faxolis](#).

Fasoli, Francesco

(*b* Zelo Bon Persico, nr Lodi; *d* Turin, 18 March 1712). Italian composer. He is first heard of in 1688, when he was living in Milan and was appointed *maestro di cappella* of Turin Cathedral in succession to Giovanni Carisio, with an annual salary of 1586 lire. He also directed the cathedral choir school (where G.A. Giay was among his pupils), and supervised the administration of the Collegio degli Innocenti and the teaching of music there. His numerous extant sacred works show that he was well-versed in polyphony, had a remarkable sense of rhythm and could achieve a degree of nobility.

WORKS

MSS in I-Td unless otherwise stated

4 Magnificat settings, 5, 8vv, insts

2 Miserere settings, 5, 8vv, insts

Litanie della Beata Vergine, 8vv

Litanie della Beata Vergine, 5, 8vv, org
 Antifona maggiore per il SS Natale, 2 choirs, vc, org
 Salmi breve, 8vv, org
 Salmi per tutto l'anno, 8vv
 5 Dixit Dominus settings, 5, 8vv, insts
 Beatus vir, 3vv, insts
 Laudate pueri, 1v, 2 ob, other insts
 Nisi Dominus, 5vv, insts
 Veni Sancte Spiritus, 4vv, org
 6 versetti, per l'assoluzione alle tombe nel duomo di Torino
 3 hymns, 2 for 4vv, 1 for double chorus, vns, vle, org
 Linquite poli lucidas aedes (motet), 8vv, 2 vn, vc, org, I-Ac
 c20 motets, 4, 8vv, insts
 Anfritrone di Plauto (op, C. Signoretti), Turin, Regio, 1695, lost, collab. A.D. Lignani,
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MARIE-THÉRÈSE BOUQUET-BOYER

Fasolo, Giovanni Battista

(b Asti, nr Turin, c1598; d Sicily, after 1664). Italian composer and organist. Until recently his music has been attributed to two or three different composers of the same name, but it is now known that there was only one composer. Most of the biographical information on him is found in the titles and dedications of his works. A Franciscan friar, he moved to the south of Italy as a young man. He may have been in Rome between 1627 and 1629; his two collections of arias were published there during this period. After possibly spending some time in Naples he was back in Rome in 1647, when he was named among the *pulsatores organorum* who accompanied the work of the General Chapter. In 1648 and 1649 he was *magister musices* of the convent of Santi Apostoli there, but between 1649 and 1652 he had moved to Sicily, where he held the post of *maestro di cappella* to the Archbishop of Monreale, near Palermo, from 1659 until 1664. However, he must have been in Sicily before this period as he dedicated his *Annuale* of 1645 to the Prince of Paternò in eastern Sicily.

Both sacred and secular music by Fasolo survives. Of his sacred music, the *Annuale*, widely known in Italy and Europe, was designed to provide a parish organist with enough responses and independent organ pieces to carry him through the ecclesiastical year. It contains versicles for the *Te Deum*, 19 hymns, three masses, a *Salve regina*, and eight settings of the *Magnificat* as well as eight ricercares (called *ricercate*), eight canzonas and four fugues. The cyclical presentation of instrumental works based on cantus firmi was then unusual in Italy, although annuals of sacred vocal music had been in fashion earlier in the century. Fasolo's long preface

provides useful information on current trends in organ performing practice. Fasolo set his own texts in his *Arie spirituali*, which are in the widely current concertato style. This collection mentions religious dramas set to music by Fasolo and performed in Palermo, but the music has been lost.

Fasolo's earliest printed collections are of secular arias for voice and guitar. The first of these, *La barchetta passaggiera*, is now lost but a copy was in the possession of Oscar Chilesotti in the early 1900s. The title-page was missing and had been replaced with the handwritten title *Misticanza di vigna alla bergamasca*. This is, in fact, just the title of the first aria, but it convinced Chilesotti that the composer was a native of Bergamo and therefore a different composer from the Fasolo 'd'Asti'. Chilesotti left transcriptions of almost the entire collection of arias and these have now been published. Vogel had access to the print in Chilesotti's possession and wrote that it contained 21 arias. However, a manuscript copy extant at the home of Chilesotti's descendants in Bassano contains only 18 arias. The first aria, 'Misticanza di vigna alla bergamasca', is a comic composition where the characters sing in several foreign languages and various Italian dialects. The other arias set literary texts, two by Chiabrera, one by Guarini. The dialogue in Fasolo's second collection of secular arias, *Il carro di Madama Lucia*, follows the usage of the *commedia dell'arte*, beginning with the lament of Lucia. The resemblances with Francesco Manelli's *Luciata*, published in his *Musiche varie*, op.4 (Venice, 1636), and particularly the shared text of the first piece in each collection, caused some to believe that Fasolo and Manelli were the same person.

WORKS

sacred

Motetti, 2–3vv, con una messa, 3vv [voci pari], bc (org), libro secondo, op.6 (Naples, 1635)

Annuale che contiene tutto quello, che deve far un organista per rispondere al choro tutto l'anno, op.8 (Venice, 1645); ed. R. Walter (Heidelberg, 1965–)

Arie spirituali morali, e indifferenti, 2–3vv ... nel fine alcuni dialoghi, 3vv ... e due arie, 1v, bc, 2 vn, op.9 (Palermo, 1659)

Magnificat, Beatus vir, 5vv, 1645¹

Orats, all perf at Palermo, music lost: Il Costantino (P. Corsetto), 1653; L'Amazon d'innocenza, 1656; Il mondo vilipeso, 1657; Da la città felice, 1660; L'Empireo festeggiante, 1661; L'esequie di Santa Rosalia, 1664

secular

La barchetta passaggiera di diversi sonatori e cantori, 1–3vv, gui, op.3 (Rome, 1627), facs. of a MS transcr. by O. Chilesotti (Lucca, 1994)

Il carro di Madama Lucia, et una serenata in lingua lombarda ... et altre arie, e correnti francese, 1–3vv, gui (Rome, 1628)

Se desiate, o bella, aria, 1629⁹

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ELEANOR SELFRIDGE-FIELD/MARIANGELA DONÀ

Fassbaender, Brigitte

(b Berlin, 3 July 1939). German mezzo-soprano. She studied with her father, Willi Domgraf-Fassbänder, at the Nuremberg Conservatory, and made her début at the Staatsoper, Munich, in 1961 as Nicklausse. After playing Hänsel, Carlotta (*Die schweigsame Frau*), and the various pages and maids of the repertory, she scored a great success in 1964 as Clarice (Rossini's *La pietra del paragone*). Later her roles included Gluck's Orpheus, Sextus (*La clemenza di Tito*), Cherubino, Dorabella, Carmen, Azucena, Eboli, Brangäne and Marina. Her débuts at Covent Garden (1971) and the Metropolitan Opera (1974) were as Octavian, a part in which her dashing looks and her warm, darkly attractive tone won her particular praise, as it did for her wicked Orlofsky. In 1973 she sang Fricka (*Das Rheingold*) at the Salzburg Festival and in 1976 created Lady Milford in von Einem's *Kabale und Liebe* in Vienna; she has also appeared in San Francisco, Paris and Japan. Charlotte (*Werther*), Mistress Quickly, Countess Geschwitz, Clytemnestra, the Nurse (*Die Frau ohne Schatten*) and Clairon (*Capriccio*) were among the successful roles of her later career. To every one she brought an intensity of acting and utterance all her own, as can be heard in her recordings of Dorabella, Sextus, Hänsel, Charlotte (live from Munich), Geschwitz (twice) and Orlofsky. Fassbaender was also one of the most perceptive and original interpreters of lieder, her recordings of *Winterreise* and *Schwanengesang* psychologically searing in her own unique, idiosyncratic manner. She retired from public performance in 1995. From the early 1990s she has been increasingly active as an opera director.

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ALAN BLYTH

Fassion.

A minstrel in the household of the Dauphin Louis, Duke of Guyenne, 1414–16. See [Basin](#), [Adrien](#).

Fassler, Margot E(Isbeth)

(b Oswego, NY, 2 July 1949). American musicologist. She earned the BA at SUNY and the MA in music history at Syracuse University (1978). At Cornell University she received the MA (1980) and the PhD in medieval studies with a dissertation on musical exegesis in medieval sequences (1983). She taught at Mills College, Oakland, CA (1982–3), Yale (1983–9) and Brandeis (1989–94). Returning to Yale in 1994, she was appointed director of the Yale Institute of Sacred Music; she holds joint appointments as professor of musicology at the Yale School of Music and professor of music and religion at the Yale Divinity School. Her research focusses on medieval chant and liturgy, medieval drama and the liturgical arts. For her publications she has received the Elliot and John Nicholas Brown Prizes of the Medieval Academy of America (1985, 1997) and the Otto Kinkeldey Award of the American Musicological Society (1994).

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'The Disappearance of the Proper Tropes and the Rise of the Late Sequence: New Evidence from Chartres', *Cantus Planus iv: Pécs 1990*, 319–35

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Faster, Otto.

See [Fetrás, Oscar](#).

Fäsy, Albert Rudolph

(*b* Zürich, 1 April 1837; *d* Konstanz, 5 May 1891). Swiss composer. His father was a wealthy merchant and politician. Fäsy studied in Zürich with Franz Abt and with Wagner's friend Alexander Müller, and apparently became acquainted with Wagner himself. He continued his studies at the Leipzig Conservatory (1856–9) and lived in Vienna and Dresden before returning to Zürich in 1862. In 1868 he moved to Dresden, and he was apparently resident in Kreuzlingen in 1872; from 1879 he was in Konstanz. Fäsy composed several large-scale orchestral works of Lisztian scope, including *Columbus*, a dramatic suite. He also wrote a symphonic poem, *Sempach*, songs and piano pieces. Although none of these was performed in his lifetime, his scores display an unusual inventiveness of orchestration. Manuscripts of his works are in the Zentralbibliothek in Zürich.

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CHRIS WALTON

Fatius, Anselmus.

See [Di Fazio, Anselmo](#).

Fattorin da Reggio.

See [Valla, Domenico](#).

Fattorini, Gabriele

(*b* Faenza; *fl* 1598–1609). Italian composer. He was a member of the Camaldolite monastery of SS Trinità, Faenza, before 1598. From 1598 to 1601 he was *maestro di cappella* at Carceri Abbey, near Este, and between 1602 and 1604 he was in Venice, probably in the service of another Camaldolite monastery. In 1609 he was *maestro di cappella* at Faenza Cathedral. Fattorini's *Sacri concerti* (1600) are among the first works to make idiomatic use of the basso continuo, preceding Viadana's *Cento concerti ecclesiastici* by two years. In these concertato pieces sections for solo voice accompanied by the organ are interspersed with duets in which the organ doubles the bass voice. Their simple style renders them readily accessible to performers; they are characterized by conjunct melodic motion, linear rhythms, well-prepared dissonances and long-held bass notes denoting root-position chords. The continuo line is unfigured, a fact criticized by Banchieri, who nevertheless had praise for Fattorini's compositions. The *Sacri concerti* were reprinted twice in eight years; the

second edition (1602) contains passages – mostly triple-meter refrains – for ripieno voices alone or with instruments, with a view to double-choir performance. The resulting contrast between chorus and solo foreshadows similar features in the works of Giovanni Croce and Giovanni Gabrieli.

WORKS

all except anthologies published in Venice

La cieca: Il primo libro de' madrigali, 5vv (1598), inc.

I sacri concerti, 2vv, facili et commodi ... a voci piene et mutate (1600, 2/1602 with added ripieno, 3/1608 with bc)

Il secondo libro de' motetti, 8vv, bc (org) (1601), inc.

Completorium romanum, 8vv (1602)

Salmi per tutti li vespri dell'anno ... con 2 Magnificat, 4, 5vv (1603), inc.

La rondinella: Il secondo libro de' madrigali, 5vv (1604)

Madrigal, 5vv, 1604¹²; 4 intablurations, 1609³³; 2 motets (possibly repr.), 1623²

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DENIS ARNOLD/MARCO GAIO

Fau bordon [fauburdum]

(Fr.).

See [Fauxbourdon](#).

Faugues [Fagus], Guillaume

(fl c1460–75). French composer. He was a chaplain at the Ste Chapelle, Bourges, in 1462–3, and was again considered for a chaplaincy there in 1471. In 1462 he also served briefly as master of the choirboys, having among his pupils the young Philippe Basiron, and almost certainly meeting Ockeghem, who visited Bourges in that year.

Although Faugues was mentioned among 13 *magistri cantilenarum* in Compère's *Omnium bonorum plena* (c1470), his only surviving works are five masses (more than left by most composers of his time). His achievements in this genre earned him the praise of Tinctoris, who singled out *Missa 'Vinus vina vinum'* as an outstanding example of compositional *varietas*, and ranked Faugues among the composers whose works 'are so redolent with sweetness that ... they are to be considered most worthy not only for men and demigods, but even for the immortal gods themselves'. It is not always easy to see the grounds for Tinctoris's excitement, yet Faugues's masses were widely distributed in the 1460s and 70s, and he seems to have been a major influence on Johannes Martini (who may have played a part in the revision of Faugues's *Missa 'L'homme armé'*).

All five masses are based on secular cantus firmi. These are treated with a certain amount of flexibility, although the original outlines and rhythms are generally retained, so that reconstruction seems feasible even when the model has not survived independently. Faugues preferred to state his tenors in long note values, which gave him the opportunity to introduce three-part imitations in the surrounding parts. In masses based on monophonic tunes (*L'homme armé*, *La basse danse* and *Vinus vina vinum*) such imitations are sometimes derived from motifs in the tenor (especially in *Missa 'L'homme armé'*, whose cantus firmus is treated canonically in the two middle parts), but are more often freely invented. In masses based on polyphonic songs (*Le serviteur* and *Je suis en la mer*), Faugues rarely missed an opportunity to adopt and expand points of imitation that were (or must have been) present in the model. Partly on account of this latter procedure he has been accorded a prominent place in the early history of parody. A more important reason, however, is the fact that the top voice of *Missa 'Le serviteur'* persistently paraphrases the top voice of the song at corresponding places of the tenor.

The artistic significance of these early 'parody' procedures should not be overestimated. While the song's top voice is indeed clearly audible for much of the mass, it is often presented in doubled note values (to match the corresponding notes of the tenor), which yields the general impression that the model – itself a work of beautiful concision – is being temporally 'drawn out'. The expansion of the original three-part imitations to four-part imitations in the mass does not actually improve this (even when the motifs are quoted in their original note values), since the points of imitation are thereby made to last longer as well. On the whole, *Missa 'Le serviteur'* persists in its dependence on the model in so dogged and uneventful a manner that the general result is one of predictability rather than *varietas*.

It is open to question whether Faugues's penchant for structural repetition (the repeat of extended passages or sections across movements) reflects artistic design rather than mere expediency: it seems to contradict Tinctoris's principle of variety. (The revision of *Missa 'L'homme armé'* was in fact a reordering, by which the threefold repeat of the second Kyrie was eliminated, and the number of repeats for any section reduced to one.) The variety praised by Tinctoris is evident in the *Missa 'Vinus vina vinum'*, yet in comparison with the more fluent writing of Du Fay or Busnoys the alternation of different stylistic devices seems somewhat studied and methodical, and Faugues never quite overcame the ponderousness that characterized so much of his work. However, the late *Missa 'Je suis en la mer'*, arguably his finest and most elegant setting, is a genuinely varied work that seems to emulate the speed and fluency commanded by Faugues's more gifted contemporaries – composers whom he could inspire with his ideas more than with their execution.

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ROB C. WEGMAN

Faul bordon [faul wordon, faulx bourdon]

(Fr.).

See [Fauxbourdon](#).

Fauquet, Joël-Marie

(b Nogent-le-Rotrou, 27 April 1942). French musicologist. He studied the plastic arts before devoting himself to music (the piano, harmony and counterpoint) and musicology. He graduated in 1976 from the Ecole Pratique des Hautes Etudes with a dissertation on Alexis Castillon, written under the supervision of Lesure, and was awarded the doctorate by the Sorbonne in 1981 for his dissertation entitled *Les sociétés de musique de chambre à Paris de la Restauration à 1870*. He became a researcher at the CNRS in 1983. His main interest lies in the social history of music, and his research has been concentrated on French music in the 19th century, particularly chamber music and the work of Berlioz, Lalo and Franck and his pupils.

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JEAN GRIBENSKI

Faure, Antoine.

See Favre, Antoine.

Fauré, Gabriel (Urbain)

(*b* Pamiers, Ariège, 12 May 1845; *d* Paris, 4 Nov 1924). French composer, teacher, pianist and organist. The most advanced composer of his generation in France, he developed a personal style that had considerable influence on many early 20th-century composers. His harmonic and melodic innovations also affected the teaching of harmony for later generations.

1. Life.

2. Style.

3. Works.

WORKS

WRITINGS

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JEAN-MICHEL NECTOUX

Fauré, Gabriel

1. Life.

He was the youngest of six children (one a daughter), born to Toussaint-Honoré Fauré (1810–85) and Marie-Antoinette-Hélène Lalène-Laprade (1809–87), a member of the minor aristocracy. Gabriel was sent to a foster-nurse in the village of Verniolle for four years. In 1849 his father was appointed director of the Ecole Normale at Montgauzy, near Foix; Fauré later recalled that from his early childhood he spent hours playing the harmonium in the chapel adjoining the school. An old blind lady, who came to listen and give advice, told his father about his gift for music; a certain Bernard Delgay shares the honour of having been his first music teacher. During the summer of 1853 Dufaur de Saubiac, official at the Paris Assemblée, heard him and advised his father to send him to the Ecole de Musique Classique et Religieuse, which Louis Niedermeyer had just established in Paris. After a year's reflection, Toussaint-Honoré decided that the Ecole Niedermeyer, as it was later called, could prepare his son for the profession of choirmaster while cultivating his natural gifts. He took Gabriel to Paris (a three-day journey) in October 1854.

Fauré remained a boarder at the Ecole Niedermeyer for 11 years, during which he was helped by a scholarship from the Bishop of Pamiers. His studies, which had a crucial influence on his style, were chiefly of church music (plainsong, the organ and Renaissance polyphonic works) since the pupils were to become organists and choirmasters; the musical training was supplemented by serious literary studies. Fauré was taught the organ by Clément Loret, harmony by Louis Dietsch, counterpoint and fugue by Xavier Wackenthaler and the piano, plainsong and composition by Niedermeyer himself. Niedermeyer's death (in March 1861) led to Fauré's fortunate encounter with Saint-Saëns, who now took the piano class. He introduced his pupils to contemporary music, which was not part of the school syllabus, including that of Schumann, Liszt and Wagner, and his teaching soon extended beyond the piano to composition. Fauré's first surviving works, *romances* on verses by Hugo and several piano pieces,

date from this period (fig.1). His student career at the Ecole Niedermeyer was completed on 28 July 1865: he gained *premiers prix* in composition (for the *Cantique de Jean Racine* op.11), and in fugue and counterpoint. He had previously been awarded prizes for solfège (1857), harmony (1860) and piano (1860, with a special prize in 1862), and two literary prizes (1858 and 1862).

Fauré's first appointment was as organist of St Sauveur at Rennes, where he remained from January 1866 to March 1870. Austere provincial life did not suit him, and he scandalized the local priest by accompanying the church scene of Gounod's *Faust* at the theatre. Nevertheless he found some friendly families to whom he gave lessons. The chronology of his output to 1875 is imprecise. His years in Rennes were apparently a period of intensive composition, when he wrote some piano pieces for his pupils, various attempts in symphonic form, church music and his first songs, in which he was clearly searching for a personal style.

On returning to Paris he was immediately appointed assistant organist at the church of Notre-Dame de Clignancourt, where he remained for only a few months. During the Franco-Prussian War he enlisted (16 August 1870) in the first light infantry regiment of the Imperial Guard, from which he went to the 28th temporary regiment; he took part in the action to raise the siege of Paris. On being discharged (9 March 1871) he was appointed organist at the Parisian church of St Honoré d'Eylau. During the period of the Commune he stayed at Rambouillet, and he spent the whole summer in Switzerland, where he taught composition at the Ecole Niedermeyer, which had taken refuge in Cours-sous-Lausanne. On his return to Paris he was appointed assistant organist at St Sulpice (October 1871) and became a regular visitor at Saint-Saëns's salon, where he met all the members of Parisian musical society; in 1872 Saint-Saëns introduced him into the salon of Pauline Viardot. His friends included d'Indy, Lalo, Duparc and Chabrier, with whom he formed the Société Nationale de Musique on 25 February 1871. The subsequent meetings of this society were the occasions of many of his works' first performances.

In January 1874 he left St Sulpice to deputize for Saint-Saëns at the Madeleine during his absences. When Saint-Saëns resigned in April 1877, Théodore Dubois succeeded him as organist and Fauré became choirmaster. In July he became engaged to Marianne Viardot (daughter of Pauline) with whom he had been in love for five years, but the engagement was broken off in October by the girl, who felt only affection mixed with fear for her fiancé. Some friends, the Clerc family, helped him recover. It was about this time that he composed the three masterpieces of his youth: the First Violin Sonata, the First Piano Quartet and the Ballade for piano. A period of musical travels followed. In Weimar (December 1877) he met Liszt, who was performing Saint-Saëns's *Samson et Dalila*; he presented his Ballade op.19, which Liszt said he found too difficult to play. But his main concern was to see Wagner productions, and this led him to Cologne (April 1879) for *Das Rheingold* and *Die Walküre*, and to Munich for the *Ring* (September 1879), *Tannhäuser* (July 1880), *Die Meistersinger* (July 1880 and September 1881), *Lohengrin* and *Tristan* (September 1881) and to London for the *Ring* (May 1882). He was fascinated by Wagner but,

almost alone among his contemporaries, did not come under his influence. He met Liszt again in July 1882 in Zürich.

On 27 March 1883 he married Marie Fremiet, the daughter of a highly regarded sculptor. Although he always retained great affection for his wife, her withdrawn, bitter and difficult character, coupled with his keen sensuality and desire to please, explain his infidelities. They had two sons, Emmanuel (*b* 29 Dec 1883; *d* 6 Nov 1971) and Philippe (*b* 28 July 1889; *d* 19 Nov 1954). To support his family Fauré spent most of his time in tedious and futile activities, such as organizing the daily service at the Madeleine (which he called his 'mercenary job'), and giving piano and harmony lessons. His music brought him almost nothing because his publisher bought his songs, with full copyright, for 50 francs each. Throughout his life he was able to compose mainly during the summer holidays.

His principal compositions of this period were piano pieces and numerous songs, including those of his second collection (1878–87). He also attempted some large-scale compositions, but disowned them after a few performances, keeping manuscript copies of certain movements, from which he later re-used the themes. The works involved were the Symphony in D minor op.40 (his second symphony, taking into account that in F op.20, written in early youth and also rejected), and the Violin Concerto op.14, of which he completed only two movements. Such severe self-criticism is regrettable in that his wider reputation has suffered from the lack of large-scale works in his published output, despite the existence and enormous popularity of his Requiem op.48. The success of this work cannot be explained without reference to the religious works which preceded it: the *Cantique de Jean Racine* (1865), some motets and (particularly) the touching *Messe basse* for female voices, written in 1881 during a holiday at Villerville on the Normandy coast. The Requiem was not composed to the memory of a specific person but, in Fauré's words, 'for the pleasure of it'; it was long unknown that the work took over 20 years to assume its present form, the composition extending from 1877 to about 1893, and the re-orchestration for full ensemble being completed only in 1900. A restoration of the version that evolved between 1888 and 1892, for small orchestra (without violins and woodwind), was published only in 1995. The other important work of this period is the Second Piano Quartet op.45. And for the Théâtre de l'Odéon Fauré composed two sets of incidental music: *Caligula* op.52 (1888) for the tragedy by Dumas père, and *Shylock* op.57 (1889) for a play by Edmond de Haraucourt after Shakespeare. He valued incidental music as a form, writing to Saint-Saëns in 1893 that it was 'the only [form] which is suited to my meagre talents'. The symphonic suite from *Shylock* is seldom played, despite the scarcity of symphonic works by Fauré.

Until he was about 40 Fauré retained his youthful liveliness and gaiety, was easily satisfied and happy with his friends and was without any marked ambition or self-importance. The breaking of his engagement to Marianne Viardot, however, brought out a certain violence in his temperament in spite of his apparent good nature. In the years 1880–90 he often suffered from depression, which he himself called 'spleen'. Too many occupations prevented him from concentrating on composition; he was disturbed about writing too slowly and dreamt of vast works – concertos, symphonies and

innumerable operatic projects in collaboration with Verlaine, Bouchor, Samain, Maeterlinck, Mendès and others. As the years passed he despaired of ever reaching the public and was angry with performers who played 'always the same eight or ten pieces'. His jealousy (quickly forgotten) was aroused by the popularity of Théodore Dubois, Charles Lenepveu, Charles-Marie Widor and Massenet, and his taste for musical purity and sobriety of expression made him condemn the Italian *verismo*.

The 1890s were a turning-point in his life and work; he began to realize some of his ambitions: in May and June 1891 he was received in Venice, with a group of friends, by the Princesse Edmond de Polignac, then Princesse de Scey-Montbéliard. This delightful visit, prolonged by a brief stay in Florence, occasioned the *Cinq mélodies* op.58 on poems by Verlaine; these directly anticipate *La bonne chanson*. It was also the period of his happy liaison with Emma Bardac, the future second Mme Debussy, to whom he dedicated *La bonne chanson* and the *Salve regina*; to her daughter he dedicated *Dolly* (1894–6), the collection for piano duet. In May 1892 he succeeded Ernest Guiraud as inspector of the national conservatories in the provinces; this post relieved him of his teaching but obliged him to make tedious journeys across the whole of France. On 2 June 1896 he became chief organist at the Madeleine, and in October he succeeded Massenet as teacher of the composition class at the Conservatoire. For Fauré this was an act of retribution, as he had been refused the post four years earlier when the director, Ambroise Thomas, thought him too revolutionary, even though the Institut had awarded him the Chartier Prize for chamber music in 1885; he had won it again in 1893. His pupils at the Conservatoire included Ravel, Florent Schmitt, Koechlin, Louis Aubert, Roger-Ducasse, Enescu, Paul Ladmirault, Nadia Boulanger and Emile Vuillermoz.

Now over 50, Fauré was becoming known. He had previously been esteemed only by a restricted group of friends and musicians in the Société Nationale de Musique; and this was not fame, for his music was too modern to appear in a concert where even Wagner was considered advanced. He was not, however, a stereotype of the rejected artist, for he was much fêted in the grand salons, such as those of Mme de Saint-Marceaux and of the Princesse Edmond de Polignac, which were then the stronghold of the avant garde. Music was important to a society passionately interested in 'art' and its fashions. Proust, who knew Fauré, was, as he once wrote to him, 'intoxicated' by his music, and drew his inspiration for the descriptions of Vinteuil's music from it. Both Proust and Fauré have been criticized for the brilliant but superficial company they kept. But Fauré was not snobbish, and moved in these circles through friendship and also out of necessity, since the salons offered the best means of making his music known. Most of his friends probably admired his personality more than his music, which was considered too complicated. He was always so unsure of the real value of his compositions that he submitted them to the judgment of colleagues before publication; and he needed this private recognition to encourage him to continue. As a pianist he was not a virtuoso, such as his friend Saint-Saëns was, but he was an admirable performer of his works, as is shown by a dozen player piano rolls that he recorded for the firms Hupfeld and Welte-Mignon between 1904 and 1913. The rolls of the *Romance sans paroles*

no.3, Barcarolle no.1, Prelude no.3, *Pavane*, Nocturne no.3, *Sicilienne*, *Thème et variations* and *Valses-caprices* nos.1, 3 and 4 survive, and several rolls have been re-recorded on disc.

He often went to London for private festivals organized by loyal friends like the Maddisons, Frank Schuster and John Singer Sargent (who painted his portrait); he returned almost every year between 1892 and 1900, and so acquired the commission to write incidental music for the English translation of Maeterlinck's *Pelléas et Mélisande* (1898). The original version for small orchestra was orchestrated by Koechlin, as Fauré was too overworked; Fauré drew from it a Suite op.80, which is his symphonic masterpiece. Saint-Saëns, who urged Fauré to write large-scale works, got him a commission for a lyric tragedy for the amphitheatre at Béziers. This work, *Prométhée*, being intended for open-air performance, is scored for three wind bands, 100 strings and 12 harps, choirs and solo voices. The success of the productions on 27 and 28 August 1900 was immense; the work was revived there on 25 and 27 August 1901, and in Paris on 5 and 15 December 1907. With the help of his favourite pupil Roger-Ducasse, Fauré completed a reduction of the original orchestration for normal symphony orchestra, a version introduced at the Paris Opéra on 17 May 1917.

From 2 March 1903 to 1921 Fauré was music critic of *Le Figaro*. He was not a natural critic and was prompted mainly by need to accept a duty that he fulfilled with some inner torment. His natural kindness and broad-mindedness predisposed him to see the positive aspects of a work, and he had no inclination to polemics. When he disliked a composition, he preferred to remain silent. His criticisms are not brilliant, but interesting to those who know how to read between the lines.

The year 1905 marked a crucial stage in his career: in October he succeeded Théodore Dubois as director of the Conservatoire, where he initiated a series of important reforms that led to the resignations of certain reactionary professors. In carrying out his aims he showed such astonishing resoluteness that his adversaries nicknamed him 'Robespierre'. The directorship made him better off, though not rich (he had never sought wealth), and it also made him suddenly famous: his works were performed at important concerts, and on 13 March 1909 he was elected to the Institut, succeeding Ernest Reyer (he had been passed over in favour of Théodore Dubois in 1894 and Lenepveu in 1896). His official position did not prevent him from breaking with the established Société Nationale de Musique in the same year and accepting the presidency of a dissident society founded by the young musicians evicted by the Société Nationale, nearly all of whom were his pupils (fig.2). Also his late recognition was overshadowed by growing deafness, and, still worse, the general weakening of his hearing was compounded by a systematic distortion that produced, he said, a 'veritable cacophony': high sounds were heard a 3rd lower, low sounds a 3rd higher, while the middle of the range remained correct.

The responsibilities of the Conservatoire left him too little time to compose, and it took him five summers to finish the lyric drama *Pénélope*, which the singer Lucienne Bréval had persuaded him to write in collaboration with

René Fauchois. It was begun in 1907, set aside in 1910, and finished just in time for the première (inadequately rehearsed by Raoul Gunsbourg) in Monte Carlo on 4 March 1913. The Paris première on 10 May 1913 was a triumph, but the run was terminated by the bankruptcy of the Théâtre des Champs-Élysées the following October, and the revival at the Opéra-Comique was delayed for five years by World War I. The work never recovered from this unhappy beginning, despite its musical qualities. The period of *Pénélope* was also that of great piano pieces (Nocturnes nos.9–11, Barcarolles nos.7–11) and songs (the cycle *La chanson d’Eve* op.95, to verses by Van Lerberghe). In autumn 1910 Fauré undertook his most extended journey. Concerts were organized in St Petersburg, where he had a triumphant reception, Helsinki and Moscow. For his composing holidays he generally returned to Switzerland, where he found the calm he needed. *Pénélope* was composed at Lausanne and Lugano, while the gardens of the Italian lakes inspired *Paradis*, the first song of *La chanson d’Eve*, written at Stresa.

During the war Fauré remained in Paris as head of the Conservatoire, giving up his visits to Switzerland in favour of Evian or the south of France, which he loved. The years of the war, with the years 1894–1900, were the most productive of his life. His compositions of this period are among the most powerful in French music, having unusual force and even violence; they include the Second Violin Sonata (op.108), the First Cello Sonata (op.109), the *Fantaisie* for piano and orchestra op.111 and a second song cycle on poems by Van Lerberghe, *Le jardin clos*. During this productive period, which continued without interruption until 1921, he revised for the Durand editions the complete piano works of Schumann (one of his favourite composers) and, in collaboration with Joseph Bonnet, the organ works of Bach.

In October 1920 he retired from the Conservatoire. Having reached the age of 75, he could at last devote himself entirely to composition, and produced a series of works that crown his whole output: the Second Cello Sonata, the Second Piano Quintet, the song cycle *L’horizon chimérique* and the Nocturne no.13. He had by now become a celebrity: in 1920 he was awarded the Grand-Croix of the Légion d’Honneur (exceptional for a musician), and on 20 June 1922 his friend Fernand Maillot organized a national tribute at the Sorbonne, where noted performers of his music played to an enthusiastic gathering in the presence of President Millerand. His last two years were overshadowed by declining health, with increasing symptoms of sclerosis, poor breathing (due to heavy smoking) and deafness. In 1922 and 1923 he spent long months in his room while his work was acclaimed everywhere; *Pénélope* was staged in Antwerp and in the Roman theatre at Orange, and *Prométhée* at the Théâtre des Champs-Élysées, where Mengelberg had just conducted the Requiem. To the end, however, he made himself available to others, particularly to such young musicians as Arthur Honegger, who with other members of Les Six fervently admired him. His creative faculties remained intact, but were easily tired; however, the two works he wrote between 1922 and 1924 – the Piano Trio and the String Quartet, his first attempt in that form – were masterpieces.

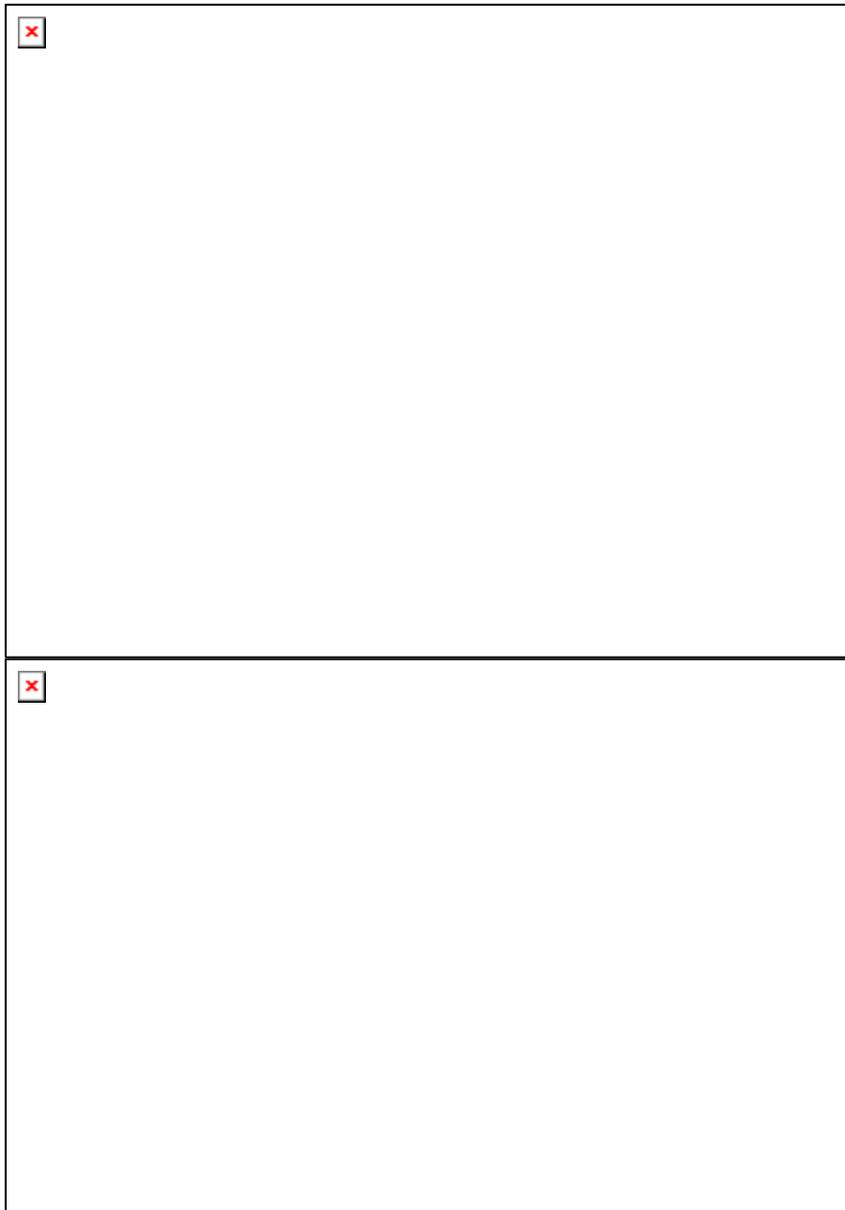
All witnesses agree that Fauré was extraordinarily attractive; he had a dark complexion (which contrasted with his white hair), a somewhat distant expression of the eyes, a soft voice and gentle manner of speech that retained the rolled provincial 'r', and a simple and charming bearing. His eventual fame did not modify his simple habits; he remained sympathetic towards others and clear-sighted in his judgments. In old age he attained a kind of serenity, without losing any of his remarkable spiritual vitality, but rather removed from the sensualism and the passion of the works he wrote between 1875 and 1895.

Fauré, Gabriel

2. Style.

Fauré's stylistic development links the end of Romanticism with the second quarter of the 20th century, and covers a period in which the evolution of musical language was particularly rapid. When Fauré was born, Berlioz was writing *La damnation de Faust*; he died in the age of *Wozzeck* and early Shostakovich. He nevertheless remained the most advanced figure in French music until the appearance of Debussy's *Pelléas et Mélisande*. As early as 1877–9 he was using some elements of the whole-tone scale (the *Sérénade toscane*) and anticipated Impressionism (*Ballade* op.19). Furthermore, he developed an immediately identifiable style and (even rarer) created a personal musical language.

His music may be divided into four styles, roughly corresponding to chronological periods, which represent his responses to the musical problems of his time. After early attempts (1860–70) in the Classical manner of a follower of Haydn and Mendelssohn, his first personal style shows him assimilating the language and aesthetics of Romanticism; he initially set poems by Hugo and Gautier, but he also set Baudelaire, and his best passages are either sombre (*La chanson du pêcheur*, *L'absent*, *Élégie*) or express rapt emotion (*Le voyageur*, *Automne*, the chorus *Les djinns*). His second period was that of the Parnassian poets, and coincided with his discovery of Verlaine, as in *Clair de lune* (1887), which accorded with his sprightly yet melancholy temper. He also sometimes yielded to the gracefulness of the '1880s style' – melodious, tortuous and languid – which he used in certain piano pieces and the works for women's chorus (such as *Caligula*). The success this music achieved in its own time has since damaged his reputation. In the 1890s his third style matured with an accession of bold and forceful expressiveness; the great piano works and *La bonne chanson* have real breadth. This expansiveness is particularly evident in the lyric tragedy *Prométhée*, which sums up all the facets of his style at the turn of the century: delicacy and profundity, but also measured force. In the style of his last period, he pursued a solitary and confident course, ignoring the attractive innovations of younger composers and the beguiling elements of his 1880s style. The increasing economy of expression, boldness of harmony and enrichment of polyphony give his work of this period an authentic place in 20th-century composition; the expressive dissonances of the *Nocturne* no.11 (ex.1), the whole-tone writing in the *Impromptu* no.5 (ex.2) and such highly chromatic music as the *Scherzo* of the Second Piano Quintet are representative.



In spite of Fauré's continuous stylistic development, certain traits characterize nearly all his music. Much of his individuality comes from his handling of harmony and tonality. Without completely destroying the sense of tonality, and with a sure intuitive awareness of what limits ought to be retained, he freed himself from its restrictions. Attention has frequently been drawn to the rapidity of his modulations: these appear less numerous if they are viewed according to the precepts of Fauré's harmonic training, contained in the *Traité d'harmonie* (Paris, 1889) by Gustave Lefèvre, Niedermeyer's son-in-law and successor. This harmonic theory can be traced back to Gottfried Weber, whose ideas had been disseminated in France by Lefèvre and Pierre de Maleden, the teacher of Saint-Saëns. Their concept of tonality was broader than Rameau's classical theory, since for them foreign notes and altered chords did not signify a change in tonality, 7th and 9th chords were no longer considered dissonant, and the alteration of the mediant was possible without a change of tonality or even of mode. So a student of Fauré's harmony (with its delicate combination of expanded tonality and modality) must consider entire phrases rather than individual chords. Thus the opening of *Les présents* op.46 no.1 (ex.3) is in F, despite its hints of A \flat : The mobility of the 3rd (A \flat to A \natural) and the

harmonic alternations are typical of Fauré's style. His familiarity with the church modes is reflected in the frequently modal character of his music, particularly in the elision of the leading note (the E is flattened in ex.3) facilitating both modulation to a neighbouring key and the pungent use of the plagal cadence (ex.4). But the flexibility of the modulations to remote keys and the sudden short cuts back to the original key are unprecedented aspects of Fauré's originality.

Fauré's harmonic richness is matched by his melodic invention. He was a consummate master of the art of unfolding a melody: from a harmonic and rhythmic cell he constructed chains of sequences that convey – despite their constant variety, inventiveness and unexpected turns – an impression of inevitability. The long entreaty of the 'In paradisum' in the Requiem is a perfect example of such coherence: its 30 bars form one continuous sentence. In Fauré's music the relationship between harmony and melody is complex; often the melody seems to be the linear expression of the harmony, as in ex.4.

Close study of Fauré's use of rhythm reveals certain constant features of his style, in particular his predilection for fluidity within bars; his association of duple and triple time and subtle use of syncopation link him with Brahms (ex.5). Yet Fauré never emphasized rhythmic values; once a rhythmic formula was established, he tended to maintain it for long passages, thus incurring the charge of monotony. The idea of line was too important for him to tolerate sudden interruption in the manner of Beethoven.

Fauré's early chamber works have traditional formal structures and his early songs are in strophic or rondo form, but for the piano Ballade op.19 he invented a new and peculiarly unifying three-theme form. In his last chamber works he moved away from Classical schemes and generally adopted a four-section form. The free variations in his finales show great richness of melodic and contrapuntal invention. He also had a liking for the scherzo – not the fantastic nocturnal dance of the German Romantics but a sunny, skipping movement with bursts of pizzicato, whose prototype was established in the First Violin Sonata op.13 (1875). Fauré could be described as the creator of the 'French scherzo' that Debussy and Ravel used in their quartets.

[Fauré, Gabriel](#)

3. Works.

Fauré is widely regarded as the greatest master of French song. Apart from the important song cycles and some individual songs, his works in this form are grouped in three collections (1879, 1897 and 1908), each containing 20 pieces (the second volume originally had 25 songs, but a few items were reordered with the publication of the third). The first includes *romances* and songs from his youth. The influence of Niedermeyer and Saint-Saëns is clear, though Fauré's association with the Viardots from 1872 to 1877 inclined him temporarily towards an Italian style (*Après un rêve*, *Sérénade toscane*, *Barcarolle*, *Tarentelle* for two sopranos). His most successful works are those in which the music is inspired directly by the form of the poem, as in *L'absent*, where the dialogue is as restrained as it is dramatic, or *La chanson du pêcheur*, in which a second theme is introduced, thus foreshadowing later songs. Many of the songs of the second collection use

the *ABA* scheme (*Automne, Les berceaux*), while the boldest pieces, such as the familiar *Clair de lune*, anticipate the formal invention of the third collection. In *Spleen* and *Le parfum impérissable* from the final set, the melodic curve coincides with the unfolding of the poem, while in *Prison* the movement of the music matches that of the poetic syntax and the melody develops continuously, with a consistent forward movement. It is regrettable that the third collection, in which prosody, melody, harmony and polyphony achieve a beautiful balance, is much less known than the second, and that a masterpiece such as *Le don silencieux* is rarely performed simply because it was not published in a collection.

The criticism that Fauré composed almost half his songs to rather mediocre poems ignores the fact that he sometimes chose his texts for their pliability, lack of reference to sounds and, particularly, lack of visual descriptions that would restrict him (hence his predilection for such poets as Armand Silvestre). He apparently remarked that he aimed to convey the prevailing atmosphere rather than detailed images in poems of this kind. The most 'pliable' poems were most easily adapted to his melodic inspiration, and in setting them, he often took great liberties with the prosody. In *Les berceaux*, for example, he superimposed a strong and varied musical rhythm on the flat rhythm of Prudhomme's verses, creating contradiction, though a felicitous one. Such settings contrast strikingly with his treatment of such poems as Verlaine's.

From 1891 Fauré broadened the scope of his melodic invention by giving a novel structure to a song cycle. The *Cinq mélodies* op.58, and still more *La bonne chanson* op.61, have a dual organization: a literary organization, by virtue of the selection and arrangement of Verlaine's poems to form a story; and a musical organization based on the use of recurrent themes throughout the cycle. The harmonic and formal novelty of *La bonne chanson* shocked Saint-Saëns, and even daunted the young Debussy; the expressive power, the free and varied vocal style and the importance of the piano part seemed to exceed the proper limits of the song. It was difficult to go beyond the form of *La bonne chanson*, so Fauré looked for other means of unifying the song cycle. In *La chanson d'Eve*, a sequel to *La bonne chanson*, he reduced the number of recurrent themes from six to two, concentrated the vocal style and gave a new polyphonic richness to the piano accompaniment. The last three cycles, *Le jardin clos* op.106, *Mirages* op.113 and *L'horizon chimérique* op.118, no longer have common themes; the unity is in the subject, the atmosphere and mainly in the writing, which renounces luxuriance and moves in the direction of total simplicity.

Fauré's stylistic evolution can also be observed in his works for piano. The elegant and captivating first pieces, which made the composer famous, show the influence of Chopin, Saint-Saëns and Liszt. The lyricism and complexity of his style in the 1890s are evident in the Nocturnes nos.6 and 7, the Barcarolle no.5 and the *Thème et variations*. Finally, the stripped-down style of the final period informs the last nocturnes (nos.10–13), the series of great barcarolles (nos.8–11) and the astonishing Impromptu no.5. The piano writing, based on the flexible undulations of the arpeggio, achieves a free counterpoint that is always expressive, as in the opening of

the Nocturne no.13, the summit of Fauré's piano writing, where the dissonances result from a kind of time-lag between the hands.

Unlike Saint-Saëns, Fauré was not interested in piano writing as such and cannot be recognized from particular formulae. Characteristic is the way in which arpeggios break the music into pieces like a mosaic, the accompaniment, in syncopation, working itself into the interstices of the melody. Even more original and characteristic is the equal importance of the hands, which in many passages alternate and complement each other for the presentation of a theme or the execution of a run. This trait (which reflects the fact that Fauré was ambidextrous), together with the finger substitutions familiar to organists, have discouraged many performers from attempting these otherwise admirable pieces. Nevertheless, the piano is central to his work. It is used in all his songs and in his two concertante works, the *Ballade* and the *Fantaisie*.

In Fauré's chamber music the piano is also prominent; he freed himself from it only in his last work, the String Quartet op.121. With the songs, the chamber music constitutes Fauré's most important contribution to music. He enriched all the genres he attempted: the violin sonata, cello sonata, piano quintet, quartet and trio. In chamber music he established his style most rapidly; the First Violin Sonata (1875, 11 years before Franck's), and the First Quartet (1876–9) display astonishing novelty of conception.

Fauré's apparent lack of interest in the orchestra is sometimes criticized as a weakness. He had a horror of vivid colours and effects, and showed little interest in combinations of tone-colours, which he thought were too commonly a form of self-indulgence and a disguise for the absence of ideas. Nevertheless, his orchestral writing has substance, and certain piano pieces and his greatest chamber music, even *La bonne chanson*, have convincing power and an almost symphonic breadth.

For long Fauré did not attempt musical stage works; he felt no contempt for them (as has been suggested), but had difficulty in finding a subject that suited him. There are about ten abandoned projects. His early incidental music led to the highly successful *Prométhée* (1900), a lyric tragedy with spoken interludes, which is easily adapted to concert performance with a narrated text (the usual solution, for the original text is now dated). In *Pénélope*, begun seven years later, Fauré found a subject that enchanted him, and this lyric drama contains his personal solution to the problem of post-Wagnerian opera; *Pénélope* can be described as a 'song opera', since it uses neither the classical aria with recitative nor Wagner's continuous melody but rather a sequence of short lyrical flights, without repetition, linked by passages of arioso and, less often, plain recitative, sometimes without accompaniment. *Pénélope* thus meets the challenge of maintaining a balance between the voices and the orchestra, whose role is important because it provides a commentary on the action by means of several leitmotifs in the manner of Debussy's *Pelléas et Mélisande*, which in other respects it does not resemble at all. Like *Pelléas* and *Wozzeck*, *Pénélope* proposed an original solution, but like them it had no true successors. Yet Fauré felt too much distaste for theatrical effects to be able to create a popular work. *Pénélope* is a powerful masterpiece, but a masterpiece of pure music.

Fauré, Gabriel

WORKS

stage

printed works published in Paris unless otherwise stated; most MSS in F-Pn

songs

many published in collections: i (1879), ii (1897), iii (1908); numbering follows revised order of 1908

sacred

op.

- Super flumina, chorus, orch, 14 July 1863, ed. (1997)
- 11 Cantique de Jean Racine, chorus, org, 1865 (1876), rev., chorus, hmn, str qnt, 1866, orchd, 1906
- Cantique à St Vincent de Paul, 1868, lost
- posth. Ave Maria, 3 male vv, org, Aug 1871 (1957)
- Cantique pour la Fête d'un supérieur, c1872, lost
- Ave Maria, 2 S, org, 1877, cf op.93
- Libera me, Bar, org, 1877, lost, rev. version in Requiem, op.48
- O salutaris, ? S, org, 1878, lost, cf op.47/1
- Benedictus, chorus, 4 solo vv, org, c1880, ed. J.-M. Nectoux (1999)
- Messe basse, solo vv, female chorus, hmn, vn, 1881, Gloria, Sanctus, Agnus Dei only, Kyrie, O salutaris by A. Messenger, expanded and orchd Messenger and Fauré, 1882; rev. 30 Dec 1906 with org (without movts by Messenger), incl. Kyrie, c1881, Sanctus, Benedictus (on Qui tollis from abandoned Gl), Agnus Dei (1907)
- Tu es Petrus, Bar, chorus, org, c1872 (1884)
- 47/1 O salutaris, Bar, org, Nov 1887, in B (1888), ? with elements from O salutaris, 1878; MS (in B¹) also incl. str qnt, hp, 2 hn
- 47/2 Maria Mater gratiae, T, Bar, org, 1 March 1888; S, Mez, org (1888)
- 48 Requiem, S, Bar, chorus, chbr orch, org, 1877, 1887–93, ed. J.-M. Nectoux, R. Delage (1995), arr. full orch, 1900 (1900–01)
- 54 Ecce fidelis servus, S, T, Bar, org, March 1889 (1893)
- 55 Tantum ergo, in A, T, solo, 5vv, org, hp, ?1890 (1893), MS incl. str qnt
- 65/1 Ave verum (S, A)/(female chorus), org, 1894 (1894)
- 65/2 Tantum ergo, E, chorus, 3 children's vv, solo vv, org, 14 Aug 1894 (1894)
- Sancta mater, T, chorus, org, 1894 (1922)
- Ave Maria, F, T, Bar, org, ?1894, ed. J.-M. Nectoux (1999)
- 67/1 Salve regina, S/T, org, 25 March 1895 (1895)
- 67/2 Ave Maria, A¹, Mez/Bar, org, 1894 (1895)
- Tantum ergo, F, S, chorus, org, 8 Nov 1904, in G¹ (1904), MS incl. str qnt
- 93 Ave Maria, b, 2 S, org, 10 Aug 1906 (1906) [from Ave Maria, 1877]

secular choral

- 12 Les djinns (V. Hugo), chorus, pf/orch, ?1875, vs (1890)
- 22 Le ruisseau (anon.), 2 female vv, pf, ?1881 (1881)
- 29 La naissance de Vénus (P. Collin), solo vv, chorus, pf, 1882, vs (1883), orchd 1895
- 35 Madrigal (A. Silvestre), (chorus, orch)/(S, A, T, B, pf), 1 Dec 1883, vs (1884),

- orchd ?1891
- 50 Pavane (Count R. de Montesquiou), 1887, chorus, orch (1901) or S, A, T, B, pf (1891), also arr. pf (1889)
- 52 Caligula (A. Dumas père), female vv, orch, 1888, vs (1888), fs (1890) [concert version of stage work]

other vocal

- 10/1 Puisqu'ici bas (V. Hugo), 2 S, pf, c1863, rev. c1873 (1879)
- 10/2 Tarentelle (M. Monnier), 2 S, pf, c1873 (1879)
- Il est né le divin enfant (trad.), arr. children's chorus, ob, vc, db, org, 23 Dec 1888 (1938), arr. chorus, org (1923)
- Noël d'enfants (Les anges dans nos campagnes) (trad.), arr. chorus, org, ?c1890 (1921)
- 63bi Hymne à Apollon (Gk., 2nd century bc), hmn, 1v, (fl, 2 cl, hp)/pf, 1894 (1894), s rev., vs (1914)
- 72 Pleurs d'or (Samain), E♭; Mez, Bar, pf, 21 April 1896 (London and Paris, 1896)

orchestral

- 20 Suite (Symphony), F, 1865–74 (Allegro, Andante, Gavotte, Finale), 1st movt pubd as Allegro symphonique, op.68, arr. pf 4 hands, L. Boëllmann (1895), movts 1–3 in MS, arr. str, org
- 14 Violin Concerto, d, 1878–9 (Allegro, Andante, Final), 2nd movt ?rev. as Andante op.75, 1st movt only preserved, ed. P. Spada (Rome, 1985)
- 16 Berceuse, vn, orch, 1880, rev. (1898) [after chbr work]
- 19 Ballade, F♯, pf, orch, April 1881, rev. (1901) [after solo piece]
- 28 Romance, B♭, vn, orch, 1882, rev. (1920) [chbr work orchd P. Gaubert, 1913]
- 40 Symphony, d, sum. 1884 (Allegro deciso, Andante, Final), MS destroyed except for 1st vn part, themes of movts 1–2 revised in sonatas opp.108–9
- 50 Pavane, f♯, with chorus ad lib, 1887 (1901)
- 57 Shylock, suite (Chanson, Entr'acte, Madrigal, Epithalame, Nocturne, Final), with T, 1890 (1897) [from stage work]
- Menuet, F, ?for Le bourgeois gentilhomme, 1893
- 24 Elégie, vc, orch, c1896, rev. (1901) [after chbr work]
- 80 Pelléas et Mélisande, suite (Prélude, Fileuse, Sicilienne, Molto Adagio), 1900 (1901) [reorchd by Fauré after stage work]
- 111 Fantaisie, pf, orch, G, 1918 (1919)
- 112 Masques et bergamasques, suite, 1919 (1920): 1 Ouverture, 2 Menuet, 3 Gavotte, 4 Pastorale [movts 1, ?2 and 3 from earlier pf or orch works]

chamber

- PC Paris Conservatoire
- SN Paris, Société Nationale de Musique
- 13 Violin Sonata no.1, A, 1875–6, SN, 27 Jan 1877 (Leipzig, 1877)
- 15 Piano Quartet no.1, c, 1876–9, SN, 14 Feb 1880, finale rev. 1883 (1884)
- 28 Romance, B♭, vn, pf, 1877, SN, 3 Feb 1883 (1883), orchd P. Gaubert, 1913
- 16 Berceuse, vn, pf, 1879, SN, 14 Feb 1880 (1880), also orchd
- 24 Elégie, vc, pf, 1880, SN, 15 Dec 1883 (1883), also orchd
- 77 Papillon, vc, pf, before 1885 (1898)
- 45 Piano Quartet no.2, g, ?1885–6, SN, 22 Jan 1887 (1887)
- 49 Petite pièce, vc, ?c1888, lost
- 78 Sicilienne, vc, pf, 16 April 1898 (London and Paris, 1898) [from Le bourgeois gentilhomme, 1893]; orchd for Pelléas et Mélisande
- 69 Romance, vc, pf, 1894, Geneva, 14 Nov 1894 (1895)

- 75 Andante, vn, pf, July 1897, SN, 22 Jan 1898 (London and Paris, 1897), ? rev. of 2nd movt, Vn Conc., op.14
- Morceau de lecture, vc, acc. 2nd vc, 1897
- Morceau de lecture, fl, pf, 1898, PC, 28 July 1898, ed. R. Howat (London, 1999)
- 79 Fantaisie, fl, pf, 1898, PC, 28 July 1898 (1898), orchd L. Aubert, 1957 (1958)
- Morceau de lecture, vn, pf, 1903, *Le monde musical* (30 Aug 1903), ed. R. Howat (London 1999)
- 89 Piano Quintet no.1, d, 1887–95, 1903–5, Brussels, Cercle Artistique, 23 March 1906 (New York, 1907)
- Pièce, 2 db, 1905 (1905)
- 98 Sérénade, vc, pf, ?1908 (1908)
- 108 Violin Sonata no.2, e, 1916–17, SN, 10 Nov 1917 (1917)
- 109 Cello Sonata no.1, d, 1917, SN, 19 Jan 1918 (1918)
- 115 Piano Quintet no.2, c, 1919–21, SN, 21 May 1921 (1921)
- 117 Cello Sonata no.2, g, 1921, SN, 13 May 1922 (1922)
- 120 Piano Trio, d, 1922–3, SN, 12 May 1923 (1923)
- 121 String Quartet, e, 1923–4, PC, 12 June 1925 (1925)

piano

solo

- Fugue à trois parties, F, c1862
- Sonata, F, 6 April 1863
- 17 Trois romances sans paroles, ?1863 (1880)
- Mazurke, B♭, c1865
- Gavotte, c♯, 16 May 1869, incl. in Sym., op.20, and Masques et bergamasques, op.112
- Petite fugue, a, 30 June 1869, as op.84/3 (1902)
- Prélude et fugue, e, Nov–Dec 1869, only fugue pubd, as op.84/6 (1902)
- 84 Huit pièces brèves, 1869–1902 (1902), titled by publisher against Fauré's wishes: 1 Capriccio, E♭; 2 Fantaisie, A♭; 3 Fugue, a; 4 Adagietto, e; 5 Improvisation, c♯; 6 Fugue, e; 7 Allegresse, C; 8 Nocturne no.8, D♭
- 32 Mazurka, B♭, c1875 (1883)
- 33/1 Nocturne no.1, e♭, c1875 (1883)
- 19 Ballade, F♭, 1877–9 (1880), orchd 1881
- 25 Impromptu no.1, E♭, 1881 (1881)
- 26 Barcarolle no.1, a, ?1881 (1881)
- 33/2 Nocturne no.2, B, c1881 (1883)
- 30 Valse-caprice no.1, A, ?1882 (1883)
- 31 Impromptu no.2, f, May 1883 (1883)
- 33/3 Nocturne no.3, A♭, 1883 (1883)
- 34 Impromptu no.3, A♭, 1883 (1883)
- 38 Valse-caprice no.2, D♭, July 1884 (1884)
- 37 Nocturne no.5, B♭, Aug 1884 (1885)
- 36 Nocturne no.4, E♭, 1884 (1885)
- 41 Barcarolle no.2, G, Aug 1885 (1886)
- 42 Barcarolle no.3, G♭, 1885 (1886)
- 44 Barcarolle no.4, A♭, 1886 (1887)
- 59 Valse-caprice no.3, G♭, 1887–93 (1893)

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| 62 | Valse-caprice, no.4, A, 1893–4 (1894) |
| 63 | Nocturne no.6, D, 3 Aug 1894 (1894) |
| 66 | Barcarolle no.5, f, 18 Sept 1894 (1894) |
| 73 | Thème et variations, c, 1895 (London and Paris, 1897) |
| 70 | Barcarolle no.6, E, ?1895 (London and Paris, 1896) |
| — | Prelude, C, 1897, in I. Philipp: <i>Etudes d'octaves</i> (1897) |
| 74 | Nocturne no.7, c, 1898 (1899) |
| 84/8 | Nocturne no.8, D, 1902 (1902) |
| 90 | Barcarolle no.7, d, Aug 1905 (1905) |
| 91 | Impromptu no.4, D, 1905–6 (1906) |
| 96 | Barcarolle no.8, D, 1906 (1908) |
| 97 | Nocturne no.9, b, ?1908 (1909) |
| 99 | Nocturne no.10, b, Nov 1908 (1909) |
| 101 | Barcarolle no.9, a, 1908–9 (1909) |
| 102 | Impromptu no.5, f, 1908–9 (1909) |
| 103 | Nine Preludes, D, d, g, F, d, e, A, c, e, 1909–10 (1910–11) |
| 104/1 | Nocturne no.11, f, 1913 (1913) |
| 104/2 | Barcarolle no.10, a, Oct 1913 (1913) |
| 105 | Barcarolle no.11, g, 1913 (1914) |
| 106 bis | Barcarolle no.12, e, Sept 1915 (1916) |
| 107 | Nocturne no.12, e, Aug–Sept 1915 (1916) |
| 116 | Barcarolle no.13, C, Feb 1921 (1921) |
| 119 | Nocturne no.13, b, 31 Dec 1921 (1922) |

4 hands

| | |
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| — | La chanson dans le jardin, 12 Jan 1864, incl. as Berceuse in Dolly, op.56 |
| 17/1 | Romance sans paroles, A, April 1863 |
| 68 | Allegro symphonique, c1865 (1895) [arr. L. Boëllmann, from 1st movt of Suite, op.20] |
| — | Intermède symphonique, F, 30 March 1869, incl. as Ouverture in Masques et bergamasques, op.112 |
| post h. | Souvenirs de Bayreuth: Fantaisie en forme de quadrille sur les thèmes favoris de la Tétralogie de R. Wagner, ?1888, collab. Messenger (1930) |
| 56 | Dolly, 1894–6, no.1 (1894), complete (London and Paris, 1897): 1 Berceuse, 2 Mi-a-ou [orig. Messieu Aoul!], 3 Le jardin de Dolly, 4 Kitty-Valse [orig. Kitty], 5 Tendresse, 6 Le pas espagnol; orchd H. Rabaud, 1906 (1906) |

arrangements and cadenzas

Arrs. of works by Saint-Saëns, for 4/8 hands

Cadenzas for Beethoven: Pf Conc. no.3, 27 April 1869 (1927); Mozart: Pf Conc. k37, c1875, Pf Conc. k491, 15 April 1902 (1927)

other instrumental works

| | |
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| — | Improvisation, org, c1900, doubtful |
| 86 | Impromptu, hp, 1904 (1904) |
| — | Morceau de lecture, hp, 1904, MS, Archives Nationales, Paris |
| 110 | Une châtelaine en sa tour, hp, 1918 (1918) |
| — | Chant funéraire, cl, wind, orch., orchd G. Balay, 1921 (1923), arr. as Andante |

2nd Cello Sonata op.117

Fauré, Gabriel

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- 'La réforme de la musique religieuse', *Monde musical*, xvi (1904), 35;
extended *Monde Musical* (Nov 1924), 369
- 'Joachim', *Musica*, no.43 (1906), 63
- 'Jeanne Raunay', *Musica*, no.64 (1908), 10 only
- 'Edouard Lalo', *Courrier musical* (15 April 1908)
- 'Lucienne Bréval', *Musica*, no.64 (1908), 3 only
- 'André Messager', *Musica*, no.72 (1908), 131–2
- 'M. Charles-Marie Widor', *Comoedia illustré* (1 April 1909)
- 'La musique étrangère et les compositeurs français', *Le Gaulois* (10 Jan 1911)
- 'Sous la musique que faut-il mettre?', *Musica*, no.101 (1911), 38
- Preface to G. Jean-Aubry: *La musique française d'aujourd'hui* (Paris, 1916;
Eng. trans., 1919/R)
- 'Camille Saint-Saëns', *ReM*, iii/4 (1921–2), 97–100
- 'Souvenirs', *ReM*, iii/11 (1921–2), 3–9
- Hommage à Eugène Gigout* (Paris, 1923) [also *Monde Musical* (5–6 March 1923), 79–82]
- Preface to E. Vuillermoz: *Musiques d'aujourd'hui* (Paris, 1923), vii–viii
- Preface to J. de Marliave: *Les quatuors de Beethoven* (Paris, 1925,
2/1960), i–iv; Eng. trans. (1928/R), v–vii
- Opinions musicales* (Paris, 1930) [selection of articles originally in *Le Figaro*, 1903–21]

Fauré, Gabriel

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Faure, Jean-Baptiste

(*b* Moulins, 15 Jan 1830; *d* Paris, 9 Nov 1914). French baritone. He studied at the Paris Conservatoire, making his début in 1852 as Pygmalion (Massé's *Galathée*) at the Opéra-Comique, where he also created Hoël in Meyerbeer's *Le pardon de Ploërmel* (1859). He made his London début at Covent Garden in 1860 as Hoël, and during the next decade sang Alphonse (*La favorite*), Fernando (*La gazza ladra*), Nevers (*Les Huguenots*), Don Giovanni, William Tell, Méphistophélès in the first Covent Garden performance of *Faust* (1863), Belcore, Peter the Great (*L'étoile du Nord*), Count Rodolfo (*La sonnambula*) and Mozart's Figaro. His début at the Paris Opéra was in 1861 as Julien (Poniatowski's *Pierre de Médicis*); there he created Pedro in Massé's *La mule de Pedro* (1863), Nélusko in *L'Africaine* (1865), Posa in *Don Carlos* (1867) and the title role in Thomas' *Hamlet* (1868; see illustration), also singing Méphistophélès in the first performance at the Opéra of *Faust* (1869). In 1870 he sang Lothario in the first London performance of *Mignon* at Her Majesty's Theatre. Returning to Covent Garden (1871–5), he sang Hamlet, Caspar (*Der Freischütz*), Cacico (*Il Guarany*), Lothario and Assur (*Semiramide*). He sang Don Giovanni at the first performance of Mozart's opera given at the newly built Palais Garnier (1875), and then created Charles VII in Mermet's *Jeanne d'Arc* (1876). He retired from the stage in 1886. Although he possessed a fine, resonant, even and extensive voice, Faure was chiefly notable for the innate musicality and stylishness of his singing and for his great gifts as an actor. He taught singing at the Paris Conservatoire from 1857 to 1860 and published two books on the art of singing. His voice can be heard on a private cylinder recorded in Milan (c1897–9), singing 'Jardins d'Alcazar' from *La favorite*.

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ELIZABETH FORBES

Fausset

(Fr.).

See [Falsetto](#).

Faustina.

See [Bordoni](#), [Faustina](#).

Faustini, Giovanni

(*b* Venice, 19 May 1615; *d* Venice, 19 Dec 1651). Italian librettist and theatre manager. His mother, Isabetta Vecellio, was the daughter of the noted artist and costume illustrator Cesare Vecellio. He wrote 14 librettos for the Venetian stage between 1642 and 1651, most of them set to music by Cavalli, and was impresario of the S Moisè and S Apollinare theatres. At his death he left five librettos in various states of completion, which were subsequently finished and, with the exception of *Medea placata*, performed under the auspices of his brother, the impresario [Marco Faustini](#). The Faustini-Cavalli collaborations constituted the most constant presence during a highly unstable and formative decade in the history of Venetian opera. Faustini's dramas, the plots and characters of which are usually newly invented, rather than historical or mythological, often develop the entangled relations of two pairs of lovers, cleverly resolving all problems at the last moment to the satisfaction of all (or nearly all) concerned. Some of the later plots are highly intricate, notably *L'Eritrea* (performed in 1652), his last completed work, which may have profited from the influence of G.A. Cicognini. A keen sense of intrigue and superior dramatic craftsmanship characterize Faustini's librettos. His versification has a variety and flexibility otherwise rarely found in dramas of the 1640s.

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THOMAS WALKER/BETH L. GLIXON, JONATHAN E. GLIXON

Faustini, Marco

(*b* Venice, 17 May 1606; *d* Venice, 7 Jan 1676). Italian impresario, brother of [Giovanni Faustini](#). Until recently it was thought that his career as an impresario began at the time of his brother's death on 19 December 1651, but documents reveal that he was involved in the operations of the Teatro S Apollinare from the preceding summer, possibly even earlier. He managed three public theatres in Venice (with the help of Alvise Duodo and Marc'Antonio Correr): S Apollinare (1651–2 and 1654–7); S Cassiano (1657–60); and SS Giovanni e Paolo (1660–68, probably with a gap, 1663–5). Faustini worked with the most important composers of his day (Cavalli, P.A. Ziani and Antonio Cesti) and was able to attract some of Italy's leading singers, including Anna Renzi, Antonia Coresi and Vincenza Giulia Masotti. He produced new librettos by Aureli, Francesco Piccoli,

Minato, Beregan, P.A. Zaguri and Ivanovich, as well as several left unfinished by his brother. Faustini's papers (in *I-Vas*, Scuola grande di S Marco), including letters from singers, account books and contracts, represent the most comprehensive repository of information about the production of Venetian opera of the period.

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BETH L. GLIXON, JONATHAN E. GLIXON

Fauvel, Roman de.

An extended medieval poem in two books, of which the second at least was written by Gervès du Bus, presenting an elaborate allegory of royal governance and the state in France in the second decade of the 14th century. The *Roman de Fauvel* is partly cast in the long tradition of *admonitio regum*, of advice to kings; it also finds satirical targets in the church and in contemporary society more generally. Two versions of the text survive. The shorter and earlier, a poem of 3280 lines completed in 1314, survives in 14 manuscripts (including excerpts). The longer, which includes extensive interpolated additions of poetry, prose, music and pictures, survives only in *F-Pn* fr.146 (though other, possibly different, interpolated versions have been lost) and was completed probably in 1317 or 1318. The richly varied and largely anonymous musical contents of the interpolated *Fauvel* of fr.146 include the single most important collection of polyphony from the early 14th century, marking the inception of the French *Ars Nova* and having far-reaching significance in the history of music. The most recent musical items were almost certainly written for this collection, but all of the interpolated material is harnessed to serve the political and allegorical messages of the work. Both versions appear to have originated in royal and higher noble circles, close to the chancery and other organs of central government.

1. Date and authorship.
2. The allegory and the literary context of the original poem.
3. The interpolations in 'Fauvel', and other works in fr.146.
4. Musical categories and the 'Fauvel' index.
5. The interpolation of the music.
6. The political context of the 'Fauvel' allegory.

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ANDREW WATHEY

Fauvel, Roman de

1. Date and authorship.

(i) The short 'Fauvel'.

Book 1 (1226 lines) of the short *Roman de Fauvel* ends with a couplet assigning its completion to 1310 ('Qui fut complectement edis/En l'an mil e trois e dis'). Book 2 (2054 lines) is similarly ascribed in the text of the *Roman* to 6 December 1314:

Ici fine cest second livre,
Qui fu parfait l'an mil et .iiij.
.ccc. et .x., sans riens rabatre,
Trestout droit, si com il me membre, v.3275
Le .vj. jour de decembre.

This passage appears in all complete sources of the short *Fauvel*, though two apparent copying errors render the date as 16 December and two others give the month as September. There is no external evidence on which to dispute the date of 6 December 1314, but some scholars have argued that it may have been entered retrospectively because it marks an event – the downfall of Enguerran de Marigny – that is highly significant for the *Fauvel* narrative. The short *Fauvel* must, however, predate the interpolated version of fr.146.

In one important branch of the tradition this passage is followed by four lines naming the author of Book 2:

Ge rues doi .v. boi .v. esse
Le nom et le sournom confesse
De celui qui a fet cest livre.
Diex de cez pechiez le delivre. v.3280

The words *doi*, *boi* and *esse* are the spelt-out letter names of D, B and S: the line may thus be read as 'Ge rues d.v. B.u.s.', that is, Gervès du Bus. The sole source of the longer *Fauvel*, *F-Pn* fr.146, does not contain these verses, but includes a line near the end of Book 2 (f.23v b) that names the author as 'Un clerc du Roy Gervès' (misspelled 'de Rues', with a marginally indicated correction substituting 'g' for 'd'). In addition, the anonymous *Tombel de Chartreuse* (completed between 1330 and 1339) links the *Roman de Fauvel* with a 'Maistre Gervaise'. Although Gervès du Bus's explicit involvement with the *Roman de Fauvel* is limited to Book 2, it has been persuasively argued that he was also responsible for Book 1. Furthermore, he may have played a significant role in the redaction of the interpolated *Fauvel* of fr.146: if, as is generally accepted, this version of the text and its manuscript were produced in or near to the French royal chancery, where Gervès was employed as a *notaire* from 1313 until at least 1345, it is hard to see how he could have been ignorant of its compilation.

Gervès du Bus is first recorded in 1312, described as a chaplain of Enguerran de Marigny, which may have provided a vantage-point from which to observe the *Roman's* target. Gervès's move to royal service in 1313 coincided with the recruitment of a number of senior officials to whom he was attached, notably Michel de Maucondit and Philippe le Convers,

whose own connections with Charles, Count of Valois (see below), provided Gervès with ready access to royal business and the political circles in which the interpolated *Roman* was created. A Norman by birth, he was a canon of Senlis by 1316 and is last recorded in 1345 acting as the executor of another royal *notaire*.

(ii) The interpolated 'Fauvel' of fr.146.

The interpolated *Roman de Fauvel*, containing copious musical, literary and pictorial additions, is found only in fr.146 (ff.1–45), a sumptuous manuscript that also contains French and Latin political *dits*, ballades and rondeaux by Jehannot de l'Escurel and a metrical chronicle in French. This version of *Fauvel* cannot have been compiled before the coronation of Philip V at Reims on 9 January 1317, since a prose line among the interpolations refers to 'Phelippe qui regne ores' and the motet *Servant regem/O Philippe* (no.33) appears here in the form of this work celebrating Philip V's reign. Later in the manuscript (f.51) the Latin *dit Hora rex est* refers to events shortly after Easter (3 April) 1317. Most recent authors have followed the working hypothesis that fr.146 as a whole was assembled during or shortly after the early months of 1317; there is physical evidence that the plan of the manuscript was expanded at least once during the process of compilation and the book may thus have reached its present state over a period of time. The year 1316, which ran from 11 April 1316 to 2 April 1317 new style, is mentioned in the added tournament episode (v.1064), but this confirms only that the passage was included after the beginning of that year. The abrupt close of the *Chronique métrique* at the end of fr.146 in the autumn of 1316 is similarly inconclusive: this was a contemporaneous addition to the manuscript and in its present form may simply be what the compiler of fr.146 had to hand at the time.

A prose note placed after Book 1 credits [Chaillou de Pesstain](#) with the interpolated materials: '[C]i s'ensivent les addicions que mesire Chaillou de Pesstain ha mises en ce livre, oultre les choses dessus dites qui sont en chant' ('Here follow the additions that messire Chaillou de Pesstain has put in this book, apart from the musical pieces found above'). Chaillou still eludes definite identification, but he may be the Geoffroy Engelor *dit* Chalop who was a *notaire* in the French chancery from 1303 to 1334. He possibly composed some of the 169 musical interpolations in fr.146, but many were drawn from pre-existing repertoires and the direct testimony of this manuscript discloses only his role as an interpolator or editor working in conjunction with others. Those involved in the assembly of the interpolated *Fauvel* very probably included the royal *notaires* Gervès du Bus, the author of the short *Fauvel*, and Jean Maillart, whose *Roman du Comte d'Anjou* (1316) was several times quoted in the interpolations to Book 2, and possibly those on the fringes of the royal court with ready access to this milieu, including perhaps Philippe de Vitry, the only composer to whom any polyphonic piece in the interpolated *Fauvel* can be attributed with even moderate confidence.

A further interpolated version of *Fauvel*, now lost, is described in French royal inventories of 1411–24 as 'Un livre de torchefauvel, historié et noté, bien escript de lettre de forme. Commençant *Benedicite domino*. Fin vous

ay *dame*’; still further interpolated versions may once have existed. Fr.146 was probably taken to Savoy in the early 15th century and was among the books owned by Philip II, Duke of Savoy, at his death in 1498, returning to the French royal collections during the reign of François I.

Fauvel, Roman de

2. The allegory and the literary context of the original poem.

The *Roman de Fauvel* is an extended Beast Epic, a moralizing satirical allegory in the tradition of the Renart tales of the 12th and 13th centuries. It may have been inspired directly by the *Couronnement de Renart* (1263–70), which it quotes, and by Jacquemart Gielée's *Renart le Nouvel* (completed 1289). Gielée's text was particularly influential, providing a series of narrative and allegorical models and turns of phrase for the Fauvel tale as well as a feminine precursor for its central character in the dun-coloured mule Fauvain/Fauveille ridden by Dame Guile. Gervès du Bus appears to be the first to cast the male horse Fauvel as the central character symbolic of triumphant evil, though a horse of this name is found in the late 12th- and early 13th-century *chansons de geste* *Gaydon* and *Otinel*. ‘Fauve’, a dark yellow intermingled with hints of red, had acquired connotations of hypocrisy and falsehood by the 12th century, possibly by association with ‘faus’; it assumed figurative expression, symbolizing treachery and deceit, in the ‘fauve ânesse’ (fallow she-ass or mare) found in the *Roman de Renart* (late 12th century) and later proverbially. As a symbol of heresy or hypocrisy, the ‘cheval pâle’ appears widely in medieval sources from Bede onwards. Gervès du Bus provided both a mock etymological and an acrostic explanation:

Ausi par etimologie
Pues savoir ce qu'il senefie v.240
Fauvel est de Faus et de vel [=voile]
Compost, quer il a son revel
Assis sus fausseté velee
Et sus tricherie meslee
Flaterie si s'en derrive
Qui de nul bien n'a fons ne rive
De Fauvel descent Flaterie
Qui du monde a seignorie
Et puis en descent Avarice
Qui de torchier Fauvel n'est nice v.250
Vilanie et Variété
Et puis Envie et Lascheté
Ces siex dames qui j'ai nommees
Sont par Fauvel signifiee:
Se ton entendement veus mestre
Pren un mot de cescune letre

The short *Roman de Fauvel* may have been less widely read than the highly successful *Roman de Renart* but it proved influential nevertheless. The slightly later *Roman de Fauvain* by Raoul le Petit, surviving uniquely in *F-Pn* fr.571 (c1326), presents an adaptation of the Fauvel story in pictorial form and is now thought to have drawn on both the original and the

interpolated versions of Gervès's text (in addition, two *Fauvel* motets – nos. 12 and 33 – appear in this manuscript). The equine imagery of Gervès's text was quickly disseminated. The phrase 'torchier [étriller] Fauvel' appears in *Renart le Contrefait* (1319), a descendant of *Renart le Nouvel*, and quickly became proverbial, appearing in literature up to the time of Rabelais and Marot (it is the origin of the English expression 'to curry favour', and similar expressions survive in Dutch and in the German 'den falben Hengst streichen', 'to stroke the fallow stallion'). Fauvel appears as Renart's servant in the *Dit de la queue de Renart* (1319–42) and alongside Fortune, an important figure in Gervès's *Fauvel*, in Henri de Ferrières's *Livres du roy Modus et de la royne Ratio* (after 1377). The *Dit de Loyauté* by Watriquet de Couvin (fl 1319–29), closely related to *Renart le Nouvel*, preserves the iconographic tradition of three estates grooming a horse, found in the *Roman de Fauvel*, but without naming its protagonist.

The first book describes the ascent of Fauvel, symbol of the arriviste royal minister, with the assistance of Fortune, from the stable to a position of power, where he is 'stroked' or flattered (*torchée, estrilée*) by the pope, the king and princes of church and state. He presides over a world 'bestorné' (inverted or reversed): the moon rises above the sun, the king is superior to the pope, the mendicant orders have become rich, and women are set over their husbands. France is thus enslaved and the era of Antichrist approaches. The second book opens with an elaborate portrayal of Fauvel's court (inhabited by Charnalité, Avarice, Envie, Haine, Paresse, Glouttonnie, Ivresse, Orgueil, Hypocrisie, Vilenie, Barat, Tricherie, Parjure, Hérésie, Sodomie and others) in the palace of Macrocosm. Fauvel decides to marry Fortune but his suit is rejected and instead he must be content with her handmaiden, Vaine Gloire (fig. 1). After an elaborate wedding celebration, their union produces numerous 'fauveaux' who defile the world and especially the 'fair garden of France'. The *Roman* concludes with a prayer that the lily of virginity might save France, but even this is uncertain and an apocalyptic vision of the future predominates.

The *Roman de Fauvel* drew from the language of contemporary criticisms of the church and public affairs, and from referential models in classical and biblical sources, medieval philosophy and learning more generally. Specific works from which *Fauvel* took phraseology and rhetorical devices include the second part of the *Roman de la Rose* (c1275–80) by Jean de Meun (d 1305), cited by name, and *Renart le Nouvel*. Its treatment of the Templars echoes that of several contemporary works. Its historical allegory, commenting on the politics of the French court and firmly located within a Parisian context, reflects both longer traditions of admonition and more contemporary political literature from Hainaut–Valois circles, including the *dits* of Watriquet de Couvin and Jehan de Condé.

[Fauvel, Roman de](#)

3. The interpolations in 'Fauvel', and other works in fr.146.

The interpolations in fr.146 comprise 169 musical items, 72 high-quality pictorial images and 2877 lines of verse, the last almost doubling the length of the poem (1808 lines were published in the appendix to Långfors's edition; 1069 further lines and the texts of the musical interpolations were published by Dahnk). The most important literary interpolations appear in

Book 2, expanding the scene with Fortuna to incorporate a lament by Fauvel (ff.24–8) and adding an extended account of the wedding feast for Fauvel and Vaine Gloire, a charivari and a tournament between the Virtues and Vices. The last of these draws extensively on the *Tournoiement d'Antichrist* by Huon le Méry, while the wedding feast quotes from Jean Maillart's *Roman du Conte d'Anjou*. The careful planning and positioning of all the interpolated material serves to reinforce the messages of *Fauvel* and to support the more directly anti-Marigny focus adopted in this version. Pictorial interpolations make an important contribution, stressing the themes of hybridity and animal transformation, depicting royal rule and its subversion and helping to locate the interpolated *Fauvel* more firmly in a Parisian political context. To a considerable extent, the form of the interpolated *Fauvel* is determined by the format and layout of fr.146; in this sense fr.146 is the interpolated *Faurel*. The work of the *Fauvel* artist appears in several other books with royal connections, including two illuminated for the French chancery. Avril (in Roesner, Avril and Regalado, 1990) tentatively identified the *Fauvel* artist with Geoffroy de Saint-Leger, a Parisian *enlumineur* documented between 1316 and 1332.

The three other main items in fr.146 present many of the themes found in the interpolated *Fauvel*, and their inclusion here was almost certainly intended to reflect or explain the work's allegories. Six French and two Latin *dits* ascribed to Geofroy de Paris deal with the royal succession and political events in 1314–17; the last describes events of late April to early May 1317 (Holford-Strevens, *Fauvel Studies*, 1998), thus establishing a *terminus post quem* for the manuscript as it survives. The lyric compositions of the otherwise unknown [Jehannot de l'Escurel](#) (no longer identifiable with the clerk hanged in 1304) deal in places with Parisian themes and use a novel musical language that is also deployed to reinforce characterization in *Fauvel*. Clearly related to the narratives and message of *Fauvel* is the anonymous *Chronique métrique* of events from 1300 to 1316, which is almost 8000 lines long (formerly, but no longer, attributed to Geofroy de Paris). Written from a standpoint favourable to Charles de Valois, the younger brother of Philip IV, this chronicle is a major witness to the years 1312–16, describing the *Grant feste* of 1313 (the model for Fauvel's wedding feast) in particular detail and culminating with the fall of Marigny. Though probably not composed specifically for fr.146, its late inclusion after the compilation of the index may have been intended to provide a historical key for the events satirized in the interpolated *Fauvel*. Fr.146 is the unique source of these texts and their inclusion was probably planned if not from the outset then very shortly after as the manuscript took shape. Also probably part of one early (but not final) scheme is the fragmentary *Complainte d'Amours*, a discarded bifolium that was re-used for the copying of the index on folio B.

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4. Musical categories and the 'Fauvel' index.

The music in the interpolated *Fauvel* comprises some 169 items of various lengths, from short snippets of chant or pseudo-chant to elaborate monophonic forms and motets. Only the last are polyphonic, ranging in date from motets and conductus of the late 12th or early 13th century to new, topical works that were probably composed specifically for this

manuscript. A contemporary index, perhaps intended to facilitate musical use of the manuscript, organizes the musical items by genre and number of voices under the heading 'En ce volume sunt contenez le Premier et le Secont livre de fauvel. Et parmi les .ij. livres sunt escripiz et notez les moteiz, lais, proses, balades, rondeaux, respons, antenes et versez qui sensuivent'. This lists 24 'motez a trebles et a tenures', 10 'Motez a tenures sanz trebles', 10 two-voice Latin motets, 26 'Proses et lays', 14 'Rondeaux, balades et reffrez de Chancons' and 52 'Alleluyes, antenes, respons, ygnes Et verssez'.

Of the first group of motets, 23 are for three voices with texts in Latin (16; one lacks music though staves are drawn), French (four) or both (three), and one is a four-voice Latin motet. This group includes the 11 topical motets, most of which were probably written specifically for fr.146. The 'Motez a tenures sanz trebles' are all two-voice Latin works. All the *Fauvel* motets are anonymous but some can be attributed, with different degrees of certainty, to Philippe de Vitry, and others included here are possibly also by him.

The 'Proses et lays' comprise 26 Latin works and four lais in French (nos.44, 46, 64, 90), but only 26 are listed in the index; nos.6, 24 and 64, added later, are omitted and no.69 is mistakenly deleted and re-entered among the 'Rondeaux ...'. The proses are of various origins, including conductus (nos.14 and 23), single voices taken from three-voice motets (nos.28 and 36, the latter possibly by Vitry), a Latin contrafactum of a French lai (no.52), a sequence (no.85), a prosula (no.87) and some apparently new pieces.

Under 'Rondeaux ...' the index lists only 14 items, including four rondeaux, six ballades, some pieces in virelai form (reflecting the still fluid identity of virelai and ballade) and a 'Fauvelized' prose or conductus, but no refrains. Omitted are 12 fragments of *sottes chancons* (nine on f.34v, three on f.36v) and 26 refrains (of which one, no.14, lacks music). 11 of the refrains are successive segments of a single French motetus found in the three-voice *Trahunt/An diex/Displicebat* (in *B-Br* 19606 only, but the music appears again, re-texted, in the four-voice Latin motet, no.21), here interspersed with couplets of text in a single section of the courtship 'addicion' (f.26v).

The Latin chant genres in *Fauvel* include one alleluia, one liturgical blessing (altered), nine antiphons, ten Office responsories and 32 new compositions (the 'verssez'), effectively pseudo-chant dynamically related to the *Fauvel* narrative, whose texts and music are largely adapted from existing liturgical and biblical sources. The index omits two pieces (no.114 and the added no.121) and, perhaps in error, includes the closing refrain of the *Roman*.

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5. The interpolation of the music.

The interpolated *Fauvel* can be regarded as the last and most extravagant example of the 13th-century tradition of lyric insertions within larger poetic works (e.g. *Guillaume de Dole*, *Renart le Nouvel*, the *Ludus de Anticlaudio* and the *Miracles* by Gautier de Coincy; see [Roman](#)). But it also transcends this genre: nowhere else is found the extraordinary

richness, structure and depth of allusion here present, and in no other collection is the additional material so tightly focussed and integrated within the main theme of the literary work. The large body of interpolated material, when not specifically composed for this version of *Fauvel*, was brilliantly adapted, shaped and positioned – textually, musically and pictorially – to amplify Gervès's work or to turn its messages to the interpolators' new purposes. The musical compositions are emphatically not marginal but vital to the interpolated *Fauvel*.

About two-thirds of the 34 polyphonic items were drawn from earlier repertoires, and many of these were adapted to their new use in *Fauvel*. The techniques employed, many of which were current in 13th-century repertoires, include adding new music and/or texts to relate existing pieces more closely to the theme of *Fauvel*, recasting single voices from conductus and motets, and migrating works from one polyphonic genre to another. Several texts are 'Fauvelized' to render their texts and music more apposite or to parody the message of the original: in no.80 the words 'Falvellum dolorem inferni' are substituted for the original 'cum peccatorem' of Psalm cviii.6; no.13, commenting on Fauvel's evil kingship, is based on the Notre Dame conductus *Redit etas aurea* whose subject is the virtuous rule of Richard the Lionheart. Notations are updated, frequently assimilating the rhythmic idiom even of monophonic items to that of more contemporary motets. Plainchant items and secular songs are also adapted, or partly or wholly recomposed, to produce works no less tied to *Fauvel* allegory than the polyphonic interpolations.

New compositions intended specifically for *Fauvel* include the large body of pseudo-chant pieces, at least one of the French secular lyrics, and, probably, many of an important group of 11 topical motets. The texts of these works describe political events in the second decade of the 14th century, including the suppression of the Templars (no.27), the death of the Emperor Henry VII in 1313 (no.5), the royal adultery scandal in 1314 (no.32), the kingship of Philip IV, Louis X and Philip V (nos.9, 32 and 33) and most spectacularly the downfall of Enguerran de Marigny, represented by a group of three motets strategically placed in the *Fauvel* narrative (nos.71, 120, shown in fig.2, and 129), of which two if not three are attributable to Philippe de Vitry. (No.12 may be a further Marigny motet.) The topical motets clearly represent recent compositional styles and, on the presumption that they were written contemporaneously with events they describe, they have been used as the basis of stylistic chronologies for the motet and the work of Philippe de Vitry in particular and for the compilation of the interpolated *Fauvel* (Sanders, 1975; Leech-Wilkinson, 1982–3, 1995). More recently (Bent, 1997; Bent and Wathey, 1998) it has been argued that many were written especially for *Fauvel* and that they historicize the events they report for the purpose of the *Fauvel* narratives. Other motets possibly intended for *Fauvel* but not eventually included (*Floret/Florens/Neuma*, triplum only re-texted as no.36; *Trahunt/An diex/Displicebat*, see above) survive in the closely related *B-Br* 19606. The placing of each interpolated item is carefully calculated and many comment on or gloss the *Roman* on several levels. The 'royal' motets articulate an expository crux in its admonition on f.10v–11, accompanied by a parodistic depiction of the king in majesty (for illustrations see *Fauvel Studies*, 1990, fig.13.5 and pl.IV). The three Marigny motets present real events in reverse

order as a counterpoint to the fictive events of the *Roman*. Other items illustrate specific events described in the literary text (e.g. no.27, on the Templars), focus the narrative in groups of a single genre or articulate its main structural divisions.

The interpolated *Fauvel* is a remarkable and unique *Gesamtkunstwerk*, of outstanding importance in its own right as well as for contemporary repertoires. It is by far the most significant motet source from the early 14th century, spanning the gap between the late 13th-century *D-BAs* Lit.115 and *F-MOf* H196 and the mid-14th-century *F-Pn* n.a.fr.23190 (*Trem*). With *I-IV* 115, it is the principal source of works attributable to [Philippe de Vitry](#), the only identifiable composer in the collection. It is a vital witness to the newly emerging [Formes fixes](#), to crucial early 14th-century transformations in several musical and poetic genres, and to the continued currency of earlier repertoires. The newest motets in *Fauvel* appear in several contemporary and even 15th-century sources (including *B-Br* 19606, *F-CA* 1328 and *GB-Ob* Bodley 271; there is no overlap with *I-IV* 115) and a number are also cited in the [Ars Nova](#) group of treatises (including Wolf anon. 3) and elsewhere up to the mid century.

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6. The political context of the 'Fauvel' allegory.

The relevance of the *Fauvel* allegories to contemporary politics was first recognized by Langlois, who cast the short *Fauvel* as a royal *admonitio*; it was considerably extended and deepened by Dahnk, and also by Becker who first identified Marigny as a key focus in the interpolated text. More recent work (Roesner, Mühlethaler) has viewed both versions of *Fauvel* as elaborate admonitions, collections of advice and carefully couched criticism, warnings against evil counsellors and injunctions to rule wisely addressed directly or indirectly to the king. The addressee of the short *Fauvel*, containing some criticism of Philip IV and his policies, has been identified as Louis X, though Philip IV is not ruled out. That of the interpolated text, and by extension the whole of fr.146, is more clearly intended to be Philip V, the early years of whose reign were blighted by the succession crisis of 1316 and by the court factionalism it engendered. It is doubtful perhaps whether either version led a truly clandestine existence, even if the dates cited in the short *Fauvel* are taken at face value, but either or both may have been circulated initially within distinct political groups at court.

The interpolated *Fauvel* retains the biting anti-clerical satire of the short version, but its main political exemplum was Enguerran de Marigny, a minor Norman noble who rose to dominate the French government as royal chamberlain at the end of Philip IV's reign, usurping the royal princes. Marigny lost his political protection on Philip's death in 1314 and was swiftly indicted for financial mismanagement and then for necromancy. After a brief show trial he was executed at Montfaucon on 30 April 1315. The chief architect of Marigny's downfall was Charles, Count of Valois, and it has been suggested that he is also the most plausible instigator both of the interpolated *Fauvel* and of fr.146 more generally. Charles's own links with the French royal chancery were strong and, while serving as a clerk in the French royal chancery, Gervès du Bus worked directly for Valois

supporters among the higher echelons of the royal administration. The *Chronique métrique* included in fr.146 expresses views highly favourable to the count and almost certainly originated in Valois circles. Though Marigny, two years dead, could no longer present a real danger, he was a plausible allegory for any new threat to the integrity of royal rule. After Philip V's accession in 1316, Charles de Valois was temporarily displaced at court by his half-brother Louis, Count of Evreux, who thus emerges as one (of several, perhaps) whom Valois might have wished to present to the king as a potential usurper, through the allegory, chronicle, music and images in fr.146.

The manuscript *F-Pn* fr.146 was created in or near the royal chancery in Paris and the authorial origin of much of its contents, including the interpolated *Roman de Fauvel*, probably lies close to if not within these circles. Three chancery clerks (Gervès du Bus, Maillart, Chaillon de Pesstain) and one other close to this milieu (Vitry) have been linked with the compilation of this version of the text. The *Fauvel* of fr.146 (unusually for a literary work) was copied in a chancery hand normally used for documents and illuminated by an identifiable artist who had worked on other chancery books. It is unclear who might have read or otherwise used this sumptuously prepared manuscript: the interpolated *Fauvel* is in many ways its own performance and there is no evidence for or against a spoken or sung performance from beginning to end. But this and other lost interpolations of *Fauvel* may well have played a part in assuring the popularity of the short *Fauvel*, which appears to have achieved a wide readership quickly and whose popularity endured well into the 15th century.

[Fauvel, Roman de](#)

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For further bibliography see [Conductus](#); [Motet](#); [Roman](#); [Philippe de Vitry](#); [Jehannot de l'Escurel](#).

Fauxbourdon [faulx bourdon; fau(I) bordon, fau(I) wordon; fauburdum]

(Fr.; Ger. *Faberdon, Faberton, Fabordon, Fabourdon* etc.; It. *falsobordone*; Sp. *fabordón, favordón*; Port. *fabordão*).

A technique of either improvised singing or shorthand notation particularly associated with sacred music of the 15th century. The Iberian and Germanic forms of the word appear to derive from the English [Faburden](#), although the French form was also known in these areas. The Italian [Falsobordone](#) seems to be a translation from French but evolved a rather different style and history.

1. The term in musical sources.
2. Fauxbourdon extemporized from plainchant.
3. Typology, distribution and nationality of written fauxbourdon.
4. The first fauxbourdons; explanations of the term.
5. Technical characteristics and applications.
6. Later developments.

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Fauxbourdon

1. The term in musical sources.

'Fauxbourdon' was an enigmatic French phrase attached as a tag or label to short compositions or sections of longer ones, normally sacred and written as apparently two-voice pieces with the cantus firmus in the upper part, appearing in continental musical manuscripts from about 1430 to about 1510. The words 'faux bourdon' were often preceded by the preposition 'à' or 'per', sometimes 'au' (even 'aux') or 'in'; the expression might also be shortened to 'per faux' or 'per bardunum'. Although some scribes contracted the two words into one, this article follows Trumble in reserving 'fauxbourdon' for use as a generic term referring to the whole technique or complex of voices, or to the category of composition.

The designation 'faux bourdon', or one of its variants, was usually placed in either the discantus or the tenor part – more often the latter, especially in the earlier years, perhaps because the tenor directed the ensemble; it might also appear in both parts, or elsewhere on the page. It signalled the fact that the two given voices had been so composed – essentially by using a framework of 6ths and octaves – that the performer or performers could add a third and eventually a fourth part to them by following certain strictly formulaic procedures. The earliest method was to derive a *contratenor altus* from the written discantus by singing the same notes simultaneously at the 4th below, which produced essentially a chain of what would now be called 6-3 chords, varied and punctuated by single 8-5 chords, though with some decorative passing notes and suspensions, particularly at cadences, and on occasion more licentious dissonances. This was still regarded as the 'classic' manner by most music theorists of the late 15th century and has become known in musical literature as the '6th-chord' or 'fauxbourdon' style. But around 1450, or even before, composers and performers started to use a *contratenor bassus*, derived not from the discantus but from the tenor, beneath which they sang alternate 3rds and 5ths, beginning and ending with a unison or octave, and with the cadential octave preceded by a 5th; to the resulting tricinium a new kind of *contratenor altus* might also be added, by singing alternate 3rds and 4ths above the tenor, beginning and ending with a 5th, and with the cadential 5th preceded by a 4th (see exx.3 and 4 below).

'Faux bourdon', though not in itself a mandatory canonic instruction, is therefore a kind of trademark that tells the performers that they may increase the sonority of the music by adding one or two canonically derived parts. Trumble, the latest and most thorough historian of fauxbourdon, assumed that this might not be done in the absence of the trademark, even though there are 37 cases where a composition inscribed 'faux bourdon' in one source lacks the designation in another. He thus excluded from consideration (a) a fairly high number of two-part compositions which with the addition of the missing tag would be indistinguishable from his 'true' fauxbourdons (25 in Trent MS 93 alone); and (b) a smaller number of pieces realized as three-voice compositions, either as lightly ornamented fauxbourdons or as fauxbourdon bicinia to which an unlabelled, freely composed 'contratenor sine fauxbourdon' has been added (8 in Trent 93).

A 'gymel' in 6ths and octaves in Guilielmus Monachus's more restricted use of the term (he also allows 10ths) would of course have made sense on its own; but it cannot be proved, and seems unlikely, that singers confronted by such a gymel were actually precluded from adding a canonic contratenor altus by the omission, which might have been accidental, of the tag 'faux bourdon'. The term 'gymel' is almost unknown in continental sources and was not used as a prescriptive tag; on the other hand, it is surely significant that of the many 'gymels' in the Trent manuscripts, most of them embedded in longer three-voice compositions, not one bears the designation 'duo' which is otherwise used to distinguish duets; this suggests that they were not intended as such. Guilielmus (c1480) also showed how both a gymel and a fauxbourdon might be turned into a four-voice piece, a licence which seems to have been left entirely to the discretion of the performers, since no musical manuscript is known to contain directions deliberately prescribing its application.

Fauxbourdon

2. Fauxbourdon extemporized from plainchant.

Bessler and Trumble have given a very full picture of fauxbourdon as a *res facta* in the form of compositions labelled 'faux bourdon' in musical manuscripts. Their surveys have sorted out much of the confusion created by earlier historians, who had relied too heavily on the rather late evidence afforded by the writings of music theorists; the collection and categorization of all the known fauxbourdon pieces has also served to clarify many of the theorists' ambiguities and obscurities. But it is possible that the resulting emphasis on fauxbourdon as a technique of written composition may lead us to neglect the likelihood that fauxbourdon was used quite early in its history, like faburden, as a simple means of harmonizing a plainchant *super librum*. This was certainly the case later on, although there is no direct evidence for the early years. Tinctoris's specimen of fauxbourdon (1477), *Lauda Sion*, is written in a succession of equal breves, nearer to plainchant than to the rhythm of most surviving fauxbourdon compositions; curiously, it places the chant in the tenor, a practice unknown in music manuscripts.

The earliest Spanish reference to 'fabordón' is also suggestive. Juan de Lucena's *Libro de vida beata* (probably mostly 1452–3, drafted by 1463) mentioned 'fabordón' as a traditional way of singing 'por uso', which he contrasted unfavourably with the more skilled singing 'por razon' of 'músicos'. Referring plainly to the relationship between the two upper parts of three-voice faburden or fauxbourdon, Lucena found the technique contradictory and inharmonious: 'one [singer] is in the flat [hexachord] and the other in the natural; one on a line, the other in a space' (the passage is not present in Lucena's model, the *De humanae vitae felicitate liber* of B. Fazio). There are no surviving written *fabordones* from this early period. A German poem published in 1447 described Conrad Paumann playing the organ – therefore presumably extemporizing – and 'tenoring, with Contratenor, Faberdon and Primitonus' (Hanns Rosenplüt, *Spruchgedichten*, Nuremberg; see Bukofzer, 1936, p.123); there are among the compositions of Paumann's *Fundamenta organisandi* in the Buxheimer Orgelbuch and the Lochamer Liederbuch pieces which do indeed seem to employ the sonorities of faburden or fauxbourdon (Trowell,

1977, pp.47–8). A century later, two German organs had ‘Faberthon’ stops which sounded the 5th and octave above the played note, doubtless intended to facilitate the performance of fauxbourdon in the classic 6th-chord manner (see I. Rücker: *Die deutsche Orgel am Oberrhein um 1500*, Freiburg, 1940, pp.121, 157). A search among liturgical books and choirmasters’ indentures from northern France and Burgundy would perhaps produce early evidence of extemporized fauxbourdon. This could have been achieved by simple directions akin to those for [Faburden](#) or for Guilielmus Monachus’s fauxbourdon: two singers would have transposed the plainchant up an octave and a 5th respectively, while another sang unisons with and 3rds above its written pitch. The octave transposition of English treble sight (see [Sight, sighting](#)) was known to several continental theorists at the end of the 15th century; Burtius (1487) said, for example, that it was extensively practised among ‘ultramontane singers ... in princely chapels’ for extemporizing over a plainchant (see Bukofzer, 1936, pp.156ff). There is one written fauxbourdon (a *Magnificat* in *I-TRmp* 87, no.85) whose discantus must be read in transposition at the upper octave and 5th, a device also used in a set of harmonized psalm tones in the St Emmeram manuscript (*D-Mbs* Clm 14274) which are not, however, labelled ‘faux bourdon’ (see Trumble, 1959, p.45). Late evidence of the apparently extempore application of fabordón – which the scribe equates with the French technique, ‘faulxbourdon (ut sic dicam)’ – to a wide range of liturgical types and occasions may be found in the constitutions of Charles V’s chapel, said to replicate those of the Netherlandish chapel of Philip the Fair (*d* 1506). They include psalms (even-numbered verses), a processional psalm, masses, versicles and responses, antiphons, responsories, litanies, and a lesson, the second of three; the fauxbourdon is distinguished from written music in the regulation that no-one must start singing until the *phonascus* or his deputy has given the note, ‘tam in faulxbourdon ... quam in musicis’ (*Vander StraetenMPB*).

Fauxbourdon

3. Typology, distribution and nationality of written fauxbourdon.

At the latest count there appear to be 29 continental manuscripts containing a total of 175 compositions labelled ‘faux bourdon’ in one or more of their sources – 172 if we subtract three instances where Du Fay used the same music for different texts. They are listed in Trumble (1959), to which subsequent research adds four more: Mikołaj Radomski’s *Magnificat primi toni* in *PL-Wn* Krasieński 52 (bearing the designation ‘per bardunum’ and a canon), apparently a very early specimen, as must be the Kyrie by Grossin – a composer older than Du Fay – duplicated but transposed in the same manuscript, with the direction [contratenor] ‘a discantu’ (facs. and edn in *AMP*, xiii–xiv, nos.12–13); the anonymous sequence *Eya recolamus* in *I-TRmd* 93, no.1751; Busnoys’ *Magnificat [6ti toni]* in *B-Br* 5557 (ed. in *Masters and Monuments of the Renaissance*, v, 1990, pp.111–24; a similarly structured anonymous *Magnificat [8vi toni]* from *I-Rvat* S Pietro B80 which, however, lacks the tag ‘faux bourdon’, is printed *ibid.*, 193–207); and the very late example of the Sanctus in Isaac’s six-voice *Missa paschalis*, where the ‘Pleni sunt celi’ calls for fauxbourdon in the two discantus and alto (or tenor) in dialogue with the lower voices (ed. in *CMM*, lxxv/1, 20–22, from *D-Ju* 30, *D-Bsb* 40013 and *I-Rvat* C.S.160) (see Trumble, 1960, 1990; Elders, 1977). In 154 of these 172 compositions

the plainchant has been transposed in the discantus to the upper octave (though if a *contratenor altus* is supplied it will also present the plainchant, transposed to the upper 5th). Five pieces appear to have no cantus firmus; in five the chant is in the discantus at the upper 4th (as in *faburden*), in three at the upper 5th, in one at its original pitch, in one at the upper 7th and in one at the lower 2nd; there are three cases of migrant cantus firmus (Trumble, 1960, p.20). All the compositions are sacred except two: Du Fay's fragmentary *Juvenis qui puellam*, a lawsuit set to music that wittily parodies liturgical recitation; and Busnoys' *Terrible dame*, where the two lower voices, in 'empty' and unsatisfied gymel, represent the lover who complains that he is dying 'par deffaut', while his lady, characterized by the top two voices with a third in fauxbourdon, asks 'Que vous fault?' ('What do you lack?'), after which the four voices mesh contentedly together for four beats in four-voice fauxbourdon. Among the 170 sacred compositions employing fauxbourdon (and in those 'gymels' where the tag is missing), most use it for short passages alternating with sections composed in traditional ways, or with plainchant. There are 43 different settings of hymn melodies and 12 sequences. There are 14 Kyries, where the *alternatim* mode proved attractive, and nine other mass movements. Psalmodic recitation was a popular field (this was probably also a natural home for fauxbourdon *super librum*): there are 31 psalms and canticles, with 22 *Magnificat* settings; the 19 introits often favour the technique for their psalm verses. 12 of the 14 antiphons, on the other hand, are set to fauxbourdon throughout. Among the six miscellaneous items it is not surprising to find short forms such as the versicle with response, the preface, two communions and a sectional Passion. More unexpected is perhaps the most famous use of the technique, in Du Fay's isorhythmic motet *Supremum est mortalibus bonum* (1433): here there is no cantus firmus, but the instantly recognizable texture of fauxbourdon is used as a colouristic device to articulate the structure.

Of the 21 composers known to have written fauxbourdons (counting C. and N. de Merques as the same man), at least 15 were Franco-Burgundian; they composed no fewer than 68 of the 79 ascribed pieces, as against 93 anonymous compositions. Du Fay alone composed 24 (excluding duplications), almost as many as Merques (7), Binchois (6), Brassart (6) and Rouillet (6) put together; Johannes de Lymburgia composed five, Benoit, Busnoys, Feragut, Liebert and Sarto two each, and Fede, Grossin, 'Ray. de Lan' (see [Lantins, de](#)) and Johannes Martini one. The other composers are 'Arnulphus' (1), Antonius Janue (5), Hermann Edlerawer (2), Cristofferus Anthonii (1), Isaac (1) and Mikołaj Radomski (1).

The striking preponderance of French-speaking composers would suggest that the origins of fauxbourdon are to be sought in France and Burgundy, where, however, the musical manuscripts have largely perished; the fact that the bulk of the repertory survives in north Italian manuscripts (21 sources out of 29) is hardly in itself conclusive evidence of Italian origin. The term 'faux bourdon' is French (a unique case of such a vernacular tag in Latin sacred music of the time). Even Bessler, a strong advocate of Italian origin, suggested (*AcM*, 1948; 1950) that the first fauxbourdon was composed by Du Fay as part of a mass then thought to have been intended for St Jacques-de-la-Boucherie in Paris. Many Franco-Burgundian composers of fauxbourdon apparently never worked in Italy, including

Binchois; his six pieces are in an unusually simple, almost mechanical style, very different from Du Fay's, which may perhaps reflect extempore practice (he also wrote a number of fully realized three-voice pieces composed in a rather similar manner). It is striking that no English composer ever wrote a fauxbourdon piece or used the standard two-voice notation or the term 'faux bourdon', although the French term is adduced by Scottish Anonymous – in 1558 or later – as equivalent to 'faburdoun' (f.54: see S. Allenson, *ML*, lxx, 1989, pp.1–45, esp. 11).

Fauxbourdon

4. The first fauxbourdons; explanations of the term.

The two earliest known examples of fauxbourdon appear in the older section of *I-Bc* Q15. First in the manuscript, and bearing an explanatory canon in Latin, is the communion *Vos qui secuti estis me*, the closing item in Du Fay's *Missa Sancti Jacobi*. It may well be the first composition to use the term 'faux bourdon', as Bessler maintained. The mysterious words are fittingly taken as a punning allusion to St James's *bourdon* or staff, shown in the miniature at the head of the mass. (Explanations of the term as meaning 'false staff' have not however won acceptance: Adler, 1881, referred it to the tenor, as having no cantus firmus or true independence from the discantus, Ficker, 1951, to the unwritten contratenor, as a 'false support' for the discantus.) Most other modern attempts to explain the term 'faux bourdon' rely on the idea that *bourdon* meant a low-voice part in early 15th-century French, for which there is no proof, although *burdoun* had had this meaning in English and Anglo-Norman French since before 1300 (see [Faburden, §2](#)); Adam von Fulda (c1490) referred to the 'feigning' in the octave transposition of the cantus firmus, which however would only really make sense if the discantus were being extemporized straight from the chant by using treble sight (*fictus visus*). Trumble (1954) advanced the ingenious but unprovable explanation that the strong resultant tones from the consecutive 4ths in the upper parts produced a ghostly 'fictus bardunus' an octave lower, in the register of Arnaut de Zwolle's organ-pipe 'barduni'.

G.B. Rossi (1618, probably written by 1585) advanced the notion that fauxbourdon was a hybrid form between *canto fermo* and *canto figurato*, a bastardized 'sport' whose name must derive from *burdo* ('mule') – a derivation related to Vogel's claim, in our own time, that fauxbourdon meant 'mule's larynx', or bagpipe. For Burmeister (1606: see F. Feldmann, *AMw*, 1958, pp.123–43, esp. 137–8), with his interest in rhetoric, it was a catachresis (a solecism, a perversion of a figure or trope). Praetorius (1618) offered a number of explanations besides the idea of the 'false bass' that has been taken up in various senses by several later writers, especially Bessler. He also pointed to *bourdon* meaning 'bee', an idea further explored by Elders (1989), whose theory, though apt and ingenious in its quest for symbolic meaning, fails to allow for the necessary distinction between the honey-gathering Apostles of Du Fay's communion, seen as worker bees, and the laziness of a drone bee (a meaning of 'fauxbourdon' not apparently attested before Littré's dictionary of 1863). Praetorius fancifully likened what he saw as the false cadences of fauxbourdon to the back-turned, parallel hem on a garment; he alluded to *bourdon* as 'prop' or 'support' (a meaning adduced by Ficker, 1951 and Wallin, 1953) and also

as ‘St James’s staff’ or ‘pilgrim’s staff’. This reminds us that the English King Henry VIII, at his death in 1547, owned a set of ‘Shalmes ... v ... pipes caulled pilgrim staves’ (F.W. Galpin: *Old English Instruments of Music*, 1910, pp.122, 219), which surface again in Mersenne (*Harmonie universelle*, ii, 299, propositio xxxii) as a kind of courtaut, fagot or short bassoon resembling a large stick or staff: ‘de la vient que quelques-uns en font de grands bourdons semblables à ceux des Pelerins de saint Jacques’ (see also Faburden, §2, for Harrison’s derivation of the English voice-name ‘burdoun’ from *burdo*: ‘shawm’). The pilgrim’s staff, hollowed to make a shawm, might equally conceal a weapon: Thomas Thomas’s Latin–English dictionary of 1588 defines *dolo* as ‘a great sparre or staffe with a small head of iron and a sword within it: a Iacobs staffe’ (*Oxford English Dictionary*, under ‘Jacob’s staff’, 3). Here is yet another sense in which a ‘bourdon’ might be ‘false’, the visible outer structure (discantus and tenor) concealing a hidden element (the unwritten contra). It is perhaps significant that the earliest French literary uses of the term ‘fauxbourdon’ play on the idea of something lacking, a deceptive omission. Busnoys’ *Terrible dame* (see above) turns on the emptiness of the two outer parts without the middle one; and in a still earlier rondeau dating from 1459–60 by the musically inclined Charles d’Orléans (which, ironically, lacks its music) the poet speaks of ‘Musique notée par fainte / Avec fauxbourdon de Maleur’; the ‘new singer’, asked who he is, replies ‘Je ne tiens contre ne teneur’. It is curious that ‘bourdon’ emerged much later on in 1690 as printer’s jargon for a passage omitted in error, and that a ‘coquille’ or cockle, St James’s other symbol, came to be used to mean a jumble of letters: was the saint the patron of a printers’ confraternity? And do these terms go back further to the scribes of the Rue des Ecrivains, which ran alongside the church of St Jacques-de-la-Boucherie in Paris, where Du Fay’s friend Robert Auclou, whose name and position form an acrostic in Du Fay’s motet *Rite maiorem*, was curate? It is no longer generally believed that Du Fay composed or assembled the *Missa Sancti Iacobi*, which contains what may be the first fauxbourdon, for his friend’s church; but ‘fauxbourdon’, or rather ‘faubourdon’, strangely unites their two names, since ‘fau’ is a variant of ‘fou’, ‘fay’ or *fagus* (‘beech’, whence du Fay) and ‘bourdon’ may also mean a flat-headed nail (au Clou).

The significance of the name ‘fauxbourdon’ had plainly been lost by the time the first theorists wrote about the technique, hence their conflicting opinions. In the absence of early evidence we shall probably get no further. Since the word is not Latin, it is likely that the term had little or nothing directly to do with techniques of composition, for which a perfectly good Latin vocabulary existed. If, as Flasdieck (1953) thought plausible, its first user or users were imitating the sound of the English word ‘faburden’ (a term which does permit of a technical explanation), they nevertheless would probably have had some French rationale in mind, whether serious or humorous.

[Fauxbourdon](#)

5. Technical characteristics and applications.

The canon appended to Du Fay’s communion, translated, says: ‘if you desire a threefold piece, take the notes from the top [part] and begin simultaneously, going down a 4th’. The canon in Nicolaus de Radom’s

Magnificat, thrice repeated in much the same form, runs: 'per bardunum: Hic recipe in quinta [or 'tercia'] et fiet contratenor' (the first two entries muddle up 'quinta' and 'tercia'). The realization of Du Fay's canon, in *Vos qui secuti estis*, produces a piece curiously unlike the traditional image of the genre. Many early fauxbourdons, from *I-Bc* Q15 and elsewhere, seem to struggle against the logic of parallel movement; it is as if the composers were taking up a new and revolutionary idea but adapting it to late Gothic taste by making the discantus (with its derived contratenor) as different as possible from the tenor, within the limits of the style. The tenor is textless and looks like an instrumental part, while both the upper parts are presumably to be sung by soloists: this would throw the unusual parallel 4ths into sharp relief. The chant is at times quite heavily ornamented and rhythmicized in chanson style with frequent melismas and strong dissonances over the slower-moving tenor; octaves, producing contrary motion, frequently interrupt the flow of 6ths; the rhythm of the tenor is surprisingly independent, with overlapping phrase lengths, anticipations and syncopations. [Ex.1](#) is the opening of Du Fay's communion (the notes taken from the chant are marked with asterisks).

The other fauxbourdon in the earlier part of *I-Bc* Q15, Johannes de Lymburgia's antiphon *Regina celi letare* ([ex.2](#)), is a much simpler composition with none of Du Fay's rhythmic and contrapuntal ingenuity; in spite of the composer's frequent introduction of octaves, the impression is very much nearer to note-against-note movement.

Johannes de Lymburgia's *Magnificat secundi toni*, one of the 17 fauxbourdons in the later part of *I-Bc* Q15, is the only such piece in the manuscript in which an extended text is given to the tenor as well as the discantus, and must be one of the first examples of entirely vocal fauxbourdon. Binchois' fauxbourdons resemble Johannes de Lymburgia's in their simplicity, and one of them, the hymn *Ut queant laxis*, occurs in a manuscript only slightly later than *I-Bc* Q15 and in a deviant notation: the contratenor is given, and the discantus must be supplied at the 4th above (*I-Vnm* IX 145; the piece also survives in normal notation in *D-Mbs* Clm 14274). For historians who believe that fauxbourdon was the model for English faburden, Johannes de Lymburgia was simply a clumsy composer and Binchois' hymn was copied by an ignorant scribe (though he also managed to copy Benoit's hymn *Tibi Christe* in normal fauxbourdon notation). For those who believe that fauxbourdon was an interpretation of English faburden, the simpler and more vocal of the two styles of early fauxbourdon reflects the sonority of vocalized faburden, and the unusual notation of *Ut queant laxis* reflects its technical derivation, in which the cantus firmus was thought of as the middle voice.

The difficulties involved in determining the relationship between fauxbourdon and faburden are discussed under [Faburden](#). Whatever the truth of the matter, both techniques represented important technical advances in 15th-century music. In each, the cantus firmus is moved from the low tenor into the upper voice or voices; in faburden the chant seems to have been declaimed very plainly in note-against-note style; in fauxbourdon, the Gothic and contrapuntal early manner of Du Fay existed alongside a simpler manner employed by Johannes de Lymburgia and Binchois, which Kirkman (1990) has rightly related to the genre of chant

involved; later on, vocal performance with simultaneous declamation became the rule. Both *faburden* and *fauxbourdon* rejoiced in the use of continuous parallel 4ths between the upper voices (still found 'offensive' by Adam von Fulda in 1490), provided they were made good by the lowest voice; long sequences of parallel 6ths were also legitimized, and the traditional insistence on contrary motion in *discant* and counterpoint was for a time denied in the interests of sensuous euphony. Both devices brought a feeling for vertical harmony into European music at a time when the new medium of choral polyphony was looking for appropriate new techniques. The Gothic ideals of disparate colours and rhythmically differentiated, frequently overlapping lines were giving way to Renaissance ideals of the blending of similar colours and rhythms in a smooth and carefully stratified texture. Probably the most important innovation in *faburden* and *fauxbourdon* was the notion of part-writing in which the separate strands never overlapped. This remained the case in four-voice *fauxbourdon* as well, when the tenor, though itself tied to the movement of the upper voice, gave birth to a functional bass line; the new bass supported a logically spaced harmony which was to become a model for simple four-part writing in 'familiar style' (and continuo chording) that endured for centuries. (Korth, however, whose study of 1988 offers valuable technical insights, would attribute these innovations to more general trends rather than to *fauxbourdon*.)

The characteristic sonority of *fauxbourdon* was almost never thought tolerable in long compositions. The *fauxbourdons* in *I-Bc* Q15 are nearly all short, and most of them are strophic hymn and *Magnificat* settings. In many of these, a verse in *fauxbourdon* alternates with monophonic plainchant. Sometimes an independent contrapuntal setting of the chant is included as a further *alternatim* element. This may also be achieved by providing a new three-voice setting of the original *fauxbourdon discantus* with two quite different lower voices; or by leaving the *fauxbourdon discantus* and tenor intact, but writing a new and independent 'contratenor sine *fauxbourdon*' which may cross beneath the tenor or sing a unison with it so that the parallelism of the original *bicinium* is less apparent. *Fauxbourdon* was early recognized as a highly distinctive sonority which could play a valued part in successive contrasts of colour. Of the specimens in *I-Bc* Q15 only the *Magnificat* settings of Feragut and Johannes de Lymburgia and the latter's *Regina celi letare* offer long stretches of uninterrupted *fauxbourdon*.

During the 1430s *fauxbourdon* started to appear in northern Italian and central European manuscript repertories, principally Trent manuscripts 87 and 92, with 45 pieces, and the Aosta manuscript with 13; here it is used more extensively in the Ordinary of the mass, especially for *alternatim* Kyries, and for the first time in alternate verses of sequences and in introits. *Fauxbourdon* from this time also appears in the German St Emmeram manuscript (*D-Mbs* Clm 14274), whose later fascicles apply *fauxbourdon* to an unparalleled variety of liturgical contexts.

Fauxbourdon

6. Later developments.

Trumble identified a major change in style solidifying during the 1440s, pointing to the Ferrarese manuscript *I-MOe* α.X.1.11, which contains 17

fauxbourdons and moves more firmly into the realm of entirely vocalized fauxbourdon with fully texted tenor parts. The tenor is more and more adapted to the rhythm of the discantus, and the melismatic style gives way to simple functional declamation, simultaneous in all voices, moving more slowly and in duple time: in earlier fauxbourdons, *tempus perfectum* had predominated. Some of these 'new' characteristics, however, are due simply to the application of fauxbourdon to less melismatic types of chant. The new manner also makes itself felt in Trent manuscripts 90 and 93 (20 and 23 pieces respectively, with 17 in common) and in *I-Fn Magl.XIX 112bis* (12 pieces). The latter source includes a new phenomenon, made possible by the increasing homogeneity of discantus and tenor: fauxbourdon with *contratenor bassus* replacing the *contratenor altus*. The Italian Antonius Janue's hymn *Gloria laus* has an alternative contratenor which is mostly in alternate 5ths and 3rds beneath the tenor (there are also a few upper 5ths and consecutive 5ths). [Ex.3](#) shows how the passage begins.

Though clumsily executed here, this type of *contratenor bassus* points the way to the improvised four-voice gymel and fauxbourdon described some 30 years later by Guilielmus Monachus and so fruitfully investigated by Trumble, who found other compositions to illustrate the theorist's remarks. [Ex.4](#) is a condensed version of one of Guilielmus's examples in Trumble's interpretation: (a) can be performed either as a gymel in 6ths and octaves or, with the small notes, as three-voice fauxbourdon with *contratenor altus*; (b) shows how the same bicinium may be performed either as three-voice fauxbourdon with *contratenor bassus* or, with the small notes, as four-voice fauxbourdon with *contratenor altus* as well (Trumble, 1959, pp.60–61).

These techniques may also be traced in the last large collection of fauxbourdon with a character of its own, a pair of Ferrarese choirbooks (*I-MOe Lat.454–5*), which contain 28 fauxbourdons; 24 of them are psalms arranged for two choirs in a tradition that points to the polychoral style of 16th-century Venice (see Trumble, 1959, pp.41ff); there are also many 6th–octave gymels. Besides the psalms there are three *Magnificat* settings and a *St Matthew Passion*. All the works are unique and anonymous except a *Magnificat* by Martini which also appears in *I-Rvat C.S.15* (a largely retrospective collection of 18 fauxbourdons). The psalms of the Modena choirbook, though often simple and functional to the point of dullness, use a variety of techniques which allowed Trumble to demonstrate convincingly how four-voice fauxbourdon came to lose its technical identity in the varied practices of 16th-century Italian [Falsobordone](#) and Spanish *fabordón*. (It is curious that the original technique of three-voice fauxbourdon was nevertheless still known to Doni in the second quarter of the 17th century: he recommended that theatrical choruses should be declaimed 'in falso Bordone, cioè in seste divise da una voce di mezzo'). To Trumble's survey of the sources for the latter should be added the manuscripts *I-Rvat C.S.60, 63 and 343* and the long, testy and instructive (but doubtless also inventive) footnote in Bainsi (1828), as well as the passage in Martini (1757) to which Bainsi took such exception, containing a valuable list of theorists who discussed fauxbourdon. The allegedly 14th-century 'fogli laceri' that Bainsi speaks of as containing fauxbourdons are no longer to be found in the archives of the Cappella Sistina and presumably never existed or were wrongly dated,

although Buck (revising Wooldridge, *OHM*, i, 2/1929, pp.298–329) believed him; the Spanish *Enciclopedia universal ilustrada* cites a 15th-century three-voice fauxbourdon psalm tone emanating from Baini, to which he added a free soprano part.

Fauxbourdon

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Favart.

French family of dramatists, singers and actors active in musical theatre.

- (1) Charles-Simon Favart
- (2) Marie-Justine-Benoîte ['Mlle Chantilly'] Favart [née Duronceray]
- (3) Charles Nicolas Joseph Justin Favart

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Favart

(1) Charles-Simon Favart

(*b* Paris, 13 Nov 1710; *d* Belleville [now in Paris], 12 May 1792). Librettist, playwright, composer and impresario. He was one of the most highly regarded and prolific librettists of *opéra comique* during the mid-18th century, which saw both the Querelle des Bouffons and the gradual replacement in the genre of vaudevilles (popular songs) by newly composed, italianate *ariettes*.

According to his own fragmentary memoirs Favart inherited from his father, a pastrycook, a love of the theatre and of song; his mother encouraged his literary studies. He attended a *collège* until the death of his father in 1730 necessitated his return to the family business, in which he continued even

after his first successes at the fairground theatres of the Opéra-Comique. Many of his early pieces (among them several parodies) were written with others, including his mentor Charles-François Panard, whose allegorical satire he imitated. These nevertheless brought him to the attention of noble patrons, including the Maréchal de Saxe.

Favart's first masterpiece was *La chercheuse d'esprit* of 1741 (after La Fontaine), which portrayed the awakening to love of young rustic *ingénus* (fig.1). It was with this 'genre galant et comique' (as Favart called it) that he sought to ennoble the tone of *opéra comique*, previously prone to gross indecency. Without altogether eliminating *double entendre*, Favart emphasized comic naivety of utterance with a transparency of sentiment that looks forward to Rousseau. In 1743 Favart joined with Jean Monnet, the new impresario of the Opéra-Comique, in an effort to reform the spectacle both morally and materially. For a salary of 2000 francs, he agreed to write and adapt pieces, recruit and train new actors and supervise rehearsals; Monnet constructed a fine new theatre at the Foire St Laurent, and engaged Jean-Georges Noverre and François Boucher to create ballets and decors respectively. Favart not only collaborated with Boucher; scenes from his pantomime *La vallée de Montmorency* also inspired a whole series of pastoral paintings (and designs for porcelain or tapestry) by the artist, as was noted by the brothers Parfaict. In 1743 the Foire St Laurent saw the premières of Favart's *Le siège de Cythère* (a veiled parody of Quinault and Lully's *Armide*) and *Le ballet des Dindons* (a parody of Fuzelier and Rameau's *Les Indes galantes*). During 1745 Marie-Justine Duronceray (as 'Mlle Chantilly') made her début in *Les fêtes publiques*, which celebrated the dauphin's wedding; by the end of the year she and Favart had married. Also during this year the Comédie-Italienne and the Comédie-Française, jealous of the Opéra-Comique's success, suppressed all but pantomime entertainments, and then completely shut down the spectacle. At this point Favart secured employment as director of the theatrical company of Maurice, Maréchal de Saxe, commander of French forces in Flanders.

De Saxe told Favart that his troupe entered into his military and political thinking; this manifested itself in the choice of repertory (as in Favart's reworking of *Le siège de Cythère*), in such topical compositions as a sung *annonce de bataille* and, extraordinarily, in the troupe's performing alternately in allied and enemy camps. During this period the Favarts met the Genoan diplomat Giacomo Durazzo, who as head of Viennese theatres was later to engage Favart as his theatrical agent. The hardships of operating a theatre in wartime were aggravated for Favart by De Saxe's amorous pursuit of his wife, which provoked her flight to Paris. De Saxe later had her imprisoned in a convent, while Favart fled a trumped-up prosecution for debt. After the marshal's death in 1750 the couple resumed their careers, working both at the Opéra-Comique (reopened under Monnet in 1752) and at the Comédie-Italienne, where Mme Favart had performed briefly in 1749.

The 1750s saw the creation of some of Favart's most genial pieces and his reputation at its height. Parodies such as *Les amours de Bastien et Bastienne* (after Rousseau's *Le devin du village*) and *Raton et Rosette* (after Mondonville's *Titon et l'Aurore*) rivalled their models in popularity.

Parisian performances of Italian intermezzos by the 'Bouffon' troupe between 1752 and 1754 prompted Favart (and others) to insert *ariettes* from them into new *opéras comiques*; he also translated several intermezzos, and wrote pasticcios using selections of their *ariettes*. These transitional genres evolved rapidly into the modern form of *opéra comique*.

During this period Favart benefited from the patronage of Mme de Pompadour and the court, especially after 1758, when he became a director of the Comédie-Italienne (which merged with the Opéra-Comique in 1762). Beginning in 1756, Favart composed a number of entertainments for the Marquise de Mauconseil and her palace theatre at Bagatelle. He served briefly as 'Historiographe des Menus-Plaisirs du Roi', and in 1763 was commissioned by the court to write a comedy, *L'Anglais à Bordeaux*, celebrating the end of the Seven Years' War. This work earned him a royal pension of 1000 livres, later increased when he was named *compositeur des spectacles de la cour*. (The title first appears in the libretto, dedicated to the dauphine Marie Antoinette, of *L'amitié à l'épreuve*).

In 1759 Favart renewed his contacts with Durazzo, who desired his services as a recruiting agent, adapter, censor and supplier of pieces for the French theatre in Vienna (the Burgtheater), and as a window on the Parisian theatrical and literary scene. Their correspondence, of which portions (some of them tendentiously edited) have been published, shows Favart assuming much the same urbane tone as Friedrich Grimm in his *Correspondance littéraire*. Favart was originally to have collaborated with Gluck on new works, but did not do so: Durazzo was unable to use a ballet scenario Favart had drafted but sent too late for celebrations of Archduke Joseph's first wedding in 1760, and later there were misunderstandings concerning some of his other works. Favart helped engineer Durazzo's dismissal in 1764, although, before this, he had helped considerably in recruiting for the Viennese company, as he and his wife had at their disposal a vast network of theatrical contacts throughout Europe. He had also supervised the first (Parisian) edition of Gluck's *Orfeo ed Euridice*, thereby greatly enhancing the composer's reputation.

During the latter part of his career Favart attempted, with mixed success, to come to terms with the new *comédie mêlée d'ariettes*, of the sort being written by younger authors such as Sedaine and Marmontel. *Soliman second* (1761), which did achieve wide and lasting success, is really a verse play interspersed with a few musical numbers and with a closing *divertissement*. *Annette et Lubin* (1762, after Marmontel) contains some new music, but many more vaudevilles; in writing the piece (with which the newly reconstituted troupe of the Comédie-Italienne made its début) Favart had aimed to 'ramener le public à l'ancien goût de l'opéra comique', and indeed the work was immensely popular. *La fée Urgèle* (1765, after Voltaire) and *Les moissonneurs* (1768), both true *comédies mêlées d'ariettes*, were well received, but Favart's 1775 recasting of *Cythère assiégée* as an opéra-ballet was neither a success nor an improvement on his version of 1748. After his wife's death in 1772 Favart largely withdrew from active work in the theatre to his home at Belleville.

Favart's fame rests principally on his vaudeville comedies, from *La chercheuse d'esprit* onward, although these have not been universally

admired. Contemporary critics such as Diderot and Grimm saw in Favart's pieces a false naivety that ill masked their risqué content, while, more recently, Maurice Barthélemy has decried Favart's betrayal of the carnivalesque humour of the early Opéra-Comique; both complaints are indicative of an antipathy to the *galant* aesthetic in general. As a parodist Favart was unrivalled, and gentler than most; the playwright La Noue staged Favart's parody of his own *Mahomet II*, and sent the poet his compliments. Though honoured still as a literary figure, Favart has yet fully to be rediscovered as a musician. He composed many of the airs in his *opéras comiques*, mimicking traditional *airs* and *galant* modern melodies with equal ease. But his greatest talent lay in the appropriate choice and retexting of popular tunes so as to take full advantage of their salient musical features.

On the whole, Favart was a progressive force in French musical theatre. He and his wife pioneered accurate, historical costume before Le Kain at the Comédie-Française. Favart's letters to Durazzo are full of derisive comments on the traditional repertory of the Opéra and news of the triumphs of modern *opéra comique*. Though not entirely able himself to accommodate developments in the new form of the spectacle, he supported its best composers, such as Monsigny, Philidor and Grétry. The most important collection of his works is the *Théâtre de M. et Mme Favart, ou Recueil des comédies, parodies et opéras-comiques*, published in ten volumes (Paris, 1763–72). Favart's works were enormously popular abroad, in translations and resettings as well as in their original versions.

WORKS

Favart: (1) Charles Simon Favart

WORKS

| | |
|------|---|
| PCI | Paris, Comédie-Italienne (Hôtel de Bourgogne) |
| PSG | Paris, Foire St Germain |
| PO | Paris, Opéra (Académie Royale de Musique) |
| PSL | Paris, Foire St Laurent |
| oc | opéra comique par — parody |
| prol | prologue div — divertissement |

first performed in Paris unless otherwise stated; composer and title of parodied works are in square brackets; composers of other works are unknown unless otherwise stated; roman numerals in parentheses refer to volume numbers in the 'Théâtre de M. et Mme Favart' (Paris, 1763–72)

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L'école des amours grivois (*Les amours grivois*) (oc, with P. Bridard de La Garde and Le Sueur), PSL, 16 July 1744 (vii)
Le bal de Strasbourg (divertissement allemand, oc, with La Garde and Le Sueur), PSL, 13 Sept 1744 (vii)
L'île d'Anticire, ou La Folie, médecin de l'esprit (oc), PSG, 3 Feb 1745
L'amour au village [Carolet: *L'amour paysan*], PSG, 3 Feb 1745 (vii)
Thésée (par, with P. Laujon and Parvi) [Lully: *Thésée*], PSG, 17 Feb 1745 (vii)
Les fêtes publiques (oc, with La Garde and Le Sueur), PSG, Feb 1745
Les nymphes de Diane (oc), Brussels, 1 June 1747; rev. in vaudevilles, PSL, 22 Sept 1755 [written 1741, for PSL] (viii)
Les amants inquiets (par) [Collasse: *Thétis et Pélée*], PCI, 9 March 1751 (i)
Les amours champêtres (par, pastorale) [Rameau: *Les sauvages*, 4th entrée of *Les Indes galantes*], PCI, 2 Sept 1751 (i)
L'imromptu de la cour de marbre (divertissement comique, with La Garde and Dehesse), 28 Nov 1751
Arlequin et Scapin voleurs par amour, ou Les fragments (Italian scenario [PCI, 20 May 1741] with new scenes in French by Favart), PCI, 26 Dec 1751
Fanfale (par, with P.-A. Lefèvre de Marcouville) [Destouches: *Omphale*], PCI, 8 March 1751 (i)
Tircis et Doristée (par) [Lully: *Acis et Galatée*], PCI, 14 Sept 1751 (ii)
Raton et Rosette, ou La vengeance inutile (par) [Mondonville: *Titon et l'Aurore*], PCI, 24 March 1753 (ii)
Les amours de Bastien et Bastienne (par, with M.-J.-B. Favart and Harny de Guerville) [Rousseau: *Le devin du village*], PCI, 4 Aug 1753 (v)
Zéphire et Fleurette (par, with Panard and Laujon) [Rebel and Francoeur: *Zélindor*], PCI, 23 March 1754 [written 1745] (ii)
La fête d'Amour, ou Lucas et Colinette (oc, with M.-J.-B. Favart and Chevalier), PCI, 5 Dec 1754 (v)
L'amour impromptu (par) [Rameau: *La danse*, 3rd entrée of *Les fêtes d'Hébé*], PSL, 10 July 1756 (viii)
Le mariage par escalade (oc), PSL, 11 Sept 1756 (viii)
La petite Iphigénie (par, with C.-H. Fusée de Voisenon, after G. de La Touche: *Iphigénie en Tauride*), PCI, 21 July 1757
Les ensorcelées, ou Jeannot et Jeannette (par, with M.-J.-B. Favart, J.N. Guérin de Frémicourt and Harny de Guerville) [Rameau: *Les surprises de l'amour*], PCI, 1 Sept 1757 (v); also as *La nouvelle surprise de l'amour*
La noce interrompue (par) [Lully: *Alceste*], PCI, 26 Jan 1758 (iv)
La soirée des boulevards (ambigu), PCI, 13 Nov 1758 (iv)
Le retour de l'Opéra-Comique (oc), PSL, 28 June 1759 (viii)
Le départ de l'Opéra-Comique (compliment de clôture), PSL, 9 Oct 1759 (viii)
La ressource des théâtres (prol, ? with Anseaume), PSG, 31 Jan 1760 (viii)
Supplément de la soirée des boulevards (oc, with Panard and Guérin de Frémicourt), PCI, 10 May 1760 (iv)
Le procès des ariettes et des vaudevilles (oc, with L. Anseaume, after A.R. Lesage

and d'Orneval: *Les couplets en procès*), PSL, 28 June 1760

La nouvelle troupe (oc, with Anseaume and Voisenon), PCI, 9 Aug 1760

L'amour naïf (par, with J.B. Lourd et de Santerre and Chevalier) [Favart and others: Annette et Lubin], Bagatelle, 18 Aug 1762

La fête du château (divertissement), PCI, 25 Sept 1766 (ix)

La matinée, la soirée, et la nuit des boulevards (ambigu), Fontainebleau, 11 Oct 1776

Les rêveries renouvelées des Grecs (par, with Guérin de Frémicourt) [Gluck: Iphigénie en Tauride], PCI, 26 June 1779

pasticcios and translations

Baïocco et Serpilla (intermède, 3) [Orlandini: Il giocatore], Sodi, PCI, ? 6 Sept 1753 (ii)

Le caprice amoureux, ou Ninette à la cour (3 acts) [Ciampi and others: Bertoldo in corte], PCI, 12 Feb 1755; (2 acts), PCI, 12 March 1756 (iii)

La bohémienne [Rinaldo di Capua: La zingara], PCI, 28 July 1755 (ii)

Les Chinois [Sellitto: Il cinese rimpatriato] (with Naigeon), PCI, 18 March 1756 (iii)

opéras-ballets and ballets

La foire de Bezons (ballet pantomime/par, with Panard) [in part Rameau: Les Indes galantes], PSL, 11 Sept 1735

L'Amour et l'innocence (ballet pantomime, with J.C. Grandvoinet de Verrière), PSL, 4 Oct 1736

Don Quichotte chez la duchesse (ballet comique), Boismortier, PO, 12 Feb 1743 (vi)

Les vendanges de Tempé (pantomime), PSL, 28 Aug 1745; rev. as *La vallée de Montmorency, ou Les amours villageois* (ballet pantomime), arr. Blaise, PCI, 25 Feb 1752

La coquette trompée (comédie lyrique), Dauvergne, Fontainebleau, 13 Nov 1753 (i)

Les albanes, ou l'amour vengé (opéra-ballet), 1760, unset scenario

Cythère assiégée (opéra-ballet), PO, 1 Aug 1775; rev. of oc, 1759

comédies mêlées d'ariettes

La fille mal gardée, ou Le pédant amoureux (with M.-J.-B. Favart and Lourd et de Santerre) [Mouret: La Provençale, 5th entrée of Les fêtes de Thalie], Duni, 1758 (v)

La fortune au village (with M.-J.-B. Favart and Bertrand) [La Garde: Aeglé], Gibert, 1760 (v)

Soliman second, ou Les trois sultanes, Gibert, 1761 (iv)

Annette et Lubin (with M.-J.-B. Favart and Lourd et de Santerre), Blaise, 1762 (v)

La plaideuse, ou Le procès, Duni, 1762

Les fêtes de la paix, Philidor, 1763 (ix)

Les amours de Gonesse, ou Le boulanger (with S.-R.-N. Chamfort), La Borde, 1765

Isabelle et Gertrude, ou Les sylphes supposés, Blaise and Gluck, 1765 (ix)

La fée Urgèle, ou Ce qui plaît aux dames, Duni, 1765 (ix)

Les moissonneurs, Duni, 1768 (x)

L'amant déguisé, ou Le jardinier supposé (with Voisenon), Philidor, 1769 (x)

La rosière de Salency, Blaise, Duni, Monsigny, Philidor and G. van Swieten, 1769 (x)

L'amitié à l'épreuve (with Voisenon), Grétry, 1770 (x); rev., 1786, as *Les vrais amis*, ou *L'amitié à l'épreuve*

La belle Arsène, Monsigny, 1773 (x)

La vieille d'Annette et Lubin (with C.-N.-J. Favart), Jadin, 1791; also as *La vengeance du bailli*

Favart

(2) Marie-Justine-Benoîte ['Mlle Chantilly'] Favart [née Duronceray]

(b Avignon, 14 June 1727; d Paris, 21 April 1772). Singer, actress, dancer and dramatist, wife of (1) Charles-Simon Favart. After training as a performer at the court of the exiled Polish king Stanisław Leszczyński at Nancy, early in 1745 she joined the Parisian Opéra-Comique troupe, making her début in Favart's *Les fêtes publiques*. Later that year she won acclaim in *Les vendanges de Tempé*, a pantomime produced by Favart in response to a ban on spoken dialogue at the fairground theatres; she married the playwright in December 1745. After the suppression of the Opéra-Comique, Maurice, Maréchal de Saxe appointed her husband director of his theatrical company in the French-occupied Austrian Netherlands, and Mme Favart accompanied him as a member of the troupe. By the summer of 1747 the unwelcome attentions of the Maréchal (which later inspired several fictionalizations) had caused her to flee to Paris; further threats and periods of incarceration or exile largely kept her off the stage for the next several years, although she performed briefly at the Comédie-Italienne in 1749.

Following the Maréchal's death in 1750, and her husband's return to Paris, Mme Favart rejoined the Comédie-Italienne, initially as a dancer and singer in divertissements, but from 1752 as a regular member of the company. Her versatility (e.g. in mimicking accents and dialects, and in trouser roles), and the seductiveness, mischievousness and naivety she brought to her roles quickly established her as a favourite with the public. Of her performance in Favart's *Ninette à la cour*, the Marquis d'Argenson noted 'des endroits *pathétiques*, où elle se montre aussy grande que jolie et naturelle dans le badinage'. Her singing of italianate *ariettes* (in which she received lessons from the composer Charles Sodi), in translations or parodies of *opere buffe*, was crucial in establishing the vogue for such music in *opéra comique*. She was influential also in reforming theatrical dress, starting with her wearing of a simple peasant dress and wooden shoes in *Les amours de Bastien et Bastienne* of 1753 (fig.2), at a time when operatic shepherdesses routinely wore their most opulent costumes and jewellery. Another of her famous roles was Roxelane in Favart's *Soliman second* in which she wore authentic Turkish robes and accompanied herself on the harp.

Mme Favart's part in conceiving the pieces attributed to her was widely doubted during her lifetime; the issue is even treated humorously in the preface to *La fête d'amour*. But in a posthumous tribute her husband confirmed her authorship, specifying that she had helped choose subjects, draft scenarios, compose or choose vaudevilles and write couplets; for the most part, she left versification to her husband or other collaborators.

LIBRETTOS

oc
opéra comique
par
parody

all first performed at the Comédie-Italienne, Paris;

composer and title of parodied musical works are in square brackets

Les amours de Bastien et Bastienne (par, with C.-S. Favart and Harny de Guerville) [Rousseau: *Le Devin du village*], 4 Aug 1753

La fête d'amour, ou Lucas et Colinette (oc, with C.-S. Favart and Chevalier), 5 Dec 1754

Les ensorcelées, ou Jeannot et Jeannette (par, with C.-S. Favart, J.N. Guérin de Frémicourt and Harny de Guerville) [Rameau: *Les surprises de l'Amour*], 1 Sept 1757

La fille mal gardée, ou Le pédant amoureux (par, with C.-S. Favart and Lourdet de Santerre) [Mouret: *La Provençale*, 5th entrée of *Les fêtes de Thalie*], Duni, 4 Mar 1758

La fortune au village (par, with C.-S. Favart and Bertrand) [Lagarde: *Aeglé*], Gibert, 8 Oct 1760

Annette et Lubin (comédie mêlée d'ariettes et de vaudevilles, with C.-S. Favart and Lourdet de Santerre), Blaise, 15 Feb 1762

Favart

(3) Charles Nicolas Joseph Justin Favart

(*b* Paris, 17 March 1749; *d* Belleville [now in Paris], 2 Feb 1806). Dramatist and actor, son of (1) Charles-Simon Favart and (2) Marie-Justine-Benoîte Favart. He made his acting début at the Comédie-Italienne in 1779 as Cassandre in Grétry's *Le tableau parlant*, and was admitted as a full member in 1780. He left the theatre in 1796 and took employment in the Tribunat library. He wrote, apart from Revolutionary hymns and patriotic songs, *opéras comiques en vaudevilles* such as *Le diable boiteux* (1782) and *La sagesse humaine, ou, Arlequin Memnon* (1797), some of which were published.

Favart's son, Antoine Pierre Charles Favart (1780–1867), was also a dramatist. He wrote several *comédies avec vaudevilles*, including *La jeunesse de Favart*, a 'comédie anecdotique' (1808). He published his grandfather's *Mémoires et correspondance* in 1808.

Favart

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Favel, Andrée.

Stage name of Claudine Duclairfait, wife of [Louis Lacombe](#).

Favereo, Joannin [Janino]

(*fl* c1590–1610). Italian composer. By 1593 he was assistant choirmaster, under Antonius Gosswin (*d* 1594) to Ernst of Bavaria, Elector of Cologne, and he may have served the Elector for some years after that. His book of canzonettas (Cologne, 1593) consists of settings of 21 strophic poems based on symmetrical patterns of changing rhymed couplets. Binary musical forms predominate. The upper voices cross frequently and are paired in a high tessitura over a supporting bass. Rapid declamation and passages in ternary metre are characteristic features of his style.

WORKS

Il primo libro di canzonette, napolitane, 3vv (Cologne, 1593); 2 intabulations in 1594¹⁹

Teutsche lieder auff Neapolitanische Art componiret, 4vv (Cologne, 1596); lost, listed in Draudius, see Ameln

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DONNA G. CARDAMONE

Faveretto [Favretto, Favereto, Fabreti], Bartolomeo

(*b* Padua; *d* probably Padua, 1616). Italian composer, *maestro di cappella* and instrumentalist. He was a priest. A document dated 7 March 1595 shows that he was a trombone player at S Antonio, Padua. In the same year he was appointed for three years from 1 May as a trombonist in the chapel of Padua Cathedral, and this position was renewed in 1598. He was *maestro di cappella* at Montagnana, following Lucrezio Ventura, from 14 October 1600 to 24 August 1603; he was succeeded by Vincenzo Neriti. He maintained connections, during this period, with the chapel of Padua Cathedral and had occasional engagements there. On 21 February 1602 he had returned to the cathedral as a chorister. On 21 November 1602 he obtained a papal *brève* which allowed him to receive his salary while out of residence, and on 6 July 1606 he was appointed for six years as assistant *maestro* in succession to Lelio Bertani 'on the condition that he cannot ask an increase during those six years, and that the canons are free to appoint another *maestro* if they can find one better [than Faveretto]'. His conduct was presumably satisfactory since on 8 August 1609 he was appointed *maestro* for six years as from 6 July 1610. In 1612 during Holy Week he brought to Montagnana some singers from the chapel of Padua Cathedral. Since the chapter decided to seek another *maestro* on 26 July 1616 it may be assumed that Faveretto died shortly before that date. The final notice of him is dated 20 January 1616 when he was awarded expenses for the binding of books and for transporting instruments. He contributed two madrigals, *Amor se legghi* and *Ma desio ben ch'accenda*, to the collection *Laudi d'amore* (RISM 1598⁷) and was the composer of *Laude spirituali nella Assontione della gloriosa Vergine* (RISM 1604⁹), for four voices. One

of his compositions also appears in Giulio Radino's *Concerti per sonare et cantare* (1607⁸). A set of *Madrigali, laudi spirituali* for two to four voices by him is advertised in Vincenti's trade lists of 1621 and 1635 (*Mischiatil* VII:51; VIII:72; may refer to 1604⁹).

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PIER PAOLO SCATTOLIN

Favero, Mafalda

(*b* Portomaggiore, nr Ferrara, 6 Jan 1903; *d* Milan, 3 Sept 1981). Italian soprano. She studied with Vezzani in Bologna and in 1926 made her début at Cremona, under the name of Maria Bianchi, as Lola (*Cavalleria rusticana*); her 'official' début was at Parma in 1927 as Liù. After singing Elsa and Margherita she was engaged at La Scala, where she made her début as Eva in 1928. She continued to sing there until 1950. A leading singer throughout Italy, she sang Norina, Liù and Zerlina at Covent Garden (1937, 1939) and in 1938 made her only American appearances, at San Francisco and the Metropolitan (where she made her début as Mimì). Her repertory included Carolina (*Il matrimonio segreto*), Susanna, Violetta, Martha, Suzel (*L'amico Fritz*), Zazà and – her most famous role – Puccini's Manon Lescaut. In addition, she created several roles, including the title role in Mascagni's *Pinotta* (1932), Laura in Zandonai's *La farsa amorosa* (1933) and, at La Scala, Gasparina in Wolf-Ferrari's *Il campiello* (1936) and Finea in his *La dama boba* (1939). Her voice and vibrant, appealing style can be heard in a number of recordings that also catch the immediate eloquence of her interpretations.

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HAROLD ROSENTHAL/ALAN BLYTH

Favier, Jean [l'aîne]

(*b* Paris, March 1648; *d* Paris, ?1719). French dancing-master, choreographer, violinist and possibly composer. He came from a family of violinists and dancing-masters. He danced the role of a monkey in 1660, and by 1666 he was clearly an accomplished and versatile professional. In 1674 he choreographed a *divertissement* by Cambert for performance at the English court. Among his illustrious pupils was the dauphine, Marie-Anne Christine-Victoire.

Favier was one of several late 17th-century French dancing-masters to devise a dance-notation system. He used it to preserve his choreography for A.D. Philidor's *Le mariage de la grosse Cathos* (1688), which includes movement notation for all 28 performers, including singers and instrumentalists. Favier notation lacks the visual attractiveness and readily discernible floor patterns of Beauchamp-Feuillet notation, but it has two advantages over the latter: dances for large groups are more easily notated, since each dancer has his own 'part', as in a music score; and greater rhythmic precision is possible.

He may have composed the music for a number of his own ball dance choreographies, as well as for the *pastrole* *Le triomphe de Bacchus* (lost).

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CAROL G. MARSH

Favola in musica

(It.: 'tale [presented] in music').

A term used to describe early 17th-century operas and (as 'favola per musica', i.e. 'for music') librettos. The Latin 'fabula' appears in titles of pastoral-mythological entertainments in the 15th century sometimes known as 'hybrid dramas' ('drammi mescolati'), for example Poliziano's *La favola d'Orpheo* (1480). The classicizing label doubtless lent respectability to a genre lacking the solid precedents of classical tragedy and comedy. In the 16th century the Italian equivalent, alone or with a qualifier ('pastorale', 'boschereccia', 'marittima' etc.), is used for plays in the pastoral tradition, again filling a generic vacuum (but Guarini opted for the more loaded 'tragicommedia'). Marco da Gagliano, in the preface to his *Dafne* (1608), described the first opera librettos as 'favole', placing them squarely in the context of the pastoral, although Alessandro Striggio was the first librettist to use the title in print with *La favola d'Orfeo* (1607). Monteverdi followed suit, coining 'favola in musica' for the title-page of the score of *Orfeo* (published 1609). The term continued to be applied to librettos in the first half of the century and beyond – *La catena d'Adone* (D. Mazzocchi, 1626)

is a 'favola boschereccia', and *Ormindo* (Cavalli, 1644) a 'favola regia' – although it fell out of use as operas lost their pastoral-mythological aura.

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TIM CARTER

Favordón

(Sp.).

See [Fauxbourdon](#).

Favorita

(It.).

An Italian dance of the 16th and 17th centuries based on the same harmonic structure as the *romanesca*, but with diminished note values. Each of the eight main framework chords (see [Ground](#), ex.1a) usually occupies a single triple unit (in contrast to the *Romanesca*, where each framework chord usually spans two bars of triple metre). The main music is followed by two standard *riprese* or ritornellos (see [Ripresa](#), ex.1b); the earliest example, in Bernardino Balletti's lutebook of 1554, consists of three continuous variations on the scheme and its *riprese*. M.A. di Becchi in 1568 provided three separate lute examples followed by another, called 'la sua rotta', which has the same harmonic scheme in duple metre (both the Balletti and the Becchi pieces are transcribed by G. Lefkoff in *Five Sixteenth Century Venetian Lute Books*, Washington DC, 1960).

17th-century examples include one for theorbo by P.P. Melli (1616) and three variations for keyboard in the Chigi manuscripts (*I-Rvat*; ed. in CEKM, xxxii/3, 1968); another source (*I-Bc* Q34) gives the bass line as one of a series of *gagliarde diverse*. Chordal examples for the five-course guitar appear in tablatures of Montesardo (1606), Milanuzzi (1625), Fabrizio Costanzo (1627), Milioni (1627) and G.P. Ricci (1677) and in some manuscripts (*I-Fr* 2951, *PEc* 586 [H72] and *Rsc* A 247). The guitar versions are often in duple metre, followed by a *rotta* or *tripla della favorita*. Ricci curiously provided his *favorita* with both 'sua ripresa' based on I–IV–V–I and a ritornello on III–VI–VII–III. The *Passamezzo della favorita* printed in Oscar Chilesotti's *Da un codice Lauten-Buch del Cinquecento* (Leipzig, 1890), as well as Barbeta's *Pavana ottava detta La favorita* (1569) and Salamone Rossi's *Gagliarda terza detta La favorita* (1622), is harmonically unrelated to the other pieces that bear the name *favorita*.

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RICHARD HUDSON

Favoriti

(It.: 'favoured').

A term used to designate the members of a choir of soloists, as opposed to those of the *cappella* or ripieno choir. According to Schütz's preface to his polychoral *Psalmen Davids* (1619), the *coro favorito* is to be accompanied only by an organ, whereas the *cappella* should use *colla parte* instrumental doublings and massed voices to form a contrasting ensemble. The practice of adding optional ripieno choirs to polychoral psalm settings was widespread in Italy during the time when Schütz studied with Giovanni Gabrieli in Venice; earlier publications giving similar performing directions include Girolamo Giacobbi's *Salmi concertati a due e piu chori* (1609) and Lodovico Viadana's *Salmi a quattro cori per cantare e sonare* (1612). In the instructions printed in the basso continuo partbook of Viadana's psalms, the term 'choro favorito' is used to describe the choir of solo voices which is to be accompanied softly by the organist without *passaggi* or diminutions, or by the organ and chitarrone, giving free reign to the soloists who are to 'sing in the modern style'.

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Favre [Faure], Antoine

(*b* ?Lyons, ?*c*1670; *d* after 1737). French violinist and composer. His father, Durand Favre, was a violinist from Lyons who, with Antoine, was hired as a member of the newly founded Lyons Opéra in 1687. According to the *Supplément aux Lyonnais dignes de mémoire* (1757), an unreliable document apparently consulted by Fétis, Antoine Favre followed the singer Françoise Journet when she left Lyons to join the Paris Opéra about 1705. There seems to be no evidence supporting Fétis's claim that Favre joined the Paris Opéra orchestra at this date; nor can references to an unidentified 'Faure' active as a violinist in Paris in the last two decades of the 17th century be linked conclusively with either Antoine or his father. In 1713 Favre is first mentioned as a member of the *petit chœur* of the Opéra orchestra. In 1731 he was granted a six-year privilege which preceded the

publication of his two sets of violin sonatas. Only the second of these, a group of six modest sonatas consisting of contrasting dance movements, is extant. In 1737 Favre, still a *Musicien de l'orchestre de l'Opéra de Paris*, composed a divertissement for the one-act comedy *L'heure du berger* by Boizard de Pontault. As there are no further references to Favre's activities after this date, it is impossible to verify Boisgelon's statement, taken over by Fétis, that Favre died in Lyons in 1747.

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MICHELLE FILLION

Favre, Georges

(*b* Saintes, Charente-Maritime, 26 July 1905; *d* Paris, 25 April 1993).

French musicologist and composer. He studied counterpoint and fugue with André Gédalge (1924–6), conducting with d'Indy (1925–8) and composition with Dukas (1928–32) at the Paris Conservatoire; he also attended the lectures of Pirro (1932–5) and Masson (1932–7) at the Sorbonne, taking the doctorat ès lettres in 1944 with a dissertation on the life and works of Boieldieu. From 1928 to 1944 he was professor of musical education in the Ecoles de la Ville, Paris, and at the Ecole Normale d'Instituteurs, Paris. He was appointed inspector of musical education in the schools of the Département de la Seine in 1944, and from 1956 until his retirement in 1975 was inspector general of public instruction. He published papers on the teaching of music and sol-fa textbooks of great interest to educationists. His musicological research was largely on French music: he wrote an exhaustive study of Boieldieu and edited his piano works; he was a specialist on piano music of the early 19th century and published the correspondence and interesting studies of Dukas. His compositions include dramatic works, works for piano, chamber ensemble and orchestra, and songs, among which are several subtle harmonizations of French folksongs.

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Favretto, Bartolomeo.

See [Faveretto, Bartolomeo](#).

Fawaz, Florence.

See [Austral, Florence](#).

Fawcett.

English family of musicians. Among the descendants of John Fawcett of Tadcaster (c1770–1855) at least 36 professional musicians have been traced; though none rose to eminence, one, Verdi Fawcett (*b* 1869), impressed Sir Thomas Beecham greatly as a violinist and helped him in 1907 to found a new touring orchestra. The family developed the colourful

habit of naming its sons after famous musicians: besides Verdi there have been Haydn, Schubert, Weber, Rossini and Elgar Fawcett. Many members are still active in the musical profession. The Fawcetts mentioned below were not members of this immediate family, but it is likely that they were more distantly connected with it. Another John Fawcett (1768–1837), a comedian, was related to Edward Loder (see [Loder, \(2\)](#)).

(1) [John Fawcett \(i\)](#)

(2) [John Fawcett \(ii\)](#)

(3) [Joshua Fawcett](#)

NICHOLAS TEMPERLEY

[Fawcett](#)

(1) John Fawcett (i)

(*b* Wennington, Lancs., 8 Dec 1789; *d* Bolton, 26 Oct 1867). Composer. He was a shoemaker, like his father, but he gained an early reputation as a psalmist. He was entirely self-taught. He was choirmaster at St George's [Anglican] Chapel, Kendal, 1806–c1817, then director of the choir and band at the Wesleyan Sunday School, Farnworth, Lancs. In 1825 he moved to Bolton, but returned to Farnworth to assist his son John (ii) in about 1835. He published four sets of hymns and anthems (c1811–19); two oratorios: *The Promised Land* (London, n.d.) and *Paradise* (London, 1853); and some orchestral pieces for local philharmonic societies. His large-scale works are apt to be overambitious, but his small-scale music is melodious and attractively high-spirited. He was an accomplished performer on the piano, organ and clarinet.

[Fawcett](#)

(2) John Fawcett (ii)

(*bap.* Ringley, Lancs, 17 Oct 1824; *d* Manchester, 1 July 1857). Organist and composer, son of (1) John Fawcett (i). He was organist of St John's, Farnworth, Lancashire, from 1835 to 1842, and later of Bolton parish church. He entered the RAM in 1845 to study under Sterndale Bennett, and gained the degree of BMus (Oxford) in 1852. His degree exercise, the cantata *Supplication and Thanksgiving*, was published in 1856. He also published a few songs and piano pieces.

[Fawcett](#)

(3) Joshua Fawcett

(*bap.* Bradford, 16 May 1807; *d* Low Moor, Yorks., 21 Dec 1864). Writer. He was the son of Richard Fawcett (*b* 1778), a Bradford worsted manufacturer. He studied at Trinity College, Cambridge, was ordained in 1830, and in 1833 became perpetual curate of Holy Trinity, Wibsey. Later he was domestic chaplain to Lord Dunsany and from 1860 a canon of Ripon. He wrote on church architecture and related subjects, and in 1844 he published, at Bradford, *Lyra ecclesiastica*, a collection of church music 'by eminent living composers'. It was dedicated to Queen Adelaide, with a preface by W.H. Havergal, and was influential in bringing music of the cathedral type to Yorkshire churches.

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Fawkyner

(*fl* c1480). English composer. A Richard Fawkyner was a Conduct at King's College, Cambridge, from 1482 to 1484, having previously been admitted a Questionist on 23 April 1478 and Inceptor in Arts in 1482 (see A.B. Emden: *A Biographical Register of the University of Cambridge to 1500*, Cambridge, 1963, p.221). He may be the 'Fawkyner' to whom three works are attributed in the Eton Choirbook (*GB-WRec* 178). Only two of these compositions survive, both for five voices: *Gaude virgo salutata*, whose tenor is the fifth antiphon at Lauds on the feast of St Martin (*Martinus Abrahae sinu*), and *Gaude rosa sine spina* (ed. in MB, xi, 1958, nos.31 and 32). A third work, the lost six-voice *Salve regina vas mundicie*, was an early addition to the choirbook and is recorded in the later of its two contemporary indexes.

ANDREW WATHEY

Faxolis, Florentius de.

See [Florentius de Faxolis](#).

Fay, Amy [Amelia] (Muller)

(*b* Bayou Goula, LA, 21 May 1844; *d* Watertown, MA, 28 Feb 1928). American pianist and writer on music. She studied in Berlin with Carl Tausig and Theodor Kullak, and was a pupil of Liszt in Weimar. Following her return to the USA in 1875, she settled in Boston, where she earned a reputation as a major concert pianist. In 1878 she moved to Chicago and there achieved national recognition as a lecturer, music critic and teacher; one of her pupils was John Alden Carpenter. In her public appearances, Fay supplemented her playing with brief discussions of the works on the programme. She founded the Artists' Concert Club and engaged vigorously in the activities of the Amateur Music Club, an organization for women only. She was joined and supported in her commitment to Chicago's musical life by her sister Rose, the second wife of the conductor Theodore Thomas, and by her brother, Charles Norman, one of the founders of the Chicago SO.

In New York, Fay served from 1903 to 1914 as president of the New York Women's Philharmonic Society, an organization that promoted effort and achievement by women in the performance, composition, theory and history of music. Her book *Music Study in Germany* (Chicago, 1880, 2/1896/R1979 with new introduction and index) was also published in

England and France, and remains an important source on Liszt. She also contributed articles to the musical press concerning the role and proper recognition of women in the world of music, and published a collection of finger exercises (1889).

Among Fay's friends were the pianists Paderewski and Fannie Bloomfield Zeisler, the poet Longfellow, and the composer John Knowles Paine. As a performer and teacher Fay helped to widen opportunities for women in the field of music.

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MARGARET WILLIAM McCARTHY

Faya, Aurelio della.

See [Della Faya, Aurelio](#).

Fayolle, François (Joseph Marie)

(*b* Paris, 15 April 1774; *d* Paris, 2 Dec 1852). French writer on music. He first studied mathematics at the Ecole Polytechnique in Paris with Monge. His musical studies consisted of cello lessons with Barny and tuition in singing and harmony with Perne. Fayolle soon took an interest in literature and literary history; he began editing works of minor poets and published some of his own pieces of light and amatory verse. He also made a French translation of the sixth book of the *Aeneid*. Between 1805 and 1809 his *Les quatre saisons du Parnasse* appeared, a 16-volume work containing a number of articles devoted to music and including reviews of works by Le Sueur, Méhul, Spontini and Kreutzer. The *Dictionnaire historique des musiciens*, which he wrote in collaboration with Alexandre Choron, appeared in 1810–11. From 1815 to 1829 Fayolle lived in London, where he acquired a certain notoriety for his publication of courses on French literature. He continued his musical researches at the British Museum, examining a large number of books and manuscripts. He also collaborated in the editing of *The Harmonicon*, for which he wrote musico-literary articles and biographical notices on Boccherini, Tartini, Viotti, Méhul, Cherubini, Zingarelli and others. After his return to Paris in 1830 he contributed entries on musicians to the supplement of Michaud's *Biographie universelle*. He spent his last years in an old people's home and died in poverty, more or less forgotten by his contemporaries.

Fayolle is best known for his compilation of the *Dictionnaire des musiciens*. To write this work, for which Choron supplied virtually nothing but the introduction and a few articles, Fayolle had to rely heavily on the work of the earlier music historians and lexicographers Gerber, Forkel, Burney and La Borde; Fétis, in his *Biographie universelle des musiciens*, accused him of plagiarism. Besides the *Dictionnaire des musiciens* and the articles for Michaud's dictionary, Fayolle wrote two biographical books on violinists, *Notices sur Corelli, Tartini, Gaviniés, Pugnani et Viotti* (1810) and *Paganini et Bériot* (1831). The latter, a disproportionately planned pamphlet of 64 pages, which devotes only a few lines to Bériot, provides a list of the most important European violinists of the 18th and early 19th centuries. In it Fayolle questioned the value of Paganini's purely technical mastery of his instrument. 'Let us beware', he wrote, 'dexterity in itself is not genuine talent. Today the violin is no longer a science, and the art of playing it is only a manifestation of dexterity.' He also intended to publish a larger *Histoire du violon*, but this project was never realized.

Among the periodicals to which Fayolle contributed are the *Magazin encyclopédique*, *Le Mercure*, *Journal des arts* and *Courrier des spectacles*. Edouard Fétis, in his obituary in the *Revue et gazette musicale* (19 Dec 1852), spoke of two operas of which he seems to have been the author, *Hercule au mont d'Oeta* and *Anacréon à Théon*; no other information about Fayolle's compositions survives. Yet, for historians interested in musical life during the Empire, especially opera, Fayolle furnished much useful and interesting material.

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Paganini et Bériot (Paris, 1831)

JEAN MONGRÉDIEN

Fayrfax [Fayrefax, Fairfax], Robert

(*b* Deeping Gate, Lincs., 23 April 1464; *d* ?St Albans, ? 24 Oct 1521).

English composer. More music survives by him than by any other English composer of his generation, and some of his music continued to attract interest long after that of his close contemporaries had been forgotten.

Although he contributed to most of the musical genres cultivated in England he is particularly important for his cyclic masses.

1. Life.

Nothing is known of his early career, but it seems likely that he was indebted to the influence of his family's neighbour and landlord, Margaret Beaufort, mother of Henry VII. He was a lay clerk or Gentleman of the Royal Household Chapel by 6 December 1497, when he was granted the chaplaincy of Snodhill Castle, Herefordshire (which he relinquished on 16

November 1498). His name gradually made its way up the list of clerks present at state ceremonies during the reign of Henry VII: he is listed 13th among the clerks at the funeral of Henry's son Edmund (*d* 19 June 1500), ninth among those at the funeral of Henry's wife Elizabeth of York (23 February 1503) and fifth at the funeral of the king himself (9 May 1509). In 1502 he requested a corrody at the monastery of Stanley, Wiltshire; the request was evidently granted, because on 21 February 1513 he relinquished the corrody to his chapel colleague John Fisher.

The accession of Henry VIII seems to have brought Fayrfax more rapid advancement. His name heads the lists of clerks present at Henry's coronation (24 June 1509), at the burial of the infant Prince Henry (27 February 1511, when for the first time he is styled 'M. Doctor Farefax'), and at the Field of the Cloth of Gold (June–July 1520). On 20 June 1509 the new king granted him a lifetime annuity of £9 2s. 6d.; from 1513 onwards he shared this annuity with one Robert Bithsey or Blithsee. On 10 September 1514 he was appointed a Knight of the King's Alms of Windsor, receiving 12d. a day for life. On each New Year's Day from 1516 to 1520 inclusive he gave the king a present and received a generous payment in return: £13 6s. 8d. 'in Reward for a boke'; £20 'for a boke of Antemys'; £20 'for a pricksonge boke'; £20 'for a balet boke lymned'; and £13 6s. 8d. for an unspecified gift. Between 1509 and 1513 he received annual payments for boarding and teaching two choristers of the chapel. Among other payments made to him was one on 3 July 1511 for material for a riding-gown.

Fayrfax graduated MusB at Cambridge in 1501, took the DMus there in 1504 and was incorporated DMus at Oxford in 1511. In 1502 he joined the City Fraternity of St Nicholas, a guild of parish clerks in London to which many professional musicians, including some resident outside London, belonged. His death date is given in a 17th-century sketch of the monumental brass subsequently lost from his tomb in St Albans Abbey. The administration of his estate was granted to his wife on 14 November 1521. The fact of his burial in St Albans Abbey, and compositions by him in honour of St Alban (the *Missa Albanus* and the motet *O Albane Deo grate* or *O Maria Deo grata* associated with it), may imply a connection between him and the abbey. He was evidently in St Albans on 28 March 1502 to receive a payment made there to him by Queen Elizabeth 'for setting an Anthem of oure lady and Saint Elisabeth', probably the motet *Aeternae laudis lilium*. Although his position in the Royal Household Chapel would presumably have prevented him accepting full-time employment in another institution, it is not impossible that he had a more informal role at St Albans involving periodic attendance and the occasional composition of music; the favour in which the abbey was held by the royal family might even have encouraged this.

2. Works.

29 compositions by Fayrfax are known to survive, some in an incomplete state; they include six cyclic masses, two *Magnificat* settings, ten votive antiphons, eight part-songs and three textless (probably instrumental) pieces. Several other works, including a *Nunc dimittis*, three votive antiphons and some sequences, are known only from contemporary

references. A few of his works can be approximately dated on manuscript or other secondary evidence. His earliest compositions include the *Magnificat regale* and the votive antiphons *Ave lumen gratiae* and *Salve regina*, which were all in the Eton Choirbook (*GB-WRec* 178, edited in MB, x–xii, 1956–61) and hence date from before about 1505. *Aeternae laudis liliium* was probably in existence by 1502 (see above). The *Missa 'Regali ex progenie'* copied for King's College, Cambridge in 1503–4 may have been his; in 1508–9 the college paid for the copying of sequences by him and Cornysh. An inscription in the Lambeth Choirbook (*GB-Lip* 1) states that he wrote the *Missa 'O quam glorifica'* 'for his forme in proceadinge to bee Doctor', which evidently refers to the Cambridge doctorate which he obtained in 1504. A chronology of Fayrfax's later music must rely heavily upon stylistic evidence.

Most of Fayrfax's church music employs the five-voice texture – treble, mean, contratenor, tenor and bass – normal in England during the early Tudor period. However, whereas many of the Eton Choirbook composers habitually give the contratenor and tenor precisely the same tessitura, Fayrfax tended to keep the tenor slightly lower. Like his contemporaries he articulated his music by means of contrasts of metre and texture. Most of his antiphons and mass movements begin in triple metre and change to duple about halfway through; some return to triple metre towards the end. Fully scored sections alternate with passages for fewer voices (usually two or three) which may have been intended for soloists. In some works, such as *Lauda vivi*, he combined musical repetition with rapid changes of vocal scoring – a procedure more characteristic of the next generation of English composers. His music is rarely as elaborate as that of his contemporaries; even in reduced-voice sections, which Davy, Cornysh and others often treated as opportunities for displays of vocal agility, Fayrfax wrote with restraint (compare his *Magnificat 'O bone Jesu'* with the settings of the same canticle by Turges, Cornysh and Prentice). Yet his music can be rhythmically as complex as that of any composer of his time, not only in the doctoral *Missa 'O quam glorifica'* (which is a demonstration of intellectual virtuosity) but in many other works in which he created and sustained cross-rhythms and syncopations. While he shared the English predilection for a steady harmonic rhythm, his harmonic style often sounds more modern than that of his compatriots. He preferred root movement by 4ths and 5ths, especially at cadences, and had a fondness for textures implicitly motivated by harmony rather than by linear counterpoint; the section of *Maria plena virtute* beginning 'Dixit Jesus dilectionis' is a uniquely powerful example of text-sensitive harmonically conceived homophony.

Fayrfax's handling of imitation is particularly interesting. Like most early Tudor composers he seems to have regarded imitation mainly as a decorative device which could also create short-term continuity; he seldom pursued a point for more than three or four notes or used it in every voice. On the other hand, he occasionally made his imitative writing more audible than usual by leaving space in the texture around it (as in *Aeternae laudis liliium* and *Maria plena virtute*). It is hard to see a consistent pattern of development in his imitative technique. An early work such as *Salve regina*, which shows signs of inexperience in its parallelisms and awkward treatment of dissonance, contains about as much imitation as the thoroughly mature *Maria plena virtute*, while *Aeternae laudis liliium*, which is

likely to date from as early as 1502, contains some remarkably advanced examples of imitative writing. If some aspects of Fayrfax's style seem forward-looking, others are decidedly traditional. For example, he shared with his contemporaries and predecessors (at least as far back as Dunstaple) a fondness for architectural schemes dependent on numerical symmetries and proportions. Design based upon number is handled with unusual virtuosity in the *Missa 'O quam glorifica'*; this Mass may originally have utilised an esoteric type of notation considered appropriate in a doctoral exercise. At its best, Fayrfax's music evinces qualities of clarity, balance and directness of utterance which are very uncommon in English music of the time; this is probably why some of his works such as the *Magnificat 'O bone Jesu'* and the votive antiphons *Ave Dei Patris* and *Maria plena virtute* were still being copied almost a hundred years after his death, when most of the music of his generation had long been forgotten. His setting of *Ave Dei Patris* lived on also in another way, in that the young Thomas Tallis based his own setting of the text heavily upon it.

Fayrfax's masses belong to a native tradition extending from Leonel Power, whose *Missa 'Alma redemptoris mater'* probably dates from the early 1420s, to Sheppard, Tye and Tallis in the 1550s. All use head-motives, all but one are based upon a plainchant cantus firmus given to the tenor voice in the fully scored sections, and none includes a Kyrie. The *Missa 'Regali ex progenie'* comes closest to conventional English practice: the cantus firmus appears twice each in the Gloria and Credo, first in triple and then in duple metre, and once each in the Sanctus and Agnus. The *Missa 'O quam glorifica'* is based upon an unusually long cantus firmus which is stated only once in each movement. In complete contrast, the *Missa Albanus* presents a nine-note ostinato cantus firmus 30 times, in inversion, retrograde and retrograde inversion as well as in its original form; the votive antiphon *O Maria Deo grata* (which originally had a text beginning 'O Albane deo grate') is closely related to this mass, sharing its cantus firmus, some other musical material, and certain numerical properties. The *Missa 'O bone Jesu'* differs from Fayrfax's other masses in lacking a cantus firmus; instead it shares musical material with his antiphon *O bone Jesu* (of which only the mean part survives) and also with his *Magnificat 'O bone Jesu'*; the fragmentary state of the antiphon makes it impossible to trace the relationship in detail, but the techniques involved clearly anticipate the later parody mass or 'derived mass'. There appears also to have been a material relationship between the *Missa 'Regali ex progenie'* and the votive antiphon *Gaude flore virginali*, of which only the bass part survives, in that portions of the cantus firmus of the mass can be made to fit above this bass line; Benham has suggested that the *Magnificat regale* also has thematic links with this mass, but these links seem rather tenuous.

In his two *Magnificat* settings Fayrfax provided polyphony only for the even-numbered verses, the others being sung to the appropriate plainchant tone according to standard English practice. the *Magnificat 'O bone Jesu'* is based upon the faburden of the 7th tone, while the *Magnificat regale* is based upon that of the 8th tone; in both settings the faburden is more obvious in the fully scored verses than in those for reduced voices. Faburden also appears in his setting of the hymn *O lux beata trinitas*, quoted in a Scottish treatise of the late 1550s. Apart from *O Maria Deo grata* and *Gaude flore virginali*, which share their cantus firmi with the

Missa Albanus and the *Missa 'Regali ex progenie'*, Fayrfax's surviving votive antiphons appear to be freely composed; in this he anticipates his immediate successors Taverner, Aston, Ludford and Tallis.

All Fayrfax's partsongs are in duple metre. Most of them are written for three voices in a moderately florid style, with rather more consistent imitation than is usual in his church music, and with careful regard for word-setting. Of the textless pieces, the fragmentary *Ut re mi fa sol la* was apparently a hexachord fantasia, while *Mese tenor* and *Paramese tenor* are puzzle canons.

WORKS

only sources additional to those given in edition are listed

Edition: *Robert Fayrfax: Collected Works*, ed. E.B. Warren, CMM, xvii/1–3 (1959–66)
[complete edn except for lost works]

masses, magnificat

Missa Albanus, 5vv

Missa 'O bone Jesu', 5vv

Missa 'O quam glorifica', 5vv, Oxford, *GB-Oas* SR59 b 13

Missa 'Regali ex progenie', 5vv

Missa 'Sponsus amat sponsam', 4vv, *GB-Lbl* Add.34049

Missa 'Tecum principium', 5vv

Magnificat 'O bone Jesu', 5vv, *Lbl* Add.34049, R.M.24.H.11

Magnificat regale, 5vv

motets

Aeternae laudis lilium, 5vv

Ave Dei Patris, 5vv, *Lbl* Add.34049, R.M.24.H.11

Ave lumen gratiae, 4vv (2p. frag.)

Gaude flore virginali (B only; 'Regali')

Lauda vivi alpha, 5vv (T lost; completed edn by N. Sandon, Newton Abbot, 1999)

Maria plena virtute, 5vv, *Lbl* R.M.24.D.2

O bone Jesu, ?5vv (mean only)

O lux beata trinitas, 4vv

O Maria Deo grata, 5vv (T lost; 'Albanus' in one source; completed edn by N. Sandon, Newton Abbot, 1995)

Salve regina, 5vv

secular songs

all complete songs edited in MB, xxxvi, 1965

Alas for lak, 3vv

Benedicite: What dremyd I?, 3vv

I love, loved, 3vv

Most clere of colour, 3vv

Myn hartys lust, 3vv (B only)

Sumwhat musing, 3vv (2 versions)

That was my woo, 2vv

To complayne me, 3vv

textless

Mese tenor, 4vv (puzzle canon)

Paramese tenor, 4vv (puzzle canon)

Ut re mi fa sol la, 4vv (bass only; ? hexachord fantasia)

lost works

Ave cuius conceptio, 5vv, formerly in *WRec* 178

Magnificat, mentioned in 1529 inventory of *Ckc*, see Harrison, 432–3

Nunc dimittis, mentioned in 1529 inventory of *Ckc*, see Harrison, 432–3

Quid cantemus innocentes, 5vv, formerly in *WRec* 178

Stabat mater, 5vv, formerly in *WRec* 178

Sequences, 1 or more of 7 by Fayrfax and Cornysh copied for King's College, Cambridge, in 1508–9, see Harrison, 164

Welcum, Fortune (given in earlier lists as a lost work, but now shown to be a portion of *Sumwhat musing*, see Fallows 1993)

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NICHOLAS SANDON

Fayrūz [Haddād, Nuhād]

(*b* Beirut, 1934). Lebanese singer. She was the eldest child of Liza Bustānī and Wadī' Haddād, a print-shop technician who had moved to Beirut with

his family from Dbayyah, a village in the Shūf area of central Lebanon. While at high school she was reportedly discovered by Muhammad Fulayfil, a local composer who was interested in bringing young talent to Lebanon's newly established radio station. Halīm al-Rūmī (*d* 1983), director of the music department at the station, was moved by her voice and introduced her to the aspiring young composer 'Āsī Rahbānī (1923–86). Al-Rūmī is also credited with giving her the professional name Fayrūz ('turquoise'). In 1954 she married 'Āsī Rahbānī and thereafter became artistically associated with him and his brother, Mansūr Rahbānī (*b* 1925), two highly prolific and influential composers and lyricists.

In 1957 she was featured in a Rahbānī musical play presented at the Baalbek International Festivals. Subsequently she starred in about two dozen similar plays with other well-known male counterparts such as Nasrī Shams al-Dīn and, occasionally, Wadī' al-Sāfī. Between the late 1950s and the early 1970s she sang hundreds of widely admired songs composed by the Rahbānīs, whose music included numerous adaptations of Lebanese traditional and popular tunes and incorporated elements from both Arab and European musical traditions. She also performed songs by other composers including the Lebanese Philemon (Filimūn) Wihbah, who wrote some of her best known songs, and the Egyptian Muhammed Abdel-Wahab. In addition, she recorded hymns, acted in films and appeared in major theatres in the Arab world, Europe and the Americas. Fayrūz possessed an unusual voice with a veiled, velvety timbre combined with a certain head-voice quality, and this contributed to the distinctive and novel character of her songs. Addressing pan-Arab topics and sentiments in some of her songs, she became a celebrated singer, one of the most highly acclaimed artists of the Arab world.

After her separation from her husband around 1979 and the eventual cessation of collaboration between the Rahbānīs, Fayrūz continued to perform internationally. Many of her more recent songs were composed by her son Ziyād Rahbānī (*b* 1956), an accomplished pianist and composer whose compositional style combined elements of Lebanese popular music and Western musics, including jazz.

See also [Rahbānī](#).

ALI JIHAD RACY

Fazer.

Finnish music company. It was founded in 1897 by K.G. Fazer in Helsinki and was at first mainly concerned with importing instruments and sheet music but from its inception also had a considerable publishing interest. In 1918 K.G. Fazer was succeeded by his son Georg Fazer, who substantially increased its scope, particularly in radios, gramophones and records. The company moved to their spacious premises in Alexanterinkatu, later further extended to become one of the largest premises in Europe. In 1925 they opened a concert agency with several branches. After World War II the

company developed under Roger Lindberg, grandson of the founder, who was appointed general manager in 1940; it became the agent for leading record companies and instrument makers. The firm was making its own pianos as early as 1935 and founded a piano factory in 1963. Oy Finnlevy Ab, which rapidly developed into the leading record company in Finland, was founded in 1966 (general manager John Eric Westö). The music publishing division has expanded through the incorporation of several art and popular music publishing firms (e.g. R.E. Westerlund in 1967) and by publishing school music books. The leading guitar factory in Finland, Ab Landola Oy, belonged to Fazer from the 1960s until 1983. In 1971 John Westö became general manager of Musik Fazer. In 1993 the company was acquired by Warner and two years later Warner Chappell Music Finland Oy was established to continue Fazer's publishing activities. It is now the leading music publisher in Finland.

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EINARI MARVIA/FABIAN DAHLSTRÖM

Fazioli, Paolo

(b Rome, 16 July 1944). Italian piano maker. After graduating in mechanical engineering from the University of Rome and taking a piano diploma at the conservatory of Pesaro, he first devoted himself to directing his family's furniture business. In 1978 he assembled a team of acoustic physicists, timber experts and piano makers and players. His aim was to bring about the production in Italy of a new professional grand piano, each one handcrafted individually, produced in small quantities, and having a sound quality that is distinct from pianos made by other leading manufacturers. The new firm, Fazioli Pianoforti, was officially founded in 1981, the year in which Fazioli exhibited the full range of his instruments at the Frankfurt music fair. The public was incredulous and sceptical at first, but success followed rapidly, and today the models F278 and F308 are considered at least the equal of concert pianos produced by the best international firms. The F308 is the largest concert piano available on the world market. These are the first Italian-made grand pianos with their own character and with a worldwide distribution.

Fazioli Pianoforti srl, based at Sacile (60 km north of Venice), comprises a team of 25 technicians and produces only grand pianos, 90% of which are sold outside Italy. Early in 1999 around 850 instruments had been made. Output was around 70 instruments a year, and further growth was planned. Among Fazioli's principal innovations are completely adjustable [Duplex scaling](#) (the capo tasto and the two bronze bridges are all independently movable, which affords accurate tuning of each of the three resonating sections of the string, improving each string's overall resonance and boosting the tone) and the addition of a fourth pedal which brings all the hammers closer to the strings, thus permitting a reduction of volume without (unlike the una corda pedal) altering the timbre.

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PATRIZIO BARBIERI

Fazzini, Giovanni Battista

(b Rome, fl 1774–99). Italian composer. He was *maestro di cappella* in the Roman churches of S Cecilia, S Margherita and S Apollonia, all in the Trastevere quarter. In 1774 he became an alto in the papal choir, where he remained until at least 1799. He wrote sacred music in the *stile osservato* and in the modern style with instrumental accompaniment. He was an excellent composer in both, according to Bainsi, but also an insignificant one, according to Fellerer.

WORKS

Mass, 3 choirs, *GB-Lcm*; Mass, 8vv, *I-Rvat*; Missa brevis, 4vv, insts, *D-MÜs*; Requiem, 8vv, *MÜs*

2 Benedictus, 5vv, *Bsb, DS, MÜs, I-Rvat*, 6vv, *D-Bsb, DS, I-Rvat*; Dixit, 16vv, insts, org, *D-MÜs*; Christus factus est, 3vv, *Bsb*; Bellissimo e devotissimo, 3vv, org, *Bsb*; Veni Sancte Spiritus, 8vv, *MÜs, I-Rvat*; Victimae paschali laudes, 8vv, *D-Bsb, MÜs, GB-Lbl, I-Rvat*

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FellererP

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Fe.

The sharpened form of *Fah* in *Tonic Sol-fa*.

Feast of Fools [Festum stultorum; Festum fatuorum].

The term in its widest sense covers four separate days within the octave of Christmas on which special celebrations took place. These were presided over by different grades of clergy, as follows: St Stephen's Day (26 December), deacons; St John the Evangelist's Day (27 December), priests; Holy Innocents' Day (28 December), choirboys, known as the feast of the 'Boy Bishop'; and the Circumcision (1 January), sub-deacons, the 'Feast of Fools' itself. This last was a time of allowed if not approved licence in many churches of medieval Europe. The abuses perpetrated were part of a tradition that can be traced back to ancient pagan New Year celebrations, with sacrifices and jubilation in honour of the god Janus.

The quasi-dramatic ceremonies, or 'revels', connected with the 'Boy Bishop' and the 'Feast of Fools' are described in standard books on [Medieval drama](#) (see particularly Chambers, 1903, and Young, 1933). The 'Feast of Fools' was the occasion on which the celebrated Prose of the Ass (*Orientis partibus*) was sung. At Notre Dame Cathedral in Paris dissolute behaviour had become excessive by the turn of the 13th century, prompting Bishop Odo of Sully to issue an edict closely prescribing the forms of service.

Most notable among surviving sources for the 'Feast of Fools' are *F-SEm* 46A (ed. Villetard) and the Beauvais ceremonies in the 13th-century manuscript *GB-Lbl* Eg.2615 (ed. Arlt). The latter also has the Prose and, in another fascicle, apparently associated with the feast, the *Play of Daniel*; it also contains polyphonic pieces associated with the Nativity season.

JOHN STEVENS/NICKY LOSSEFF

Feather, Leonard (Geoffrey)

(*b* London, 13 Sept 1914; *d* Encino, CA, 22 Sept 1994). American writer on jazz, composer and arranger of English birth. He attended St Paul's School and University College, London (1920–32), studied the piano and the clarinet, and taught himself arranging. He produced recordings and wrote compositions for Benny Carter and George Chisholm in London, Feather travelled to America at the onset of war and was the New York correspondent for *Down Beat* (1940–41) and then publicist for Barney Josephson's two Café Society nightclubs (1941–3); he also broadcast on WNEW. He continued to produce recordings, including the first sessions by Dinah Washington (1943) and Sarah Vaughan (1944), Dizzy Gillespie's 78 r.p.m. album of *New 52nd Street Jazz* (1946), and sessions involving Louis Armstrong and Duke Ellington, and Armstrong and Jack Teagarden (1947), and he composed Washington's hit songs *Evil Gal Blues* and *Salty Papa Blues* (both 1943) and Lionel Hampton's *Blowtop Blues* (1945). Feather contributed to *Metronome* from 1943 to 1950 and to *Esquire* from late 1943 to 1956. In the years 1944 to 1946 he played the central role in the compilation of *Esquire's* annual jazz poll, which made a substantial step toward acknowledging African-American giants of jazz who had been ignored in analogous polls in *Down Beat* and *Metronome*; at the same time he became deeply involved in an ugly critical battle between adherents of the newly emerging style, bop, and fans of traditional jazz, which he then greatly disliked. Later, in partnership with the disc jockey Symphony Sid Torin, he organized a series of bop concerts at Carnegie Hall (1947–9); he also presented weekly jam sessions at the *Three Deuces* nightclub on 52nd Street.

In 1948 Feather took American citizenship. He helped Shearing to become established in the USA, and the following year, under the pseudonym Billy Moore, he wrote another hit song for Washington, *Baby get lost*. With Ellington's son he established the record company and label Mercer (1950) and he again worked on radio, broadcasting jazz programs on the *Voice of America* (1950–52); another of his songs from this period, *How blue can you get?*, was recorded by Louis Jordan in 1951 and became a hit over a decade later when B. B. King made it a standard in his repertory. Later he

wrote *Born on a Friday* (recorded by Cleo Laine), ballads (such as *Signing Off*, recorded by Vaughan, Ella Fitzgerald, and André Previn), and jazz compositions (including *I Remember Bird*, recorded by Cannonball Adderley, Phil Woods, and Sonny Stitt, and *Twelve Tone Blues*, recorded by Yusef Lateef).

From 1951 to 1986 Feather contributed to *Down Beat*, supplying countless informative surveys and interviews, and conducting popular “blindfold tests,” in which well-known jazz musicians discussed unidentified recordings. His first edition of *The Encyclopedia of Jazz* was published in 1955; revised in 1960 and then continued in volumes published in 1966 and 1976 (the latter with Ira Gitler as co-author), this three-volume encyclopedia became the standard reference source in the field. In another comprehensive publication. *The Book of Jazz: a Guide to the Entire Field* (1957, rev. 1965), he surveyed jazz historically and offered essays on instruments, race, improvisation, and other general topics. During this same period he wrote articles on jazz for *Playboy* (1957–62).

In 1960 Feather settled in the Los Angeles area, where he became a columnist for the *Los Angeles Times*, a position he held for the remainder of his life. He produced a German television series on jazz (1965), published anthologies of essays on jazz, two books of humor, a study of Armstrong (written with John Chilton and Max Jones), and an autobiography. He taught at Loyola Marymount University (1972–4), the University of California, Riverside (1973), California State University, Northridge, and UCLA (1987–8), and, in addition to his ongoing work for *Melody Maker*, *Down Beat*, and the *Los Angeles Times*, he was a regular contributor to *Contemporary Keyboard and Jazz Times*. He is best known as an author of scholarly on jazz and as a columnist; because of his eminence as a writer his musical talent is often overlooked, yet it contributed much to his skilful reviews and articles.

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FRANKIE NEMKO

Febel, Reinhard

(b Metzingen, Baden-Württemberg, 3 July 1952). German composer. He studied composition, mathematics and musicology in Tübingen and Stuttgart, and from 1978 to 1982 studied composition with Klaus Huber in Freiburg. In 1979 he received a stipend from the Heinrich Strobel Foundation of SWF. After living in London (1983–8), he became professor of composition and music theory at the Hanover Hochschule für Musik und Theater (1989). In 1997 he was appointed professor of composition at the Salzburg Mozarteum. His honours include the Beethoven Prize of the city of Bonn (1980), a stipend from the Villa Massimo in Rome (1984), and composition prizes from the Boswil composition seminar and the Steinbrenner Foundation (Berlin).

Febel belongs to the generation of composers who were described at the end of the 1970s as neo-Romantics and representatives of 'new simplicity'. He distinguished himself from his contemporaries and their seemingly casual adoption of traditional methods in his 'lucid construction, his sensitive, brilliant yet reserved and cool sensuality, his technical precision and his alert practice of reflection' (H. Lachenmann). These features are mirrored in his new postmodern philosophy of music. His works are intended to be heard as composed with tonal methods but not within tonality. Influenced by Zen Buddhism and modern physics, he conceptualizes his musical material in terms of alternating or overlapping relationships. His aesthetics have followed the transformational rules of an historical understanding that recognizes all events in music history as expressible in composition. Consequently, the concept of *bricolage*, which he discovered in the works of Claude Lévi-Strauss, has become one of his fundamental aesthetic principles.

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1982; Nocturne I, ob, bn, tpt, trbn, vn, vc, pf, perc, 1982; Nocturne II, 3 perc, 1982; Tango, pf, 1984; Auf der Galerie, 11 str, 1985 [after F. Kafka]; Impromptus, fl + pic, cl + b cl, 1987; Pf Trio, 1989; Pf Bk I, 1991; Pf Bk II, 1993; Perc Bk, 1994; Pf Bk III, 1994; Sculpture/Motion Picture, 19 str, 1999

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K.-M. Hinz: 'The Tradition of Mannerism', *CMR*, xii (1995)

KLAUS MICHAEL HINZ

Febiarmonici [Febi Armonici].

One or more touring opera companies working in Italy around the middle of the 17th century. The Febiarmonici ('Musicians of Apollo') are first known for a performance of *La finta pazza*, perhaps by Francesco Saccati, in Piacenza in May 1644. The group consisted of singers (a number from Rome), musicians (perhaps including Benedetto Ferrari) and stage designers. The head of the group is variously noted as Curzio Manara, an engineer, and Giovan Battista Balbi, a dancer and designer. It was modelled on the self-financing touring companies already well established in the spoken theatre and *commedia dell'arte* traditions.

Performances by the Febiarmonici (it is not always clear whether by the same group) are recorded in Genoa (1644), Florence and Lucca (1645), Bologna and Genoa (1647), Ferrara (1648) and Lucca again (1650; involving Antonio Cesti). In early 1650 the company was brought to Naples by the viceroy, Count d'Oñate: *Didone* (Cavalli) was staged in October, and in 1651 the troupe performed *Egisto* (Cavalli), *Il Nerone*, *ovvero L'incoronazione di Poppea* (Monteverdi; the Naples manuscript doubtless relates to this performance) and *Giasone* (Cavalli). They also gave the first performance of Cavalli's *Veremonda* in December 1652. The Febiarmonici generally performed Venetian operas, sometimes modified to suit Neapolitan tastes, although from 1653 native artists were periodically encouraged (for the repertory, see Bianconi and Walker, 379–87). With the departure of Count d'Oñate in late 1653, the Febiarmonici transferred to the Teatro S Bartolomeo (from April 1654): performances, largely of revised Venetian operas, are recorded through to 1668.

'Febiarmonici' may have become a generic term for opera companies: a separate group used the same title in Milan and Turin, 1647–8. The institution reflects the emergence of important new modes of operatic production fostered by the ostensible shift from 'court' to 'public' opera.

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TIM CARTER

Febvrier, Pierre.

See [Février, Pierre](#).

Fече, Willem du.

See [De Fesch, Willem](#).

Fede, Innocenzo

(*b* Rome, ?1660; *d* ?Rome, ?1732). Italian composer. His father Antonio Maria (or Pietro Antonio) came to Rome from Pistoia in 1656 to complete his musical education with Antonio Maria Abbatini, then *maestro di cappella* at S Maria Maggiore. There he was reunited with two of his elder brothers, Giuseppe and Francesco Maria (both castratos), who had come to join Abbatini in 1653 and 1655. In 1654 Giuseppe made his name in his teacher's opera *Dal male il bene*, and he soon became one of the best sopranos in Rome. He joined the papal choir on 23 October 1662 and died in Rome on 22 July 1700. Francesco Maria also entered the papal choir, on 6 July 1667; he died suddenly on 1 March 1684. Innocenzo's father appears from time to time in the lists of extra singers recruited for festival days at S Luigi dei Francesi (where he is mentioned in 1664 as being in the service of Cardinal Antonio Barberini) and at S Maria Maggiore (where he is mentioned in 1673 as being from S Agnese in Agone, the church of the Pamphili family in the Piazza Navona). He gave up his musical career to enter the service of the Grand Duke of Tuscany, who made him a count in 1700. Innocenzo's great-uncle Giovanni Battista Fede, an organist, was also in Rome after 1658; he died in 1678.

Innocenzo therefore had all that was necessary for a good start in his career. In 1679 he played the organ at an oratorio performance for the Santissimo Crocefisso. From 1682 he assisted his uncle Giuseppe, then acting *maestro di cappella* at S Giacomo degli Spagnuoli in the absence of Nicolò Stamegna. In 1683 Innocenzo applied for a position as tenor in the papal choir, but was unsuccessful. In July 1684 he was appointed *maestro di cappella* at S Giacomo degli Spagnuoli. Two years later, when the church lost its choir, it was thanks to Giuseppe's connections that

Innocenzo was appointed to direct the Catholic choir of King James II of England. He went to London at Christmas 1686, and later followed the English royal family into exile at St Germain-en-Laye, where he became court music master and was also employed to teach Italian to the royal children James and Louise. He stayed at St Germain until 1719, and must have gone back to Italy after that. He stopped drawing the pension granted him by the Stuarts at the end of 1732. Fede's music is in the Italian style of the period, but a distinct French influence can be discerned in his instrumental pieces; his presence in France must have influenced composers who were attracted by Italian music.

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Judith Bethuliae obsessae (orat), Rome, Arciconfraternita del SS Crocefisso, 1685, lost

La vittoria nella caduta (orat), Rome, 1687, lost

Laudate pueri, SATB, SATB, *GB-Lbl*

Arias and cantatas, *F-Pn, GB-Lbl*

Six sonates, fl, bc, (Amsterdam, ?1703); sonatas, fl/vn, bc, *F-Pn, V*

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JEAN LIONNET

Fedé, Johannes [Sohier, Jean]

(*b* Douai, c1415; *d* ?Paris, ?1477). French composer. He was vicar of St Amé, Douai, in 1439–40. His name appears in documents of the papal chapel from November 1443 to July 1445 both as 'Jo. Fede alias Sohier' and as 'Joh. Sohier alias Fede'. From 14 July 1445 until April 1446 he was in the chapel of Leonello d'Este, Marquis of Ferrara (which could be when his two sacred pieces were added to the court choirbook *I-MOe* α.X.1.11); and from 30 June to 23 November 1446 he was a *petit vicaire* at Cambrai Cathedral. In 1449–50 he was a chaplain at the Ste Chapelle in Paris, from August 1451 to February 1453 in the private chapel of Charles d'Orléans, and in 1462–3 in that of Queen Marie d'Anjou (at which time he became a canon of Saint Omer). He could well be the 'Jehan Zoihier' named alongside 'Jehan du sart' (surely the composer) as an *echevin* of the Duke of Burgundy in Genappe in two documents of 15 February 1454 (Brussels, Archives Générales du Royaume, Charters of Brabant); and he may be the

contratenor named Fede at S Pietro, Rome, in 1466. It was almost certainly Fedé who was paid at the Ste Chapelle in Bourges during the year 1472–3 and at the royal chapel of Louis XI in 1473–4. On 12 January 1472 ‘Sohier le cleric’ became a canon of the Ste Chapelle in Paris, with payments recorded until 1477.

Wright has drawn attention to several apparent relatives at Cambrai Cathedral: Jean Fedé of Douai (1447–55) and Guillaume Fedé of Douai (1452–3) as clerks, and Girard Sohier (1447–8) as a scribe. Some of these may eventually lay claim to certain documents mentioned above.

Fedé is mentioned in at least three lists of prominent musicians among the poetry of the time: S. Greban's *Complainte de la mort de Jacques Milet* (1466), Crétin's *Deploration sur la trepas de Jean Ockeghem* (1497) and Eloy d'Amerval's *Livre de la deablerie* (after 1500). The first cites him alongside Ockeghem, Du Fay and Binchois alone; the others are longer lists and significant only in that they appeared many years after the presumed date of Fede's death. Here and in the sources containing his music he is referred to simply as ‘Fedé’. ‘Fich’ in the poorly copied list of composers in Hothby's *Dialogus* may be the same man, though identity with the composer Tik is possible.

The two *Magnificat* antiphons for the octave and feast of St Dominic are extant in a Ferrarese manuscript of the late 1440s (*I-MOe*; see AH, xxv, 1897, p.241); the discantus paraphrases the chant in both. Gaffurius mentioned the proportional notation of *O lumen* in his *Tractatus practicabilium proportionum*, c1482 (*I-Bc A69*, f.19). *Tout a sa dame*, *A la longue* and *Mon cuer et moy* are found only in the Chansonnier Nivelles de La Chaussée (*F-Pn Rés.Vmc.57*), though the texts of the first two are also in *D-Bk 78B17* (ed. M. Löpelmann, *Die Liederhandschrift des Cardinals de Rohan*, Göttingen, 1923). Since in the Nivelles chansonnier the first two are erased (the only erased pieces in the source after the opening leaves; they can be read from the ultraviolet photographs in Higgins, 1984) and the last is deprived of its lower voices, presumably by the subtraction of the next gathering, it is hard to avoid concluding that the composer had in some way disgraced himself in the eyes of the book's original owner. All three songs must date from the 1450s and are absolutely characteristic of the central-French style in those years. On the other hand, *L'omme banny* survives in many sources and is somewhat different in style. Although it must be from about the same date, it is ascribed to him only in *I-Fn Magl.XIX.176*, while the more plausible ascription to Barbingant in the Mellon Chansonnier (*US-NH*) is corroborated in the writings of Tinctoris, Gaffurius and Giovanni del Lago.

WORKS

magnificat antiphons

Magne pater sancte Dominice, 2vv, ‘a faulx bourdon’, ed. in M. Kanazawa: *Polyphonic Music for Vespers in the Fifteenth Century* (diss., Harvard U., 1966)
O lumen ecclesie, 3vv, ed. in Kanazawa

rondeaux

L'omme banny de sa plaisance, 3vv (probably by Barbingant)
Tout a sa dame, 3vv (discantus erased)

virelais

A la longue j'ay bien cognu, 3vv (erased)

Mon cuer et moy avons cencé, ?3vv (only discantus survives)

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DAVID FALLOWS

Fedele.

An Italian musical form. See also [Folia](#).

Fedele, Ivan

(*b* Lecce, 6 May 1953). Italian composer. He studied at the Milan Conservatory with Bruno Canino (piano) and Corghi (composition), taking his diplomas in piano and composition in 1972 and 1981 respectively. He subsequently took Donatoni's postgraduate course in composition at the Accademia di S Cecilia in Rome (1981–2). He first came to international attention in 1981 when his First String Quartet (1980) and *Chiari* for orchestra (1981) were awarded prizes at the Gaudeamus week in Amsterdam. In 1989 he won first prize in the Goffredo Petrassi Competition with *Epos* for orchestra (1989). He has received important commissions from the Orchestra Filarmonica della Scala, the Ensemble InterContemporain, Radio-France and IRCAM. He currently teaches composition at the Como Conservatory and at the CNR in Strasbourg.

His large output includes operas, orchestral, chamber and electro-acoustic pieces and works for radio, all marked by painstaking craftsmanship and solid construction. His ability to assimilate different techniques and to judge carefully the expressive potential in the widest range of 20th-century avant-garde developments, has resulted in an independent, personal language which can answer demands for both experimentation and communication. His attention to rigorous construction of forms and materials does not, however, translate into theoretical abstraction, but demonstrates his desire to place perception before intricacy with the goal of re-establishing a closer relationship with the listener. His thinking as a composer has been profoundly influenced by his experience of electro-acoustic music: he was

in close contact with the genre while still a student when he attended the courses in electronic music given by Paccagnini at the Milan Conservatory (1974–5) and later worked at the RAI Studio di Fonologia and, from the 1990s, at IRCAM. Apart from resulting in a series of important works for instruments and live electronics such as *Richiamo* (1993–4), *Coram Requiem* (1996) and *Donacis ambra* (1997), his grasp of the possibilities that information technology offers for processing sound has also shaped the development of his orchestral writing. A strain of experimentation has invigorated his orchestral sound; for instance, he has brought various schemes for multi-dimensional treatment of the musical material into play.

The essential elements of Fedele's style were already clearly outlined in some of his earliest works, such as the First String Quartet (composed in 1980 and revised in 1990), *Chiari* for orchestra (1981) and *Chord* for ensemble (1986). The title of the latter work alone demonstrates his characteristic tendency to view vertical aspects of music not so much as the result of superimposed linear processes, but more as a point of departure and a primary structural element. In each of the quartet's five movements he develops a musical figure derived from a specific instrumental gesture; he also integrates techniques inherited from the classical tradition with the new performance possibilities introduced by the experiments of the avant garde. *Chiari* requires a particular layout of the instruments on the platform; they are subdivided into two equal, symmetrical groups, and a trio consisting of harp, piano and marimba at the centre. Here, the composer introduced one of the most characteristic aspects of his later work: the idea of the performance space as a geometrically defined area, essential to the correct realization of the score. The specific distribution of sound sources which distinguishes various works of the 1990s such as *Duo en résonance* (1991), *Richiamo* (1993–4) and *Flamen* (1994) is a reflection of a unitary and inclusive concept of acoustic space. This concept involves every element in the musical process, from the structuring of the basic material to the definition of the overall form, in which one finds an intricate play of resonances and virtual mirrors. It is probably in the resultant clarity and consistency of formal design that the communicative power of Fedele's music lies. The search for an intelligible grammatical structure which can produce a perceptible and clearly-defined narrative results in the frequent use of well-established and effective models, such as the distinction between principal and secondary aspects (*Epos* of 1989 and *Donax* of 1992), the definition of opposing poles (*Imaginary Skylines* of 1990–91) or the introduction of formal echoes in the varied repetition of clearly defined and recognizable elements (*Profilo in eco*, 1994–5). On the other hand, ideas relating to resonance are extensively and successfully applied in his many solo concertos, in which the orchestra is used as a huge musical kaleidoscope, conducting a multi-dimensional exploration of the potential inherent in the soloist's gestures, continually multiplying and refracting the musical figures. (*Cahiers de l'IRCAM: Compositeurs d'aujourd'hui*, no.9, 1996 [Fedele issue])

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(selective list)

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13 June 1984; Orfeo al cinema Orfeo (radio op, Corti), 1994

Orch: Chiari, 1981; Epos, 1989; Va Conc., 1990–95; Pf Conc., 1993; Vc Conc., 1996–7; Dioscuri, 2 vc, chbr orch, 1997; L'orizzonte di Elettra, amp va, chbr orch, 1997; Imaginary Depth, vc, chbr orch, 1998; Scena, 1998; Vn Conc., 1998

Vocal: Coram (Corti), S, B, chorus, orch, 1995

Chbr and solo inst: Primo Quartetto 'Per accordar', str qt, 1980–90; Aiscrim, fl, cl, pf, 1983; Armoon, 4 pf, 1983–4; Il giardino di giada, ob d'amore, vn, va, vc, 1983–91; Electra Glide, 2 vn, va, 1984; Magic, 4 sax, 1985; Chord, 10 insts, 1986; Allegoria dell'indaco, 11 insts, 1988; Mixtim, 7 insts, 1989–90; Etudes boréales, pf, 1990; Imaginary Skylines, fl, hp, 1990–91; Duo en résonance, 2 hn, ens, 1991; Donax, fl, 1992; Imaginary Islands, fl, b cl, pf, 1992; Carme, ens, 1992–3; Cadenze, pf, 1993; Flamen, fl, ob, cl, hn, bn, 1994; Profilo in eco, fl, ens, 1994–5; High, tpt, 1996; Correnti alternate, pf, wind, 1998; Erinni, pf, vib, cimb, 1998

El-ac: Dodici figlie di O, pf, tape, 1977; Maja (Corti), S, spkr, pf, live elecs, 1988; Richiamo, 7 wind, perc, elecs, 1993–4; Coram Requiem (Corti), Mez, B, 2 spkr, chorus, orch, live elecs, 1996; Donacis ambra, fl, live elecs, 1997

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Principal publisher: Suvini-Zerboni

Principal recording companies: Sipario dischi, Stradivarius, Ermitage, IRCAM Disques

SUSANNA PASTICCI

Fedeli [Saggion, Saggione, Saioni, Savion].

Italian family of composers and performers.

- (1) Carlo Fedeli
- (2) Ruggiero Fedeli
- (3) Giuseppe Fedeli [Saggione, Joseph]
- (4) Alessandro Fedeli
- (5) Antonio Fedeli

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- E. Selfridge-Field:** *Pallade Veneta: Writings on Music in Venetian Society, 1650–1750* (Venice, 1985)

ELEANOR SELFRIDGE-FIELD

Fedeli

(1) Carlo Fedeli

(*b* Venice, *c*1622; *d* Venice, 19 Dec 1685). Instrumentalist and composer. He was one of the most important instrumentalists in Venice in the 17th century; his activities as a composer, which came later in life, were secondary. He maintained three careers simultaneously. At S Marco he played bass string instruments from July 1643, and from January 1661 until his death he was leader of the orchestra (*maestro de' concerti*) there. Four of his sons – Alessandro (*b* *c*1653), Antonio (*fl* 1686–93), (2) Ruggiero and (3) Giuseppe – played under his direction. He was also the leader of a *piffaro* group and in December 1654 he was hired as one of the doge's *piffari*. His third career was at the Ospedale dei Mendicanti, where he succeeded Francesco Bonfante as *maestro di strumenti* in February 1662 and served for a decade.

His chief surviving music is contained in his set of 12 sonatas op.1. They show him to have been somewhat conservative in style, but they also suggest a link between the *sonate concertate* of Dario Castello and the chamber concertos of Vivaldi, whose father served briefly under Fedeli at S Marco (between 1689 and 1693 G.B. Vivaldi held the same post at the Mendicanti as Fedeli). Though the sonatas lack true virtuoso writing, they frequently include a concertante part for cello. They are otherwise characterized by lively fugal movements and echo effects. Most have five movements. Among the most unusual are no.5, an echo sonata for four violins, and no.9, which includes a cello solo over an ostinato bass. Fedeli may have enjoyed the patronage of the Venetian nobleman Marco Morosini, who owned the small Teatro di Cannaregio where Fedeli's two operas were produced (Morosini wrote the librettos for both works). *Don Chisciotte* was elaborately produced with a prologue, an *intermedio* (*Il trionfo di Venere*) and a ballo.

WORKS

Ermelinda (op, M. Morosini), Venice, shortly before 25 Nov 1679, *I-Tn* (82 arias, S/A/T, bc)

Don Chisciotte della Mancina (op, Morosini), Venice, shortly before 3 Feb 1680, lost
Suonate, 2–4 insts, op.1 (Venice, 1685)

1 trio sonata, *A-Wn* E.M.83

1 cant, 1v, bc, *D-Kl* fol.34

1 piece, 1v, bc, in *Canzonette per camera*, ed. M. Silvani (Bologna, 1670³)

Fedeli

(2) Ruggiero Fedeli

(*b* Venice, ?*c*1655; *d* Kassel, Jan 1722). Composer, singer and instrumentalist, active chiefly in Germany, son of (1) Carlo Fedeli. Ruggiero

Fedeli played the viola in Venetian theatre orchestras in the mid-1660s and at S Marco, Venice, from January 1669 to January 1674, when he joined the basilica choir as a bass. In April 1677 he was dismissed because of repeated absences; he is known to have worked in Bergamo in 1675.

For the next 30 years he held a long succession of appointments at German courts and theatres, from several of which he was dismissed for disobedience. He sang in operas at Bayreuth (1681) and Dresden (1688) and was hired as a composer at the Berlin court chapel in 1691. By 1695 he had gone to Hanover. In 1700 he was appointed Kapellmeister at Kassel. He worked in Berlin in 1702, Brunswick in 1703, Wolfenbüttel in 1704 and again in Berlin in 1705. In 1708 he was appointed court composer and conductor in Berlin, but in the following year he returned to Kassel as Kapellmeister, remaining there until his death.

His cantatas and arias, which show certain similarities to Legrenzi's vocal style, are characterized by sequential melodies and use ostinato figures. Some of his vocal writing assumes virtuoso proportions. It has been claimed that he approached vocal writing in the Neapolitan manner and that he exerted a discernible influence on Handel and the Hamburg opera style through his opera *Almira*. Like the psalm settings of Benedetto Marcello, Ruggiero's sacred vocal works seem to have been used in both Roman Catholic and Protestant churches. His works survive not only in the northern German cities where he worked but also farther afield, for example in Westminster Abbey, and a few seem to have remained in active use until the end of the 18th century. 24 surviving parts for his Mass in D indicate that it was performed by chorus and soloists accompanied by strings, flutes, oboes, harpsichord and organ.

WORKS

secular

Almira, op, Brunswick, 1703, *D-LÜh*

Voi che sparse, pastoral drama, *SWI*

8 Italian cants., 1v, bc: Avviatemi al mio duole, Che bel soffrir, D'un disprezzato amante, Il mio core, In questi ombrosi valli, Lieta era l'onda, Sovra candido lino, Tutti della sua luce

E l'idol mio, aria, 1v, str, bc, 1709, formerly in *Bs*, now lost

Col geloso mio pensiero, 2vv, formerly in *Bs*, now lost

sacred

Santa Catterina d'Alessandria, orat, Venice, 1675

Funeral music for Queen Sophia Charlotte, 1705, lost

Mass in D, 4vv, orch, *Bsb*

Kyrie and Gloria from Missa Iste confessor, chorus, 3 other mass sections, *Bsb*

4 Magnificat settings, 1 rev. by Ruggiero from an original by a relative, Francesco Fedeli, *Bsb*, *Bs*, *DI*, *F-Sm* (now lost)

12 ps settings: *Confitebor tibi, Domine*, 4vv; *Confitebor tibi, Domine*, 5vv, 4 vn, 2 va, bc; *Confitebor tibi, Domine*, 1/5vv, 2 ob, 4 vn, 2 va, bc; *Dixit Dominus*, 4vv, 2 vn, va, vc, bc; *Laetatus sum*, 2vv, 2 vn, 2 va, bn, tpt, bc; *Laetatus sum*, 3vv, 2 vn, bc; *Lauda, Jerusalem*, 3vv, 2 vn, bc; *Laudate Dominum, omnes gentes*, 1v, 4 vn, va, bn, bc; *Laudate, pueri, Dominum*, 1v, vn, bc; *Laudate, pueri, Dominum*, 1v, 2 vn, bc; *Nisi Dominus*, 5vv, 3 vn, 2 va, bn, bc; *Omnes gentes*, 1v, 2 vn, 2 va, bc; *D-Bsb*

4 motets: *Ad hortos coelestes*, 2vv, bc; *O quam vana est gloria mundi*, 7vv, 2 vn, va, bc; *Tandem aliquando*, 4/4vv, 4 vn, va, bn, bc; *Unser Herzens Freude*, 4vv, 2 vn, va, bc; *Bsb, F-Sm*

Fedeli

(3) Giuseppe Fedeli [Saggione, Joseph]

(fl 1680–1733). Composer and instrumentalist, active principally in France, son of (1) Carlo Fedeli. He was hired as a trombonist at S Marco, Venice, in January 1680 and was a member of the instrumentalists' guild in Venice about 1694. His opera *The Temple of Love* was produced at the Haymarket Theatre, London, in March 1706. In 1715 he dedicated his op.1 to the Saxon Prince Friedrich August, although by this time he had settled in Paris, where he acquired some following as a composer of chamber music. He and Montéclair are credited by Corrette with having introduced the contrabass at the Paris Opéra (c1701). His *airs* are drinking-songs and love-songs, many with comical or nonsense texts; the solo *airs* have harpsichord accompaniment. Giuseppe was an able imitator of the French ballade of the later 17th century. He was able to set the Arcadian texts which were popular in the French court in the early 18th century with the structural clarity of Italian arias, and to enliven accompaniments with the vigorous walking basses that had been widely used for half a century in his homeland. Because of its simplicity, his music was well received and widely disseminated. Works by him continued to appear in French collections until c1755. He was not the monk, Giuseppe, who wrote *Principj di canto fermo* (Cremona, 1722).

WORKS

The Temple of Love (op in one act, Motteux), London, 1706; songs from it (London, 1706)

Sonate, op.1, vn, b (Paris, 1715); sonata in E in *L'école du violon au XVII^e et XVIII^e siècles* (Paris, 1905)

lier recueil d'airs français dans le goût italien, 1–3vv, hpd (Paris, 1728)

II^d recueil d'airs français dans le goût italien, 1–3vv, hpd (Paris, 1728)

Troisième recueil d'airs français dans le goût italien (Paris, n.d.)

6 sonates, 2 vc/va/bn (Paris, 1733)

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According to French copyright records there were further volumes of his music, now lost (Paris, 1715)

Fedeli

(4) Alessandro Fedeli

(fl 1663–1714). Trombonist and son of (1) Carlo. From 1663 he was a member of the Doge's *piffari*. In 1664 he was elected to the orchestra at S. Marco where he assumed his father's responsibilities in 1685 and played the trumpet from 1691. He was still playing in both ensembles in 1714.

Fedeli

(5) Antonio Fedeli

(fl 1686–93). Violinist and son of (1) Carlo. Prior to his father's death he was an unpaid substitute in the S. Marco orchestra. He was fully appointed in 1686.

Feder, (Franz) Georg

(bBochum, 30 Nov 1927). German musicologist. After studying with Emil Peeters in Bochum (1946–9) and substituting for him as conductor at the Bochum Schauspielhaus (1947–9), he studied musicology from 1949 to 1955 at the universities of Tübingen, Göttingen and Kiel, with philosophy and history as secondary subjects. He took the doctorate in 1955 in Kiel under Blume with a dissertation on arrangements of Bach's vocal music from 1750 to 1950. In 1957 he became assistant to Jens Peter Larsen at the Joseph-Haydn-Institut in Cologne; in 1960 he succeeded Larsen as director of the institute and of the Haydn collected edition which under his directorship published 54 volumes. He also founded and edited (1965–88) the *Haydn-Studien*. He was visiting professor at the City University of New York, Marburg University (1983), the Düsseldorf Musikhochschule (1984–92), Indiana University (1985) and Cologne University (1986–7). He retired from the Haydn-Institut in 1990 and from his academic duties in 1992.

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HANS HEINRICH EGGBRECHT/WOLFRAM STEINBECK

Feder, Jean.

Romanian music publisher. See under [Gebauer \(ii\)](#).

Federal Music Project.

See [Works Progress Administration](#), [Federal Music Project](#) of the.

Fédération Internationale des Jeunesses Musicales.

Organization founded in 1945 by the [Jeunesses Musicales](#) movement.

Federhofer, Hellmut

(b Graz, 6 Aug 1911). Austrian musicologist. After studying the piano and theory in Graz he attended the Vienna Music Academy, where he studied under Richard Stöhr and took a diploma in conducting in 1936. He then studied privately under Alban Berg, Oswald Jonas and Emil von Sauer. At Vienna University he studied musicology under Orel and Lach, and in 1936 he took the doctorate there with a dissertation on chordal and harmonic structure in early motets of the Trent Codices. In 1937 he became state librarian in the Austrian library service. He completed the *Habilitation* in 1944 at Graz University with a study of musical form. He then taught there as a lecturer and from 1951 as professor of musicology. In 1962 he was appointed director of the musicology institute of Mainz University. As an editor he has been in charge of the series *Musik Alter Meister* (1949–80) and the *Mainzer Studien zur Musikwissenschaft* (1967–85), the Fux collected edition (1955–67; from 1986), to which he has contributed several volumes, and *Acta musicologica* (1962–86). He retired from his university post in 1980. He was awarded the Österreichisches Ehrenkreuz für Musikwissenschaft und Kunst in 1959 and was made an honorary member of the Zentralinstitut für Mozartforschung in 1981.

Federhofer ranks as one of the most important musicologists of postwar Austria. In addition to the contributions he has made to music scholarship through his work as an editor, he has written monographs on subjects ranging from early medieval sources to the theories of Schenker. His writings may be grouped into roughly five categories: his early publications on the late Middle Ages, his writings on the local music history of southern Austria (particularly Graz), his articles on Baroque music treatises, his work on Fux, and his later publications on 20th-century music and music theory (particularly the theories of Schenker and Adorno).

His wife, Renate Federhofer-Königs (b Cologne, 4 Jan 1930), studied musicology in Cologne with Fellerer and Hüschen and obtained the doctorate there in 1957 with the dissertation *J. Oridryus und sein Musiktraktat (Düsseldorf 1557)* (Cologne, 1957). She has also published articles in the *Kirchenmusikalisches Jahrbuch* on music theory from the 14th century to the 16th, a book on Wasielewsky's correspondence (Tutzing, 1975), and articles on correspondence sent to Mendelssohn and Schumann.

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HANS HEINRICH EGGBRECHT/R

Federici, Francesco

(*b* Rome, ?c1635; *d* Rome, after 1691). Italian composer. He sang as a choirboy at S Lorenzo in Damaso in 1649, and later held a benefice there.

He was a member of the Congregazione dei Musici di S Cecilia in 1652, and possibly earlier. At a meeting in 1658 he was mentioned as 'Don Federici di San Pietro', indicating that he was then a priest and singer in the Cappella Giulia at S Pietro. 20 years later he was *maestro di cappella* at S Angelo in Corridore, Rome. Most of Federici's oratorios are known only through their librettos, published in Rome; he wrote also a small number of secular vocal works.

WORKS

oratorios

music lost unless otherwise stated

Santa Caterina, 5vv, insts, 1676, 2 arias in Burney

Sacrificium Jephthe (S. Mesquita); lib pubd (Rome, 1682)

Jezabel (Mesquita); lib pubd (Rome, 1688)

Mauritius (Mesquita); lib pubd (Rome, 1692)

Doubtful: Santa Christina, solo vv, insts, 1676

other vocal

4 cantatas, 1v, bc; madrigal, 3vv; aria, 1v, bc: *A-Wn, F-Pn, GB-Och, I-Bc*

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JEAN LIONNET

Federici, Vincenzo

(*b* Pesaro, 1764; *d* Milan, 26 Sept 1826). Italian composer. His family intended him to study law, but he also studied the harpsichord. At the age of 16 he went to Livorno and then to London, where he gave music lessons and taught himself composition; a set of sonatas by him was published there in 1786. His first opera, *L'olimpiade*, was staged at Turin in 1789. His first known association with the Italian Opera in London was as *maestro al cembalo* for Francesco Bianchi's *La villanella rapita* (27 February 1790) at the Little Haymarket Theatre, where his own opera *L'usurpator innocente* (a version of Metastasio's *Demofonte*) was performed 15 times with a cast including the castrato Luigi Marchesi. He was *maestro al cembalo* at the King's Theatre from 1790 until at least 1800. During that time he contributed to pasticcios and to works by other composers.

In 1802 he settled in Milan, where his *Castore e Polluce* was performed at La Scala in 1803 and 1805; it was also staged at Venice, Turin and Naples.

He produced an *opera seria* at La Scala or Turin every Carnival except one until 1809; he also wrote occasional works for La Scala (1803–15). From 1808 he taught at the Milan Conservatory, where he became composition master in 1824 and acting director in 1825.

The highly successful opera *Zaira* (1799, Palermo), often attributed to Vincenzo Federici, is probably by Francesco Federici; the authorship of the *azione lirica Pigmalione (I-Fc)*, by one of the Federicis, remains doubtful.

WORKS

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Other works: Domine salvum fac, T, 4vv, orch, *Mc*; 6 sonatas, hpd/pf, vn (London, 1786); 2 sinfonie, *Mc*; Occasional cantatas; ballets

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Federico [Federici], Gennaro Antonio [Gennarantonio, Jennaro-Antonio]

(*b* ?Naples, *fl* 1726–43; *d* 1743–4). Italian librettist. A lawyer by profession, he worked in Naples where he wrote prose comedies, librettos for sacred and comic operas and the famous intermezzo *La serva padrona* (1733), set by Pergolesi. Federico's best-known comic opera, *Amor vuol sofferenza* set by Leonardo Leo in 1739, prompted de Brosses to exclaim 'Quelle invention! quelle harmonie! quelle excellente plaisanterie musicale!'. During Federico's career the fashion in Neapolitan comic opera had moved away from a naturalistic representation of lower-class characters, entirely in dialect, and with obvious roots in the *commedia dell'arte*, towards an italianized dialect and an admixture of Italian-speaking non-Neapolitan roles. His critical reputation rests to a large extent on the freshness of his comedy and his skill in the portrayal of character. Napoli Signorelli, for example, wrote of his expression: 'Sempre è vera, sempre graziosa, sempre naturale, e non mai pulcinellesca'.

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GRAHAM HARDIE

Fédorov, Vladimir

(*b* nr Chernigov, 5/18 Aug 1901; *d* Paris, 9 April 1979). French librarian and musicologist of Russian birth. The son of Michael Fédorov, a politician in the Tsarist regime, he studied in Rostov-na-Donu (1918–19), in Paris (the Sorbonne, 1921–32, and the Conservatoire, 1921–30) and then in Germany (1923–4). He studied the piano with Vasily Zavodsky (1922–6), counterpoint and fugue with André Gédalge (1924–6), composition with Paul Vidal (1923–30) and musicology with André Pirro (1927–33). He was librarian of the Sorbonne Library (1933–9), of the music department of the Bibliothèque Nationale (1946–66) and of the Paris Conservatoire Library (1958–64). In 1951 he founded the IAML, becoming its vice-president (1955–62), president (1962–5) and honorary president (until his death) and editing its journal *Fontes artis musicae* (1954–75). He was the motivating force in the foundation of RISM and was appointed general secretary (1952), then president (1973) of its International Committee. With the help of libraries and museums in Paris and in the provinces he organized several exhibitions devoted to French musicians (Duparc, Debussy, Chasson, Rameau) and published papers on music libraries. He also did valuable research on various topics including Russian music. A notable feature is the international character of his work, both as a librarian and as a musicologist; he was vice-president and then president of the UNESCO International Council of Music (1962–6) and of the IMS (1964–7). He contributed many articles to a variety of encyclopedias, including *MGG1*, *Enciclopedia dello spettacolo* (1954–62) and *Larousse de la musique* (1957), and wrote numerous pieces for piano and for chamber orchestra, mostly between 1926 and 1930.

WRITINGS

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CHRISTIANE SPIETH-WEISSENBACHER/JEAN GRIBENSKI

Fedosova, Irina (Andreevna)

(*b* Sopronovo, Onega district, 1831; *d* Lisitsino, Onega district 1899). Russian *voplennitsa* (lamerter). She was noted for her mastery of lamentation. She improvised using formulaic structures or models in her laments, which were published in three volumes funeral, wedding and recruiting laments. Her skill in improvising extensive poetic texts of high artistic quality attracted the attention of many distinguished figures of Russian culture. M. Gorky, M. Prishvin and V. Miller wrote about her as a guardian of Russian history. Those familiar with her work included the

composers Nikolay Andreyevich Rimsky-Korsakov and Mily Alekseyevich Balakirev, the musicologist V.V. Yastrebtsov and T.I. Filippov, the chairman of the songs committee of the ethnographic department of the Russian Geographical Society. In January 1895 Rimsky-Korsakov recorded five of her performances. During the 1890s she performed many times in St Petersburg, Moscow, Nizhniy Novgorod, Kazan' and Petrozavodsk. As well as laments, her repertory included Russian epics (*biliny*), wedding songs and soldiers' songs. The Russian Academy of Sciences awarded her a silver medal and a diploma. Her texts are used extensively in books on Russian folklore.

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IZALY ZEMTSOVSKY

Fedylle.

See [Fiddle](#).

Fefaut.

The pitches *f* and *f'* in the [Hexachord](#) system.

Fegejo, Polisseno.

See [Goldoni, Carlo](#).

Feghg, Willem de.

See [De Fesch, Willem](#).

Fehr, Joseph Anton

(*b* Grönenbach, Allgäu, bap. 18 Dec 1761; *d* Durach, c1807). German composer. The son of an official in the princely establishment at Kempten, he studied at the Heiligkreuz monastery in Memmingen and at the University of Dillingen. In 1787 he was admitted to the priesthood and became vicar-choral to the Prince-Abbot of Kempten, where he played the double bass and the cello in the court and chamber ensembles. When Kempten was incorporated into the state of Bavaria, Fehr became priest in charge, and school inspector, at Durach near Kempten. Long before Beethoven, he composed a setting of Schiller's *An die Freude*, published with a set of keyboard dances (Bregenz, 1798); he also published *XII Lieder fürs Klavier gesetzt* (Kempten, 1796) and *Sammlung XII auserlesener Lieder zur angenehmen Unterhaltung fürs Clavier* (Bregenz,

1797). A duet setting of the *Salve regina* also survives (*D-Bsb*), but his *Vesperae de Dominica* setting has disappeared.

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ADOLF LAYER

Fehr, Max

(*b* Bülach, canton of Zürich, 17 June 1887; *d* Winterthur, 27 April 1963). Swiss musicologist. He studied Romance languages and musicology in Zürich, where he took the doctorate in 1912 with a dissertation on Zeno and his librettos. After a period of study in Italy, Fehr was employed in Zürich (1912–18) and Winterthur (1918–52) as a teacher of French and Italian, writing books on music history in his spare time. From 1917 he was librarian and later president (1923–57) of the Allgemeine Musikgesellschaft, Zürich; as the successor of Hermann Suter, he was also president of the Neue Schweizer Musikgesellschaft, now the Schweizerische Musikforschende Gesellschaft (1919–32). The main emphasis in Fehr's writings was on Swiss music history, particularly that of Zürich and Winterthur; he wrote a standard work on Richard Wagner's years in Switzerland.

WRITINGS

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JÜRGEN STENZL

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See [Brema, Marie](#).

Fei.

Italian family of music printers. They were active in the 17th century. In 1615 the first publication by Andrea Fei (*b* c1579; *d* 6 Feb 1650), an edition of Guidetti's *Directorium chori*, appeared at Rome. In 1620 he opened a second house in Bracciano, apparently as publisher to the duke, and quickly put out an edition of Arcadelt's first book of madrigals. Both branches continued during the rest of the printer's life, and both published music sporadically over the next two decades. Between 1640 and 1647 Fei published more music at both addresses, much of it being financed by others, in particular the Roman bookseller G.D. Franzini. Several volumes in a largely conservative output were edited by Florido de Silvestri. In 1657 Andrea's son Giacomo Fei (*b* c1603; *d* 21 April 1682) inherited the firm and retained the Bracciano branch for some years. He seems to have printed mostly music until 1670, when his output declined rapidly. Almost 40 editions survive, concentrating on sacred music by Roman composers such as Francesco Foggia, Bonifatio Gratiani and Domenico Mazzocchi. There are also a few editions of spiritual villanellas (P.P. Sabbatini) and madrigals (Natali), as well as new editions of G.F. Anerio and Palestrina.

It is not certain if Michel'angelo Fei is related to the above. He printed at Orvieto, in partnership with Rinaldo Ruuli during the 1620s. Five musical books appeared before 1626. Ruuli continued to print various titles, including seven of sacred music, until 1639.

STANLEY BOORMAN

Feicht, Hieronim

(*b* Mogilno, nr Poznań, 22 Sept 1894; *d* Warsaw, 31 March 1967). Polish musicologist and composer. Ordained priest in 1916, he received his musical education in Kraków and Lwów and studied musicology first with Adolf Chybiński at the University of Lwów (1921–5) and then with Peter Wagner at Freiburg (1927–8). In 1925 he took the doctorate with a dissertation on the sacred works of Pękiel at Lwów University and in 1946 he completed the *Habilitation* at the University of Poznań with a work on Chopin's rondos. He taught theory and history of music at the Kraków Conservatory (1927–30, 1935–9) and was a professor at the State College of Music in Warsaw (1930–32). He was head of the musicology department at the University of Wrocław (1946–52) and rector of the State College of Music at Wrocław (1948–52). From 1952 until his death he was a professor and later head of the music history department at Warsaw University. From 1958 he was also director of the Church Music Institute at the Catholic University of Lublin. He edited the series *Wydawnictwo Dawnej Muzyki Polskiej* from 1952 and *Antiquitates Musicae in Polonia* from 1960. In his work as a scholar he continued the line initiated by Chybiński and was concerned primarily with the history of Polish music. His intensive studies, many of them pioneering, were carried out mainly on Polish medieval music and the chorale in Poland.

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ZYGMUNT M. SZWEYKOWSKI

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See [Veichtner, Franz Adam](#).

Feierlich

(Ger.: 'solemn', 'festive').

An expression mark that aptly reflected the mood of much German music in the later 19th century. Siegfried's Funeral March in *Götterdämmerung* is so marked, as are many slow movements, such as those in Bruckner's Second Symphony (*feierlich, etwas bewegt*) and his Sixth (*sehr feierlich*). It need not necessarily designate a slow tempo, merely a certain seriousness.

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



Feijóo y Montenegro, Benito Jerónimo

(*b* Casdemiro, Orense, 8 Oct 1676; *d* Oviedo, 26 Sept 1764). Spanish essayist. A Benedictine monk, he settled in Oviedo in 1709, teaching theology at the university and later serving as abbot in the monastery of his order. His major works are two series of essays on a wide variety of subjects: *Theatro crítico universal* (nine books, 1726–40) and *Cartas eruditas* (five books, 1742–60). In his effort to combat scholasticism, authoritarianism and superstition, and his insistence on reason and verification, he was the leading Spanish representative of the Enlightenment. He was sensitive and knowledgeable about music, though a traditionalist, following the ancients in viewing music as symbolic of the harmony of the universe and capable of powerful moral influence. In his celebrated 'Música de los templos' (*Theatro*, i, no.14) he deplored current Italian fashions in church music, viewing chromaticism, fast tempos, dance and opera styles and use of violins as inimical to the majestic repose ideal for worship. He blamed Durón for first introducing the style, but singled out Lites as a praiseworthy contemporary composer. This work, like many of this others, provoked a fierce polemic. Other musical essays include 'Maravillas de la música' (*Cartas*, i, no.44) and a musical section in 'Resurrección de las artes' (*Theatro*, iv, no.12), both comparing ancient and modern music; 'El deleite de la música' (*Cartas*, iv, no.1), singling out

music as the noblest of the arts and the most conducive to virtue; and 'El no sé qué' (*Theatro*, vi, no.12), using musical illustrations to analyse qualities generally considered inexpressible.

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ALMONTE HOWELL

Feinberg, Samuil (Yevgen'yevich)

(*b* Odessa, 14/26 May 1890; *d* Moscow, 22 Oct 1962). Russian pianist and composer. His parents were of Jewish origin, and in 1894 they moved from Odessa to Moscow. There Feinberg entered the conservatory, where he studied the piano with Gol'denveyzer, graduating in 1911. He also took private composition lessons with Zhilyayev. Over the next few years he started performing as a pianist and continued to compose. Around this time he played to Skryabin, who declared Feinberg's performance of his Fourth Sonata the most convincing he had yet heard. In August 1914 he was sent to the Polish front, but he fell seriously ill and was sent to a military hospital, where he contracted typhus. He returned to Moscow and convalesced there for the rest of World War I. In 1922 he was appointed professor of piano at the Moscow conservatory. He also became a member of the circle which met at Pavel Lamm's flat; musicians he encountered there included Myaskovsky and Anatoly Aleksandrov, both of whom wrote works for him. During the second half of the 1920s he achieved significant success abroad, giving concerts in Italy, Austria and Germany, and taking part in the 1925 ISCM Festival in Venice, where he aroused great interest with his Sixth Sonata. During the 1930s he served on the juries of several international competitions, but his concerts abroad appear to have ceased around the middle of 1929. Despite suffering from heart trouble from 1951 onwards, he performed, recorded and composed up until a few days before his death.

As a pianist, Feinberg was considered the equal of Gol'denveyzer, Sofronitsky, Neuhaus and Ginzburg; the latter two, as well as Feinberg's pupil Viktor Merzhanov and Mikhail Sokolov, are known to have played Feinberg's works during his lifetime. Feinberg held in his memory Bach's *Das wohltemperirte Clavier* (he was the first Russian pianist to play the

entire cycle in public), Beethoven's 32 sonatas and most of the output of Chopin, Schumann and Skryabin, whose ten sonatas he often performed over two concerts. Although Prokofiev, whose Third Concerto Feinberg was the first to play in Russia, considered his interpretations too nervous and Romantic in approach, Feinberg's playing was notable for its clarity, quality of legato playing, range of tone and rhythmic subtlety. The obscurity of his compositions, even in his own lifetime, may be traced to his 'deep antipathy to any form of self-advertisement' which he 'stretched to its very limits' (L. Feinberg, 1984). He was a member of the Association for Contemporary Music (ASM) in Moscow in the 1920s and was considered by some of its members to be on the more conservative wing of the organization; but despite the outward lack of a brazenly modernist aesthetic, many of his works contain harmonic, gestural and formal innovations. In early works, such as the First Sonata, he used the middle-period works of Skryabin and, to a lesser extent, certain rhythmic and textural properties of Schumann's piano music as models; but by the Fourth Sonata (1918) he had developed a highly singular style into which he had assimilated much of the prevailing atonal experimentation of the era as well as his considerable contrapuntal technique. The sixth and seventh sonatas are perhaps his finest achievements: while the former employs a vast, mosaic-like structure of cellular motifs all based on the same two intervals, the latter explores linear progressions in textures of considerable complexity. Although his works of the 1920s are tragic in expression, in contrast to the ecstatic nature of his earlier Skryabin-inspired works, both share a virtuoso complexity and an apocalyptic tone. In the mid-1920s he experimented, along with Anatoly Aleksandrov, with Schoenbergian 12-note serialism, but he considered his attempts unsatisfactory. The première of his First Piano Concerto aroused vilification among critics of the proletarian camp. This event caused Feinberg to all but cease performing his works in public. Problems arose for Feinberg in 1936 when his former teacher and close friend Zhilyayev was arrested in the Tukhachevsky affair; both Zhilyayev and Sollertinsky, who was also implicated, died in prison. The fact that Zhilyayev was his editor at the publishers Muzgiz explains why Feinberg's seventh and eighth sonatas were not published until the mid-1970s. It also accounts for the style of the two works, both of which are aesthetically distant from the musical atmosphere of the late 1930s. In later years Feinberg turned, like his teacher and friend Gol'denveyzer, to a quasi-diatonic polyphonic language which, while displaying comparative simplicity on the surface, retains much of the intellectual rigour that characterizes his best work of the 1920s.

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Pf transcrs. of Marcello, Frescobaldi, Locatelli, Corelli, Vivaldi-Bach [Concerto, a], Bach [13 chorales; Prelude and Fugue, e; Largo, a], Beethoven [Fugue op.59], Borodin, Musorgsky and Tchaikovsky [from Syms. nos.4, 5 and 6]; 2 cadenzas for Beethoven: Pf Conc. no.4; cadenzas for Mozart: Pf Conc. k467

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JONATHAN POWELL

Feind, Barthold [Aristobulos Eutropius; Wahrmund]

(b Hamburg, 1678; d Hamburg, 15 Oct 1721). German poet and aesthete. His father, Barthold Feind, was a teacher of theology at the Johanneum Lateinschule in Hamburg, where his son was a student. Feind studied at the universities in Halle and Wittenberg, and received a law degree. His writings show that he was exceedingly well read with a considerable knowledge of philosophical and physiological works in German and French, and that he was familiar with a wide range of dramatic and poetic literature. Early in his career Feind travelled to France and probably also to Italy. In Hamburg, where he divided his career between law and various kinds of writing, he became entangled in local politics. Particularly through satirical writing in his weekly publication, *Relationes curiosae*, he criticized a powerful local demagogue, Pastor Christian Krumbholtz, who used the pulpit to align a segment of the public against members of the Hamburg Senate. Krumbholtz succeeded in stirring up local agitators who burnt Feind's publication before the city hall. Public pressure eventually forced the Senate to ban Feind from the city. In 1707 he was hanged in effigy, and in 1708 a protesting group invaded the opera house during a performance of Graupner's opera *L'amore ammalato*, with a libretto by Feind, to create considerable havoc and to stop the show. Finally, an imperial commission restored order to the city and in 1709 exonerated Feind and permitted him to return to the city from Stade where he had found employment as tutor to the son of the Swedish Baron von Welligk. Feind, who had developed strong loyalties to the Swedish and wrote favourably on their behalf, was imprisoned by the Danish in 1717 as he was caught up in the Swedish-Danish war while travelling north of Hamburg. By 1719, however, he had returned to Hamburg, where he became a *Vikarius* at the cathedral. An accidental fall led to his death at the age of 43.

Feind must be rated with Postel, Bressand and Hunold as an outstanding writer of librettos for the Hamburg opera in the first decades of the 18th century. He contributed texts for works by both Keiser and Graupner, as well as translating Giacomo Rossi's *Rinaldo* as set by Handel. His librettos demonstrate his outspoken concern that opera must be a distinct artistic genre and not simply spoken drama set to music. Feind's aesthetic and practical ideas about opera dramaturgy appear in *Deutsche Gedichte ... sammt einer Vorrede ...und Gedancken von der Opera* (Stade, 1708), an invaluable primary source for the history of opera aesthetics in 18th-century Germany; it also contains five librettos by Feind.

Feind opposed many of the stereotyped Baroque dramatic conventions, especially those found in French opera. He stressed a belief that individual characterization lies at the heart of opera drama. He insisted that dramatic actions of all kinds were required to stir the emotions of the audience, and he defended his frequent recourse to scenes of violence including murder and suicide: 'Etlichen Weichmühtigen kömmt es cruel vor eine Person auf dem Theatro erstochen zu sehen und dennoch sind bey den grausamsten Executionen alle Märkte Gassen und Richt-Plätze voll' ('Some tender-

hearted people think it cruel to see a person stabbed on the stage, and yet there are the most horrible executions filling all the market-places, alleyways, and places of execution'). Feind gave one of the clearer contemporary statements about the nature and importance in poetry of the concept of the Affections. His *Deutsche Gedichte* offers a lengthy, pseudo-scientific explanation of the physical nature of emotion current in much of the philosophical writing at the turn of the 18th century and based in part on Descartes' *Les passions de l'âme* (1649).

In essence Feind believed that individual emotions resulted from Man's four temperaments – the sanguine, choleric, phlegmatic and melancholic – which in turn were affected by the acid–alkaline balance of the bodily fluids. Although the concept strikes one today as naive, the great weight given to these ideas by Feind is proof of the aesthetic concerns in the German Baroque for writing poetry and music with an emotional rationale. Few theorists of the early 18th century stated these ideas in as much detail, and the emotionally intense librettos by Feind are classic examples of the results of this philosophy in early 18th-century German opera.

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GEORGE J. BUELOW

Feininger, Laurence [Laurentius, Lorenzo] (Karl Johann)

(*b* Berlin, 5 April 1909; *d* Campo di Trens, 7 Jan 1976). American musicologist of German descent, active in Italy. Through his father, the painter Lyonel Feininger, he grew up in Germany in an artistic environment and had close contacts among the Bauhaus school. He studied composition and the organ; 11 preludes and fugues for keyboard, composed in 1933–4, were published in 1972. At the University of Heidelberg he studied philosophy with Jaspers and musicology with Bessler, taking the doctorate in 1935 with a dissertation on the early

history of the canon. His Jewish family fled Nazi harassment for the USA in 1937, and Feininger (who had been baptized in 1934) moved to Italy, settling in Trent in 1938 and devoting himself to the study of early sources of Catholic church music, especially the 15th-century Trent Codices. He was interned as an enemy alien in 1943–4; after the war he pursued theological studies in Trent and Rome and was ordained priest in 1947. He was a research associate at the Vatican Library and the Pontificio Istituto di Musica Sacra in 1946–9. In 1947, together with Carlo Respighi (though Feininger was the sustaining spirit), he founded the Societas Universalis Sanctae Ceciliae for the purpose of cataloguing and publishing Catholic church music from before 1800; practically all his publications were produced under its auspices. He returned permanently to Trent in 1949 and established the Coro del Concilio to perform and publicize the Roman polychoral repertory of the early 17th century; it toured widely until 1971. From about 1967 his attention was concentrated on studies of the sources of liturgical chant in an effort to preserve them from the effects of the abandonment of the Latin rite by the Second Vatican Council. He died in an automobile crash on the Brenner motorway.

Feininger's legacy of catalogues and editions, the product of a brilliant if wayward musical intelligence, remains important. His extensive library, including many microfilms and unpublished papers, has been established as the Biblioteca Musicale Laurence K.J. Feininger in the Castello del Buonconsiglio, Trent. 15 bound volumes of his transcriptions of 15th- and 16th-century sacred polyphony, containing some 3000 compositions (including nearly all the contents of the Trent Codices) are preserved, 13 at the Pontificio Istituto di Musica Sacra, Rome, the others in the Feininger Library in Trent; one of their notable features, shared with the editions, is a readiness to propose speculative attributions for anonymous works. Many of these suggestions seem fanciful, but some have been vindicated by subsequent scholarship (see Fallows, 1982), and others deserve serious consideration. Feininger's work is likely to stimulate research for some time to come.

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N. Pirrotta and D. Curti, eds.: *I codici musicali trentini: Trent 1985* [incl. N. Pirrotta: 'Laurence Feininger: la musicologia come missione', 12–15; O. Mischiati: 'Ricordo di Don Lorenzo Feininger', 16–21; T.L. Feininger: 'Per una storia del "Coro del Concilio"', 22–37; S. Filosi: 'L'opera di Laurence Feininger a Trento', 38–43]

F. Leonardelli, ed.: *Catalogo delle opere a stampa della Biblioteca musicale Laurence K.J. Feininger* (Trent, 1988)

A.E. Planchart: 'Guillaume Du Fay's Benefices and his Relationship to the Court of Burgundy', *EMH*, viii (1988), 117–71, esp. 142–5, 151–8

C. Lunelli, ed.: *Societas universalis Sanctae Ceciliae (1947–1975): catalogo delle edizioni musicali* (Trent, 1989) [incl. D. Curti: 'Laurence Feininger, musicologo ed editore', 7–15; C. Lunelli: 'Le edizioni', 17–19]

M. Gozzi, ed.: *Le fonte liturgiche a stampa della Biblioteca musicale L. Feininger* (Trent, 1994)

C. Lunelli, ed.: *I manoscritti polifonici della Biblioteca musicale L. Feininger* (Trent, 1994)

Feis Atha Cliath, Feis Ceoil, Feis Maitiú.

Music festivals held in Dublin; see [Dublin](#), §8.

Fel, Antoine

(*b* Bordeaux, 1694; *d* Bicêtre, 27 June 1771). French singer and composer. He was the son of Henry Fel, an organist, and was well known for his skill in teaching singing. He sang at the Concert Spirituel and at the Paris Opéra as a *basse-taille* or *taille* until about 1753, when he retired with a modest pension. He wrote about a dozen *cantatilles* with instrumental accompaniment and two collections of *Airs et duos tendres et bacchiques* (Paris, c1748); his sister Marie Fel and his daughter Marie Antoinette Françoise Fel (*b* 1750–60) were also singers.

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- G. Bourlignieux:** 'Antoine Fel, organiste de la cathédrale de Rennes', *Mémoires de la Société d'histoire et d'archéologie de Bretagne*, I (1970), 55–74
- M. Benoit:** *Dictionnaire de la musique en France aux XVIIe et XVIIIe siècles* (Paris, 1992)

MARY CYR

Fel, Marie

(*b* Bordeaux, 24 Oct 1713; *d* Chaillot, 2 Feb 1794). French singer. One of the most famous singers of the Académie Royale de Musique, Marie Fel had a long and brilliant career on the operatic stage. She learnt the Italian style of singing from Mme Van Loo, a celebrated Italian singer (daughter of the violinist Somis) who married the painter Carle Vanloo and came to Paris in 1733. She made her début on 29 October 1734 as Venus in the prologue of *Philomèle* by La Coste and at the Concert Spirituel des Tuileries on 1 November in a motet by Mondonville. Her appeal increased rapidly. She performed regularly at the Concerts chez la Reine, small court gatherings where operas being given in Paris were previewed or repeated. As she continued to sing major roles, she also frequently performed *cantatilles*, airs in French or Italian inserted between the acts of an opera. From 1739 she began to assume leading roles and, with the famous *haute-contre* Pierre de Jélyotte, gave performances which charmed every opera audience. Her flexibility and clear articulation particularly suited the technically demanding *ariettes*. F.M. Grimm, in a letter to Raynal (*Mercure de France*, May 1752, p.187), praised her mastery of the Italian style:

Quand je parle de la façon dont Mlle Fel chante l'italien, je n'ai pas voulu dire qu'elle avait fait je ne sais quelles découvertes, j'ai voulu dire simplement que les étrangers et entre autres mon compatriote M. Hasse, outre une

articulation très heureuse et une expression très agréable, lui trouve je ne sais quoi d'original dans son chant, qui sans être précisément le goût de nos voix italiennes, convient très bien au génie de cette musique; et si l'auteur des Remarques demande en quoi consiste cette manière originale, je lui dirai que Mlle Fel la doit à son organe, le plus singulier et le plus égal que je connaisse. C'est avec une voix partout également franche et légère qu'elle parcourt deux gammes et demie; mais la nature qui lui a accordé cette faveur n'en est pas prodigue, et les voix ordinaires sont obligées d'y suppléer par l'art.

In 1757 she appeared with her pupil Sophie Arnould, who replaced her at the Opéra the following year. She continued to sing at the Tuileries, and was applauded for her interpretation of Latin and French motets, especially those of Mondonville. In 1752 she performed the *Salve regina* which J.-J. Rousseau had written for her (*Confessions* (Geneva, 1782), ix: 1756).

Her sensitivity and intelligence brought her many admirers, among them Grimm and the librettist Cahusac. The painter Quentin La Tour called her his 'Céleste'; his pastel of her, displayed at the Salon du Louvre in 1757, has become famous (reproduced by Prod'homme, 1923). During her long career she performed in over a hundred premières and revivals, including major roles in most of Rameau's works:

Castor et Pollux (Amour in 1737, Télémaque in 1754), *Fêtes d'Hébé* (Hébé, 1739, 1747, 1756), *Dardanus* (1739, 1744), *Hippolyte et Aricie* (1742 revival), *Les Indes galantes* (1743), *Fêtes de Polymnie* (1745), *Le temple de la gloire* (1745), *Zaïs* (Zélide, 1748), *Naïs* (1749), *Platée* (1749), *Zoroastre* (Amélie, 1749 and 1756), *La guirlande* (Zélide, 1751), *Acante et Céphise* (Céphise, 1751), *La naissance d'Osiris* (Pamille, 1754)

Some of her other roles were in works by Lully, Campra and Mouret (they are listed by Pitou), as well as Chloé in Boismortier's *Daphnis et Chloé* (1747), Aurore in Mondonville's *Titon et l'Aurore* (1753), Colette in Rousseau's *Le devin du village* (1753) and Alcimadure in *Daphnis et Alcimadure*, Mondonville's pastorale in Languedoc dialect.

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- J.-G. Prod'homme:** 'Marie Fel (1713–1794)', *SIMG*, iv (1902–3), 485–518
- J.-G. Prod'homme:** 'A Pastel by La Tour: Marie Fel', *MQ*, ix (1923), 482–507
- M. Teneo:** 'Marie Fel', J.-P. Rameau: *Naïs*, Oeuvres complètes, ed. C. Saint-Saëns and others, xviii (Paris, 1924/R), p.lxxix
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- M. Cyr:** 'The Paris Opéra Chorus during the Time of Rameau', *ML*, lxxvi (1995), 32–51

MARY CYR

Felciano, Richard (James)

(*b* Santa Rosa, CA, 7 Dec 1930). American composer. He studied at the San Francisco State College (BA 1952), Mills College (MA 1952), where his teachers included Milhaud, the Paris Conservatoire and the University of Iowa (PhD 1959). He also studied privately with Dallapiccola in Florence (1958–9). After serving as chair of the music department at Lone Mountain College, San Francisco (1959–67), he joined the composition department at the University of California, Berkeley. He has been active at the San Francisco Tape Music Center (1964) and at the National Center for Experiments in Television (1967–71). From 1971 to 1973 he held the position of composer-in-residence for the city of Boston (1971–3), during which he created a 14-channel electronic environment for City Hall and composed *Galactic Rounds* (1972), an orchestral work using Doppler shifts to explore the time-space continuum. After a residency at IRCAM (1982–3), he founded the University of California's Center for New Music and Audio Technologies, an interdisciplinary facility linking music to cognitive psychology, linguistics, computer science and architecture, disciplines that inform much of his work. His honours include awards from the Italian and French governments, the American Academy of Arts and Letters, and the Fromm, Ford, Guggenheim and Rockefeller foundations.

Felciano's music reflects a fascination with the physical world and the context it provides for its inhabitants. He has introduced electronic sounds into religious liturgy (*Pentecost Sunday*, 1967), used live electronic interaction to mimic ecological processes (*Angels of Turtle Island*, 1972), intermingled Eastern and Western modes (*In Celebration of Golden Rain*, 1977) and mapped the microcosm of psycho-acoustical phenomena (*Shadows*, 1987; *Masks*, 1989). The power of his music, however, lies in its ability to ennoble the intellect through a paradoxically sensuous love of sound and transform technology into a celebration of the human spirit.

WORKS

opera

Sir Gawain and the Green Knight (chbr op, R. Fahrner, after anon.), 1964, San Francisco, 3 April 1964

vocal

Choral: 4 Poems from the Japanese (trans. K. Rexroth), female vv, 5 hp, perc, 1964; The Captives (T. Merton), SATB, orch, 1965; Te Deum, solo vv, 3 Tr, SATB, mar, pf, org, 1974; The Seasons (Felciano), SATB, 1978; 9 others for vv and various insts

Solo: Lumen (Dante), S, org, 1980; Furies (Felciano), 3 S, 3 fl, 1988;

Streaming/Dreaming (Felciano), S, 1994; Vac (Felciano), female v, cl, vn, vc, pf, 1995

instrumental

Orch: Mutations for Orch, 1966; Galactic Rounds, 1972; Orch, 1980; Org Conc., 1986; Camp Songs, 1992; Sym., str, 1993; Overture concertante, cl, orch, 1995

Chbr and solo inst: Evolutions, cl, pf, 1962; Contractions, mobile, ww qnt, 1965; Spectra, fl ens, db, 1967; In Celebration of Golden Rain, gamelan, org, 1977; Dark Landscape, eng hn, 1985; Lontano, hp, pf, 1986; Constellations, multiple brass qnts, hn ens, org, 1987; Shadows, fl, cl, pf, perc, vn, vc, 1987; Masks, fl, tpt, 1989; Palladio, vn, pf, perc, 1989; Primal Balance, fl, db, 1991; Cante jondo, cl, bn, pf, 1993; Str Qt, 1995; 8 others

Kbd: Gravities, pf, 4 hands, 1965; The Tuning of the Sky, carillon, 1978; Berliner Feuerwerksmusik, 3 mobile carillons, 1987; Prelude, pf, 1997; 5 others

electro-acoustic and multimedia

With voices: Words of St Peter (Bible: *I Peter ii. 1–9*), SATB, org, elec, 1965; Glossolalia (Ps cl), Bar, org, perc, elec, 1967; Pentecost Sunday: Double Alleluia (Ps ciii.30), unison chorus, org, elec, 1967; Sic transit (St Matthew, J.F. Kennedy, M.L. King), vv, org, elec, lighting, 1970; Out of Sight (Felciano), SATB, org, elec, 1971; Signs (R.B. Fuller, Teillard de Chardin, J.-F. Revel, St Luke), SATB, elec, slide projections, 1971; Three-in-One-in-Three (Felciano), antiphonal choruses, org, opt. insts, elec, 1971; The Angels of Turtle Island (Felciano), S, fl, vn, perc, live elec, 1972; Responsory (Lat.), male v, live elec, 1991; 6 others

With insts: Crasis, fl, cl, perc, pf, hp, vn, vc, 1967; Linearity (video), hp, live elec, 1968; Background Music (theatre piece), hp, live elec, 1969; Ekagrata, org, 2 perc, elec, 1972; Chöd, vn, vc, db, 2 perc, pf, live elec, 1975; Alleluia to the Heart of Stone, amp rec, 1984; 6 others

With kbd: God of the Expanding Universe, org, elec, 1971; 3 others

Other: Noösphere II, 1967; The Architect and the Emperor of Assyria (incid music, Arrabal), 1969; 5 others

Recorded interviews: *US-NHoh*

Principal publishers: Belwin-Mills, E.C. Schirmer, Peters, E.B. Marks, World Library, Fallen Leaf Press

Principal record companies: Opus One, Musical Heritage Society, Gothic Records, Albany

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A. Custer: 'Current Chronicle: New England Contemporary Music Circuit', *MQ*, lxi (1975), 131–7, esp.134–5 [on *The Angels of Turtle Island*]

S. Christansen: *The Sacred Choral Music of Richard Felciano* (diss., U. of Illinois, 1977)

HOWARD HERSH

Feld, Jindřich

(*b* Prague, 19 Feb 1925). Czech composer. He began his musical education as a violinist and viola player; both his parents were violinists, his father a professor at the Prague Conservatory. Subsequently he studied composition in Prague with Hlobil at the conservatory (1945–8), with Řídký at the Academy of Musical Arts (1948–52) and read musicology, aesthetics and philosophy at Prague University (PhD 1952). From 1972 to 1986 he was professor in composition at the conservatory. Other appointments he has held include teacher of composition and composer-in-residence at the University of Adelaide, visiting lecturer at the University of Indiana, Bloomington (1981, 1984), and other American and European institutions; head of music at Czech Radio (1990–92) and deputy president of the Bohuslav Martinů Society. He has received a number of awards, among them the State Prize (1968) and the first prize at the XVII Concours International de Guitare (1975, for the Guitar Sonata). Feld's output can be divided into three periods. The first, up until the end of the 1950s, draws on the music of Martinů, Stravinsky and Bartók; examples of this are the Concerto for Orchestra and the Flute Concerto. In the second period (the 1960s) Feld created an individual language by adopting new stimuli, including 12-note writing and aleatorism. Finally, from the 1970s onwards, there is the process of syntheses, a period characterized by brilliant technique and even greater individuality.

WORKS

(selective list)

Stage: Poštácká pohádka [The Postman's Tale] (children's op, L. Vokrová, after K. Čapek), 1956

Orch: Conc. for Orch, 1951; Fl Conc., 1954; Vc Conc., 1958; 3 fresky [3 Frescoes], 1963; Sym. no.1, 1967; Dramatická fantasie 'Srpnové dny' [August Days], 1968–9; Sinfonietta, str, 1971; Pf Conc., 1973; Vn Conc., 1977; Evocations, accdn, orch, perc, 1978; Concert Fantasy, fl, str orch, perc, 1980; Sax Conc., 1980; Hp Conc., 1982; Sym. no.2, 1983; Concertino, fl, pf, orch, 1991; Sym. no.3 'fin de siècle', 1994–8

Vocal: 3 Inventions, SATB, 1966; Posměšky na jména [Nonsense Rhymes] (Czech folk poetry, Eng. trans. J. May), SA, ens/pf, 1973; Laus cantus (Feld), S, str qt, 1985; Cosmae chronica boemorum (cant., Cosmas), solo vv, nar, SATB, orch, 1988; Gloria cantus (Latin), SATB, 1988

Chbr and solo inst: Sonata, fl, pf, 1957; Chamber Suite, nonet, 1960; Str Trio, 1961; Str Qt no.3, 1962; Str Qt no.4, 1965; Wind Qnt no.2, 1968; Str Qt no.5, 1969; Pf Sonata, 1972; Sonata, vc, pf, 1972; Str Qnt, 1972; Trio, vn/fl, vc, pf, 1972; Koncertní skladba [Concert Piece], accdn, 1974; Sax Qt, 1981; Sonata, ob/s sax, pf, 1982; Concert Music, va, pf, 1983; Conc. da camera, 2 str qt, 1985; Sonata, vn, pf, 1985; Sonatina, fl, hp, 1986; Duo, vn, va/vc, 1989; Sonata, a sax, 1989–90; Partita concertante, vc, 1990; Str Qt no.6, 1993; Quintetto capriccioso, fl, hp, str trio, 1995; Qnt, cl/sax, str qt, 1999

Principal publishers: Supraphon, Panton, Leduc, Salabert, Schott

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CCI (L.K. Johns)

ČSHS

J. Pilka: 'K profilu Jindřicha Felda', *HRo*, xviii (1965), 411–13

H.C. Jacobs: 'Komponisten und Werk: Jindřich Feld', *Das Akkordeon*, no.9 (1984)

F. Dobler: 'Weltbetrachtung', *ibid.*

K. Fischer: 'Czechoslovakian Composer Jindřich Feld', *Saxophone Journal*, Summer (1987)

L.K. Johns: 'Jindřich Feld', *Biography and Analysis of Selected Works* (diss., Florida State U., forthcoming)

KAREL MLEJNEK

Feld, Steven

(b Philadelphia, 20 Aug 1949). American ethnomusicologist. He was educated at Hofstra University (BA 1971), studying with Colin Turnbull, and at Indiana University, where he earned the PhD with a dissertation on sound and sentiment in 1979 under Alan Merriam. From 1980 to 1985 he was professor of communications at Pennsylvania University, after which he became professor of anthropology and music at Texas University, Austin (1985–95). In 1995 he became professor of anthropology at the University of California, Santa Cruz, until 1997 when he joined the same faculty at New York University. He has been the recipient of several honours, including a MacArthur Foundation Fellowship (1991–96), and he was named a fellow of the American Academy of Arts and Sciences in 1994. His areas of research and study include language and music/speech, Papua New Guinea and West Papua, world music/world beat, the politics of music, soundscapes and acoustemology. As a performer (trombone, bass trumpet, bass trombone and euphonium), he has played and recorded since 1970, with the Leadbelly Legacy Band, the Live Action Brass Band, the Tom Guralnick Trio, the New Mexico Jazz Workshop and other small jazz and free improvisation ensembles.

WRITINGS

'Linguistic Models in Ethnomusicology', *EthM*, xviii (1974), 197–217

'Ethnomusicology and Visual Communication', *EthM*, xx (1976), 293–325

Sound and Sentiment: Birds, Weeping, Poetics and Song in Kaluli Expression (diss., Indiana U., 1979; Philadelphia, 1982, 2/1990)

'Flow Like a Waterfall: the Metaphors of Kaluli Music Theory', *YTM*, xiii (1981), 22–47

'Music, Communication and Speech about Music', *YTM*, xvi (1984), 1–18

'Sound Structure as Social Structure', *EthM*, xxviii (1984), 383–409

'Aesthetics as Iconicity of Style, or "Lift-Up-Over Sounding": Getting into the Kaluli Groove', *YTM*, xx (1988), 74–113

'Notes on World Beat', *Public Culture*, i (1988), 31–7

'Sound as a Symbolic System: the Kaluli Drum', *The Varieties of Sensory Experience*, ed. D. Howes (Toronto, 1991), 147–58

'Voices of the Rainforest', *Public Culture*, iv (1991), 131–40

with C. Keil: *Music Groves: Essays and Dialogues* (Chicago, 1994)

- 'From Schizophonia to Schismogenesis: on the Discourses of World Music and World Beat', *The Traffic in Culture*, ed. G. Marcus and F. Myers (Berkeley, 1995), 96–126
- 'Wept Thoughts: the Voicing of Kaluli Memory', *South Pacific Oral Traditions*, ed. R. Finnegan and M. Orbell (Bloomington, IN, 1995), 85–108
- 'Pygmy Pop: a Genealogy of Schizophonic Mimesis', *YTM*, xxviii (1996), 1–35
- 'Waterfalls of Song: an Acoustemology of Place Resounding in Bosavi, Papua New Guinea', *Senses of Place*, ed. S. Feld and K. Basso (Santa Fe, NM, 1996), 91–135

RECORDINGS

- Music of the Kaluli*, Institute of Papua New Guinea Studies IPNGS 001C (1981)
- Kaluli Weeping and Song*, Musicaphon BM 30 L 2702 (1985)
- Voices of the Rainforest*, Rykodisc RCD 10173 (1991)

GREGORY F. BARZ

Feldbrill, Victor

(b Toronto, 4 April 1924). Canadian conductor and violinist. His first studies were in violin, followed by conducting classes with Mazzoleni at the Toronto Conservatory of Music (1942–3), at Tanglewood (1947) and with Monteux in Maine (1949, 1950). From 1942 to 1943 he was conductor of the University of Toronto SO, making his Toronto SO début in 1943. Postwar studies with Howells at the RCM and Read at the RAM in London ensued, leading to his appointment as first violin with the Toronto SO (1949–56) and CBC SO (1952–6). During this period he began working in radio and television, and as a guest conductor with numerous Canadian ensembles. From 1958 to 1968 he was music director of the Winnipeg SO, broadcasting a remarkable performance with Glenn Gould for CBC in 1959. In the 1960s he was active at the Vancouver International Festival, with the National Youth Orchestra of Canada and in the USSR. In 1968 he resumed his relationship with the University of Toronto and worked as resident conductor at the Toronto SO (1973–8) and as director of youth programmes. In the 1970s he began an affiliation with the Banff School of Fine Arts and the Canadian Chamber Orchestra; from 1990 to 1995 he was music director of the Hamilton PO and guest conductor for radio and public orchestras across Canada. He organized the International Composers' Orchestral Workshop and serves as its artistic director. Throughout his career Feldbrill has included at least one Canadian work on every programme; he has given the premières of Harry Somers' opera *Louis Riel* (1967), Violet Archer's Piano Concerto no.1 (1958), Barbara Pentland's Symphony no.4 (1960), André Prévost's *Chorégraphie* (1975) and many other works. In 1986 he was made an Officer of the Order of Canada.

CHARLES BARBER

Feldbusch, Eric

(b Grivegnée, Liège, 2 March 1922). Belgian composer and cellist. At the Liège Conservatoire (1934–9) he studied the cello with Rogister and composition with Quinet. He then embarked on a career as a virtuoso cellist and in 1950 he attended Maréchal's Paris masterclasses; he has also played the cello in the Queen Elisabeth of Belgium Trio. In 1963 he was appointed director of the Mons Conservatoire and from 1974 to 1987 he was director of the French section of the Brussels Conservatory. He has been a member of the Belgian Royal Academy since 1977. His compositional ideas were crystallized in 1951 when he discovered the music of Berg and Carter and had a fruitful meeting with Legley. *Shema Israël* draws dramatic effect from the contrast between the tonal theme given to the viola and the atonal commentary played by the other strings.

WORKS

(selective list)

Stage: Orestes (op. 3, L. Bourgaux, after Aeschylus), 1969, RTBF, 15 Aug 1969; *El diablo cojuelo* (ballet), op.49, 1974; incid music and film scores

Orch: 5 pièces brèves, op.17, str, pf, 1957; *Shema Israël*, op.32, str, 1962; 3 poèmes de Garcia Lorca, op.35 no.2, spkr, orch, 1964; *Thrène pour une enfance foudroyée*, op.36, 1965–6; *Incantation*, op.51, vn, str, 1973; *Pointes sèches*, op.61, 1977; *Itinéraires*, op.71, brass, 1982; *Dichroïsme II*, op.72, 1983; *Cheminement*, op.76, vn, str, 1985; *vc conc*, op.80, 1988

Chbr and solo inst: *Sonata*, vn, vc, op.9 no.1, 1955; *Mosaïques*, vc, op.24, 1961; 4 *sonances*, gui, op.69, 1980; pf works

Vocal: *Mein Land*, op.39, S, orch, 1965; songs; choral pieces

Principal publishers: CeBeDeM, Schott (Brussels), Leduc, Andel

HENRI VANHULST

Feldman, Jill

(b Los Angeles, 21 April 1952). American soprano. She studied singing privately in San Francisco, and later in Basle, and took a degree in musicology from the University of California at Santa Barbara. She made her American operatic début in 1979 as Music in Monteverdi's *Orfeo*, and the next year made her European début at the Spoleto Festival as Clerio in Cavalli's *Erismena*. In 1984 she sang the title role in a notable revival (concert performance) of Charpentier's *Médée*, directed by William Christie, at the Salle Pleyel, Paris. She has sung throughout Europe, specializing in Baroque roles and touring as a soloist and with ensembles. Her recordings include Rameau's *Anacréon*, Cesti's *Orontea*, Cavalli's *Xerse*, Charpentier's *Médée*, *Actéon*, *Les arts florissants* and *Le malade imaginaire*, and Mozart's *Ascanio in Alba*. Feldman's accomplished technique, her fine sense of drama and a vocal range capable of subtle nuances of colour assist her in projecting an authoritative stage presence. Among her operatic roles that of Medea in Charpentier's opera is outstanding for its vivid characterization and subtle interpretation of the text. Feldman also has a flourishing concert career, and has recorded works ranging from early Italian songs to songs by Cherubini and Meyerbeer.

Feldman, Ludovic

(*b* Galați, 25 May/6 June 1893; *d* Bucharest, 11 Sept 1987). Romanian composer. He studied violin at the Bucharest Conservatory with Robert Klenck (1910–11) and at the Vienna Conservatory with Ondříček (1911–16); he made no formal study of composition until 1941–2, when he took lessons with Jora in Bucharest. After a successful career as first violinist with the Zagreb Opera, the Romanian Opera (1926–40) and the George Enescu PO (1926–53), he produced a number of works with solo violin. His early works were based on folk music; by 1958 he was employing the serial procedures of the Second Viennese School, and seeking to combine them with modal elements. In the later 1960s he began to compose more prolifically, producing music of great spontaneity in a wide diversity of genres. The orchestration is luxuriant, the rhythms are lively and the free forms contain a wealth of strong contrasts, while the roots of the music in folksong are still evident. He received the Enescu Prize (1946), the State Prize (1952) and the prize of the Romanian Academy (1978).

WORKS

(selective list)

Orch: Poem tragic, 1945; Sym., D, 1947; 5 sym. suites, 1947–60; Fantasia concertante, vc, orch, 1949; Poem concertant, vn, orch, 1951; FI Conc., 1953; Uvertură festivă 1954; Conc., 2 str orch, cel, pf, perc, 1958; Uvertură eroică 1959; Sinfonietta, 1962; Poem eroic, 1963; Trei imagini [3 images], 1965; Variațiuni simfonice, 1966; Odă simfonică, 1967; Sinfonia da camera, 1968; Alternanțe, 1970; Poem, 1981

Chbr: 2 suites, vn, pf, 1947, 1948; 2 sonatas, vn, pf, 1953, 1965; Str Trio, 1955; Wind Qt, 1957; Str Qt, 1957; 3 piese de concert, str qt, perc, 1968

Principal publisher: ESPLA, Musicală (Bucharest)

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Z. Vancea: *Creația muzicală românească, sec. XIX–XX* (Bucharest, 1968), 370ff
V. Cosma: *Muzicieni români: lexicon* (Bucharest, 1970), 196–7
V. Tomescu: 'Ludovic Feldman à 80 ans', *Muzica*, xxiii/7 (1973), 47–8
V. Herman: *Formă și stil în noua creație românească* (Bucharest, 1977)
D. Petecel: 'Interviu cu Ludovic Feldman', *Muzica*, xxxiii/10 (1983), 17–22

VIOREL COSMA

Feldman, Morton

(*b* New York, 12 Jan 1926; *d* Buffalo, NY, 3 Sept 1987). American composer. Influenced by abstract painting, his music often employs alternative notational and organizational systems that contribute to a

compositional style centred on gestural, timbral and non-metric relationships.

1. Life.

2. Works.

WORKS

WRITINGS

BIBLIOGRAPHY

STEVEN JOHNSON

Feldman, Morton

1. Life.

He studied composition with Riegger and Wolpe, but especially admired Varèse's music. Early in his career he distanced himself from traditional academic training, earning his living by working in his family's business. Later he served as dean of the New York Studio School (1969–71). A residency in Berlin (1971–2) generated commissions from European orchestras and radio organizations, gaining him wider attention and leading to compositions for larger ensembles. From 1973 until his death, he taught composition as the Edgard Varèse Professor of Music at SUNY, Buffalo.

Feldman's aesthetic crystallized in the early 1950s when he became associated with John Cage, Earle Brown, Christian Wolff and David Tudor. His strongest influence, however, came from New York abstract expressionist painters. Mark Rothko, Jackson Pollock, Franz Kline and especially Philip Guston stimulated Feldman to imagine a sound world unlike any he had ever heard. Throughout his career, he adhered with remarkable consistency to a few tenets learned from them: a dislike of intellectual system and compositional rhetoric; a hostility to past forms of expression; a preference for abstract gestures set in flat 'all-over' planes of time; an obsession with the physical materials of art; a belief in handmade methods; and a trust in instinct. He defended this aesthetic in a number of essays written over the course of his career. Some of these are autobiographical, even nostalgic ('Give My Regards to Eighth Street'), while others involve polemical attacks on system-conscious European composers such as Boulez and Stockhausen ('The Anxiety of Art'). In 'Crippled Symmetry' he wrote straightforwardly about his compositional methods and his inspiration from the visual arts.

Feldman, Morton

2. Works.

Feldman found his voice early with *Two Intermissions* (1950), a conventionally notated pair of short, quiet pieces for the piano. Both project isolated, non-systematically chosen tones and chords into what might be called 'open time', musical space in which metrical divisions are absent aurally even though they may exist notationally. Seeking a more complete expulsion of traditional rhetoric, however, he soon began to explore new notational strategies.

His first graphic scores, the five *Projections* (1950–51), use horizontal rows of connected boxes to delineate units of time. In *Projection 1* for solo cello three rows specify either harmonics, plucked (P) or bowed (A) timbres

(fig.2). Inside the time boxes Feldman drew smaller squares and rectangles to represent sound events. He suggested the general register of the sounds by setting the squares and rectangles either at the top, middle or bottom of the time box. The sounds' temporal placement was also communicated spatially, based on the square's position from left to right. In *Projections* for other instruments, numbers inside the squares specify chords, corresponding, for example, to the number of pitches to be attacked simultaneously.

While the graphic scores leave pitch choice to the performer and suggest only approximate durations, they clearly define density, timbre, areas of differing rhythmic activity and the overall shape of the sound. Relatively distinct sections, therefore, do appear in this music. Passages in *Intersection 2* (1951) for the piano are distinguished by thick or thin textures, or by variances in the frequency of events; some passages are hectically diverse, while others maintain a more consistent level of activity. When performed with atonal materials, as Feldman intended, the scores produce abstract fields of quiet, slow-moving events, floating free of metric emphasis and purified of references to the past. After 1953, however, discouraged by a lapse of appreciation by some performers, he abandoned graphic notation as a main technique, returning to it only occasionally in such works as *Atlantis* (1959), *Out of 'Last Pieces'* (1961), *The King of Denmark* (1964) and *In Search of an Orchestration* (1967).

In the later 1950s and during the 1960s Feldman began writing pieces that specified pitch but left duration indeterminate. This method took several forms. The *Piece for Four Pianos* (1957) introduced a technique that can be described as non-synchronous time. The work's one-page score presents a series of atonal chords and a few isolated tones placed on staves without barlines (ex.1). The four pianists read the same part, beginning the piece together but each progressing at their own pace. Feldman described the result as 'reverberations from an identical sound source'. The music divides into segments defined by density, registral position, or the repetition of a single event or small group of events. Its sectional character helps the listener hear the irregular echoes of one player against another.

While Feldman returned repeatedly to this method, in later pieces, such as *Piano Four Hands* (1958), *Durations I-V* (1960-61) and *For Franz Kline* (1962), each performer plays his or her own part. Thus, as Feldman conceived it, 'each instrument [lives] out its own individual life in its own individual sound world'. In many other works of the 1960s (e.g., *Vertical Thoughts*, *DeKooning*, *First Principles*), Feldman exerted greater control over the order and alignment of events while leaving durations indeterminate. The events in *DeKooning*, for example, usually proceed in notationally open time, but dotted lines from one event to another specify the desired sequence of events and vertical lines designate simultaneities (ex.2). Interspersed sporadically throughout these scores are short (often one-bar) segments in a conventional metre. Since these almost always present either silence or a single sustained event, however, they do not create conventional rhythmic patterns, but rather show periodic attempts to regulate the space between events.

The various notational strategies of the 1950s and 60s had a minimal effect on the sound of Feldman's music. When he returned to fully conventional notation around 1970, however, there was a slight yet perceptible change. The first works of this period, the first three *Viola in My Life* pieces (1970), introduced a conspicuous new lyricism. Short bursts of viola melody appear amidst the familiar sparse textures and quiet atonal sonorities of the work. Because he had so consistently avoided melody in the past, these bursts sound almost tuneful, even though they remain fragmentary by conventional standards. Frequent use of crescendo and decrescendo, largely absent from both earlier and later compositions, give the music an uncustomary expressivity. In some passages, such as the end of *Viola II*, consonant pitch collections heighten the lyricism.

Rothko Chapel (1971), commissioned as a tribute to the Houston chapel and its painter, who had killed himself the year before, culminated this intense but short-lived lyrical period. The close bond between Feldman and Rothko inspired the composer to build abundant extramusical references into the piece, some of which he specified. The uncharacteristic sectionalism reflected his physical impression of the chapel, certain passages stood for the chapel paintings and some intervals invoked the atmosphere of a synagogue. The music combines viola lyricism with melodic fragments for soprano and stationary atonal choral chords. The piece concludes with a nostalgic, long-breathed viola melody in E and A minor, written when Feldman was 15.

Most of Feldman's music of the 1970s, however, exhibits his customary abstract language. He considered his *For Frank O'Hara* (1973) typical of his style, with its 'flat' minimally contrasting surface. Yet the music actually falls into relatively discrete sections, distinguished by the position of events in pitch space, use of distinctive timbral combinations and textural variation. Some sections are unified by the repetition of harmonies, which may return literally or in spatially varied forms. Many constructions use all-adjacent pitch classes (or pitch class clusters), a technique favoured by Feldman throughout his career.

Feldman's late style combined the ingredients of his earlier music – atonality, low volume levels, austere textures and open time – with several new elements. First, the size of individual sound events increased slightly. Whereas events in earlier music consisted mainly of single attacks without rhythmic identity and metric context, those in the late music frequently involve brief one- or two-bar gestures. These often appear as separate sound blocks with distinct rhythmic motives, and may consist of melodic fragments, short chord progressions, or single harmonies rendered in broken chords (ex.3).

Second, Feldman embraced minimalist repetition. In his early works he occasionally built long passages with repeated single tones, chords, or short figures (e.g., the conventionally notated *Intermission V* and *Extensions III*, both from 1952). Now, he began using literal as well as varied repetition. Individual motifs or small groups of gestures repeat consecutively as many as 12 or 13 times. This helped Feldman achieve his goal of disorienting the listener's memory, emphasizing the stationary character of individual gestures and de-emphasizing patterns that might

arise from progressions of different gestures. He compared himself to Mondrian in this way, an artist who did not want to paint 'bouquets, but a single flower at a time'.

The use of bigger gestures and constant repetition led to a third important characteristic: the tendency to compose pieces of enormous length. Many of the late works (*Patterns in a Chromatic Field*, *For Bunita Marcus*) run continuously for over an hour, some for four or five (*For Philip Guston*, *String Quartet II*). This reflects Feldman's preoccupation with scale over form and his interest in enveloping environments, in which listeners experience music from 'inside' a composition.

In some late works Feldman returned to the non-synchronous technique he had used since the late 1950s. In *Why Patterns?* (1978), for example, the three players (flute, piano, glockenspiel) move at their own pace through their parts, which divide into fairly distinct segments. Each segment is relatively consistent in its use of material, employing the kind of systematic methods Feldman had long derided. A few compositions include aurally undetectable isorhythms and another uses a 12-note serial procedure in combination with an elaborate rotation scheme, producing a long, undifferentiated sequence of whole-tone dyads. Such music reveals a new ironic attitude towards system, in which Feldman conceals highly ordered patterns with banal material. This interest derived in part from his attraction to the woven patterns in Anatolian rugs and to Jasper John's crosshatch paintings, which feature a sly balance of hidden regulation and mundane repetition. Other textile-inspired works include *Crippled Symmetry* (1983), which resembles *Why Patterns?* in its material, instrumentation and non-synchronized score; and *Coptic Light* (1986), Feldman's last orchestral work. The latter piece, inspired by the early Coptic textiles at the Louvre, has an inordinately dense, undulating texture. Its opening passage superimposes over 20 different layers, each repeating a simple pattern.

Other late pieces, using conventional synchronized notation, focus on a single gesture at a time. In many passages the connection between gestures seems random, a product of Feldman's aimless, psycho-automatic mind. But in others, gestures evolve one into another in a manner approaching organic development. The opening broken chord of *Triadic Memories*, for example, yields after about four minutes, first to one, then another, broken chord, each of which relates rhythmically and harmonically to the initial event.

These compositions typically alternate, albeit irregularly, between passages that concentrate exclusively on one gesture and those that group together many different ones. In passages of the first kind, Feldman often alters an aspect of a gesture continually, even while keeping most of its elements intact. The harmony and rhythms of the opening gesture of *Triadic Memories* remain constant, for instance, but its sonic character steadily changes as its upper and lower elements gradually exchange registers. In passages of the second kind, Feldman habitually shuffles and re-shuffles the order of gestures. According to the composer, such modular construction allowed him to avoid the occurrence of predictable patterns while preserving the self-contained, inorganic character of his musical gestures.

Feldman, Morton

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stage

Ixion (Summerspace) (ballet), 10 insts, 1958 [rev. for 2 pf, 1965]; Neither (op, 1, S. Beckett), S, orch, 1977, Rome Opera, 13 May 1977; Samuel Beckett, Words and Music (incid music for radio play), 1987

orchestral

Intersection I, 1951; Marginal Intersection, 1951; Atlantis, 1959; Out of 'Last Pieces', 1961; Structures, 1962; First Principles, chbr orch, 1967; In Search of an Orchestration, 1967; On Time and the Inst Factor, 1969; The Viola in my Life [IV], va, orch, 1971; Vc and Orch, 1972; Str Qt and Orch, 1973; Pf and Orch, 1975; Ob and Orch, 1976; Orch, 1976; Fl and Orch, 1978; Vn and Orch, 1979; The Turfan Frags., 1980; Coptic Light, 1986; For Samuel Beckett, chbr orch, 1987

vocal

Choral: The Swallows of Salangan, SATB, 4 fl, a fl, 5 tpt, 2 tuba, 2 vib, 2 pf, 7 vc, 1960; Chorus and Insts, SATB, hn, perc, cel, vn, vc, db, 1963; Christian Wolff in Cambridge, SATB, 1963; Chorus and Insts II, SATB, tuba, tubular bells, 1967; Chorus and Orch, 1971; Rothko Chapel, S, A, chorus, perc, cel, va, 1971; Chorus and Orch II, S, chorus, orch, 1972; Pf and Voices (Pf and Voices II), vv, 5 pf, 1972; Voices and Insts, chorus, 2 fl, eng hn, cl, bn, hn, perc, pf, db, 1972; Elemental Procedures, S, chorus, orch, 1976; For Stepan Wolpe, chorus, vib, 1986

Solo: Only, 1946; Journey to the End of the Night (after L.-F. Céliné), S, fl, cl, b cl, bn, 1949; 4 Songs (e e cummings), S, pf, vc, 1951; Intervals, B-Bar, trbn, vc, vib, perc, 1961; For Franz Kline, S, vn, hn, vc, tubular bells, pf, 1962; The O'Hara Songs (F. O'Hara), B-Bar, vn, va, vc, tubular bells, pf, 1962; Rabbi Akiba, S, fl, eng hn, hn, tpt, trbn, tuba, perc, pf, 1963; Vertical Thoughts III, S, fl, hn, tpt, trbn, tuba, perc, cel + pf, 1963; Vertical Thoughts V, S, vn, tuba, perc, cel, 1963; I Met Heine on the Rue Fürstenberg, Mez, fl + pic, cl + b cl, perc, pf, vn, vc, 1971; 5 Pf (Pf and Voices), 5 S, 5 pf, 1972; Voice and Insts, S, orch, 1972; Voices and Insts II, 3 high vv, fl, 2 vc, db, 1973; Voices and Vc, 2 high vv, vc, 1973; Voice and Insts II, 1v, cl, vc, db, 1974; Voice, Vn, Pf, 1976; 3 Voices (O'Hara), 1/3 S, tape, 1982

chamber

5 or more insts: Projection II, fl, tpt, vn, vc, pf, 1951; Projection V, 3 fl, tpt, 2 pf, 3 vc, 1951; 11 Insts, fl, a fl, hn, tpt, b tpt, trbn, tuba, vib, pf, vn, vc, 1953; 2 Pieces, fl, a fl, hn, tpt, vn, vc, 1956; Durations V, hn, vib, cel + pf, vn, vc, 1961; 2 Pieces, cl, str qt, 1961; The Straits of Magellan, fl, hn, tpt, pf, amp gui, hp, db, 1961; DeKooning, hn, vn, vc, perc, pf, 1963; Numbers, fl, hn, trbn, tuba, perc, cel, pf, vn, db, 1964; False Relationships and the Extended Ending, trbn, tubular bells, 3 pf, vn, vc, 1968; Between Categories, 2 vn, 2 vc, 2 tubular bells, 2 pf, 1969; Madame Press Died Last Week at Ninety, 2 fl, brass, tubular bells, cel, vc, 2 db, 1970; The Viola in My Life [I], fl, vn, va, vc, perc, 1970; The Viola in My Life [II], fl, cl, pf, perc, vn, va, vc, 1970; 3 Cl, Vc and Pf, 1971; For Frank O'Hara, fl + pic + a fl, cl, perc, pf, vn, vc, 1973; Insts I, a fl + pic, ob + eng hn, trbn, perc, vc, 1974; Insts II, a fl + fl + pic, ob + eng hn, cl + b cl, tpt, trbn, perc, hp, pf, db, 1975; Routine Investigations, ob, tpt, pf, va, vc, db, 1976; Cl and Str Qt, 1983; Crippled Symmetry, fl + b fl, glock + vib, perc, pf + cel, 1983; For Philip Guston, pic + fl + a fl, perc, pf + cel, 1984; Pf and Str Qt, 1985; Vn and Str Qt, 1985

1-4 insts: Piece, vn, pf, 1950; Projection I, vc, 1950; Extensions I, vn, pf, 1951; Intersection, tape, 1951; Projection IV, vn, pf, 1951; Structures, str qt, 1951;

Intersection IV, vc, 1953; 3 Pieces, str qt, 1956; 2 Insts, hn, vc, 1958; Durations I, vn, a fl, vc, pf, 1960; Durations II, vc, pf, 1960; Durations III, vn, tuba, pf, 1961; Durations IV, vn, vc, vib, 1961; Vertical Thoughts II, vn, pf, 1963; The King of Denmark, perc, 1964; 4 Insts, vn, vc, tubular bells, pf, 1965; The Viola in My Life [III], va, pf, 1970; 4 Insts, vn, va, vc, pf, 1975; Insts III, fl, ob, perc, 1977; Spring of Chosroes, vn, pf, 1978; Why Patterns?, fl + b fl, glock, pf, 1978; Str Qt, 1979; Trio, vn, vc, pf, 1980; B Cl and Perc, 1981; Patterns in a Chromatic Field (Untitled Composition), vc, pf, 1981; For John Cage, vn, pf, 1982; Str Qt II, 1983; For Christian Wolff, fl, pf + cel, 1986; Pf, Vn, Va, Vc, 1987

keyboard

Ens: Projection III, 2 pf, 1951; Extensions IV, 3 pf, 1952; 2 Pieces, 2 pf, 1954; Piece, 4 pf, 1957; 2 Pf, 1957; Pf, pf 3 hands, 1957; Pf, pf 4 hands, 1958; Vertical Thoughts I, 2 pf, 1963; 2 Pieces, 3 pf, 1966

Solo (pf, unless otherwise stated): Illusions, 1950; 2 Intermissions, 1950; Intersection II, 1951; Extensions III, 1952; Intermission V, 1952; Pf Piece, 1952; Intermission VI, 1/2 pf, 1953; Intersection III, 1953; 3 Pieces, 1954; Pf Piece, 1955; Pf Piece a, 1956; Pf Piece b, 1956; Last Pieces, 1959; Pf Piece, 1963; Pf Piece, 1964; Vertical Thoughts IV, 1964; Pf, 1977; Principle Sound, org, 1980; Triadic Memories, 1981; For Bunita Marcus, 1985; Palais de Mari, 1986

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Feldmann, Fritz

(b Gottesberg [now Boguszków], Silesia, 18 Oct 1905). German musicologist. He entered the University of Breslau in 1924 and studied musicology under Max Schneider and Anton Schmitz, taking the doctorate in 1931 with a dissertation on the university's Codex 2016. He completed his *Habilitation* in musicology at Breslau in 1937 with a work on music in medieval Silesia. He was acting director of the Hochschulinstitut für Schul- und Kirchenmusik of Breslau University (1939–41), and, after military service (1941–5), he worked as a secondary school teacher in Hamburg (1948–52). He began lecturing at Hamburg University in 1950 and in 1954 he was appointed professor at the Staatliche Musikhochschule, Hamburg. He became editor of the *Musik des Ostens* in 1965 and in 1966 succeeded Wiora as director of the Herder Institut für Musikgeschichte, which he brought from Kiel to Hamburg; he also headed the Fachgruppe für Musikgeschichte which was attached to the institute.

Feldmann was recognized as an authority on the music of Silesia and eastern Germany. His work concentrated on the sources and texts of music from these regions and the contribution of Silesian music to musical development in Germany until 1945; he also collected a vast amount of material for his planned Silesian music dictionary. His other writings include articles on sources for medieval and Renaissance music, musical rhetoric, number symbolism and Schumann.

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HANS HEINRICH EGGBRECHT

Feldmayr, Johann Georg

(*b* Pfaffenhofen an der Ilm, 17 Dec 1756; *d* Hamburg, after 1831). German composer. He received his early musical training at Indersdorf monastery. About 1780 he joined the Hofkapelle of Kraft Ernst, Prince (Fürst) von Oettingen-Wallerstein. Although recruited as a violinist, Feldmayr also played the flute and sang tenor solos in the Wallerstein church, where his wife (née Monica Kekhuter) was the soprano soloist. During his 13 years at Wallerstein, he composed a substantial body of music for various court ensembles. Apart from 22 wind partitas, the bulk of this is vocal music: liturgical settings for the Wallerstein church and numerous arias and cantatas intended to celebrate the births, weddings and namedays of the prince and his family. In 1800 Feldmayr attempted unsuccessfully to find employment at the court of the Duke of Mecklenburg-Schwerin. Two years later he moved to Hamburg, where he remained for the rest of his life.

WORKS

most MSS, including many autographs, in D-HR (for details see Haberkamp)

vocal

Liturgical: Requiem, c, 1791; Requiem, E♭; 2 TeD, 1792; Miserere, E♭; 1793; Lit, 1797; Salve regina; Vespers, *D-KZa*; Miserere, E♭; attrib. Seldmayr

Schrecken lagert sich (orat), 1791

Sultan Wampun, oder Die Wünsche (chbr op, 3, A. von Kotzebue), Wallerstein, 1797

Other works: 24 cants.; 2 choruses; 17 arias, 1v, orch, 3 in *D-DO*; duet, S, T, orch

instrumental

2 syms., 1 in *D-BAR*; 4 concs., 1 for fl, op.1 (Offenbach, n.d.), 3 for ob; 4 symphonies concertantes, 1 for ob, bn, 1 for vn, ob, 2 for 2 hn; 2 serenades, one dated 1790; 22 wind partitas, incl. arrs. of other works

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*Gerber*L

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STERLING E. MURRAY

Feldmusik

(Ger.: 'field music').

A term used for the fanfares, and later other compositions, also known as *Feldstücke*, 'needed in the field at warlike happenings' (Altenburg, 88); alternatively it applied to an ensemble that played such pieces. The term referred originally to the corps of military trumpeters which replaced the drum and fife bands widely used in the Middle Ages.

In 1704 J.P. Krieger published six suites in his collection *Lustige Feld-Music, auf vier blasende oder andere Instrumenta gerichtet*, extending the term to include works for wind groups. As these groups had at first played double-reed instruments, their members were known as *Hautboisten* or *Oboisten*, (see [Hautboist \(i\)](#)) even though from early in the 18th century the ensemble often included other types of instrument. The *Feldmusik* were military musicians, but they also performed for court festivities and entertainments, either as a self-contained ensemble or as part of a larger group. These *Feldmusik* ensembles, especially as used for entertainment, became known in about 1800 as *Harmonien* and their music as *Harmoniemusik*. See [Band \(i\)](#), §II, 2(i).

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HUBERT UNVERRICHT/JANET K. PAGE

Feldpfeife (i)

(Ger.).

See [Schweizerpfeife](#).

Feldpfeife (ii)

(Ger.).

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

Feldstücke

(Ger.).

Military fanfares; see [Feldmusik](#).

Feldtrompete (i)

(Ger.).

An obsolete term for a military trumpet.

Feldtrompete (ii)

(Ger.).

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

Fele

(Nor.).

See [Fiddle](#).

Felici, Alessandro

(*b* Florence, 21 Nov 1742; *d* Florence, 21 Aug 1772). Italian composer. He studied first with his father, Bartolomeo, then proceeded to advanced studies with Giuseppe Castrucci in Florence (1756–64) and with Gennaro Manna in Naples (1764–5). He became a teacher at his father's school in 1767 where his pupils included the singer Francesco Porri and Luigi Cherubini. He has been confused with the composer Felice Alessandri.

His first work, the *dramma giocoso* *La serva astuta*, was performed at the Teatro del Cocomero by Giovanni Roffi's Compagnia Toscana. According to the *Gazzetta toscana*, the success of his *Antigono* the following year could not have been greater nor the house fuller. He was chosen to compose a dramatic cantata, *Apollo in Tessaglia*, to inaugurate concerts presented by the Accademia degl'Ingegnosi in 1769. His most successful (and only surviving) opera was *L'amore soldato*, a *dramma giocoso*, given in Venice in 1769 and subsequently in Turin, Parma, Florence, Sassuolo and Leipzig. His dramatic music, by comparison with that of his contemporaries Giovanni Marco and Ferdinando Rutini, Moneta and Neri Bondi, is highly expressive, offering presentiments of more Romantic styles, especially when portraying melancholy moods.

His instrumental music was probably written for use in the concerts of the Accademia degl'Ingegnosi or for private concerts such as the one he directed in the Casa Zanobi Leoni in Florence (30 June 1771). His four keyboard concertos show a remarkable maturation, which suggests that had he lived longer Felici would have won a secure place among the leading composers of the genre. The A major concerto displays great elegance, expressiveness of style and a thorough comprehension of the concept of the keyboard concerto that was evolving at the time in London and Vienna.

WORKS

music lost unless otherwise stated

operas

dg **dramma giocoso**
dm **dramma per musica**

La serva astuta (dg, 3), Florence, Cocomero, 5 May 1768; as *La cameriera astuta*, Milan, Ducal, aut. 1769

L'amante contrastata (dg, 2, G. Lendenesi), Venice, S Moisè, aut. 1768

Antigono (dm, 3, P. Metastasio), Florence, Pergola, 18 Jan 1769

L'amore soldato (dg, 3, N. Tassi), Venice, S Moisè, aut. 1769, *A-Wn, D-Dl, H-Bn, US-Wc*

Intermezzos to B.-J. Saurin's *Beverley* (tragedia urbana in prosa), ?1769; Florence, Tintori, 6 Jan 1782

La donna di spirito (farsa, M. Bernardini), Rome, Capranica, 13 Feb 1770

2 substitute arias in Sacchini's *Alessandro nelle Indie* (dm, 3, Metastasio), Livorno, S Sebastiano, carn. 1771, *S-Skma*

Doubtful [cited by Jackman]: *La lavandaia*, Turin, Carignano, aut. 1770; *Ariana e Teseo* (dm, P. Pariati), Florence, Pergola, 29 Jan 1772

other works

Orats: *Il Daniello*, Florence, 1767; *Oratorio del Natale*, Florence, 1768; *S Alessio riconosciuto*, Florence, 1769

Other sacred: *Dixit Dominus*, 4vv, insts, 1766, *I-PS*; *Messa*, 1767, *Fsm*, Florence, Archives of S Giuseppe; *Messa per S Cecilia*, Florence, Archives of S Niccolò and S Giuseppe (1778) [completed by Bartolomeo Felici]; *Cr*, 4vv, *Fd*; *Credo concertato*, 3vv, insts, *Fc, Sd*; *Salve regina*, Florence, Archives of S Gaetano

Secular vocal: *Apollo in Tessaglia* (cant., L. Semplici), 3vv, Florence, Accademia degl'Ingegnosi, 12 March 1769; *Cantata a tre voci* (F. Lambardi), Florence,

Accademia degl'Ingegneri, 1 April 1770; Idol mio amato bene, S, S, 2 vn, CZ-BER, DK-Kk [with addl. brass insts]; Ti rendo al caro bene, 4vv, I-Bc; Veloce al par d'un barbaro, CH-E

Inst: 3 concs., kbd, orch, US-LOu; Conc., hpd, ad uso di Isabella Scarlatti, I-Fc, ed. P. Bernardi and F. Sciannameo (Rome, 1969); 6 sonate da camera, hpd, US-BEm; Sonata, kbd, vn, D-GOI (2 copies), I-GI; Sonata, kbd, 2 vn, A-Wgm

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C. Gervasoni: *Nuova teoria di musica* (Parma, 1812/R), 135

F. Torrefranca: *Le origini italiane del romanticismo musicale: i primitivi della sonata moderna* (Turin, 1930/R), 578, 732

M. Fabbri: 'Alessandro Felici: il terzo maestro di Luigi Cherubini', *Musiche italiane rare e vive da Giovanni Gabrieli a Giuseppe Verdi*, Chigiana, xix (1962), 183–94

M. de Angelis: *La felicità in Etruria* (Florence, 1990)

M. de Angelis: *Melodramma, spettacolo e musica nella Firenze dei Lorena* (Milan, 1991)

R. Weaver and N. Weaver: *A Chronology of Music in the Florentine Theater, 1751–1800* (Warren, MI, 1993)

M. Odendahl: *The Four Keyboard Concertos of Alessandro Felici* (thesis, U. of Louisville, 2000)

ROBERT LAMAR WEAVER

Felici, Bartolomeo

(b Florence, 1695; d Florence, 12 June 1776). Italian organist and composer. For the greatest portion of his career he was *maestro di cappella* and organist at S Marco in Florence. He composed one oratorio for S Pier Maggiore in 1739 (*Il prodigioso transito*) and two for performances by the Compagnia ed Ospizio di Gesù, Maria e Giuseppe at S Marco in 1747 (*Isacco*) and 1753 (*Figliuol prodigo*). He was probably a member of that company, since librettos between 1733 and 1741 give him the title of *abate*. It may be presumed that he resigned his clerical membership and married, having a son, Alessandro, in 1742 and after that date being denominated *signore*. He specialized in composing works variously labelled cantata, componimento drammatico and componimento musicale, for occasional use or for the induction of women into holy orders in several churches in Florence (and one in Bologna), and he composed a substantial quantity of liturgical music for two, three or four voices with instruments. His obituary in the *Gazzetta toscana* declared that his sacred music possessed an 'inimitable expression'.

He was a distinguished teacher of counterpoint and the organ. According to Zanetti he founded a school of music with G.M. Casini in 1725, an unlikely date since Casini died in 1719; more probably he studied with Casini. He directed a music school in Florence at least from the 1760s, which numbered among its alumni Alessandro Felici, Cherubini, Sborgi and Panerai. He had a brief association with the Cocomero theatre as the *maestro* for a performance in 1750, but no other theatrical activity has been recorded.

[Felici, Alessandro](#)

WORKS

performed in Florence unless otherwise stated

oratorios

Il prodigioso transito di S Giuseppe (D.A. Nati), S Pier Maggiore, 1739

Isacco figura del Redentore (P. Metastasio), S Marco, 1747, *I-Tf*

Il figliuol prodigo (C. Pasquini), S Marco, 1753

sacred cantatas

Cantata, 3vv

Componimento musicale ... nel prender l'abito ... Sig.ra M.A. Villani (F. Vanneschi), 1733

Cantata per la sera, 1734

Il transito di S Giuseppe (cant., P.A. Ginori), 3vv, 1737

Componimento musicale nel prender l'abito ... contessa Francesca Barbolani, 1740

Il trionfo della vocazione religiosa contro le lusinghe del mondo, componimento per musica ... in occasione dell'ingresso della ... Sig.ra A.M. Vasoli Piccinini (D. Marchi), 1740; same lib but probably new music for contessa C.M. Pierucci, 1752

Il passaggio alla religione (componimento drammatico, A. Borghesi), 1741

Il trionfo della religione (componimento per musica), 1747

La notte prodigiosa (componimento sacro per musica, C. Tacchi), Bologna, 1759, *GB-Lam*; Or che nate sulla terra, duet, in Latrobe's Selection of Sacred Music, vi (London, 1825)

Figure ombre da banda, A solo, bc, orch, *I-Tf* [licenza attached to Abigaille, a dramatic cantata by N. Valentini]

2 arias, *US-BEm*

other sacred works

Cantate caelestes, *I-Fa*; Compieta del Signore, *US-LOu*; Credidi, *D-MÜs*; Credo, *I-Fa*; Cum invocarem, *US-LOu*; 2 Dixit Dominus, *I-Baf, Fa*; Festivis resonant compita, *Fa*; Jam sol recedit igneus, 1754, *US-LOu*; In convertendo, *D-MÜs*; 2 Iste confessor, *I-Fa, US-LOu*; 2 Laudate pueri, *Fa*; 2 Mag, *D-MÜs, I-Fd*; 2 Memento Domini, *D-MÜs, I-Fc*; 4 masses, *D-MÜs, I-Baf, Fd, PS*; Messa concertata, *Sd*; 4 Miserere, *Fa, Fd*; Motet, *Baf*; O quam dulcis, *Fa*; Offertori mottetti, Benedictus, Cristus e Miserere, *Fc*; Qui habitat, *US-LOu*; 2 Requiem, *I-Baf*; Responsori per la Settimana Santa, *Fa*; 13 Responsori del Venerdì Santo, *Fd*; Responsori di quaresima, *Fc*; Salmi per gli Apostoli, *Fc*; Salmi per i vesperi dell'anno, *Fd*; 2 Salmi brevi, *Fa, Fc*; 10 Salve regina, *Fa, Fc*; Vexilla Regis prodeunt, *US-LOu*

For bibliography see Felici, alessandro.

ROBERT LAMAR WEAVER

Feliciani, Andrea

(*b* Siena; bur. Siena, 24 Dec 1596). Italian composer. He was the leading Sienese musician of his time, succeeding Ascanio Marri as *maestro di cappella* of the cathedral on 1 November 1575 and retaining the position until his death in 1596. Nothing is known of his life before this appointment,

although it has been speculated that he was a pupil of Palestrina, and that he may have found employment in a provincial town such as Grosseto.

Under Feliciani's guidance the choir school and cappella of Siena Cathedral grew in size and prestige, the number of singers under his direction increasing from ten in 1575 to 27 in 1596, the year of his death. Both Feliciani's sacred compositions and the music added to the repertory of the capella under his direction reflect the ideas of the Counter-Reformation as exemplified by the works of Ruffo, Palestrina and Victoria. A posthumous tribute to Feliciani, in Banchieri's *Conclusioni nel suono dell'organo* (1609), records the excellence of the cathedral's music on the feast of St Cecilia directed by Feliciani and the organist Francesco Bianciardi.

Feliciani's first works to appear in print were three madrigals published in the *Quinto libro delle muse* (RISM 1575¹²), a collection by predominantly Sienese composers dedicated to the Sienese nobleman Ottavio Saracini. His six-voice madrigal *Ecco l'amata luna*, published in 1586, commemorates the death of Alessandro Piccolomini, Bishop of Patras and Rhodes, in 1579. A note in the cathedral archives records that Feliciani was a fine lutenist, and three fantasias for lute are attributed to him in the Siena Lute Book. His pupils at the cathedral included the composers Bernardino Draghi and Orindio Bartolini.

WORKS

printed works except anthologies published in Venice

Il primo libro de madrigali, 5vv (1579), 3 also in 1575¹²; 1 ed. in Mazzeo, 1 ed. in D'Accone

Missarum ... liber primus, 4, 5, 8vv (1584); 1 San ed. in D'Accone

Il primo libro de madrigali, 6vv (1586)

Brevis ... psalmodia ad vespertinas horas, 8vv (1590)

Musica in canticum BVM, 4, 8, 12vv (1591); 1 ed. in D'Accone

Psalmodia vespertinas, 4vv (1599)

Works in 1575¹², 1586⁷, 1597²⁴, 1601¹⁸, GB-HA*Adolmetsch*, NL-DH*gm*

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A. Banchieri: *Conclusioni nel Suono dell'organo* (Bologna, 1609/R, 2/1626 as *Armoniche conclusioni nel suono dell'organo*, Eng. trans., 1982)

A. Ness: 'The Siena Lute Book and its Arrangements of Vocal and Instrumental Part-Music', *Lute Symposium: Utrecht 1986*, 30–49

D. Fabris: 'Tre composizioni per liuto di Claudio Saracini e la tradizione del liuto a Siena tra Cinque e Seicento', *Il flauto dolce*, xvi (1987), 14–25

A. Mazzeo: *Madrigali di compositori senesi del 1500 e 1600* (Siena, 1988), 7–13

F. D'Accone: *The Civic Muse: Music and Musicians in Siena during the Middle Ages and the Renaissance* (Chicago, 1997)

K. BOSI MONTEATH

Feliciano, Francisco F.

(b Morong, Rizal, 19 Feb 1941). Filipino composer and conductor. After music tuition from his father Maximiano, a brass band leader, pianist and organist, he studied at the University of the Philippines Conservatory of Music (BM 1965, MMus 1969), the Hochschule der Künste and Kirchenmusikschule, both in Berlin (1977), and Yale University (MMA 1980, DMA 1984). His teachers included Pajaro, Isang Yun, Heinz Werner Zimmermann and Penderecki. His mature works are strongly influenced by Yun, who introduced him to concepts of East Asian music such as the organic character of single tones and the importance of colour. He applied his close study of the instrumentation techniques of contemporary European music in the orchestral works *Fragments* (1976), *Die Verklärung Christi* (1976) and *Variationen über ein Gestalt* (1977). After returning to the Philippines he composed a number of large-scale theatre works, *Yerma* (1982), a ballet, *La loba negra* (1984), a grand opera, and the music dramas *Sikhay sa Kabila ng Palaam* (1993) and *Ashen Wings* (1995). The conductor of the Philippine PO from 1981 to 1988, he has been a guest conductor with orchestras including the Moscow State SO, the Chicago SO and the New Zealand SO. He founded and became president of Samba Likhaan (the Asian School of Music Workshop and the Arts), an institution devoted to Christian liturgical practice through the use of Asian arts. His writings on music include *Four Asian Contemporary Composers: the Influence of Tradition in their Works* (Quezon City, 1983), in which he discusses the music of Chou Wen-chung, Yun, Takemitsu and Maceda.

WORKS

(selective list)

Dramatic: *Yerma* (ballet), 1982; *La loba negra* (op, 3), 1984; *Sikhay sa kabila ng palaam* (music drama, L. Puyot), 1993; *Ashen Wings* (music drama), 1995

Inst: *Fragments*, orch, 1976; *Die Verklärung Christi*, orch, 1977; *Variationen über ein Gestalt*, orch, 1977; *Pagdakila sa kordilyera*, sym. poem, orch, 1988; *Siya kuno*, wind qnt, 1991; *Voices and Images*, sym. orch, 1992

Choral: *Transfiguration*, chorus, nar, orch, 1983; *Misa ng sambayanang Pilipino*, chorus, orch, 1996

RAMÓN P. SANTOS

Felis, Stefano

(b Bari, c1550; d probably Bari, after 25 Sept 1603). Italian composer and priest. He may have been a pupil of F.A. Baseo at Lecce, since his earliest published work appeared in Baseo's first book of five-voice madrigals (RISM 1573¹⁶). Three pieces by Felis were included in a collection of three-voice villanellas *alla napolitana* by Barinese composers published in 1574 (1574⁵⁻⁶). The *Primo libro de madrigali a sei voci* (1579) describes Felis as *maestro di cappella* to Antonio Puteo, Archbishop of Bari. He held the same position at Bari Cathedral, where he remained from at least 1583 until 1585. G.B. Pace and G.D. Vopa studied with Felis during this period, publishing a madrigal anthology (1585³⁰), in which together with two other composers Felis is highly praised for his contribution to the musical life of Bari. Some time after 10 May 1585 he went to Prague, where he again entered the service of Antonio Puteo, recently appointed papal nuncio to

the emperor. While in Prague Felis issued his first book of masses, and, as the dedication of his *Sesto libro de madrigali* indicates, became acquainted with Philippe de Monte. He returned to Italy at the end of 1590, and in 1591 was appointed *maestro di cappella* at Naples Cathedral. By 1596 he had returned to his native city, where he held a canonry at Bari Cathedral.

Felis's style ranges from the lighthearted villanella to the contrapuntal complexity of Netherlandish polyphony. Einstein placed him in the circle of musicians surrounding Gesualdo; although it is true that he was well acquainted with the works of the Neapolitan school, his style seems to have little in common with theirs. Much of his music is lost.

WORKS

sacred

Liber secundus motectorum, 5, 6, 8vv (Venice, 1585²)

Missarum ... liber primus, 6vv (Prague, 1588)

Motectorum, liber tertius, 5vv (Venice, 1591²)

Liber quartus motectorum, 5, 6, 8vv (Venice, 1596⁴)

Missarum, liber secundus, 6, 8vv (Venice, 1603)

Sacred duo, 1591²⁷; French psalm, 1597⁶

secular

Il primo libro de madrigali, 6vv (Venice, 1579⁵, inc.)

Il primo libro di madrigali, 5vv (Venice, ?/1585), lost, formerly in *PL-GD*

Il secondo libro de madrigali, 5vv (Venice, 1583), lost, formerly in *PL-GD*

Il quarto libro de madrigali, 5vv (Venice, 1585²³), 1 intabulated for lute, 1592²² [2 previously pubd, 1573¹⁶, 1582²]

Il quinto libro de madrigali, 5vv (Venice, 1583), lost, formerly in *PL-GD*

Il sesto libro de madrigali, 5vv (Venice, 1591¹⁸)

Libro nono di madrigali, 5vv (Venice, 1602⁵)

3 villanellas, 3vv, 1574⁵, ed. in *PIISM, Antologie, i* (1941); 1574⁶, ed. in *PIISM, Antologie, i* (1941); Textless duo, 1590¹⁹; Latin contrafactum, 5vv, 1606⁶; 1 further work, 1610¹⁸

Many works, sacred and secular, *D-Mbs, GB-Lbl, PL-Wu, WRu, RUS-KA*

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*Einstein*IM

*Kerman*EM

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

PATRICIA ANN MYERS

Felix, Václav

(b Prague, 29 March 1928). Czech composer. In 1953 he graduated from the Prague Academy of Musical Arts as a pupil of Bořkovec and Dobiáš; he also studied English and music education at Prague University, graduating in 1952. Thereafter he studied theory with Karel Janeček (ScC 1961, PhD 1966). He was editor of *Hudební rozhledy* (1959–61) and in 1960 was appointed assistant in the music theory department of the Prague Academy and lecturer in 1973. He was dean of the music faculty (1985–90) and

deputy chairman of the Union of Czech Composers (1978–89). His attitudes as a composer were formed by his work with student ensembles and by a profound interest in Czech folksong. In addition, his music reflects his wide theoretical knowledge: he has made some use of novel techniques, though these have not been a dominant feature. His subjects are often taken from the world of children or from nature, and contain moral or philosophical messages. His choral compositions are popular among children's choruses and many chamber pieces have been performed widely at home and abroad.

WORKS

(selective list)

Stage: *Mariana* (op. 4, Z. Malý, after J. Kozák), 1982, Brno, 11 April 1985

6 syms: no.1, Mez, orch, 1974; no.2, 1981; no.3, SATB, orch, 1986; no.4, 1987; no.5, chbr orch, 1987; no.6, wind orch, 1990

Other orch: *Fantazie*, cl, orch, 1959; *Koncertantní variace* [Concertante Variations], 1962; *Double Conc.*, vc/b cl, pf, str, 1978; *Symfonické variace* [Sym. Variations], large wind orch, 1979; *Tpt Conc.*, 1984; *Vc Conc.*, 1990

Vocal: *Helenčin svět* [Helen's World] (cycle of children's choruses, F. Hrubín), 1960; *Otevřený dům* [The Open House] (chbr cant., M. Florian), C, T, pf, 1961; *Nejkrásnější zem* [The Most Beautiful Country] (cycle of female choruses, J. Hora), 1973; *Nad postýlkou* [By the Cot] (Z. Malý), song cycle, S, pf, 1975; *Sententiae Nasonis*, mixed chorus, 1995

Chbr and solo inst: *Sonata a 3*, vn, va, hp, 1967; *Brass Qnt*, 1972; *Wind Qnt*, 1972; *Sonata da requiem*, hn/b cl, pf, 1974; *Sonata lirica*, ob, pf, 1978; *Quartetto amoroso*, str qt, 1979; *Sonata capricciosa*, fl, pf, 1981; *Sonata poetica*, pf, 1988; *Sonata concertante*, va, pf, 1989

Principal publishers: Český hudební fond, DILIA, Panton, Sup.

WRITINGS

Smetanova harmonie [Smetana's harmony] (diss., Charles U., Prague, 1957)

Přínos díla Karla Janečka pro hudební analýzu [Karel Janeček's contribution to musical analysis], *HRo*, xxxi (1978), 274–9

Základní problémy nauky o hudebních formách [Fundamental problems of musical forms], *Živá hudba*, viii (1983), 36

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J. Macek: 'Sborová tvorba Václava Felixe' [The choral works of Václav Felix], *HRo*, xiii (1960), 754–7

M. Zenkl: 'Sborová tvorba Václava Felixe' [The choral works of Václav Felix], *HRo*, xxxiv (1981), 452–5

JIRÍ MACEK

Félix-Miolan, Marie.

See [Carvalho, Caroline](#).

Felix namque

(Lat.).

A plainchant melody used occasionally in vocal compositions up to the 15th century, and more frequently in English organ settings in the 16th century. The offertory *Felix namque es, sacra virgo Maria* was prescribed in medieval liturgies for certain feasts and for votive Masses of the Virgin (although it is not found in the oldest sources), and was retained in post-Tridentine and more recent usage (see, for example, *Graduale Triplex*, p.422, and GS, plate r, the latter from the 13th-century manuscript *GB-Ob Rawl. lit.d.3*, f.88v). Vocal polyphonic settings of the melody from any period are rare, but there is a two-part setting in the 'insular' section of the St Andrews manuscript (*D-W Helmst.1099*, ff.193v, 210v) and a fragmentary troped setting in the Worcester Fragments (MSD, ii, 1957, no.4). A third English setting, from the 15th century (*GB-Ob Douce 381*, f.23, incomplete), was long held to be an organ piece (Dart); it is written in score, but the words are underlaid, and it seems more likely to be from a two-part vocal setting.

In England during the first half of the 16th century *Felix namque* was the most often used melody in a repertory of organ settings of [Offertory](#) chants, presumably because it was assigned in Salisbury Use to the daily mass of the Blessed Virgin Mary, with a concluding alleluia except between Septuagesima and Easter and on the Vigil of the Assumption. Since the majority of the settings omit the alleluia they were presumably intended for the penitential season. The chief composers of such settings were John Redford and Thomas Preston. A last reflection of this liturgical tradition is seen in two settings by Tallis, which include the intonation (usually omitted) and alleluia; they are very long and are probably not, in their surviving form, liturgical. Examples of English keyboard settings are printed in MB, i (1966), MB, lxvi (1995) (Tallis) and EECM, x (1969).

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F.Li. Harrison: *Music in Medieval Britain* (London, 1958, 4/1980)

J. Caldwell: *English Keyboard Music before the Nineteenth Century* (Oxford, 1973/R)

JOHN CALDWELL

Fellegara, Vittorio

(*b* Milan, 4 Nov 1927). Italian composer. He studied composition with Luciano Chailly at the Milan Conservatory, graduating in 1951, while at the same time taking university courses in mathematics and physics. In 1955 and 1956 he attended the Darmstadt summer courses. Between 1956 and 1959 he was secretary to the Accademia Filarmonica in Rome, and from 1960 to the Italian branch of the ISCM; his *Requiem di Madrid* gained him an award at the latter's first international composition competition, in 1959. In 1960 he began to teach harmony, counterpoint, fugue and composition

at the Donizetti Institute in Bergamo, and in 1982 he was appointed artistic director of the Bergamo annual Incontri Europei con la Musica.

His earliest compositions display the influence of neo-classicism, in particular the contrapuntal techniques of Hindemith and Petrassi. Towards the end of the 1950s he felt the need for a broader linguistic base and, without seeking to rebel against tradition, he began to exploit the procedures of 12-note serialism as currently applied in Italy. Working within the post-Webernian avant garde, Fellegara, like Nono in his choral music of the same period, placed special emphasis on structuring and enhancing the expressive power that derived from the tensions latent in a 12-note set. Works such as *Requiem di Madrid* (a setting of a text by García Lorca) and the ballet *Mutazioni* exhibit a charged dramatic atmosphere and strong ideological commitment. Fellegara subsequently allowed a more intimate, lyrical approach to take over, as in his settings of texts by Eluard (*Epitaphe* and *Chanson*) and Leopardi (*Cantata*). At the same time he began to pay greater attention to niceties of form and the refinement of sound patterns, as in *Trauermusik*, *Metamorfosi* and to complex polyphonic construction (*Shakespearian Sonnet*). From the 1980s on, he has devoted greater attention to chamber music, writing a number of works that demonstrate a return to more traditional formal and stylistic models (as in *Herbstmusik: omaggio a Mahler* and *Nuit d'été*) and exploit the expressive and textural possibilities of, for him, new groupings of instruments (such as in *Winterzeit* and *Imaginary Nocturne*).

WORKS

(selective list)

Stage: *Mutazioni* (ballet, 6 scenes, N. Balestrini), 1962; Milan, La Scala, 1965; *Woyzeck* (incid music, G. Büchner), 1971; other incid scores; inst arrs. for Weill: *Die Dreigroschenoper*, Milan, Piccolo, 1956

Choral: *Lettere di condannati a morte della resistenza italiana*, spkr, chorus, orch, 1954; *Requiem di Madrid* (F. García Lorca), chorus, orch, 1958; *Dies irae* (García Lorca), chorus, 6 tpt, timp, perc, 1959; *Notturmo* (P. Verlaine), S, A, male chorus, orch, 1971; 2 *Lieder* (N. Sachs), female chorus, orch, 1974; *Shakespearian Sonnet* (W. Shakespeare), 16vv, 1985

Solo vocal: *Epigrafe per Ethel e Julius Rosenberg*, spkr, 5 insts, 1955; *Epitaphe* (P. Eluard), S, S, 5 insts, 1964; *Cantata* (G. Leopardi), S, S, orch, 1966; *Madrigale* (anon.), (5 solo vv, 14 insts)/(small chorus, chbr orch), 1968; *Chanson* (Eluard), S, chbr orch, 1974

Orch: *Fuga*, str, 1951; *Conc. for Orch*, 1952; *Conc. breve*, chbr orch, 1956; *Sinfonia* 1957, 1957; *Frammenti I*, chbr orch, 1960; *Variazioni* (Frammenti II), chbr orch, 1961; *Mutazioni*, 4 sym. fragments, 1962 [from *Mutazioni* (ballet), 1962]; *Pf Conc.*, 1968; *Studi in forma di variazioni*, chbr orch, 1978 [after J.S. Bach]; *You, Wind of March*, fl, orch, 1978; *Trauermusik*, str, 1981; *Contrasti*, 12 wind, str, perc, 1982; arrs. of early music

Chbr: *Wind Octet*, 1953; *Serenata*, 9 insts, 1960; *Invenzioni*, 4 vc, 1978; *Berceuse*, fl, pf, 1980, arr. fl, orch, 1982; *Wiegenlied*, cl, pf, 1982, arr. cl, 8 wind, 1982; *Wintermusic*, pf trio, 1983; *Herbstmusik: omaggio a Mahler*, str qt, 1986; *Nachtstück*, wind qnt, 1987; *Primo vere*, pf qnt, 1988; *Stille Nacht*, org, 9 wind, 1990; *Pampas Flash*, 12 insts, 1992; *Silent Landscape*, 11 str, 1992; *Winterzeit*, 4 gui, 1992; *Elégie: omaggio a Fauré*, gui, str qt, 1994; *Nuit d'été*, pf qnt, 1994; *Imaginary Nocturne*, 4 sax, 1995

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ROBERTA COSTA

Feller.

Bohemian family of organ builders. Franz Feller (i) (*b* Königswald [now Libouchec, nr Děčín], 29 April 1787; *d* Königswald 1 July 1843) produced musical instruments and sets of pipes from childhood, but it was not until 1817 that he finally took up organ building. In that year he built his first organ, for Peterswald [now Petrovice] (one manual, ten stops); others are at Karbitz [now Chabařovice] (1823; two manuals, 14 stops), Schönlinde [now Krásná Lípa] (1827; two manuals, 30 stops), Ossegg [now Osek] monastery (1836–8; two manuals, 34 stops), Komotau [Chomutov], Tetschen [Děčín], and Pirna. Two of his sons, Franz Feller (ii) (*b* 23 March 1815; *d* 8 July 1881) and Josef Feller (*b* 8 March 1818; *d* 15 June 1893), went into partnership until 1881 while a third, Anton Feller (*b* 6 March 1820; *d* 14 March 1891), worked independently. Franz Feller (i) produced more than 35 organs. After 1827 he was influenced by the organs of Gottfried

Silbermann in Dresden. Altogether the family produced about 80 instruments. They adhered to the slider chest system and still installed *Rückpositive*. In contrast to the ideas of G.J. Vogler, their specifications continued the traditional methods of organ design. The diapason chorus was sometimes reduced, but to compensate, the number and variety of foundation stops was considerably increased.

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HANS KLOTZ/JIŘÍ SEHNAL

Feller, Carlos

(*b* Buenos Aires, 30 July 1925). Argentine bass. He studied in Buenos Aires, making his début in 1946 at the Colón, where he sang for a decade. He made his London début in Cimarosa's *Il maestro di cappella* at Sadler's Wells (1958). For Glyndebourne he sang Don Alfonso and Mozart's Figaro in 1959 and the following year sang Dr Bombasto (*Arlecchino*) at Edinburgh. After appearing in Frankfurt and Brussels, he was engaged at Cologne, where he sang until he was over 70. He made his Metropolitan Opera début as Don Alfonso in 1988. His repertory included Leporello, Mozart's and Rossini's Dr Bartolo, Don Magnifico, Geronimo (*Il matrimonio segreto*), Don Pasquale, Dulcamara, Baculus (*Der Wildschütz*), Nicolai's Falstaff, Lord Tristan (*Martha*) and Varlaam. A superb *basso buffo*, he also sang heavier roles such as Polonius (Szokolay's *Hamlet*), the Doctor (*Wozzeck*), Schigolch (*Lulu*) and Claggart.

ELIZABETH FORBES

Fellerer, Karl Gustav

(*b* Freising, 7 July 1902; *d* Munich, 7 Jan 1984). German musicologist. He studied with Sandberger in Munich and with Abert, Wolf, Sachs and Hornbostel in Berlin, receiving the doctorate in 1925 at the University of Munich with a dissertation on the music history of Freising. In 1927 he completed the *Habilitation* at Münster with a work on the influence of Palestrina. He remained at Münster as an external lecturer until 1932, succeeded Peter Wagner at Fribourg in Switzerland in 1932, and then returned to Germany in 1939 to succeed Kroyer at the University of Cologne. Fellerer served as rector of the university in 1967–8 and retired in 1970. In 1958 the Catholic University of Leuven granted him the honorary doctorate. He also received medals of honour from the German government in 1974 and from the Austrian government in 1978.

Fellerer was respected for his far-reaching contributions to scholarship, his influence as a teacher and his organizational leadership. Best known for

his work on the history of Catholic church music (Gregorian chant, organ music, music theory, performing practice and contemporary problems), his broader interests embraced the Middle Ages and Renaissance, 19th-century music, music education, amateur music-making, the music history of individual regions and cities and the works of Palestrina, Handel, Mozart and Puccini. He was editor of the journals *Kirchenmusikalisches Jahrbuch* (1931–76) and *Musica sacra* (1932–7) and oversaw the publication series *Freiburger Studien zur Musikwissenschaft*, *Kölner Beiträge zur Musikforschung*, *Denkmäler Rheinischer Musik*, *Beiträge zur Rheinischen Musikgeschichte* and the *Mitteilungen der Arbeitsgemeinschaft für Musikgeschichte*. He also founded, edited and contributed to *Das Musikwerk*. He was active as a scholar up to his death, and his bibliography lists over 500 titles.

Fellerer was one of the driving forces behind the rebuilding of German musicology after World War II, growing out of his ongoing concern for politics. Preoccupied with practical issues early on, his concern for the relationship between music and politics led him to speak in favour of the programme of the Nazi regime, even rationalizing its 1933 campaign against jazz music, and during the war he took a special interest in seeking out Germanic musical traits in countries under German occupation and the respective strengths and weaknesses of Germany's enemies and allies. Thereafter, he invested much energy into enhancing the Cologne musicology department as well as building up all of German musicology after its years of wartime isolation. He was president of the *Gesellschaft für Musikforschung* from 1962 to 1968 and co-founder and president of the *Joseph-Haas-Gesellschaft*, and he chaired and served on commissions of the *Allgemeiner Cäcilien-Verband*, the *Görresgesellschaft*, the *Zentralinstitut für Mozartforschung* in Salzburg, the *Arbeitsgemeinschaft für rheinische Musikgeschichte*, *Westdeutscher Rundfunk*, the *Deutsches Historisches Institut* in Rome, the *Joseph-Haydn-Institut* and the *IMS*.

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PAMELA M. POTTER

Fellinger, Imogen

(b Munich, 9 Sept 1928). German musicologist. She studied musicology from 1948 at Munich University with von Ficker and from 1950 with Gerstenberg at Tübingen University, where she took the doctorate in 1956 with a dissertation on Brahms's use of dynamics. From 1957 to 1962 she was a research assistant for RISM. From 1963 she worked under the auspices of the musicology department of Cologne University on musical bibliography in the 19th century, which she completed at the Staatliches Institut für Musikforschung, Berlin (1970–93). From 1979 she was chairman of the IAML working group on music periodicals and she became a member of the board of trustees of the Johannes-Brahms-Gesellschaft of Austria in 1990. The main aspect of her research apart from Brahms and 19th century music in general is the promulgation and interpretation of archival material relating to 19th-century music.

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HANS HEINRICH EGGBRECHT/JUTTA PUMPE

Fellowes, Edmund H(orace)

(*b* Paddington, London, 11 Nov 1870; *d* Windsor, 21 Dec 1951). English editor, scholar and cathedral musician. He showed marked musical gifts at an early age and when he was only seven Joachim offered to take him as a pupil. However, he received a conventional education at Winchester College and Oriel College, Oxford. At Oxford he read theology though he found time to develop his musical interests and remained for a fourth year working towards a music degree. On leaving Oxford he studied for the church and was ordained in 1894. He served for a short time as assistant curate in Wandsworth, London (1894–7), during which he took the Oxford BMus (1896). After three years as minor canon and precentor of Bristol Cathedral from 1897, he moved in 1900 to St George's Chapel, Windsor Castle, as a minor canon, in which capacity he remained for the rest of his life. In the years between the death of Walter Parratt and the appointment of Walford Davies (1924–7) he was given charge of the choir. He received no other preferment in the church and was never 'Canon' Fellowes as many printed references to him wrongly assume (see W. Shaw, *MT*, xcix, 1958, 142–3). He was made Companion of Honour in 1944, and held honorary doctorates of music from both Oxford (1939) and Cambridge (1950).

Fellowes carried out a voluntary labour of some importance by cataloguing the extensive printed and manuscript material in the music library of St Michael's College, Tenbury Wells, of which he was honorary librarian (1918–48). However, his notable contribution to music was his extensive series of editions of English music of the period 1545–1640 and the critical and historical writings with which he surrounded them. To the numerous series in the list below must be added a considerable number of miscellaneous octavo leaflets, including the main share (61 numbers) of the Tudor Church Music series (1923–37).

Though not alone in his lifetime in working on music of this period, it was Fellowes who caused it to make its chief impact. This was partly because of the notable range of his work, partly also because of his own advocacy of it through lectures, performance and, in the earliest days of the gramophone, recordings. Most of all it was because he designed his editions to be practical: all, except his share of the library edition of Tudor Church Music, were issued in a format for use in performance. At the same time he aimed to produce editions that were to be complete, not mere selections, and firmly based on original sources. This union of scholarship, completeness and practicality was in a small way revolutionary. He shed new light on the idiom of the music and as a direct result the style of performing it changed for the better. His editorial work is seen at its best in the madrigals and the lute-songs, the first series of which (but regrettably not the second) printed the original tablature. It was mainly as a result of his work that a knowledge of this music soon passed into the mainstream of English musical life and thought. The sustained endeavour behind it was characteristic of the man; yet, as his memoirs reveal, he was no narrow specialist or scholarly recluse.

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WATKINS SHAW/R

Felsenstein, Walter

(*b* Vienna, 30 May 1901; *d* Berlin, 8 Oct 1975). Austrian director. He studied acting with Ernst Arndt at the Burgtheater, Vienna (1921–3), made his acting début in Lübeck in 1923 and in 1925 became dramatic adviser and director in Beuthen (now Bytom), Silesia. In 1927 he was appointed chief opera and drama director at the Stadttheater, Basle; from 1929 to 1932 he worked as an actor in Freiburg, where he was also dramatic adviser and director. He became chief director of the Cologne Opera in 1932 and in 1934 took a similar post in Frankfurt; excluded from the Reichstheaterkammer in 1936, he was able to continue working only by special permission. From then on his productions (*Der Zigeunerbaron*, Berlin, 1939; *Falstaff*, *Aachen*, 1941; *Figaro*, Salzburg Festival, 1942) broke away increasingly from conventional 'singers' opera' as he tried out his own method of 'realistic' music theatre. During World War II he worked mainly as a drama director (1938–40 in Zürich, 1940–44 at the Schillertheater, Berlin) until he was enlisted (1944–5).

Immediately after the war Felsenstein directed Offenbach's *La vie parisienne* at the Hebbeltheater, Berlin, conceiving it as a programmatic plea for popular music drama based on the traditions of *opéra comique*. In 1947 he was appointed director of the Komische Oper in East Berlin and was able to develop his concepts consistently and to incorporate them in a long series that subsequently became internationally acclaimed as model productions. He continued to work in the Federal Republic of Germany and abroad, and made operatic and musical films as well as fulfilling assignments in drama teaching. His pupils included Götz Friedrich and Joachim Herz.

To Felsenstein 'realistic music theatre' meant using music to create drama so that the phrase became more than a socialist artistic doctrine. He wrote that music must be exclusively subject to the laws of the theatre, serving solely the dramatic action and its 'historic reality'. Accordingly, all his productions for the Komische Oper aimed to 'make the music and singing on the stage a credible, convincing, authentic and indispensable means of human expression': the singer had to convince the audience that his part could be communicated only in song.

Felsenstein and his assistants had a strong sense of authenticity; texts were sometimes thoroughly re-edited in an attempt to reconstruct the

original. The result was a dramatically consistent conception of the production which mediated between the composer's intentions and the 'associative ability of a contemporary audience'. Not only was the dramatic situation emphasized, but also the historical, artistic, social and political background.

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DIETRICH STEINBECK/R

Felsztyna, Sebastian z.

See [Sebastian z Felsztyna](#).

Felton, William

(*b* Drayton, Shropshire, 1715; *d* Hereford, 6 Dec 1769). English clergyman, organist, harpsichordist and composer. He was the son of George Felton, a clerk, and was educated at Manchester Grammar School and St John's College, Cambridge (BA, 1738; MA, 1743). He married Anna, daughter of the Rev. Egerton Leigh, by whom he had a daughter. Felton was ordained priest by the Bishop of Hereford on 11 August 1742, became a vicar-choral and sub-chantor of the cathedral on 3 February 1743, and minor canon in 1760. In 1769 he was made chaplain to the Princess Augusta, widow of the Prince of Wales, and in the same year he was appointed *custos* of the College of Vicars Choral at Hereford. From 1744 he held various parochial appointments in Herefordshire. He was buried in the Lady Chapel at Hereford Cathedral: the inscription on his gravestone states that he died at the age of 54 and was 'multiplici doctrina eruditus, rerum musicarum peritissimus'.

Felton was a steward at the Three Choirs Festival in Hereford in 1744 and in Gloucester in 1745; and his name is on the list of subscribers to Thomas Chilcot's *Twelve English Songs* (1744). He seems to have enjoyed wide popularity as a performer on the harpsichord and organ. Burney, who considered Felton a better performer than composer, recollected hearing in

his youth 'the celebrated Mr Felton' play at Shrewsbury, and wrote in his *History* of his 'neat finger for common divisions and the rapid multiplication of notes'. In his *Account of the Musical Performances ... in Commemoration of Handel* (London, 1785/R) he related an anecdote about Felton's endeavours to persuade Handel to subscribe to his op.2 concertos through the violinist Abraham Brown; Handel started up angrily and said: 'A parson make concerto? Why he no make sarmon?'. Handel's name did, however, appear on the subscription list to Felton's op.1 concertos. Felton is chiefly known as a prolific composer of organ and harpsichord concertos; Burney pronounced that he 'produced two concertos out of three sets that were thought worthy of playing in London'. Despite this, Felton's concertos were widely acquired by music society libraries and private collectors, and his music frequently appeared in 18th-century domestic manuscript anthologies (see Harley).

Felton had a natural ability for devising bold, powerful thematic material, but his keyboard skills tempted him to include an excessive amount of passage-work. The 'Andante with variations' of the third concerto in op.1 achieved wide popularity as 'Felton's Gavot' or 'Farewell Manchester' (the latter title probably dating from December 1745, when it was supposedly played as the troops of the Young Pretender left Manchester). It is also said to have been played at the execution, in 1746, of Jemmy Dawson, the Manchester Jacobite, who was a contemporary of Felton's at St John's College, Cambridge (this legend may originate in the fact that a Felton concerto was played at the Manchester subscription concerts, which were notoriously Jacobite, in 1744). In about 1748 the tune was printed as *Fill the Glass*, a song for three voices. Burney said that it appeared in Ciampi's opera *Bertoldo*, produced at Covent Garden in 1762. The tune remained popular until the middle of the 19th century.

WORKS

all published in London

op.

- 1 Six Concerto's, org/hpd, insts (1744)
- 2 Six Concerto's, org/hpd, insts (1747)
- Fill the glass (Farewell Manchester, or Felton's Gavot), song, 3vv (c1748)
[adapted from Andante of op.1 no.3]
- 3 Eight Suits of Easy Lessons, hpd (1752)
- 4 Six Concerto's, org/hpd, insts (1752)
- 5 Six Concerto's, org/hpd, insts (c1755)
- 6 Eight Suits of Easy Lessons, hpd (1757)
- 7 Eight Concerto's, org/hpd, insts (1762)

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GERALD GIFFORD

Feltsman, Vladimir

(*b* Moscow, 8 Jan 1952). American pianist of Russian birth. The son of Oskar Feltsman, a composer of popular music, he studied at the Moscow Conservatory from 1969 to 1976 with Yakov Fliyer, and in 1971 won first prize at the Marguerite Long-Jacques Thibaud Competition in Paris. His repertory is centred on Bach, Mozart, Beethoven and Brahms, but extends to contemporary music; he has given the first performances of Schnittke's First Sonata (1989) and Karetnikov's Piano Pieces (1990), both of which are dedicated to him. His emigration to the United States in 1987 after eight years of detention in the USSR was highly publicized, and was the subject of a television documentary. His first performance in America was at the White House, and his Carnegie Hall début, in September 1987, was issued as a live recording. Critics have praised the technical authority and colouristic flair of his playing, but have also noted a tendency towards idiosyncratic distortions.

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DAVID FANNING

Femelidi, Volodymyr Oleksandrovych

(*b* Odessa, 16/29 May 1905; *d* Odessa, 30 Oct 1931). Ukrainian composer. He graduated from the Odessa Institute of Music and Drama in composition (under V.A. Zolotaryov and P. Molchanov) and conducting (under H. Stolyarov). An extremely gifted musician, he was also a good writer and actor. 'He had a very great talent for composing', recollected Shostakovich, 'he composed quickly and very skilfully. For the most part he didn't write sketches but composed directly into score. Soviet music lost an outstanding composer'. His brief, but intense, creative life covered almost all genres and was musically significant. He achieved considerable success with the première of his first symphony, the 'Jubilee', on 6 November 1927 in Odessa – the third movement had to be immediately repeated. In it, certain pertinent characteristics became readily apparent. As many artists of the mid-1920s, Femelidi seemed very much committed to the construction of a new proletarian culture and was enthusiastic about the achievements of the Revolution, which he proceeded to extol in a number of works, such as the opera *Razlom* ('The Break') and the 'Jubilee' Symphony. The music is frequently permeated with impetuous energy and

is dominated by song and dance elements. In the case of the symphony, the main thematic material is made up of Russian and Ukrainian song and dance themes, revolutionary hymns – *Vy zhertvoyu pali v boyu* ('You have Sacrificed Yourself in Battle') – and marches – *Smelo, tovarishchi, v nogu* ('Bravely, Comrades'). Although his ethnic roots were Greek and Ukrainian, he essentially was a Russophile and cosmopolitan, relying mostly on Russian models for inspiration. He died before he could complete his second opera, *Tsézar i Kleopatra*; unfortunately, out of the 19 works he wrote, four are considered lost.

WORKS

(selective list)

Dramatic: Razlom [The Break] (heroic op, after B. Lavrenev), 1929; Carmagnole (ballet), 1930; Tsézar i Kleopatra [Caesar and Cleopatra] (op, after G.B. Shaw), 1931, unfinished

Inst: Pf Conc., 1926; Vn Conc., 1926; Danza Exotica, str qt, 1927; Pf Sonata, 1927; Str Qt, 1927; Sym. no.1 'Jubilee', orch, 1927; Trio, vn, vc, pf, 1927; Sym. no.2 'Classical', orch, 1928

Vocal: Ondine (vocal sym. poem, after V. Zhukovs'ky), 1926; 3 Romances (K. Bal'mont, Gorodets'ky, A.S. Pushkin), S, chbr ens, 1927; Lukomore (poem, Pushkin), 1v, orch, 1927–8; Uprikaznikh vorot (joke scene, A.K. Tolstoy), S, T, Bar, orch, 1927–8

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VIRKO BALEY

Feminine ending [feminine cadence; metacrusis]

(Fr. *cadence féminine*; Ger. *weibliche Endung*).

The melodic termination of a phrase on a weak beat (**ex.1a**), the weak part of a beat (**ex.1b**), or the weak part of a bar (**ex.1c**). The term derives from prosody, where it describes a rhyme of two syllables of which the second is unstressed (e.g. 'mustard' and 'custard'). The term entered musical theory with Heinrich Christoph Koch's discussion of 'the mechanical rules of melody', that is, of phrase structure, a discussion steeped in the terminology of grammar and rhetoric. For Koch, who used the terms 'overhang' (*Überhang*), 'feminine ending' and 'weak ending' synonymously, the feminine ending was a source of variety in cadential formulae. His examples indicate that it was particularly at home in the melodically elaborate, cadentially saturated *galant* and *empfindsamer* styles, in which feminine endings arise from frequent cadential appoggiaturas and other ornamental cadential figures. Prior to these mid-18th-century instrumental styles, the feminine cadence (not yet so named) would have arisen through the improvised cadential appoggiaturas of vocal recitative.

The feminine cadence was not arbitrarily named. The connotations of (rhythmic) 'weakness', of melodic ornament and elaboration, and of sentiment or expression that attend these later 18th-century uses and definitions, set the new term in the broader context of an emergent discourse on the characteristics of the sexes and related discussions of music's gendered styles, genres and performance techniques (see Head). Recently the term was reappropriated by Susan McClary as a telling instance of assumptions about gender underlying the apparently neutral vocabulary of musical analysis and theory.

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MATTHEW HEAD

Feminism.

In musicology, music theory and ethnomusicology, the commitment to the well-being of women and to the importance of their creative participation in culture and history has given rise to a body of scholarship dedicated to the understanding of women's roles, experiences and contributions as well as the various ways in which gender as social construct has defined those roles in different cultural settings. Feminist scholarship has also been concerned with the retrieval of women's compositions and the study of their activities as composers, performers and users of music (see [Women in music](#)), and with a critical approach in which the understanding of gender and gender ideology is brought to bear upon the entire musical realm. Specifically, feminist musical scholarship sees music as both product and promulgator of a gendered social order.

1. Development.
2. Feminisms.
3. Postmodernism.
4. Intersections.
5. Activism.

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RUTH A. SOLIE

Feminism

1. Development.

The earlier, or 'women's studies', phase began to emerge in music scholarship in the 1970s as a branch of traditional musicology intended to broaden the discipline's field of vision to include women. Its basic task was to locate forgotten women musicians in the European tradition, to make their works available in publication and recording, and to study their role in music history as currently understood. Such projects soon developed a

critical edge, however, as researchers became aware of the ways in which these musicians' experience challenged reigning music-historical paradigms of genre, periodization and performance venue and practice. Patterns of access to musical education and professional 'separate spheres' came into focus, through which existing gender roles and social values were inevitably imprinted upon the musical activities of women. Furthermore, insistent questions arose about the relationship between contemporary musical success and distinction and the grand tradition as transmitted to the late 20th century. These questions in turn led, as they had in other disciplines such as literature and art history, to the critical examination of canon formation, concepts of talent and genius, and ruling standards of aesthetic value.

This body of knowledge about women musicians has continued to grow and flourish, and its importance for the feminist goal of a fully representative music scholarship is immeasurable, but its relationship to what may be referred to as feminism proper varies with the degree to which each project makes use of interdisciplinary feminist theory and method. This second phase, using explicitly feminist intellectual tools, appeared in the late 1980s as interdisciplinary reading became common practice among scholars, and developed very rapidly with the help of the enormous body of precedent already available in other humanistic fields. It should not be thought that feminist scholarship took less interest in historical women musicians, but rather that accumulated knowledge about their experience and the parameters of their careers helped to launch a broader-based critique of the social formation of musical practice in general.

Thus feminist musical scholars wish to understand the impact of social context on music-making and, reciprocally, music's role in the process of cultural reproduction or the maintenance (and sometimes the disruption) of core values of its time and place of origin. Feminists argue that ideologies of gender and prevailing relationships between males and females constitute just such core values for most or all human societies. If so, the study of such ideologies and of associated musical practices will be mutually enlightening. This exploration has taken many forms, including the anthropology-influenced study of musical behaviour as well as the analytic or critical investigation of individual musical compositions.

Feminism

2. Feminisms.

Although academic feminism is a notably diverse (and in many aspects internally contested) body of thought, feminist theory as it has been represented in music scholarship includes a number of common fundamental tenets. First, it holds that a useful analytic distinction can be made between sex (the biology of male and female) and gender (the social categories of masculine and feminine), the latter demonstrably variable among human communities and therefore socially pliable.

Secondly, feminism argues that in such cultural settings as the modern West where male experience is taken to be universal and normative, a scholarly commitment to the authority and authenticity of female experience can produce startling changes in long-familiar pictures. Otherwise, feminist scholarship argues, ethnographic accounts, historical

narratives and critical interpretations alike are limited to only half the relevant data.

Thirdly, it contends that traditional academic and political distinctions between 'public' and 'private', because of women's historical – indeed, mythic – association with the protection and exclusivity of the private sphere, work against the full understanding of women's experience in the social world. The activist slogan 'the personal is political' means to underscore the conviction that the representation of personal achievement or lack thereof in terms of individual personalities and private lives obscures the systemic nature of the gendered framework within which all men and women must operate and from which power and authority derive.

It may be noted that these premises, which underlie feminist scholarship in all disciplines, have the tendency to blur or dissolve subdisciplinary distinctions among ethnomusicology, historical musicology and music theory. Feminist musical work has profited greatly from the resulting cross-fertilization.

All disciplines in which feminism has played a major role manifest a wide variety of schools of feminist thought, and indeed a variety of taxonomies for characterizing them. So-called liberal feminists, for example, formulate equality-based arguments generally in line with the dominant political liberalism of the USA and western Europe. Cultural feminists (sometimes called 'radical') typically make more separatist claims, stressing the importance of uniquely female needs, associations and cultural practices. Lesbian feminists argue that gender cannot be understood to any meaningful degree except in intersection with an analysis of sexuality and its cultural construction. Poststructuralist, psychoanalytic and Marxist feminists use arguments and analytic tools derived respectively from those bodies of thought. Nor are these categories mutually exclusive.

Most persistently debated are the opposed feminist positions that have been taken with regard to 'the difference dilemma', a primarily strategic disagreement about whether the similarities between the sexes, or their differences, should underlie feminist argument. Put differently: since the category 'women' has been so burdened with historical and cultural resonance, as well as unjust laws and unfavourable material conditions, there is intense and continuing discussion of the extent to which it can be recuperated either for the celebration of achievement or for the exploration of women's particular experience. An equally energetic argument asserts that the unitary category 'women' inappropriately obscures differences in race, class and other aspects of social identity which, like gender, distribute power and authority differently within different social contexts.

Within the world of musical scholarship such distinctions have not become very visible, although they may do so as musical feminist theory continues to elaborate. What have been more manifest are disagreements on certain specific issues; for instance, the relative importance of the recovery work of women's studies versus the feminist critique of the canon, or the viability of reading gender ideology – or resistance to it – in individual musical compositions. The interaction of feminist musicology with gay and lesbian (or queer) studies is in the early stages of development and cannot yet be usefully characterized, except to observe that it seems to be generating a

theorizing of the body and of eroticism that is receiving support from other scholarship interested in performativity, especially opera studies, and from an upsurge of interest in the materiality of performance.

Feminism

3. Postmodernism.

There is no doubt that academic feminism in its present form could not have taken shape without the advent of **Postmodernism**, or that body of thought in many quarters elliptically referred to as 'theory'. Along with poststructuralism and deconstruction, this cluster of new scholarly approaches now includes aspects of cultural and postcolonial studies and queer theory, although neither these nor feminism can be entirely identified with postmodernism as such.

All these modes of analysis have many interests and convictions in common. All are centrally concerned with social processes that generate meaning, with the role of differential power relationships in culture, and with modes of representation. They share the conviction that knowledge and interpretation are situated: that is, that social identity structures what is known, how that knowledge is used, and how representations are made and interpreted. Following from these concerns, criticism – understood as a situated act of interpretation – has become a primary mode of understanding within the humanistic disciplines, a trend that has had a particularly interesting effect upon musical scholarship because of that discipline's relative unfamiliarity with the notion of multiple critical readings. At the same time, the conviction that experience differs with cultural situation has similarly profound implications for historiography.

Feminism also shares with postmodern scholarship an intense interest in culture (a term which, however, may be very variously construed) and the ways in which its ideologies may be reproduced or contested through representations such as texts or works of art. This exploration has been a highly visible activity in feminist musicology, for instance in the much debated question whether Classical sonata form encodes an interaction between dominant and subordinate themes that can be taken as a representation of gender interaction, or in studies of the musical representation of women, paradigmatically in opera. Such scholarship furthermore entails a challenge to the traditional understanding of 'absolute music' as being without representational force, an apparent claim of autonomy from the cultural surround which seems unlikely to feminists; it has also been noted, in any event, that the emergence of a music intended to be perceived as abstract and 'absolute' is in itself a phenomenon wholly saturated with cultural meaning.

Postmodern thought brings with it a tendency to cross boundaries which is akin to the feminist refusal of the divide between private and public. In this spirit, perhaps its most powerful contribution has been its radical interdisciplinarity, which has resulted in a synthetic and pandisciplinary body of critical theory. Certainly the foundational assumptions of feminist theory are not intrinsically more relevant to any one academic discipline than to any other, and feminist scholars in music as elsewhere have found them to have explanatory power over many phenomena already observed within the disciplinary purview. By now, indeed, feminist musicologists

regard themselves as contributors to a common interpretative undertaking as much as beneficiaries of its earlier achievements.

Despite these commonalities, the degree to which postmodern methods and assumptions are valuable for feminist work is a source of disagreement among different schools of feminist thought, though most agree that its tools should be used with caution. Postmodernism is by definition politically equivocal because of its principled refusal to resolve contradictions; feminism insists upon an unequivocal ethical commitment, notwithstanding a quite variegated politics. Furthermore, postmodernism's positing of an unstable and fragmented subjectivity seems to many to put into question the category 'women' in a way that would disable feminist work, and to make inaccessible the notions of authority and intention that are central to the historical interpretation of women's productivity.

To put the matter another way, many feminist scholars argue that postmodern thought lacks the materialist values needed for social change in the real world, and that feminism's commitment to women, their achievements and their material conditions could only be vitiated through the postmodern deconstruction of subjectivity and agency. Feminist literary critics have observed, for instance, that the much vaunted 'death of the author' was proclaimed just at the moment that so many female authors were being rediscovered; it seems similarly provocative that the postmodern challenge to formalist musical analysis is arising just when feminists are beginning to explore the musical encoding of gender ideology and putative stylistic differences in women's music.

[Feminism](#)

4. Intersections.

Although the public media are eager to proclaim 'postfeminism', the death of feminist scholarship does not actually appear imminent; it is surely changing, and will continue to do so as new currents of thought arise. At the moment, feminism is negotiating interactions with other closely related intellectual movements that will without doubt influence its future character.

One such is 'gender studies', an extension of feminist thought that proposes to apply its insights even-handedly to both male and female experience. Some feminists, recognizing the powerful role gender has already played as an analytic concept, welcome this development as a dissemination of the arguments of academic feminism into a wider arena. Others fear that it will prove reactionary in its tendency to blunt feminism's critical edge and to return actual historical women to relative invisibility.

The interactions of sex, gender and sexuality pose especially absorbing theoretical and aesthetic questions now, at least in part because of dominant culture's prevailing representational practice in which only two categories, 'masculine' and 'feminine', are recognized. Feminists and scholars of queer theory (and many are both) often work together in this arena where so many urgent concerns are held in common.

Feminist scholarship is also revising and rethinking its relationship to the study of race, ethnicity and social class. Having spent years constructing a theory of cultural production that illuminates the role of relations of power,

feminism, in musicology as elsewhere, has come to recognize the existence of other systems working in concert with the gender system, and engaging in the critical interrogation of its own practices. Especially as both the scholarly and activist components of feminism gradually enlarge their global reach, music scholarship will increasingly deal with familiar issues of cultural relativism and of the relation of gender and sexuality to other forms of social hierarchy.

See also [Gay and lesbian music](#); [Gender](#); Musicology, §II, 11; and [Sex, sexuality](#).

Feminism

5. Activism.

In keeping with feminism's commitment to the well-being of women and to its motto that 'the personal is political', musical feminism also includes explicit activism in the various music professions. Many learned societies have established committees or caucuses with the mandate to monitor women's economic status and advancement within the profession. Performers and composers have established organizations for the purpose of promoting women's music, and issue journals and newsletters to foster communication about opportunities and successes. Special performing organizations have come into existence in order to create more opportunities for women composers. Feminist recording companies, reference books and catalogues of available published and recorded music by women, and annual music festivals in various locations celebrate women's music-making and help to disseminate information about it.

Feminism

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Fenaroli, Fedele

(*b* Lanciano, Abruzzi, 25 April 1730; *d* Naples, 1 Jan 1818). Italian music educator and composer. His father, Francesco Antonio, the *maestro di cappella* at S Maria del Ponte in Lanciano, taught him the rudiments of music, but then had him study law. After his father's death Fenaroli attended the Conservatorio di S Maria di Loreto in Naples as a student of Francesco Durante and P.A. Gallo. In 1762 he taught at the Conservatorio, deputizing for Antonio Sacchini. In 1763 he became second *maestro di cappella* at the same conservatory, and in 1777 first *maestro*. In 1768, for the birthday of Ferdinand IV, a cantata by him was performed in the Teatro S Carlo. He later played a decisive part in the reorganization of the Neapolitan conservatories; after S Maria di Loreto was joined with the Turchini Conservatory in 1806, Fenaroli, Giovanni Paisiello and Giacomo Tritto were given the task of devising the new curriculum. Fenaroli taught counterpoint at the new conservatory, and with Paisiello and Tritto directed the school until Niccolò Zingarelli took over in 1813. Although suffering from cancer he continued to teach until 5 December 1817, even bringing his students together during vacations at his country home at the foot of Mt Vesuvius. According to Florimo, the composers Cimarosa, Zingarelli, Giuseppe Nicolini and Michele Carafa were among his pupils; he may also have given private instruction to Nicola Manfroce, Saverio Mercadante and Vincenzo Lavigna (see de Napoli, 1930). He was a member of the Reale Società Borbonica and music director in the Associazione dei Cavalieri.

Fenaroli principally composed church music, preferring the strict contrapuntal style, in which he exhibited great ability. Only a few cantatas, stage works and oratorios by him survive. He apparently wrote no orchestral music and only one chamber work, the *Intavolature e sonate per cembalo* (1793). His teaching method was highly regarded throughout Italy; Fétis praised it for its simplicity and clarity and Choron used some of the exercises in his *Principes de composition*. By transmitting the compositional style of his teacher Durante he helped preserve the so-called Neapolitan tradition. His treatises, which were reprinted many times during

the 19th century, began to fall out of favour about 1860 with the arrival of more modern teaching methods; yet even as late as 1871 Verdi could write approvingly of the still widespread use of Fenaroli's exercises.

WORKS

MSS at I-MC and Nc unless otherwise stated

Liturgical music, all with insts: 6 masses, 2–5vv; Messa de' defunti, 4vv, 1770; Ky, 5vv, *D-Bsb*; Gl, 5vv; Cr, 2vv; Quoniam, S, 4vv; 3 Dixit, 4–5vv; 2 TeD; Responsorio di S Antonio, 4vv; Laudate pueri; Dixit, *A-Wn*; 2 Miserere, 4vv, org; Qui tollis, 1v; Popule meus, 4vv, org; Ecce lignum, 4vv, org; Ave Maria, 4vv; Stabat mater, 2vv, *I-Nc, Nf*; Care puer, S; Lamentations and Lessons for Passiontide, 1v; Lezioni dei morti, S, A, vns; Lezioni de' morti, 1v; Pueri hebraeorum, 4vv; Suscipe me Domine, S; Veni Creator Spiritus, S, A; Veni sponsa Christi, S/4vv; Inno S Michele, 4vv; Pange lingua, *D-Bsb, I-Nc*; Tantum ergo, S, A; Genitori, S, A; Christus factus est, *F-Pc*; Cant., 8vv; 2 cants. for S Gennaro, 1763, 1777, both lost; cant. for S Carlo, 1768, lost; 2 cants. for Corpus Domini, lost; In sacra coeli flamma, 1v, *GB-Lbl*; Sò benute le Pacche sicche Don Nicò duet, *Lbl*

Motets, all with insts: Clari fontes, 5vv, 1752; Coeli gaudent, 4vv, 1763; Corda puro, 4vv, 1767; Laetae gentes, 4vv, 1774; Cara tibia grata sono, aria, S, 1780; Cara diva, 1v, vn, ob, 1793; O beata aeterna fiamma, 1v; O divino astro beato, 2vv; O spes divina, S; Eja psalite mortales, 4vv; O gentes festinate, 4vv; Laeto corde, 5vv; In clava coeli, S; Fronte laeta, 4vv; Inter choros, 8vv; Coeli flamma, 4vv; Gaudete jubilate, 4vv; Exultate fideles, aria, S; Vade misera et freme, S; Quid intenta; Mundi pompae fallaces; Nonna, S; Quid ploro, A, hpd; Barbara barbara accede, A, hpd
3 orats, lost: L'arca del Giordano, Lanciano; Abigaille, Lanciano, 1760; La sconfitta degli Assiri, Rome, 1789

2 ops, lost: I due sediarri, Naples, 1759; La disfatta degli Amaleciti, Chieti, 1780

Works for hpd and for vn, hpd

Pedagogical: Regole musicali per i principianti di cembalo nel sonar coi numeri e per i principianti di contrappunto (Naples, 1775); Partimenti ossia Basso numerato (Rome, c1800/R); Studio del contrappunto (Rome, c1800); Solfeggi per soprano, *I-Bc*; Scale e cadenze nelle 3 posizioni, *Mc*

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SIEGFRIED GMEINWIESER

Fenby, Eric (William)

(b Scarborough, 22 April 1906; d Scarborough, 18 Feb 1997). English writer on music and composer. Largely self-taught, he became organist of Holy Trinity, Scarborough, at the age of 12, and at 16 was articled to Claude Keeton, organist of St Martin's, Scarborough, gaining much practical experience with local choral societies and amateur orchestras. One or two of his youthful works were played by the local spa orchestra, but the crucial years in his life were 1928 to 1934, when he offered his services as amanuensis to the blind and paralysed Delius at Grez-sur-Loing in France. His completion from dictation of such scores as *A Song of Summer* and *Songs of Farewell* is an achievement without parallel in music. He recalled his often harrowing time with Delius, whom he nursed in the weeks up to his death, in the classic book *Delius as I Knew him* (London, 1936/R, 2/1966, 3/1981), which was memorably recreated in Ken Russell's 1968 BBC TV film *Song of Summer*. Another personal account of that period was given by Fenby himself in a 1982 television documentary *Song of Farewell*.

After Delius's death he assisted Beecham with the 1935 Covent Garden production of Delius's opera *Koanga*; he was music adviser to Boosey & Hawkes from 1935 to 1939; and after the war he founded and directed the music department of the North Riding Training College, Scarborough (1948–62). On Beecham's death he was appointed artistic director of the 1962 Bradford Delius Centenary Festival, and that year was created an OBE. From 1964 to 1977 he was professor of composition at the RAM. He provided the film score for Alfred Hitchcock's *Jamaica Inn* (1939) but destroyed almost all his own compositions, including a symphony, a cello concerto and a setting of *The Hound of Heaven*, in the belief that 'only genius matters'. Fenby's only surviving orchestral work is the pastiche overture *Rossini on Ilkla Moor*. In 1968 he served as chairman of the Composers' Guild. For many years, as a uniquely privileged authority on the music of Delius, Fenby travelled widely, lecturing, writing and broadcasting as well as editing, accompanying, conducting and recording the music of Delius, and advising the Delius Trust. He received honorary doctorates from the universities of Jacksonville (Florida), Warwick and Bradford, and honorary fellowships or memberships of the RCM, RAM, Trinity College, London, and the Royal Philharmonic Society, on whose committee he also served.

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CHRISTOPHER PALMER/STEPHEN LLOYD

Fender.

American firm of electric guitar, amplifier and audio equipment manufacturers. The company takes its name from (Clarence) Leo Fender (*b* Anaheim, CA, 10 Aug 1909; *d* Fullerton, CA, 22 Nov 1994). He built his first acoustic guitar in the 1920s, before studying accounting. In 1939 he set up a radio repair company in Fullerton, California, and in about 1944 he was joined by Clayton Orr ('Doc') Kauffman, a musician who had designed equipment for Rickenbacker. As the K & F Company they began the production of amplifiers and steel guitars, designed for playing across the lap. In 1946 the partnership broke up and Fender soon formed the Fender Electric Instrument Company, based in Fullerton, California. George Fullerton joined the company in 1948. Two years later Fender introduced the world's first commercially produced solid-bodied electric guitar, the Fender Broadcaster (renamed Telecaster in 1951; see illustration). In 1951 the company marketed the Fender Precision Bass, the first [Electric bass guitar](#).

In 1954 Fender launched the stylish Stratocaster electric guitar, the first solid-body to use three pickups and the first Fender instrument to have the distinctive tremolo arm. Further models were introduced in later years, including the Jazzmaster (1958), the Jazz Bass (1960), a six-string bass (1961), the Jaguar (1962) and the Mustang (1964). By 1964, when Fender's health failed and Randall began negotiations to sell the Fender companies to CBS, the workforce numbered about 600. The sale was completed in January 1965 for \$13 million.

Leo Fender regained his health and joined CBS/Fender as a design consultant, working on the Fender-Rhodes electric piano and the Mustang electric bass guitar before he resigned in 1970. He set up CLF Research with Fullerton, which built guitars for Music Man until the late 1970s. In 1979 Fender and Fullerton formed G & L Music Sales to produce their own electric guitars and basses. CBS continued to use the Fender brand, introducing a new management team in 1981. During 1982 Fender Japan was established to make Fender instruments in Japan; the company also began to produce Vintage reissue instruments which sought to replicate classic guitars of the 1950s and 60s. The Squier brand for lower priced Fender instruments was launched in 1983. In 1985 the Fender companies were sold by CBS to a group of investors led by Fender's president, Bill Schultz. Improved American Standard versions of the Stratocaster (1986) and Telecaster (1988) were issued. At the close of the 20th century Fender was one of the most successful brands in the international electric guitar business.

See also [Electric guitar](#), §3.

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TONY BACON

Fendt.

English family of violin makers of Austrian origin, who worked in London during the first half of the 19th century. Bernhardt Simon Fendt (*b* Füssen, 11 May 1769; *d* London, 1832) went to Paris at an early age, where he worked for his uncle François Fent. In January 1798 he was employed in London by Thomas Dodd, with whom he remained until about 1809 and for whom – with the elder J.F. Lott – he made many fine instruments. From 1809 until 1823 he worked for John Betts. He was especially noted for his cellos and double basses, and among his pupils were his children, members of the Lott family, and J.N. Lentz. Fendt had four sons who became violin makers. The eldest, Bernard Simon Fendt (*b* London, 1800; *d* London, 6 March 1852), worked at first with his father at the Betts shop; after 1823 he set up on his own. He was an outstanding workman and is respected for his many fine imitations of the old Italian makers. In September 1832 he entered into partnership with George Purdy under the business name of Purdy and Fendt. Purdy's expertise was in promoting the firm; among various endeavours was the sponsorship of a violin performance competition, held in London in July 1839, the first such event documented in that city.

The other three sons of the elder B.S. Fendt are but little known as makers; two of them died young. Martin Fendt (*b* London, July 1812; *d* London, July 1845) worked for Arthur Betts but made very few instruments. The third son, Jacob (*b* London, c1815; *d* London, Oct 1849) studied under his older brother Bernard Simon before entering the employ of William Davis. His instruments are almost never labelled, but he is believed to have made many imitations of Guarneri violins, often recognized by a rather garish red varnish. A fourth brother, Francis, worked for Purdy and Fendt, and by 1856 was working in Liverpool. His work is virtually unknown.

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CHARLES BEARE, PHILIP J. KASS

Fénelon, Philippe

(*b* Suèvres, Loir-et-Cher, 23 November 1952). French composer. Fénelon studied Bulgarian, comparative literature and linguistics at the Ecole des langues orientales, then entered Messiaen's class at the Paris Conservatoire, where he won the composition prize in 1977. He was resident at the Casa de Velázquez in Spain (1981–3), before going to

Berlin in 1988 on a grant from the Deutscher akademischer Austauschdienst. He has won a number of national and international prizes, including the Prix Stockhausen (1980), the Prix Hervé Dugardin of the SACEM (1984) and the Prix Villa Médicis Hors-les-murs (1991).

Born of a rich and individual cultural outlook, which embraces music, literature and painting, Fénelon's work remains on the fringes of all schools, and he does not hesitate to rethink genres inherited from musical history, such as opera, quartet, concerto and madrigal. The vocal dimension of his instrumental and orchestral scores underlines their fundamentally dramaturgical – if not theatrical – intentions. Since *Salammbô*, Fénelon has developed a style marked by silence and purification, the drifting of an 'almost nothing' in which sung words become gradually more intelligible.

WORKS

(selective list)

Op: *Les rois* (3, Fénelon, after J. Cortázar), 1988–9; *Le chevalier imaginaire* (3, Fénelon, after M. de Cervantes and F. Kafka), 1992; *Salammbô* (3, J.-Y. Masson after G. Flaubert), 1992–4

Orch: 'Du, meine Welt!' vc, large ens, 1979; *Latitudes*, cl, wind, brass, 1981; *Diagonal*, large ens, 1983; *Saturne*, vn, orch, 1987–8; *Midtown*, 2 tpt, wind, brass, 3 perc, 2 pf, 1994; *Pf Conc.*, 1996

Chbr: *Maipú 994*, fl, cl, hn, pf, perc, vn, va, vc, 1983; *Les combats nocturnes*, pf, perc, 1986–7; *11 inventions*, str qt, 1988; *Orion (Mythologie II)*, cl, trbn, va, hp, 1988–9; *La colère d'Achille (Mythologie I)*, fl, eng hn, hn, vn, 1989–90; *Ulysse (Mythologie IV)*, fl, cl, hn, vn, vc, 1990; *Str Qt no.3*, 1991

Vocal: *Les 3 hymnes primitifs (V. Segalen)*, Mez, fl, cl, b cl, hn, 2 perc, pf, 1974; *Les chants du héros (R. Tagore)*, S, Bar, fl, va, 2 perc, 1975; *Du blanc le jour son espace (J. Guglielmi)*, Bar, orch, 1984; *Notti (Fénelon)*, v, db obbl, 1990; *Le jardin d'hiver (J. Guglielmi, J.W. von Goethe, T. Champion)*, T, SATB, ob, eng hn, 2 cl, hn, 2 trbn, 2 perc, elec org, vn, vc, 1991; *18 madrigaux (R.M. Rilke)*, 2 S, Ct, 2 T, B, theorbo, str trio, 1995–6

Solo inst: *Epilogue*, pf, 1980; *Hélios (Mythologie III)*, clvd, 1989, *Omaggio (a Tiepolo)*, vn, 1990; *Zabak*, perc, 1994

Principal publishers: Amphion, Durand, Ricordi

LAURENT FENEYROU

Feng Zicun

(*b* Yangyuan, Hebei province, 17 June 1904; *d* 25 Dec 1987). Chinese *dizi* bamboo flute player. Adept on both the *sihu* four-string fiddle and *dizi* bamboo flute, Feng Zicun supplemented his income as a labourer by working in the evenings as a performing musician accompanying local song and dance entertainment, folksongs and stilt dances. In the early 1920s he spent four years as a musician in Baotou, Inner Mongolia, where he learnt local *errentai* opera music, a style he was subsequently to introduce to Hebei province.

Following the Communist victory in 1949, Feng – now a locally renowned *dizi* player – was appointed to a full-time post as a performing musician, joining the Central Song and Dance Troupe as *dizi* soloist in Beijing in 1953. In 1964 he took a teaching post at the China Conservatory of Music, also in Beijing.

Feng popularized several *dizi* solos, including *Xi xiangfeng* ('Happy Reunion'), *Wu bangzi* ('Five Clappers') and *Gua hongdeng* ('Hanging Red Lanterns'), contributing much-needed solo instrumental repertory to the new Chinese conservatory curricula in traditional instrumental performance. Feng's style has been characterized as representative of the folk traditions of northern China. His music, much of which consists of solo adaptations of traditional folk ensemble pieces, is typically virtuosic and ebullient in style.

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JONATHAN P.J. STOCK

Fenice, La.

Theatre opened in Venice in 1792. See [Venice](#), §3.

Fenigstein, Victor

(b Zürich, 19 Dec 1924). Swiss composer and pianist, active in Luxembourg. He studied the violin and the piano (with Emil Frey, Bernhard Rywosch and Edwin Fischer), then at the University of Zürich. He taught at the Luxembourg Conservatoire, 1948–85, but was obliged to give up his career as pianist after 1952 (with the onset of multiple sclerosis). It was after this that he became most active as a composer.

His works include instrumental and vocal chamber music, orchestral music, stage music and educational pieces. Fenigstein is open to many stylistic and technical currents. He considers music as a vehicle for his humanitarian ideas. Despite severe illness he completed the opera *Die heilige Johanna der Schlachthöfe* (1985, *154 Shakespeare-Sonnets* (1986), the chamber opera *Die Mutter des Mörders* (1987) and *Zwölf*

Lieder zu "Mutter Courage und ihre Töchter" (1997). In 1986 the first performance of *Die heilige Johanna der Schlachthöfe* was given by the Städtische Bühnen in Augsburg.

WORKS

(selective list)

Stage: *Die heilige Johanna der Schlachthöfe* (SPL, 5, B. Brecht), 1985; *Die Mutter des Mörders* (op, E.E. Kisch), 1987

Vocal: *Et le jour se leva pour lui* (cant., P. Eluard), S, A, T, B, chorus, orch, 1968; *Seventeen Millions* (P. Wei, J. Milton, A Rimbaud), Mez, nar, orch, 1979; 154 *Shakespeare-Sonnets*, 1v, insts

Orch: *Conc.*, ob/sax, str, 1961; *Légende*, vc, chbr orch, 1962; *Petite Suite des temps jadis*, 1966; *Etudes concertantes I 'MURATORI'*, vc, Mez, orch, 1967; *Three Events*, pf, orch, 1970; 6 *Berlockentänze*, cl qt, 1980; 3 *esquisses*, soloists, str, 1974; *Passages*, tpt, str, 1974; 2 *pieces*, fl/sax/vn, str, 1978; *MARA(IM)PULSE*, str, 1978; *Danses des Breloques*, 1981

Chbr: 6 *réactions sur un thème de rythme*, str qt, 1954; *Str Trio*, 1954; *Légende*, vc, pf, 1962; 9 *réactions sur un thème de rythme*, 6 perc, 1963; 7 *miniatures*, fl/ob, vc, pf, 1964; *Icares pour flûte et quelques amis*, 11 insts, 1973; 6 *Folksongs*, fl, vc, drum, 1974; 4 *Rufspiele*, fl/sax, pf, 1974; *Complaintes de notre temps*, vc, pf, 1977; *Passages*, tpt, pf, 1977; *Memento et epitaphe*, (sax, pf)/pf 4 hands, 1981; 6 *Berlockentänze*, cl qt, 1980; 3 *esquisses*, 1994 [3 arrangements]

Solo inst: 3 *hommages*, pf, 1961–73; *The Teens' Sonata*, pf, 1963; *Was ist ...*, pf 4 hands, 1971; *Quattro bis*, vc, 1974; *Some Proposals*, fl, 1974; 2 *Pieces*, fl/sax/vn, pf, 1978–92

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LOLL WEBER

Fenis, Rudolf von.

See [Rudolf von Fenis-Neuenburg](#).

Fenlon, Iain (Alexander)

(*b* Prestbury, Cheshire, 26 Oct 1949). British musicologist. He studied music at the universities of Reading (BA 1970), Birmingham (MA 1971) and

Cambridge (PhD 1977). In 1973–4 he was an advisory editor for *Grove*6, then, in succession, Hayward Research Fellow at the University of Birmingham (1974–5), a fellow of Villa i Tatti, Florence (1975–6), and research fellow at King's College, Cambridge (1976–83). From 1979 he was also a lecturer at the University of Cambridge and in 1996 was appointed reader in historical musicology. He has taught at Wellesley College, Massachusetts (1978–9), Harvard University (1984–5), the British School in Rome (1985), the Centre de Musique Ancienne, Geneva (1988–9), and the École Normale Supérieure, Paris (1998–9). He was awarded the Dent Medal in 1984 and elected Fellow of the Society of Antiquaries in 1989. He has also held visiting fellowships at All Souls College, Oxford (1991–2), and New College, Oxford (1992), and is Honorary Keeper of the Music at the Fitzwilliam Museum, Cambridge. He is editor of *Cambridge Studies in Medieval and Renaissance Music* (1992–) and on the editorial boards of *Early Music History* (founding editor, 1981), *Opera Omnia di Andrea Gabrieli* (1987) and *Opera Omnia di Luca Marenzio* (1997).

Fenlon's principal area of study is the history of music from about 1450 to 1650, particularly in Italy. His monograph on music in 16th-century Mantua studies the effects of the patronage of the Gonzaga family on the development and reform of liturgical music and on the new secular arts of spectacle; his discussion is supported by an edition of significant works. With James Haar he has published a key study of the emergence of the Italian madrigal, which establishes the importance of its Florentine origins. Most of his writings explore how the history of music is organically and dynamically related to the history of society. He has also produced catalogues of collections of early music in Birmingham and (with Valerie Rumbold) Cambridge.

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- Claudio Monteverdi: Scherzi musicali (1607)* (Bologna, 1998) [introduction to facs. edn]
- 'Giaches de Wert: the Early Years', *RBM*, xlii (1998), 377–97
- 'Foederis in Turcas Sanctio: Music, Ceremony and Celebration in Counter-Reformation Rome', '*La musique, de tous les passetemps le plus beau*': *hommage à Jean-Michel Vaccaro*, ed. F. Lesure and H. Vanhulst (Paris, 1998), 167–94
- Gioseffo Zarlino: Istitutione harmoniche (Venice, 1558)* (Bologna, forthcoming) [introduction to facs. edn]

ROSEMARY WILLIAMSON

Fennell, Frederick

(b Cleveland, OH, 2 July 1914). American conductor and teacher. He attended the Eastman School (BM 1937, and MM 1939). Appointed to the faculty of Eastman, he conducted the school's several ensembles (1939–62), and in 1952 formed the Eastman Wind Ensemble. This had 45 members, and its programmes differed from those of the full symphonic bands in that they included chamber compositions to be performed by only part of the ensemble as well as works played by the entire group. Fennell's pioneering series of 22 commercial recordings for Mercury brought about a

reconsideration of the wind medium and established performance and literature models for the more than 20,000 wind ensembles that were subsequently established in American schools. In 1965 Fennell became conductor-in-residence at the University of Miami, where he remained until 1980. He appeared as a guest conductor with the Cleveland Orchestra, the Minneapolis SO, the LSO and the Boston Pops Orchestra, and was appointed principal guest conductor of the Interlochen Arts Academy. In 1977 he made the first American digital recording of a large ensemble (for Telarc) with the Cleveland Symphonic Winds. He was conductor of the Kosei Wind Orchestra of Tokyo from 1984 to 1995, when he became its conductor laureate. He has edited many works for band, and his writings include *Time and the Winds* (1954), *The Drummer's Heritage* (1956), *The Wind Ensemble* (1988) and a series of essays published in *The Instrumentalist* under the heading 'Basic Band Repertory'. He is the recipient of many awards, and was honoured in Japan with the naming of the Frederick Fennell Hall in Kofu.

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R.E. Rickson: *Ffortissimo: a Bio-Discography of Frederick Fennell: the First Forty Years, 1953 to 1993* (Cleveland, 1993)

RAOUL F. CAMUS

Fennelly, Brian

(*b* Kingston, NY, 14 Aug 1937). American composer. He studied at Yale University (1963–8; MusM, PhD) with Mel Powell, Donald Martino, Allen Forte, George Perle, Gunther Schuller and others. From 1968 to 1997 he taught at New York University. His honours include grants from the Martha Baird Rockefeller Fund (1975, 1979, 1980), a Guggenheim Fellowship (1980–81) and a lifetime achievement award from the American Academy and Institute of Arts and Letters (1997). He has written both 12-note works (*Wind Quintet*, 1967; *Tesserae II*, 1972) and freely atonal compositions (*Locking Horns*, 1993; *Skyscapes*, 1995) and has shown an increasing interest in instrumental virtuosity (the series of *Tesserae* for solo instruments, 1971–81). His music often unites rhythmically complex surfaces with dramatic, expressive gestures. Many of his later works (after 1982) involve harmonic fields derived from serial manipulation, as in the various Thoreau-related compositions for orchestra.

WORKS

(selective list)

Orch: *In Wildness is the Preservation of the World*, 1975; *Quintuplo*, brass qnt, orch, 1977–8; *Tropes and Echoes*, cl, orch, 1981; *Conc.*, sax, str, 1983–4; *Fantasy Variations*, 1984–5; *Thoreau Fantasy no.1*, 1984–5; *Lunar Halos*, 1990; *A Thoreau Sym.*, 1992–7; *On Civil Disobedience*; *A Sprig of Andromeda*; *Chrysalis*

Vocal: *Songs with Improvisation* (e e cummings), Mez, cl, pf, 1964, rev. 1969; *Keats on Love*, chorus, 1989

Chbr and solo inst: *Wind Qnt*, 1967; *Str Qt*, 1971–4; *Tesserae I–IX*, various solo insts, 1971–81; *Sonata seria*, pf, 1976; *Scintilla prisca*, vc, pf, 1979; *Canzona* and

Dance, vn, cl, vc, pf, 1982–3; Trio no.2, vn, vc, pf/hpd, 1986–7; Brass Qnt, 1987; Locking Horns, brass qnt, 1993; Skyscapes, a sax, str qt, 1995
El-ac: **Evanescences, a fl, cl, vn, vc, tape, 1969; SUNYATA, 1970**

Principal publishers: Margun, MMB, Ricordi, Pro Nova, American Composers Edition

EDWARD MURRAY

Fenton, George [Howe, George (Richard)]

(b Bromley, 19 Oct 1949). English composer. His early career as a freelance guitarist was superseded by full-time composition in the mid-1970s, when he began producing theatre and television scores; the latter have included music for plays by Alan Bennett, for wildlife documentaries by David Attenborough and signature tunes for BBC news bulletins. His film work increased after the success of his score for Richard Attenborough's *Gandhi* in 1981, since when he has divided his time between the UK and Hollywood, working with directors as diverse as Attenborough, Stephen Frears, Nicholas Hytner, Neil Jordan, Ken Loach and Harold Ramis. He has taught at the National Film School, London, and at the RCM, where he is visiting professor. He has received four British Academy of Film and Television awards and five nominations for Academy Awards.

Fenton's unusual versatility has allowed him to switch between mainstream Hollywood styles and more adventurous idioms with ease. The evocative electronic soundscapes of *The Company of Wolves* (1984) and BBC documentaries co-exist with full orchestral scores ranging from an elaborate Impressionism to poignant simplicity, and sometimes coloured by unorthodox instrumentation, as in the original use of viols and sackbuts in *The Crucible* (1996). His studies of traditional music facilitated a synthesis of Western techniques with Indian textures in both *Gandhi* (scored in collaboration with Ravi Shankar) and *The Jewel in the Crown*, while African music was celebrated in *Cry Freedom* (co-composed by Jonas Gwangwa). Elsewhere, Fenton has made effective use of folksong, jazz, rock, classical and Baroque elements in appropriate contexts.

WORKS

(selective list)

Film scores: *Gandhi* (dir. R. Attenborough), 1981; *The Company of Wolves* (dir. N. Jordan), 1984; *Clockwise* (dir. C. Morahan), 1985; *84 Charing Cross Road* (dir. D. Jones), 1986; *Cry Freedom* (dir. Attenborough), 1987; *The Dressmaker* (dir. J. O'Brien), 1987; *White Mischief* (dir. M. Radford), 1987; *Dangerous Liaisons* (dir. S. Frears), 1988; *A Handful of Dust* (dir. C. Sturridge), 1988; *High Spirits* (dir. Jordan), 1988; *We're No Angels* (dir. Jordan), 1989; *Memphis Belle* (dir. M. Caton-Jones), 1990; *Final Analysis* (dir. P. Joanou), 1991; *The Fisher King* (dir. T. Gilliam), 1991; *Groundhog Day* (dir. H. Ramis), 1992; *Hero (Accidental Hero)* (dir. Frears), 1992; *Born Yesterday* (dir. L. Mandoki), 1993; *Shadowlands* (dir. Attenborough), 1993;

Ladybird, Ladybird (dir. K. Loach), 1994; Land and Freedom (dir. Loach), 1994; The Madness of King George (dir. N. Hytner), 1994; Heaven's Prisoners (dir. Joanou), 1995; Mary Reilly (dir. Frears), 1995; Carla's Song (dir. Loach), 1996; The Crucible (dir. Hytner), 1996; In Love and War (dir. Attenborough), 1996; Multiplicity (dir. H. Ramis), 1996; The Woodlanders (dir. P. Agland), 1996; Courtesan (dir. M. Herzgovitz), 1997; Dangerous Beauty (dir. Herskovitz), 1997; The Object of My Affection (dir. Hytner), 1997; Ever After (dir. A. Tennant), 1998; Living Out Loud (dir. R. LaGravenese), 1998; My Name is Joe (dir. Loach), 1998; You've Got Mail (dir. N. Ephron), 1998; Grey Owl (dir. Attenborough), 1999

TV scores: 6 plays by Alan Bennett: Me, I'm Afraid of Virginia Woolf, Afternoon Off, Doris and Doreen, One Fine Day, All Day on the Sands, The Old Crowd, 1978; Shoestring, 1979; Bloody Kids, 1980; The History Man, 1980; Going Gently, 1981; Bergerac, 1981–5; Walter, 1982; An Englishman Abroad, 1983; Saigon: Year of the Cat, 1983; The Jewel in the Crown, 1984; Telly Addicts, 1985; The Monocled Mutineer, 1986; Talking Heads, 1987; 102 Boulevard Haussmann, 1990; The Trials of Life, 1990; Life in the Freezer, 1993; Beyond the Clouds, 1994; Fall of Saigon, 1995; Monarchy, 1995; The Flickering Flame, 1997; Here and Now, 1997; Polar Bear, 1997; Second Chance, 1997; Talking Heads 2, 1998; Shanghai Vice, 1999; BBC news and current affairs programmes

Other: Birthday (children's op, T. Kraemer), 1982; Music to Picture, pf, 1990; 5 Parts of the Dance, tpt, pf, mar, 1993; Veni sancte spiritus – Sacris solemnibus, SATB, org, 1993 [from Shadowlands]; Octet, 8 vc, 1998

Incid music, incl. scores for the Royal Shakespeare Company and National Theatre

Principal publisher: Shogun

MERVYN COOKE

Feo, Francesco

(*b* Naples, 1691; *d* Naples, 28 Jan 1761). Italian composer and teacher. According to Burney, he was 'one of the greatest Neapolitan masters of his time'.

1. Life.
2. Works.

WORKS

BIBLIOGRAPHY

HANNS-BERTOLD DIETZ

Feo, Francesco

1. Life.

Feo received his musical training at the Conservatorio di S Maria della Pietà dei Turchini at Naples, which he entered on 3 September 1704; among his fellow students were Leonardo Leo and Giuseppe de Majo, who later married Feo's niece, Teresa Manna. He first studied with the *secondo maestro*, Andrea Basso, and after 1705 also with Nicola Fago, the then newly appointed *primo maestro*. According to some 19th-century sources, Feo is said to have left the conservatory about 1708 to study counterpoint

with G.O. Pitoni in Rome. This claim has not been substantiated, and it is now believed that he remained at the Turchini until 1712.

On 18 January 1713 he presented to the Neapolitan public his first opera, *L'amor tirannico, ossia Zenobia*, and during the carnival season in 1714 *Il martirio di S Caterina, a dramma sacro*. In the following years he began to gain recognition with noteworthy works for local churches (*Missa defunctorum*, 1718) and contributed recitatives, arias and comic scenes to Neapolitan performances of operas by other composers. In 1719 he composed *La forza della virtù, a commedia per musica*, followed by the *opera seria* *Teuzzone* in 1720. Feo's first true success, however, appears to have been the *opera seria* *Siface, re di Numidia*, performed at the Teatro S Bartolomeo in May 1723 by, among others, Marianna Bugarelli and the castrato Nicolini. The libretto for *Siface*, based on an older one by Domenico David, was the first attempt at a *dramma per musica* by the then 25-year-old Metastasio who had just settled in Naples.

Feo's growing reputation as a church composer and the success of his opera *Siface* led in July 1723 to his appointment as a *maestro* of the Conservatorio di S Onofrio a Capuana, where he joined Ignazio Prota and succeeded Nicola Grillo. During his 16 years of service there he became known as one of the most distinguished Neapolitan teachers of his generation. Among his students at S Onofrio were Nicola Sabatino, Nicolò Jommelli and his own nephew Gennaro Manna. In 1739 he left S Onofrio (where Leonardo Leo assumed his position) to become *primo maestro* of the Conservatorio dei Poveri di Gesù Cristo, succeeding Francesco Durante who had resigned. Feo served the institution until 1743, assisted first by Alfonso Caggi and then by Girolamo Abos. One of his pupils there was Giacomo Insanguine, 'detto Monopoli'.

Between 1723 and 1743 Feo composed the bulk of his oratorios, many sacred cantatas and much church music. His most successful oratorio was *S Francesco di Sales Apostolo del Chablais* (1734), which over a period of 20 years continued to be performed in various Italian cities. For the stage, particularly for theatres in Rome and Turin, he wrote six additional *opere serie* and several intermezzos. For Madrid he composed the serenatas *Oreste* and *Polinice* (both 1738), and for the Congregation of the Fathers of the Cross in Prague, the oratorio *La distruzione dell'esercito dei Cananei con la morte di Sisara* (1739). His last opera, *Arsace*, was given at Turin for the reopening of the Teatro Regio on 26 December 1740 (for illustration see [Turin](#)). His last oratorio, *La Ruth*, was performed at Rome in 1743. Thereafter he yielded the dramatic field to the younger generation of composers represented by Latilla, Jommelli, Terradellas, Girolamo Abos and Manna.

When the Poveri di Gesù Cristo was abolished in 1743 and converted into a seminary, Feo retired from public teaching, but remained active as a composer of sacred music. He continued to serve various Neapolitan churches, among them the Annunziata, where he had been appointed *maestro di cappella* in 1726. During his last years he relinquished most of his obligations to Manna. His last dated composition in autograph is a *Quoniam tu solus* of 1760 for tenor and strings. Through the singer A.M. Bernacchi of Bologna, Feo established contact in 1749 with Padre Martini,

to whose collection he contributed a portrait of himself: it shows a wistful, aging Feo, with the theoretical treatises of Zarlino, Fux and Scorpione at his side (see illustration).

Feo, Francesco

2. Works.

When Feo embarked on his career as a composer, the operatic scene at Naples was still dominated by Alessandro Scarlatti, though Mancini, Domenico Sarro and Nicola Porpora were successful new contenders for public favour. Feo's first opera, *L'amor tirannico* (1713), reflects the situation: he adopted some of Scarlatti's formal and orchestral mannerisms, such as the use of a solo violin in the sinfonia and a divided orchestra with specific instrumentation for aria accompaniments, but his compositional approach shows greater affinity with that of Sarro. Ten years later, with *Siface*, Feo's style was more assured, and he helped usher in a new phase of Neapolitan opera, in which he pursued a middle ground between the genial, popular Leonardo Vinci and the conservative but inventive Leo. In his mature operas, the arias have characteristic opening statements and mellifluous but never overtly virtuosic vocal lines with homophonic accompaniments in which the violins duplicate much of the vocal part. The main parts of the da capo arias are guided by the modulatory principle of sonata forms. By 1740 they frequently articulate the beginning of the secondary tonal area with a brief contrasting statement in a minor key (see 'Non hai difesa', *Arsace*, Act 1). The middle sections are usually brief and motivically linked with the main part, providing contrast primarily through key change and reduced accompaniment. The arias are mostly accompanied by strings only, or with oboes and violins in unison; those scored for horns, oboes and strings provide the chief contrast. Occasionally wind instruments are treated independently to set momentary dynamic or tutti accents (for example in 'Cederai superbo ingrato', *Andromaca*, Act 3). His comic scenes and intermezzos capture the essentials of a straightforward but effective *buffo* style, especially in the bass roles and duets. However, *La forza della virtù*, performed in January 1719, is his only known contribution to the Neapolitan *commedia per musica*, a field which Vinci entered in the same year and quickly dominated with a series of successful works.

Feo's church music, which in volume outweighs his secular output, includes all the then current genres: masses, vespers, psalms and hymn settings, sacred cantatas and dialogues, lessons, lamentations for Holy Week, Passions, litanies, oratorios and sacred dramas. He continued, expanded and brought up to date trends in the music of his teacher Fago. His Kyrie-Gloria masses (often labelled only 'Gloria') are broadly conceived, multi-movement structures in which the choral numbers frame and balance the solos. He favoured double chorus, solo quartet with ripieno chorus, or five-part textures, and a majestic, slow opening to the Kyrie. The Credo, Sanctus and Agnus Dei are independent of the Kyrie-Gloria mass, and usually in *stile breve*. Feo proved himself well-versed in the craft of counterpoint and his masses include 'Kyrie', 'Christe' and 'Amen' fugues, often in *stile antico*. However, unlike Durante, he did not write *a cappella* works in imitation of Palestrina; rather he preferred homophonic and quasi-polyphonic settings with orchestral accompaniment.

His extended choral numbers with concertante solo and tutti passages are delineated by clearcut modulatory schemes of concerto-ritornello or concerto-sonata design, which may contain melodically contrasting sections. In allegro movements, the final tonic is often confirmed by emphatic repetitions of dominant–tonic cadences (as in his Mass in D, 1747).

Feo's style is characterized by a reliance on formulae and by forward-looking features: there are the short, immediately repeated second phrases, the standard harmonic progressions during opening bars, Lombardic (or Scotch snap) rhythms, chains of 3rds and *galant* triplets, slower harmonic rhythm, balanced and symmetrical phrase groups, and structures based on sonata principles. Not all his works maintain the same level of quality and inspiration, yet even when stereotyped his music cannot be denied its individual character. His *Passio secundum Joannem* of 1744, surviving in two autograph versions, exhibits a masterly blend of the then traditional and new expressive dramatic means, and may be considered the finest contribution to the Passion genre in Italy after Alessandro Scarlatti. In 1791 Reichardt, on the basis of a few examples, heralded Feo as 'one of the greatest of all composers of church music in Italy' and worthy to stand alongside Bach and Handel. Though in his zealous admiration for the older masters Reichardt somewhat exaggerated his evaluation, Feo must be recognized as the most significant Neapolitan composer of church music next to Leo and Durante, and the best of his works deserve Burney's praise for their 'fire, invention, and force in the melody and expression in the words'. His *galant* stylistic tendencies found sympathetic response and continuation particularly in the works of Nicola Sabatino, Manna and the young Gianfrancesco de Majo.

Feo, Francesco

WORKS

dramatic

music lost unless otherwise stated

L'amor tirannico, ossia Zenobia (dramma per musica, 2, D. Lalli), with the buffo scenes Pincone e Rubina, Naples, S Bartolomeo, 18 Jan 1713, *I-Nc*; as Radamisto (P. de Fleuris, after Lalli), Innsbruck, 1716

La forza della virtù (commedia per musica, F.A. Tullio), Naples, Fiorentini, 22 Jan 1719, lib *Bu*

Teuzzone (dramma, 3, A. Zeno), with the int Dalinda e Balbo, Naples, S Bartolomeo, 20 Jan 1720, duet *Rc*

Siface, re di Numidia (dramma, 3, P. Metastasio, after D. David: *La forza della virtù*), with the int Morano e Rosina (not by Metastasio), Naples, S Bartolomeo, 13 May 1723, *Nc*, arias *D-MÜs*

Don Chisciotte della Mancha e Coriandolo speciale (int), Rome, Seminario Romano, carn. 1726, lib *I-Fc*, *Vgc*

Ipermestra (os, 3, A. Salvi), Rome, Alibert, Jan 1728, arias in *D-Bsb*, *I-Rc*, *Mc*; sinfonia *D-MÜs*

Arianna [Arianna e Teseo] (os, 3, P. Pariati), Turin, Regio, carn. 1728, arias in *A-Wn*, *F-Pc*, *GB-Lbl*

Il Tamese [Arsilda regina di Ponto] (os, 3, Lalli), with the int Il vedovo (Senpronio e Arrighetta), Naples, S Bartolomeo, wint. 1729, aria *Lbl*; separate perf. of Il vedovo,

Treviso, aut. 1733, lib *Lbl*

Andromaca (os, 3, Zeno), Rome, Valle, 5 Feb 1730, *Lbl* (IOB, xxxi, 1977), *US-Wc*, arias *GB-Lbl*

L'Issipile (os, 3, Metastasio), Turin, Regio, 1733 [allegedly not perf.]; Lucca, Pantera, aut. 1735, *I-Nf* (Act 1 only)

Oreste (serenata), 5vv, Madrid, Palacio Buèn Retiro, 20 Jan 1738, *Nf* [for the birthday of Carlos III]

Polinice (serenata), 5vv, insts, Madrid, Casa del Principe della Rocca, 19 June 1738, *Nf* (inc.) [for the wedding celebrations of Carlos III and Maria Amalia of Saxony]

Arsace (os, 3, Salvi), Turin, Regio, 26 Dec 1740, *Mc*, *Nf** (Act 2), *US-Wc* [according to Fétis this opera, or a version of it, was perf. Rome, Valle, 1731]

Arias, buffo scenes (Corrado e Lauretta) and ints for M.A. Ziani: Il duello d'amore e di vendetta (pasticcio), Naples, S Bartolomeo, 19 Nov 1715; arias and buffo scenes (Vespetta e Nesso) for G.M. Orlandini: Lucio Papirio, Naples, 1717 [according to Strohm the op was probably F. Gasparini: Lucio Papirio, Rome, 1714]; int for L. Leo: Il castello d'Atlante, Naples, 1734

Arias and duets from ops and ints: *A-Wn*, *B-Bc*, *D-Bsb*, *W*, *GB-Lbl*, *I-Bc*, *Mc*, *Nc*, *Rsc*, *Vc*

Sinfonia, G, 3 movts, 2 fl, 2 ob, 2 hn, bn, str, bc, *D-Dl*

oratorios, sacred dramas

Santa Elena nell'invenzione della SS Croce, Benevento, ?1710, lib *I-Bu*

Il martirio di S Caterina, Naples, Conservatorio di S Maria della Pietà dei Turchini, carn. 1714

S Giovanni, 4vv, insts, Naples, 1715, *Nf*

L'Albero della vita o L'invenzione della SS Croce, Naples, Conservatorio dei Turchini, 3 May 1716, lib in private collection, Turin, see *SartoriL*

Oratorio pro defunctis, 4vv, insts, Naples, 1723, *F-Pc**

Oratorio pro defunctis, 4vv, insts, Naples, 1725, *Pc**

Oratorio pro fidelium defunctorum, 4vv, insts, Naples, 1728, *Pc** (score), *I-Nf* (parts)

Oratorio pro fidelium defunctorum, 4vv, insts, Naples, 1731, *F-Pc**

Il genere humano in catena liberato da Nostra Signora, Naples, 1731

S Francesco di Sales, Apostolo del Chablais, Bologna, Oratorio de' Padri della Madonna di Galiera, 1734, lib *I-Bc*, score *GB-Lbl*; as Il trionfo della Fede o S Francesco di Sales Apostolo del Chablais, Florence, 1741; as L'Eresia abbattuta, Mantua, 22 Dec 1750 and 29 Jan 1754

Gesù adorato dei tre magi, Genoa, 1737, collab. D. Sarro, lib Rome, Rolandi collection

La distruzione dell'esercito dei Cananei con la morte di Sisara, Prague, Congregation of the Fathers of the Cross, 1739

Tobias, 4vv, insts, 1741, *F-Pc**, *I-Nf* (parts)

La Ruth (G. Lupis), Rome, Oratorio di S Girolamo della Carità, 7 April 1743, lib *Bc*; as Le Avventurose nozze di Booz e Ruth, Palermo, carn. 1750, lib *PLcom*

sacred dialogues

Adeste, adeste, S, B, 5vv, insts, *I-Nf*

Deh segui i passi miei, S, S, B, bc, *GB-Lbl*

Eia ad Olympi sede, S, B, insts, *I-Nf*

Figlio d'eterno Padre, S, A, bc, *GB-Lbl*

Importuna e spaventosa [La morte del Giuste e del Peccatore], S, A, bc, *Lbl*

Oh Dio, chi mi consola [Dialogo per la Resurrezione], S, A, insts, *I-Nf*

Speri si, speri si, materna ancor, S, A, bc, *GB-Lbl*

Su la florida sponda [Il fine dell'uomo], S, A, bc, *Lbl*

Surgit pugna crudelis, S, B, insts, *I-Nf*

cantatas

GB-Lbl unless otherwise stated

Adorato mio sol, A, bc; *Al mio Signore io servo [Servire Deo], A, bc; Avvezze a inorridirvi [Il giudizio universale], S, A, bc; *Caverne spaventose [L'inferno], S, bc; *Chi mi esilia dal cielo? [Il peccato dell'angeli e 'l peccato dell'uomo], S, A, bc; Crocifisso amor mio, S, bc; Crocifisso, A, bc; Deh rivestite omai [L'inferno], A, bc; Di quanti come dite [Meditatione della Morte], S, 2 vn, bc; In questo oscuro loco, A, bc, 1725; In un mar, A, 2 vn, bc; Iterni Sibili [Peccato], S, bc; Iterni Sibili, A, bc, 1726, also *F-Pc*; *La dove lusinghiero, S, bc; La dove lusinghiero, A, bc; *Lasciata in abbandono, A, bc, also *D-Bsb*; Mira ingrato morto, A, bc; Nice, al fin vuol la sorte, A, bc, also *B-Lc*; Padre pur non so [Il padre del vangelo e 'l figliuolo prodigo], A, T, bc; *Pensier, dove t'ingolfi? [L'eternità], A, bc, also *D-Bsb*; Pensier, S, bc; Piangete, alme, A, bc; Qual suono orribile [Giudizio], S, bc; *Signor, su questo legno, A, bc; Son desto ò pur tra sogno [La Morte], A, bc; *Sorge a quantunque in sogno, A, bc; *Su la sterile e mesta, A, bc; *Ti lascio omai, A, bc; *Tutto il mondo, S, bc; Verme crudel [La Sinderesi], S, bc; *Verme crudel, A, bc; solfeggi, S, *I-Mc*

motets, sacred arias

I-Nf and with insts unless otherwise stated

Ad arma (aria), *D-MÜs*; Ad hoc festum sancti amoris, 4vv; Ad quid cessatis (aria), S; *Ad sacros amores [per il SS], S, A, 1729; *Alma lucis, O mater aurora, 5vv, 1738; *Arma parate chori superni, 5vv; Cessate, amore, tessere stille (aria), A; Civis orbis in cantu sonoro, S, A; Clare tuba, 4vv; *Decorata triumphis apparet, S; Depoli eterna pace [Amor divinus], S, *F-Pc*; De summo coeli, B; Gressus festina, S, A, B; Inter mundi labores, S; *Murmur eia compesce (aria), S; Novo fastu coeli rident, 10vv, 1730; *O cordis mei amor (aria), S; O Jesu puer care, S; O stupor, O portentum (aria), A; O tuba, O lyrae, 8vv; *O tuba, O lyrae, 5vv, *Pc*; Parant arma, 5vv, 1735, also *D-Mbs*; Per gli de fonti, 5vv, *CZ-Pak*; Per la Madonna SS, 5vv, *Pak*; Per ogni festivi, 5vv, *Pak*; Per te, benigne numen (aria), S, bc; Plaudant armonicae, 5vv; *Plaude, syren fortunata, 5vv, *F-Pc*; *Plausus et jubila, 5vv, *Pc*; Quamvis meus sit tibi (aria), B, *D-KA*; *Resplendet chiarae stellae, S, A, also *F-Pc*; Sacra regna fulgore gemmata, S, A; *Stante sola, cessate procelle [per S Virgine], A, *Pc*; *Tremite, averni Fune (aria), T; *Triumphalis immortalis tuba clamat, 5vv, 1731; Uti clara resplendet, 8vv; Vade laeta cinge flores, 9vv, also *Pc*; Vos armonici contentus, S, A; Vulnerata cerva telo, A, 1735

passions

all *I-Nf*

*Passio secundum Joannem [Good Friday], f, S, A, T, T, B, 4vv, str, bc, 1744; *2nd version, c, S, S, T, T, B, 4vv, str, bc, 1744

*Passio secundum Mattheum [Palm Sunday], G, 4vv, str, bc, turbae only extant

Passio secundum Mattheum, F, 4vv, str, bc, turbae only extant

masses, mass movements

all with insts

Masses (Ky–Gl): C, 4vv, *GB-Lbl*, *D-Bsb*; C, 5vv, *I-Nf**; G, 5vv, *D-Bsb*; G, 10vv, *Bsb*; G, 10vv, *Bsb*, *DI*, *F-Pc*; G, 10vv, *Pc**; G, 9vv, *I-Nf*, *Messa pastorale* [S Giorgio], G, 4vv, *Nf*, *Messa pastorale* [S Nicolo], G, 4vv, *Nf*, e, 10vv, *F-Pc**; D, 4vv, *D-DI*; D [Ad honorem gloriamque BMV], 4vv, Dec 1708–9 (possibly by N. Fago), *F-Pc*; D, 5vv, 1747, *I-Nf**; A, 5vv, Prague, Pentacost 1756, *CZ-Pak*; F, 10vv, *D-MÜs*, **F-Pc*; d, 4vv, *D-Bsb* [attrib. F. Durante by Winterfeld], *I-Nf*, B₁; ?10vv, *Nf**; B₂; 4vv, **F-Pc*; B₃; 5vv, *B-Br*

Ky, c, S, vns, bc; **Qui sedes*, E₁; S, str; *Quoniam tu solus*, B₁; S; **Quoniam tu solus*, B₂; T, str, 1760; Cr, G, 5vv; Cr breve, e, 4vv; **Cr*, San, Ag, A, 10vv, 1724; **Cr breve*, F, 4vv, 1750; **Cr*, B₁; 4vv: all *I-Nf*

Cr, San, Ag, a, 10vv, *D-Bsb*, **F-Pc*, *I-Nf*; Cr, F, 4vv, *D-MÜs*; Cr, B₁; 5vv, *Mbs*, *MÜs*[attrib. L. Fago], *I-Nc* [10vv version attrib. L. Leo]; *Et incarnatus est*, *Crucifixus*, 5vv, bc, *D-Bsb*

Missa defunctorum, d, 5vv, vns, bc, 1718, *I-Nf* [score without *Dies irae*], *Nc* and *GB-Lbl* [both with *Dies irae*], *I-Nf* [*Dies irae* alone], *D-MÜs*, [pasticcio of same requiem, without *Dies irae*, ascribed to A. Stradella]; *Dies irae*, c, 5vv, *Mbs*, *I-Nc*, *Nf*, *Dies irae*, g, 4vv, *D-Mbs*, *MÜs*; **Juste iudex ultionis*, g, S, *I-Nf*, *Oro supplex et acclinis*, f, S, *Nf**; *Tuba mirum*, E₁; B, *Nf*; *Tuba mirum*, E₂; S, *Nf*

psalms, canticles

I-Nf and with insts unless otherwise stated

7 *Beatus vir*: A, 5vv; **A*, 1v; A, 1v, *D-DI*; F, 4vv; F, 1v; **B₁*; 1v; b, 4vv

8 *Confitebor*: **C*, 5vv; G, 4vv, *Bsb*; G, 10vv; **G*, 8vv; G, 1v, also *GB-Lbl*; F, 5, 10vv, 1735, also *D-DI*; **B₁*; 10vv; **B₂*; 10vv, 1732

**Credidi propter quod*, 5vv, 1726; **Cum invocarem exaudivit me Deus*, 5vv; *De profundis clamavi*, c, 10vv; *De profundis clamavi*, f, S, A; **De torrente*, 1v

11 *Dixit Dominus*: **G*, 3, 5vv, *F-Pc*; **G*, 10vv; **D*, 5vv, 1736, *Pc*; **A*, 8vv; A, 4vv, *A-Wn*; **F*, 5vv, 1734; F, 4vv; B₁; 10vv; **B₂*; 5vv, *F-Pc*; B₃; S, 4vv; **a*, 4vv, 1743

Dominus a dextris, A; *Judicabit in nationibus*, T [= *Quoniam tu solus*, 1760]; **Laude*, *anima mea*, 1v

8 *Laudate pueri*: C, 4vv; C, 1v; G, 5vv; **D*, 5vv, 1742; **D*, 1v, *F-Pc*; **B₁*; 5vv, also *D-DI*; B₂; 5vv; c, 10vv, *F-Pc*

3 *Laetatus sum*: D, 10vv, 1711, *Pc*; **e*, 5vv, 1717; e, 5vv

Miserere mei, Deus, e, 4vv; *Miserere mei, Deus*, c, 2vv, also *GB-Lcm*; 7 *Nisi Dominus*, 5vv, 1730; *Tu es sacerdos*, *D-MÜs*

7 *Mag*: G, 4vv; D, 5vv; F, 8vv; f, 4, 8vv, also *DI*, *MÜs*; B₁; 5vv; g, 8vv; **c*, 5vv, also *F-Pc*

6 *Gloria Patri*: G, 1v, 1757; G, 1v; G, 1v; A, 1v; g, 1v; c, 2vv

Sicut erat, C, *D-MÜs*

lessons

I-Nf and with insts unless otherwise stated

Christmas Eve: **invitatory*, 4vv, nocturn 1/I–III, S, S, A, and nocturn 2/I–III, B, S, A, 1729; nocturn 1/I–III, S, S, A; nocturn 1/I, S, 1748; nocturn 1/I, A, 1753; nocturn 1/III, S, 1745; nocturn 1/III, S; nocturn 1/III, A; nocturn 2/II, S; nocturn 2/III, S, 1739; nocturn 2/III, S, 1742

Maundy Thursday: **nocturn 1/I–III*, S, 1756; *nocturn 1/I*, A, bc; *nocturn 1/III*, S

Good Friday: *nocturn 1/I*, A, bc; *nocturn 1/I*, S; *nocturn 1/II*, A; *nocturn 1/II*, A, bc;

*nocturn 1/III, S, 1729

Holy Saturday: nocturn 1/I, B, bc; nocturn 1/II, S, bc; nocturn 1/III, A, 4 bc, 1716

Defunctorum: nocturn 1/I, S; nocturn 1/III, A, salterio, hpd, *GB-Lb!*; nocturn 3/I, S/A, 1719 [2 versions]; nocturn 3/II, S; *nocturn 3/III, B, 1718

other sacred vocal

I-Nf and with insts unless otherwise stated

Ants: Salve regina, S, *D-Bsb, Mbs, MÜs*; *Veni sponsa Christi, G, 8vv, 1749; *Veni sponsa Christi, B¹; S

Hymns: Ave maris stella, S, A; Brutio natus [per il glorioso S Francesco di Paola], 4vv; Iste confessor, S, A; Jam sol recedit [in festo SS Trinitatis], S, A; O beate Nicolae, S, A, *F-Pc*; Pange carmeli speciosa vertex [per il vespero di S Maria Maddalena de Pazzis], 4vv; Pange lingua gloriosi corporis, 8vv; Tantum ergo, S; TeD, 5vv; Te Joseph celebrent [per il Patriarca S Giuseppe], A; *Veni creator Spiritus, D, A, bc; *Veni creator Spiritus, F, A, bc; Veni creator Spiritus, F, S, A, bc
Improperia for Good Friday: Popule meus quid fecit tibi, 4vv

Lits, Resps, Sequences: Letanie, a, 4vv, *D-MÜs, GB-Lb!*; Letanie, g, 4vv; *O spem miram, D, A; *O spem miram, B¹; 4vv, 1745; Si queri miracula (responsorio di S Antonio), 4vv; *Stabat mater, S, A; Veni Sancte Spiritus, 4vv, 1754

Feo, Francesco

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FellererP

FétisB

FlorimoN

GiacomoC

RosaM

SmitherHO, iii

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Feo, Ser

(fl Florence, second half of the 14th century). Italian composer. Two ballatas by him survive: the two-voice *Già molte volte, Amore* (*I-Fn* Pan.26) and the three-voice *Omè, al cor dolente* (*F-Pn* it.568; both ed. in CMM, viii/5, 1964, and in PMFC, x, 1977). A third ballata possibly by him is the three-voice *Dè, belle donne di virtù* (also in *Pn* 568; ed. in PMFC, xi, 1978): Corsi, contrary to Schrade's opinion (see commentary, PMFC, iv, 1958/R, p.27), was inclined to identify Feo (interpreted as 'F.co') with Landini, but this is highly unlikely in view of the modest quality of the music alone. In Florence in 1360 a Francesco di Feo is referred to as a member of the fraternity of S Zanobi – a penitential fraternity which sang *laude*. Ser Feo may have been his son.

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KURT VON FISCHER

Fer, Philibert Jambe de.

See [Jambe de Fer, Philibert](#).

Feradini, Antonio.

See [Ferradini, Antonio](#).

Feragut, Beltrame [Beltrandus de Vignone; Beltramus de Francia, Bertrandus Feraguti, Ferracuti, etc.]

(fl 1415–49). French composer, active principally in Italy. The earliest references, to a 'Beltramus de Francia cantor', are from payment documents of 1415 and 1416, from the chapel accounts of Pandolfo III Malatesta da Fano while he was captain of Brescia (Atlas, pp.62–8). From 1 July 1425 to May 1430 'D. dompnus Beltrandus de Vignone [Avignon], musichus' was on the payroll of Milan Cathedral. He was called 'dominus' until 1428, and from 1429 to 1430 'presbiter'. Sartori interpreted the title 'musichus' as *maestro di cappella*. The departure (apparently voluntary) of 'Frater Beltramus de Ferragutis' left the cathedral without a *tenorista* (yielding another musical designation).

Planchart reports a 'Bertrandus Feraguti', called 'clericus', in a papal document in the Register of Supplications for 1427–8; this man was at that time a monk of the monastery of S Michele at Medicina near Bologna, but had formerly been a member of the Augustinian 'eremitani' living in Ferrara, presumably preceding his 1425 appearance in Milan (Lockwood). On 14 January 1431 King Charles VII of France permitted Niccolò d'Este of Ferrara to quarter his arms with the French, an honour apparently referred to in the text of the motet *Francorum nobilitati* in which 'B. Feragut' supplicates to join a prince's service. A 'Beltrandus' was paid with other singers of the marquis in Ferrara on 1 July 1431 and 'Bertrandus' on 19 August, though these candidates lack the corroboration of a surname (Peverada, p.5; Lockwood, p.35).

The motet *Excelsa civitas Vincencia* was written for or after the inauguration of Francesco Malipiero as Bishop of Vicenza in 1433, and is preserved with his name in *GB-Ob* Can.misc.213. In *I-Bc* Q15 the name appears over a deletion of the name of the previous bishop, Pietro Emiliani, which gave rise to the hypothesis (Pirro, Gallo and Mantese, Lockwood) that the motet was first written for Emiliani in 1409 and recycled for his successor; but in fact the earlier bishop's name was itself written over the erased name of Malipiero (Bent). The music better suits the later date, with its treble-dominated style, fermata chords and octave-leap contratenor cadences. There therefore seems to be no basis for constructing an earlier phase of the composer's career in Vicenza around 1409.

A payment of 9 December 1438 to 'Frater Beltramus', of the Order of St Augustine, shows that he was recruited with other singers from Ferrara for the recently rededicated Florence Cathedral, but he is absent from the next surviving list of 1445 (D'Accone). The appellation 'Frater' helps to corroborate his identity with the Augustinian of 1427–8, as does the ascription in *I-PA*s of his sole rondeau to 'Fr B. Ferracuti'. 'Bertran Feragut' appears in 1449 as a chaplain at the court of René d'Anjou, ex-King of Sicily, at Aix, but he is no longer listed in July 1450.

Feragut's compositions are predominantly preserved in Veneto manuscripts: the Gloria and two Credos are already in the oldest layer of *I-Bc* Q15 (early 1420s); others were copied in the early 1430s. The Gloria-Credo pair unique to *I-Bc* Q15 alternates duets in major prolation and imperfect tempus with trios in minor prolation (marked 'unus' and 'chorus'). The single Credo likewise alternates mensuration but not scoring; *I-Bu* 2216 transmits it in two parts only. All his other compositions are in *tempus perfectum*. The hymn *Lucis creator* is common in Italian usage but not in

French. Along with an addition by Lymburgia, it supplements Du Fay's hymn cycle, setting odd-numbered verses to the same music above a 'Tenor au faulz bourdon'. The *Magnificat* sets even-numbered strophes, each different, with 'Tenor au faulx bordon', representing the newest trend of the manuscript. The original version in *I-Bc* Q15 corresponds to that of *I-TRmp* 90 (ff.377v–8; not included in Reaney's edition), but light ornamentation and variant cadences have been added in *I-Bc* Q15, perhaps even by the composer, requiring adjustments to the strict fauxbourdon. Both of the motets are single-texted in song-like treble-dominated style with tenor and contratenor, though several of his non-fauxbourdon works show some influence of the post-Ciconia Italian motet style, using triplets and hocketing rhythmic canons.

WORKS

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mass movements and magnificat settings

Gloria, Credo, 3vv, *I-Bc* Q15

Credo, 2 versions, 3, 2vv, *Bc* Q15, *Bu* 2216

Sanctus, 3vv, *Bu* 2216

Magnificat, 3vv, *Bc* Q15, *TRmp* 90

other sacred

Ave Maria, 3vv, *GB-Ob* Can.Misc.213

Excelsa civitas Vincencia (written in about 1433), 3vv, *Ob* 213, *I-Bc* Q15

Francorum nobilitati (written in 1431), 3vv, *GB-Ob* 213, *I-Bu* 2216

Lucis creator optime, 3vv, *Bc* Q15

rondeau

De yre et de dueyl, 3vv (with alternative contratenor), *PAas*

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MARGARET BENT

Ferand, Ernest T(homas)

(*b* Budapest, 5 March 1887; *d* Basle, 29 May 1972). American musicologist and music educationist of Hungarian birth. After early study of the piano and violin, he took a diploma in composition at the National Hungarian Royal Academy of Music (1911). He remained in Budapest as a teacher at the Fodor Conservatory of Music (1912–19), studied with Jaques-Dalcroze at his school in Hellerau, near Dresden (1913–14), and attended the University of Budapest, studying music history, philosophy and psychology. Besides serving as a music critic for several German and Hungarian newspapers, he contributed articles to music periodicals, played in a symphony orchestra, and was a guest producer at the Royal Hungarian Opera. From 1920 he directed the Dalcroze school at Hellerau, teaching theory, ear training, rhythm and music history. In 1925 he moved with the school to Schloss Laxenburg, near Vienna. Being interested in modern dance, he served as conductor for the Hellerau-Laxenburg Dance Group and collaborated in the production of classical Greek dramas in several ancient theatres and temples in Italy. From 1933 he studied musicology and psychology at the University of Vienna, where he took the doctorate in 1937 with a dissertation on the history of improvisation. He emigrated to the USA in 1938, and began to teach at the New School for Social Research in New York in 1939; he retired to Basle in 1965.

Ferand's earliest publications reflect his interest in music education, rhythmic training and dance. His major work, *Die Improvisation in der Musik* (1938), was followed 20 years later by a valuable anthology of examples of improvisation, containing 39 pieces in multiple versions to illustrate the roles of composer and performer in ornamentation and elaboration. Ferand also published many related articles, notable for their philological, philosophical and psychological insights.

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 21

RAMONA H. MATTHEWS

Ferandiere [Fernandiere, Ferrandiere], Fernando

(*b* c1740; *d* c1816). Spanish composer, violinist and guitarist. From 1752 to 1759 he studied at the Colegio Seminario de Músicos in Zamora and was appointed violinist at the cathedrals of Mondoñedo (1761) and Oviedo (1763). In 1769 he obtained the post of second violinist at Málaga Cathedral where, according to his treatise *Prontuario músico para el instrumentista de violín y cantor* (Málaga, 1771), he also taught music and composed for the theatre. He later became first violinist at the Teatro Español and Teatro Francés in Cádiz. In 1779 he moved to Madrid, where he continued teaching music and composing for the theatre and published his second treatise, *Arte de tocar la guitarra española por música* (Madrid, 1799/R with Eng. trans. and transcrs., London, 1977; 2/1816). This treatise contains a catalogue of his guitar works. 233 compositions are listed, including 40 trios for guitar, violin and bass, six concertos for guitar with large orchestra, six sacred adagios for quartet, a Theme and Variations and the composition *Obra instrumental titulada ‘El ensayo de la Naturaleza’*, explicada en tres quartetos de guitarra, violín, flauta y fagót. Almost all these works have been lost.

Ferandiere was a significant figure in Spanish music. His *Prontuario* provides interesting details of the art of violin playing and singing in late 18th-century Spain, while his *Arte* is an important manifesto on the future role of the guitar at a crucial moment of transition in the instrument. The small number of his surviving works includes sacred, dramatic and instrumental music, especially for the guitar. His sacred and dramatic works in particular display a balanced mix of formal Italian influence with more popular Hispanic elements.

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sacred

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Lamentación segunda del Jueves Santo, B, vn, va, hn, org, b, 1781, ZAc; Mass, SATB, SATB, vn, va, fl, hn, org, b, 1787, SA (inc.)

stage

Tonadillas: La consulta, 1v, 1778; El cortesano y la paya, 2vv, 1778; Los españoles viajeros (2nd part), 3vv, 1778; La viuda engañada, 3vv, 1781, Los avaros; La nueva jardinera, 1v; Los majos operantes, 2vv: all *E-Mm, Mn*

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instrumental

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Divertimentos, 2 gui, *Mc*; 6 dúos, 2 gui, *Mm*; Tema con 10 variaciones, gui, *Mm*

Inc. works: 3 dúos nuevos, vn, gui (Madrid, 1801) [vn pt only]; Los cuatro tiempos del año, vn, va, vc, gui [va, vc pts only], *Mm*; Dúo, C, 2 gui [2nd gui only], *Mc*

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ALFREDO VICENT

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See Ferrandini, Giovanni Battista.

Ferber, Albert

(*b* Lucerne, 29 March 1911; *d* London, 11 Jan 1987). Swiss pianist. He studied with Hirt in Berne, Leimer and Giesecking in Hanover, Ching in London and Marguerite Long in Paris. He toured extensively and played with most major orchestras. His recital programmes were often enterprising, including many comparatively unfamiliar works from both past and present – Balakirev's Sonata, for instance. It became apparent early that his cool yet sensitive approach was particularly suited to French music, particularly Fauré and Debussy, in which he specialized and was at his best. Among his recordings are the complete piano works of Debussy and a representative selection from Fauré. Ferber settled in England shortly before World War II, and was highly regarded as a teacher.

FRANK DAWES

Ferchault, Guy

(*b* Mer, Loir-et-Cher, 16 Aug 1904; *d* Paris, 14 Nov 1980). French musicologist. He studied at the Sorbonne from 1935 with Charles Lalo, Pirro and Masson and took the Diplôme d'Etudes Supérieures in philosophy in 1942. He was co-editor with Robert Bernard of the journal *L'information musicale* (1940–44). He was professor of the history of music at the Versailles Conservatoire (1943–67), and also gave lectures in the provinces and at the Sorbonne. In his musicological research he dealt with many subjects, concentrating on music drama (particularly Wagner's) and taking a largely aesthetic approach. Among his shorter works are contributions to *La musique des origines à nos jours* (Paris, 1946) and *La musique: les hommes, les instruments, les oeuvres* (Paris, 1965), both edited by Norbert Dufourcq, and J. Porte's *Encyclopédie des musiques sacrées* (ii–iii, Paris, 1969–70) as well as articles in numerous journals.

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Les créateurs du drame musical (Paris, 1944)

ed.: *Henri Duparc: une amitié mystique* (Paris, 1944) [correspondence with Francis Jammes]

Introduction à l'esthétique de la mélodie (Gap, 1946)

'Chopin', 'Schumann', *Les grands musiciens*, ed. O. Lesourd (Paris, 1946–7), i, 276–93; ii, 5–32

Claude Debussy, musicien français (Paris, 1948)

Faust: une légende et ses musiciens (Paris, 1948)

'Jean Sébastien Bach et l'esthétique de son temps', *Bach-Gedenkschrift*, ed. K. Matthaei (Zürich, 1950), 35–41

'Présence du classicisme français', *Almanach de la musique 1951*, 157–61

'La musique religieuse française de la mort de César Franck à nos jours', *ReM*, no.222 (1953–4), 121–37

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CHRISTIANE SPIETH-WEISSENBACHER/JEAN GRIBENSKI

Ferdinand III

(*b* Graz, 13 July 1608; *d* Vienna, 2 April 1657). Austrian emperor, patron of music and composer. He was the son of Ferdinand II and became Roman king in 1636 and Holy Roman Emperor in 1637; he was succeeded by his son Leopold I. He was not only, like his father, an enthusiastic patron of music but an admired and respected composer too. His teacher was [giovanni Valentini \(i\)](#), with whom he continued to have close personal ties until Valentini's death. Under Ferdinand II (who became emperor in 1619) the long-established Netherlandish influence on the music of the Viennese Hofkapelle had come to an abrupt end. From then on the Italians set the tone, and besides Valentini such prominent Italian composers as Bertali and Sances held important posts there for many years. Several Italian composers wrote operas for Vienna during the reign of Ferdinand III, and Monteverdi's eighth book of madrigals (1638) is perhaps the most notable of the numerous publications dedicated to him. Ferdinand played an active part in the preparation of the great court festivities, especially stage works of various kinds, which were produced with the utmost magnificence in Vienna and elsewhere in his Habsburg domains; one such notable occasion was the wedding of his daughter Maria Anna to Philip IV of Spain at Brussels in 1650, when Gioseffo Zamponi's *Ulisse all'isola di Circe* was given. Distinguished German composers such as Froberger and Ebner – the latter a particular favourite – also worked in his court. During the last years of his life Ferdinand founded a literary academy on the Italian model in Vienna.

Ferdinand's own allegorical *Drama musicum* (in *A-Wn*; extracts ed. in Adler, ii) was highly praised by Athanasius Kircher, who declared (*Musurgia universalis*, 1650) that Ferdinand had 'no equal among sovereigns'. Some secular pieces, including settings of Italian texts, and a number of sacred works by him survive. The latter include two masses, four motets, ten hymns, litanies, a *Stabat mater* and a *Miserere* (all in manuscripts in *A-Wn*, except for an eight-part mass, which is in *A-KR*; an Italian madrigal ed. in Adler, ii, and *Miserere*, *Litaniae Lauretanae* and a hymn ed. in Adler, i. A further 11 sacred works are in the Ratsbücherei, Lüneburg (*D-Lr* KN 28). Ferdinand's music shows the influence of Valentini, but at its best, for example in the *Miserere*, it shows too that he was a composer of some individuality and imagination, with a sure technique.

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JOSEF–HORST LEDERER

Ferdinand of Aragon, King of Spain.

See under [Catholic Monarchs](#).

Fere, Vladimir Georgiyevich

(*b* Kamīshin, Volgograd province, 20 May 1902; *d* Moscow, 2 September 1971). Russian composer and teacher. He graduated from the Moscow Conservatory in 1930, having studied composition with Myaskovsky and the piano with Gol'denveyzer. From 1934 Fere taught at the Moscow Conservatory (he was made professor in 1962). His pupils included M. Abdrayev, Abdīlas Maldībayev and Ziyadullo Shakhidi. From 1945 he lived in Moscow.

In 1925 he was a founder member of Prokoll (Productive Collective of student composers of the Moscow Conservatory), and from 1930 to 1934 he was an editor for the Radio Committee and Muzgiz. In 1934 he served in the Red Army in the Far East and later became the artistic director of the Kirghiz Philharmonia (1936–44). He is considered to be one of the founders of Kirghiz professional music. Along with Maldībayev and V.A. Vlasov he composed the first works written for the musical stage in Kirghizstan, including the operas *Aychurek (Lunnaya krasavitsa)* [*Aychurek (The Moon Beauty)*] (1939); *Manas* (based on themes from national epic poetry, 1947; *Toktogul* (dedicated to the famous *akīn* Toktogul Satīlganov, a performer on the *komuz*, and one of the initiators of Kirghiz literature, 1958); and the ballets: *Kacheli* [*The Swing*] (1943) and *Vesna v Ala-Too* [*Spring in Ala-Too*] (1955, both of them jointly with Vlasov). In collaboration with Maldībayev and Vlasov, he also wrote the music for the state national anthem of the Kirghiz SSR (1946).

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stage

Ops: *Zolotaya devushka* [*The Golden Girl*] (mus. drama), collab. V.A. Vlasov, 1937
Ne smert', a zhizn' [*Not Death, But Life*] (mus. drama), collab. Vlasov, A. Maldībayev, 1938

Aychurek (Lunnaya krasavitsa) [*Aychurek (The Moon Beauty)*], collab. Vlasov, Maldībayev, Frunze, 1939

Patrioti [*The Patriots*], collab. Vlasov, Maldībayev, Frunze, 1941

Za schast'ye naroda [For the Happiness of the People], collab. Vlasov, Maldibayev, Frunze, 1941, Act 2 perf. as Sin naroda [Son of the People], Frunze, 1947

Manas, collab. Vlasov, Maldibayev, Frunze, 1947

Na beregakh Issik-Kulya [On the Banks of the Issik-Kul'], collab. Vlasov, Maldibayev, Frunze, 1951

Toktogul, collab. Vlasov, Maldibayev, Frunze, 1958

Ved'ma [The Witch] (after A. Chekhov), collab. Vlasov, 1961

Za chas do rassveta [An Hour Before Dawn], collab. Vlasov, 1967

Bel'ye kril'ya [White Wings] 1979, completed by Vlasov

Ballets: Anar, collab. Vlasov, 1940

Kacheli [The Swing], collab. Vlasov, 1943

Vesna v Ala-Too [Spring in Ala-Too], collab. Vlasov, 1955

other

Choral: Polkovodets Frunze [Field Marshall Frunze], collab. Vlasov, V. Vinnikov, 1940; Pesnya o generale Panfilove [Song about General Panfilov], collab. Vlasov, Vinnikov, 1941; Torzhestvennaya yubileynaya kantata k 20-letiyu KirgSSR [A Festive Jubilee Cant. for the 20th Anniversary of the Kirghiz SSR], collab. Vlasov, Maldibayev, 1946; Skazaniye o schast'ye [A Tale about Happiness] (orat), solo vv, chorus, orch, collab. Vlasov, Maldibayev, 1949; Svad'ba v kirgizskom kolkhoze [A Wedding on a Kirghiz Collective Farm] (orat) solo vv, chorus, orch, collab. Vlasov, 1949; V rodnom kolkhoze [In our Native Collective Farm] (N. Gribachov), cant., collab. Vlasov, 1950; Poy, narod, o Lenine [Sing, People, about Lenin] (Vinnikov, Fere), cant., collab. Vlasov, Maldibayev, 1964; Svad'ba v kolkhoze [A Wedding on a Collective Farm] (orat) solo vv, chorus, orch, collab. Vlasov, Maldibayev, 1970

Orch: Kray lyubimiy [My Dear Land], suite, 1928; Sinfonietta, 1929; Kirghizstan, sym., 1947; Vietnam, sym., 1969

Chbr and solo inst: Sonata, vn, pf, 1925; Perezhitoye [Experiences of Life], suite, pf, 1926; Sonata, pf, 1928; Sonatina alla barbara, pf, 1928; Str Qt, 1946

Vocal: romansi (S. Yesenin), 1v, pf, 1927; Vstrecha s yunost'yu [A Meeting with Youth], 1v, orch, 1960

Incid music

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ALLA VLADIMIROVNA GRIGOR'YEVA

Ferencsik, János

(b Budapest, 18 Jan 1907; d Budapest, 12 June 1984). Hungarian conductor. He studied composition with Lajtha and conducting with Fleischer at the Budapest National Conservatory, and joined the State Opera there as répétiteur in 1927, becoming conductor in 1930. His career

was based entirely at Budapest, apart from brief spells as musical assistant at the Bayreuth Festival (1930–31) and guest conductor with the Vienna Staatsoper (1948–50 and 1964). In 1953 he was appointed general musical director at the Budapest Opera and chief conductor of the Hungarian National PO. His British début was with the LPO in April 1957, and at the 1963 Edinburgh Festival he conducted a triple bill of Bartók's stage works by the Hungarian State Opera and Ballet at the King's Theatre. He first appeared in the USA in 1962, and was a frequent guest at the Salzburg and Vienna festivals. Besides his wide reputation as a dynamic conductor of Hungarian music, he was a reliable and unpretentious exponent of a wide standard repertory, much of which he recorded with Hungarian, and some with Danish and British, orchestras. A professor at the Franz Liszt Academy, Budapest, he twice received Hungary's highest musical award, the Kossuth Prize, in 1951 and 1961.



Ferenczy, Oto

(*b* Brezovica nad Torysou, 30 March 1921). Slovak composer. He studied philosophy and musicology at Bratislava University, taking the doctorate there in 1945 with a dissertation on the experience and perception of music. As a composer he was self-taught. After working in the Bratislava University Library (1945–51), he taught theory and aesthetics at the Academy of Music and Dramatic Art (VŠMU), where he became dean (1953–5) of the music faculty and eventually overall rector (1962–6) of the Academy; he was appointed professor in 1965. He was twice chairman of the Slovak Composers' Union, and in 1983 he was awarded the title National Artist.

With his critical acumen and knowledge of new European music, Ferenczy was an influential figure in Slovak music after World War II. As early as 1946 he published a critique of Alexander Moyzes' generation of composers on their orientation towards the aesthetics of the Czech composers Novák and Suk. As a teacher and publicist, he focussed on the music of Bartók, Stravinsky, Hindemith, the Second Viennese School and Messiaen. Ferenczy's own compositions are influenced largely by Stravinsky and Bartók, though he also developed an individual language characterized by formal precision, elegance, humour and an intellectual approach. *Hudba pre štyri sláčikové nástroje* ('Music for Four String Instruments') – a prizewinning work at the 1948 Bartók international competition – was the first of his pieces to employ not only a technique of Bartók's (working with tonal material consisting of 2nds and 3rds) but also his intense form of expression. His playful oscillation between restrained lyricism and humour, as in the *Serenade*, or even the grotesque (e.g. *Capriccio*, 1957) is less pronounced in later works and ends with the introspective vocal work *Tri poézie Stepana Ščipačeva* ('Three Poems by Stepan Shchipachev', 1973).

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Op. Nevšedná humoreska [An Unusual Humoresque] (1, Ferenczy, after K. Goetz),

1966–7; Košice, 25 Oct 1969

Orch: Concertino per 10 stromenti, 1974, arr. of Noneto, 1948; Hurbanovská [Hurbanovo Ov.], 1952; Obraz z môjho kraja [A Picture from my Country], 1954; Selanka [Idyll], dance scene, 1955; Serenade, fl, cl, bn, hp, str, 1955; Capriccio, pf, orch, 1957, rev. as Pf Conc., 1987; Elegy, after W. Shakespeare: *Romeo and Juliet*, 1958; Finale, 1958; Partita, chbr orch, 1965; Sym. Prologue, 1974; Ov., 1976

Vocal: Detské obrázky [Children Pictures] (R. Fabry), children's chorus, 1951; 3 zbojnícke piesne [3 Brigand Songs] (folk poetry), Bar, orch, 1952; 3 Songs (J. Kostra, P. Országh Hviezdoslav), chorus, 1956; 3 Male Choruses (Š. Žáry), 1959; Hviezda severu [Star of the North] (cant., J. Smrek), Bar, chorus, orch, 1960; Kytica lesná [Bunch of Forest Flowers] (Fabry), song cycle, Bar/Mez, pf, 1961; 3 Sonnets (Shakespeare), Bar, pf, 1963; 2 Nocturnes (I. Krasko), chorus, 1972; 3 poézie Stepana Ščipačeva [3 Poems by Stepan Shchipachev], Mez, pf, 1973

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VLADIMÍR ZVARA

Fergusio, Giovanni Battista

(*b* Savigliano, Piedmont; *fl* 1612; *d* Sardinia). Italian composer. He also held the degree of Doctor of Law. The title-page of his only publication describes him as a musician to the house of Savoy. In the following year, 1613, Serafino Patta of Pavia dedicated a motet to him. His *Motetti e dialoghi per concertar* (Venice, 1612) is a comprehensive compendium of liturgical music for one to nine voices and continuo, in a mixture of new and not so new styles. The small-scale pieces are more forward-looking: they display the characteristic florid lines and varied rhythms and harmonies of the concertato style. The bass line is fairly lively, which is not true of the recitative style of other church composers such as Alessandro Grandi (i), but there is no feeling for melodic development, and ornaments are not used to shape the melodic line. However, *Plorans et lacrimans*, for three voices, opens with some striking slow suspensions. The larger pieces in the collection are more transitional in style: in the six-part *Omnis terra* short passages for two voices, again lacking in melodic polish, alternate with imitative polyphonic tuttis – rather than solid chordal ones – in a 16th-century manner. One of the dialogues of the title is an interesting seven-

part Christmas piece, *Gloria in altissimis*, in which the shepherds and angels are represented by separate blocks of voices. In his preface Fergusio illuminates the contemporary treatment of separated choirs when he remarks that each choir may be united or separated according to the players available and the possibilities of the church. (J. Roche: *North Italian Church Music in the Age of Monteverdi*, Oxford, 1984)

JEROME ROCHE

Ferguson, Howard

(*b* Belfast, 21 Oct 1908; *d* Cambridge, 11 Nov 1999). Irish composer, musicologist and pianist. When he was 13, his playing and general musicianship so impressed the pianist Harold Samuel that he offered to take over the boy's musical education. Ferguson's family agreed and sent him to London for a general education at Westminster School followed, in 1925, by a period at the RCM where he studied composition with R.O. Morris and Vaughan Williams, and conducting with Sargent; private piano study with Samuel continued. Ferguson first drew serious attention as a composer with his Violin Sonata no.1, performed in October 1932 at the Wigmore Hall by Menges and Samuel. The favourable impression was soon confirmed by the Octet, first performed at the Grotrian Hall in November 1933, and the Two Ballads for baritone and orchestra, heard at the Three Choirs Festival (Gloucester) in 1935. His composing career continued steadily thereafter, and though his output was modest, each new work made a decisive impression. After completing two extended choral works for the Gloucester meetings of the Three Choirs Festival, *Amore langueo* (1956) and *The Dream of the Rood* (1959), he decided that he had said all he wished to say as a composer and courageously determined to write no more.

Ferguson then turned his attention to musicological work, in particular the editing of keyboard music. His insights as a composer, his practical experience as a recitalist and his impeccable craftsmanship equipped him well for such work. His anthologies of early keyboard music thus combine scholarship with common sense and loving enthusiasm, and they have been welcomed by both amateurs and professionals, as has his book *Keyboard Interpretation* (London, 1975). Ferguson enjoyed an equally successful career as a recitalist, for broadcasts as well as in the concert hall. His main work in this field was in duet partnerships with Denis Matthews (piano) and Yfrah Neaman (violin) which involved extended tours in many parts of the world. He was assistant to Myra Hess in the organization of the notable and influential series of daily wartime concerts at the National Gallery in London. Ferguson taught composition at the RAM (1948–63) and numbered among his pupils a surprisingly wide variety of distinguished composers. He received an honorary MusD from the Queen's University, Belfast, in 1959.

In his original works Ferguson wrote in a variety of forms, miniature and extended, with equal success. Modest though his output was, it involved very few miscalculations and no outright failures. His style was basically diatonic, combining great lyrical warmth with firmness and clarity of construction. Traditional forms and procedures served his needs and he

handled them with a genuine sense of vitality. His harmony is largely Romantic and conservative, although certain works (the song cycle *Discovery*, for example) explore more astringent ground. His melodies are direct and uncompromisingly Romantic, and though his love of Romantic harmony inevitably produces rather thick textures, his music seldom sounds cluttered. The total impression is, rather, of economy and clarity of expression.

Almost any of Ferguson's extended works may be taken as typical of his style, for having found a very confident manner in his 20s he remained faithful to it, and later works show only marginal changes. The Octet is a case in point. Cast in four fairly short movements, its formal structures are based on Classical models: a sonata form for the first movement, a scherzo in a rondo pattern for the second, a lyrical ternary form for the slow movement, and for the finale a species of sonata form that is free enough to admit extended reference to the main theme of the first movement. Indeed, cyclic unity is the clue to the entire work, for all its thematic material is closely related. The underlying Classical forms are thus blurred by a sense of continual rhapsodic evolution from a single thematic source. Careful disposition of the instruments ensures that a relatively complex texture sounds light and airy, and since it is derived almost wholly from the main thematic material (presented often in fragmented form) each instrument plays its part in the process of freely evolving thematic argument. The parallel with Walton is striking, and Ferguson shows something of the same nervous rhythmic energy which serves to offset the bittersweet mood that lies at the root of the style they share.

WORKS

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| op. | |
| – | 5 Irish Folktunes, vc/va, pf, 1927 |
| 1 | 2 Ballads, Bar, orch, 1928–32 |
| 2 | Sonata no.1, vn, pf, 1931 |
| 3 | 3 Medieval Carols, 1v, pf, 1932–3 |
| 4 | Octet, cl, bn, hn, str qt, db, 1933 |
| – | 5 Pipe Pieces, 3 bamboo pipes, 1934–5 |
| 5a | Partita, orch, 1935–6; also for 2 pf as op.5b |
| 6 | 4 Short Pieces, cl/va, pf, 1932–6 |
| 7 | 4 Diversions on Ulster Airs, orch, 1939–42 |
| 8 | Sonata, fl, pf, 1938–40 |
| 9 | 5 Bagatelles, pf, 1944 |
| 10 | Sonata no.2, vn, pf, 1946 |
| 11 | Chauntecleer, ballet, orch, 1948, withdrawn |
| 12 | Concerto, pf, str, 1950–51 |
| 13 | Discovery (D. Welch), 1v, pf, 1951 |
| 15 | 2 Fanfares, 4 tpt, 3 trbn, 1952 |
| 16 | Overture for an Occasion, orch, 1952–3 |
| 17 | 5 Irish Folksongs, 1v, pf, 1954 |
| 18 | Amore languet, T, chorus, orch, 1955–6 |
| 19 | The Dream of the Rood, S/T, chorus, orch, 1958–9 |

MSS in *GB-Ob*

Principal publisher: Boosey & Hawkes

editions

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(selective list)

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MICHAEL HURD

Fergus-Thompson, Gordon

(*b* Leeds, 9 March 1952). English pianist. He studied at the RNCM (1968–73) with Gordon Green, and privately with Peter Katin, John Ogdon, Alexis Weissenberg and György Cziffra. He made his Wigmore Hall début in 1976 and was awarded a Calouste Gulbenkian Fellowship in 1978. Fergus-Thompson has made a reputation in contemporary works, giving the first performances of William Mathias's Second Sonata in 1979 and Christopher Headington's Piano Concerto in 1993, and is a noted specialist in the

French and Russian repertoires. His recordings include the complete piano works of Debussy and Ravel, Rachmaninoff's sonatas and *Etudes-tableaux* and an eight-disc set of Skryabin's complete piano music.

BRYCE MORRISON

Feria

(from Lat. *feriae*: 'festivals', 'holidays').

In Roman antiquity the word denoted a holy day, and by the 3rd century at the latest had become a liturgical term for a weekday on which no feast falls. The practice of numbering the days of the week after Sunday as FERIA II (Monday) to FERIA VII (Saturday, which also retained its Hebrew name *Sabbato*) may have arisen as a Christian attempt to eliminate a nomenclature based on the names of heathen gods. Isolated polyphonic masses without Gloria and Credo are entitled 'De feria', among them examples by Antoine de Févin and Palestrina.

RICHARD SHERR

Ferianto, Djaduk [Jaduk]

(*b* Yogyakarta, Java, 1964). Indonesian composer, brother of the composer Otok Sidarta. A son of the choreographer Bagong Kusudiardjo, he was active as a dancer by the age of six. As well as studying fine art in the Indonesian Arts Institute in Yogyakarta, Ferianto made an intensive study of gamelan music. He gained much compositional experience creating music for dance for his father. In 1994 he co-founded the experimental music and poetry group Kyai Kanjeng with Emha Ainun Najib, a popular poet, intellectual and Islamic figure. In the group Ferianto brought together diatonically-tuned gamelan instruments with Western instruments including the violin, keyboards and percussion. The influence of Najib as leader and speaker gave Ferianto's compositions within Kyai Kanjeng a distinctly Islamic flavour. After leaving the group in 1995 he formed Kua-Etnika, a group with the same instrumental concept, for which he has written increasingly mature works. He regularly appears with Kua-Etnika and the arranger Aminoto Kosim on a popular TV programme accompanying Indonesian pop singers. He is also well known for his compositions for music theatre. In Indonesian music he acts as a mediator between the worlds of experimental, gamelan and pop music.

FRANKI RADEN

Ferini, Giovanni Battista.

See [Ferrini, Giovanni Battista](#).

Ferlendis, Giuseppe

(*b* Bergamo, 1755; *d* Lisbon, 1810). Italian oboist and composer. By the age of 20 he was already a celebrated player and he toured Italy in 1776–7

together with one of his brothers (probably Pietro). On 1 April 1777 he joined Archbishop Colloredo's orchestra in Salzburg, where he became close to Michael Haydn and the Mozarts. During summer 1777 Wolfgang composed for him the Oboe Concerto K271k. Leopold wrote to his son that he was 'a favourite in the orchestra' and that he had learnt much from the Italian oboist Carlo Besozzi, who visited Salzburg in May 1778. On 30 July 1778 Ferlendis left the archbishop's service, and from July 1779 played the english horn at the Teatro Carignano in Turin. By 1780 he had settled in Venice, where he was often employed as first oboist of the S Samuele, S Benedetto and La Fenice theatres, and occasionally performed elsewhere in northern Italy. In 1795 he was in London, where he performed his own concertos for oboe and english horn during Haydn's last season and became the lover of the famous soprano Brigida Banti, whom he accompanied on a few occasions. One commentator on his English performances noted that he possessed 'astonishing fine command of the instrument, but degenerated into mere foolish trick'. Haydn himself found Ferlendis a 'mediocre' player. After his stay in England he went back to Venice, again performing throughout the whole region. In 1801 he moved with his wife Anna, daughter Giuseppa and son Alessandro to Lisbon, where he was employed first at the royal chapel and from 1804 at the Real Cámara. His employment there is recorded until the beginning of 1810, and later the same year his wife is described as a widow. (Some unsubstantiated sources stated that he died in 1802 or 1833.)

Ferlendis specialized in performance on the english horn, and many sources consider him to be responsible for improvements to the instrument. Several composers, including Michael Haydn, Alessio Prati and Angelo Tarchi, wrote solo or obbligato english horn parts for him. His own compositions (surviving mainly in *I-GI*) reveal an idiomatic feeling for wind instruments, but in spite of their elegance of manner they are of limited musical interest.

The Ferlendis family included many other musicians. As most of them were oboists, they are often confused with one another. Giuseppe's father Franco was a violin and cello teacher, and three of his children by his first wife, Leonilda Sitelli, were musicians: Josepha Antonia Hyacitha (*b* Salzburg, 16 April 1777; *d* after 1810), a soprano; Angelo (*b* Brescia, 1780; *d* after 1823), an oboist who worked in St Petersburg from 1801; and Alessandro (*b* Venice, 1783; *d* after 1826), also an oboist. The latter married the contralto Camilla Barberi in Lisbon and toured with her throughout Europe from 1803 to 1817. Referring to Alessandro's concert at La Scala, Milan, on 13 September 1816, Spohr wrote in his autobiography that 'it is impossible to imagine a worse tone than this *professor di oboa*. In Germany he would most certainly have been hissed off; here, of necessity, he was applauded'. Giuseppe's brother Pietro (*b* Bergamo, 2 Sept 1748; *d* Padua, 4 April 1836) replaced Matteo Bissoli as principal oboist of the S Antonio *cappella* in Padua in 23 May 1780, a position he held until his retirement in 1829. Pietro's sons Gerardo (*b* 1770; *d* Trieste, 21 Jan 1802), Faustino (*b* Brescia, 10 July 1771; *d* Padua, 29 Dec 1855) and Antonio (*fl* Padua, Trieste, Venice, 1796–1826) were also professional oboists.

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A. Bernardini: 'The Oboe in the Venetian Republic, 1692–1797', *EMc*, xvi (1988), 372–87

ALFREDO BERNARDINI

Fermata

(It.: 'pause').

The sign of the corona or point surmounted by a semicircle showing the end of a phrase or indicating the prolongation of a note or a rest beyond its usual value. 'Fermata' came into American usage during the 19th century; H.W. Pilkington, in *A Musical Dictionary* (Boston, 1812), still gave only 'pause', but both fermata and [Pause](#) are now used for this sign. See also [Organ point](#).

DAVID FULLER

Fermo

(It.).

See [Ornaments](#), §5.

Fermoselle, Juan de.

See [Encina, Juan del](#).

Fernandes, António

(*b* Souzel, nr Évora, ?c1595; *d* after 1680). Portuguese theorist. After studying with Duarte Lobo, to whom he dedicated the treatise by which he is remembered, he became a priest and vicar-choral at S Catarina de Monte Sinai, Lisbon. He may have been the António Fernandes who in 1642 belonged to King João IV's Vila Viçosa chapel choir and who, when he became eager to increase his income, alternated between singing and conducting (see *P-La* 51–VIII–5, f.70). His *Arte de musica de canto dorgam, e canto cham & proporções* (Lisbon, 1626), consisting of 131 quarto leaves, is the first music treatise in Portuguese, the first of a long line that later stretches from Frouvo to Luís Álvares Pinto's *Arte de solfejar* (1761). To honour his mentor an engraving of the Lobo family arms adorns Fernandes's frontispiece, and Lobo's picture surmounts a genealogical music tree variously inserted in the extant examples of his treatise. Following a tradition as old as Boethius he began by dividing music into 'animatica' and 'organica', the first being subdivided into 'mundana' and 'humana', the second into natural and artificial instruments. Well read in Zarlino – or at least as much of him as Cerone took over – he made no pretence at originality but instead intelligently and lucidly summarized his predecessors, always with an eye to the needs of a practising choir

director: thus he first discussed polyphony, then plainsong, and only at the end such more academic topics as proportions and the genera. According to the 1649 catalogue of João IV's library (p.118), he also wrote, in 1634, an unpublished speculative treatise dealing with musical secrets, *Especulação de segredos de Musica*. Barbosa Machado, whose version of this title is *Explicação dos segredos da Musica*, also claimed that the library bequeathed by Francisco de Valhadolid in 1700 contained three other unpublished works by Fernandes: *Arte da musica de canto de orgão composta por hum modo muito diferente do costumado por hum velho de 85. annos dezejoso de evitar o ocio* ('Treatise on polyphony, written along very different lines from the usual, by an old man of 85 eager to avoid idleness'); *Theorica do manicordio, e sua explicação*; and a *Mappa universal* illustrating the whole science of music, with 'demonstraçoens mathematicas'.

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ROBERT STEVENSON

Fernandes, Armando José

(*b* Lisbon, 26 July 1906; *d* Lisbon, 3 May 1983). Portuguese composer and pianist. He studied at the Lisbon Conservatory with Colaço and Varela Cid (piano) and with Freitas Branco (theory) and Costa Ferreira (composition); his studies were continued in Paris with Boulanger, Dukas, Roger-Ducasse and Cortot. Soon his activities as a composer and teacher prevailed over his career as a pianist. He accepted a teaching post at the Academia de Amadores de Música in Lisbon (1940) and joined the music studies department of the national broadcasting station, under whose auspices most of his works were written. In 1944 he received the Moreira de Sá Prize for composition and in 1946 the Círculo de Cultura Musical prize. He was a lecturer in counterpoint at the Lisbon Conservatory, 1953–76. His music reveals his introspective temperament, which made him prefer the chamber medium and classical forms. His musical language is rather conservative but he used some chromaticism and, occasionally, popular themes.

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(selective list)

Ballet: *O homem do cravo na boca*, 1941

Orch: *Fantasia sobre temas populares portugueses*, pf, orch, 1938, rev. 1945; *Vn Conc.*, 1947–8; *Suite*, str, 1949–50; *Conc.*, pf, str, 1951, arr. pf, orch, 1966; *O terramoto de Lisboa*, sym. poem, 1961; *Suite concertante*, hpd, orch, 1967

Chbr: *Sonata*, vc, pf, 1943; *Sonatina*, va, pf, 1945; *Sonata*, vn, pf, 1946; *Pf Qnt*, 1952; *Pf Qt*, 1953; *Sonata a 3*, vn, vc, pf, 1980

Pf: 5 prelúdios, 1928; *Sonata*, 1928; *Scherzino*, 1930; 5 peças breves, 1932; 3

peças (Estudo, Homenagem a Fauré, Fandango), 1937; Sonatina, 1941; Prelúdio e fuga, 1943; Introdução e marcha, 1980

Vocal: Canção do mundo perdido, v, pf, 1937; Ode a Horácio, 4 solo vv, 1937; 3 canções populares, 1 v, pf/orch, 1942

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JOSÉ CARLOS PICOTO/ADRIANA LATINO

Fernandes, Gaspar

(*b* c1570; *d* Puebla, Mexico, before 18 Sept 1629). Central American composer and organist of Portuguese birth. In 1590 he was earning two salaries at Évora Cathedral: 3000 réis as a singer and a further 2000 presumably for playing the organ. On 16 July 1599 a priest of this name was engaged as organist of Guatemala Cathedral (at what is now Antigua) at an annual salary of 200 gold pesos; soon afterwards he was also named *maestro de capilla*, and his salary was doubled. In 1602 he copied six masses that remained in use at the cathedral until the 1760s. He left Guatemala on 12 July 1606. On 15 September 1606 he was named *maestro de capilla* of Puebla Cathedral at a yearly salary of 500 pesos, with a further 100 pesos for boarding and teaching the choirboys and 300 pesos for playing the organ. He relinquished his responsibility for the choirboys on 18 September 1608, but on 8 July 1616 he was again charged with teaching them polyphony. Because he and his choir provided unauthorized music for a funeral, he was dismissed from the cathedral on 14 July 1618, but he was reinstated a month later. His heavy duties finally told on his health, and on 8 June 1621 the chapter noted that musical discipline had deteriorated. On 11 October 1622 they engaged Juan Gutiérrez de Padilla to assist him and the two men worked together for the next seven years. An autograph manuscript (now at Oaxaca Cathedral), consisting mainly of the chanzonetas and villancicos that Fernandes composed for Puebla Cathedral between 1609 and 1620, is the largest surviving collection of 17th-century secular music in the New World. His *Elegit eum Dominus* is the earliest known Latin secular work by a New World composer; it celebrated the entry of the 13th Mexican viceroy into Puebla in 1612.

WORKS

2 masses, 3, 5vv (inc.); Magnificat, 4vv; 8 Benedicamus Domino, 4vv; hymn: Guatemala City Cathedral; Oaxaca Cathedral, Mexico (autograph)

Over 250 festal chanzonetas and villancicos (Sp., Port., Tlaxcalan, Negro-dialect texts), org tientos, Lat. secular work, 5vv, 1612, Oaxaca Cathedral, Mexico (autograph); 1 guineo ed. in Stevenson (1968); 1 Lat., 11 vernacular works ed. R. Stevenson, *Latin American Colonial Music Anthology* (Washington DC, 1975)

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ROBERT STEVENSON

Fernández, Agustín

(b Cochabamba, 10 March 1958). Bolivian composer. He received his first musical training in his native city, and was a child performer on the charango at the age of 11. After graduating (1978) from the Catholic University, La Paz, where he studied composition with Alberto Villalpando, he had private tuition with Takeshi Iida in Utsunomiya, Japan (1980–81); in Tokyo he studied composition with Ifukube (1981–3) and violin with Tekeshi Kobayashi (1980–83). He received an MMus from the University of Liverpool (1985) and a PhD in composition from City University (1990); his tutors were Douglas Young and Simon Emmerson. From 1977 to 1980 Fernández taught the violin, the viola, harmony and composition at the National Conservatory in La Paz and was a violinist and then principal viola in the National SO. From 1990 to 1994 he was composer-in-residence at Queen's University, Belfast, and chairman of the Sonorities Festival. Subsequently he was a lecturer in composition at Dartington College of Arts; and in 1995 he became lecturer in composition at the University of Newcastle.

Fernández's compositions were first performed when he was 16; the following year his *Rhapsody* for orchestra won him a Bolivian national prize. Among his commissions are *Teoponte*, an electro-acoustic music-theatre piece written for the 1988 London International Opera Festival, and the chamber opera *The Wheel*, for the Royal Opera House's Garden Venture, 1993. In 1990 he returned to the charango to compose *Wounded Angel* for charango and tape. His earliest works (now mostly withdrawn) are characterized by experimentation with material drawn from folk sources, while during the period prior to Belfast, the folk elements became more diluted as a result of the use of various methods of pitch and rhythmic organization. Since 1990 Fernández has abandoned conscious references to Bolivian sources altogether, concentrating on issues of large-scale continuity such as the exploration of discrete types of energies, for example in the image of flight in the chamber orchestral *Peregrine* (1996). His finely wrought music displays great clarity of design and texture, and an ingratiating variety of moods.

WORKS

Stage: Crossroads Talk (music theatre, Agustín), 1984; Teoponte (music theatre,

Augustín), 1988; *Botanic Journey* (music theatre, R. Archer), 1991; *A Queen has her Portrait Painted* (music theatre, E. Kemp), 1991; *The Wheel* (chbr op, F. Hayes-McCoy), 1992–3; *Books and Night* (music theatre, F. Hayes-McCoy, Fernández), 1995

Orch: *Rhapsody*, 1975, withdrawn; *Danza de Loma*, 1986; *Fuego*, 1987; *Peregrine*, chbr orch, 1996

Vocal: 3 canciones sobre poemas Rachel, SATB, 1976; *Corpus Christi Mass*, Bar, children's chorus, mixed chorus, orch, 1977; *Cantata de Navidad y Epifanía* (Fernández), Bar, nar, children's chorus, SSAA, 3 pf, 1978; *El Afilador* (Fernández), children's chorus, SATB, 1981; *The Song of the Morrow* (Fernández, after R. Stevenson), S, T, pf, 1992; *Red Songs* (C. Lenihan, R. Pollard), S, pf, 1996; *Approaching Melmoth* (Fernández, after C. Maturin), Bar, SATB, chorus, orch

Chbr and solo inst: *Meditación no.1*, fl, ob, cl, sax, 3 perc, pf, hpd, 1985; *Pájaro negro*, fl, 2 cl + 2 b cl, pf, str trio, 1986; *Botanic Spider*, pf, str qt, 1991; *The Insomniac's Lullaby*, gui, 1992; *The Falcon's Kiss*, s sax, pf, 1994; *Munirando*, cl, pf, 1994; *Munirando II*, vn, pf, 1997–

El-ac: *Wounded Angel*, charango, tape, 1989; *Silent Towers*, tape, 1990

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JOEL SACHS

Fernández, Diego

(d 1551). Spanish composer. He is probably to be identified with Diego Fernández de Córdoba, *maestro de capilla* of Málaga Cathedral from 11 August 1507 until his death in 1551, although the name is a common one and no clear proof of identity has been found. It is suggestive, nonetheless, that he would have been at Málaga at the same time that Juan de Encina held a canonry there (1508–19), which might account for the inclusion of two songs by him in the *Cancionero Musical de Palacio* (*E-Mp* 1335).

His villancico *Tres moricas m' enamoran* (ed. in MME, v, 1947, no.25) is a reworking of the previous song, *Tres morillas m' enamoran* (no.24), which Ribera believed to be of Arabic origin. It is marked 'alio modo' in the source and is an example of the courtly adaptation of a song of popular origin. The four-voice *De ser mal casada* (no.197) is in the relatively unusual quintuple metre which, together with the song's narrow melodic range, would suggest that it, too, had roots in the popular tradition.

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J. Romeu Figueras: *La música en la corte de los Reyes Católicos*, iv/1, MME, xiv/1 (1965), 18

T.W. Knighton: *Music and Musicians at the Court of Fernando of Aragon, 1474–1516* (diss., U. of Cambridge, 1984), i, 268

ISABEL POPE/TESS KNIGHTON

Fernández, Eduardo

(*b* Montevideo, 28 July 1952). Uruguayan guitarist. He began learning the guitar at the age of seven with Raúl Sanchez and later studied with Guido Santórsola and Abel Carlevaro. His first recitals were in duo with his brother in 1963 but in 1971 he began to pursue a solo career. He has won many international prizes including the Andrés Segovia Competition in Palma de Mallorca (1975). In 1977 he made his New York début, and subsequently toured extensively. He gave the first performance of Herbert Chappell's *Caribbean Concerto* at the Queen Elizabeth Hall, London, in 1991. Fernández has recorded a wide range of guitar music, from transcriptions of keyboard works by Scarlatti and Rameau to the avant garde. He has established an international reputation as an expressive, scrupulous musician, with a technique of effortless virtuosity, yet refined and searching in his fidelity to the musical text.

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GRAHAM WADE

Fernández, Francisco

(*b* Asturias, 1766; *d* Asturias, 14 Feb 1852). Spanish piano maker. He settled in Madrid before 1789; by 1799 he had established a piano workshop at Corredera de San Pablo 20, where he competed with the court piano maker, Francisco Flórez. In 1804 Fernández moved to the Calle del Barquillo. On 14 March 1806 he was named honorary maker to the Royal Chamber of Carlos IV; the post came into effect on 8 December 1816. Between 1814 and 1828 his workshop was situated at Calle San Fernando 5 (now Calle Libertad). In 1835 his post was brought to an end by Queen María Cristina, and he returned to his native village in Asturias, where he set up a new workshop and lived on a limited income until his death.

Fernández made and repaired pianos for the royal household and for some members of the nobility, such as the Duchess of Benavente, but he mostly made affordable instruments for domestic use. A keen advocate of the social and scientific ideology of the Enlightenment, he took an interest in the Spanish piano-making industry and, to alleviate the expense of importing instruments, proposed two projects: one being to create an indigenous school of piano making, the other to collect and study the best quality woods from various parts of Spain in order to use them for making instruments. In spite of receiving official support, the projects were never fully realized, although he did have several pupils at the school, the best-known being Julián Lacabra.

Fernández was awarded gold medals at the Spanish Industry Exhibitions of 1827 and 1828. He also invented a special tuning device, the

'chromameter', which he publicly announced in 1831. Several pianos with his signature have been preserved. The oldest, dating from about 1800 (now in a private collection, Madrid), is a square piano based on Zumpe's models with a compass of five octaves (*F*–*f*^{'''}). Another two instruments of the same pattern, one dated 1807, are preserved in separate private collections, also in Madrid. At the Palacio Real (Madrid) there is an upright piano from 1805 in the shape of a bookcase, and a grand piano attributed to Fernández or to his workshop. Another square piano is preserved in the Palacio Real, El Escorial. It dates from 1827 and has a special mechanism in which the hammers strike the strings from above; a full soundboard covers the entire mechanism. The 1828 square piano at the Museu de la Música, Barcelona, with a compass of six octaves (*F*–*f*^{''''}), has a built-in device for tuning, consisting of a single string plucked by a plectrum, with a sliding bridge over a scale.

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CRISTINA BORDAS

Fernández, Frank

(*b* Mayarí, 16 March 1944). Cuban pianist, teacher and composer. He began studying music with his mother while still a child. In 1962 he entered the Amadeo Roldán Conservatory, specializing in piano and choral conducting. He twice won the National Competition for Choral Works (1963, 1964) and in 1966 won the Competition for Performers of the Union of Cuban Writers and Artists, which enabled him to undertake further piano studies in Moscow with Victor Merzhanov. On his return he began his career as soloist, playing in the various concert halls of the country.

For Berlin Radio he has made recordings of works by Beethoven and Schumann, and for the Madrid recording company Fonomusic recordings of works by Bach and Chopin. He has given concerts throughout Europe, Russia, East Asia, and Central and South America. As a professor at the Havana Instituto Superior de Arte his students have included Jorge Luis Prats, Víctor Rodríguez and Leonel Morales. His compositions are characterized by a distinctly romantic tendency, with broad, expressive melodies and transparent orchestration.

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(selective list)

Dance: *Pas de seul* (ballet), pf, 1979; *Génesis* (dance score), pf, synth, str, 1980
Film scores: *La gran rebelión*, 1980; *Cuando pienso en el Che*, 1980; *Niños deudores*, 1981; *La casa colonial*, 1985; *Gelabert*, 1985; *Asalto al amanecer*, 1987; *Erase una vez un comandante*, 1988; *Venir al mundo*, 1989; *Carlos Enríquez*, 1990; *Después de la batalla*, 1990; *Chaplin*, 1991; *José Martí*, 1991; *Tierra brava*, 1995

Choral: *Lunita redonda*, children's chorus, 1965; *Canción de cuna no.1*, children's

chorus, 1968; Vértigo de lluvia, mixed vv, 1968; Paloma de mayo, children's chorus, 1969; Suite infantil, children's chorus, 1969; Cant. a Haydee Santamaría, mixed vv, orch, 1981; Cant. XXX aniversario del Moncadam, mixed vv, orch, 1983

Inst: Canción y vals joropo, pf, 1975; Zapateo por derecho, 2 pf, 1978; Hacia nuevas victorias, pf, orch, 1980; Mausoleo Segundo Frente, pf, str, 1986; Son Guantánamo, pf, ens, 1987; Canción de la mañana, pf, chbr orch, 1989; Canto del silencio, ob, pf, str, 1989; Expocuba/89, ob, perc, pf, synth, str, tres, 1989; Fantasía, pf, 1990

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M. Martínez: 'El piano como un reto', *Revolución y cultura*, new ser. (1985), no.4

ALBERTO ALÉN PÉREZ

Fernández (Hidalgo), Gutierre

(*b* ?Talavera de la Reina, c1547; *d* La Plata [now Sucre], Bolivia, 11 June 1623). South American composer of Spanish birth. Around 1567 he was under the tutelage of Juan Navarro and involved in the musical activities of churches in Salamanca and Alcala de Henares. After Navarro's dismissal from his post at Salamanca Cathedral in 1574, Fernández Hidalgo also left, becoming *maestro de capilla* of the collegiate church of S María in Talavera de la Reina, where he remained until his departure to America in late 1583. In May 1584 he became *maestro de capilla* at the cathedral in Santafe (now Bogotá). He also assumed the post of rector of the Tridentine seminary of S Luis, replacing (not without contention) the local *maestro de capilla*, Gonzalo García Zorro who, according to Fernández Hidalgo, was a passable bass ignorant of all but elementary counterpoint and the rudiments of polyphony. On his arrival Fernández Hidalgo was already an accomplished musician; he soon obtained from the Bishop of Santafe an order requiring the young seminarians to sing in the cathedral every day under his demanding direction. On 20 January 1586 the entire student body fled, causing a serious scandal which had repercussions in Spain. He was succeeded as *maestro de capilla* by his pupil Alonso Garzón de Tahuste.

Fernández Hidalgo accepted an appointment at Quito, which resembled the one at Santafe in that he was again expected to act both as *maestro de capilla* of the cathedral and as priest of the Amerindian parish of S Blas. Again he was succeeded as *maestro de capilla* by a pupil, Hernando de la Parra Cisernos. In 1591 Fernández Hidalgo was employed as *maestro de capilla* of Lima Cathedral and as music master of the Encarnación convent. The following year he became *maestro de capilla* of Cuzco Cathedral, with an annual salary of 500 pesos; he was to conduct the choir, give daily public lessons in plainsong, polyphony and counterpoint to all designated members of the cathedral staff and compose 'the customary villancicos, motets and other festival music'. In 1593 the chapter suggested that senior cathedral musicians should supplement their salaries with parish work; this so irritated Fernández Hidalgo that on 12 July he offered to resign. The

alarmed chapter thereupon voted to raise their contribution to his salary from 300 to 400 pesos.

He remained in Cuzco until 1597, when his name is first recorded in the accounts of La Plata Cathedral where, as *maestro de capilla*, he was paid 600 pesos a year; he was also the priest in charge of the church of S Lazaro in La Plata. He returned to Cuzco some time around October 1608, returning to La Plata in December 1612; he remained there until his death.

On 22 January 1607 Fernández Hidalgo signed an agreement with Diego de Torres, the Jesuit provincial of Paraguay returning to Europe, by the terms of which Torres agreed to oversee the printing of his collected compositions in Spain or France. Five volumes were proposed: masses, *Magnificat* settings, hymns *en fabordón*, music of the Office for Holy Week and motets. The churches in which Fernández Hidalgo served were to receive copies (two of each volume for the cathedrals of La Plata and Cuzco, and one of each for those of Santafe, Quito and the Encarnación convent at Lima), and a certain number were to go to the Jesuit Province of Paraguay. It is not known if the project, for which the composer would have paid 1500 pesos for 50 copies of each volume, was ever carried out, but his works survive only in manuscript form. In 1608 the Audiencia of Charcas recommended him to Philip III for a prebend, without success; he renewed his application in 1613 with the help of a merchant friend, Juan López de Arguincano.

Fernández Hidalgo's music reflects the main trends of Spanish musical style of the second half of the 16th century. Certainly a follower of Morales and Navarro, his surviving works, for vespers, are closest in style to those of Torrentes. His music shares the serenity of Guerrero's *Liber vesperarum* (1584) and, although not an obtrusively learned composer, Fernández Hidalgo occasionally employed canonic writing, as in his four-voice *Magnificat quarti toni*.

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5 vespers pss 'De Na. Senora', 4vv: Dixit Dominus, Laudate pueri, Laetatus sum, Nisi Dominus, Lauda Jerusalem; Laudate pueri ed. S. Claro, *Antología de la musica colonial en America del sur* (Santiago, 1974/R), Laetatus sum ed. R. Stevenson, *Latin American Music Colonial Anthology* (Washington DC, 1975), repr. in *Inter-American Music Review*, vii/1 (1985–6)

4 vespers pss in fabordon 'De Apostoles', 4vv: Dixit Dominus, Confitebor tibi, Beatus vir, Laudate pueri

Salve regina, 4vv

Salve reinga, 5vv

In manus tuas Domine, re, 4vv

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ROBERT STEVENSON/EGBERTO BERMUDEZ

Fernandez, Oscar Lorenzo

(*b* Rio de Janeiro, 4 Nov 1897; *d* Rio de Janeiro, 27 Aug 1948). Brazilian composer of Spanish descent. After theory and piano lessons with João Otaviano, he studied harmony with Nascimento, the piano with Oswald and counterpoint and fugue with Braga at the Instituto Nacional de Música. On Nascimento's death in 1924 he was appointed professor of harmony at the institute, and during the early 1920s he took part in the foundation and activities of the Sociedade de Cultura Musical. He founded the short-lived review *Ilustração musical* in 1930, and in 1936 the Conservatório Brasileiro de Música, which he directed until his death. He was also active as an orchestral conductor.

Fernandez's first works, dating from 1918–22, are in the main Romantic and Impressionist piano pieces and solo songs, but with the *Trio brasileiro* (1924) and the *Canção sertaneja* (1924) he turned towards musical nationalism, combined with new techniques. In the cyclically formed Trio the themes have a clear mestizo folk character. The period 1922–38 was his most creative, seeing the composition of such characteristic works as the *Suite sinfônica*, the Amerindian tone poem *Imbapara*, *Reisado do pastoreio* and the opera *Malazarte*, all based on traditional Brazilian music. The *Suite sinfônica* takes material from two Bahia folksongs and from a nationally known lullaby; *Imbapara* uses melodies collected by Roquete Pinto from the Parecis Indians of Mato Grosso, as well as authentic percussion instruments. For *Reisado do pastoreio* Fernandez looked to the *caboclo* and Afro-Brazilian traditions, though without direct quotation; the finale, 'Batuque', became a standard item of the Brazilian orchestral repertory. *Malazarte* is specially important in the history of Brazilian opera in that it is clearly a nationalist work, both in subject matter and in musical content; it is considered the first successful Brazilian opera of this sort. The story is based on Iberian-Brazilian folklore and the music relies on popular themes. The characters, who depict specific Brazilian ethnic and cultural traits, are associated with particular folk or popular genres (the choral numbers are all based on folksongs), though without falling into musical exoticism. The last section of the orchestral suite from the opera, also called 'Batuque', won great popularity. Fernandez's songs, the majority of them rooted in native music, are widely held to be his most important achievement.

WORKS

(selective list)

Op: Malazarte (after J.P. Graça Aranha), 1931–3, orch suite, 1941

Orch: Pf Conc. no.1, 1924; Suite sinfônica sobre 3 temas populares brasileiros, 1925; Imbapara, poema amerindio, 1928; Amayo, bailado incaico, 1930; Reisado do pastoreio, 1930; Vn Conc. no.1, 1941; 2 syms., 1945, 1947; Variações sinfônicas, pf, orch, 1948

Chbr: Pf Trio, 1921; Trio brasileiro, pf trio, 1924; Suite, wind qnt, 1926; 3 invenções seresteiras, cl, bn, 1944; Str Qt no.2, 1946

Pf: Historietas maravilhosas, 1922; Prelúdios do crepúsculo, 1922; Rêverie, 1923; Poemetos brasileiros, 2 series, 1926, 1928; Acalanto da saudade, 1928; 3 estudos em forma de sonatina, 1929; Bonecas, 1932; 3 suites brasileiras, 1936, 1938, 1938; Boneca yayá, 1944; Sonata breve, 1947

Songs: Canção sertaneja (E. Goes), 1924; Meu coração (Mello e Souza), 1926; Toada prá você (Andrade), 1928; Berceuse da onda (C. Meireles), 1928, also with orch; Noturno (E. Tourinho), 1934; Essa negra fulô (J. de Lima), 1934; Madrigal (O. Kelly), 1943

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GERARD BÉHAGUE

Fernández (de Castilleja), Pedro

(*b* Castilleja de la Cuesta, nr Seville, *c*1480; *d* Seville, 5 March 1574). Spanish composer. He was appointed *maestro de capilla* at Seville Cathedral on 13 August 1514, succeeding Pedro de Escobar. Fernández held the position for the remainder of his life, but during the last 25 years of his tenure most of his duties were carried out by Francisco Guerrero. In the prologue to his *Viage de Herusalem*, Guerrero labelled the older man 'el maestro de los maestros de España', because he had taught many fine composers, possibly including Cristóbal de Morales and Rodrigo de Ceballos.

Although he was not prolific, Fernández's works are competent; stylistically they are similar to those by other composers active in Spain between 1500 and 1530 such as Juan de Anchieta. Fernandez's *Salve regina* is one of the most important in Spain before those by Morales. Knighton (1983) proposed that the Sanctus and *Alleluia: Nativitas tua* attributed to him were in fact composed by Pedro Hernández de Tordesillas, but they may simply be earlier works by Fernández de Castilleja. The two freely-composed motets *Dispersit dedit pauperibus* and *Heu mihi, domine* are very different from the *Salve regina* because they employ imitative writing throughout:

they may have been composed later in Fernandez's life, if they are indeed by him.

WORKS

all edited in Wagstaff (1990)

Sanctus, 4vv,

Alleluia: Nativitas tua, 3vv; Circumdederunt me, 4vv; Deo dicamus 4vv; O gloriosa domina, 4vv; Regem cui omnia, 4vv; Salve regina, 4vv; Dispersit dedit pauperibus, 4vv [doubtful]; Heu mihi, domine, 5vv [doubtful]

Villancico, 4vv

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Fernández Arbós, Enrique.

See Arbós, Enrique Fernández.

Fernández Caballero, Manuel.

See Caballero, Manuel Fernández.

Fernández de Heute, Diego.

See Huete, Diego Fernández de.

Fernández de la Cuesta (y González de Prado), Ismael

(b Neila, Province of Burgos, 11 Dec 1939). Spanish musicologist and choral conductor. While an intern at the Benedictine monastery of Santo Domingo de Silos he was head boy chorister. From 1958 to 1962 he studied at the Solesmes abbey, where his teachers included Dom Joseph Gajard. On returning to Silos he was appointed director of the monastic choir, which had a triumphal début in Madrid in 1972. In 1973–4 he studied the Mozarabic codices in the British Library and translated Salinas's epochal treatise into Spanish. He resumed secular status in 1975, and in the summer of 1978, after numerous teaching appointments, joined the faculty of the Real Conservatorio Superior de Música at Madrid and in 1983 rose to tenured professor of Gregorian chant. He became a member of the

three-person editorial board of the *Diccionario de la música española e hispanoamericana* in 1988.

Elected president of the Spanish Musicological Society in 1984, Fernández de la Cuesta edited, with the help of his pupil Alfonso de Vicente, the entire proceedings of the 15th meeting of the IMS hosted in Spain in 1992. He continued in 1996 to lead a touring Gregorian choir in the United States and Australia, and between 1992 and 1997 received a succession of the highest national and international recognitions for his books, articles, editions and recordings.

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ROBERT STEVENSON

Fernández Palero, Francisco

(*b* Guadalajara; *d* Granada, 26 Sept 1597). Spanish composer and organist, erroneously referred to in some sources as Francisco Pérez Palero. He served for 40 years as organist of the royal chapel at Granada. His advice was frequently sought as an organ expert and as a judge of candidates for musical posts at Granada and elsewhere; but his intrigues against the choirmaster Ambrosio Cotes, resulting in a bitter legal wrangle in 1591, show his character in an unfavourable light. He was almost certainly the composer of the 14 pieces ascribed to 'Palero' in the first Spanish keyboard tablature, *Libro de cifra nueva* (Alcalá, 1557; edn, MME, ii, 1944), compiled by Luis Venegas de Henestrosa; one of the pieces bears his full name. All except one *tiento* are elaborations (*glosas*) on borrowed material, including Gregorian hymns, Spanish *romance* melodies, mass movements by Josquin, motets by 'Jachet', Verdelot and Mouton and a chanson by Crecquillon. The monophonic material is treated in *cantus firmus* technique, the polyphonic material either in *tiento* style (with free imitation on initial motifs) or as embellished transcriptions. Fernández Palero's textures are filled with lively quaver movement, at times skilfully handled but often harsh and seemingly aimless.

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ALMONTE HOWELL

Fernandi, Eugenio

(*b* nr Turin, 1922; *d* New Jersey, 15 Aug 1991). Italian tenor. He studied in Turin with Pertile, then at the opera school of La Scala, where he began his career in small parts. He then progressed to major roles in the Italian regions before achieving success at the Metropolitan in his début there as Pinkerton in 1958; thereafter, until 1962, he was admired as Edgardo (to Callas's Lucia), Don Carlos, Faust, Rodolfo (*La bohème*), Radames, Enzo Grimaldi (*La Gioconda*) and the Italian Singer (*Der Rosenkavalier*). He sang to acclaim at the Vienna Staatsoper from 1958 and took the title role in *Don Carlos* at the Salzburg Festival (1958, 1960) under Karajan. Walter Legge asked him to sing Calaf in Callas's 1957 recording of *Turandot* and he also recorded, in 1959, the Verdi Requiem under Serafin. His singing on disc reveals a ringing yet plangent tenor and a fine sense of phrasing.

ALAN BLYTH

Fernandiere, Fernando.

See [Ferandiere, Fernando](#).

Ferneyhough, Brian

(*b* Coventry, 16 Jan 1943). English composer.

1. Life.

His first formal studies were at the Birmingham School of Music (1961–3); a Prokofiev-like Sonatina for three clarinets, now withdrawn, dates from this period. From 1966 to 1967 he studied at the RAM, where his teachers included Lennox Berkeley; he became musical director of the Academy's New Music Club, and founded and conducted the Arradon Ensemble, which specialized in contemporary music. During this time he produced his first characteristic works, one of which, the *Sonatas* for string quartet, was awarded third prize at the 1968 Gaudeamus Music Week (in the next two years, prizes also went to *Epicycle* and the *Missa brevis*). In the same year a Mendelssohn Scholarship enabled him to study with Ton de Leeuw at the Amsterdam Conservatory; the next year he gained a City of Basle stipend to study with Klaus Huber at the Musikakademie, where he stayed until 1971. In 1973 he was awarded a scholarship to work at the Heinrich Strobel Stiftung of South West German Radio; in that year he also took up a teaching post at the Staatliche Hochschule für Musik in Freiburg (where Huber was the senior composition professor), which he retained until 1986.

The mid-1970s brought a marked rise in Ferneyhough's continental reputation. In 1974, two earlier works – *Cassandra's Dream Song* and the *Missa brevis* – were first performed at the Royan Festival. The following year saw premières of two major pieces: *Time and Motion Study III* (at Donaueschingen) and *Transit* (at Royan); a gramophone record of the latter piece was subsequently awarded a Koussevitzky Prize. From that point he became widely regarded as one of the most significant European composers of his generation. From 1976 to 1996 he was a regular lecturer

at the Darmstadt summer courses, where he was co-ordinator of the composition class from 1984 to 1994. In 1986–7 he was principal composition teacher at the Royal Conservatory in the Hague; in 1987 he moved to the USA after being appointed professor of composition at the University of California, San Diego. Still much in demand internationally as a teacher, he began directing the annual composition course at the Fondation Royaumont in 1990, also teaching in the Coursus Informatique at IRCAM, Paris. He was made Chevalier de l'Ordre des Arts et des Lettres in 1984, was awarded the Royal Philharmonic Society Prize in 1995, and was elected to the Akademie der Künste, Berlin in 1996.

2. Works.

Despite various periods of institutional study, Ferneyhough is essentially self-taught. The compositional methods of the early compositions such as *Coloratura* and the Sonata for two pianos, were extrapolated from personal study of works by Webern, Boulez and Stockhausen. In the case of the two last, Ferneyhough's response was to the surface and ethos of works such as Boulez's Second Sonata and Stockhausen's *Klavierstücke I–IV*; he had no more than a general awareness of the technical methods they involved. Their underlying high modernist, transcendentalist aesthetic nonetheless remained a cornerstone of his work. From the *Sonatas* for string quartet, many of Ferneyhough's pieces are extremely ambitious, both in their aims and their dimensions. The *Sonatas* set out to demonstrate the possibility of extending the intensity of Webern's 'miniaturist' style to a sequence of 20 movements lasting 45 minutes, employing a deliberately non-climactic, discursive structure, which Ferneyhough compares to a walk through a wood. The subsequent *Epicycle* for 20 strings, the first of several works to embrace 'cosmological' models, seeks to collapse this kind of structure through superimposition.

The various references to medieval and Renaissance thinking in Ferneyhough's early works (for example, in *Epicycle*, *Firecycle Beta* and *Transit*), and certain aspects of their formal layout, are reminiscent of Huber's work in the 1960s. However it would be wrong to infer from this that Ferneyhough shared his teacher's mystical inclinations; rather, he refers to such ideas as 'complete, in principle dismountable thought systems, well adapted to comparisons or contrast with parallel unfolding musical processes' (Boros and Toop, eds., 89). The compositions relating to them are conceived not as illustrations, but as often partly sceptical investigations of propositions; an external sign of this is the use of 'logical positivist' numbering (I.1.i., I.1.ii, I.2.i. etc.) to delineate the sections in *Transit*, and subsequently in *Unity Capsule*, the *Time and Motion Study* trilogy and *Funérailles II*.

Some of the works composed around 1970 include indeterminate elements, either in relation to form (*Cassandra's Dream Song*) or the musical material (*Sieben Sterne*). However, this was a relatively ephemeral occurrence in Ferneyhough's output, with the last significant examples occurring in certain passages of *Transit*; and by the mid-1970s, 'justified imprecision' had gained a different focus. Ferneyhough's earlier music had sometimes been criticized for what was perceived to be its extreme difficulty. In *Unity Capsule* and the *Time and Motion Study* pieces, the

investigation of performer capacity became a primary compositional and aesthetic focus. These pieces call for total corporeal involvement in the realization of tasks which lie on the boundaries of possibility, both physically and mentally: in *Time and Motion Study II* for cello and live electronics, the soloist not only executes a very demanding solo part calling for unusual independence of left and right hand, but also operates two foot-pedals and, at times, vocalizes. Here, as later, the composer's attitude to technology is extremely equivocal; the electronic equipment offers both the enlargement and enslavement of human capacities.

Though these compositions represent an extreme of difficulty, subsequent ones have consistently made enormous demands of their performers – there are no easy Ferneyhough pieces, nor even moderately difficult ones. However, the typically dense and intricate textures of his music – which have led some commentators to categorize it as 'maximalist' or 'complexist' – do not arise from a fascination with virtuosity *per se*, but reflects the transcendentalist concerns which have always been a central factor in his work. These are particularly apparent in those pieces which set out from visual imagery. The first of these was the orchestral *La terre est un homme*, inspired in part by a painting by Roberto Matta, but perhaps even more by a dream of a desert landscape in which each grain of sand seemed to have a tangible weight: it led to a utopian concept of the orchestra as an intricate network of, in this case, 101 complex individual parts. This quasi-alchemical 'conjunction of opposites' recurs as a central motivation in the solo piano piece *Lemma–Icon–Epigram*, whose extra-musical sources also include Andrea Alciato and Walter Benjamin. However, such sources never have illustrative or programmatic outcomes: they inspire new approaches to musical form, and the handling of compositional materials.

A visual trigger also underlies Ferneyhough's major work of the 1980s – the *Carceri d'invenzione* cycle, inspired by the dungeon etchings of Piranesi, and specifically by their impossible architectures and the way in which 'lines of force' seem to extend beyond the boundaries of the picture. The unusual layout of the cycle is characteristic of Ferneyhough's 'problematizing' of musical form. There are seven pieces: three for various large chamber ensembles (*Carceri d'invenzione I-III*), three for solo instruments, and a song cycle for soprano and four instruments (*Etudes transcendantales*). The flute is a linking presence throughout, descending in register from the opening *Superscriptio* for solo piccolo, through the flute concerto *Carceri d'invenzione II* to the concluding *Mnemosyne* for bass flute and tape, on which there are a further eight bass flute tracks.

Since the early 1980s, a recurrent theme in Ferneyhough's work has been a dialectical wrestling with tradition, and particularly with the legacy of Austro-German music from Beethoven to the Second Viennese School. In later chamber works, such as the Third and Fourth String Quartets and the String Trio, this has involved various investigations of multi-movement forms. The use of a soprano in the Fourth Quartet signals a direct engagement with ideas stemming from Schoenberg's Second String Quartet, not in terms of a stylistic homage, but as a frankly sceptical reinvestigation of music's 'speech-like' qualities, and the possibility of establishing meaningful relationships between words and music (already

raised as an issue in the *Etudes transcendantes*, and subsequently pursued in *On Stellar Magnitudes*). Another major group of works initiated in the late 1980s is a series for various solo instruments and chamber ensemble: *La chute d'Icare*, *Terrain*, *Allgebrach* and *Incipits*. Each of these explores a different kind of relationship between soloist and ensemble: at the start of *La chute*, for instance, the ensemble echoes the solo clarinet's material, while in *Terrain* the solo violin's material is utterly distinct from that of the ensemble.

3. Composition techniques.

Though the compositional procedures of Ferneyhough's work have their origins in European serialism of the 1950s and early 1960s, his aims and practice have become very different. He attaches no importance to systems in themselves, preferring to describe the numerous algorithmic devices used in his work as 'grids' – not just as constraints, but as a sort of transcendental obstacle course through which musical invention has to squeeze its way in a similar manner to the late works of J.S. Bach. The notoriously complex rhythms of the later pieces, with their nested layers of irrational values (fig.2) often arise from a complex system of regular pulsations which are transformed and filtered, for instance by systematic removal or tying-over of individual pulses. The pitch structures rarely use 12-note materials (*Superscriptio* is an exception) but do involve quasi-serial procedures such as the interlocking of different set forms (e.g. *Lemma–Icon–Epigram*; see Toop, 1990). Microtones, which make a momentary first appearance in *Epicycle*, become a constant presence in later works, both as inflections and as discrete steps in quarter-tone or, much more rarely, eighth-tone scales; semitonal sets or harmonic fields may also be compressed into microtonal ones. These procedures do not constitute a consistent method; they are reconsidered and redefined from one work to the next, and in recent years Ferneyhough has made use of a computer program (Patchwork) to expand and refine them.

Another important feature is the use of 'texture types': characteristic combinations of gesture and timbre whose capacity for significant transformation gives them much the same function as themes and motifs might have in articulating formal structures. The cello part at the beginning of *Song 2* from *Etudes transcendantes* presents five 'texture types': tremolandos alternating low glissandos and harmonics; glissandos with left hand pizzicato; microtonal snap pizzicatos; *espressivo* single notes; 'motifs' combining triple stops, microtones and harmonics. The many 'extended techniques' found in Ferneyhough's virtuoso instrumental writing are usually allied with such texture types; in contrast to that of composers like Globokar or Lachenmann, Ferneyhough's use of such techniques nearly always retain some audible pitch element, however fleeting. His formal procedures are harder to categorize. However, a recurrent feature is the use of two or more contrasted or innately contradictory elements – a plot and sub-plot, so to speak – which engage in a process of mutual transformation or erosion. A clear example of this is the String Trio, in which a series of initially rather marginal 'interventions' comes to dominate the latter part of the work, largely undermining its notional four-movement structure.

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Chbr: Sonatina, 3 cl, bn/b cl, 1963; 4 Miniatures, fl, pf, 1965; Coloratura, ob, pf, 1966; Sonata, 2 pf, 1966; Prometheus, fl + pic, ob, eng hn, cl + E♭ cl, hn, bn, 1967; Sonatas for Str Qt, 1967; Funérailles I and II, hp, 2 vn, 2 va, 2 vc, db, 1969–80; Time and Motion Study I, b cl, 1971–7; Str Qt no.2, 1980; Adagissimo, str qt, 1983; Str Qt no.3, 1987; Fanfare for Klaus Huber, 2 perc, 1988; La chute d'Icare, cl, fl, ob, vib + mar, pf, vn, vc, 1988; Allgebrach, ob, 4 vn, 2 va, 2 vc, db, 1990–96; Mort subite, pic, cl, vib, pf, 1990; Str Qt no.4, S, str qt, 1990; Terrain, vn, fl + pic, ob + eng hn, cl + b cl, bn, hn, tpt, trbn, db, 1992; Str Trio, 1995; Flurries, pic, cl, hn, pf, vn, vc, 1997

Solo inst: Epigrams, pf, 1966; 3 Pieces, pf, 1967; Cassandra's Dream Song, fl, 1970; Sieben Sterne, org [with 2 assistants], 1970; Time and Motion Study I, b cl, 1971–7; Unity Capsule, fl, 1975–6; Lemma–Icon–Epigram, pf, 1981; Superscriptio, pic, 1981; Carceri d'invenzione IIb, fl, 1984; Intermedio alla ciaccona, vn, 1986; Kurze Schatten II, gui, 1988; Trittico per Gertrude Stein, db, 1989; Bone Alphabet, perc, 1991; Kranichtänze II, pf, 1997–8; Unsichtbare Farben, vn, 1998

El-ac: Time and Motion Study II, vc, live elects, 1973–6; Mnemosyne, b cl, 2-track tape, 1986 [version for 9 b fl]; Carceri d'invenzione IIc, fl, tape, 1987: see Vocal [Transit, 1972–5; Time and Motion Study III, 1974]

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Fernflöte

(Ger.).

See under *Organ stop*.

Fernström, John (Axel)

(*b* Ichang, China, 6 Dec 1897; *d* Lund, 19 Oct 1961). Swedish composer, conductor and teacher. He spent his first ten years at his father's missionary station in China and then studied the violin at the Malmö Conservatory (1913–15). Fernström played in the Helsingborg SO (1916–39), acting as manager from 1932. His violin studies were continued with Max Schlüter in Copenhagen (1917–21, 1923–4) and with Barmas in Berlin (1921–2); he studied composition with Peder Gram in Copenhagen (1923–30) and in 1930 at the Sondershausen Conservatory, where he also took lessons in conducting. He was conductor for Malmö radio (1939–41), and from 1948 until his death he was director of music in Lund and conductor of the Lund Orchestral Society. A stimulating teacher, he directed the Lund Conservatory and in 1951 founded the Nordic Youth Orchestra. In 1953 he was elected to the Swedish Royal Academy of Music whose medal he won in 1954. Fernström characterized his style as tending toward a 'fusion of an impressionistically coloured harmony with classical formal principles'. His cautious adoption of newer techniques brought him to the boundaries of atonality in the late works, but most of his music is tonal. A typical example is the serenade *Den kapriciöse trubaduren*, seemingly light in manner. His best works are the last two symphonies and the late quartets. The Symphony no.11 has the subtitle 'Utan mask' ('Unmasked') which Fernström also gave to a large self-portrait in oils; both works attempt to express the implications of the title. Fernström also completed the orchestration of Ture Rangström's last opera *Gilgamesj* (first performed in 1952).

WORKS

(selective list)

orchestral

12 syms.: op.4, c1922, withdrawn; op.10, 1925; op.15, 1928; op.20, 1930; op.27, 1934; op.40, 1939; op.51, 1940; op.56, 1942; op.60, 1943; op.65, 1944; op.77, 1945; op.92, 1951

Intima miniatyrer, op.2, str, c1922; Symfoniska variationer, op.17, 1929; Den kapriciöse trubaduren, op.21, chbr orch, 1931; CI Conc., op.30, 1936; Vc Conc., op.31, 1936; Va Conc., op.34, 1937; Vn Conc. no.1, op.35, 1938; Rao-Nai-Nais sånger, op.43, 1939; Concertino, op.49, vc, orch, 1940; Concertino, op.52, fl, small orch, female chorus, 1940; Concertino, op.80, bn, orch, 1946; Symfonisk prolog, op.88, 1949; Ostinato, op.94, str, 1952; Vn Conc. no.2, op.95, 1952; Festmusik tillägnad akademiska föreningen i Lund, op.96, 1953

other works

Stage: Achnaton (op, M. Børup), op.25, 1940; Isis-systrarnas bröllop (op, A. Munck-Falk, after V. von Heidenstam), op.58, 1943; Livet en dröm (op, after P. Calderón), op.83, 1946; Ni-Si-Pleng, ballet, op.87a, 1949

8 str qts: op.6, 1923; op.9, 1925; op.23, c1932; op.54, 1941; op.81a, 1945; op.81b,

1946; op.91, 1950; op.93, c1952

Other chbr: Pf Sonata, op.11, 1926; Liten svit, op.37, n.d.; Sonata da chiesa, op.41, vn, org, 1938; 2 sonatinas, op.45, 2 vn, 1939; Wind Qnt, op.59, 1943; Liten serenad, fl, cl, bn, vc, op.73, 1945; 4 folkmelodier, op.82a, str qt, c1946; Sonatina no.3, op.89, 2 vn, 1950; Str Trio, op.90, 1950

Incid music, sacred and secular choral pieces, c50 songs

Principal publisher: Suecia

WRITINGS

Dietrich orgemester (Lund, 1937) [on Buxtehude]

Vår tids tonalitetsbegrepp (Stockholm, 1951)

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Jubals son och blodsarvinge (Lund, 1967) [autobiography]

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H. Åstrand: 'Andra tonsättare utanför huvudstaden – Fernström', *Musiken i Sverige*, iv: *Konstmusik, folkmusik, populärmusik 1920–1990*, ed. L. Jonsson (Stockholm, 1994), 327–9

HANS ÅSTRAND

Feroci, Francesco

(*b* S Giovanni Valdarno, 16 April 1673; *d* Florence, 25 Nov 1750). Italian organist and composer. He was a priest. In 1688 he became a pupil of G.M. Casini in Florence, studying theory and composition as well as the organ and the harpsichord. From 1697 to 1701 he was organist and composer in various Florentine and Tuscan churches. In 1702 he became assistant to the school of his own teacher, Casini, and also began to deputize for him with increasing frequency at Florence Cathedral. On 11 March 1719, after Casini's death, he obtained the post of chief organist there. In 1744 he became ill and so his pupil Bonaventura Matucci began to assist him with his cathedral duties. The theorbo player Domenico Palafuti and F.M. Veracini were also among his pupils. Feroci was also a poet and apparently wrote verse parodies, but none have survived. Fabbri distinguished stylistically between Feroci's vocal and instrumental music: in the former Feroci followed Casini's use of a wide range of technical devices and harmonic ingenuity to expressive ends, but in the organ works the use of harmony is altogether simpler and greater emphasis is assigned to melody.

Feroci's nephew Giuseppi (*b* S Giovanni Valdarno, 24 Aug 1729; *d* Castiglion Fiorentino, 5 April 1793) was also one of his pupils, and like his uncle was priest, organist and composer, becoming *maestro di cappella* and organist at the collegiate church of S Giuliano at Castiglion Fiorentino. The libretto of a sacred cantata, *Il trionfo di David nella disfatta di Golia* (M. Salvemini), set by Giuseppi Feroci is extant (in *I-Fm*). This may be the work

heard by Burney at Figline Valdarno in 1770. A misreading of Burney led Eitner to confuse uncle and nephew.

WORKS

vocal

Responsori della Settimana Santa, TTB, *D-Bsb**

Messa da requiem, *Bsb*

Credo quod Redemptor meus, Office of the Dead, *I-Fa*

Quare fremuerunt gentes, ps, 3vv, *D-Bsb**

Salve regina, *I-Fa*

Quem terra pontus sidera, *Fa*

Motets: Adoramus te Christe, TTB, *GB-Cfm, I-Fa*; Assumpta est Maria, Cum accepisset Jesus, In craticula te Deum, *Fc*; Joseph fili David, Vere languores nostros, *Fa, Fc*; O salutaris hostia, *Fa*; others, *Fd*

Secular duets, 2vv, bc: Ferma o caro, arresta il dardo, SA, bc, *B-Bc, I-Rc*; Aure care, *GB-Lbl, I-Fc*; Amor, che far degg'io, Che sarà di te, Dal mio sen, D'improvviso riede il riso, Nel seno d'Amore, *GB-Lbl*

organ

Messa da requiem, versetti etc.; Versetti e sonate; Conc. CXXX, 2 org (partial autograph); Pro Elevatione: *D-Bsb*

Versetti da sonarsi ... per le messe doppie, da morto etc., *I-Bc*; Fughe e toccate, *Ls*

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FrotscherG

R. Lunelli: 'Organari stranieri in Italia', *NA*, xxxvii (1937), 65–72, 117–27, 251–95

M. Fabbri: 'Francesco Feroci nella scuola organistica fiorentina del XVIII secolo', *Musiche italiane rare e vive da Giovanni Gabrieli a Giuseppe Verdi*, Chigiana, xix (1962), 145–60

FABIO BISOGNI (with LUISELLA MOLINA)

Ferrabosco.

Family of Italian and English musicians. Members of this Bolognese family (fig.1) were well known in Italy during the 16th century, and in England during the 16th and 17th centuries. The earliest record of the family shows Domenico, son of Pietro or Petruccio, styled Ferrabosco, to have been in 1460 in the service of the magnificent house of Bentivoglio which then ruled Bologna. Domenico's son Cecchino was baptized on 7 September 1460. These early Ferraboscis (not known to be musicians) were highly regarded in the Bentivoglio court, and Cecchino's two sons Annibale and Alessandro, baptized on 27 September 1487 and 1 October 1491 respectively, were sponsored by and named after the ruler's own sons. In 1473 the Commune of Bologna gave Domenico a house, possibly via Zamboni 38, near the university and Bentivoglio Palace. Annibale's four sons, Domenico Maria, Lodovico (a canon and precentor of the collegiate

church of S Petronio in Bologna), Girolamo and Filippo were probably born there.

- (1) Domenico Maria Ferrabosco [Ferabosco]
- (2) Alfonso Ferrabosco (i)
- (3) Costantino Ferrabosco
- (4) Matthia Ferrabosco
- (5) Alfonso Ferrabosco (ii)
- (6) John Ferrabosco

JOHN V. COCKSHOOT (1, 3, 4), CHRISTOPHER D.S. FIELD (2, 5, 6)

Ferrabosco

(1) Domenico Maria Ferrabosco [Ferabosco]

(*b* Bologna, 14 Feb 1513; *d* Bologna, Feb 1574). Italian composer and singer. On 19 November 1540 the Senate of Bologna recognized his musical skill by granting him a salary for life for being responsible for the public performances of the palace musicians. He was also a singer at S Petronio. About this time he married Giulia, daughter of Guido Novelli dall'Arpa of Ferrara; the wife of Count Alfonso Contrari of that city provided the dowry. The eldest of their eight sons was named Alfonso, probably after the count.

In 1546 Domenico became *magister puerorum* in the Cappella Giulia in Rome, but soon returned to Bologna where, on account of his merits and straitened family circumstances, the Senate appointed him on 29 August 1547 *Regulator et scriba campionis creditorum Montis portarum*, a non-musical post. In 1548 he was made *maestro di cappella* at S Petronio, whereupon the Senate exempted him and his children from all taxes in Bologna. Nevertheless he went again to Rome. He was appointed a singer in the papal chapel on 27 November 1550, and took up the post in April 1551. He and Palestrina were colleagues there, but on 30 July 1555 they were both retired on pension by the new pope (Paul IV) because they were married. After this it is known that he became *maestro di cappella* at S Lorenzo in Damaso, Rome, perhaps only for a short time. It is also known that he was in Paris in the late 1550s and early 1560s (Kerman). On 23 December 1570 Domenico Maria caused the Senate of Bologna to grant and transfer immediately after his death the office of *Regulator et scriba* to (2) Alfonso Ferrabosco (i). His will, dated 22 June 1573, suggests that he was in comfortable circumstances and mentions four sons.

Domenico Maria's principal compositions are in his first and only book of madrigals, published by Gardane in Venice in 1542 and dedicated to Guidobaldo II, Duke of Urbino. They show him to be a composer of potential in the early period of the Italian madrigal characterized by Verdelot, Festa and Arcadelt; there is some contrasting of homophonic and polyphonic passages, as well as interpretation of the literary detail of the texts, including a response to the rhythm. The majority of these texts are anonymous but their style favours that of the increasingly popular love lyrics of Petrarch, who, with Ariosto and Bembo, has been identified in the remainder.

Several other madrigals and four motets appeared (some published) in the mid-16th century, and a few were subsequently arranged for the lute,

cittern and keyboard and also appeared in German organ tablature. In particular, one madrigal, *lo mi son giovinetta*, achieved great popularity: Palestrina used it as a model for two parody masses. No fewer than 46 printed anthologies and at least 16 manuscript sources between 1542 and 1546 reproduce the madrigal, and two manuscripts provide contrafacta, one in German and the other in English. The periodic publication of this ballata from Boccaccio's *Decameron* over such a long period and its ascription to (2) Alfonso Ferrabosco (i) in *Gemma musicalis* (Nuremberg, 1588²¹) were partly responsible for the confusion by earlier writers between the various members of the family.

Girolamo, a younger brother of Domenico Maria, is scarcely referred to in documents in Bologna, and is known only by one enigmatic composition, a 'Toccata di Roma', for organ. Livi thought he might have gone to England and perhaps accompanied (2) Alfonso Ferrabosco (i) on his first visit.

WORKS

Edition: *Domenico Maria Ferrabosco (1513–1574): Opera omnia*, ed. R. Charteris, CMM, cii (1992) [complete edn]

Il primo libro de madrigali, 4vv (Venice, 1542), ed. in SCMad, xi (1995)

A che la dippartita; Alma mia bella; Amaro mio pensier; Amor ti priegho; Ardenti miei sospiri; Aspra dura crudel; Beati almi pensieri; Ben si puo; Che giova saettar; Chi potrebbe estimar; Com' havr'aspersi; Da bei rami; Dolce mia Galathea; Donna la tanto desiata; Donna si rara; Dormendo un giorno; Fiorir si vede; Fresche fiorite; Fuggi i seren e'l verde; Hor poi mia; In quel beato giorno; In un vago giardin

Lasso non cerco; Li sdegni le repulse; Luci che di splendore; Ne l' hora che dal ciel; Nessun visse; Niega tua luce; Non men gioir; O beata colei; O caldi miei pensier; Occhi eh che; O lum' ardenti; Quando mia fera stella; Quanto sia'l ciel; Se a voi do l'alma mia; So ben che non volete; Se'l mio Sol; Se'l sol vicin offende; Se mai cosa; Se mi conced'Amore; Vaghi robinj; Vanneggio o è pur vero; Verdi panni; Viddi le bionde chiome

Other madrigals: Anime cast'e pure, 5vv, 1542¹⁶; Baciarmi vita mia, 4vv, 1554²⁸ (arr. lute, 1563²³); Deh ferm'amor costui, 4vv, 1554²⁸ (arr. lute, 1566²⁹); lo mi son giovinetta, 4vv, 1542¹⁷, ed. in CMM, lxxiii (1978); lo non so dir parole, 4vv, 1542¹⁷, ed. in CMM, lxxiii (1978) (arr. lute, 1563²³); Più d'alto pin (2p. Ma se del mio tormento), 5vv, 1544¹⁷; Signora se pensate, 5vv, 1542¹⁶; S'i' pur ti guardo, 4vv, 1570⁸ (arr. lute, 1572¹²); Sta su, non mi far male, 5vv, 1542¹⁶; Vergin che debbo far, 4vv, 1600⁵

Motets: Ascendens Christus (2p. Viri Galilei), 5vv, *I-Rvat* C.S. 54; Usquequo, Domine (2p. Illumina oculos meos), 5vv, 1544⁶

Incomplete works: Quem queritis?; Scitis quia post biduum; 1v only of each survives, *I-Bc*

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Ferrabosco

(2) Alfonso Ferrabosco (i)

(*b* Bologna, bap. 18 Jan 1543; *d* Bologna, 12 Aug 1588). Italian composer, eldest son of (1) Domenico Maria Ferrabosco. He served Queen Elizabeth I as a courtier between 1562 and 1578, and for musicians in post-Reformation England he came to personify the more serious side of Italian musical art.

1. Life.

2. Works.

WORKS

BIBLIOGRAPHY

Ferrabosco: (2) Alfonso Ferrabosco (i)

1. Life.

In 1552, as a means of subsidizing the Ferrabosco family, the Bologna Senate gave to the nine-year-old Alfonso the sinecure of supervising the issue of immigration permits (*Soprastante all'ufficio delle bollette per la presentazione dei forestieri*). He probably spent some time in Rome, where his father worked, in the early 1550s, but after the exclusion of married singers from the Cappella Sistina in 1555 it seems that the family went to France (Kerman, 1994), where Alfonso and two of his brothers were taken under the powerful patronage of Charles de Guise, Cardinal of Lorraine. By 1558 the performances of the boys, singing *à l'antique* to their own accompaniment, were being celebrated by poets of the Pléiade. Ronsard, in his *Hymne de Charles, Cardinal de Lorraine*, wrote of the pleasure to be had:

Et du geste, & du son, & de la voix ensemble
Que ton Ferabosco sur trois lyres assemble,
Quand les trois Apollons chantant divinement,
Et mariant la lyre à la voix doucement.

The 'trois Pharabosques Italiens' probably took part in the wedding festivities of the dauphin and Mary Queen of Scots, in April 1558, and of Princess Elisabeth and Felipe II of Spain in June 1559. They were also assigned roles in Du Bellay's *Epithalame* for the wedding of Marguerite, sister of King Henri II, to Duke Emanuele Filiberto of Savoy in July 1559; an epithalamium by Etienne Jodelle for the same occasion seems to single out Alfonso as an expert chorister.

By 1562 Alfonso was in England: on 28 March he was paid £20 as 'one of the Q[ueen's] Music[i]ons', and from 15 March he received an annuity of 100 marks (£66 13s 4d), but this ceased on 29 September 1563 because he returned to Italy. On his father's recommendation he was taken into the

service of Cardinal Farnese in Rome (although it is unclear whether this was Alessandro, the more senior of the two Farnese cardinals, or Ranuccio, who in April 1564 was appointed Bishop of Bologna). In any case it seems that by June 1564 Alfonso was keen to return to England, but the cardinal was reluctant to release him, so it was decided that he should leave the country secretly. Before the end of the year he had resumed his place at the English court and his annuity was restored.

Alfonso's services at the court were evidently highly valued, for his annual pension was raised to £100 from midsummer 1567 and guaranteed for life, on the condition that he remain in England unless permitted to travel abroad (B.M. Ward: 'Alphonso Ferrabosco', *Review of English Studies*, viii, 1932, pp.201–2; cf *AshbeeR*, vi, 19). Later documents refer to him as a groom of the Privy Chamber. In 1569 he left the country for Italy, ostensibly to attend to his affairs in Bologna, having signed a bond (endorsed by Sir William Cecil, Secretary of State) promising to return and not to leave the queen's service. In June 1569 he reported to Cecil from Paris that he had entrusted some business to one of his brothers with whom he was travelling to Italy, and that he had been robbed of his possessions, but that he planned to depart within three days. By October he was in Bologna, and he was still there a year later. His stay coincided with a low point in relations between England and the papacy, and on 28 September 1570 he wrote to Cecil explaining that departure without a licence would expose his family to punishment by the Inquisition. Nevertheless he did leave, apparently without licence, and by midsummer 1571 was in London, where he personally collected his annuity.

In June 1572 he took a leading part in a masque given before the queen and the French ambassador at Whitehall to celebrate the Treaty of Blois. In October 1574 he sought permission to return to Bologna, following his father's death, for he feared that the Inquisition would seize his inheritance. He may have travelled as far as France, but Domenico Maria's estate was settled in Alfonso's absence. In November 1575, in his capacity as a groom of the Privy Chamber, he met a diplomatic mission from Venice and conveyed messages of goodwill from the queen; its members reported to the Venetian senate that he enjoyed 'great favour with her Majesty on account of his being an excellent musician' (Charteris, 1984, p.14). For some reason, however, his annuity was halved to £50 from midsummer 1576.

On 23 September 1577 Ferrabosco complained to the Earl of Sussex that he had recently found himself excluded from the privileged access to the queen's apartments to which his position normally entitled him. The cause of his disgrace was apparently a report that he had attended Mass at the residence of the French ambassador. Writing shortly afterwards to William Cecil (now Lord Burghley) he admitted meeting the ambassador, but insisted that his visits were not secret and that his motives had been misconstrued. A fortnight later it was whispered that he had robbed and murdered a youth in the service of Sir Philip Sidney, a charge that he vehemently repudiated. Eventually, in December, Sidney himself interceded on behalf of the 'poore stranger musicien', bringing a reassuring response: the queen was prepared to accept his innocence, and he would shortly be able to return to court. He remained despondent, however,

complaining that his reputation had been sullied both in England and abroad.

Ferrabosco married Susanna Symons (daughter of one Balthasar de Simonibus of Antwerp) at St Botolph Aldgate on 2 May 1578. Shortly afterwards the couple left England, having placed two young children, (5) Alfonso Ferrabosco (ii) and a daughter, in the care of Gomer van Awsterwyke (or Gommar van Oostrewijck), a musician from Antwerp who had joined the queen's flute consort several years earlier, and his wife. This was a family of good Protestant credentials, and it is likely that Ferrabosco was obliged to leave the children behind as hostages against his return. By 23 June he was in Paris as a musician in the entourage of Cardinal Louis de Guise. His arrival in Paris was reported by the papal nuncio, Anselmo Dandino. Ferrabosco had told Dandino because of his mother's death the queen had given him leave of absence to visit Bologna, but that despite his reinstatement at her court he had decided not to return to London. He had declared his adherence to the Catholic faith, his secret attendances at confession and at Mass in London, and his desire to obtain the Church's pardon. Nevertheless, Dandino was unconvinced: he suspected Ferrabosco of being a spy for the English, and arranged to have him watched.

On 30 September 1578 Ferrabosco set out for Italy, leaving Susanna in the care of his brother Anfione, who was a musician to the French king. Soon after arriving he was imprisoned in Rome by the order of the Pope on the grounds of apostasy and defection. Despite indications over the following year that he might soon be freed (including his wife's arrival in Italy), it was not until February 1580 that he was freed on parole, with permission to go to Bologna (Mateer, 1996, p.31).

Sometime between September 1580 and August 1581 Ferrabosco entered the service of Carlo Emanuele I, Duke of Savoy. During the same period Alfonso and Susanna had a son, named Carlo Emanuele after the duke. The earliest recorded payment to Alfonso from the ducal treasury seems to be for his livery allowance from January 1582; subsequent court documents refer to him as 'nostro musico e gentilhuomo di bocca' ('our musician and gentleman-in-waiting'). On 5 February 1582 he wrote to Queen Elizabeth from Turin asking for a just settlement of his financial affairs and thanking her for her compassion towards his son Alfonso (ii). Further letters to Lord Burghley and Sir Francis Walsingham later that year were concerned mainly with unresolved financial and legal matters.

At the beginning of 1585 he accompanied the Duke of Savoy to Spain for the duke's wedding on 11 March in Zaragoza Cathedral, where Alfonso seems to have made a favourable impression on the master of the Spanish royal chapel, George de La Hèle; the court returned to Turin in June. Between October and the following February diplomatic efforts were made to return Alfonso (ii) to his father, but the queen was not persuaded. On 6 March 1586 the duke recognized Ferrabosco's good and faithful service by converting his annual allowance into a life pension, to be continued for the lifetime of either Carlo Emanuele ('his legitimate and natural son') or of Alfonso ('his first-born').

In 1587 two books of five-part madrigals by him were published. The first, dated 25 May, was dedicated to the Duke of Savoy; the second, dated 4 September, was dedicated to the duchess. In the following year, in company with such composers as Ingegneri, Luzzaschi and Marenzio, he contributed to *L'amorosa Ero*, a collection of madrigals based on a poem ('Ero così dicea') by Count Marc'Antonio Martinengo of Villachiara. Between 1585 and 1588 he completed a literary work, the *Historia d'Altimauro*, again dedicating the two parts to the duke and duchess respectively; the manuscript was badly damaged in a fire in 1904, but a fragment survives in Turin (*I-Tn*). Ferrabosco died during a visit to Bologna, aged 45, and is buried there in the church of S Isaia. His widow Susanna received a pension of 200 scudi from 1588 to 1596, and his brother Anfione was appointed *musico ordinario* at the Savoy court in his place.

Ferrabosco's career brought him into proximity with powerful figures on both sides of the religious divide during the Counter-Reformation. Elizabeth I prized him for his diplomatic as well as his musical skills, went to exceptional lengths to retain his allegiance and, in an effort to obtain his release from prison in 1580, even persuaded Catherine de'Medici to intercede with the pope on his behalf; he enjoyed the protection of the Guise family and, in later years, the Duke of Savoy, and he kept his links with his native Bologna throughout his life. The inference that he was a secret agent, perhaps even a double agent, relies largely on circumstantial evidence, apart from Dandino's assertion that Elizabeth made 'much use of him for spying and scheming' ('se ne serve assai per spiare et ordire qualche cosa'). The interest that William Cecil – whom he called his 'Prottettore' – took in his foreign trips suggests that he may have been used as a courier and gatherer of intelligence for the English government. It would not be surprising if the authorities in Bologna or Paris, in their turn, had tried to reap advantage from his position at Elizabeth's court, although nothing suggests that his friends and patrons in England regarded his decampment and reconciliation with the Roman Catholic church as perfidious, or considered him a traitor. Like others in similar positions, Ferrabosco was faced with conflicts of affection, loyalty and conscience, towards his family, the queen and his faith.

Apart from a few anthologies that included pieces by him, no publications of Ferrabosco's music appeared before 1587. Consequently his work was not well known on the Continent, but in England he was held in high regard. A Latin poem by Sir Ferdinando Heybourne (Ferdinand Richardson) in the 1575 *Cantiones* of Tallis and Byrd hails him as 'Alfonso, phoenix of our age, creator of songs to which Apollo might lay claim' ('Temporis Alphonsum nostri Phaenica creare / Carmina, quae Phoebus vendicet esse sua'). John Baldwin, in verses in praise of music's 'fam[o]us men' (*GB-Lbl* R.M.24.d.2), awarded him pride of place among foreign composers; Morley extolled him as 'a great musition, famous and admired for his works amongst the best' (*A Plaine and Easie Introduction*, 1597).

Ferrabosco's reputation as a singer and instrumentalist never reattained the height of his teenage stardom in France. It seems reasonable to assume that he played the lute (and probably the bandora too). However, unlike his compatriot Antonio Conti he was never regarded as one of the

queen's lutenists, and little is written about him as an adult performer, perhaps because of the private nature of his performances.

Ferrabosco: (2) Alfonso Ferrabosco (i)

2. Works.

(i) Sacred vocal music.

Ferrabosco's Latin sacred music comprises several dozen motets and four sequences of the Lamentations of Jeremiah, but no masses. Most of it survives solely in manuscripts of English provenance, but a few items were printed in German anthologies, one of which (RISM 1583²) includes a motet not found in English sources, *O lux beata Trinitas*, perhaps owing to the presence of his cousin Costantino in Nuremberg, where the collection was printed. None of the manuscripts is autograph. Among the most interesting are the so-called Tregian score-books (*GB-Lbl* Eg.3665 and *US-NYp* Drexel 4302), which between them contain more of these pieces than any other source.

By the time he returned to England in 1564 Ferrabosco must have been equipped with a resourceful and fluent contrapuntal technique, no doubt partly learned from study with his father and partly from experience as a singer in France and Italy. Between then and the beginning of 1572 there are signs of a mutually beneficial exchange of ideas between him and Robert Parsons (i), as seen in the five-part *Da pacem*, Ferrabosco's only cantus firmus motet, which resembles the cantus firmus pieces of Parsons in the way that the plainchant enters last, as if just another voice in the imitative fabric. *Credo quod redemptor* is related to Parsons's setting of the same text; if Ferrabosco's was the earlier of the two, as has usually been assumed, there could be no more striking tribute to the young Italian than Parsons's use of the sonorous imitative counterpoint of its opening bars as a model.

Lassus's early motets furnished Ferrabosco with ideas for several settings of the same or similar texts. *In monte Oliveti* is related to Lassus's setting (published 1568), employing the same unusual clef combination and the same mode, and Ferrabosco also alluded to, or parodied, the first ten bars of Lassus's piece at the opening of his work, as well as echoing the way in which subsequent phrases of the text are treated. Neither uses a cantus firmus. Although Ferrabosco's motet is impressively sombre and contemplative, Lassus has the edge in rhetorical directness and cogency. Ferrabosco's *Nuntium vobis fero* is also closely modelled on Lassus's setting of the same stanzas, showing a type of treatment not previously found in England (where hymns were usually sung in *alternatim* settings).

Ferrabosco's similar setting of another hymn, *Ecce jam noctis*, was the model for Byrd's *Siderum rector*, which shares the same Sapphic verse form and employs the same crotchet movement and *note nere* notation; while Byrd's *O lux beata Trinitas* echoes Ferrabosco's more complex *Aurora diem nuntiat*. The competitive but friendly relationship between these two composers is underlined by Morley's description of their 'vertuous contention in love betwixt themselves made upon the plainsong of Miserere'. The outcome of this 'contention' was 80 canons two-in-one – 40 by each composer – on the *Miserere* cantus firmus. Thomas East

planned to publish these for the use of singers, with a lute intabulation, under the title *Medulla Musicke*; the book was registered with the Stationers' Company in 1603, but no copy of it, nor any manuscript of the canons, appears to have survived. Henry Peacham, in *The Compleat Gentleman*, mentioned the 'friendly aemulation' between these two musicians, and Kerman (1962, 1966 and 1981) has noted further instances in Byrd's music where the older composer had clearly benefited from the stimulus of contact with the much-travelled Italian and his up-to-date motet writing.

To judge from surviving sources, Ferrabosco's Latin sacred music was sung in England as devotional chamber music in households both Catholic and non-Catholic. Though some texts were drawn from the Office he seems to have scrupulously avoided any that refer to the Virgin Mary or to a saint (Kerman, 1993). His settings of respond texts are not tailored to responsorial performance, and few if any pieces can have been intended for liturgical use. Motets with psalm texts predominate, the largest in scale being *Benedic anima mea Domino*, a setting of Psalm civ in 11 sections. Its overall design is remarkable, inasmuch as it progresses in effect from G minor (transposed Dorian) to G major (Mixolydian), and its seventh part ('Posuisti tenebras') uses a tonal palette covering the hexachordal spectrum from E \flat as *fa* to E \flat as *mi*. Another large-scale work, for up to seven voices in six sections, was *Inclina Domine aurem tuam* (Ps lxxxvi); only three of its sections survive with voices intact, though a fourth is restorable from a lute intabulation (see below). Sombre psalm texts such as *Ad Dominum cum tribularer* (Ps cxx), *Afflictus sum* (Ps xxxviii), *Tribulationem et dolorem inveni* (Ps cxvi) and *Exaudi Deus orationem meam* (Ps lv) inspired some of Ferrabosco's most effective pieces; the last, though undated, could be read as a personal outcry at the censures the composer had to face in 1577.

As with the other sacred music, it seems likely that the four Lamentations sequences were not intended for ritual use. This is indicated by the texts: three out of the four sequences use verses freely selected from the Lamentations of Jeremiah, presented in the traditional manner; only the gravely eloquent c65 has as its text a shortened version of the first *lectio* appointed for Maundy Thursday. No use appears to be made of the *tonus lamentationum*. In two sequences (c65, c66) Ferrabosco employed low voice ranges that exactly match those of Tallis's first set of Lamentations.

His only securely attributed English sacred work, *O remember not our old sins*, is on a penitential psalm text from the Book of Common Prayer, and is in a largely syllabic, imitative style. It may have been sung in Elizabeth's Chapel Royal, though the only surviving manuscript sources (GB-Och Mus.56–60 and US-NYp Drexel 4302) are secular anthologies.

(ii) Secular vocal music.

The influence of continental composers predominates in Ferrabosco's secular works. His French songs owe much to Lassus: three of the texts, *Las, voulez vous*, *Le rossignol* and *Susanne un jour* had already been set by Lassus, and the last of these is in a long line of settings of Guérault's *chanson spirituelle* that derive from and pay homage to Didier Lupi's setting. Ferrabosco's setting of this and *Le rossignol* were published in

English translations in Yonge's *Musica transalpina* (1588) along with Lassus's versions; Byrd reciprocated with his own settings in *Songs of Sundrie Natures* (1589). Ferrabosco's *Auprès de vous* was published by Le Roy & Ballard (1572²); perhaps it was a product of his stay in Paris in 1569. One further chanson by Ferrabosco, a presumed six-voice setting of *Sur la rousée fault aller*, survives without text as one of the 'solfainge songs' in *GB-Lbl* Add.31390, and with the title 'Sur la rossee' in *GB-Cfm* 734.

Apart from his two books of *Madrigali a cinque* of 1587, his contribution to *L'amorosa Ero* and a couple of items that found their way into continental anthologies, Ferrabosco's madrigals survive almost exclusively in sources of English origin, either in manuscript or in posthumous prints such as *Musica transalpina* (1588, 1597) and Morley's *Madrigals to Five Voyces* (1598). As these English sources were all compiled after Ferrabosco left England they give little clue to when the madrigals were actually composed. Nevertheless, as Kerman's studies have shown, the six-part madrigals form a homogeneous group – earnest and academic in their literary taste, rather Roman in their well-crafted polyphony – and probably date from the 1560s or early 1570s. *Vergine bella*, a huge setting of Petrarch's 11-stanza canzone, was perhaps a product of his sojourn in Bologna in 1569–70: a madrigal cycle addressed to the Virgin Mary is unlikely to have been sung in Elizabethan England. As well as Petrarch sonnets there are settings of poems by Sannazaro, Bembo and Ariosto. In *Grave pene in amor*, which draws its text from Ariosto's *Orlando furioso*, a recurring melody is sung by two trebles, in order to suggest the traditional recitation tones of Italian epic verse. A similarly high-minded approach characterizes the five-part madrigals of his English period.

The two books of 1587 marked a new phase in Ferrabosco's madrigal production. Although there are references to his earlier 'English' works, such as five-part settings of three texts that he had previously set for six voices, the collections are lent a more up-to-date flavour by the inclusion of three settings of madrigal texts by Tasso. While Ferrabosco's style remained aloof from the rhetorical directness and affective power that composers such as Wert and Marenzio brought to Tasso's poetry, the craftsmanship is nonetheless deft, expressive and contrapuntally accomplished.

In England Ferrabosco continued to be esteemed as a madrigalist even after his death, and many printed collections and manuscripts contain English versions of his works, on occasion (as in *GB-Lbl* Eg.2009–12) with completely new texts rather than translations of the Italian. They were also taken up by English viol players, as is shown by manuscripts such as *US-SM* EL 25 A 46–51. His influence left its mark on as fine a madrigalist as Wilbye, whose *Lady, your words doe spight mee* was carefully patterned on *Donna, se voi m'odiate* (rendered in *Musica transalpina* as 'Lady, if you so spight mee'). Dowland, too, paid his respects: his song *I saw my Lady weepe* echoes Alfonso's *Vidi pianger madonna*, one of the songs that, even as late as 1622, Henry Peacham considered to be unsurpassed 'for sweetnesse of Aire, or depth of judgement'.

It is doubtful whether Ferrabosco ever composed a madrigal to English words. The one possible candidate is *The wine that I so dearly got*, for five

voices, in the second book of *Musica transalpina*; the music fits the verses well, but these could well be a translation from a lost Italian original. The piece also appears in a contrafactum, 'The nymphs that in the groves do sport', whose text was presumably provided by Edward Paston. It seems certain, however, that Ferrabosco did make at least one contribution to the repertory of English moralizing consort songs, *What is the cause why truth doth purchase foes*. Unfortunately only its vocal line and a single viol part survive.

Ferrabosco's two Latin secular songs both seem to strike a personal note: in *Virgo per incertus casus* the elegiac couplets refer to an ill fate preventing a desired return to England, while in *Musica laeta* (probably composed in 1578) the poet-musician bids a fond farewell to a patron before departing for his native land.

(iii) Instrumental music.

Ferrabosco's instrumental music survives chiefly in sources of English provenance, though a few lute pieces also appear in Besard's *Thesaurus harmonicus* (Cologne, 1603) and German manuscripts. His fantasias for lute and for bandora – an instrument whose invention coincided with his arrival in England, and to which he seems to have taken enthusiastically – must have contributed significantly to the naturalizing of this Renaissance genre in England. Some (such as c212) are predominantly contrapuntal; others are freely improvisatory (e.g. c198); and there are examples of florid passage-work (as in c200, which appeared in Robert Dowland's *Varietie of Lute-Lessons*). Two keyboard fantasias survive, one of which is a short score of an otherwise incompletely surviving work for four viols; and the other contains some toccata-like writing, concluding with a galliard-like section.

The *Ut re mi fa sol la* pieces are probably a legacy of Ferrabosco's activity as a teacher. One of them (c218) found its way into Baldwin's Commonplace Book and into partbooks belonging to Edward Paston, and also circulated as an intabulation for lute. There is no cantus firmus, but the scales of the gamut's 'hard' and 'natural' hexachords are worked into every strand of counterpoint. The duo for two trebles perhaps also had a didactic origin.

There is no clearer indication of Ferrabosco's willingness to embrace distinctively English genres than his three five-part In Nomines. They show parallels with works of Byrd; in particular, c223 is related in style and substance to Byrd's In Nomine a 5 no.3. Neighbour considers Ferrabosco's to be the earlier of the two, but they must have been written within a short time of one another, perhaps not long after Ferrabosco's arrival in 1562. At some stage Ferrabosco's piece was revised, and perhaps fitted with sacred words, for in *US-NH Filmer 1* it bears the incipit 'Exaudi vocem meam'. c221 is more assured and adventurous, and achieved considerable fame, to judge from the number of surviving sources. There are again parallels with Byrd, this time with In Nomine a 5 no.4. Ferrabosco's other In Nomine is unusually spirited, being written in lilting triple rhythm.

Although Ferrabosco used the plainchant *Miserere mihi Domine* as a cantus firmus for canons, his *Miserere* for lute, c210, has nothing to do with

that chant. It is in fact a hitherto unnoticed intabulation of the second part of his setting of *Inclina Domine aurem tuam* (Ps lxxxvi), of which only the alto part otherwise survives.

The pavans present a variety of approaches to this dance form. The five-part pavan c220 almost certainly belonged to the repertory of Elizabethan court dancing, while a more abstract and intimate type of dance music is represented by his lute or bandora pavans, with their surprisingly irregular strain-lengths and varied repeats. c226, for mixed consort, is very likely an arrangement of a pavan for wind instruments by Augustine Bassano: lute and keyboard versions of the pieces are entitled 'Augusti[ne's] Pavan' and 'Pavana Bassano' respectively. In Matthew Holmes's partbooks (*GB-Cu*) the mixed consort setting is entitled 'Alfonsoes Paven', but Ferrabosco is not otherwise known to have written for an ensemble that had its heyday after he left England, and the supposition that he was responsible for it cannot be confirmed. In Ferrabosco's setting of the *Spanish Pavan* one lute plays an exhilarating series of six divisions on the dance's traditional melody while another supplies its ground bass and harmony. This sole surviving lute duet by him suggests that the 'treble' and 'ground' duets of John Johnson may, like so many other aspects of Elizabethan music, have owed their style partly to 'Master Alfonso's' guidance.

Ferrabosco: (2) Alfonso Ferrabosco (i)

WORKS

Editions: *Alfonso Ferrabosco the Elder (1543–1588): Opera omnia*, ed. R. Charteris, CMM, xcvi (1984–8) [C i–ix] *Alfonso Ferrabosco of Bologna: Collected Works for Lute and Bandora*, ed. N. North (London, 1979) [N] Catalogue: R. Charteris: *Alfonso Ferrabosco the Elder (1543–1588): a Thematic Catalogue of his Music with a Biographical Calendar* (New York, 1984) [C]

motets

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| 1 | Ad Dominum cum tribularer, 5vv, C i, 1 |
| 2–4 | Ad te levavi oculos meos (2p. Miserere nostri, Domine; 3p. Quia multum repleti sumus), 5vv, C i, 7 |
| 5–6 | Afflictus sum (2p. Ne derelinquas me, Domine), 6vv, C i, 18 |
| 76 | Agimus tibi, ?6vv, C ii, 208 [only in lute arr.] |
| 7 | Aurora diem nuntiat, 5vv, C i, 30 |
| 20–21 | Benedicam Dominum in omne tempore (2p. Gustate et videte), 6vv, C i, 98 |
| 8–18 | Benedic anima mea Domino (2p. Extendens caelum; 3p. Qui fundasti terram; 4p. Qui emittis fontes; 5p. Rigans montes; 6p. Saturabuntur ligna campi; 7p. Posuisti tenebras; 8p. Quam magnificata sunt; 9p. Draco iste; 10p. Emittere spiritum tuum; 11p. Cantabo Domino), 3–6vv, C i, 36 |
| 19 | Benedic anima mea Domino, 5vv, C i, 91 |
| 22–3 | Cantate Domino (2p. Quia beneplacitum est), 5vv, C i, 107 |
| 24–5 | Conserva me, Domine (2p. Vias tuas, Domine), 5vv, C i, 119 |
| 26 | Credo quod Redemptor, 6vv, C i, 131 |
| 27 | Da pacem, Domine, 5vv, C i, 136 |

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| 28 | Da pacem, Domine, 6vv, C i, 142 |
| 68 | Da pacem, Domine, 6vv, inc., C ii, 186 |
| 29 | Decantabat populus Israel, 6vv, C i, 148 |
| 77 | De profundis clamavi, ?5vv, C ii, 210 [lute arr. only] |
| 69–70 | Deus misereatur nostri (2p. Confiteantur tibi populi), 6vv, inc., C ii, 191 |
| 30–31 | Domine, in virtute tua (2p. Magna est gloria ejus), 5vv, C i, 154 |
| 32 | Domine, non secundum peccata nostra, 6vv, C i, 167 |
| 33 | Ecce jam noctis tenuatur umbra, 5vv, C i, 175 |
| 34–5 | Exaudi Deus orationem meam (2p. Quoniam declinaverunt in me), 6vv, C i, 180 |
| 36 | Fuerunt mihi lacrymae, 4vv, C i, 190 [formerly attrib. Alfonso (ii); but see Charteris, 1990] |
| 37 | Heu mihi, Domine, 5vv, C i, 193 |
| 38 | Heu mihi, Domine, 6vv, C i, 198 |
| 40, 71, 41, 72, 42, 73 | Inclina Domine aurem tuam (2p. Miserere mei Domine; 3p. Quoniam tu Domine; 4p. In die tribulationis meae, inc.; 5p. Quoniam magnus es; 6p. Fac mecum signum), 3–7vv, inc., C ii, 7 and 196 [see also c210] |
| 43 | Ingemuit Susanna, 5vv, C ii, 20 |
| 39 | In monte Oliveti, 6vv, C ii, 1 |
| 74 | Jerusalem, plantabis vineam, 7vv, inc., C ii, p.xx (facs.) and 204 |
| 44–5 | Judica me, Domine (2p. Vide humilitatem meam), 5vv, C ii, 27 |
| 46 | Laboravi in gemitu meo, 5vv, C ii, 37 |
| 47 | Mirabile mysterium, 5vv, C ii, 42 |
| 48 | Nuntium vobis fero de supernis, 5vv, C ii, 49 |
| 49–50 | O lux beata Trinitas (2p. Deo patri sit gloria), 6vv, C ii, 53 |
| 51 | O vos omnes, 6vv, C ii, 61 |
| 52 | Peccantem me quotidie, 5vv, C ii, 65 |
| 53 | Peccata mea, Domine, 5vv, C ii, 70 |
| 75 | Plorans ploravit in nocte, 6vv, inc., C ii, 206 |
| 54 | Salva nos, Domine, 6vv, C ii, 76 |
| 55–6 | Sana me, Domine (2p. Ne derelinquas me, Domine), 5vv, C ii, 80 |
| 57–8 | Surge propera (2p. Surge propera), 5 vv, C ii, 89 |
| 59–60 | Tibi soli peccavi (2p. Ecce enim in iniquitatibus), 6vv, C ii, 100 |
| 61–2 | Timor et tremor (2p. Exaudi Deus), 6vv, C ii, 108 |
| 63 | Tribulationem et dolorem inveni, 5vv, C ii, 117 |

lamentations

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| 64 | De Lamentatione ... Daleth: Viae Sion lugent, 5vv, C ii, 122 |
| 65 | Incipit Lamentatio ... Aleph: Quomodo sedet sola civitas, 5vv, C ii, 135 |
| 66 | Incipit Lamentatio ... Zain: Vocavi amicos meos, 5vv, C ii, 148 |
| 67 | Incipit Lamentatio ... Lamed: Peccatum peccavit Jerusalem, 6vv, C ii, 164 |

anthems

78 O remember not our old sins, 6vv, C ii, 181

madrigals

Il primo libro de madrigali, 5vv
(Venice, 1587) [1587a]

Il secondo libro de madrigali, 5vv
(Venice, 1587 [1587b])

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| 108–13 | A la dolc'ombra (2p. Non vide il mondo; 3p. Un lauro mi difese; 4p. Però più ferm'ogn' hor; 5p. Selve, sassi, campagne; 6p. Tanto mi piacque) (Petrarch), 5vv, 1587b, C v, 1 [Eng. version of 2p. as 'Such pleasant boughs', 1598 ¹⁵ , C v, 89; of 3p. as 'Though time hath torn', C v, text on p.xviii] |
| 142 | Amor mi sprona (Petrarch), 5vv, C vi, 79 |
| 190–91 | Benedetto sia'l giorno (2p. Benedette le voci) (Petrarch), 6vv, C viii, 78 |
| 122 | Bruna sei tu, ma bella (T. Tasso), 5vv, 1587b, C v, 68 [Eng. version as 'Brown is my love', 1597 ²⁴ , C v, 111] |
| 137 | Cantai un tempo (P. Bembo), 5vv, C vi, 52 |
| 101 | Cara la vita mia, 5vv, 1587a, C iv, 56 [Eng. version as 'He that enjoy'd of pleasure', C iv, 137] |
| 104 | Chi ha cor da partire, 5vv, 1587a, C iv, 72 [Eng. version as 'List not to sirens singing', C iv, 150] |
| 139 | Chi per voi non sospira, 5vv, C vi, 62 |
| 194 | Con lagrime ch'ogn' hor (G.B. Amalteo), C viii, 114 |
| 157 | Così m'è l'aspettar, 6vv, C vii, 17 |
| 143 | Deh non ponete fine, 5vv, C vi, 85 |
| 154–5 | Dolce guerriera mia (2p. Ma se con l'opre) (Bembo), 6vv, C vii, 1 |
| 140–1 | Dolce ire (2p. Forse anchor fia) (Petrarch), 5vv, C vi, 67 |
| 144–5 | Dolci mentre il ciel volse (2p. Felice ohime) (F. Coppetta), 5vv, C vi, 92 |
| 114–15 | Donna, l'ardente fiamma (2p. Signor, la vostra fiamma), 5vv, 1587b, C v, 28 [Eng. versions as 'Lady, my flame still burning', 2p. 'Sweet lord, your flame still burning', 1597 ²⁴ , C v, 94; and (separately) as 'What joy, delight and pleasure', 2p. 'How high was Caesar placed', C v, 133] |
| 107 | Donna, se voi m'odiate (C. Rinaldi), 5vv, 1587a, C iv, 87 [Eng. version as 'Lady if you so spight mee', 1588 ²⁹ , C iv, 168] |
| 161–2 | Ecco che un'altra volta (2p. Et se di vero amor) (J. Sannazaro), 6vv, C vii, 42 |

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| 153 | Ero così dicea (M. Martinengo), 5vv, C vi, 148; also in <i>L'amorosa Ero</i> (1588 ¹⁷), ed. H.B. Lincoln (Albany, NY, 1968) |
| 195–6 | Fui vicino a cader' (2p. Hor com'augel) (Coppetta), 6vv, C viii, 122 [Eng. version as 'I was full neare my fall'; 2p. 'But as the byrd', 1588 ²⁹ , C viii, appx, 144] |
| 188–9 | Già disfatt' ha le nevi (2p. Esser non può) (A.F. Rinieri), 6vv, C viii, 73 |
| 99 | Già fu mia dolce speme (Tasso), 5vv, 1587a, C iv, 45 [Eng. version as 'Sometime my hope full weakly', 1588 ²⁹ , C iv, 125] |
| 120 | Già non fia ver, 5vv, 1587b, C v, 59 |
| 103 | Godea Tirsi gli amori, 5vv, 1587a, C iv, 68 [Eng. version as 'Thirsis enjoyed the graces', 1588 ²⁹ , C iv, 144] |
| 156 | Grave pene in amor (L. Ariosto), 6vv, C vii, 11 |
| 152 | Hor che la notte, 5vv, C vi, 141 |
| 184–5 | Hor vedi, Amor (2p. Tu sei pregion) (Petrarch), 6vv, C viii, 50 |
| 158 | Interdette speranze (Sannazaro), 6vv, C vii, 24 |
| 131 | Io son ferito, 5vv, C vi, 22 |
| 178–9 | Io vo piangendo (2p. Sì che, s'io vissi) (Petrarch), 6vv, C viii, 14 |
| 182–3 | Lasso me, ch'ad un tempo (2p. Cerco fermar il sol') (Bembo), 6vv, C viii, 38 |
| 174–5 | Mentre ch'il cor (2p. Quel foco è morto) (Petrarch), 6vv, C vii, 138 |
| 89–94 | Mentre ti fui sì grato (2p. Mentre ti fui sì cara; 3p. Hor pien d'alto desio; 4p. Hor un laccio; 5p. Lasso dunque che sia; 6p. Ben chè senza mentire) (L. Alamanni), 5vv, 1587a, C iv, 6 [Eng. version of 4p. as 'Say sweet Phyllis', 1598 ¹⁵ , C iv, 98] |
| 126 | Nel più fiorito aprile, 5vv, 1587b, C v, 84 [Eng. versions as 'In flower of April springing', 1597 ²⁴ , C v, 126; and 'Farewell, all fancies feigned', C v, 137] |
| 135–6 | Non ardo et son nel foco (2p. Foco è'l mio cor), 5vv, C vi, 45 [Eng. version as 'O love, thy fire exceedeth', 2p. 'My heart is fire', C vi, appx, 170] |
| 123 | Non è lasso martire (F. Spira), 5vv, 1587b, C v, 72 [Eng. version as 'In love where is denying', C v, 116] |
| 186 | Non è lasso martire (Spira), 6vv, C viii, 58 |
| 106 | Non fingo, 5vv, 1587a, C iv, 82 [Eng. version as 'The shepherds of fields and mountains', C iv, 162] |
| 138 | Non ha tante, 5vv, C vi, 58 [Eng. version as 'O spiteful love', C vi, appx, 179] |
| 118 | Non mi fuggir, ben mio, 5vv, 1587b, C v, 48 |

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| | [Eng. version as 'Among the roses sleeping', C v, 135] |
| 105 | O crude pene mie, 5vv, 1587a, C iv, 76 [Eng. version as 'Who trusts to fortune's smiling', C iv, 155] |
| 98 | O dolcissimo bacio, 5vv, 1587a, C iv, 40 [Eng. version as 'O sweet kisse', 1588 ²⁹ , C iv, 119] |
| 192 | Ogni loco m'attrista (Petrarch), 6vv, C viii, 96 |
| 97 | Perle, rubini et ostro, 5vv, 1587a, C iv, 37 [Eng. version as 'Rubies and pearls and treasure', 1588 ²⁹ , C iv, 115] |
| 127–30 | Poi ch'è lasso m'è tolto (2p. Ch'io sento ad hora; 3p. Come solea; 4p. Ove le luci giro) (P. Gradinico), 4–5vv, C vi, 1 |
| 121 | Poi ch'io non posso, 5vv, 1587b; C v, 64 |
| 197 | Quando la bella, 6vv, inc., C viii, 132 |
| 102 | Quant'io son infelice, 5vv, 1587a, C iv, 63 |
| 177 | Quel sempre acerbo (Petrarch), 6vv, C viii, 6 |
| 193 | Questi ch'inditio fan (Ariosto), 6vv, C viii, 107 [Eng. version as 'These that bee certaine signes', 1588 ²⁹ , C viii, appx, 137] |
| 116–17 | Scoprirò l'ardor mio (2p. Se voi sete il mio sol), 5vv, 1587b, C v, 39 |
| 159–60 | Se lungi dal mio sol (2p. Sola voi no'l sentite) (A.F. Rinieri), 6vv, C vii, 31 [Eng. version as 'So farre from my delight', 2p. 'She onely doth not feele it', 1588 ²⁹ , C vii, appx, 152] |
| 88 | Se pur è ver che l'alma, 5vv, 1587a, C iv, 1 [Eng. version as 'Penelope ever was praised', C iv, 92] |
| 176 | Se pur è ver che l'alma, 6vv, C viii, 1 |
| 124–5 | Solo e pensoso (2p. Sì ch'io mi cred'homai) (Petrarch), 5vv, 1587b, C v, 77 [Eng. version as 'You that do stand', C v, text on p.xviii; and of 2p. as 'I think that if the hills', 1598 ¹⁵ , C v, 122] |
| 146–51 | Standomi un giorno (2p. Indi per alto mar; 3p. In un boschetto novo; 4p. Chiara fontana; 5p. Una strania phenice; 6p. Al fin vid'io) (Petrarch), 5vv, C vi, 104 |
| 134 | Tu dolce anima mia, 5vv, C vi, 41 [also arr. lute, 1584 ¹² ; Eng. version as 'In fountain clear as crystal', C vi, appx, 166] |
| 180–81 | Valle che dei lamenti (2p. Ben riconosco in lei) (Petrarch), 6vv, C viii, 28 |
| 163–73 | Vergine bella (2p. Vergine saggia; 3p. Vergine pura; 4p. Vergine santa; 5p. Vergine sol'al mondo; 6p. Vergine chiara; 7p. Vergine, quante lagrime; 8p. Vergine, tale è terra; 9p. Vergine in cui hò tutta mia speranza; 10p. Vergine humana; 11p. Il dì s'appressa) (Petrarch), 6vv, C vii, 54 |

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| 132–3 | Vidi pianger madonna (2p. Come dal ciel) (A. Lionardi), 5vv, C vi, 30 [Eng. version as 'I saw my lady weeping', 2p. 'Like as from heaven', 1588 ²⁹ , C vi, appx, 153] |
| 100 | Voi volete ch'io moia (G. Parabosco), 5vv, 1587a, C iv, 50 [Eng. version as 'What thing more rare than beauty', C iv, 130] |
| 187 | Voi volete ch'io moia (Parabosco), 6vv, 1601 ⁹ , 1605 ⁹ , C viii, 66 |
| 95–6 | Vorrei lagnarmi a pieno (2p. S'io taccio) (Tasso), 5vv, 1587a, C iv, 28 [Eng. version as 'I languish to complain me', 2p. 'If silent', 1598 ¹⁵ , C iv, 104; also as 'Upon a stage of silver', 2p. as 'O Richard, cruel tyrant', C iv, texts on p.xx] |
| 119 | Zefiro torna (Petrarch), 5vv, 1587b, C v, 54 [Eng. versions as 'Zephyrus brings the time', 1597 ²⁴ , C v, 105; and as 'Love is a pleasure', C v, 136] |
| 86 | The wine that I so dearly got, 5vv, 1597 ²⁴ , C iii, 41 [Eng. text presumably replaces lost It. original; also adapted as c85 'The nymphs that in the groves do sport', C iii, 35] |

chansons

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| 81 | Aupres de vous, 5vv, C iii, 12 [Eng. version as 'Fair Phillida', C iii, 48] |
| 82 | Las, voulez vous, 5vv, C iii, 17 [Eng. version as 'How shall he sing', C iii, 52] |
| 83 | Le rossignol plaisant et gracieux, 5vv, C iii, 22 [Eng. version as 'The nightingale', 1588 ²⁹ , C iii, 57] |
| 224 | Sur la rousee fault aller, 6vv, C ix, 154 [sources give text incipit only, attrib. 'Alfoncius': cf Charteris, 1987; see also Instrumental works, below] |
| 84 | Susanne un jour (G. Guérout), 5vv, C iii, 28 [Eng. version as 'Susanna fair', 1588 ²⁹ , C iii, 64] |

latin secular songs

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| 79 | Musica laeta, 5vv, C iii, 1 |
| 80 | Virgo per incertos casus, 6vv, C iii, 7 |

consort songs

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| 87 | What is the cause why truth doth purchase foes, 1v, 4 viols, inc., C iii, 47 |
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instrumental

lute

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| 198 | 5 fantasias, C ix, nos.1–5, N [c199 also in version for bandora] |
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| 202 | |
| — | Fantasia, inc.; <i>GB-Omc</i> 265 (ascribed 'Alphoso'; see Craig-McFeely, 1993) |
| 203 | 5 pavans, C ix, nos.6–10, N [c206 found in two versions, in different keys, and also in version for bandora] |
| —7 | |
| 215 | The Spanish Pavan, 2 lutes, C ix, no.9c; N |
| 208 | 2 galliards, C ix, nos.11–12; N |
| —9 | |
| 210 | Miserere, C ix, no.13; N [intabulation of 2p. of Inclina Domine aurem tuam] |

- 218 Ut re mi fa sol la, C ix, no.21*b*; N [intabulation of consort work]
- D12 Ultimi miei sospiri, C ix, appx, 185; N [intabulation of Verdelot madrigal, ascribed 'AFerabosco' in *D-Hs M B/2768*]
- 211 Untitled piece, C ix, no.14; N
- Untitled piece, *GB-Lbl* Hirsch M 1353, f.68v [anon. intabulation of Benedic anima mea Domino]

bandora

- 199 Fantasia, C ix; N [also in version for lute; ascribed 'Alfonso' in *GB-Lbl* Add.31392 and to 'Ri Ali' (i.e. Richard Alison) in *Cu Dd.2.11*]
- 212 3 fantasias, C ix; N [c214 found in two versions, in different keys]
- 14
- 206 Pavan, C ix; N [also in 2 versions for lute]

keyboard

- 219 Fantasia, C ix; also ed. in MB, lv (1989), no.56 [score of 4-part consort work, perhaps for org acc.]
- 227 Fantasia, C ix; also ed. in MB, lxvi (1995), no.31

bowed strings

- 219 Fantasia a 4, inc., C ix, no.22*b*; also ed. in MB, xlv (1988), no.127 [all except tr reconstructed from kbd score]
- 225 [Fantasia] di sei bassi, 6 b [?viols], C ix, no.28; also ed. in MB, xlv (1979), no.68
- 220 Pavan a 5, C ix, no.130; also ed. in MB, xlv (1988), no.130
- 221 3 In Nomines a 5, C ix, nos.24–6; also ed. in MB, xlv (1979), nos.48–50
- 3
- 216 Duo, 2 tr, C ix, no.19; also ed. in MB, xlv (1988), no.115
- 224 Sur la rousée, 6 viols, C ix, no.27; also ed. in MB, xlv (1988), no.192 [textless chanson; see above]
- 217 [Ut re mi fa sol la], 2 tr, t, C ix, no.20 [compositional sketch]
- 218 Ut re me fa sol la, tr, 2 t, C ix, no.21*a*; also ed. in MB, xlv (1979), no.2 [also in version for lute]

doubtful or misattributed works

- D1–2 Salva me, Domine (2p. Christe redemptor), 6vv [textless; ascribed 'alfonso' by Baldwin in *GB-Lbl* R.M.24.d.2]
- D3 Sponsus amat sponsum, 5vv, inc. [ascription changed from 'Alfons' to 'Byrd' in McGhie partbook (private collection); Kerman (1981) doubts both ascriptions. Ascribed to Byrd in *Lbl* Add.32377; anon. in *Ob Mus.Sch.E.423*]
- S3 O praise our Lord, ye saints above, 5vv; ed. C. Monson, *The Byrd Edition*, xi (1983), no.21 [ascribed 'Alphonso' in *Lbl* Add.18936–9; and to Byrd in *Lbl* Add.17797 and *Lbl* Add.31992]
- D4 Le belle, 5vv [textless except for incipit; ascribed 'Alphonso' in *Lbl* Add.18936–9]
- D5–6 Phyllis a herdmaid dainty (2p. This Thyrsis said, lamenting), 5vv [1p. ascribed to 'Alphonso' in *Lbl* Add.18936–9]
- 226 Pavan, mixed consort, inc., C ix, no.29; N [entitled 'Alfonsoes Paven' in *Cu Dd.3.18*, 14.24, 5.20 and 5.21; also found in lute and kbd versions attrib. Augustine Bassano; authenticity also questionable on dating grounds, but accepted by North and Charteris]
- Pavan, bandora, *Cu Dd.2.11* (2 versions) [versions of c226, possibly by Ferrabosco (see Nordstrom)]

D7– 3 passamezzos; Gagliarda del passo e mezzo, La battaglia, lute; N [ascribed
11 ‘Alfonso de ferabosco’ in *D-W Guelf. 18.8. Aug. 2^o*, but doubtful on grounds of
style (North, Charteris)]

lost works

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[Ferrabosco](#)

(3) Costantino Ferrabosco

(*b* ? after 1550; *d* after 1596). Italian composer, almost certainly a brother of (4) Matthia Ferrabosco, but his name is absent from the baptismal rolls of Bologna. He had settled at Nuremberg in the service of the Emperor Rudolf II by 1590 when, in his only known publication (the *Canzonette a quattro voci*, Nuremberg, 1590), he is described as 'Constantino Ferrabosco Bolognese, Musico di S.M. Caesarea'. In the prefatory matter he referred to this as his fourth book. He returned to Italy, where in 1591 he was appointed *maestro di cappella* at Ancona Cathedral; in 1596 he apparently took up the same post in Fermo, and in 1597 was elected *maestro di cappella* in Ascoli Piceno. (G. Livi: 'The Ferrabosco Family', *MA*, iv, 1912–13, pp.121–42; *DBI*)

[Ferrabosco](#)

(4) Matthia Ferrabosco

(*b* Bologna, bap. 16 July 1550; *d* Graz, bur. 23 Feb 1616). Italian singer and composer, almost certainly a brother of (3) Costantino Ferrabosco. His father was Ercole Ferrabosco. On 1 September 1581 he became a member of the court chapel of Archduke Karl at Graz; he served there in one capacity or another for 35 years. He came to the court as an alto singer, but his duties after 1588 also included that of teacher of the

choirboys. Three of the latter, Cividino, Jelich and Simonetti, were to achieve some renown as musicians.

On the death of the archduke in July 1590, the chapel was much reduced, but Matthia was retained, and was engaged by Karl's widow to teach her sons Maximilian and Leopold. In 1603 Matthia was made *Undter-Capelmaister*, and Pietro Bianco his superior attested to his 'pious, upright, industrious, and artistically accomplished service'. He travelled with the chapel when it went to Regensburg and Vienna. Among his duties was the purchasing of instruments; in this capacity he bought from Nuremberg in 1607 ten trombones and 12 trumpets, and also bought music from Venice. Upon the death of Bianco in 1611, he became an administrative officer, but the post of Kapellmeister was left vacant for three years; it was eventually awarded to the (much younger) Giovanni Priuli. After Matthia's death, his widow Catharina successfully petitioned Archduke Ferdinand for a settlement in recognition of her husband's long service, and received the generous sum of 600 florins; this was followed in the next year by the 77 florins still outstanding for her husband's instruction of the choirboys and repair of instruments.

There is no record of Matthia as a composer of sacred music; his extant works comprise two villanellas in L. Torti's *Il secondo libro delle canzoni a tre voci* (Venice, 1584¹⁰) and 22 canzonettas in *Canzonette a quatro voci* (Venice, 1585; two are included in DTÖ, xc, 1954). It is clear that he was no innovator. The two villanellas are in the standard AABCC form, and are basically homophonic with syllabic declamation. The *Canzonette*, constituting a logical development of the villanella style, show heightened polyphonic interest and convincing attempts at madrigalian word-painting. Adrian Denss chose nine of the canzonettas to appear in his *Florilegium* (1594¹⁹), but a 'Gagliarda Ferabosco' in the same collection (f.77) cannot reliably be assigned to Matthia.

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Ferrabosco

(5) Alfonso Ferrabosco (ii)

(*b* Greenwich, c1575; bur. Greenwich, 11 March 1628). English composer and viol player of Italian descent, eldest and illegitimate son of (2) Alfonso Ferrabosco (i). He was arguably the most accomplished, innovative and influential composer of chamber music for viols, and of songs for court masques, of his generation in England.

1. Life.

2. Works.

WORKS

BIBLIOGRAPHY

Ferrabosco: (5) Alfonso Ferrabosco (ii)

1. Life.

According to Anthony Wood (*GB-Ob* Wood D.19(4)) he was born in Greenwich, where he lived for much of his life. His mother was probably Susanna Symons, whom his father later married. When his parents left England soon after their wedding they left him and his infant sister in the guardianship of Gomer van Awsterwyke (or Gommar van Oostrewijk), a member of the queen's flute consort. In 1582 Alfonso (i) asked for his children to be brought to Italy, but the queen ordered their guardian not to let them go, and they remained in his charge until he died in 1592.

Shortly after Awsterwyke's death, Elizabeth granted the young Alfonso an annuity of £26 13s 4d as 'musician for the violles', and he continued to receive this until 1601, but it appears that he took little part in court music during those years. Sometime before 30 April 1602 he petitioned Sir Robert Cecil for a reasonable stipend and something to pay his debts, and as a result was appointed to a court place with retrospective effect from 24 June 1601, at a salary of £50.

From Christmas 1604 he received a second court salary of £50 as an extraordinary groom of the Privy Chamber, as he was teaching music to the young Prince Henry; he also bought viols for the prince's use. That same Christmas saw the first of his collaborations with the poet [Ben Jonson](#) and the designer Inigo Jones on a masque for the Stuart court, *The Masque of Blackness*, given on 6 January 1605 with Queen Anne as the principal masquer. His music for the following year's Twelfth Night masque, *Hymenaei*, elicited warm praise from Jonson, and Alfonso seems to have been engaged to write songs for Jonson's play *Volpone*, acted at the Globe in 1606. He was a regular contributor of vocal music for court masques. In 1609 John Browne published two books of Ferrabosco's music, each representing a significant aspect of his creative work. The first, *Ayres*, contains songs and dialogues with lute and bass viol (fig.2), including settings of poems by Donne and Campion and solo songs for Jonson's masques. The second, *Lessons for 1. 2. and 3. Viols*, is devoted to pieces for lute and viol.

When Henry became Prince of Wales in 1610, Ferrabosco was not one of the musicians appointed to his household, but continued to serve in the King's Privy Chamber, a position that he kept after the prince's death in 1612. Surprisingly, he seems not to have been involved in the prince's funeral; but following Prince Charles's creation as Prince of Wales Alfonso's name headed the list of musicians appointed to serve him. Outside the royal family his patrons may have included Philip Herbert, Earl of Montgomery (later Earl of Pembroke), and Edward Seymour, Earl of Hertford.

Despite an 11-year gap after 1611 in Ferrabosco's known collaborations with Jonson, there seems to be no evidence to suggest that they had quarrelled, as some (e.g. Chan) have supposed. Nevertheless a change can be detected from around 1615 in the way that Jonson expected his masques to be treated musically (Walls). In the Twelfth Night masque for 1617, *The Vision of Delight*, and in *Lovers made Men*, a private masque

given the following month, an apparently novel feature was verse 'sung (after the Italian manner) *Stylo recitativo*'. Nicholas Lanier (ii) was the composer for *Lovers made Men*, and when Ferrabosco's name next appears in connection with a masque it is as Lanier's collaborator in the *Masque of Augurs* (1622).

Meanwhile Ferrabosco remained prominent as a string player at court; he was listed in 1624 at the head of a group of four 'Musicians for the Violls', and he was responsible for purchasing instruments in 1623 and 1627, including 'lyras'. It is not clear whether these were 'lyras' of the recently invented sort, with sympathetic strings, but Ferrabosco probably did play on such instruments. The viol player André Maugars, visiting England as one of Queen Henrietta Maria's musicians (1625–7), declared that he heard no player of 'la Lyre' in Italy who was fit to be compared with the great 'Farabosco d'Angleterre' (Thoinan).

By 1617 Ferrabosco's annual salary at court had risen to £140, but he continued to incur debts. A dozen years or more earlier he had married Ellen Lanier; but his financial difficulties may have resulted less from having to feed a growing family than from a rash business venture upon which he embarked with his brother-in-law Innocent Lanier, one of the king's flautists. Along with Captain Hugh Lydiard, a merchant seaman, they were granted rights to dredge the Thames and to sell sand and gravel taken from the river-bed, to levy a penny per ton on imports to and exports from the port of London, and to collect fines imposed for causing annoyance on the river. In 1625, having sold his share in the patent of this badly managed venture, Ferrabosco seems to have withdrawn from the partnership. In January 1626 he was preparing to travel 'beyond the seas', though his purpose is unknown.

In July 1626, following Coprario's death, he was granted a fourth court post, that of 'composer of musicke in ordinary' to the king, which added another £40 a year to his income. He died in 1628 and was buried on 11 March at the church of St Alfege, Greenwich. His four court posts were granted to two of his sons, Alfonso (iii) and Henry; (6) John Ferrabosco was also a musician, and two of his daughters married musicians: Elizabeth married George Bunckley, and Katherine married [Edward Coleman](#) and was herself well known as a singer. (For further details of Henry and Alfonso (iii) see *BDECM*.)

[Ferrabosco: \(5\) Alfonso Ferrabosco \(ii\)](#)

2. Works.

Vocal music was an important element in Jonson's masques, and Ferrabosco's surviving masque songs give but a partial view of his contributions. It is disappointing that we do not have a single chorus by him, as some of the most impressive moments must have been choral. Likewise all the more elaborate songs are lost. Only two solo songs out of at least seven numbers (including choruses and duets) from *Oberon, the Faery Prince* (1611) have come down to us; and all his music for the *Masque of Augurs* (1622) is lost.

For the surviving masque songs imagination is needed to gauge their original effect in performance. The singers were chosen for their ability to

project their voices loudly, supported by a dozen lutes, in the banqueting house at Whitehall, and there is evidence that they embellished the melodies ('Why staves the bridegroom' is an example of a song that is found in a florid version in one manuscript). The style of the masque songs matches their function. So 'If all the ages of the earth' is proclamatory in character, using simple, bold, diatonic harmonies in support of a vocal line that, while skilfully shaped, is unusually disjunct. This style is carried even further in 'Gentle knights' and 'How neere to good is what is faire': both songs have a wide tessitura and incorporate such features as scalic runs traversing an octave or more, and phrases that leap a 12th in two bounds.

Of his other songs, *Sing wee then heroyque grace* approaches most closely the masque style; it was probably intended for a festivity or entertainment in honour of King James, with two trebles and a tenor each singing a section. Elsewhere, in *Like hermit poore* or the setting of Donne's *So, so, leave off this last lamenting kisse*, the rhetorical manner is tempered with intimacy of expression. *Unconstant love* is reminiscent of the consort song tradition, with its delicately contrapuntal lute accompaniment and mainly syllabic word-setting. In a lighter vein is *Young and simple though I am*, a strophic setting of verses by Campion. The dialogues, which typically take the form of conversations between a nymph and a lovelorn shepherd, are noteworthy for being among the earliest such pieces composed in England, and it is in these that the new declamatory style is most clearly in evidence.

Though Ferrabosco may never have visited Italy, he took a close interest in recent Italian music. His *madrigalette* for four high voices, which probably date from shortly before the turn of the century, resemble the *Canzonette* of Felice Anerio (Venice, 1586). Ferrabosco took some of his texts from Anerio's book, others from collections of Italian songs published between 1570 and 1593. His lute-song *O eyes, O mortall starres* probably originated as a setting of Guarini's *Occhi, stelle mortali*; in one manuscript the Italian as well as the English words are underlaid. The Italian monodies in *GB-Ob Tenbury 1018* seem to be the earliest such pieces by an English composer that have come down to us. Three are settings of dramatic texts from Guarini's *Il pastor fido*, in which Ferrabosco emulated the rhetorical declamation of Caccini's solo madrigals; in particular, *O crudel Amarilli* stands out for its dignity, clarity of structure and expressive force.

For the Latin sacred music the so-called Tregian score-books *US-NYp Drexel 4302* and *GB-Lbl Eg.3665* are a principal source. These works may have circulated among English Catholics, although there is no evidence that Ferrabosco was ever accused of recusancy himself. His main reason for writing them was perhaps to honour Alfonso (i)'s memory and acquire mastery in a field in which he had excelled. Alfonso (ii) set some of the same motet texts as his father (*Laboravi in gemitu meo; Tribulationem et dolorem inveni*) and took as the main model for his Lamentations Alfonso (i)'s setting c65. Possibly a particular commemoration lies behind a motet with so unusual a coupling of texts as the antiphon *Ubi duo vel tres congregati fuerint* and the burial respond *Libera me, Domine*. The Lamentations were probably never sung liturgically; however, they would have been an emotive reminder of the Tenebrae service for Catholic sympathizers.

The verse anthem *Have ye no regard, all ye that pass by* – also a Lamentations text, but in this case destined for Anglican use – was in the repertory of Charles I's Chapel Royal and several cathedrals. Ferrabosco also contributed three devotional songs to Sir William Leighton's *Teares or Lamentacions of a Sorrowful Soule* (1614). One of these skilfully worked miniatures, *In thee, O Lord, I put my trust*, is set for four treble voices, an unusual combination that he had used in some of his early canzonettas.

Ferrabosco's reputation as a composer rests above all on his consort music. One of his achievements was to develop an idiomatic style of imitative counterpoint suited to viols. Limber, agile subjects and division figuration help to give the music its distinctive character. By continuing boldly in his father's footsteps and treating the In Nomine as an exhilarating genre of string chamber music, he helped to keep this English tradition alive well into the 17th century. A fondness for architectural symmetry and harmonic schemes is apparent in the remarkable 'In Nomine through all parts', in which the plainchant melody, rather than being played in breves by a single viol, is given in different rhythms and different transpositions to each of the six instruments. Another symmetrically planned work is the bipartite *Ut re mi fa sol la*, based on a cantus firmus of extraordinary audacity which results in no fewer than seven enharmonic modulations: in the *prima pars* the treble viol plays a series of eight ascending hexachords, each pitched a semitone higher than the preceding one; in the *secunda pars* the same eight hexachords are heard descending and in reverse order. Ferrabosco may have intended the work as a viol player's riposte to an *Ut re mi fa sol la* for keyboard by Bull; the four-part version probably came first, and was revised before being expanded into the five-part version (which, despite Lowinsky's preference for the authorship of Alfonso Dalla Viola, seems certain to be by Alfonso (ii); see Field, 1999).

As in the cantus firmus pieces, Ferrabosco demonstrated an architectonic approach to tonal and thematic organization in his fantasias, in contrast to the madrigalian style favoured by some of his English contemporaries. He was one of the first composers in England to unify a fantasia by concentrating on a single point, to crown a design by bringing back subjects heard earlier, and to make strategic use of augmentation or diminution. Many of his fantasias consist of two large sections, a form that allowed scope for extended fugal treatment of subjects as well as thematic or modal contrast. His work was to have a strong influence on younger composers, including Jenkins and William Lawes. Some of his most serious and contemplative chamber music may be found in his pavans. They include the beautiful Dovehouse Pavan, one manuscript of which is in the youthful hand of William Lawes (*GB-Lbl* Add.40657–61). Lawes used keyboard reductions of Alfonso's C major pavan (*VdGS* 2) and an alman in the same key (*VdGS* 1) as the basis for variations for two division bass viols and organ (*MB*, xxi, 1963, no.6). Ferrabosco's Pavan on Four Notes was used as the model for a pavan by Daniel Farrant; Ben Jonson wrote his *Hymne to God the Father* ('Heare me O God') to fit its treble, thus transforming it into a consort song, in which form it was already being copied into manuscripts between 1610 and 1620.

Ferrabosco appears to have been the author of two virtuoso arrangements for division viol of Palestrina's *Vestiva i colli* – their title, 'Sound out my

voyce', comes from the English adaptation of the madrigal printed in *Musica transalpina* (1588) – which show a sure grasp of the style of diminution or *passaggio* playing associated in Italy with the viola bastarda (Holman, 1993; Otterstedt, 1998). No divisions on grounds by Ferrabosco are extant, but a book of 'Pavans, Fantasies, Grownds, &c with Devisions upon them' by 'Alfonso Ferrabosco' and others was in the Duke of Newcastle's library in 1636 (Hulse).

According to Playford's *Musicks Recreation on the Viol, Lyra-Way* (2/1661 and subsequent editions) Ferrabosco, Daniel Farrant and John Coprario were the first to write lessons in tablature so as to facilitate the use of different tunings, and featuring chord playing. Whether or not Playford was right to assign priority to these men, Ferrabosco's *Lessons* is the earliest book devoted exclusively to music for lyra viol. What is more, some of these pieces had been in circulation for long enough to be misattributed to others, as we learn from the composer's preface. Three tunings are used: the 'old lyra way' (if the top string is tuned to *g'*: *g'-d'-b'-f-B'-F*), 'Alfonso way' (*g'-d'-a-d-A-D*) and 'eights' or 'octave way' (*g'-d'-g-d-G-D*). Most of the solos are dance pairs, consisting of a pavan, alman or galliard coupled with a coranto that is usually derived fairly closely from it. Though some of the pavans and almans originated as consort pieces (critical comparison suggests that the consort versions generally came first), the corantos all appear to have been specifically composed for the lyra viol and no consort versions of them survive. In the section devoted to duos, the relationship between an alman or galliard and its coranto is much looser, because the coranto is always an arrangement of one that had originally been paired with a different dance for a single viol. Transcriptions for three lyra viols of a four-part fantasia and a five-part pavan add weight to the collection. But it is from the lyra solos that we can perhaps best form an impression of Ferrabosco's artistry on an instrument which, in his hands, seemed like the Jacobean equivalent of Orpheus's lyre.

Ferrabosco: (5) Alfonso Ferrabosco (ii)

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Editions: *Alfonso Ferrabosco the Younger: Ayres (1609)*, ed. E.H. Fellowes, EL, 2nd ser., xvi (1927) [F]*Jacobean Consort Music*, ed. R.T. Dart and W. Coates, MB, ix (1955, 2/1962/R) [D]*Alfonso Ferrabosco II: Manuscript Songs*, ed. I. Spink, EL, 2nd ser., xix (1966) [S]*The Songs and Motets of Alfonso Ferrabosco, the Younger (1575–1628)*, ed. J. Duffy (Ann Arbor, 1980) [D]*Alfonso Ferrabosco the Younger: Four-Part Fantasias for Viols*, ed. A. Ashbee and B. Bellingham, MB, lxii (1992) [AB]*Alfonso Ferrabosco the Younger: Consort Music of Five and Six Parts*, ed. C.D.S. Field and D. Pinto, MB (forthcoming) [FP]

motets

Domine, Deus meus (2p. Noli me proiicere), 5vv, D; Ego dixi, Domine, miserere mei (2p. Convertere, Domine, usquequo), 5vv, D; Ego sum resurrectio, 5vv, D; Fortitudo mea, 5vv, D; Laboravi in gemitu meo, 5vv, D; O nomen Jesu, 5vv, D

Quare dereliquerunt me, 4vv, D; Sustinuit anima mea, 5vv, D; Tribulationem et dolorem inveni (2p. O Domine), 5vv, D; Ubi duo vel tres congregati fuerint (2p. Libera me, Domine), 5vv, D

lamentations

Lamentations, 5vv, D

english sacred

Have ye no regard, all ye that pass by? (verse anthem), A, B, 4vv, org, *GB-Cp*, *DRc*, *LF*, *Llp*, *Ob*, *Ojc*

Heare me O God (consort song adapted from Pavan on Four Notes, text by B. Jonson), Tr, 4 viols; D, FP [arr. for 1v, lute; S]

In depth no man remembreth thee (devotional song), 5vv, 1614⁷; ed. in EECM, xi (1970)

In thee, O Lord, I put my trust (devotional song), 4 Tr, 1614⁷; ed. in EECM, xi (1970)

O Lord, come pittie my distresse (devotional song), 5vv, 1614⁷; ed. in EECM, xi (1970)

songs

unless otherwise stated, for 1 voice and bass (except songs in 1609); sources of texts shown in parentheses

Ayres, 1, 2vv, lute, b (London, 1609) [1609]

All yee forsaken lovers come, S [music as for Doe but consider this small dust]

Come away, come away (Jonson, *Masque of Blackness*, 1605), 1609, F

Come home, my troubled thoughts, 1609, F

Come my Celia, let us prove (Jonson, *Volpone*, 1605), 1609, F

Deere, when to thee, 1609, F

Doe but consider this small dust (Jonson, *The Houre-Glasse*), *GB-CL*[music as for All yee forsaken lovers come; see Doughtie, 1969]

Drowne not with teares, 1609, F

Faine I would but O I dare not, 1609, F

Fayre cruell Nimph (A Dialogue between a Shepheard and a Nimph), 2vv, 1609, F

Fly from the world, 1609, F

Gentle knights (Jonson, *Oberon*, 1611), S

Had those that dwell in error foule (Jonson, *Masque of Beauty*, 1608), 1609, F

Heaven, since thou art the only place of rest, S

How neere to good is what is faire (Jonson, *Love Freed from Ignorance and Folly*, 1611), S

I am a lover (J. de Montemayor, trans. B. Young), 1609, F

If all the ages of the earth (Jonson, *Masque of Queens*, 1609), 1609, F

If all these cupids (2p. It was no pollicie of court; 3p. Yes, were the loves) (Jonson, *Masque of Beauty*, 1608), 1609, F

Like hermit poore (P. Desportes, trans. ?W. Raleigh), 1609, F

Loe in a vale there sat a shepherdess, S

Nay, nay, you must not stay (Jonson, *Oberon*, 1611), S

O eyes, O mortall starres (B. Guarini), 1609, F [music as for Occhi, stelle mortali]

O what a fault (Jonson, *Love Freed from Ignorance and Folly*, 1611), S

Say shepheard boy (A Dialogue), 2vv, S

Senses by unjust force banished (?for Jonson, *Love Freed from Ignorance and Folly*, 1611), S

Shall I seeke to ease my grieffe?, 1609, F

Sing wee then heroyque grace (2p. Sing the riches of his skill; 3p. Sing the nobles of his race), 1609, F [in praise of James I]

So beautie on the waters stood (Jonson, *Masque of Beauty*, 1608), 1609, F

So, so, leave off (J. Donne, *The Expiration*), 1609, F

Tell me O Love (A Dialogue between a Shepheard and a Nimph), 2vv, 1609, F

Unconstant love, 1609, F

Was I to blame?, S

What shall I wish? (A Dialogue), 2vv, 1609, F

Why staves the bridegroome (Jonson, *The Haddington Masque*, 1608), 1609, F

With what new thoughts?, 1609, F

Young and simple though I am (T. Campion), 1609, F

Eterni numi (Guarini, *Il pastor fido*), S

Lacrimar sempre il mio sommo diletto, S

Occhi, stelle mortali (Guarini), *Ob* [music as for O eyes, O mortall starres]

O crudel Amarilli (Guarini, *Il pastor fido*), S

Udite lagrimosi spirti d'Averno (Guarini, *Il pastor fido*), S

partsongs

Madrigalette for 4 voices in *GB-Lbl* Eg.3665 (fac. in RMF, vii, 1988): A la mia Filli avanti, SSAT; Al suon d' una sampogna, SSSS; Amarilli mia bella (Guarini), SSAT; Amor tien il suo regno, SSAA; Arde ogn' hora il cor lasso, SSAT; Canzonette [d'amore] che m'uscite, SSSA; Con la fronte fiori[ta], SSAT; Datemi morte o cara Filli mia, SSAT; Ditemi la mia stella, SSAA; Gitene canzonett'al mio bel sole, SSAA; Hor ch'io son giunto, SSAA; In un boschetto (2p. Diss'alhor il Pastor), SSAA; Madonna mia gentile, SSAT; Mentre humil verginella, SSAA; Non dubitar ben mio, SSAA; Non ti ricordi quando, SSSS; O liete piant' herbette, SSAA; O tu che mi dai pene, SSSA; Solo fra mille amanti, SSAT; Su questi fior t'aspetto, SSAT; Voglio cantar e sonar, SSSA; Voi sete la mia stella, SSSA

instrumental

VdGS indicates numbering system in Dodd1

lyra viol

Lessons for 1. 2. and 3. Viols (London, 1609):

13 alman-coranto pairs, 1 lyra viol; 1 alman, 1 coranto in D (5 almans also found in versions for 5 viols, VdGS 4, 5, 6, 9, 10)

3 alman-coranto pairs, 2 lyra viols (1 alman also found in version for 5 viols, VdGS 8; corantos arr. from versions for 1 lyra viol)

Fantasia, 3 lyra viols; D (also found in version for 4 viols, VdGS 13)

7 galliard-coranto pairs, 1 lyra viol

3 galliard-coranto pairs, 2 lyra viols; 1 galliard in D (corantos arr. from versions for 1 lyra viol)

5 pavan-coranto pairs, 1 lyra viol (2 pavans also found in versions for 5 viols, VdGS 1, 9)

Pavan, 3 lyra viols (also found in version for 5 viols, VdGS 3)

3 preludes, 1 lyra viol

Alman, 2 lyra viols (VdGS 199), *GB-Ob* (also found in version for 5 viols, VdGS 10)

Pavan, 1 lyra viol (VdGS 146), *Ob*

other instrumental

9 almans, 5 viols/vn, *GB-Lbl*, *Ob*, *Och*, some inc.; FP, 1 in D

2 almans, 6 wind insts, *Cfm*, inc.; FP

4 almans, 3 viols/vn, *Och*, *US-NH* (3 are arrs. of almans for 5 viols, VdGS 1, 3, 4)

Alman, tr, b viol, J. Playford: *A Breefe Introduction to the Skill of Musick* (London, 1654) (arr. of alman for 5 viols, VdGS 1)

Aria, 4 insts, bc, 1621¹⁹ (arr. of alman for 5 viols, VdGS 10); ed. B. Thomas, *Thomas Simpson: Taffel-Consort (1621)* (London, 1988)

9 pavans, 5 viols/vn (incl. Dovehouse Pavan, VdGS 1; Pavan on Four Notes, VdGS 4, also adapted as consort song, Heare me O God; Pavan on Seven Notes, VdGS 8), *IRL-Dm, GB-Ckc, Lbl, Ob, Och*; FP, 2 in D

21 fantasias, 4 viols; AB, 2 in D

9 fantasias, 6 viols, *IRL-Dm, GB-Lbl, Och*; FP, 1 in D

3 In Nomines, 6 viols, *IRL-Dm, GB-Lbl, Och*, 1 inc.; FP, 2 in D

3 In Nomines, 5 viols, *IRL-Dm, GB-Ckc, Lbl, Lcm, Ob, Och, US-Sm*; FP, 1 in D

Sound out my voyce, division viol, *GB-Ob Mus.Sch.D.246–7* (2 diminution settings of Palestrina: Vestiva i colli; ascribed to 'Alfonso'; presumably by Alfonso (ii)); 1 set ed. G. Dodd, Viola da Gamba Society, suppl. pubn no.128

Ut re mi fa sol la (2p. La sol fa mi re ut), 4 viols, *IRL-Dm, F-Pc, GB-Ckc, Lbl, Ob, Och, Y*; FP, 1p. ed. E. Walker, MA, iii (1911–12), 65–73, esp. 70–73, 2p. in D

Ut re mi fa sol la (2p. La sol fa mi re ut), 5 viols, *Lbl, Lcm, Och* (arr. of version for 4 viols); FP, 1p. also ed. in Lowinsky, 2p. in D [attrib. by Lowinsky to Alfonso Dalla Viola but by Ferrabosco]

doubtful or misattributed works

Fuerunt mihi lacrymae, 4vv (ascribed to 'Alfonso Ferrabosco senior' in *GB-Lbl* Eg.3665, and now reassigned to Alfonso (i); see Charteris, 1990)

Rorate coeli, 2 Tr, B (ascribed 'A. Ferrabosco junior', *CL*, and to 'Alfonso Ferrabosco' in *Och Mus.623*; ?perhaps by Alfonso (iii))

Sanctus (ascribed 'Ferrabosco' in *Cp 44*; identical with Sanctus, F, 4vv, by (b) John Ferrabosco)

Let it be thy pleasure (anthem, inc.; Daniel and le Huray give source as *Ob Tenbury 1023*, but not traced there)

Say God should sende us on a persecution, 4vv, *Och 750–53, 1074–7* (contrafactum of (1) Domenico Maria Ferrabosco: Io mi son giovinetta, ascribed to 'Ferabosco'; wrongly attrib. Alfonso (ii) in Daniel and le Huray, following Arkwright, 1912–13)

Fantasia, 4 viols (VdGS 24); AB (ascribed to 'Alfonso Ferrabosco' in *F-Pc F.770*)

Untitled work, ?5 viols, *GB-Lbl Add.29366–8*, inc. (probably a textless motet, ascribed to 'Alfonso Ferrabosco' followed by Alfonso (ii): Laboravi in gemitu meo, textless)

anonymous but possibly by alfonso (ii)

Prelude, 1 lyra viol (VdGS 179), *GB-Ob*

Alman, pavan, galliard, coranto, 2 lyra viols (VdGS 195–8), *Ob*

Alman, pavan, 2 corantos, 3 lyra viols (VdGS 121–4), *Lbl, Ob, Och*

O sacrum convivium, division viol, *Ob Mus.Sch.D.246–7* (diminution of Tallis: O sacrum convivium)

Ut re mi fa sol la, 6 viols, *IRL-Dm Z3.4.7–12* (see Pinto, 1999); FP

Vidi pianger madonna, division viol, *GB-Ob Mus.Sch.D.246* (diminution of madrigal by Alfonso Ferrabosco (i))

Ferrabosco: (5) Alfonso Ferrabosco (ii)

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- [Ferrabosco](#)

(6) John Ferrabosco

(*b* Greenwich, bap. 9 Oct 1626; *d* Ely, bur. 15 Oct 1682). English organist and composer, youngest son of (5) Alfonso Ferrabosco (ii). During the Civil War he seems to have served as a musician to Charles I: he was paid £5 on 30 July 1646 and a further £4 on 26 April 1649, three months after the king's execution. In 1662 he became organist and master of the choristers of Ely Cathedral. One of his early tasks was to copy new music books for the choir, for which he was paid £10 in June 1663; two organ-books and a tenor partbook mainly in his hand survive (*GB-Cu* Ely 1, 4, 28). He was also reimbursed by the Chapter in connection with 'several music meetings' between 1663 and 1665. His full anthem *The king shall rejoice* was probably composed for Charles II's visit to Ely Cathedral in 1669 (Spink). In that year Ferrabosco relinquished his duties as master of the choristers; he continued as the cathedral organist, but is said to have lost his sight towards the end of his life. The MusB was conferred on him by the University of Cambridge in 1671, at the king's request. On 28 June 1679 he married Anne Burton at Trinity Church, Ely.

Ferrabosco was an assiduous and practical composer for the restored Church of England liturgy, if not a strikingly imaginative one. Much of his music has come down to us in a defective state because of the loss of partbooks. 18th-century scores exist of some of his services, however, and the fully written-out autograph organ parts of his verse anthems reveal much about their texts (invariably from the Psalms), scoring (boy soloists were evidently being used at Ely by the mid-1660s) and style (generally conservative). Ferrabosco supplied the repertory with services for Morning and Evening Prayer and Holy Communion in a wide choice of keys, using the old device of the head-motif to give an effect of unity between canticles. The full service in C, of which only the tenor part survives, was unusual in being almost entirely in triple time. His communion services customarily comprise the Sanctus (which at Ely seems to have been sung immediately after the opening collect), responses to the Ten Commandments, doxology before the Gospel ('Glory be to thee, O Lord'), and Creed. The Burial Service, a comprehensive liturgical setting that begins with the sentences sung 'upon meeting the Corps entering in Procession' and ends with the anthem 'sung at the Grave', is a work of simple and sombre dignity.

WORKS

services

Morning, Communion, Evening, a (TeD, Jub; San, Ky, Cr; Mag, Nunc), 4vv, *GB-Ckc, Cu, Ob* [San, Ky, Cr inc.]

Morning, Communion, Evening, B [TeD, Bte, Jub; San, Ky, Cr; Mag, Nunc], 4vv, *Ckc, Cu, Lbl, Ob* [Bte inc.]

Morning, Communion, Evening, C, 'Triple' (TeD, Jub; San, Ky, Cr; Mag, Nunc), *Cu*, inc.

Morning, Communion, Evening, D, 'Verse sharpe' (TeD, Jub; San, Ky, Cr; Mag, Nunc), *Cu, DRc, Ob, Y* [TeD, Jub, San, Ky, Cr inc.]

Morning, Communion, Evening, e (TeD, Jub; San, Ky, Cr; Mag, Nunc), *Cu, Ob*, inc.

Morning, Communion, Evening, F (TeD, Jub; San, Ky, Cr; Mag, Nunc), *Cu*, inc.

Morning, Communion, Evening, G (TeD, Jub; San, Ky, Cr; Mag, Nunc), *Cu*, inc.

Evening, C, 'Verse' (Mag, Nunc), *Cu*, inc.

Burial, g (1. I am the resurrection and the life, I know that my Redeemer liveth, We brought nothing into this world; 2. Man that is born of a woman, In the midst of life, Thou knowest, Lord; 3. I heard a voice from heaven), 4vv, *Ckc, Cu, Lbl, Ob*

Kyrie, g, 4vv (for a service by George Barcroft), *Cu*

Sanctus, F, 4vv, Cp, *Cu*

Sanctus, G, *Cu*, inc.

anthems

Behold now, praise the Lord, verse, 1 or 2 Tr, *Cu*, inc.

Be thou exalted, Lord [see The King shall rejoice]

Blessed is the man, verse, 2 Tr, B, *Cu*, inc.

Bow down thine ear, *Cu, WB*, inc.

By the waters of Babylon, verse, Tr, B, *Cu, DRc*, inc.

I will sing a new song, verse, Tr, B, *Cu, DRc*, inc.

Let God arise, verse, B, *Cu*, inc [choruses, 4vv, by Ferrabosco added to psalm by W. Lawes for B, bc]

Like as the hart, verse, Tr, B, *Cu, WB*, inc.

O lord our governor, verse, 2 meanes, B, *Cu*, inc.

The king shall rejoice (2p. Be thou exalted, Lord), 4vv, *Cu, Ob, US-BEm*, inc.

The Lord hear thee, verse, T, *GB-Cu, US-BEm*, inc.

The Lord is my strength, verse, 2 meanes, *GB-Cu*, inc.

keyboard

Suite (alman, corant, saraband), hpd, *Och*

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Ferradini [Feradini, Ferrandini], Antonio

(*b* Naples, ?1718; *d* Prague, 1779). Italian composer. Fétis suggested 1718 as his birthdate. His earliest works are sacred pieces dating from 1739, and the oratorio *Giuseppe riconosciuto* (Naples, 1745). In 1751–2 he composed operas for the north Italian cities of Lugo and Sinigaglia, and contributed to a pasticcio produced at Forlì. Between 1757 and 1760 his operas were produced at more important centres in north central Italy and in Madrid. At Parma in Carnival 1757 he produced his only comic opera, to a libretto by Goldoni, *Il festino*, which is of historical interest as it was written during Goldoni's stay in Parma. According to his memoirs, Goldoni was satisfied with Ferradini's setting. Gerber rated him highly as a composer for both church and theatre and claims his *Stabat mater* was performed at the Crusaders' church (St František) in Prague in 1780 and 1781 (text published as *Compatimento pietoso dei figli al duolo della madre*, Prague, 1781). Gerber's assertion that Ferradini spent 30 years in Prague is doubtful (his operas were still being produced in Italy in the late 1750s), but he was probably there by 1763 when his setting of *Giuseppe riconosciuto* was performed.

Ferradini's compositions are sometimes confused with those of the better-known Giovanni Battista Ferrandini, as some works bear only a surname. For example, the arias attributed to him in the pasticcio *La finta frascatana* are most likely the work of Ferrandini, as are four cantatas and five arias attributed to Ferradini by Eitner.

WORKS

stage

opera seria unless otherwise stated

Ermelinda, Lugo, Fair 1751

Ezio (P. Metastasio), Sinigaglia, 10 July 1752

Il re pastore (Metastasio), Madrid, Reale, 1756

Semiramide (Metastasio), Madrid, Reale, ?1756

Il festino (dg, C. Goldoni), Parma, Regio, carn. 1757

Solimano (G.A. Migliavacca), Florence, Pergola, carn. 1757

Ricimero (F. Silvani), Parma, carn. 1758, *P-La*

Antigono (Metastasio), Reggio, Fair 1758, *La, S-Skma* (excerpts)

Demofonte (Metastasio), Milan, Regio Ducal, 26 Dec 1758, *P-La*

Didone (Metastasio), Lucca, aut. 1760, *La*

Music in: Artaserse (pasticcio, Metastasio), Forlì, Pubblico, spr. 1752; G. Latilla:

L'opera in prova a all moda (dg, 3, G. Fiorini), Lodi, carn. 1752

Miscellaneous excerpts *CZ-POa, D-Bsb, DI, GB-LBI, I-MOe, PAc*

sacred

Giuseppe riconosciuto (orat, Metastasio), Naples, 1745, ?*D-Bsb, BS*

Mass, 4vv, *I-Fc** (dated Prague, 12 Sept 1775)

3 Ky-Gl, 2 in *CZ-Pu* (1 for S, A, SATB, orch), *LIT*

5 Cr, 2 in *Pu*, *LIT* (SATB, str), *D-Bsb*, *DS* (dated 1739)

Credidi, 4vv, 1739, *Bsb*, *MÜs*

Te Deum, 4vv, insts, 5 Nov 1773, *DI*

Stabat mater, solo vv, orch, *Bsb*, *I-Fc*, *PAC*; vs, ed. L. Bettarini (Milan, 1969)

Gaude fideles turba, T, orch, *CZ-LIT* [?= Aria solennis, *Pu*]

Gaudete alatae mentes, A, orch, *Pnm*

Dextera Domini, 4vv, *Pnm** (dated Prague, 29 March 1776)

Tenebrae factae sunt, pubd

other works

2 overtures, 1755, *S-Skma*; 1758, *I-MAv*; sinfonia, *D-Bsb*

?Quartetto Armonioso, 3 vn, vc, *Bsb*; Serenata Nocturna, 2 fl, b, *MT*

6 sonatas, hpd, *DI*

12 duets for the Electress of Saxony, perf. 9 July 1769, *DI*; 3 duets, 2 S, *DI*; madrigals, 2 S, bc, *I-PAC*

Doubtful: addl nos. in Leo: *La finta frascatana* (ob, G. Federico), Naples, 1750; 5 arias, *I-Bc*; 4 cants., *Bc*

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*Fétis*B

*Gerber*L

*Newman*SCE

*Sartori*L

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A. Iesùè: 'Note su Antonio Ferradini', *NRMI*, xv (1981), 241–6

DENNIS LIBBY, JAMES L. JACKMAN/REBECCA GREEN

Ferrandiere, Fernando.

See [Ferandiere, Fernando](#).

Ferrandini [Ferandini], Giovanni Battista [Johann Baptist, Zaneto]

(*b* Venice, *c*1710; *d* Munich, 25 Sept 1791). Italian composer. He was a pupil of Antonio Biffi at the Conservatorio dei Mendicanti in Venice and went to Munich as a boy. On 15 May 1722 he found a position as oboist with Duke Ferdinand in Bavaria. He was appointed, probably in 1723, to the elector's court musicians, although he remained in the duke's service until 1726. Stefano Ferrandini, possibly his brother, worked with him from 1 January 1723 until 1745, also as a court oboist. From 1 April 1732 Ferrandini was chamber composer to Elector Karl Albrecht; on 1 July 1737 (having two years previously dropped his baptismal name Zaneto in favour of Giovanni Battista) he was made 'kurfürstlicher Rat' and director of chamber music. In the same year Le Cène published his *VI sonate a flauto traversière a basso* op.1 in Amsterdam, which were later followed by *VI sonate a flauto traverso o oboe, o violino, basso continuo* op.2, published in Paris by Boivin and Le Clerc.

The new Residenztheater in Munich, built by Cuvilliés, was opened in 1753 with a production of Ferrandini's *opera seria*, *Catone in Utica*. At the end of the same year Ferrandini travelled to Italy to engage new singers for the court. In 1755 he was granted the title of Truchsess (Lord High Steward to the elector), along with a pension, and was allowed to move to Padua for reasons of health; however, he continued to compose operas for the court. Leopold and Wolfgang Mozart visited him in Padua in March 1771, with the young Mozart performing before him on the harpsichord. His pension was reduced in 1778, and around 1790 he returned, briefly, to Munich.

Ferrandini was highly regarded as an opera composer in Munich, and his works were also favourably received in performances elsewhere. His operas, originating in the Venetian tradition, do not show the lightness of the Neapolitan, and reflect the return from French to Italian musical taste at the Munich court. He also wrote instrumental works, a *Fastenmeditation*, *Prima ad caelum via per innocentiam*, for the Congregatio Latina Major in Munich (1738) and numerous arias, many to texts by Metastasio. Among his pupils were the Elector Maximilian III Joseph, his sister Maria Antonia Walpurgis and the tenor Anton Raaff. His daughter Maria Anne Elisabeth was a singer who, among other roles, represented Tamiris in Bernasconi's *Semiramide* at Munich in 1765.

WORKS

stage

performed in Munich unless otherwise stated

Gordio (dramma per musica, A. Perozzo da Perozzi), 22 Oct 1727

Il sacrificio invalido (dramma per musica, Perozzo da Perozzi), Nymphenburg, 10 July 1729

Colloquio pastorale (serenata, Perozzo da Perozzi), Nymphenburg, 6 Aug 1729, *D-DI*

Berenice (dramma per musica, L. de Villati), 5 Feb 1730, *I-MOe*

Scipio nelle Spagna (os, A. Zeno), carn. 1732, *A-Wgm*

Ipermestra (os, A. Salvi), 22 Oct 1736

Adriano in Siria (os, P. Metastasio), carn. 1737, *D-DI*

Demofonte (os, Metastasio), 22 Oct 1737

Artaserse (os, Metastasio), 22 Oct 1739, *DI*, collab. G. Porta

Componimento drammatico per l'incoronazione di Carlo VII, Frankfurt, 12 Feb 1742

Catone in Utica (os, Metastasio), 12 Oct 1753, *DI*, *Hs*, *LEmi*

Le grazie vendicate (serenata, Metastasio), 1753

Diana placata (serenata), 17 Aug 1755, rev. 1758

Demetrio (os, Metastasio), carn. 1758

Talestri (opera drammatica, Maria Antonia Walpurgis), ?1760, *A-Wgm*, *D-DI*, *Mbs*

Nice e Tirsi (cant. a due), c1777

L'amor prigionero (componimento drammatico, 1), 1781, *DI*

Opera francese, Oratorio de sacra, both *DI*

other works

Vocal: 39 cants., 1v, insts, *DI*; 36 cants., 1v, bc, *A-Wn*; 42 canzonette, 1v, 60 arias, 1v, insts, *D-DI*; others

Inst: 6 sonate, fl, b, op.1 (Amsterdam, 1737), unique copy in *B-Lc*; 6 sonate,

fl/ob/vn, bc, op.2 (Paris, n.d.), unique copy in *F-AG*; 5 syms., 3 trio sonatas, *D-DS*; sym., *DI*; Sinfonia pastorale, *A-Wgm*, ed. K. Schultz-Hauser (Berlin, 1963); Sinfonia, *F, N-T*; 5 Fl Concs., *S-Skma*; 2 qts, *F, g, Skma*; Musicale intratenimento, vn, 2 lutes, bass viol, b, *D-DI*; 2 dilettamenti da camera, 2 vn, violetta, b, *Mbs*; Divertimento, *Mbs*

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ROBERT MÜNSTER

Ferrari [Zanazzio], Cesira

(*b* Turin, 8 May 1863; *d* Pollone, nr Biella, 4 May 1943). Italian soprano. She studied with Antonietta Fricci in Turin, where she made her début in 1887 as Micaëla and later sang Gilda. After singing in Venice and Genoa, where she took part in the first performance of Mascagni's *Le maschere* (1891), she created the title role in Puccini's *Manon Lescaut* at Turin (1893), repeating the role in Buenos Aires, Rome and other cities. She sang Suzel (*L'amico Fritz*) at Monte Carlo (1895), then created Mimì in *La bohème* at Turin (1896). At La Scala she sang Mélisande in the first Milan performance of *Pelléas et Mélisande* with Toscanini (1908). Her repertory included Juliet, Massenet's Sapho and Charlotte, Amelia (*Simon Boccanegra*), Elisabeth (*Tannhäuser*), Elsa and Eva (*Die Meistersinger*). She retired from the stage after a final appearance as Mélisande (Rome, 1909), a role in which she was much admired, and devoted herself to teaching in her native city, opening her salon to the intellectuals of Turin.

At the same time as Gemma Bellincioni, the first Santuzza, was established a model of the dramatic soprano entirely in the grip of passion, Ferrari succeeded in asserting her aristocratic style, emphasizing polished singing over sheer volume. While this made her the Puccini soprano *par excellence*, it inevitably precluded her from singing Tosca.

Her voice is preserved on a series of discs recorded by the Gramophone and Typewriter Company in Milan in 1903.

ELIZABETH FORBES/MARCO BEGHELLI

Ferrara.

City in the Emilia region of northern Italy. The history of music there divides into two periods, corresponding to its political and cultural history. From

1240 to 1598 the city was under the continuous political rule of the Este family and was the centre of a small but politically important marquisate, later a duchy, that at its height included Modena, Reggio nell'Emilia, Rovigo and the Polesine; after 1598, when the Estensi lost the city to the papacy and transferred to Modena, Ferrara's musical activity lost its autonomous importance but continued to flourish.

At the beginning of the 11th century Guido of Arezzo was educated and began his teaching and theoretical writing in the nearby Benedictine abbey of Pomposa, a traditional centre for plainsong instruction which continued to the 16th century. In the 15th century the court of Ferrara experienced a remarkable rise to the status of an internationally important musical centre. The chief impetus was the patronage of four successive members of the Este family, who ruled during this period: Niccolò III, Leonello, Borso and Ercole I.

During the reign of Niccolò III (1393–1441) the first musicians were engaged at court on a regular basis. Beginning in the 1420s Niccolò employed several trumpeters, three 'pifferi' (wind players), a certain Leonardo dal Chitarino (1424) and a Niccolò Tedesco *cantore*, defined in one source as *cantor suavissimus et pulsator eximius* (active there c1436–62). Niccolò Tedesco may be the Nicolaus Krombsdorfer who worked for the Habsburg Duke Sigismund from 1463. In 1429 the celebrated humanist Guarino of Verona was brought to Ferrara, and his presence may be partly responsible for a more active cultivation of music at court, as it certainly was for the arts and letters. In 1433 a *libro de canto* was copied for the young Leonello, son of Niccolò III and pupil of Guarino, and in 1437 a volume of *regole de canto* was made for his use. Du Fay, who wrote a ballade for Niccolò III, may have visited the court in 1433; he certainly did so in 1437. No doubt the convocation that year of an ecumenical council provided further impetus to the gathering of musicians there.

With Leonello d'Este, despite the brevity of his reign as marquis (1441–50), the great flowering of Ferrarese art and literature really began, and music too received powerful stimulus. Leonello founded a court *cappella* 'in the royal manner' and brought in singers from abroad to staff it. From four singers in 1436 he increased the *cappella* to at least ten in 1450, including, at various times, Johannes Fede, Niccolò Tedesco, Giovanni de Leodio, Andrea da l'Organo and Zoanne de Monte. Musicians both native and foreign were present not only at the court but also at Ferrara Cathedral and at the university, which had been founded in 1395 and revived under Leonello. At the cathedral the organists had included the composer Bartolomeo da Bologna (1405–27) and were later to include the theorist Ugolino of Orvieto (to 1457) and Benedetto Camelli da Pistoia (1458). The presence at the university of a group of English students was specially noteworthy at that time (see Scott, 1972) and may well be closely related to the large representation of English composers in two important musical manuscripts from Ferrara of this decade (*P-Pm* 714, see Pirrotta, 1970; *I-MOe* α.X.1.11, see Hamm and Scott, 1972). Scott has even conjectured that Ferrara may have been a meeting place for Du Fay and Leonel Power in 1438 or 1439.

Under Borso d'Este (1450–71), who became Duke of Modena in 1452 and the first Duke of Ferrara in 1471, the former corps of singers was all but suppressed at court in favour of instrumentalists, led by the famous Pietrobono del Chitarino, one of the most celebrated lutenist-singers of his time. Pietrobono was praised in extravagant terms by Cornazano and the humanist writers Beroaldo, Battista Guarino and Paolo Cortese, and also by Tinctoris. Borso was better known for his patronage of art, which included the splendid frescoes of the Palazzo Schifanoia in Ferrara (containing representations of musical instruments and domestic life at court; fig.1) and illuminated manuscripts from local workshops that later produced music manuscripts.

Ercole I d'Este (Duke of Ferrara, 1471–1505) can be counted the greatest Ferrarese cultural patron of the 15th century, and of all Italian princes of the era perhaps the most keenly interested in music. Early in his reign he established a court *cappella*, called in singers from abroad and made a special effort to create something new by founding a double choir, one of men and one of boys from Germany, which lasted until 1482. An early appointment was that of Johannes Martini, who remained a leading figure in the chapel from 1472 until his death in 1497 and was the music teacher of Isabella, later Duchess of Mantua. While maintaining and even increasing the staff of instrumentalists left from Borso's reign, Ercole added still more singers to his *cappella*. To attract and hold these musicians he obtained benefices for them and negotiated with each succeeding pope the right to confer such benefices on as many as 20 of his singers. By further offering good salaries, houses in Ferrara and special favours, he was able to obtain excellent singers and maintain a large and balanced *cappella*. Among its better-known members, besides Martini, were Jean Japart (1477–9), Jachetto da Marvilla and Johannes Ghiselin (1491–3). In 1487–8 Obrecht visited the court and was nearly engaged, but Pope Innocent VIII turned down a benefice for him at Ferrara, evidently wanting him for the papal chapel. Ercole's lavish patronage is further shown by his decision to engage Josquin at 200 ducats when he was urged to engage Isaac who would come for 120 (see Lockwood, 1971); Josquin was in the duke's service in 1503–4 and was replaced in 1504 by Obrecht, who was there until his death in 1505. Josquin's *Missa 'Hercules dux Ferrariae'* drew on the vowels of Ercole's formal name for its basic musical subject, and was thus a special kind of musical tribute.

The two eldest sons of Ercole, Duke Alfonso I and Cardinal Ippolito I, were both important patrons. Alfonso (reigned 1505–34) maintained the ducal *cappella*, though on a smaller scale than before, negotiating benefices as Ercole I had done. After the death of Obrecht he secured Antoine Brumel as *maestro di cappella*. Cardinal Ippolito I (1479–1520), whose ecclesiastical empire included holdings in Hungary, Milan, Ferrara and elsewhere, was particularly fond of secular and instrumental music. In 1516 he employed 12 musicians while the ducal *cappella* had ten. The cardinal's musicians included the young Adrian Willaert (who was in his service by at least mid-1515 and went to Hungary with him in 1517) along with Jusquino Cantore (not Desprez, it seems, but perhaps the Josquin Doro who was later in the papal chapel), as well as a number of instrumentalists. Still other important musical activity in Ferrara at this period took place under the tutelage of Alfonso's little-known brother, Sigismondo (1480–1524), and

Alfonso's wife, the famous Lucrezia Borgia. The trend was towards writing, copying and procuring secular music rather than sacred, though many of the manuscripts known from this time contain motets. The leading figures of the period from 1515 to 1534 are Willaert (who went to Venice in 1527), Zoanne Michiele (a copyist and singer), Maistre Jhan (later an important motet composer), Simon Ferrarese and the members of the Dalla Viola family, especially the young Alfonso, later an important madrigalist. In 1515 Alfonso I was directly in touch with Jean Mouton at Milan (then in the retinue of François I) and during the next several years sought his music through emissaries in France. Ferrara was specially important as a conduit for the importation of French music into Italy, and was musically on a level of patronage equal to that of the French and papal courts. This tendency was fortified by the marriage of Alfonso's son and successor, Ercole II, to Princess Renée of France in 1528.

Under Ercole II (1534–59) the chief musicians were Maistre Jhan, Alfonso dalla Viola and Cipriano de Rore (*maestro di cappella*, 1546–59). Ercole II continued the important tradition of court theatre that had been begun by Ercole I in 1486 and continued under Alfonso, for whose wedding to Lucrezia Borgia in 1502 Tromboncino composed a 'musicha mantuana' (probably a frottola) for a performance of a Plautus play, one of the first examples of music used as *intermedi*. Music between the acts or at the end of such plays as G.B. Giraldi Cintio's *Orbecche* (music by Alfonso dalla Viola) and *Egle* (music by Alfonso del Cornetto) was written by these court musicians between 1541 and 1567. Another form of spectacle which took shape in Ferrara about the middle of the century was a sort of musical play which introduced a tourney. In Ferrara Vicentino, who was in the service of Ercole II's brother Cardinal Ippolito II, invented his *arcicembalo* and finished his treatise (1555), in which he calls himself 'musico del Cardinale Ippolito II'.

With Alfonso II (1559–97) the last great flowering of music in Ferrara took place. He was the patron and the dedicatee of the *Musica nova* (1559) of Willaert, who had never lost touch with Ferrara. The most famous of Alfonso's own musicians were Luzzasco Luzzaschi, Francesco dalla Viola, Lodovico Agostini, Paolo Isnardi and, as a frequent visitor from Mantua, Giaches de Wert. The performances given at court as part of its *musica secreta* by various singers became particularly well known in the later 16th century. The presence of Luzzaschi (Frescobaldi's teacher) implies not only the increased importance of instrumental music but the development of expressive monody alongside a flourishing tradition of madrigals written for performance by virtuosos (see *NewcombMF*). The wealth of musical activity in Ferrara and in the Estense dominion towards the end of the century is emblematically testified to by the collection of madrigals *Giardino de' musici ferraresi* (Venice, 1591), in which 21 composers resident in Ferrara are represented. An important political event with strong musical implications was the marriage of Leonora d'Este, Alfonso II's niece, to Gesualdo in 1594. The wedding festivities, described in Bottrigari's *La mascara*, included a *favola boscareccia*, *I fidi amanti*, composed specially for the occasion by Ercole Pasquini. The late 16th-century adaptation of music to theatre in Ferrara, above all in the pastoral dramas of Guarini and Tasso, significantly foreshadows the rise of opera at Florence a few years later.

With the removal of the Estensi to Modena in 1598 and the annexation of Ferrara to the Papal State, the city did not fall into cultural decline; it became instead an important centre for the origin and growth of theatre and instrumental music. The Accademia degli Intrepidi (to whom Monteverdi dedicated his fourth book of madrigals, 1603) provided entertainment in two theatres: the Teatro della Sala Grande (or Grande di Corte, built 1610) and the Teatro degli Intrepidi (or Teatro di S Lorenzo, built 1604–5). Both were designed by the Ferrarese architect G.B. Aleotti and organized according to the same plan as that of buildings for tourneys: a series of large boxes superimposed in three or four rows in the shape of a horseshoe, where the lower rows were reserved for the nobility and the upper for foreign visitors and the bourgeoisie. This organization, exactly reflecting the structure of the society attending the performances, anticipates that of the modern opera house. Both theatres were used for court celebrations and spectacles, which consisted primarily of tourneys and spoken dramas with musical intermezzos; one of the most important performances at the Teatro della Sala Grande was that of Michelangelo Rossi's *Andromeda* (to a text by Ascanio Pio di Savoia) in 1638 for the wedding of Cornelio Bentivoglio and Costanza Sforza (fig.2). Important scenic innovations also took place in Ferrara, mainly the work of Alfonso Rivarola (Il Chenda); he invented the various machines for the movements on the stage and for the changes of scenery. Through Marquis Enzo Bentivoglio, a nobleman who held important diplomatic offices at the courts of Mantua, Turin, Parma and Rome, the Ferrarese theatrical inventions spread through Italy; thus Aleotti and Rivarola built a large court theatre in Parma in 1618, the Teatro Farnese, the oldest surviving theatre with a mobile stage, based on Ferrarese models. Pio Enea degli Obizzi, a Paduan nobleman who had strong theatrical interests, acquired the Teatro degli Intrepidi, renamed it after his family, and had performed there, among other works, *Le palme d'amore* (1650, music by A. Mattioli), *Calisto ingannata* (1651) and *Endimione* (1655, music by G. Tricarico); the theatre was rebuilt in 1660 (fig.3) but was burnt down in 1679. The Teatro della Sala Grande burnt down in 1660. Equally important during the 17th century in Ferrara was the Teatro Bonacossi, built in 1662; notable performances there included Legrenzi's *Achille in Sciro* (1663) and *Zenobia e Radamisto* (1665), Bassani's *Alarico re de' Goti* (1685) and Fortunato Chelleri's *La caccia in Etolia* (1715; the libretto by Valeriana was set by Handel in 1736 as *Atalanta*). The tradition of a musical play as a prologue for a tourney continued in the 17th century with *Gli sforzi del desiderio* (text by Francesco Berni, music by Mattioli, 1652) for the arrival in Ferrara of Anna de' Medici, wife of the Emperor Ferdinand III of Austria, and with *Oritia* (text by Passarelli, music by Mattioli, 1655) to celebrate the brief visit of Queen Christina of Sweden.

Academies with devotional aims fostered the growth of instrumental music, much of which, however, took place outside Ferrara: the Accademia della Morte, founded in 1592, had among its organists Luzzaschi, Ercole Pasquini and Frescobaldi, and among its *maestri di cappella* Ippolito Fiorini (1594), Giulio Belli (1597), Alessandro Grandi (from 1597 and probably until at least 1610), Maurizio Cazzati (between 1640 and 1654, perhaps not continuously), Biagio Marini (1652–3) and Luigi Battiferri (1653–7 and 1660–62), who for a time was also *maestro di cappella* of the other devotional academy, the Accademia dello Spirito Santo. Indeed the shift

from the position of organist to *maestro di cappella*, from one institution to the other and to the *cappella* of the cathedral was common in the second half of the century; thus G.B. Mazzaferrata, formerly organist of the Accademia della Morte, became its *maestro di cappella* by 1668 and was later *maestro* at the cathedral. G.B. Bassani also followed this pattern; further, when he was *maestro di cappella* at the cathedral in 1710, he wrote a series of settings of the Proper for the major feasts of the liturgical year, still in the archives of Ferrara Cathedral. G.B. Legrenzi was *maestro di cappella* at the Accademia dello Spirito Santo (1656–65), and during this period, like many other composers active in Ferrara after him, he also wrote for the theatre.

During the 18th century, opera in Ferrara was mounted mainly by touring companies, subject to the approval of the papal legate; a lively account of the various difficulties involved can be gathered from the only surviving letters of Vivaldi, which deal with performances of his operas in Ferrara by his company (see Cavicchi, 1967). Significantly these letters come from the Bentivoglio archive, showing this aristocratic Ferrarese family's continuing interest in opera. The Teatro Nazionale (now Teatro Comunale) was opened on 2 September 1798 with M.A. Portugal's *Gli Orazi e i Curiazi*; among the operas to have their first performances there was Rossini's *Ciro in Babilonia* (1812). The theatre was closed from 1945 to 1964, and reopened only after substantial renovation; it now operates under the auspices of the Associazione Teatri Emilia Romagna, a regional circuit for touring companies.

Public teaching of music began in 1740 with the founding of the Scuola di Musica; it was continued during the 19th century largely through the activity of Antonio Mazzolani (1819–1900), who founded a choral society, the Adofili dell'Alleanza (later named Orfeonica), mainly to extend music education to the working class. The city-supported Liceo Musicale G. Frescobaldi was founded in 1869 and recognized by the state in 1939; it is now a conservatory.

The Società del Quartetto was founded in 1898 for the performance of chamber music. Concert activity is entrusted to the Amici della Musica, an association that organizes chamber music performances at the conservatory.

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Ferrara

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Ferrara, Franco

(*b* Palermo, 4 July 1911; *d* Florence, 6 Sept 1985). Italian conductor and teacher. After studying the piano, the violin, the organ and composition at the conservatories of Palermo and Bologna, he made his conducting début in Florence in 1938, and quickly acquired a reputation as one of the

outstanding talents of his generation. But his career was cut short by a nervous illness, and he devoted himself to teaching, giving celebrated courses at the Accademia di S Cecilia in Rome and, from 1966, at the Accademia Musicale Chigiana in Siena. Among his students were Riccardo Chailly, Edo de Waart and Andrew Davis.

RICHARD WIGMORE

Ferrarese [Ferraresi, Ferrarese del Bene], Adriana [Andreanna, Andriana]

(*b* Valvasano [now Friuli], 19 Sept 1759; *d* after 1803). Italian soprano. As a student at the Ospedale dei Mendicanti in Venice from 1778 to 1782 she sang in oratorio. She has long been identified with a Francesca Gabrielli, '*detta* la Ferrarese', whom Burney heard at the Ospedaletto in Venice in 1770; Gerber may have been the first to assume that Burney's Gabrielli and Adriana Ferrarese were one and the same, but no solid evidence links them. She eloped with Luigi del Bene in December 1782, appeared in a serious opera in Livorno during autumn 1784 and Livorno before arriving in London in 1785. During her two years there she sang initially in serious opera and then, because she was overshadowed in that genre by Mara, in comic, where she was assigned the serious roles. By autumn 1786 she was back in Italy, where she sang exclusively in *opera seria*.

Ferrarese made her Vienna début on 13 October 1788 as Diana in Martín y Soler's *L'arbore di Diana*, in which she sang two substitute arias; the *Rapport von Wien* remarked: 'connoisseurs of music claim that in living memory no such voice has sounded within Vienna's walls. One pities only that the acting of this artist did not come up to her singing'. She went on to sing Eurilla in Salieri's *La cifra* (1789) and her most famous role, Mozart's Fiordiligi (26 January 1790). Her tenure of 30 months coincided with the peak of Lorenzo da Ponte's influence; she was dismissed with Da Ponte, with whom she was romantically involved, in early 1791, and continued her career, in serious opera, throughout Italy until the turn of the century.

Music written for Ferrarese tends to emphasize *fioriture*, *cantar di sbalzo* (large leaps) and the low end of her range. Adaptations of existing music for revivals and new music written for her tend to enhance the serious style at the expense of the comic, but her success with the Viennese suggests that she could also interact effectively with comic characters in recitative and ensembles. Nonetheless, her strength lay in her purely vocal abilities, which Weigl (*Il pazzo per forza*) and Salieri (*La cifra*) in particular exploited in the music they wrote for her. Her singing won much praise, notably from Count Karl Zinzendorf, who wrote that 'La Ferrarese chanta à merveille' (27 February 1789). The casting of Ferrarese as Susanna for the 1789 revival of *Le nozze di Figaro* met with only qualified enthusiasm from Mozart, who wrote that 'the little aria [k577] I have made for Ferrarese I believe will please, if she is capable of singing it in an artless manner, which I very much doubt' (19 August 1789); he also composed a large-scale rondò, k579, to replace 'Deh, vieni, non tardar'. As Fiordiligi in *Così fan tutte* her

vain temperament and formidable vocal resources were exploited to perfection by Da Ponte and Mozart, creating a rigid *seria* character who is the object of comic intrigue.

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PATRICIA LEWY GIDWITZ, JOHN A. RICE

Ferrarese, Paolo [Paolo da Ferrara]

(fl 1565). Italian composer. He published one book of music, the *Passiones, Lamentationes* (Venice, 1565). The printing contract for this book survives and provides rare insight into the production and distribution of printed music during the Renaissance. The contract was drawn up between the printer, Girolamo Scotto, and the agent of the Benedictine monastery of S Giorgio Maggiore, Venice, where Paolo was a monk. The many details enumerated in the document include the rate of production (no less than one sheet per day) and the number of books to be produced (500). Copies of the book were offered for sale at the Frankfurt book fair within a few months of the printing.

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RICHARD J. AGEE

Ferrari, Antonio.

See Ferraro, Antonio.

Ferrari [Ferrari ‘dalla Tiorba’; Ferrari ‘della Tiorba’], Benedetto

(*b* Reggio nell'Emilia, probably in 1603 or 1604; *d* Modena, 22 Oct 1681). Italian librettist, composer, instrumentalist, impresario and poet. Together with Francesco Manelli he established the tradition of public operatic performances at Venice.

1. Life.

Most biographers have followed Tiraboschi in giving Ferrari's date of birth as about 1597. Tiraboschi deduced this date from his reading of the *libri camerali* of Modena, in which Ferrari is recorded as having died in 1681 at the age of 84. He supported his conclusion with the (groundless) conjecture that a portrait with the inscription 'aetatis ann. XXXX' which appeared in the 1644 edition of *L'Andromeda* might have been reproduced from the first (1637) edition of the libretto. An earlier portrait does survive, in the first edition of the *favola la maga fulminata* (1638), in which Ferrari's age is given as 34; both inscriptions thus suggest a birthdate of 1603 or 1604, and this seems to be confirmed by the earliest evidence of Ferrari's career as a musician. Between 1617 and 1618 he was a member of the choir of the Collegio Germanico, Rome. The few references to him in the college archives for these years suggest that he was still a choirboy, since they record payments made to the rector of the college for clothing him and paying for his journeys to Parma (and once for rescuing his father from prison). By 17 July 1618 he had left the choir, and from 1 January 1619 until 31 March 1623 he was employed as a musician at the Farnese court at Parma. He may also have revisited his native town at this period: a 'Benedetto da Parma' was listed among the singers at Reggio nell'Emilia Cathedral in 1618 and 1620. The course of Ferrari's career between 1623 and 1637 is uncertain, though he seems to have been known at the Modenese court. On 8 August 1623 he wrote from the home of his uncle, the governor of Sestola, near Lucca, to Alfonso d'Este, enclosing examples of his compositions for two and five voices (lost); ten years later he dedicated his first book of *Musiche varie* to Duke Francesco I d'Este.

Between 1637 and 1644 Ferrari was active mainly in Venice, working both as librettist and composer to produce a steady stream of operas for the new commercial theatres. His *Andromeda*, set to music by Manelli and staged in 1637 at the Teatro S Cassiano, was in fact the earliest Venetian opera to which the paying public was admitted and it was staged, according to the libretto, largely at the performers' expense. For this production he also acted as impresario and played the theorbo in the orchestra. The success of *Andromeda* prompted Manelli and Ferrari to collaborate again in 1638 to produce the opera *La maga fulminata*. After this their partnership lapsed, at least as far as Venice was concerned. In 1640 and 1641, however, they were both active in a touring company which presented Venetian opera at Bologna: Ferrari's virtuosity as a theorbo player was again noted in 1640, when he played in the Bolognese revival of Manelli's *Delia*; and in 1641 *La maga fulminata* and *Il pastor regio*, an opera with both text and music by Ferrari, were performed at

Bologna. Little is known for certain of Ferrari's career between 1644 and 1651, though it has been suggested that he was employed at Modena during these years. Certainly he wrote the ballet *La vittoria d'Imeneo* for performance there in 1648. His presence is also noted at other centres. He seems to have been responsible for productions at Genoa in 1645 of *Delia* and of Cavalli's *Egisto*, and at Milan in 1646 of *Delia* and *Il pastor regio*. His *Il pastor regio* and *Armida* were revived at Piacenza on 15 April and 22 and 26 May 1646, respectively, and the same city saw a production of his setting of *Egisto* on 22 January 1651 (Bianconi and Walker). In 1651 he travelled to Vienna to serve the Emperor Ferdinand III as instrumentalist and director of court festivities. He arrived there on 12 November 1651, having broken his journey at Innsbruck where he was given gifts by Archduke Ferdinand Karl (see letter of 18 November 1651 in *I-La*). His *L'inganno d'Amore*, set to music by Antonio Bertali and given before the imperial electors at the Diet of Regensburg in 1653, effectively marked the introduction of Italian opera into imperial court circles. He returned from Vienna to Modena after 31 March 1653 and, according to Tiraboschi, was appointed court choirmaster there on 1 September 1653. At Modena his *Andromeda* was revived for the opening of the Teatro della Speltà in 1656. Apart from renewing his contact with the court at Parma in 1660, he remained at Modena until July 1662, when he was dismissed for economic reasons. He spent the next 12 years in his home city of Reggio nell'Emilia. When, in 1674, Duke Francesco II d'Este succeeded to the duchy and began the process of reconstituting the musical establishment at Modena, Ferrari was not immediately given his former position. On his behalf the court archivist Lodovico Tagliavini sent the duke a long and interesting petition (transcribed by Tiraboschi) in which he refuted charges that Ferrari was a dull, old-fashioned composer and gave an account of his career and achievements. In addition to Ferrari's theorbo playing Tagliavini drew attention to his skill in performing accompaniments on the spinet. Ferrari was reinstated on 1 December 1674 and served as choirmaster, jointly with Giuseppe Paini, until his death. He was buried in the church of the Paradiso in Modena.

2. Works.

The first three librettos that Ferrari wrote for the new Venetian public opera houses do not differ fundamentally from earlier, particularly Roman, models, though there is little provision for arias in the text of *Andromeda* and only a few strophic arias in *La maga fulminata*. The story of *Andromeda* was drawn from Greek mythology, while *La maga fulminata* and *Armida* followed in the tradition of the chivalric epic, the latter being based on Tasso's *Gerusalemme liberata*. In his treatment of these subjects Ferrari allowed opportunities for elaborate stage effects such as the killing of a sea monster in *Andromeda* and conjuration in *La maga fulminata*. At the same time, however, the action was devised to allow for economy through the doubling of roles, as the cast lists for the first two operas show. These early librettos contain few of the subplots, intrigues and comic scenes that were to characterize librettos by Badoaro and Busenello and indeed later works by Ferrari himself. In *La maga fulminata*, however, he did introduce the figure of a comic governess, Scarabea (a male role), who was to prove the prototype for many similar characters in later Venetian opera and who was in fact borrowed directly (and with humorous

acknowledgement) by Giulio Strozzi for his *Delia* (1639, set by Manelli). Among Ferrari's later Venetian operas *Il pastor regio* (written for the modestly-sized Teatro S Moisè, Venice, 1640; revived at Bologna in 1641) is of particular interest. In his preface to the Venetian libretto he evaluated his own work, saying that he considered himself a good musician rather than a poet and that as such he knew how to write the sort of poetry that was appropriate for musical setting. The Bolognese version of the libretto (reproduced in Della Corte) included, as its final duet, the text 'Pur ti miro, pur ti godo', a version of which also appears, perhaps with Ferrari's music, as the final duet in the surviving manuscripts of *L'incoronazione di Poppea* (1643) by Monteverdi and possibly Saccati, and (text only) of Filiberto Laurenzi's *carro musicale Il trionfo della fatica* (1647). Ferrari appears to have written fewer dramatic works after his departure from Venice. One further opera, or perhaps two, can, however, be added to the usual canon. The first is mentioned by Ferrari himself in a letter dated 3 April 1650 (in *I-La*), sent from Piacenza to a nobleman at Lucca. He wrote: 'Enone, which you have received from Bologna, was a bad Enone for me, since that gentleman who put me to the drudgery of writing the music made no recognition of this in words, which cost nothing'. This opera may be identified as *Enone abbandonata*, the libretto of which was published at Bologna in 1651 without mention of librettist or composer. The letter is found with others addressed to Ottavio Orsucci, a setting of whose poem *Questi pungenti spine* Ferrari had published in 1637. The date of the letter should probably be read as 1651, since Ferrari also mentioned in it his forthcoming visit to Vienna and discussed the bad reports he had received of the music of 'Alessandro' (sic), recently performed at Venice; the rest of the letter makes it clear that this was Cesti's *Alessandro vincitor di se stesso*, performed at Venice in 1651. The second new attribution is an opera mentioned in the chronicle of Benedetto Boselli, who noted a performance of *Egisto* (to a libretto originally set by Cavalli) given at Piacenza on 22 January 1651, with music by Ferrari. The libretto for this performance survives, but does not give the composer's name.

Ferrari's three books of *Musiche varie* include many settings of his own texts. Most of the songs in the 1633 book, madrigals and arias alike, are composites of recitative and smooth, triple-time aria-like writing, as may be seen in *Già più volte tremante* (ed. in Leopold), but it also includes two sets of strophic variations in an old-fashioned arioso style. The later madrigal setting *Udite amanti* (1641) also contains much florid writing. Although a piece such as the triple-time aria *Eccovi il cor, o bella* (1637) shows that Ferrari was capable of writing attractive melodies, he seems to have been more at ease composing affective recitative, as in his setting of Busenello's *Cielo sia con tua pace* and the fine strophic recitative and aria *Amanti, io son ferito* (both 1637). His two later books also include an extended dialogue setting, *Amor, io ti consiglio* (1637), and sets of variations over ostinato basses: *Questi pungenti spine* (1637) on a major form of the so-called passacaglia bass and *Voglio di vita uscir* (1637) and *Amanti, io vi sò dire* (1641) on the chaconne bass. According to Crowther (1992) Ferrari's oratorio *Sansone* (1680) is an effective drama, modest in scale, set in a mid-17th-century style which must have seemed rather old-fashioned in 1680.

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operas

first performed in Venice unless otherwise stated

L'Armida (dramma, Ferrari, after T. Tasso: *La Gerusalemme liberata*), SS Giovanni e Paolo, 1639, lib in F

Il pastor regio (dramma, Ferrari), S Moisè, lib ded. 23 Jan 1640, in F

La ninfa avara (favola boschereccia, Ferrari), S Moisè, 1641, lib in F; perf. with Proserpina rapita (int, Ferrari)

La finta savia [parts of Act 3] (drama, G. Strozzi), SS Giovanni e Paolo, lib ded. 1 Jan 1643; collab. 3 or ?5 others

Il prencipe giardiniero (dramma, Ferrari), SS Giovanni e Paolo, lib ded. 30 Dec 1643, in F

Egisto (G.B. Faustini), Piacenza, 22 Jan 1651

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Ferrari, Carlotta

(*b* Lodi, 27 Jan 1837; *d* Bologna, 23 Nov 1907). Italian composer and poet. She studied composition at the Milan Conservatory with Alberto Mazzucato. She lived mostly in Bologna, teaching the piano and singing. Her appreciable literary gifts are exemplified by her patriotic and dramatic poetry; she provided the librettos for her own operas and the texts of her songs. Benevolent critics referred to her as 'the Italian Sappho' (Dall'Ongaro) or 'a Bellini in skirts' (Sanelli) for her polished verses and the fluency of her melodies. Ferrari collected her poetic and prose works in four volumes, *Versi e prose* (Bologna, 1878–82), which testify to a wide range of interests (e.g. the poem *In morte di Felice Romani* and the four-act drama *Il vicario di Wakefield* from Goldsmith's novel). The third volume contains the librettos of her three operas. The style and format of Ferrari's musical works adhere to the conventions of the mid-19th century.

WORKS

operas

all librettos by Ferrari

Ugo (dramma lirico, 4), Milan, Teatro di S Radegonda, 5 July 1857

Sofia (dramma lirico, 3), Lodi, Teatro Sociale, March 1866; rev. as Callista

Eleonora d'Arborea (dramma lirico, 4), Cagliari, Teatro Civico, March 1871

other works

Requiem Mass (Turin, 1868)

c40 other works, incl. Ave Maria; drawing-room songs; 12 fronde felsinee, pf; patriotic hymns

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FétisBS; *SchmidID*

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A. Bonaventura: 'Le donne italiane e la musica', *RMI*, xxxii (1925), 519–34

P. Adkins Chiti: *Donne in musica* (Rome, 1982)

MATTEO SANSONE

Ferrari, Domenico

(*b* Piacenza, 1722; *d* Paris, 1780). Italian violinist and composer. He was considered one of Tartini's best Italian pupils. After completing his studies, he settled in Cremona. In 1749 he made his début at the imperial court in Vienna, where he gained recognition as a violin virtuoso. He accepted a position at the Württemberg court in Stuttgart in 1753, appearing as soloist with Nardini, and during the next year he performed with great success at the Concert Spirituel in Paris. Some time after 1754 he visited Stuttgart again, after which he returned to Paris where he remained for the rest of his life.

Ferrari composed only instrumental works, of which the most important are the violin sonatas with continuo. While his consistent use of a figured bass

in these sonatas is characteristic of the Baroque, his treatment of form, melody and harmony associates him more closely with the emerging Classical style, and he invariably used a Classical three-movement cycle. The binary scheme of the fast movements generally approximates to sonata form, though a fully conceived development section is scarcely apparent. The tonal planes are broader than in comparable Baroque sonatas, and the harmonic vocabulary consistently simple. He replaced the older style of running bass with a slowly moving bass line; similarly, instead of continuous motivic expansion he used short, well-defined melodic phrases articulated by numerous rests and cadences. Though his use of harmonics is historically important as one of the earliest applications of this technique, they occur in only one sonata (op.1 no.5), and in his other sonatas the technical demands are less than those of his older contemporaries.

Ferrari's brother Carlo Ferrari (*b* Piacenza, ?1710–30; *d* Parma, ?1780–89) was a noted cello virtuoso who by 1765 was associated with the ducal chapel in Parma. He also composed numerous instrumental works of which several were published in Paris.

WORKS

6 trio sonatas, 2 vn/fl, bc (London, 1757) [nos. 1,3–4,6 by Campioni]

36 sonatas, vn, b, opp.1–6 (Paris, 1758–62; facs. of op.1 in ECCS, v (1991))

6 Sonatas or Duets, 2 vn, op.2 (London, c1765) [nos.1–2 by Nardini]

6 sonate, vn, hpd/vc, op.2 (Amsterdam, c1766–74) [attrib. uncertain]

Concerto, vn, str, *A-Wgm*

Sonata, fl, b, frag., *D-KA*

Spurious: sonata, fl, vn, va, b, *KA*; 6 romances (Paris, n.d.), 6 nouvelles romances (Paris, n.d.), by G.G. Ferrari; Fr. and It. songs, *US-BEm*

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MoserGV

NewmanSCE

J.W. von Wasielewski: *Die Violine und ihre Meister* (Leipzig, 1869, enlarged 8/1927/R by W. von Wasielewski)

V.D. Kock: *The Works of Domenico Ferrari, 1722–1780* (diss., Tulane U., 1969)

VIRGINIA D. KOCK

Ferrari, Francesco

(*b* Cremona, c1617; *d* ?Fano, in or after 1677). Italian composer. From December 1636 to August 1645 he was *maestro di cappella* of Fano Cathedral, resigning to become *maestro di cappella* at Senigallia, where he was also chamber musician to Cardinal Cesare Facchinetti. From 1656 to 7 August 1658 and from April 1660 until October 1677 he was again *maestro* at Fano. On 16 December 1659 he was elected to the Accademia degli Scomposti there and was still a member in 1672; as its 'moderator della musica' he composed canzonettas, madrigals and short dramatic works. In 1665 he turned down an offer from Parma, but in 1672 ('aged 55') he competed unsuccessfully for the post of *maestro di cappella* of S Petronio, Bologna. His application lists previous employment in Ravenna, Senigallia,

Ancona, Loreto and Rome (S Lorenzo in Damaso), and service to cardinals Costaguti and Vidman. He lists his accomplishments as a keyboard player, tenor and composer (for 'church, chamber and theatre'), and mentions an opera in production at Città di Castello. He may have written an oratorio, *S Nicolò*, for the Oratorio dei Filippini, Rome. According to Eitner he died about 1683.

WORKS

L'amorosa libertà (dramma per musica, C. Barbetta), Senigallia, 10 Feb 1647, music lost

I due Coralbi (dramma per musica, C. Amadio), S Angelo in Vado, nr Fano, Comunale, 5 Sept 1671, music lost

?S Nicolò (orat, C. Massei and C.A. Stelluti), Rome, Chiesa Nuova, 1674, music lost

Motetti a voce sola (Bologna, 1674)

6 canzonette, S, gui, *I-Mc* (according to Eitner)

?3 cants. or arias, *Bc*

Canzonetta, S, bc, 1662, *MOe*

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EitnerQ

G. Radiciotti: *Teatro, musica e musicisti in Sinigaglia* (Milan, 1893/R)

R. Paolucci: 'La cappella musicale del duomo di Fano', *NA*, iii (1926), 81–168, esp. 111; iv (1927), 100–15

A. Mabellini: 'L'Accademia fanese degli scomposti', *Studia picena*, iv (1928), 51–79

O. Gambassi: *La cappella musicale di S. Petronio* (Florence, 1987)

A. Morelli: *'Il tempio armonico': musica nell'oratorio dei Filippini in Roma (1575–1705)* (Laaber, 1991)

THOMAS WALKER/JENNIFER WILLIAMS BROWN

Ferrari [née Colombari de Montègre], Gabrielle [Gabriella]

(*b* Paris, 14 Sept ?1851; *d* Paris, 4 July 1921). Italian-French composer and pianist. She first received musical training in Italy, studying the piano and composition at the conservatories in Milan and Naples, where her teachers included Paolo Serrao. After her marriage to Francesco Ferrari, Italian correspondent for *Le Figaro*, she continued her studies in Paris with Alfred Apel and Théodore Dubois. She also received encouragement from François Leborne and from Charles Gounod, after whose death she studied at the Leipzig Conservatory. Returning to Paris, she dedicated herself to composition from about 1895. She was already well known as a pianist specializing in Bach, Beethoven, Chopin, Liszt, Mendelssohn and contemporary Russian works.

Ferrari was inevitably drawn to piano and song composition: the career of her more famous colleague, Cécile Chaminade, followed a similar path, which was probably the most acceptable for a woman in later 19th-century France. However, like Augusta Holmès, Ferrari also regularly composed for larger forces; indeed, she is exceptional among female composers of her

time for having written eight operas, five of which were performed in Paris. Her greatest operatic success was a reprise of her *drame lyrique* *Le Cobzar* (expanded after its Monte Carlo première to two acts) at the Paris Opéra on 30 March 1912; it was only the second work by a woman to be performed at that theatre in the early Third Republic (Holmès's *La montagne noire* was the first in 1895).

The difference between the reception of *La montagne noire* and that of *Le Cobzar* suggests a change in attitude towards women as composers of opera in early 20th-century France. Although both Holmès and Ferrari were accused of lacking technical skill and dramatic power, *Le Cobzar* was much more warmly received than *La montagne noire*, and even favourably linked with the emergence of a feminist movement in France (a movement that, in other musical contexts, was viewed as invidious). The opera is a tale of love, jealousy and murder in a contemporary Romanian village, and Ferrari draws on her previous experiences in pseudo-authentic musical exoticism (see especially her piano accompaniments to Spanish melodies, *Chansons espagnoles*) as well as her interest in *verismo*. *Le Cobzar* was, indeed, so 'authentic' that the costumes for the Opéra production were imported from Romania; musically, Ferrari employs modal mixture and melismatic vocal writing to create her own version of Romanian folk music. The lengthy ballet sequence at the end of Act 1 is a surprising glance back to an older style of French exotic opera; the close of *Le Cobzar*, with the hero's hallucination of his fate as a convict in the Siberian salt mines, is dramatically original and more in keeping with the opera's generally forward-looking structure and musical fabric.

WORKS

all printed works published in Paris

stage

Sous le masque, Paris, 1874; Le dernier amour (oc, 1, P. Berlier), Paris, Mondain, 11 June 1895; L'âme en peine (A. Bernède), Paris, 1896; Le Tartare (tableau musicale, 2, H. Vacaresco), Paris, Figaro, 19 June 1906; Le Cobzar (drame lyrique, 1, P. Milliet and Vacaresco), Monte Carlo, Opéra, 16 Feb 1909, rev. (2), Paris, Opéra, 30 March 1912, vs (1910)

Inc.: Le captif (Vacaresco); Lorenzo Salvieri (Bernède and Vacaresco); Le corregidor (Milliet)

vocal

Je veux, scène lyrique, S, orch (1909); Runes, S, orch (1911)

Songs, incl.: Le mot suprême (1882), Chansons espagnoles, S, pf (1884), Chanson de la poupée (1884), Songe du poète (1884–9), J'ai tant de choses à vous dire (1885), Chanson d'avril (1886), A Sylvanire (1887), Ballade (1894–9), Le berger de Blandy (1894), A une étoile (1895), Berceuse (1895), Orientale (1895), Le cavalier (1897), Aubade (1898), Sous bois (1898), Ballade (1899), Beau doux ami (1901)

instrumental

Pf: Tarantelle (1884); Aspiration, caprice (1886); Romance sans paroles (1886); Le fuseau, caprice (1887); Feuilles d'album (1888); Rhapsodie espagnole (1889); Frénésie, valse (1893); Vieille histoire (1897); Pâles rayons, romance sans paroles (1898); Trois pièces caractéristiques (1898); Pierre qui roule, grande étude de

concert (1903)

Chbr: Menuet de la cour du roy Louis XIV, vn, pf (1898); Sérénade espagnole, vc, pf (1901)

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A. Pougin: 'Semaine théâtrale: *Le Cobzar*', *Le Ménestrel* (6 April 1912)

C. Bellaigue: 'Revue musicale', *Revue des deux mondes*, lxxxii (1912), 923–34

A.I. Cohen: *International Encyclopedia of Women Composers* (New York, 1981, 2/1987)

KAREN HENSON

Ferrari, Giacomo Gotifredo [Gotifredo Jacopo]

(*b* Rovereto, bap. 2 April 1763; *d* London, Dec 1842). Italian composer and theorist. The son of a silk merchant, he was intended for the family business but showed great musical talent from an early age. He studied singing and the harpsichord with Marcolla and Borsaro in Verona while at school, composition with Marianus Stecher in the monastery of Marienberg (now Monte Maria), where he had gone to perfect his German, and, before the age of 20, had learnt to play the flute, oboe, violin, viola and double bass. After his father's death in 1784 he decided to pursue a musical career. He accompanied Prince Lichtenstein to Rome and then to Naples, where he was befriended by Paisiello, but the composition lessons he had hoped for amounted to only four hours in five weeks. On the advice of Thomas Attwood he studied counterpoint with Gaetano Latilla. Later, from Vienna, Attwood sent him copies of Mozart's 'Haydn' quartets; Ferrari grew to esteem Mozart more highly than any other composer.

Ferrari's opera *Le pescatrici* was composed in Naples in 1786 but not performed. In 1787 he went to Paris where he played accompaniments for the queen, taught singing and was *maestro al cembalo* to the new Théâtre de Monsieur in the Tuileries. In that capacity he wrote additional music for Bianchi's *La villanella rapita* and for Sarti's *Fra i due litiganti* in 1789. In 1791 he composed two operas for the Théâtre Montansier, *Les événements imprévus* (to a libretto by T. D'Hèle earlier set by Grétry) and *Isabelle de Salisburi* (libretto by P.F.N. Fabre d'Eglantine), a collaboration with Bernardo Mengozzi. In Paris he also published vocal collections and some piano sonatas.

In April 1792 Ferrari moved to London, where he met Haydn and Clementi and quickly became a leading singing teacher, with the Princess of Wales among his pupils. On 14 May 1799 his one-act opera *I due svizzeri* was successfully performed; this was followed by *Il Rinaldo d'Asti* (1801), *L'eroina di Raab* (1814), a vehicle for Catalani, and *Lo sbaglio fortunato* (1817).

In 1799 Ferrari visited Vienna, purchasing the scores of Mozart's operas, and in 1803 visited Paris. On 28 October 1804 he married the pianist Victoire Henry. From 1809 to 1812 he was almost totally blind, but recovered and in 1815 went on another long journey to Italy, with Thomas

Broadwood. In the 1820s he was for a time in Edinburgh as a teacher. His son Adolfo Angelico Gotifredo Ferrari (1807–70), a pupil of Crivelli, taught singing at the Royal Academy. Adolfo's wife, Johanna Thomson, and his daughter Sophia were also singers.

Ferrari's books on singing and music theory are of interest, but the highly entertaining *Aneddotti* (dedicated to George IV) are more important, as they contain much historical information and – in contrast with many similar works – are generally reliable. Besides his operas, Ferrari's works include two ballets performed in London, two piano concertos, about 20 sonatas for piano and violin or flute, 12 solo piano sonatas, sonatas and sonatinas for harp and violin and for harp and piano, trios, caprices and various piano arrangements. His vocal music includes a *Complainte de la reine de France* (1793) – he was a pronounced anti-revolutionary – and six Italian ariettas written for Catalani (1810).

WRITINGS

Breve trattato di canto italiano (London, 1818; Eng. trans. by W. Shield, 1818)

Studio di musica teorica pratica (London, 1830; Eng. trans., c1830)

Aneddotti piacevoli e interessanti occorsi nella vita di Giacomo Gotifredo Ferrari da Rovereto (London, 1830); ed. S. di Giacomo (Palermo, 1920)

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MGG1 (*G. Barblan [incl. list of works]*)

SainsburyD

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G. Fino: *Giacomo Gotifredo Ferrari: musicista roveretano* (Trent, 1928)

G. de Saint-Foix: 'A Musical Traveler: Giacomo Gotifredo Ferrari (1759–1842)', *MQ*, xxv (1939), 455–65

ALFRED LOEWENBERG/PETER PLATT/GEORGE BIDDLECOMBE

Ferrari, Giovanni

(*b* Pisa; *fl* 1627–8). Italian composer. He was *maestro di cappella* of Livorno Cathedral at the time of his two known publications: *Il primo libro de motetti* for four to six voices and organ, op.1 (Venice, 1627), and *Il primo libro de madrigali* for two to four voices and continuo, op.2 (Venice, 1628).



Ferrari, Girolamo [Mondondone, Girolamo da]

(*b* ?Mondondone, ?c1600; *d* after 1664). Italian composer. In 1624 he was working at Vimercate, from 1641 until the end of 1644 he was *maestro di*

cappella of Novara Cathedral and in 1664 was a Minorite at S Francesco, Voghera. All his known music dates from early and late in his life. As well as *Missa, psalmi et polytoni* for five voices and organ, op.1 (Venice, 1624), four secular and two sacred pieces date from his early years. They were printed in publications of Giovanni Ghizzolo (*RISM* 1618⁶, 1623¹² and 1624⁵) and in anthologies (*RISM* 1624¹¹, 1645¹, 1649¹ and 1653¹). Since Ghizzolo is represented in the first anthology, he was probably a friend of his; moreover, the uncle to whom he dedicated his op.1 was also the dedicatee of a song in Ghizzolo's op.6. Two sets of psalms date from some 40 years on: for four voices and organ, op.2 (Venice, 1663), and a five-part set, ... *pieni, e brevi, per li vesperi di tutte le solennità dell'anno* op.3 (Milan, 1664).

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Gerolamo Ferrari da Mondondone: Voghera 1993

NIGEL FORTUNE/R

Ferrari, Luc

(*b* Paris, 5 Feb 1929). French composer. He studied at the Ecole Normale de Musique (1948–50) with Cortot (piano) and Honegger (composition), before attending Messiaen's classes at the Paris Conservatoire (1953–4). He joined the Groupe de Musique Concrète in 1958. He collaborated with Schaeffer in setting up the Groupe de Recherches Musicales in 1958–9, and was briefly its director (1959–60). He has taught in Cologne and Stockholm and at the Pantin Conservatoire. In 1982 he founded the association La Muse en Circuit, of which he was chairman until 1994.

Since the 1960s Luc Ferrari has shown allegiance to no one compositional system or aesthetic position. Drawn chiefly to the fields of *musique concrète* and electroacoustics, he has sought, since *Hétérozygote* (1963–4), to leave the studio for 'the street', and to incorporate within his composition expressions of society as a whole. This direct concern with places, contexts and social situations has inspired a large number of works, some preoccupied with narrative (*Histoire du plaisir et de la désolation*, 1979–81), some with repetition – not unrelated to that of the American minimalists – and some with montage, broadcast music, or allusions to popular music styles. He has also explored text composition, and various aspects of music-theatre and multimedia work. His compositions are shot through with reflections on the body and references to psychoanalysis; in short, as the composer has remarked, with 'all that is human in humanity, in its fragile proliferation, its drama and its comedy'.

WORKS

(selective list)

stage

Journal intime (comédie musicale), spkr, 1v, pf, 1980–82, Musée d'Art Moderne, Paris, 1982; Cahier du soir (music theatre), actress, 14 insts, slides, 1991–2, Festival MUSICA, Strasbourg, 1994

electronic

Tape: Etude aux accidents, 1958; Etude aux sons tendus, 1958; Tête et queue du dragon, 1959–60; Tautologos I–II, 1961; Hétérozygote, 1963–4; Music Promenade, 1964–9; Presque rien no.1 'Le lever du jour au bord de la mer', 1967–70; Unheimlich Schön, 1971; Petite symphonie intuitive pour un paysage de printemps, 1973–4; Presque rien no.2 'Ainsi continue la nuit dans ma tête multiple', 1977; Strathoven, 1985; Et si tout entière maintenant, 1986–7; Presque rien avec filles, 1989; L'escalier des aveugles, 1991; Presque rien no.4 'La remontée du village', 1990–98

El-ac: Und so weiter, pf, tape, 1966; Allô, ici la terre, chapitre i 'play-light and time-show', amp ens, slides, tape, 1971–2, collab. J.-S. Breton; Programme commun (Musique socialiste?), hpd, tape, 1972; Allô, ici la terre, chapitre ii, audio-visual spectacle, tape, amp insts, 1973–4; Cellule 75, pf, perc, tape, 1975; Et tournent les sons dans la garrigue, tape, insts, 1977; A la recherche du rythme perdu, pf, 1978; Ce qu'a vu le Cers, ens, tape, 1978; Porte ouverte sur ville, ob, cl, b cl, perc, va, tape, 1992–3; Madame de Shanghai, 3 fl, elecs, 1996; Symphonie déchirée, 17 insts, elecs, 1994–8; Les émois d'Aphrodite, pf, cl, perc, 2 samplers, CD player, 1986, 1998

instrumental

Orch: 8 petites faces, chbr orch, 1955; Symphonie inachevée, 1963–6; Société IV 'Mécanique collectivité individu', 1967; Histoire du plaisir et de la désolation, 1979–81; En un tournoiement d'amour, 49 insts, 1986; Tautologos IV, large orch, 4 samplers, 1996–7

Chbr: Visage IV 'Profils', 10 insts, 1957–8; Flashes, 14 insts, 1963; Société II 'Et si le piano était un corps de femme', pf, 3 perc, 16 insts, 1967; Interrupteur, 10 insts, 1967; Tautologos 3 (Vous plairait-il de tautologuer avec moi?), any insts, 1969; Apparition et disparition mystérieuses d'un accord, 4 a sax, 1978; Bonjour, comment ça va?, pf, vc, b cl, 1972–9; Entrée, 15 insts, 1978–9; Sexolidad, 15 insts, 1982–3; Patajaslocha, dance suite, 9 insts, 1984; Conversation intime, pf, perc, 1987–8; Fable de la démission et du cendrier, 2 pf, 2 cl, 1994

Pf (solo unless otherwise stated): Suite, 1952; Antisonate, 1953; Sonatine Elyb, 1953–4; Lapidarium, 1955; Suite hétéroclite, 1955; Visage I, 1956; Fragments d'un journal intime, 1980–82, rev. 1995; Comme une fantaisie dite des réminiscences, 2 pf, 1989–91

Other works: Music Promenade, installation, 1964–9; Hold still keep moving, installation, 1995; radio scores, film scores, TV scores

Principal publishers: Editions Françaises de Musique, Salabert

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H. Pauli: *Für wem komponieren Sie eigentlich?* (Frankfurt, 1971)

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K.H. Stahmer: 'Von Vergnügen an der Lust, Luc Ferrari: *Histoire du plaisir et de la désolation* für Grosses Orchester', *Melos*, xlvii/4 (1985), 19–33
D. Warburton: 'Luc Ferrari', *The Wire*, no.181 (1999)

PIERRE MICHEL

Ferrari, Massimo

(*b* Montecchio, Lombardy; *fl* 1653–8). Italian composer and organist. He was a minorite whose only known employment was as organist and *maestro di cappella* of Noventa di Piave, Lombardy. Two volumes of music by him survive: *Salmi di compieta concertati*, for three voices and continuo, op.1 (Venice, 1653), including a four-part *Nunc dimittis*; and *Letanie della Madonna concertate*, for four voices and continuo, op.2 (Venice, 1658).



Ferrario, Carlo

(*b* Milan, 8 Sept 1833; *d* Milan, 12 May 1907). Italian scene painter and stage designer. He went to the Accademia di Belli Arti di Brera in Milan in 1852, and joined La Scala the following year as assistant to F. Peroni. From 1859 he taught stagecraft at the academy and, later, courses in the landscape department. At La Scala he designed the premières of Boito's *Mefistofele* (1868), Ponchielli's *La Gioconda* (1876) and Gomes's *Maria Tudor* (1879), as well as new scenes of operas already in the repertory, including *Norma* and *Mosè in Egitto*. After falling out with the La Scala management in 1881, he worked for the Teatro Carcano (where he had painted a curtain in 1872). Without assistance, he created all the scenes there, a stunning achievement that led to commissions from other major theatres, notably the Argentina in Rome (for whom he had designed Gomes's *Salvator Rosa* in 1878) and the S Carlo in Naples, with which he had a long association.

Ferrario accepted Verdi's call to return to La Scala in 1887 to design *Otello*, and was subsequently appointed art director (1889) and director of scene painting (1890). He also supervised the replacement of the stage machinery. He was Verdi's preferred designer and created the first sets for *Falstaff* and a new *Rigoletto* (both 1893). He also designed La Scala's first *Meistersinger* (1899). The most influential Italian scenic artist in the second half of the 19th century, Ferrario continued an unbroken tradition that had begun with the Bibiena family. His style evolved over more than 40 years, adapting to changes in taste and musical form. Although he was regarded as a champion of realism, a strong romanticism pervades his work. He consistently achieved a harmony between what the audience saw on stage and what they heard in the orchestra. His scenic realizations for Verdi are the foundation of the Verdi tradition, and his ideas were carried on by a number of his students and disciples, including Vittorio Rota, Antonio Rovescali and Mario Salas. His sketches are found in the La Scala Museum, the Brera academy, the Ricordi archives and private collections.

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V. **Bignami**: *Cinquecento bozzetti di scenografia di Carlo Ferrario* (Milan, 1919)

DAVID J. HOUGH

Ferrario [De Ferraris], Paolo Agostino

(*b* Codogno, Lombardy; *fl* 1578–1607). Italian composer. He was a Servite monk. He is known by two publications: the four-voice *Psalmi omnes qui ad vespas per totum annum decantantur* (Venice, 1578), and *Letanie della Madonna* (Venice, 1607). The title-page of the *Letanie* suggests that he was then connected with the Santa Casa, Loreto. It contains litanies for four, five, six and eight voices, six motets for two voices and a setting of the *Salve regina*, all with a part for basso continuo.



Ferrari Treccate, Luigi

(*b* Alessandria, Piedmont, 25 Aug 1884; *d* Rome, 17 April 1964). Italian composer and organist. He studied under Mascagni in Pesaro, and from 1929 to 1955 he was director of the Parma Conservatory. His slight, ingratiating talent found its best expression in music for children, ranging from small piano pieces and choruses to operas: the most successful were *Ciottolino* (which initially ran for 70 performances when presented by the famous puppet theatre, the Teatro dei Piccoli di Podrecca) and *Ghirlino*. These deft little stage pieces, pervaded by the simple, fresh spirit of nursery rhymes and seasoned with 'modernisms' that never go beyond mild postwar Ravel (as, for example, in the 'movimento di Fox' intermezzo from *Ghirlino*), deserved their success. The more ambitious later operas, *L'orso re* and *La capanna dello zio Tom*, stretched his gifts beyond their natural limit.

WORKS

(selective list)

Ops: *Ciottolino* (fiaba musicale, 3 scenes, G. Forzano), Rome, Piccoli di Podrecca, Palazzo Odescalchi (Sala Verdi), 8 Feb 1922; *La bella e il mostro* (3, F. Salvatori), Milan, Scala, 20 March 1926; *Le astuzie di Bertoldo* (3, C. Zangarini, O. Lucarini), Genoa, Carlo Felice, 10 Jan 1934; *Ghirlino* (3, E. Anceschi), Milan, Scala, 4 Feb 1940; *Buricchio* (3, epilogue, Anceschi), Bologna, Comunale, 5 Nov/?Feb 1948; *L'orso re* (Anceschi, M. Corradi-Cervi) (1943), Milan, Scala, 8 Feb 1950; *La capanna dello zio Tom* (Anceschi, after H. Beecher-Stowe), Parma, Regio, 17 Jan 1953; *Il ragazzo dei palloncini* (teleracconto, L. Deli), RAI, 1959; at least 6 others, destroyed or unperf.

Orch: Contemplazione, triptych

Cantatas, church music, children's choral music, chbr music, songs, pf music incl. much for children

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JOHN C.G. WATERHOUSE

Ferraro [Ferrari], Antonio

(*b* Polizzi Generosa, nr Cefalù, Sicily; *fl* 1613–23). Italian composer and organist. A Carmelite friar, he was in the monastery of Termini Imerese near Palermo in 1613, and organist of his monastery at Catania at the time of his first publication in 1617. He may have been related to Giuseppe Ferraro, also a priest at Catania. Antonio Ferraro's *Sacrae cantiones ... liber primus* (Rome, 1617) consists of 32 concertato motets, for one to four voices, all with continuo. They are modest, short-breathed pieces similar to those of Malerba but markedly superior in expressive melodic invention: witness the attractive dialogue *Aperi mihi* for soprano and bass to words from the *Song of Songs*, and the trio *O beate Gandolphe*, an invocation to the protector of Ferraro's birthplace in the style of an affective concertato madrigal. Ferraro published a further book of motets, *Ghirlanda di sacri fiori: secondo libro degli ecclesiastici conserti* (Palermo, 1623), which is lost.

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R. Musumeci: 'Antonio Ferraro', *Nuove effemeridi*, no.27 (1994), 66–8

PAOLO EMILIO CARAPEZZA/GIUSEPPE COLLISANI

Ferraro [Ferrari], Giuseppe

(*b* Polizzi Generosa, Cefalù, Sicily; *fl* 1614–52). Italian composer, pupil of [Michele Malerba](#), and possibly related to [Antonio Ferraro](#). He was *maestro di cappella* of St Paul's Cathedral, Mdina, Malta, from 1638 to 1652. Malerba published a motet by him for two voices and continuo in his *Sacrarum cantionum ... liber primus* (Venice, 1614).

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For further bibliography see [Malerba, Michele](#).



Ferras, Christian

(*b* Le Touquet, 17 June 1933; *d* Paris, 14 Sept 1982). French violinist. He studied at the Nice Conservatoire (with Bistesi) and the Paris Conservatoire (with Calvet), making his début in Paris at the age of 13 and later working with Enescu. In 1948 he won the Scheveningen International Competition and also the Prix Long-Thibaud. He quickly established an international reputation and throughout the 1950s and 60s made numerous tours of Europe and the USA, being particularly well received in eastern Europe. Although his reputation was originally based on outstanding interpretations of the classical violin concertos, especially those of Beethoven, Mendelssohn and Tchaikovsky, he was also a fine ambassador for French music, and in 1964 made a commanding recording of Berg's Concerto. That work was especially suited to his playing, which combined tonal beauty with intensity of feeling and power. He also recorded sonatas in a duo with Pierre Barbizet. He owned two Stradivari violins, the 'Président' dated 1721 and the 'Minaloto' of 1728.

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LESLIE EAST

Ferrata, Giuseppe

(*b* Gradoli, nr Rome, 1 Jan 1865; *d* New Orleans, 28 March 1928). American pianist and composer of Italian birth. At the age of 14 he enrolled at the Accademia di S Cecilia in Rome, where he studied piano with Sgambati and Liszt. He achieved some renown as both a pianist and a composer in Italy before emigrating to the USA in 1892. After holding a series of teaching posts in Maryland, South Carolina, Georgia and Pennsylvania, he became in 1909 the first professor of piano and composition at Sophie Newcomb College, New Orleans, where he remained until his death. Ferrata established a notable reputation in the USA by winning composition prizes in the Music Teachers' National Association Competition (1897), the Sonzogno Opera Competition of Milan (1903), and the Art Society of Pittsburgh Competition (1908). His success

prompted periodic visits to Italy to promote his compositions, especially the operas *Akrimane* and *Il fuoriuscito*. Although he failed to secure either performances or publication of the operas, he was knighted by Vittorio Emanuele III in 1908 and in 1914.

Ferrata's advocates in the USA included Victor Herbert, who orchestrated two movements of his *Italian Spring Melodies* and conducted their première in 1905. Stokowski included performances of the orchestrations on his 1936 North American tour with the Philadelphia Orchestra. The song *Night and the Curtains Drawn* and the *Messe solenne* were also popular and received numerous performances throughout the USA. Both works demonstrate a keen lyricism and a pervading chromaticism that were essential to his compositional style. He incorporated bitonal elements and some jazz idioms in his compositions after 1917, but few of these were published. Most of his publications were released by J. Fischer & Bro. of New York between 1901 and 1920.

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(selective list)

operas

Akrimane (4, L. Croci), 1894–1909, unperf.; *Il fuoriuscito* (1, Croci), 1903, unperf.; *Nella Steppe* (2, Croci, after A.S. Pushkin), 1903, rev. 1905, unperf.

vocal

Folk songs from the Spanish (H. Huntingdon), op.8, 4 solo vv, pf (1902); *Messe solenne*, op.15, 4 vv, orch/org (1905); *Night and the Curtains Drawn* (Huntington), op.22, S, pf (1907); 8 Songs, op.35 (1917)

instrumental

Pf: 2 Studies of Chopin's Valse, op.64 no.1 (1902); 4 Humoreskes, op.12 (1903); Concerto, d, c1904; Toccata chromatique, op.29 (1913); 4 Tone Pictures, op.33 (1914); Polonaise, op.32 (1914); *Serenata Romanesca* (1917); *Bolsheviki Jazz*, 2 pf, 1924; waltzes, polkas, gavottes

Chbr: *Italian Spring Melodies*, op.7, vn, pf (1901); Str Qt, C, 'In Excelsis', c1900; 4 Episodes for Str Qt, c1903; Str Qt, G, op.28 (1913); Suite, op.31, vn, pf (1914)

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E. Eanes: *Giuseppe Ferrata: Emigré Pianist and Composer* (Lanham, MD, forthcoming)

EDWARD EANES

Ferrazzi, Giovanni Battista

(fl 1652). Italian lawyer, composer and poet. He was a musical amateur and was possibly resident in Mantua. His sole surviving publication, *Arie, et parole ... libro primo* op.1 (Venice, 1652), comprises settings for solo voice and continuo of his own texts. The book consists largely of attractive

strophic arias, though it also contains two madrigals, *Note che in neri* and *Muse che fatte*. (EitnerQ; SchmitzG)

JOHN WHENHAM

Ferreira, Manuel

(*b* Madrid; *d* ?Madrid, 1797). Spanish composer. From 1737 he was a guitar accompanist with several Madrid theatre companies; by 1745 he was first musician in the company directed by José Parra, where he apparently remained until his retirement in 1780. Ferreira's theatre works may be regarded as among the precursors of the *tonadilla*; in the latter part of his life he was one of the first to write in that genre. His extant works include the *opera seria*, *El mayor triunfo de la mayor guerra* (*E-Mn*), and music for numerous plays and comic interludes (*Mm*).

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JOSÉ LÓPEZ-CALO

Ferreira Veiga, José Augusto da, Visconde do Arneiro.

See [Veiga, José Augusto Ferreira](#).

Ferrer (i Bargalló), Dom Anselm [Josep]

(*b* Capellades, Barcelona, 16 April 1882; *d* Montserrat, 26 April 1969). Spanish teacher and composer. He was a member of the Escolanía of Montserrat under Guzmán (1892–8) and had composition lessons with Boezzi and Letaccioli in Rome (1907) and with de Nardis in Naples (1910). In 1911 he returned to the Escolanía as director, in which post he remained until 1933. He enlarged the institution, reformed its teaching, created an extensive library, broadened the repertory to include 16th-century polyphony, increased the choir and instituted composition competitions. His compositions, almost all sacred, include a *Missa abbatialis* and a *Missa solemnis 'cum júbilo'*, a set of Lamentations, a *Te Deum*, hymns, motets and other works. Following Pope Pius X's precepts regarding music for the church, his compositions are majestic, polyphonic settings for choir and organ in which the music stresses the meaning of the text. Ferrer was also

a prolific writer on philosophy, theology, liturgy and music, most of his essays being published in *Revista montserratina* and *Vida cristiana*.

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A. MENÉNDEZ ALEYXANDRE/ANTONI PIZÀ

Ferrer, Guillermo

(*fl* Madrid, c1776–91). Spanish composer. In 1783, while organist at the Descalzas Reales convent in Madrid, he was commissioned by the ninth Duque de Híjar to compose seven adagios. These were to be played in the darkened Madrid church of the S Spiritu on Good Friday, between noon and 3 p.m., after each pulpit commentary on the Seven Last Words of Christ. A history of the Seven Last Words devotion, citing the powerful effect of Ferrer's adagios, was published in Madrid in January 1786. Haydn's orchestral *Seven Last Words* followed suit, and was probably first performed in Vienna on 26 March 1787.

In 1787 Ferrer was harpsichordist for an Italian opera troupe playing at Madrid in the Teatro de los Caños del Peral. On 10 March 1790 a sinfonia by him was played at the Teatro del Príncipe. In 1791 he was *maestro* for Jacobo Fitzjames Stuart, sixth Conde de Liria, to whom he dedicated that year an *Aria d'Acheronte con vvs.*, oboe, viole, fagotti, corni è basso. His surviving works at the Madrid Municipal Library consist of incidental music for two plays (*Incendio y tempestad*, *La ventura con el sueño*), a *sainete* (*La oposición de los tres sacristanes*) and two *tonadillas* (*Ay corazón mio*, *El petimetre embustero y la petimetra burlada*). His piquant *sainete* depicts three rival composers of villancicos, each differently accompanied. His stylistic flexibility permitted his turning at will from a languishing Italian aria to a brisk *tonadilla* in which an actress imitates a cat's mewing (*El remedo del gato*, c1776).

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ROBERT STEVENSON

Ferrer [Mateuet], Mateo

(*b* Barcelona, 25 Feb 1788; *d* Barcelona, 4 Jan 1864). Spanish organist, conductor and composer. He studied music under Francisco Queralt and Carlos Baguer and was appointed organist of Barcelona Cathedral in 1808, also becoming *maestro de capilla* there in 1830. In 1827 he replaced Ramón Carnicer as orchestra leader at the Teatro de la S Cruz, and thus held for over 30 years three of the most important musical positions in Barcelona. He was considered by his contemporaries the most notable organist in Spain, especially for the boldness and inventiveness of his improvising and the clarity and imagination of his registrations. He was a man of profound musical learning and one of the best contrapuntists in his time. He turned his house into a sort of conservatory, where the young musicians of Barcelona, including Saldoni and Vilanova, came for free instruction in piano, organ and composition. His death was marked by a period of official mourning, and he was given a magnificent funeral, at which a Requiem Mass, composed by Saldoni, Manent, Rovira and others, was performed by more than 300 singers and instrumentalists in the church of S María del Mar.

He composed many works for both church and theatre, of which a *Salve regina* for four voices and instruments (1806, in *E-Bc*) survives. He also wrote a cantata for soloists, chorus and orchestra, *Crece, crece arbolillo* (MS, *Bc*), and a piano sonata (1814) which was published in the first volume of J. Nin's *Seize sonates anciennes d'auteurs espagnols* (Paris, 1925). Some of his manuscripts are preserved in the archive of the Marian Sanctuary of Aránzazu.

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J. Bagüés: 'Compositors catalans a l'antic arxiu musical d'Aránzazu', *Recerca musicològica*, i (1981), 213–20 [incl. Eng. summary]

GUY BOURLIGUEUX

Ferrer, Pedro

(*fl* mid-16th century). Spanish priest and music theorist. He published an *Intonario general para todas las iglesias de España* (Zaragoza, 1548), which, he assured the reader, he wrote bearing in mind the revision of the missal ordered by Don Fernando of Aragon, Archbishop of Zaragoza, as well as the reforms carried out in other dioceses and the opinions of qualified people. In the introduction he referred to the archbishop's wish to rid chant of the various abuses that had been committed, and he lamented the lack of unity of style in the playing and singing of church music. He established interesting norms in notation, in plainchant allowing the following note forms: the oblique ligature, various other ligatures, the long, the *brevis* and the *semibrevis*. In the case of the first four, he insisted that

he was merely stating what already existed; *semibreves* he admitted as melodic ornaments, though with a different function in certain hymns. The *Intonario* is a valuable liturgical collection and achieved widespread dissemination throughout Spain. His work is discussed further in F.J. León Tello: *Estudios de historia de la teoría musical* (Madrid, 1962/R).

F.J. LEÓN TELLO

Ferrer, Santiago

(*b* Cervera del Maestre, Castellón, 10 Aug 1762; *d* El Escorial, 21 Aug 1824). Spanish composer. He was a pupil of Antonio Soler, who on 15 February 1779 sponsored his entry into the Hieronymite order of S Lorenzo el Real de El Escorial and whom he succeeded as director of the chapel there, a post he held for 36 years. Many of Soler's works survive in copies by Ferrer (*E-E*). His own numerous compositions (in *E-E*) include masses, Lamentations, lessons for the dead, litanies, vespers, responsories, hymns, psalms, sequences and 62 villancicos for the Nativity. The villancico *Soy pastorcilla*, for solo soprano, two violins and continuo, demonstrates Ferrer's fluent adoption of the Italianate style, especially in its opening *siciliana*. Texts for several of his Matins settings were printed by the monastery between 1798 and 1817, a step apparently taken for no other Escorial villancico composer.

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P.R. Laird: *Towards a History of the Spanish Villancico* (Warren, MI, 1997), 143–6

PAUL R. LAIRD

Ferrero, Lorenzo

(*b* Turin, 17 Nov 1951). Italian composer. He was initially self-taught as a musician, but went on to study with Massimo Bruni and Enoe Zaffiri. He became interested in new technology for sound production and in the 1970s worked at the experimental studio for electronic music in Bourges (1972–3) and the Musik-Dia-Licht-Film Galerie in Munich. In 1974 he graduated from Turin University with a thesis on Cage. Since 1980 he has been artistic director of numerous Italian institutions such as the Puccini Festival at Torre del Lago (1980–84), the Unione Musicale in Turin (1983–7) and the Verona Arena (1991–4). He made his debut as a composer in the mid-1970s with works including *Ellipse III* (1974), *Sieglied* (1975) and *Le néant où l'on ne peut arriver* (1975) in which there are already signs of revolt against the severe sound of the avant-garde idiom. Subsequently this tendency took over as his main musical direction. With the opera

Marilyn (1980) he found in the fundamentally composite form of music theatre an ideal setting for his eclectic, post-modern artistic view. Ferrero, together with his contemporary Tutino and others embodied the so-called neo-romantic movement in Italy, which throughout the 1980s stood in opposition to the musical avantgarde. After *Marilyn*, his approach was characterized by the juxtaposition of different genres and idioms, the contamination of the traditional forms of art music by popular music, and a play of theatrical and musical conventions from the past. Eclecticism, neotonal language and stylistic variability, aimed at restoring the communication with the audience which, according to the neo-romantics, modern art had destroyed, set the course of his subsequent work. These trends have dominated his operatic music, and can be seen in the anti-modernist satire of his comic opera *Mare nostro* (1985) and through subsequent works including *Nascita di Orfeo* (1996). The casual use of the past and a modernized version of it is to be found in numerous instrumental and vocal works, such as *Canzoni d'amore* (1985), on texts by Metastasio, reworked and de-archaized by Marco Ravasini, or in the Beethovenian *Adagio cantabile* of 1977 (based on the Piano Sonata, op.13). On the other hand, an extensive group of works such as *My Blues* (1982), *My Rag* (1983), *My Rock* (1985) and *Parodia* (1990) directly demonstrate his absorption of rock and non-art music styles.

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dramatic

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other works

Orch: Ellipse IV (Waldmusik), 21 wind insts, 1974; Sieglid, chbr orch, 1975; My Blues, str, 1982; My Rock, big band, 1985; Zaubermarsch, 1990; Pf Conc., 1991; La nueva España, 1992–5; Paesaggio con figura, 1994; Three Baroque Buildings, concertino, tpt, bn, str, 1997

Vocal: Ellipse III, 4 vv, insts, 1974; Le néant où l'on ne peut arriver (B. Pascal), solo vv, 2 choruses, Tr chorus, 7 brass, 7 perc, 1975; Marilyn Suite, S, T, orch, 1981; Canzoni d'amore (Ravasini, Ferrero, after P. Metastasio), 1v, 9 insts, 1985; Non parto, non resto (Metastasio), chorus, 1987; Introito, chorus, orch, 1993

Chbr and solo inst: Adagio, 12 insts, 1977; Aivlys, pf, 1977; Ellipse, fl/b fl, 1983; My Blues, 8 insts, 1983; My Rag, pf, 1983; Ostinato, 6 vc, 1987; Parodia, 14 insts, 1990, orchd 1991; Maschere, str qt, 1993; Portrait, str qt, 1994

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- F. Pulcini, ed.:** *Charlotte Corday di Lorenzo Ferrero* (Milan, 1989)

RAFFAELE POZZI

Ferretti, Giovanni

(*b* c1540; *d* after 1609). Italian composer. He may have been born in Venice or, in view of his early career, in Ancona, but there is no documentary evidence of this. He is first recorded as *maestro di cappella* at Ancona Cathedral from 1575, and he may have been there as late as 1579; he was at the Santa Casa, Loreto, from July 1580 to July 1582. After serving as *maestro* at Gemona from October 1586 to December 1588, and at Cividale del Friuli in 1589 he returned to the Santa Casa as *maestro* from October 1596 to October 1603. The inclusion of a piece by him in a predominantly Roman collection (RISM 1609¹⁷) suggests that he was then living in Rome, and his Roman contacts seem to have been strong from the late 1560s. The second book of *canzoni alla napoletana* (1569) is dedicated to a nobleman from nearby Macerata and the 1575 volume of canzoni to Giacomo Boncompagni, to whom Palestrina subsequently dedicated his first madrigal book (1581). Moreover, Ferretti was one of the contributors to the collection compiled in 1586 in honour of Giovanni de' Bardi's bride (1586⁷).

Ferretti's most successful and influential works were his early *napolitane*, which enjoyed a popularity north of the Alps rivalled perhaps only by Marenzio's lighter pieces and Gastoldi's five-voice ballettos; they were being reprinted there as late as 1634. Despite the titles of his seven books, few of the pieces are true villanellas except in form; most are arrangements of earlier three-voice Neapolitan canzoni in which the traditional style of these models is fused with madrigalian influences. And not all of his texts are Neapolitan: *Quae pars est o Selì Selamelèch* (from the *Primo libro delle canzoni a sei voci*), celebrating the Battle of Lepanto (1571), contains an attack on the Sultan in Dalmatian-Venetian dialect. The poem, which is characteristic of much that had appeared in the wake of the victory, had circulated earlier in poetic pamphlets printed in Venice. In the earlier books the musical characteristics of the villanella are still often evident (the intertwined motifs and affective endings of pieces such as *Del crud'amor* from the second book, ed. in *EinsteinIM*, are untypical) but the later pieces, and especially those from the second six-voice book, are disciplined by the tone and rhetoric of the serious madrigal. Of all his collections this one is the closest to the style of the madrigal (significantly it is the only one that does not include the qualifying 'alla napoletana' on the title-page); of its 21 pieces, three are genuine madrigals (setting longer and more serious poems than those of the traditional canzoni), one is a mascherata and another a dialogue. The latter, *Su, su, su non più dormir*, is an obscene text which Ferretti treats in a mock-serious manner. In its polyphonic resource,

textural contrasts and use of representational devices this piece is already indicative of the interdependence of the light and the serious styles, an important feature of the 1580s and particularly of the work of Giuseppe Caimo and Girolamo Conversi. By then the stylistic differences between *canzoni* and madrigals had all but disappeared.

Ferretti's *napolitane*, particularly the early books, were reprinted and admired in Antwerp, Nuremberg and especially England. If, as Kerman has suggested, the crucial influence of Morley on the English madrigal is in effect the influence of the classic Italian canzonet style, then it is one in which Ferretti's pieces, together with Orazio Vecchi's, are the most important elements. Morley readily acknowledged his debt to the musical and textual models of Ferretti, 'who as it should seeme hath imploied most of all his study that way'.

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all printed works published in Venice

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Il secondo libro delle canzoni alla napolitana, 5vv (1569)

Il terzo libro delle napolitane, 5vv (1570)

Il quarto libro delle napolitane, 5vv (1571)

Il primo libro delle canzoni alla napolitana, 6vv (1573)

Il secondo libro delle canzoni, 6vv (1575), ed. in RRMR, lvii–lviii (1983)

Il quinto libro delle canzoni alla napolitana, 5vv (1585)

Works in 1566²³, 1567¹³, 1586⁷, 1609¹⁷

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*Kerman*EM

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IAIN FENLON

Ferretti, Jacopo

(*b* Rome, 16 July 1784; *d* Rome, 7 March 1852). Italian librettist. He was born into a cultured middle-class Roman family, and his father introduced him to literature and music. In particular, he was led to appreciate the

elegance and clarity of Metastasio, and he began writing verse at an early age. He became fluent in Latin, Greek, French and English, and translated many French plays into Italian.

In 1814 he took up an appointment in the tobacco monopoly, which he held until 1845 (scarcely a suitable environment for an asthmatic whose health was never robust). Six years later he married Teresa Terziani, a fine musician and singer, and their house became a meeting-place for visiting poets and musicians. He was an open-hearted and generous man who remained on the most friendly terms with the composers he worked with; Donizetti, in particular, became a firm friend and they corresponded regularly, often in verse of a jocular and witty nature, until 1836.

Ferretti turned his hand to any and every form of literary output – odes for funerals, weddings and other occasions; sonnets; love letters; necrologia; and speeches of welcome (including one for Verdi) – and was in constant demand. He is best remembered for his 70 librettos, over three-quarters of them written for Rome, in collaboration with such composers as Carafa, Coccia, Coppola, Donizetti, Grazioli, P.C. Guglielmi, Mercadante, Pacini, the brothers Ricci, and Zingarelli. His first great success was *La Cenerentola* for Rossini (1817), but his later collaboration with the same composer (*Matilde di Shabran*, 1821) was rather less successful. He wrote five texts for Donizetti: *L'ajo nell'imbarazzo* (1824) and *Il furioso nell'isola di S Domingo* (1833) brought out the best in him, in witty verse and sympathetic characterization. Some of his most successful librettos came from the mid-1830s, particularly *La casa disabitata* (Lauro Rossi, 1834), *Eran due or sono tre* (Luigi Ricci, 1834) and *La pazza per amore* (Pietro Coppola, 1835).

His best work was in light-hearted genres, and he was a master of quick-moving, sparkling verse; in the writing of shorter, five-syllable lines (*quinari*) he was unsurpassed. His serious librettos were, on the whole, less successful, and not so tightly organized, but even his least satisfactory betray a sure-footed theatricality. He was held in great respect by other librettists, and received the rare accolade of a warmly complimentary notice from Felice Romani for the text of *La pazza per amore*. The versatility and spontaneity of his writing mark him out as one of the very few true poets of the Italian romantic opera.

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JOHN BLACK

Ferretti, Paolo M(aria)

(*b* Subiaco, Rome province, 3 Dec 1866; *d* Bologna, 23 May 1938). Italian scholar and teacher of Gregorian chant. He took his vows as a Benedictine monk at Subiaco on 12 March 1884 and was ordained priest on 20 December 1890; from 1900 to 1919 he was abbot of the monastery of S

Giovanni Evangelista, Parma. In 1922 he was appointed director of the Scuola Pontificia (from 1931 the Pontificio Istituto di Musica Sacra) in Rome. Up to his death he taught every aspect of the study and practice of Gregorian chant there. He took up a subtle and prudent stance on the controversy over rhythm; in his writings, however, he seemed gradually to incline towards Mocquereau's views. His chief work is in the first volume of the *Estetica gregoriana* (1934); he was engaged on a second volume at the time of his death.

WRITINGS

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EUGÈNE CARDINE

Ferreya, Beatriz

(b Córdoba, Argentina, 21 June 1937). Argentine composer. Her early musical studies included piano lessons with Celia Bronstein in Buenos Aires (1950–56). As a composer she was largely self-taught, although she spent a year in Paris (1962–3), studying harmony and musical analysis with Nadia Boulanger, and then went on to study electronic and electro-acoustic music with Edgardo Cantón at the RAI sound studio in Milan. She was a member of Pierre Schaeffer's Groupe de Recherches Musicales (1964–70), and participated in the creation of Schaeffer's 'Solfège de l'objet sonore' recordings. She attended courses given by Ligeti and Earle Brown at the 1967 Darmstadt summer school and was a collaborator on Bernard and François Baschets' *structures sonores*; she has also undertaken research in both music therapy and ethnomusicology. In 1969–70 she conducted seminars at the Paris Conservatoire in music and audio-visual techniques and in 1975 worked at Dartmouth College, Hanover, New Hampshire, on their digital computer system; she has otherwise lived in France and devoted herself entirely to composition. In her music Ferreyra demonstrates an intuitive handling of sound materials – electronic, *concrète* or instrumental – and a freedom of approach to form. Her most representative works are *Siesta blanca*, *Petit poucet magazine* (awarded at the Concours International de Création Radiophonique 'Phonurgia Nova', 1986), *Mirage contemplatif* and *Souffle d'un petit Dieu distrait*, all for tape.

WORKS

(selective list)

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déboîtée pour un lutin, tape, lute/gui, 1984; Petit poucet magazine, 1985; The UFO Forest, 1985; L'Autre ... ou le chant des marécages, tape, 1987; Souffle d'un petit Dieu distrait, 1988, rev. 1997; Mirage contemplatif, 1991; Río de los pájaros, 1993
Inst: Arabesques autour d'une corde raide, cl, 1984; Remolinos, fl, cl, pf, vn, va, vc, 1990; Tata, tocame la toccata, pf, 1990
Film scores: Documentary on J.L. Borges, 1969; Antartide (dir. J.J. Flori), 1971; Mutations (dir. Flori), 1972; Homo sapiens (dir. F. Mariani), 1975, version for insts el-ac, elecs, 1998; La Baie St James (dir. M. Lamour), 1980

MARIE NOËLLE MASSON

Ferri, Baldassare [Baldassarre]

(*b* Perugia, 9 Dec 1610; *d* Perugia, 18 Nov 1680). Italian soprano castrato. He sang at Orvieto Cathedral (1623–4) before going to Rome to study with Vincenzo Ugolini of Perugia, *maestro* of the Cappella Giulia. In 1625 Prince (later King) Władisław IV of Poland heard him sing in Rome and took him to the Warsaw court, where he took part in performances of *drammi per musica*. He was in Perugia between 1637 and 1639, when he sang sacred works by G.F. Marcorelli, and again in 1651. In 1643 he was honoured for his singing in Venice, by being made a Knight of St Mark and in 1654 he visited Stockholm. Leaving Poland in 1655, Ferri went to Vienna, to the court of Ferdinand III and of his successor Leopold I, who heaped honours on him; in a portrait of the time he is called 'Baldassarre of Perugia, King of Musicians'. In March 1664 he performed in an oratorio in Perugia together with G.A. Angelini, and in Holy Week of the same year he sang in S Apollinare, Rome, in the presence of Queen Christina of Sweden. He was in London in 1669–70. In 1675 (or 1680) he retired to Perugia where he worked principally at the church of S Filippo Neri. He was praised by his contemporaries, as the 'Phoenix of Swans and of Singers', for his vocal gifts and outstanding musical intelligence.

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GALLIANO CILIBERTI

Ferri, Lambert

(*fl* c1250–1300). French trouvère. He is known to have been a clerk of the Benedictine monastery of St Léonard (Pas-de-Calais) in 1268, and in 1282 was mentioned as canon and deacon of the same monastery. He seems to

have been popular as a partner in jeux-partis, of which 27 examples are extant; his partners included Jehan Bretel, Jehan le Cuvelier d'Arras, Jehan de Grieviler, Jehan de Marli, Phelipot Verdier, Robert Casnois and Robert de La Pierre. 11 songs survive with music of which seven are jeux-partis and one, *Aïmans fins*, is a Marian song in the form of a *serventois*. The jeux-partis survive in the single manuscript tradition represented by *F-As 657* (facsimile, ed. A. Jeanroy, Paris, 1925), *I-Rvat Reg.lat.1490* and *I-Sc H.X.36*. Two of these, *Biaus Phelipot* and *Jehan Bretel, par raison*, have a different melody in each of their sources, a phenomenon not uncommon in this manuscript tradition. The song *J'ai tant d'amours* shares its melody and form with an anonymous song that has the same first line (R.2054); it is not known which is the contrafactum.

WORKS

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chansons

Aïmans fins et verais Debonairetes, R.198 (serventois)

Amours qui m'a du tout en sa baillie, R.1110

J'ai tant d'amours apri et entendu Que desoremais, R.2053

Li tres dous tens ne la saison novele, R.604

jeux-partis

Biaus Phelipot Verdier, je vai proi, R.1674

De ce, Robert de la Piere, R.1331

Grieviler, j'ai grant mestier, R.1291

Jehan Bretel, par raison, R.1888

Jehan, tres bien amerés, R.908

Prince del pui, selon vostre pensee, R.547

Sire Bretel, entendés, R.927

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

IAN R. PARKER

Ferrier, Kathleen (Mary)

(*b* Higher Walton, Lancs., 22 April 1912; *d* London, 8 Oct 1953). English contralto. She intended to become a pianist and it was only in 1937, after

winning the contralto class at the Carlisle Festival, that she considered a career as a singer and studied with J.E. Hutchinson and then Roy Henderson. During the war years, touring the provinces and singing with the Bach Choir in London, she established herself among England's leading concert artists. She made her stage début as Lucretia in the first performance of Britten's *The Rape of Lucretia* at Glyndebourne in 1946, and the following year sang Gluck's Orpheus there. These remained her only operatic roles.

Ferrier soon became known in Europe and the USA. Her appearances in *Das Lied von der Erde* at the Edinburgh Festival in 1947 and at Salzburg in 1949 were specially notable, and her recording of the work with Bruno Walter (and Julius Patzak) remains a classic. She also gave lieder recitals in Edinburgh and London with Walter as her partner. Though she did not always manage the degree of nuance appropriate to lieder, Walter wrote that 'No summit of solemnity was inaccessible to her, and it was particularly music of spiritual meaning that seemed her most personal domain'. She also had a close artistic relationship with Barbirolli, and her performances as the Angel in *The Dream of Gerontius* under him were peculiarly radiant. Covent Garden staged Gluck's *Orfeo* for her in February 1953 with Barbirolli as conductor. She could sing only two of the four scheduled performances before illness forced her to yield; these were her last public appearances (see illustration).

Ferrier's warm, ample and beautiful voice was firm through all its range. She used it with increasing expressiveness, overcoming a certain inflexibility. She was at her greatest in music calling for 'classical dignity' (Cardus's phrase for her style), breadth, nobility and deep emotional commitment: she was an ideal interpreter of Elgar, a very good one of Bach, Handel, Gluck and Mahler, as her recordings show. A winning (and quite un-solemn) personality, she often delighted her audiences by closing her recitals with a Northumbrian folksong, sung with a characteristic lilt.

Bliss's scena *The Enchantress* and the alto part of Britten's Second Cantic were composed for Ferrier. Scholarships are awarded annually in her memory by the Royal Philharmonic Society.

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ALAN BLYTH

Ferrier, Michel

(b Cahors; fl mid-16th century). French composer. He published *Quarante et neuf psalmes de David* (Lyons, 1559), which are three-voice settings,

using the traditional Huguenot melodies, of Marot's translations. The selfconscious limitation evident in the use of Marot's original corpus of translations only, along with a *Nunc dimittis* and the Ten Commandments (in contrast to the fuller Psalter already underway in the work of some other Protestant composers), suggests that Ferrier and his printers sought to appeal to a diverse audience, including readers only peripherally affected by Protestant liturgical changes. This is also indicated by the style of the settings, which are not restricted to simple harmonization, but instead are imitative and full of polyphonic animation. The volume was printed by Robert Granjon (using the *civilité* types that characterize much of his printing), and a second edition was issued in 1568 by Du Chemin.

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PAUL-ANDRÉ GAILLARD/RICHARD FREEDMAN

Ferrini, Giovanni

(*b* ?1699; *d* Florence, 1758). Italian harpsichord maker. He was an assistant of Cristofori in Florence and worked with him until his death in 1732. Only two signed instruments by Ferrini have survived: a bentside spinet of 1731 and a combination harpsichord-piano of 1745. Much of the work in Cristofori's signed instruments (1720–26) appears to have been executed by Ferrini and Ferrini's combination instrument is probably also a Cristofori design. Documentary evidence suggests that Ferrini continued the production of pianofortes, although none by him has yet been identified. Some other surviving harpsichords may have been made by Ferrini, but the close similarity of his work to that of the Cristofori workshop makes it difficult to determine the origin of these instruments.

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D. Wraight: *The Stringing of Italian Keyboard Instruments c1500–c1650*, ii (diss., Queen's U. of Belfast, 1997), 160–62

DENZIL WRAIGHT

Ferrini [Ferini], Giovanni Battista

(*b* ?Rome, c1600; *d* Oct 1674). Italian organist, harpsichordist and composer. His father was Antonio Ferrini. He served as organist at S Luigi dei Francesi, Rome, from 1619 to 1623, and at the Chiesa Nuova from 1628 to at least 1653. For the remainder of his career he performed frequently at S Luigi, S Maria Maggiore, the Oratorio del Crocifisso, the Oratorio di S Marcello and other Roman establishments, along with leading virtuosos including Frescobaldi, Fabrizio Fontana, Cesti, Colista, Pasqualini and Vittori. His speciality was continuo playing; Pitoni referred to him as

'detto della spinetta' in the *Guida armonica* (c1695), and he is similarly described (e.g. 'Giobatta della Spinetta') in various payment records. He was buried in the Chiesa Nuova.

A manuscript (*I-Rvat* Vat. Mus. 569) contains 12 pieces by him, including two toccatas, a bold *tastata*, a *trombetta*, sets of variations on popular tunes and basses, and miscellaneous dances, one of which is actually a balletto from the 1637 edition of Frescobaldi's *Toccate e partite ... libro primo*. Partial concordances with other manuscripts in the Vatican and one in Christ Church, Oxford, suggest that his music was widely circulated. Stylistic considerations suggest he composed at least one other toccata (*Rvat* Chigi Q IV 24) and some dance pieces (Chigi Q IV 28). He may have composed the four second-rate instrumental pieces by 'Bapt. Ferini' in the British Library; indeed, the fragments supplied by Pitoni in the *Guida armonica* indicate he wrote instrumental dance music. Kircher's association of Ferrini with the *stile melismatico* of the arietta and villanella implies he composed vocal music, though this cannot be substantiated.

WORKS

12 pieces, kbd, 1661–3, *GB-Och*, *I-Rvat*

Toccatas, kbd, *Rvat*, doubtful

10 dance pieces, kbd, *Rvat*, doubtful

4 pieces, vn, lute, spinet, org, *GB-Lbl*, doubtful, by 'Bapt. Ferini'

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LEWIS REECE BARATZ

Ferris, Richard Montgomery

(*b* New York, 19 March 1818; *d* New York, 6 Dec 1858). American organ builder. He was apprenticed to Henry Erben and was soon working as a pipemaker and installer. He opened his own workshop in 1841, and from 1845 to 1849 worked in partnership with William H. Davis (1816–88). Afterwards he built under his own name until 1857. In 1851 he advertised organ pipes for sale to the trade. Ferris suffered a stroke in 1857 and turned over the management of the business to his half-brother, Levi Underwood Stuart (1827–1904), who continued it under the name of Ferris & Stuart until 1860, after which time Stuart worked under his own name in collaboration with his four brothers. Ferris's organs were well designed and made, and he was one of the first in New York to introduce some of the more Romantic unison stops. Significant instruments include those built for Calvary Church, New York (1847), All Souls Church, New York (1856), and

St Mary's Church, Norfolk, Virginia (1868), but the firm also made several chamber organs.

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BARBARA OWEN

Ferro, Gabriele

(*b* Pescara, 15 Nov 1937). Italian conductor. Born into a musical family (his father was the composer Pietro Ferro), he studied the piano, composition (with Petrassi) and conducting (with Franco Ferrara) at the Conservatorio di S Cecilia in Rome, and won the RAI Young Conductors' Competition in 1964. In 1967 he founded the Bari SO, of which he was principal conductor. Invited by Abbado, he began conducting the symphony concerts of the orchestra of La Scala, Milan, in 1974. Alongside his position as musical director of the Palermo SO, he has held the posts of chief conductor of the RAI SO (1988–90) and Generalmusikdirektor at the Stuttgart Opera (1992–7). He has made many guest appearances, conducting *L'italiana in Algeri* in Chicago (1987), Verdi's *Attila* at the Vienna Staatsoper (1990–91) and *L'elisir d'amore* at Los Angeles (1996), and has directed rarely performed works by Gluck, Cherubini, Rossini and Mercadante at the Settimana Musicale Senese. Ferro has conducted the Italian premières of operas by Berio, Busoni, Braun, Morton Feldman, Milko Keleman, Maderna, Nono and others, as well as the world premières of Gerard Grisey's *Les espaces acoustiques* (1981) and Flavio Testi's *Cori di Santiago* (1976). His recordings include genial, idiomatic accounts of *Don Pasquale* and *L'italiana in Algeri* and the first ever recording of Zemlinsky's *Lyrische Symphonie*.

RENATO MEUCCI

Ferro, Giulio

(*b* Urbino; *d* after 1594). Italian composer and priest. His name is first recorded at the end of 1575, when there was provisional correspondence concerning his service as a chorister at Urbino Cathedral. He eventually took over from Marco Giuliano as *maestro di cappella*, probably in December 1576. In 1581 Lienhart Meldert took over as *maestro*. Ferro's only known work, *Il primo libro de madrigali a cinque voci* (Venice, 1594¹²), is dedicated to Clemente Bartoli, a nobleman from Urbino, and contains 22 madrigals, one of which, *Non è questa*, is by Pier Matteo Ferro, who was probably a relative. The texts are by Tasso, Caro, Guarini, Spiro and Giraldo Cinzio, and the collection contains one six-voice madrigal *La bella pargoletta*. Some of the works are stylistically akin to spiritual madrigals, and in some cases the division of the text divides the madrigal in to distinct

spirituale and *amorosi* parts. It is possible that some of the works were inspired by the techniques of Cipriano de Rore, and two of the works use texts also set by Rore.

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PIER PAOLO SCATTOLIN

Ferro, Marco Antonio

(*d* Vienna, 1662). Italian composer and lutenist. A Knight of the Golden Spur, he was a lutenist in the Hofkapelle, Vienna, from 1642 to 1652 and from 1 October 1658 to 1662. As a composer he is known only by *Sonate a due, tre, & quattro* op.1 (Venice, 1649). This comprises 12 sonatas for varying combinations of string instruments, including two works for four violas. Alternative scorings include the use of two cornetts, bassoon, trombone and theorbo. Each sonata consists of a single movement in four or five sections, which tend to be alternating homophonic adagios and fugal allegros somewhat in the manner of Massimiliano Neri's op.1 (1644). The sonatas are conservative for their date.

NONA PYRON

Ferro, Vincenzo

(*b* early 16th century). Italian composer. He is represented by 15 madrigals in some nine anthologies and collections published between 1549 and 1582. They include settings for three and four voices under the regular *alla breve* mensuration (C) or, in the case of madrigals *a note nere*, under the mensuration sign C, also known as *misura breve* (among the latter are three in the third and one in the 'true third' books of this type, RISM 1549³⁰ and 1549³¹ respectively; ed. in CMM, lxxiii/3–4, 1980).

DON HARRÁN

Ferroud, Pierre-Octave

(*b* Chasselay, nr Lyons, 6 Jan 1900; *d* Debrecen, 17 Aug 1937). French composer. He studied natural sciences at the University of Lyons and the organ with Edouard Commette. From 1920 to 1922 he studied with Guy Ropartz in Strasbourg; after returning to Lyons he became a pupil and confidant of Florent Schmitt. He took an active part in the musical life of the city, notably through the Salon d'Automne Lyonnais, which he founded for the performance of new music. In 1923 he moved to Paris where he was largely responsible for the establishment of Le Triton, a society which gave

a remarkable series of concerts (1932–9) of contemporary music, including works by Bartók, Dallapiccola, Hindemith, Honegger, Janáček, Martinů, Milhaud, Poulenc, Prokofiev, Schoenberg and Stravinsky; it soon established itself as an important forum for young French composers. Ferroud also worked as a music critic for the journals *Musique et théâtre* and *Chantecler*. His death in a car crash deeply affected his friend Poulenc, who was moved to compose the *Litanies à la Vierge noire* as a memorial.

For the Ballets Suédois, he arranged some Swedish folk tunes for the score of Jean Börlin's *Le porcher* (1924). *Foules*, an orchestral work depicting the rapid movement of a city crowd, was first performed on 21 March 1926 and again a few weeks later at the ISCM Festival in Zürich. With Ravel, Milhaud, Poulenc, Roussel and others, he collaborated on the charming ballet *L'éventail de Jeanne* (1927); his only opera, *Chiurgie* (a comic tale about a toothache, based on a story by Chekhov), was first performed in Monte Carlo the following year. Ferroud's last stage work was the ballet *Jeunesse*, a collaboration with André Coeuroy and Serge Lifar, given its première at the Paris Opéra in 1933. His musical style was sometimes astringent, sometimes lyrical, but usually with a strong contrapuntal sense and a liking for bold harmonies. He was influenced in particular by Bartók. His most important orchestral work was the Symphony in A, first performed by Monteux with the Orchestre Symphonique de Paris on 8 March 1931.

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stage

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Chiurgie (opéra-bouffe, 1, D. Roche and A.D. Bloch, after A. Chekhov), 1928, Monte Carlo, Opera, 20 March 1928

Jeunesse (ballet, A. Coeuroy and S. Lifar), Paris, Opéra, 27 April 1933

other works

Orch: *Foules*, 1922–4; *Au parc Monceau*, orchd 1925; *Sérénade*, 1929; *Sym.*, A, 1930

Chbr: 3 pièces, fl, pf, 1921–2; *Sonata*, F, vn, pf, 1928–9; *Sonata*, A, vc, pf, 1932; *Trio*, E, ob, cl, bn, 1933; *Str Qt*, 1934

Pf: *Au parc Monceau*, suite, 1921; *Prélude et forlane*, 1922; 3 études, 1918–23; *Types*, 1924; *Sonatine*, C♯: 1928; *Tables*, 1931

Songs: *A contre-cœur* (Franc-Nohain, J. Cocteau, R. Kerdyck), Bar/T, pf, 1923–5; 5 poèmes de P.J. Toulet, 1927; 3 poèmes de Paul Valéry, 1929; 3 poèmes intimes (J.W. von Goethe, trans. Ferroud); 3 chansons de Jules Supervielle, 1932; 3 chanson de Fous (V. Hugo), Bar/T, orch

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CLAUDE ROSTAND/R

Fertőd.

Hungarian village. It is the site of the [Eszterháza](#) palace.

Fes

(Ger.).

: See [Pitch nomenclature](#).

Fesca, Alexander (Ernst)

(*b* Karlsruhe, 22 May 1820; *d* Brunswick, 22 Feb 1849). German pianist and composer, son of Friedrich Fesca. He had his earliest piano instruction from his father, and gave his first public performance at the age of 11 in Karlsruhe. When he was 14 he went to Berlin, where he entered the Royal Academy of the Arts, and studied composition and harmony with Rungenhagen and A.W. Bach, instrumentation with Schneider and the piano with Taubert. In 1838 he returned to Karlsruhe, where his first opera, *Mariette*, was performed. He began his first concert tour as a piano virtuoso in autumn 1839. His second opera was performed at Karlsruhe in 1841, and in the same year he became chamber virtuoso to Prince Carl Egon von Fürstenburg. Through his concert tours Fesca gained a reputation as a talented pianist. He was a prolific composer of songs, chamber and piano music which often lack originality. His best works include the Piano Sextet op.8, though he is remembered chiefly for his songs. His operatic style was influenced by Lortzing and Marschner.

WORKS

for a complete list of published works, see [Pazdírek](#)

Ops: *Mariette*, 1838; *Die Franzosen in Spanien*, Karlsruhe, 1841; *Der Troubadour*, Brunswick, 1847; *Ulrich von Hutten, inc.*, perf. Karlsruhe, 1849

Other vocal: collections of Fr. and Ger. songs; other solo songs in various languages

Serenade, military band; 2 pf septets (also arr. pf qt); Pf Sextet; 6 pf trios; 4 str qts

Pf solo: rondos, fantasias on op themes, variations, nocturnes, [18] *Lieder ohne Worte*, Sonata, other concert and programmatic pieces; many arr. pf 4 hands, incl. *Le cor des Alpes*

Org: Adagio, Romance

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For further bibliography see [Fesca, Friedrich Ernst](#).

GAYNOR G. JONES

Fesca, Friedrich Ernst

(*b* Magdeburg, 15 Feb 1789; *d* Karlsruhe, 24 May 1826). German composer and violinist. He was the son of Marianne Podleska, a singer and former student of Hiller, and Johann Peter August Fesca, a civil servant and amateur musician. He showed early musical talent and had violin lessons with the theatre musician Lohse and studied theory with J.F.L. Zachariä and composition with F.A. Pitterlin in Magdeburg. In 1805 he went to Leipzig to study composition with A.E. Müller and to serve as solo violinist in the Gewandhaus Orchestra. In February 1806 he became chamber musician in the Duke of Oldenburg's chapel. Early in 1808 he joined the celebrated court chapel of Jérôme Bonaparte, who resided as King of Westphalia in Kassel. There he wrote the first of his string quartets and symphonies (which were published later), whose performances achieved considerable success. At the same time his public performances became less frequent because of a serious lung disease. After the dissolution of the court at Westphalia in 1813 Fesca was engaged as first violinist at the chapel of the Grand Duke of Baden at Karlsruhe. Before he took up this appointment in April 1814 he visited his brother in Vienna, where he sold his first compositions to the publisher Mechetti. In the years until 1821, when his health faded rapidly, Fesca was a central figure in the musical life of Karlsruhe.

Fesca's reputation as a composer was based primarily on his string quartets and quintets. Between 1816 and 1826 he was the most frequently reviewed composer in this genre in the *Allgemeine musikalische Zeitung*, and his works were highly regarded by Spohr, Nägeli and Rochlitz, among others. Weber based his ideas on progressive contemporary chamber music on Fesca's quartets, since they combined the detailed accompaniment figuration and complex thematic development of the Classical string quartet with the harmonic richness and virtuosity demanded at that time. Also characteristic is his gentle and amiable style, though the quartets opp.7, 12 and 14 display the more extrovert manner of the *quatuor concertant*. Besides the chamber works, Fesca's sacred vocal music also gained critical acclaim. A.B. Marx (1827) ranked Fesca alongside Beethoven as a composer of distinctly personal church music, while Rochlitz (1818) noted that Fesca's setting of Psalm ix was such as a 'contemporary Handel' might have given to his *Utrecht Jubilate*. Fesca's operas and symphonies show features of early Romantic style, while at the same time revealing his admiration for Mozart.

WORKS

for complete lists see [Pazdírek](#) and [Rochlitz](#); for complete thematic catalogue see [Frei-Hauenschild](#)

instrumental

Chbr: 16 str qts: E♭, fl, B♭; op.1 (Vienna, 1815); b, g, E, op.2 (Vienna, 1815); a, d, E♭; op.3 (Vienna, 1816); c, op.4 (Vienna, 1816); f, e, op.7 (Leipzig, 1817); d, op.12 (Leipzig, 1818/19); B♭; op.14 (Leipzig, 1819); D, op.34 (Bonn, 1814); C, op.36 (Bonn, 1825)

4 str qts: D, op.8 (Leipzig, 1817); E♭; op.9 (Leipzig, 1817); E, op.15 (Leipzig, 1820); B♭; op.20 (Leipzig, 1921)

4 quatuors brillants, fl, vn, va, vc: D, op.37 (Bonn, 1825); G, op.38 (Bonn, 1825); F, op.40 (Bonn, 1825/6); D, op.42 (Bonn, 1826); fl qnt, C, op.22 (Bonn, 1820/21); potpourris and short pieces, various insts

Orch: 3 syms.: E♭; op.6 (Vienna, 1817/18); D, op.10 (Leipzig, 1817/18); D, op.13 (Leipzig, 1819)

2 ovs: D, op.41 (Bonn, 1825/6); C, op.43 (Berlin, 1826)

Vn Conc, e, 1805 (lost); Andante and Rondo, hn, orch, F, op.39 (Bonn, 1825/6)

vocal

Sacred: Vater unser, 4vv, chor, op.18 (Leipzig, 1820); Psalm ix, 4 solo vv, chor, orch., op.21 (Leipzig, 1821); Psalm xiii, 4vv, pf, op.25 (Bonn, 1822/3); Psalm ciii, SSAT, chor, orch., op.26 (Bonn, 1823)

Partsongs: An die heilige Caecilia, 4vv (Bonn, 1823); 4 Gesänge, 4vv, op.16 (Vienna, 1819); Scherzhaftes Tafellied, 4 male vv, op.31 (Bonn, 1823/4); 6 Tafellieder, 4 male vv, op.35 (Bonn, 1825)

Operas: Cantemire (2, A. von Dusch), op.19, Karlsruhe, 27 April 1820, vs (Bonn, 1820); Omar and Leïla (3, L. Robert), op.28, Karlsruhe, 24 August 1823, vs (Bonn, 1824)

Songs: 1v, pf: 6 Lieder, op.5 (Vienna, 1816/7); 6 Lieder, op.17 (Bonn, 1822); 6 Lieder, op.24 (Bonn, 1822); 6 Lieder, op.30 (Bonn, 1823/4); 5 Lieder, op.32 (Bonn, 1824); Der Catharr (Bonn, 1823/4); 1 or 2vv, pf: 5 Gesänge, op.27 (Bonn, 1822/3)

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MARKUS FREI-HAUENSCHILD

Fescennini [fescennina, fescennini versus, fiscennia carmina].

Ribald or taunting songs or dialogues sung especially at weddings, festivals or processions. The *fescennini* are doubtless related to the Greek *epithalamion* and *Hymenaios*. In Aristophanes' *Peace* (1329–57), an elaborate *hymenaios* exhibits an antiphonal structure and a considerable amount of innuendo and erotic word play. The term, which came to be applied to scurrilous verse in general, is derived either from the name of the town Fescennium in Etruria or from the phallus (*fascinum*) carried in processions to ward off evil. Horace (*Epistles*, ii.1.139–50) described these as having grown from the rustic taunts improvised in alternating verse by the farmers, their families and slaves at harvest celebrations; he thought these were the origin of later Roman drama (cf Livy, vii.2.7; Virgil, *Georgics*, ii.385ff). Examples of the type of verse may be found in [Gaius Valerius Catullus](#) (61.126–55) and Horace (*Satires*, i.5.51–70). St John Chrysostom specifically and sharply criticized the music, dancing, singing and torchlight processions still associated in his day with weddings.

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THOMAS J. MATHIESEN

Fesch, Willem de.

See [De Fesch, Willem](#).

Feses

(Ger.).

 See [Pitch nomenclature](#).

Festa, Costanzo

(*b* c1485–90; *d* Rome, 10 April 1545). Italian composer and singer, for many years (1517–45) a prominent member of the Cappella Sistina in Rome. His birthplace, like that of his putative kinsman Sebastiano Festa, may have been in Piedmont, somewhere near Turin; in a papal breve of November 1517 he is referred to as a cleric (he apparently never became a priest) in the diocese of Turin.

The earliest notice of Festa as a composer is the attribution to him of a motet, *Quis dabit oculis*, written (as was a motet on the same text by Mouton) to commemorate the death (9 January 1514) of Anne of Brittany, Queen of France. Speculation that Festa may have spent some time studying in France (Lowinsky, 1968) remains unproved. The discovery that he visited Ferrara early in March, 1514, bringing with him several motets, tells us both that he could not have lingered in France and that he was by this time a recognized composer; the presence of *Quis dabit* in *I-Bc* Q19, a manuscript compiled in northern Italy c1516–19, suggests that this motet could have been among those brought by the composer to Ferrara.

At some point between 1510 and 1517 (probably the last few years in this period) Festa lived on the island of Ischia, in the bay of Naples; he was employed as a music teacher for Rodrigo and Alfonso d'Avalos, members of a powerful Neapolitan princely family. A document recording this engagement refers to Festa as 'musico celebrato'. In 1517 he joined the papal chapel in Rome; from this period come a group of motets in the Medici codex (*I-FI* 666), including *Super flumina Babylonis* with its tenor on a requiem chant, a lament for an unspecified person (there is no proof that it was written for the death of Louis XII in 1515).

During his long tenure in the Cappella Sistina Festa wrote a good deal of liturgical music (masses and mass movements, a cycle of *Magnificat* settings, a set of Lamentations, a celebrated set of hymns), a number of motets, and a quantity of madrigals. Individual motets and madrigals appeared in print, and Festa apparently contemplated, in the late 1530s, publication of all or most of his music; in 1536 he asked Filippo Strozzi for information about a Venetian printer who could publish his music, and two years later he received a Venetian privilege to print his 'Messe motetti madrigali, basse, contraponti, lamentation, et qualunque'. The single volume to appear was a book of madrigals (1538; two partbooks extant) probably issued in Rome. Otherwise the only music printed under his name was a set of three-voice madrigals (1537; 1543, a popular edition often reprinted). A device, perhaps a personal one of the composer, which appears in the madrigal book is also found in *I-Rvat* C.S.20, a manuscript devoted entirely to Festa's sacred music and perhaps prepared (1539–40) with a view to publication (Brauner, 1982).

Some of Festa's music, in addition to the motets mentioned above, may be dated with some precision. Two motets in *I-Rvat* C.S.46, the eight-voice *Inviolata, integra et casta Maria* and a *Regina caeli*, were copied into that manuscript between about 1515 and 1519 (Dean, 1984). From the same period come five motets (and possibly a *Fors seulement* mentioned by Aaron in 1519) copied into *I-Bc* Q19. The motet *Gaude virgo*, perhaps partially extant in manuscripts in Casale Monferrato and Rome (Crawford, 1975; Silbiger, 1977), is mentioned by Aaron in 1525. In 1528 Festa sent

several *canti* (madrigals) to Filippo Strozzi, to whom he owed money and who was godfather to the composer's infant son. Strozzi, a Florentine often in Rome on political and financial business, had more texts, written by him or by his brother Lorenzo, set to music by Festa in 1531; and in 1536 still more madrigals, including a 'cancione del cald'arost', were sent by the composer to Strozzi (Agee, 1985). The manuscript *I-Rv S¹35–40*, copied c1530–32, contains five Festa motets. There is mention in 1533 of a madrigal to a text by Michelangelo (now lost); and in 1536, following a visit of Charles V to Rome, Festa wrote a motet (lost) on the emperor's device *Plus ultra* (Jeppesen, 1962).

Festa's dealings with Filippo Strozzi, his motets in the Vallicelliana manuscript, his setting of a madrigal, *Sacra pianta da quell'arbor*, in honour of a Florentine notable (?Alessandro de' Medici, see Einstein, 1949), and his contribution to the Medici wedding music of 1539 all suggest connections with Florence; but there is nothing to support the claim that he was Tuscan or ever lived in Florence. His service to two Medici popes, Leo X and Clement VII, is sufficient to explain the connection. Cosimo Bartoli, Florentine patriot and close observer of music, mentions Festa with approval but places him only in Rome in his *Ragionamenti accademici* (published in 1567 but written some 15 years earlier).

Three of Festa's four extant masses are preserved in Roman manuscripts, close to the papal chapel and presumably written for that institution. None of the four have titles (these are supplied by Main, CMM, xxv, 1962–78). The *Missa carminum* or *diversorum tenorum* uses five 15th-century chansons (*L'homme armé*, *J'ay pris amours*, *Petite camusette*, *Adieu mes amours*, and *De tous biens pleine*); this suggests a bow to tradition or perhaps evidence of a student work. A Marian mass survives, written in the Roman tradition made famous by Josquin's *Missa de beata virgine*; a mass parodying an Isaac Gloria, and one based on *Se congie pris*, an Odhecaton chanson. Festa wrote a good deal of liturgical polyphony for the papal chapel, including a complete *Magnificat* cycle (each one set for all verses, in the Roman tradition), a set of Lamentations, a litany, and four *Benedicamus Domino* settings; all are in serviceable but far from perfunctory style, and must have seen much use. None were published in his lifetime (the *Magnificat* settings were printed in 1554, the litany in 1583). The most celebrated of his sacred compositions was a set of vespers hymns, copied in a Cappella Sistina manuscript in 1539 and widely disseminated; they may have replaced Du Fay's hymns in daily use at the papal chapel. Some 60 motets survive, for three to eight voices, and ranging in style from simple to quite elaborate, making use of canons and separately texted tenors. Festa's contrapuntal technique has been praised (see Main, *Grove*⁶; Jeppesen, 1962); the motets certainly show competence although a certain dryness and stiffness is evident in some of the more ambitious settings.

Festa appears not to have written any chansons – a surprising lacunae if he really did live for a time in France. He was active as a madrigalist, and from an early period in its history; only Verdelot and two composers in Leo X's service, Bernardo Pisano and Sebastiano Festa, composed madrigals before him, and this dating may be deceptive since the dates of composition are largely unknown for Festa's madrigals; a reasonably safe

assumption is that they were all written between c1525 and 1540. The print *Delli madrigali a tre voci* (RISM 1537⁷), of which only the bass partbook survives, contains 13 pieces attributed to 'Constantius festa' along with a number of anonymous ones ascribed to him in later prints. Given the fact that Festa was looking for a Venetian printer in 1536, this book, printed by Ottaviano Scotto from woodcuts by Antico, may represent the first (and only) volume of a projected series. After an odd publication of 1541 which although called the *Primo libro a tre* of Festa actually contains only one piece by the composer, Gardane issued a *Vero primo libro* in 1543, printing many of the pieces from the 1537 book while adding a number of new ones, not all reliably the work of Festa; this volume enjoyed lasting success, with five subsequent printings. Meanwhile Festa had printed a *Libro primo ... di Constantio Festa* (1538) of four-, five- and six-voice madrigals, presumably starting a new series; of this only two partbooks survive. That more volumes were contemplated is strongly suggested by the existence of a manuscript partbook (*I-PEc* 3314) containing 19 madrigals of which the first 17 are ascribed to 'Constantius Festa'; many of these are known from manuscript and print concordances to be Festa's work. The contents and especially the presence of ascriptions, unusual in manuscripts of the period, support the idea that this partbook was copied from a (lost) print or represents a volume whose publication was planned but never carried out (Fenlon and Haar, 1988).

Festa wrote about 100 madrigals; as with Arcadelt there are problems with conflicting attributions. His three-voice works, graceful and unassuming, were clearly popular; the four-voice madrigals share the idiom established by Verdelot and contribute substantially to the genre, though perhaps without the skill and variety displayed by Arcadelt. The multi-voice madrigals, like some of Verdelot's, show a certain hesitancy of technique in the face of what Willaert and Rore were soon to produce.

Festa's 'contraponti' and 'basse' long remained a mystery and were assumed to be lost; but Jeppesen signalled the existence of a manuscript (*I-Bc* C36) containing 'Cento cinquantasette contrapunti sopra del canto fermo intitolato la Base di Cons. Festa' ascribed to G.M. Nanino and dated 1602. It has now been shown (Agee, 1985) that only the last portion of this work is by Nanino; the rest is Festa's long-lost 'contraponti'.

Festa has long been regarded as the first native Italian to join the ranks of distinguished northern polyphonists active in Italy in the early 16th century. Now that the work of Marchetto Cara, an older contemporary of Gasparo de Albertis, perhaps an exact one, and of Francesco Layolle and Bernardo Pisano, slightly younger ones, has become better known, this no longer seems appropriate; but in his position at the papal chapel Festa did achieve an eminence unusual for Italian musicians before the mid-16th century.

[WORKS](#)

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JAMES HAAR

[Festa, Costanzo](#)

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masses, mass movements

Missa carminum (also known as the Missa diversorum tenorum), 4vv, M i (on secular tunes; attrib. De Silva in 1521¹)

Missa de domina nostra, 4vv, M i (on plainchant from Cr IV, Masses IX, XVII)

Missa 'Et in terra pax', 4vv, M i (on GI which is attrib. Isaac in MS; lacks Cr)

Missa 'Se congie pris', 5vv, M i (c.f. popular song)

Credo 'Solemnitas', 5vv, M i (c.f. ant now known as Nativitas gloriosae virginis Mariae)

4 Benedicamus Domino, 4vv, M i (2 on Mass IV, 2 on Mass IX)

magnificat, lamentations

8 Magnificat (tones I–VIII), 4vv, M ii (all verses polyphonic)

4 Magnificat (tones, I, III, VI, VIII), 4vv, M ii (all verses polyphonic)

2 Sicut locutus est (tones III, VI), 2vv, M ii (presumably frags. of otherwise unknown settings)

8 Lamentations for Holy Week, 4–7vv, M vi

motets

Alma Redemptoris mater, 4vv, M iii

Alma Redemptoris mater, 6vv, M iv

Angelus ad pastores, 4vv, M v

Ave nobilissima creatura, 5vv, M iii

Ave regina (i), ?3vv, M v (?lacks 1v)

Ave regina (ii), ?3vv, M v (?lacks 1v)

Ave regina, 6vv, M iv

Ave virgo gratiosa, ?3vv, M v (?lacks 1v)

Ave virgo immaculata, 4vv, M iii

Congratulamini mihi omnes, 4vv, M v

Da pacem, 4vv, M v

Deduc me Domine, 4vv, M iii

Deus qui beatum, 4vv, M iii

Deus venerunt gentes, 5vv, M iii (probably intended as protest against the sack of Rome, 1527)

Dominator caelorum, 5vv, M v (c.f. Da pacem; also attrib. Conseil)

Domine non secundum, 6vv, M iv

Ecce advenit dominator, 6vv, M iv (c.f. Christus vincit)

Ecce Deus salvator meus, 4vv, M iii

Ecce iste venit, 6vv, M iv (c.f. Magnificat, tone I)

Elisabeth beatissima, 4vv, M v

Exaltabo te, 6vv, M iv (c.f. Canticle of Zachary and part of Cum iucunditate)

Factus est repente, 4vv, M iii

Felix Anna, 4vv, M v

Florentia, 5vv, M v (c.f. part of Lamentation formula)

Gaude felix ecclesia, 6vv, M v (c.f. Virgo Dei genetrix; anon. in source, attrib. Festa by Llorens)

Inclitae sanctae virginis Catharinae, 5vv, M iii (c.f. Veni sponsa Christi)

In illo tempore, 5vv, M v (c.f. part of Ave maris stella)

Inviolata, integra et casta Maria, 8vv, M iv
 Jesu Nazarene, 5vv, M v (c.f. v.1 of Vexilla Regis)
 Laetemur omnes, 6vv, M iv
 Libera me Domine, 4vv, M iv
 Litaniae, 8vv (2 choirs) (Munich, 1583), M vi (text corresponds in part to Litany of Loreto)
 Lumen ad revelationem gentium, 4–5vv, M iv (alternatim setting with Nunc dimittis)
 Maria virgo praescripta, 5vv (c.f. Angeli, archangeli; only 3vv survive)
 Miserere, 4–5vv, M v (alternatim setting; attrib. doubtful: given in G. Baini, *Memorie storico-critiche della vita e delle opere di ... Palestrina*, Rome, 1828/R, but none appears now in this 17th-century MS, presumably because of careless trimming)
 Nunc dimittis, 4vv, M v
 O altitudo divitiarum, 6vv, M v (c.f. Da pacem; anon. in source, attrib. Festa by Llorens)
 O lux et decus, 5vv, M iii (c.f. O beate Jacobe)
 O pulcherrima virgo, 4vv, M v
 Pater noster, 6vv, M iv (on plainsong, with c.f. Ave Maria ... benedicta tu)
 Petrus apostolus, 4vv, M v
 Quam pulchra es, 4vv, M v (also later, defective version without A)
 Quasi stella matutina, 4vv, M iii
 Quis dabit oculis, 4vv, M v (lament for Anne of Brittany, d 1514; pubd by Ott, Nuremberg, 1538, with text changed for death of Maximilian I and attrib. Senfl)
 Regem archangelorum, 4vv, M v
 Regem regum Dominum, 4vv, M v
 3 Regina caeli, 4vv, M iii
 Regina caeli (i), 5vv, M iv
 Regina caeli (ii), 5vv, M v
 Regina caeli, 6vv, M iv
 Regina caeli, 7vv, M iv
 Sancta Maria succurre, ?3vv, M v (?lacks 1v)
 Sancto disponente spiritu, 5vv, M iii (c.f. Quia vidisti me)
 Sub tuum praesidium, 4vv, M iii
 Super flumina Babylonis, 5vv, M v (c.f. part of Dies irae; lament)
 Surge amica mea, ?3vv, M v (?lacks 1v)
 Te Deum, 4vv, M iv (also in 2 later versions of doubtful authenticity)
 Tribus miraculis, 6vv, M v
 Video in hac crucis ara, 4vv, M iii
 Vidi speciosam, 6vv, M iii (c.f. Assumpta est Maria)
 Virgo Maria, 4vv, M iii

vesper hymns

all 4vv, I-Rvat; ed. in H

Ad caenam agni providi; Audi benigne conditor; Aurea luce et decore roseo; Aures ad nostras Deitatis preces; Ave maris stella; 2 Christe redemptor omnium; Conditor alme siderum; 2 Deus tuorum militum; Exsultet caelum laudibus; Hostis Herodes impie; Huius obtentu; Iste confessor

2 Jesu corona virginum; Jesu nostra redemptio; Lucis Creator optime; Nardi Maria pistici; O lux beata Trinitas; Pange lingua gloriosi; Petrus beatus catenarum laqueos; Rex gloriose martyrum; Sanctorum meritis; Tibi Christe splendor Patri; Tristes erant apostoli; Urbs beata Jerusalem; Ut queant laxis resonare fibris; Veni creator Spiritus; Vexilla Regis prodeunt

madrigals

Afflitti spirti miei, 3vv, M vii; Aggiacci et arde, 4vv; Ahi, lasso che spero, 3vv, M vii; Alte gratie et divine, 4vv; Altro non è'l mio amor, 3vv, M vii (also attrib. Arcadelt); Amanti il servir vostro, 4vv, M viii; Amanti io el vo pur dir, 4vv; Amanti io lo dico a voi, 4vv; Amanti o lieti amanti, 4vv, M viii; Amor ben puoi tu hormai, 5vv, M vii; Amor che mi consigli, 2vv, M vii; Amor s'al primo sguardo, 4vv, M viii; Aura gentil che in ver, 4vv; Bramo morir per non patir, 4vv, M viii (also attrib. Arcadelt); Cad' amor la tua gloria, 4vv; Caron Caron un amante fedel, 4vv; Che giova saggitar, 3vv, M vii; Che parlo o dove sono, 3vv, M vii; Che si può più vedere, 3vv, M vii; Chiar'Arno'l dolor mio, 4vv, M viii; Chi de cognoscer, 4vv; Chi vuol veder, 4vv, M viii; Come che'l desir segue, 3vv, M vii; Come lieto si mostra, 4vv, M viii; Come potria giamai, 4vv; Constantia 'l vo pur dire, 5vv, M vii; Coppia d'amici a cui, 4vv, M viii; Coppia felice a cui, 4vv, M viii; Così estrema è la doglia, 6vv; Così soav' il foco, 4vv, M viii

D'amor le generose, 4vv, M viii; Datemi pace o duri miei pensieri, 4vv, M viii; Deh piaccia al cielo, 3vv, M vii; Divelt' è'l mio bel vivo, 4vv, M viii; Dolce inimica mia, 4vv; Dolor sta sempre meco, 3vv, M vii; Donna che lungi, 4vv; Donna non fu, 5vv, M vii; Donna s'io vi dicessi, 4vv, M viii; Donna si vi spaventa, 4vv, M viii; Due cose fan contrasto, 5vv, M vii; Duro è il partito, 4vv, M viii; E morta la speranza, 4vv, M viii; Et se per gelosia, 3vv, M vii; Già mi godea felice, 4vv; Hor vegio ben, 4vv; Ingiustissimo amor, 3vv, M vii; Io dovea ben pensarmi, 4vv; Io non so ben, 4vv; Io son tal volta, 4vv, M vii (also attrib. Arcadelt); Ite caldi sospiri, 4vv; Lasso che amor mi mena, 4vv; Lasso che ben mi acorgo, 4vv; La semplice farfalla, 4vv; Leggiadri amanti in cui, 4vv; Lieti fior verde frondi, 4vv, M viii; Lieto non hebbi mai, 3vv, M vii; Madonna al volto mio pallido, 3vv, M vii; Madonna al volto mio pallido, 4vv, M viii; Madonna il vostro orgoglio, 3vv, M vii; Madonna io mi consumo (i), 3vv, M vii; Madonna io mi consumo (ii), 3vv, M vii; Madonna io prend' ardire, 3vv, M vii; Madonna io sol vorrei, 3vv, M vii; Madonna io v'amo et taccio, 3vv, M vii; Madonna i preghi miei, 5vv, M vii; Madonna oimè per qual cagion, 4vv, M viii (also attrib. Arcadelt); Mentre nel dubbio petto, 5vv, M vii; Nasce fra l'herbe, 4vv, M viii; Non mi duol il morir, 3vv, M vii; Non mi par che sia ver, 3vv, M vii; Non s'incolpa la voglia, 5vv, M vii; Occhi non ma del ciel, 4vv; O dio che la brunetta mia, 3vv, M vii; O felici color che nott'e giorno, 4vv, M viii; Ogni beltà madonna, 3vv, M vii; Ogni loco m'attrista, 3vv, M vii; O solitario ed a me grato, 5vv, M vii; Per alti monti, 4vv, M viii; Perché madonna io vivo, 4vv, M viii; Per inhospiti boschi, 4vv, M viii; Più che mai vaga, 4vv, M viii; Porta negli occhi, 4vv, M viii

Qual anima ignorante, 5vv, M vii; Qual paura ho, 4vv, M viii; Qual sarà mai, 3vv, M vii; Quando i bell'occhi, 4vv; Quando ritrovo la mia pastorella, 4vv, M viii; Quanto più m'ard', 4vv, M viii; Quanto più solco d'Adria, 4vv; Real natura, 4vv, M viii; Ridendo la mia donna (i), 4vv, M viii; Ridendo la mia donna (ii), 4vv; Sacra pianta da quel arbor, 5vv, M vii; Se grato o ingrato, 4vv, M viii; Se i sguardi di costei, 4vv, M viii (also attrib. Arcadelt); Sel'humana natura, 4vv, M viii; Se mai vedete amanti, 3vv, M vii; Se mort' in me potesse, 4vv, M viii; Se non fosse il sperar (i), 3vv, M vii; Se non fosse il sperar (ii); Se per forza di doglia, 5vv, M vii; Se saper donna curi, 4vv; Se voi mirasti dentro, 4vv; Se voi mirasti dentro, 4vv; Si come sete bella (i), 3vv, M vii; Si come sete bella (ii), 3vv, M vii; Si come seti bella, 4vv; Si liet' alcun giamai, 4vv, M viii (also attrib. Arcadelt); Si travaliato il stato, 4vv; So che nissun mi crede, 4vv, M viii; Sopra una verde e diletta riva, 3vv, M vii; Suave e dolce loco, 4vv; Tra quante furno et sonno, 4vv; Una donna l'altrier, 3vv, M vii; Un baciato furioso, 4vv, M viii; Vaghi luci sol, 3vv, M vii; Valli desert' e sole, 4vv, M viii; Vegghi hor con gli occh', 4vv, M viii; Venite amanti insieme, 3vv, M vii; Venuta era madonna, 3vv, M vii; Venuta era madonna, 4vv; Veramente in amore, 4vv

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Festa, Sebastiano

(*b* Villafranca Sabauda, Piedmont, c1490–95; *d* Rome, 31 July 1524). Italian composer, perhaps related to Costanzo Festa. He may have received his early training in Turin, where his father Jacobinus resided in the 1520s. The first page of *I-Bc* Q19 has the inscription '1518 / a di 10 di zugno / seb. festa' above a motet, *Angele Dei*, presumably by Festa (the manuscript contains two other motets by him as well as several by Costanzo Festa). The manuscript is thought to have been compiled in north-east Italy c1516–19; the extent to which Sebastiano Festa was involved with, or even copied, the entire manuscript (the first pages are an addition, preceding the index) remains a matter for speculation. Festa was active in Rome, in a circle of musicians connected with the papal court of Leo X (*d* 1521). In 1520 he was in the employ of Ottobono Fieschi, a young Genoese noble who was bishop of Mondovì, near Turin, who lived in Rome as protonotary for Leo X; in the same year Festa was given a canonicate at Turin Cathedral.

Festa's small output (four motets and about a dozen madrigals) suggests that he died young. He is nonetheless important as one of the earliest cultivators of the nascent madrigal, along with Carpentras and Pisano, both in Leo X's chapel; Costanzo Festa, also a member of this chapel, and Verdelot (in Rome c1520) must have known his work. His Italian pieces are written in a very simple texture of chordal declamation varied only by an occasional pre-cadential melisma. One or two show hints of frottola rhythms but on the whole the patterns are derived from the French chanson of the period. These madrigals were well known in Florence, copied into manuscripts such as *I-Fn* Magl.164–7 and *US-NH* 179 in the 1520s; during that decade Roman printers published most of them.

One piece in particular, *O passi sparsi*, setting a Petrarch sonnet in an unassuming and schematic way, appears in many manuscripts: in the *Libro primo de la croce* (RISM 1526⁶, a reprint of a lost earlier edition), in an Attaignant print of 1533 (Claudin de Sermisy wrote a mass based on it) and in many later 16th-century prints where it is, alas, attributed to Costanzo Festa. It was also a favourite among instrumental intabulators.

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all 4vv

Edition: *Libro primo de la croce* (Rome: Pasotti and Dorico, 1526): *canzoni, frottole et capitoli*, ed. W.F. Prizer (Madison, WI, 1978) [P]

sacred

Angele Dei (dated 10 June 1518), *I-Bc* Q19, ed. K. Jeppesen, *Italia sacra musica*, ii

(Copenhagen, 1962)

Haec est illa dulcis rosa, *Bc* Q19

In illo tempore, *Bc* Q19

Virgo gloriosa, *Bc* Q20

secular

Amor che mi tormenti, P

Amor se vuoi ch'io torna, P

Ben mi credea passar, P

Come senza costei viver, P

L'ultimo di di maggio, P; also ed. in Torre Franca, 486

O passi sparsi, P; also ed. in Haar, 1964, 229

Perche quel che mi trasse, P; facs. in K. Jeppesen: *La frottola* (Copenhagen, 1968)

Se amor qualche rimedio, 1530²

Se'l pensier che mi strugge, P

Vergine sacra, P

doubtful

Amor che vedi ogni pensiero aperto, *Bc* Q21 (see Gallico, 13, 97f)

Amor quando fioriva mia speme, *Fn Magl.*XIX.164–7 (see Pannella, 7f, 42)

Nova angeletta sovra l'ale accorta, ed. in CMM, xxxii/1 (1966); see Pannella, 42

Or vedi, Amore, che giovinetta donna, ed. in CMM, xxxii/1 (1966); see Pannella, 42

Poi ch'io parti' da cui partir, ed. in CMM, xxxii/1 (1966); see Pannella, 42

Quando el suave mio fido conforto, *Fn Magl.*XIX.164–7 (see Gallico, 13, 85f)

Se l'aura a l'ombra, anon. in 1530² and 1534¹⁵, attrib. Festa in *Vogel/B*, 625

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JAMES HAAR

Festa teatrale

(It.: 'theatrical celebration').

A title applied to a dramatic work. Although attempts have been made to identify them as members of a single, distinct genre, *feste teatrali* fall into two quite distinct classes: operas and serenatas (see [Serenata](#)). When divided into acts, as in Marazzoli's *Gli amori di Giasone e d'Isifile* (1642, Venice) and Cesti's *Il pomo d'oro* (1668, Vienna), they belong to the first category; when they are undivided or consist of two parts, as in works written for the Viennese court to librettos supplied by Metastasio, Pariati, Pasquini and others, they belong to the second. What operas and serenatas so labelled have in common is that they are presented on stage (unlike most serenatas described merely as 'drammatico') and celebrate, often with direct allusions, some important public event such as an imperial birthday or wedding.

The first of Metastasio's nine serenatas titled *festa teatrale* by their author was *La contesa de' numi* (1729, Rome, music by Vinci); all the rest except *La pace fra le tre dee* were written for the Viennese court. The last work in the series was Hasse's *Partenope* (1767). No librettist after Metastasio appears to have revived the term.

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MICHAEL TALBOT

Festetics Quartet.

Hungarian string quartet. One of Europe's most accomplished period-instrument quartets, it was founded in Budapest in 1982 by Istvan Kertész and Erika Petöfi, violins, Peter Ligeti, viola, and Reszö Pertorini, cello. While the Festetics's repertory embraces the complete quartets of Mozart (which it has recorded) and many of Beethoven's and Schubert's quartets, the group has a special affinity with the quartets of Haydn. Its complete recorded cycle of the quartets, made in collaboration with the noted Haydn scholar László Somfai and using the most authentic editions, has been widely praised for its perception and its unity of style. The Festetics performs regularly in Hungary and throughout Europe, and has appeared at major festivals in Budapest, Vienna, Stuttgart, Utrecht and elsewhere.

RICHARD WIGMORE

Festing, Michael Christian

(*b* London, 29 Nov 1705; *d* London, 24 July 1752). English composer and violinist. He was a son of John and Elizabeth Festing, and it is possible that the family had some connection with Gros Festin, near Stralsund in Schleswig-Holstein, Germany. John Festing, one of his brothers, played the flute and the oboe, and left a sizable fortune, which he obtained mainly by teaching. He is believed to be the musician portrayed in Hogarth's painting *The Enraged Musician* (1741, now in the Tate Gallery, London).

Michael Christian Festing was primarily a violin virtuoso. He was taught the violin first by Richard Jones and then by Francesco Geminiani. Festing in his turn gave violin lessons, Thomas Arne being one of his pupils. It is likely that the manuscript discovered in 1993, containing three of Festing's op.4 violin solos (*GB-Lbl*), belonged to one of his pupils. His first public appearance was on 6 March 1723 at Hickford's Room, London, and the first mention of music composed by him occurs in a concert advertisement in 1726. In 1729 he performed at the York Buildings, Villiers Street, and his first published composition, *Twelve Solos for a Violin and Thorough Bass* op.1, dedicated to the Earl of Plymouth, appeared the following year. On 4 November 1726 he replaced James Moore as a member of the King's Musick. His close involvement with the court is shown by the appearance of three sets of minuets for the reigning monarch's birthday, each 'perform'd at the Ball at Court'. Festing was also closely associated with amateur music societies, the earliest of which met at the Swan Tavern, Cornhill. He was a member of the Academy of Ancient Music, but he and Maurice Greene left over the Bononcini–Lotti affair of 1731 and set up the Apollo Academy in the Devil Tavern. According to Burney, Festing was director of the orchestra at the Italian opera house in 1737; however, Hawkins claimed that John Clegg became leader. In 1738 Festing and a group of colleagues founded the Fund for the Support of Decay'd Musicians and their Families, later known as the Royal Society of Musicians; for many years he acted as honorary secretary. All the notable musicians of the day, including Handel, became members. When the Ranelagh Gardens were opened in 1742, Festing was appointed musical director, providing compositions and leading the band for the next ten years. He had two sons and two daughters; Michael (*b* 1725) married Maurice Greene's daughter, Katherine.

Festing's works generally show a clear line of development from the Baroque to the *galant* style. The early instrumental pieces employ ground basses, canons at the octave and fugal treatments. His output in general is more adventurous than that of Geminiani, although in some respects close parallels can be drawn between the two composers. In particular, virtuoso improvisatory passages reflect the influence of Geminiani, rising as high as d''' , which was then regarded as the uppermost limit of the violin's register. Festing followed Geminiani's example in his elaborate and detailed ornamentation of the solo parts; more unusually, the bass lines (notably of the trio sonatas) are extensively marked with bowing, phrasing and ornaments. All Festing's works include sudden and unusual modulations. Key changes up or down a tone are common, and other dramatic modulations reflect the Spanish harmonies of Domenico Scarlatti. Some of Festing's vocal compositions were written for Ranelagh, and others were performed at the Apollo Academy. Most of the cantatas are homophonic, with orchestral accompaniments, and include arias with binary structure. In many respects they resemble the cantatas of John Stanley. His *Ode on the Return of ... the Duke of Cumberland* is particularly noteworthy for its use of full Baroque orchestra including kettledrums, trumpets, oboes and horns. His *Ode on St Cecilia's Day* reflects the influence of Handel's oratorio *Alexander's Feast*. His odes and cantatas owe their importance to their break from the Italian tradition; the use of extended aria forms and inventive orchestration, and the imaginative use of dramatic gesture betray an English trait.

WORKS

all printed works published in London

instrumental

op.

| | |
|---|---|
| 1 | 12 Solo's, vn, bc (1730) |
| 2 | 12 Sonata's, nos.1–3, 2 rec/vn, b, nos.4–6 (rec, vn)/(2 vn), b, nos.7–12, 2 vn, b (1731) |
| — | Minuets with their Basses for Her Majesty Queen Caroline's Birthday 1733, vn/rec/hpd, b (1733) |
| 3 | 12 Concertos (1734), nos.1–8, 4 vn, va, vc, bc, nos.9–12, 2 rec, 2 vn, va, vc, bc |
| — | Minuets with their Basses for Her Majesty Queen Caroline's Birthday, vn/rec/hpd, b, bk 2 (1734) |
| — | Minuets with their Basses for His Majesty's Birthday, vn/rec/hpd, b (1735) |
| 4 | 8 Solos, vn, bc (1736), 2 transcr. vc, <i>GB-Lbl</i> |
| — | 6 Setts of Airs, 2 Ger. fl/vn, bc (1737) |
| 5 | 8 Concertos, a 7, 4 vn, va, vc, bc (1739) |
| 6 | 6 Sonata's, 2 vn, b (1742) |
| 7 | 6 Solos, vn, bc (1747) |
| 8 | 6 Solos, vn, bc (hpd) (c1750) |
| 9 | 6 Concertos, 4 vn, va, vc, bc (hpd) (1756) |

2 concs., F, ob, G, 2 ob, *Lbl*

2 concs., transcr. hpd, *Ob Tenbury MS784*; conc. no.2 transcr. from op.3 no.10 (without movt 3); conc. no.3 transcr. from op.5 no.1

2 solos, transcr. hpd, *Ob Tenbury MS784*; solo no.1 transcr. from op.1 no.9; solo no.4 transcr. from op.4 no.6

vocal

An English Cantata call'd Sylvia, and 2 songs (1744; 2/1747 with 5 songs)

An Ode on the Return of ... the Duke of Cumberland, S, 2 ob, tr, 2 hn, kettledrum, 2 vn, bc (?1745; 2/1746 with 5 songs); text by Havard
 Milton's May Morning and Several Other English Songs, S, 2 fl, 2 vn, bc (1748)
 A Collection of [5] English Cantatas and Songs (1750)
 6 English Songs and a Dialogue with a Duet (n.d.)
 Single songs (c1730–50): Cupid Baffled; On Tree Top'd Hill; Reason for Loving, Address'd to Salinda; The Doubtful Shepherd (Lyttelton); The Lass of the Mill; The Poor Shepherd (Gay); Tis Not the Liquid Brightness; Yielding Fanny
 For thee how I do mourn (ode), SATB, *GB-Lcm*
 Ode on St Cecilia's Day (J. Addison), SATB, 2 vn, va, vc, bc, ob, *Lcm*
 O Great George for ever, catch, 3vv, *Lbl*
 Our God is Great (double canon), SATB, *Ckc*
 The honest heart, song, *Lbl*, inserted in T.A. Arne's Love in a Village, 1762
 Numerous works and arrs. appear in 18th-century anthologies: see RISM

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MELANIE GROUNDSELL (text, bibliography), ELIZABETH M. LAMB
 (work-list)

Festival.

A generic term, derived from the Latin *festivitas*, for a social gathering convened for the purpose of celebration or thanksgiving. Such occasions were originally of a ritual nature and were associated with mythological, religious and ethnic traditions. From the earliest times festivals have been distinguished by their use of music, often in association with drama. In modern times the music festival, frequently embracing other forms of art, has flourished as an independent cultural enterprise, but it is still often possible to discover some vestige of ancient ritual in its celebration of town or nation, political or religious philosophy, living or historical person. The

competitive music festival has also retained combative features reminiscent of festival events of former times.

The present article is concerned with the evolution of the musical festival in Western Europe and North America, and with developments elsewhere in the world that have sprung from these traditions; discussions of individual festivals may also be found in the articles on the relevant towns and cities.

1. Ritual origins.
2. Court festivals of state, c1350–c1800.
3. Choral festivals in England, Germany and Austria, c1650–c1900.
4. Commemorative festivals, c1750–c1900.
5. North American festivals, c1850–c1900.
6. The 20th century.
7. List.

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Festival

1. Ritual origins.

The earliest festivals were held to celebrate important points within the annual cycle of seasons, as well as family or tribal events. Their main purpose was to stimulate the unseen forces considered to be the arbiters of human destiny to give good crops and protection against natural disaster. The most famous early example of festival ritual was the Olympic Games, held on the plain of Olympus in Greece in honour of Zeus. These combined athletic competitions and religious observances with music and dancing, and were held at the time of the summer solstice. From 776 bc the games took place every fourth year until, in their original form, they were abolished at the end of the 4th century. In *The History of the Decline and Fall of the Roman Empire* (1776–88; chap.15) Edward Gibbon gave a succinct account of the character of festivals, ‘artfully framed and disposed throughout the year’, that distinguished Roman civilization. In due course their influence coalesced with that of various Middle Eastern traditions subsumed in Hebraic culture to provide a foundation for the religious feasts of European Christianity. Lang (1884) pointed out, for example, that ‘in Catholic countries, to this day, we may watch, in Holy Week, the Adonis feast described by Theocritus (Idyll XV), and the procession and entombment of the old god of spring’.

Among the British people who withdrew into Wales under the impact of post-Roman invasions the art forms of the Druidic bards were retained in the [Eisteddfod](#), a competition in poetry and music. The first for which there is reliable documentary evidence was in 1176, but an eisteddfod supervised by the famous bard Taliesin is reputed to have taken place as early as 517 at Ystum Llwdiarth in South Wales, and another about 20 years later near Conway in North Wales. Since the 12th century the institution has played an important role within the concept of Welsh nationhood. In the 16th century the highly competitive nature of the eisteddfod was emphasized by the presentation of silver models of bardic chair, tongue, harp and crwth to those who performed best in the main sections. The modern Royal National Eisteddfod is held each year in a

different place in Wales and, being conducted entirely in Welsh, it has contributed much to the development of Welsh political consciousness as well as to Welsh culture. Since the late 19th century eisteddfods have been held among Welsh communities in the USA, Canada and Australia, and in 1947 an International Eisteddfod was inaugurated at Llangollen in North Wales.

In Ireland pagan and Christian practices met traditionally on St Bridget's Day (the first day of spring), St Patrick's Day (the first day of sowing), May Day, St John's Eve, All Hallows Day and many more. The term 'feis', associated in the first place with an ancient gathering at Tara described in the 12th-century *Book of Leinster*, is now used to denote a cultural festival. The Feis Ceoil, inaugurated in Dublin in 1897 by the Irish National Literary Society and the Gaelic League, is, like the Welsh eisteddfod, intensely nationalist in content. Also in 1897 a purely Gaelic cultural festival, 'Oireachtas, was instituted under the presidency of Douglas Hyde.

An institution similar to the eisteddfod was the **Puy**, a competitive festival held from the 12th century to the early 17th in northern France by the literary–musical societies also known as *puys*. Around 1575 a musical *puy* dedicated to St Cecelia was established in Evreux; Guillaume Costeley was among its founders, and Orlande de Lassus among the prizewinners.

During the medieval period the festival absorbed elements of chivalry, popular dumb-shows, religious theatre and allegory. Its principal element was the procession with its religious overtones, mute pageants or *tableaux vivants*, and mystery plays. Depending on the context, a distinction was made between musical ensembles of loud and soft instruments; vocal music was either sung unaccompanied or combined with the latter.

Festival

2. Court festivals of state, c1350–c1800.

With the start of the Renaissance, festivals began to be used as court propaganda, testaments to the power, wealth and prestige of the ruling houses of Europe. Elaborate festivities were planned in conjunction with events of state such as coronations, weddings, baptisms, ceremonies of allegiance, state visits or entries, peace treaties and funerals. They included processions, competitions such as dramatic tournaments or tilting, pageants, banquets, often with their own dramatic interludes, balls, masquerades, theatrical presentations, regattas and water shows, and fireworks with general illumination. They lasted from a few days to several months, offering innumerable occasions for music-making.

For his coronation in 1377, Richard II was welcomed by all of London. On a stage 'were many [dressed as] angels, with dyvers melidiez and songe'. When Charles V of France entertained the Holy Roman Emperor in Paris, trumpet fanfares accompanied the march back to the city, where an ensemble of royal musicians played 'virelais, chansons and other bergerettes'. When in 1461 the newly crowned Louis IX left Reims for Paris, no fewer than 54 trumpeters accompanied him; at one tableau on the route three pretty girls, nude, sang 'little motets and bergerettes', and next to them were many performers of *bas instrumens*. At one pageant for the visit of Charles VIII to Rouen in 1485, seated figures representing the

24 Old Men of the Apocalypse held portative organs, harps, lutes, rebecs, shawms, crumhorns and other instruments, while minstrels did the playing from behind. It was customary for the loud instruments to be placed on a scaffold or balcony, where they performed for banquets and dances such as the lively saltarello or *alta danza*. They were also featured at tournaments, where fanfares of penetrating sonority were called for. Soft instruments, on the other hand, often played or accompanied the singing of chansons for the slow, stately *basse danse*.

Renaissance festivals reflected the pervasive influence of classical antiquity in triumphal arches with inscriptions, pageant-wagons and theatre with humanistic or mythological themes. Both vocal and instrumental music encompassed the new style. This was most apparent in the long series of extravagant **Medici** festivals in Florence. The marriage of Cosimo I and Eleonora of Toledo in 1539 included a huge banquet with a comedy staged in the palace courtyard, its acts interspersed with *intermedi* featuring madrigals by such composers as **Francesco Corteccia** and Costanzo Festa. For the wedding celebrations of Cosimo's heir Francesco I and Joanna of Austria in 1566, the artist and art historian Giorgio Vasari designed the costumes and pageant-wagons. The bride was ushered into Florence 'to the sounds of many trumpets and the roar of drums'. The birth of a daughter to Francesco was celebrated during the carnival season of 1567 with mock combats, masquerades, banquets, an allegorical pageant, a comedy and fireworks. A six-part madrigal by Corteccia was sung with the parts doubled by two cornetts, two crumhorns and two trombones. One of the jousts displayed 'a great number of trumpets and shawms [as well as] Turkish-style kettledrums, all mounted'. At the second marriage of the duke in 1579, to Bianca Cappello of Venice, one of the six major events was a staged battle, with 'diverse musicians with many voices and innumerable instruments'. Music by Vincenzo Galilei, Piero Strozzi and Alessandro Striggio were performed; one of the singers was Giulio Caccini.

The courts of northern Europe soon absorbed these new influences, examples including the numerous state visits of Holy Roman Emperor Charles V between 1515 and 1533, the coronation festivities for Anne Boleyn in 1533, 'garnysshed with mynstralsy & chyl dren syngyng', with pageants featuring Apollo and the Nine Muses and the Judgement of Paris; and the French royal festivals, conceived by humanists 'in the antique style', during the reigns of Francois I and Henri II, who had married Catherine de' Medici. When Henri made a triumphal entry into Lyons in 1540, from the top of a classical edifice an ensemble of cornetts, shawms, crumhorns and dulcians was heard. A long series of festive entries (*joyeuses entrées* or *blijde inkomsten*) into Flemish cities celebrated the successive imperial governors: when Archduke Ernest arrived in Brussels and Antwerp in 1594, one of the staged tableaux represented the Nine Muses, six playing cornett, buisine, triangle, *viola da braccio*, flute and gamba, and three singing from partbooks. The elaborate celebrations for the marriage of Duke Wilhelm V of Bavaria and Renée of Lorraine in 1568 included processions, feasting, games of skill, dancing, dramatic performances and fireworks. The music was directed, and largely composed, by the Kapellmeister Orlando de Lassus. During the prenuptial banquet winds and strings alternated with vocal music. At the wedding service a six-part mass by Lassus was performed by chorus and

instruments, while the banquet which followed included an organ composition by Annibale Padovano, a motet by Lassus played by cornetts and trombones, and all sorts of instrumental and vocal music between the various courses.

At the wedding of Archduke Johann Friedrich of Württemberg and Barbara Sophia of Brandenburg 'there was a completely glorious musical performance'. Each of the noble guests brought along his own musical establishment, all participating in the dramatic processions and banquets. The skill of the ducal musicians was on display at the baptism of Prince Friedrich in 1616. Sacred works by Ludwig Daser and Gregor Aichinger were performed by voices accompanied by basoons, bombardes, cornetts and trombones. The rulers of Savoy in Turin were known for their lavish festivals. Marco da Gagliano's *Dafne* was performed at the wedding of Marguerite of Savoy and Francesco Gonzaga of Mantua in 1608. For the wedding of Princess Adelaide and Ferdinand Maria of Bavaria in 1650, an ensemble of 24 violins played throughout the banquet, and a dramatic horse-ballet included the court musical ensemble playing from the loggia of a stage set representing the Palace of Love.

At his coronation in 1654 Louis XIV of France 'was escorted to the cathedral [of Reims] preceded by a dozen trumpeters, drummers, fife players, oboists, flautists, bagpipers and trombonists'. Following the service, as soon as the doors were thrown open, 'trumpets, fifes, drums and other instruments ... blended their agreeable sounds with the voices of the populace, crying "vive le Roy"'. The king entertained his court at Versailles with elaborate festivities including ballets, theatre, banquets and grand balls. Lully's *Alceste* had its première at a *divertissement* in 1674 celebrating a military victory. As Charles II of England was welcomed on his way to his coronation in Westminster Abbey in 1660, he passed through four triumphal arches upon which dramatic performances were staged along with music: respectively, trumpets and drums, a wind band, string instruments and a mixed ensemble. Spread out along the route of march, other musicians played as the procession passed by.

Italian opera became a staple feature of these court festivals, especially at the imperial court in Vienna beginning with Ferdinand II. Antonio Cesti's *Il pomo d'oro* was first performed during birthday celebrations for Queen Margherita in 1668. In the same year, Antonio Draghi's *Il fuoco eterno* was commissioned for the birth of a daughter to Emperor Leopold I. The combination of opera, masked balls, theatre, ballets, parades and liturgical music with orchestral accompaniment added to the magnificence of these occasions. The carnival season at the Saxonian court in Dresden in 1695 included as its main event an 11-part dramatic procession of pagan gods and goddesses, the music for which was organized and directed by the Kapellmeister Nicolas Strungk. The entire musical ensemble, as well as those from other invited courts, was integrated into the affair, the choice of instruments being determined by the deity and dramatic context of each segment.

Full-scale, homogeneous instrumental and vocal performances were the norm in 18th-century court festivals. One of the most important political events was the marriage in 1719 of Friedrich August II of Saxony and

Princess Maria Josepha of Austria. The famous Dresden court orchestra was on display; the evening's entertainment included work for 64 trumpets and eight timpani and the *serenata La gara degli dei* by the orchestra's director Johann David Heinichen, while the main feature was the performance of Antonio Lotti's opera, *Teofane*. Heinichen's *serenata Diana sull'Elba* was the highlight of an aquatic festival for which a large orchestra performed from a barge shaped like a seashell.

Oaths of allegiance and fidelity were festal occasions as well. When Emperor Charles VI was installed as Duke of Steyer in 1728 the ceremonial banquet included a concert by ensembles of instruments stationed in the various dining chambers. At the homage ceremony made by the Austrian nobles to Maria Theresa as Archduchess of Austria in 1740, the customary trumpets and kettledrums were employed in both sacred and secular music-making as a symbol of imperial power. Louis XV was welcomed by the cities of Strasbourg and Metz in 1744; at one ceremony the festivities included a *Te Deum*, the voices 'intermingled with fanfares from trumpets and timpani and [the sounds of] oboes and bassoons'. In both royal and imperial processions throughout Europe, military regiments by then included wind bands or oboes, bassoons and sometimes even horns.

The coronation of Holy Roman Emperor Leopold II in 1790 took place in Frankfurt; the music, directed by Vincenzo Righini, Kapellmeister at Mainz, was performed by the archbishop's own ensemble, augmented by 15 members of the imperial orchestra from Vienna. This represented perhaps the apogee of festal performances of the period, combining fully concerted music with works commissioned especially for the occasion.

Festival

3. Choral festivals in England, Germany and Austria, c1650–c1900.

In England St Cecilia's Day (22 November) received particular attention and musical celebration (see [Cecilian festivals](#)). In her honour performances were given by the choristers of the Sardinian Embassy Chapel (dedicated to her) and by the Musical Society at St Bride's Church in Fleet Street. In 1683 Purcell dedicated the first of his St Cecilia odes, *Welcome to all the pleasures*, to the society. Other composers who provided substantial works for this festival included John Blow, G.B. Draghi, John Eccles and Handel; the most celebrated poem set was Dryden's *From Harmony, from Heav'nly Harmony*. Various other bodies organized similar functions for different occasions; some, not least under the aegis of the Church of England, placed emphasis on charity. The Corporation of the Sons of the Clergy, founded in 1655, held an annual service to raise funds for the relief of distress among the families of clergy; from 1697 this was held each May in St Paul's Cathedral. The best professional talent was employed, and for many years Purcell's *Te Deum and Jubilate* in D was regularly performed. In later years Handel's music took pride of place. Another festival came into being at about the same time to provide funds for children in the charity schools of London, with music performed by the children themselves. This also took place, in due course, in St Paul's, and eventually as many as 6000 children participated. Both Haydn and Berlioz praised the standard of their performance.

No other composer, perhaps, stimulated as many festivals in England as Handel, reverence for whom rapidly overtook that previously done to St Cecilia. His large-scale choral works, fashioned to a considerable extent from the indigenous anthem, enjoyed so much popularity that arrangements for their regular performance were established in towns and villages throughout Britain. The example of the Sons of the Clergy and St Cecilia festivals stimulated an annual 'Meeting' of the cathedral choirs from Gloucester, Worcester and Hereford, the first of which took place about 1715. By 1752 the practice of diversifying the schedule of music with secular works in other buildings was well established. In either case Handel's music, held in universal veneration, provided the mainstay of the programmes. The [Three Choirs Festival](#), as it came to be known in the 19th century, developed into a major musical occasion which afforded increasing opportunity for performances of new works by the principal British composers, and of important works from Europe and North America.

Festival performances of Handel's oratorios were given during the last years of his life and immediately after his death in many towns, of which the most important were Newcastle upon Tyne, Salisbury, Bristol, Bath, Coventry, Oxford and Cambridge. In centres of industrial expansion such festivals were usually coupled with middle-class concern about social conditions, and important events were organized in Leeds (1767), Birmingham (1768), Norwich (1770), Chester (1772), Newcastle (1778), Liverpool (1784), Manchester (1785), Sheffield (1786) and York (1791) with the primary aim of raising funds to establish or support new hospitals.

In 1784 the 'centenary' commemoration of Handel in Westminster Abbey and the Pantheon, with some 500 performers from all parts of England, accelerated the formation of choral societies and charitable foundations. It also implanted the idea that excellence was somehow related to size. This found expression in the early 19th-century Handel performances held under the direction of George Smart, who controlled most of the principal festivals in the country between 1820 and 1850. He was followed by Michael Costa, who directed the Handel festival (1859) at the Crystal Palace, where similar festivals were held triennially until 1926. During the 19th century major festivals developed in the industrial centres of England, fuelled by a great expansion of amateur choral activity. The new concert and town halls erected in Birmingham, Bristol, Leeds, Liverpool, Manchester and Norwich were used for large-scale musical festivals. While Handel remained central in programmes, Mendelssohn (whose *Elijah* was a Birmingham commission) enjoyed lasting popularity. Other European composers, including Dvořák, Gounod, Massenet and Raff, received generous commissions. In 1874 a Tonic Solfa festival took place at the Crystal Palace in London, with 3000 children participating. This was the brainchild of John Curwen, who was also responsible for instituting competitions to stimulate high standards of musical literacy. These in turn inspired Mary Wakefield to hold a modest competitive festival in Westmorland in 1885. From this sprang the modern competitive movement which, since 1921, has been regulated in Britain by the British Federation of Music Festivals (since 1991 part of the British Federation of Festivals), to which over 300 festivals are affiliated. Non-competitive festivals for schools were promoted by Geoffrey Shaw and Cyril Winn, both Board of Education inspectors. Among composers contributing to such amateur music-making

were Thomas Dunhill, Gerald Finzi, Gustav Holst, Gordon Jacob, Herbert Howells, John Ireland, Ralph Vaughan Williams and Peter Warlock.

In German-speaking countries, as in England, the oratorios of Handel and Haydn lent impetus to the formation of choirs and related associations. On 20–21 June 1810 G.F. Bischoff, Kantor of Frankenhausen, assembled singers and instrumentalists from neighbouring towns in Thuringia for a performance of Haydn's *The Creation* and other works under Spohr's direction. This was Germany's first festival in the modern sense, and its success led to similar events in that town in 1812, 1815 and 1829. On 15–16 August 1811 Bischoff was constrained to organize a 'Napoleon Festival' in Erfurt. Although he probably disliked the reason for the festival, he provided an interesting and varied programme, including works by Haydn, Mozart, Beethoven and Spohr. In 1820 the industrious Bischoff arranged a three-day festival in Helmstedt, and it was after his example that Johannes Schornstein, musical director at Elberfeld, combined singers from that town and from Düsseldorf for a Whitsuntide festival in 1817. From this developed the Niederrheinisches Musikfest, held in turn in Düsseldorf, Aachen, Wuppertal and Cologne, which Mendelssohn conducted from 1833 until his death in 1847.

That festivals should be directed by a distinguished guest conductor became an early principle, and one that usually delighted the amateur singers who took part. In 1829 J.F. Naue, musical director at Halle, engaged Spontini to conduct a festival in the city, and two years later he concentrated attention on Halle's most famous son in a Handel festival. All these ventures were evidence of a zeal for choral music and for the ideals that went with it. The most obvious of these were concerned with nationalism and education; pioneers of the music festival as an educational resource included Hans Georg Nägeli and Friedrich Silcher, who founded a festival at Plochingen (Württemberg) in 1827. In Vienna large-scale festival performances of Handel's *Alexander's Feast* in 1812 contributed to the foundation of the Gesellschaft der Musikfreunde and thereafter annual music festivals, at which oratorios were given by a large number of performers in the Riding School.

Festival

4. Commemorative festivals, c1750–c1900.

Festivals to commemorate a great writer or musician seem to have originated in the second half of the 18th century. In 1769, even before the Handel Festival of 1784 (see §3 above), Stratford-on-Avon had marked the bicentenary of Shakespeare's birth with pageantry for which music was composed by Thomas Arne. After the death of Beethoven the cult of the great artist became stronger in response to evolving nationalist urges. Handel festivals, designed to further a British or a German national heritage according to where they took place, continued to proliferate, but at the end of the 18th century and the beginning of the 19th other important German-speaking composers, particularly of the Baroque and Classical periods, began to find support and adulation from societies and collateral festivals. On 23 April 1843, a year after a statue of Mozart had been placed in Salzburg, a monument to Bach was unveiled in Leipzig, with the performance of suitable music chosen by Mendelssohn. This occasion may

be taken as the progenitor of all subsequent Bach festivals. In August 1845 the new statue of Beethoven in Bonn occasioned a much larger demonstration of devotion in a truly international festival, the forerunner of countless Beethoven festivals in many parts of the world. During the 1858 Handel Festival in Halle a statue of him was presented to the public. A Mozarteum was instituted in Salzburg, and the first of the great sequence of Mozart festivals took place there in 1877. This was appreciatively noticed by Mary Cowden-Clarke, not only on account of the excellence of the music but also because of the 'gastronomical pleasures' that are now taken to be a necessary concomitant to artistic enterprises designed to accommodate touristic interest. Wagner can be said to have instituted his own commemorative festival in 1876, when the Festspielhaus was opened at Bayreuth for the sole purpose of presenting his music dramas.

Festival

5. North American festivals, c1850–c1900.

In the USA festivals had a particular appeal among German immigrant communities who had formed their own choirs, and they were furthered by the establishment of a 'North German Bund' in 1847. In 1857 and 1858 the Handel and Haydn Society of Boston organized 'conventions' (i.e. festivals) in Boston and Worcester. But it was Patrick S. Gilmore, a bandmaster styled 'high priest of the colossal', who brought the cult of bigness to its first climax in the National Peace Jubilee and Musical Festival held in Boston in 1869. Described at the time as 'the grandest musical festival ever known in the history of the world', it required a chorus of 10,000 and an orchestra of 1000. The conclusion of the Franco-Prussian War in 1871 so stimulated interest in German music in the USA that some 20,000 performers took part in Gilmore's World Peace Jubilee in Boston in 1872. A prominent conductor in the USA at that time was the German-born Theodore Thomas. With his own orchestra, he had conspicuous success in organizing the Cincinnati May Festival of 1873 and the Philadelphia Centennial Concerts of 1876, and he was given control of those held in New York and Chicago in 1883.

Meanwhile music festivals were taking root in Canada; the first of any importance took place in Montreal on 24 October 1860, when the Prince of Wales opened the Victoria Bridge. British connections remained strong, and the choral tradition was cultivated by British-born musicians. One of the most active was Charles Harriss, who in 1903 invited Alexander Mackenzie to direct 18 festivals in five weeks, the programmes being almost entirely of works by British composers. In 1906 Harriss organized a successful British-Canadian Music Festival in London (England). A choir of multi-cultural character that sang in many festivals both in Canada and abroad was the Toronto Mendelssohn Choir, founded by the German A.S. Vogt (1894) and taken over after his retirement by H.A. Fricker, formerly chorus master for the Leeds Festival. The patriotic feelings of German Canadians led to a Friedensfest in Berlin (now Kitchener), Ontario, at the end of the Franco-Prussian War, and to a Sängerkfest in the same place in 1875. This was a rallying point for such immigrant music groups as the Concordia of Berlin and the Germania of Hamilton. Nationalism of another kind was also evident in the Fête Nationale des Canadiens-Français held in Quebec in 1880, at which Calixa Lavallée's *O Canada* was first sung.

Festival

6. The 20th century.

As the century progressed there was an unprecedented proliferation of music festivals of all kinds. Modern communications ensured that those well established in the 19th century became increasingly international in character and that newly-established festivals were quickly able to find places on the international scene. Among the latter were the Maggio Musicale Fiorentino (inaugurated 1933), the Holland Festival (1948), and festivals at Lucerne (1938), Prague (1946) and Edinburgh (1947).

In Europe the music festival continued through the century to function as an embodiment of national or ideological aspirations. In 1905 it was claimed that there were some 50,000 amateur singers engaged in competitive choral festivals in England. In that year a festival primarily for rural choirs was founded in England at Leith Hill, where Vaughan Williams lived; he became closely associated with it and it remains a monument to his concern for amateur musicians. In Germany the Arbeiter Sängerbund, founded in 1928, held music festivals with political objectives, organizing an international Arbeiter Olympiade in Strasbourg in 1935. After the Yalta conference of 1945, the political climate affected Eastern European festivals for 50 years. Music at public festivals was meant to support the tenets of Marxism; in the German Democratic Republic in particular there was no shortage of suitable new texts from the pens of, among others, Berthold Brecht, Johannes R. Becher and Stephen Hermelin, and the composers Hanns Eisler and Ernst Hermann Meyer made effective use of this material. Central to the East German festival tradition were the Arbeiter-Festspiele, to which many composers contributed. Bach and Handel festivals were also continued. The Festival of Britain (1951), conceived as 'a tonic for the nation' in a time of austerity and marking the centenary of the Great Exhibition, included music as an important element. An ambitious range of concerts, opera and ballet was given in London, where the Royal Festival Hall remains as a monument, and music was included in local arts festivals throughout the country. The Arts Council of Great Britain provided financial support, promoted concert series of early music, and commissioned works by many British composers.

The festival organized by Benjamin Britten and others in Aldeburgh, Suffolk (from 1948), included other arts than music, particularly painting and literature; this became a popular practice for festivals established in the latter half of the century. Just as Britten's initiative gave prominence to its locality, so did the festival at Kirkwall in the Orkney Islands, established by Peter Maxwell Davies in 1974. In both places local authorities, at first reluctant, discovered that such events could help the local economy as well as the community's artistic reputation. By the end of the century there were few European towns associated with scenic beauty, distinguished architecture or a famous composer that did not have their own festivals, and few festivals could resist claiming 'international' status. The music festival has also become an international phenomenon taken up by major cities throughout the world. From the 1950s Rio de Janeiro was a centre of festivals and music competitions. Arts festivals in Tokyo (established 1948), Osaka (1958), Hong Kong (1972) and Seoul (1976) all include music as an important element.

Most of the large towns and many centres of tourism in Australia, Canada and the USA initiated music festivals of one kind or another during the 20th century, and festivals were organized around major orchestras. Among the most important North American events is the [Tanglewood Festival](#) in Massachusetts (first held in 1934 in Stockbridge), centred on concerts by the Boston SO. The Marlboro (Vermont) Music Festival (founded 1951) is devoted entirely to the performance of chamber music. Other well-established American festivals include those at Aspen, Colorado (founded 1949), Ravinia Park, near Chicago (1936), Wolf Trap Farm Park, near Washington, DC (1971), Ojai, near Los Angeles, and the Grant Park Concerts in Chicago (1934). One of the first festivals devoted to indigenous American music was the Old Time Fiddlers' Convention, founded in 1924 in North Carolina. The National Folk Festival in the USA had its origins in St Louis in 1934; its permanent base from 1971 was Wolf Trap Farm Park. In Canada, festivals of traditional music were inaugurated in Calgary, Edmonton, Vancouver and Winnipeg during the 1970s and 80s. The Smithsonian Institution in Washington, DC, holds an American Folklife Festival; the Philadelphia Folk Festival was founded in 1962. Although a precursor of the jazz festival took place in Chicago in the form of the International Jazz Congress of 1926, the first true jazz festivals sprang up outside the USA: the Australian Jazz Convention was first held in 1946, and the Nice Jazz Festival, the first jazz festival of international importance, was in 1948, followed by the first Paris Jazz Fair in 1949. Among important and long-lived American jazz festivals are those at Newport, Rhode Island, in 1954 (moved to New York in 1972) and Monterey, California, in 1958. The jazz festival in Warsaw founded in 1959 also drew international attention. Such festivals provided unprecedented opportunities for internationally known jazz musicians to come together, and some musicians made careers travelling from one festival to another. Scores of jazz festivals were inaugurated throughout North America and Western Europe in the 1970s and 80s, reflecting the increasing interest in jazz as concert music.

The proliferation of festivals has led many organizers to look for a focal point for their concerts and recitals. Often a different anniversary or aspect of music is chosen each year. In other cases a festival may be built around a celebrated executant (e.g. Casals at the [Prades Festival](#) and in Puerto Rico, Menhuin in Bath and Windsor) or a famous composer (e.g. Britten at the [Aldeburgh Festival](#), Villa-Lobos in Rio de Janeiro). Festivals wholly or partly devoted to opera, apart from Bayreuth, include those at Munich (dating in its present form from 1901), Zürich (1909), Glyndebourne (1934), Aix-en-Provence (1948), Wexford (1951) and Marseilles (1971, devoted to contemporary opera). The Haslemere Festival was founded in 1925 by Arnold Dolmetsch to give practical effect to his research in the performance of early music. In the second half of the century early music played an increasingly important role in many festivals, and several festivals devoted to it were established, among them those at Innsbruck (inaugurated 1972), Cervantes, Mexico (1972), York (1977), Boston (1981) and Glasgow (1990). Devotees of the organ are served by several specialist festivals; one of the best known, the biennial International Organ Festival, was established by Peter Hurford at St Albans, Hertfordshire, in 1963. The earliest 20th-century festival to focus on contemporary music was at Donaueschingen, initiated in 1921 by Prince Max Egon zu Fürstenberg. It

was at first for chamber music, but this emphasis was abandoned when it was revived in 1950. The first of many important festivals organized by the ISCM (1923) was also given over to chamber music, but the scope soon widened to include many different genres. Festivals devoted to contemporary music were later established in Venice (1930), Witten (1936, chamber music), Cheltenham (1945, British music), Brussels (1958), Palermo (1960), Wrocław (1962), Royan and La Rochelle (1964), Brescia (1969), Huddersfield (1978) and San Francisco (1980). The Japanese Society of 20th-Century Music (founded in 1957) sponsors a summer festival, and the Japanisch-Deutsches Festival für Neue Musik was established in 1967.

A fashion for pop and rock festivals on a huge scale was set by the Monterey International Pop Festival held in 1967, which attracted an audience of 60,000; two years later the rock festival at Woodstock, New York, drew 300,000 people. Their mix of internationally famous performers, enthusiastic audience participation, drug use and social protest was imitated elsewhere in the USA and Europe during the 1970s. By the end of the 20th century popular music particular to the young, while owing much to American practice, had become international. The use of global communication media to promote pop festivals and performers, together with the increased availability of international travel, have allowed such festivals to reach unprecedentedly large and diverse audiences. This potential was exploited in the 1980s and 90s to raise money for charity, notably with Band Aid in Britain and Farm Aid in the USA; in both cases the performances and appeals for donations were broadcast internationally. The travelling Lollapalooza festival, founded in the early 1990s around grunge music, also used international media to publicize its annual season of tours.

Festival

7. List.

The following is a selective list of non-competitive festivals that have achieved international significance. The list is organized alphabetically by country, and within that, by city and name of festival. Each entry is based on the following scheme:

- (i) Name of festival.
- (ii) Founding date.
- (iii) Frequency of festival.

albania

gjirokastra

National Folklore Festival of Gjirokastra [Festivali Folklorik Kombëtar i Gjirokastrës] (1968) O

ghkodër

National Children's and Pioneers' Festival [Festivali Kombëtar i Këngës për Fatosë dhe Pionierë] (1963) Y

tirana

Albanian Radio and Television Song Festival [Festivali i Këngës në Radiotelevizion] (1962) Y

tirana

Evenings of New Albanian Music [Mbremje e Muzikës së re Shqiptare], later Days [Ditë] of New Albanian Music (1992) Y

tirana

International Days for New Chamber Music [Ditë Ndërkombëtare të Muzikës së Re të Dhomës], from 1998 Tirana Autumn [Vjeshta e Tiranës] (1994)

tirana

Nikolla Zoraqi Festival of the Interpretation of Contemporary Music [Festivali i Interpretimit të Muzikës Bashkëkohore 'Nikolla Zoraqi'] (1994, 1997, 1998)

tirana

Tonin Harapi Albanian Song Festival [Festival i Romancës Shqiptare 'Tonin Harapi'] (1994) Y

australia

adelaide

Adelaide Festival of Arts (1960) B

adelaide

Barossa Music Festival (1992)

brisbane

Brisbane Biennial Arts Festival

melbourne

Melbourne International Organ and Harpsichord Festival, Y

melbourne

Melbourne Jazz Festival

melbourne

Montsalvat Jazz Festival

perth

Festival of Perth (1953)

austria

eisenstadt

International Haydn Festival (1987)

graz

Styrian Autumn Festival [Festival Steirischer Herbst] (1968) Y

innsbruck

Festwochen der Alten Musik, also known as Innsbruck Festival of Early Music (1977)

innsbruck

Innsbrucker Orgelwochen (1958, Y from 1965)

linz

Internationale Brucknerfest Linz, also known as Bruckner Festival (1974)
Y

linz

Linzer Klangwolke (1979)

melk

Melk Summer Festivals (1960) Y

melk

Organ Summers, later Organ and Soloists Concerts (1972–98)

melk

Pentecostal Concert Series, from 1992 Internationale Barocktage (1979)
Y

salzburg

Easter Festival, also known as Osterfestspiele (1967)

salzburg

Salzburg Festival (1920–23, 1925–43, Y from 1945)

salzburg

Salzburg Mozart Week [Salzburger Mozart-Woche] (1956) Y

vienna

Vienna Festival [Wiener Festwochen] (1951) Y; earlier festivals 1927–37

vienna

Wien Modern (1988)

belarus

vitebsk

Slavyansky Bazar (1979) Y

belgium

antwerp

Vlaams Nationaal Zangfest, Y

brussels

Ars Musica (1988) Y

liège

Festival de la Guitare

liège

Festival des Nuits de Septembre

liège

Festival du Jazz de Comblain-au-Pont

brazil

rio de Janeiro

Bienal de Música Brasileira Contemporânea (1975–97)

rio de Janeiro

Villa-Lobos Festival (1966)

bulgaria

ruse

March Musical Days [Martenski Muzikalni Dni]

sofia

New Bulgarian Music [Nova Balgarska Muzika] Y

sofia

New Music [Muzika Nova] (1993) Y

sofia

New Year Music Festival

sofia

Sofia Weeks of Music [Sofiyski Muzikalni Sedmitsi] Y

sofia

Young Bulgarian Music [Mladata Balgarska Muzika] Y

varna

Varna Summer International Music Festival [Varnensko Lyato] (1926–c1939, Y from 1957)

canada

halifax

Scotia Festival

kitchener

Sängerfest (1875)

montreal

Contemporary Music Week (1961)

montreal

Organ Festival of the Oratory of St Joseph (1971)

ottawa

Bluesfest (1994)

ottawa

Festival Canada, from 1978 Festival Ottawa (1971–83, 1988–91)

ottawa

Ottawa Chamber Music Festival (1994) Y

ottawa

Ottawa Jazz International Festival (1981)

quebec City

Fête Nationale des Canadiens-Français (1880 only)

toronto

Caribana Festival (1967)

vancouver

Kiwanis Music Festival (1923)

vancouver

Vancouver International Festival, from 1965 Vancouver Festival (1958–68)

winnipeg

CBC Spring Radio Festival, Y

winnipeg

Manitoba Musical Competition Festival, from 1983 Winnipeg Music Competition Festival (1919)

winnipeg

Winnipeg Folk Festival (1974)

chile

santiago

Chilean Music Festival (1948–69, 1979, 1998)

santiago

Contemporary Music Festival

croatia

dubrovnik

Dubrovnik International Summer Festival [Dubrovačke Ljetne Igre]: (1950)

split

Split Summer Festival [Splitske Ljetne Priredbe, later Splitsko Ljeto], (1954)

zagreb

Music Biennial Zagreb [Muzički Biennale Zagreb] (1961) B

cuba

havana

Festival de Guitarra de La Habana

havana

Festival de Jazz

havana

Festival de Música Contemporánea de La Habana

czech republic

brno

Brno Music Festival (1966) Y

brno

Moravian Autumn, Y

mariánské Lázně

Chopin Festival

ostrava

Ostrava Musical May

prague

International Jazz Festival Prague [Mezinárodní Jazzový Festival Praha] (1964) O

prague

Prague Autumn [Pražské Podzim] (c1989) Y

prague

Prague Spring [Pražské Jaro] (1946) Y

prague

Week of New Works [Týden Nové Tvorby] (1956)

Ústí nad Labem

Maifestspiele

denmark

Nordic Music Days (c1950); held in Finland, Denmark, Iceland, Norway and Sweden

århus

Århus Festsdage (1965) Y

århus

International Jazz Festival

århus

NUMUS Festival (1978)

århus

Skanderborg Festival

odense

Musikhøst, festival

odense

Musiknytår, festival

estonia

tallinn

Baroque Music Festival [Barokkmuusika Festival]

tallinn

Estonian Song Festival [Laulupidu]

tallinn

Nyyd

tallinn

Tallinn Organ Festival [Tallinna Orelifestival]

finland

Nordic Music Days [Pohjoismaiset Musiikkipäivät] (c1950); held in Finland, Denmark, Iceland, Norway and Sweden

Young Nordic Music; held in Finland, Denmark, Iceland, Norway and Sweden

helsinki

Contemporary Music Days [Nyky musiikin Päivä] (1960–c1980)

helsinki

Helsinki Biennale (1981) B, from 1998 Musica Nova Helsinki, Y

helsinki

Helsinki Festival [Helsingin Juhlaviikot] (1968) Y

helsinki

Sibelius Week [Sibelius Viikko] (1951–65)

kaustinen

Folk Music Festival (1968)

savonlinna

Savonlinna Opera Festival [Savonlinnan Ooperajuhlat] (1912–14, 1916, 1920, Y from 1967)

tampere

Tampere Biennale, B

turku

Turku Music Festival (1960); incl. Ruisrock from 1970

france

aix-en-provence

Festival d'Art Lyrique et de Musique d'Aix-en-Provence et l'Académie Européenne de Musique, informally Aix-en-Provence Festival (1948) Y

avignon

Festival d'Avignon

besançon

Festival International de Musique, also known as Besançon Festival (1948) Y

besançon

Festival Jazz en Franche-Comté (1981)

bordeaux

Mai Musica (1950)

la rochelle

Rencontres Internationales d'Art Contemporain (1973–77); see also under Royan

lyons

Lyons Berlioz Festival, from 1991 Biennale de la Musique Française (1979) B

monte carlo

Le Printemps des Arts de Monte Carlo, Y

nice

Festival des Musiques Actuelles

nice

Nice Jazz Festival (1948)

paris

Festival d'Automne (1972)

paris

Festival de Paris (1954)

paris

Fête de la Musique (c1981) Y

paris

Journées de Musique Contemporaine (1970) Y

paris

Oeuvre du XXe Siècle (1952)

paris

Semaines Musicales Internationales de Paris (1968)

poitiers

Rencontres de Musique et Danse Contemporaines de Poitiers

poitiers

Tournoi Européen d'Improvisation Musicale

prades

Prades Festival (1950) Y

royan

Festival International d'Art Contemporain, also known as Royan Festival, in 1973 moved to La Rochelle as the Rencontres Internationales d'Art Contemporain (1964–77)

strasbourg

Festival de Musique (1932)

tours

Fêtes Musicales en Touraine (1964) Y

germany

Niederrheinisches Musikfest, also known as Lower Rhine Festival (1818); held alternately in Aachen, Cologne, Düsseldorf and Wuppertal

ansbach

Ansbach Bach Festival (1948) B

augsburg

Schwäbisches Musikfest (1886)

baden-baden

Deutsche Kammermusik Baden-Baden (1927–9); see also under donaueschingen

baden-baden

Tonkünstlerfest des Allgemeinen Musikvereins (1880 only)

bayreuth

Bayreuther Festspiele (1876, Y from 1936–44, Y from 1951)

berlin

Insel-Musik (early 1970s)

berlin

Musik-Biennale (1960s)

bremen

Musikfest Bremen

bremen

Pro Musica Antiqua (c1961) B

bremen

Pro Musica Nova (c1961) B

darmstadt

Ferienkurse für Internationale Neue Musik, later Internationale Ferienkurse für Neue Musik, informally Darmstadt summer courses (Y 1946–70, B from 1972)

darmstadt

Sommerspiele Kranichstein (1994)

dessau

Wagner Festival

donaueschingen

Kammermusikaufführungen zur Förderung Zeitgenössischer Tonkunst, also known as Donaueschingen Festival, moved to Baden-Baden 1927–9 and Berlin 1930, revived in 1950 in Donaueschingen as Donaueschinger Musiktage für Zeitgenössische Tonkunst, also known as Donaueschingen Festival of Contemporary Music, from 1969 Donaueschinger Musiktage (1921)

dortmund

Westphalian Music Festival (1852) O

dresden

Dresdner Musikfestspiele (1978)

dresden

Dresdner Musiktage (1949–1960s)

dresden

Tage der Zeitgenössischen Musik (1987)

düsseldorf

International Schumann Festival (1981)

düsseldorf

Rheinisches Musikfest (1984)

eisenach

Eisenacher Sommergewinn

eisenach

Telemann festival (1982)

eisenach

Thüringer Bach-Wochen (1991); also held in other cities

erfurt

Musica Rara

erfurt

Napoleon Festival (1811 only)

frankfurt

Frankfurt Festival (1980s–1994)

gotha

Thüringisches Sängerkfest (1845)

göttingen

Göttinger Händel-Festspiele (1920–c1939; Y from 1946)

halle

Hallische Musiktage (1963) Y

halle

Handel Festival (1922, Y from 1952)

halle

Reichs-Händel-Fest (1935 only):

heidelberg

Castle Festival [Schloss-Festspiele Heidelberg] (1973)

karlsruhe

Handel Days, from 1985 Handel Festival (1978)

karlsruhe

Karlsruher Musiktage (1982)

kassel

Contemporary Sacred Music Week (1966)

kassel

Documenta

kassel

Gustav Mahler Festival (1989)

kassel

Kasseler Musiktage (1933–8, Y from 1952)

kiel

Kieler Herbstwochen für Kunst und Wissenschaft

koblenz

Koblenzer Sommerspiele (1949–70) Y

köthen

Bach festival, B

leipzig

Leipzig German Bach Festivals

meiningen

Saxe-Meiningen music festival

munich

Münchner Biennale (1988)

rostock

Rostocker Musikfest (1819)

stuttgart

Internationale Festtage Alter Musik, Y

witten

Wittener Musiktage, from 1969 Wittener Tage für Neue Kammermusik (1936)

würzburg

Tage Alter Musik (1982) B

würzburg

Tage der Neuen Musik (1977) B

würzburg

Würzburg Mozart Festival (1921) Y

zwickau

Schumann festival (1847)

greece

athens

Athens Festival (1955) Y

athens

Hellenic Weeks of Contemporary Music (1966–8, 1971, 1976)

athens

World Music Festival (1979 only)

corfu

Corfu Festival (1981)

iraklion

Musical August [Moussikos Avgoustos]

thessaloniki

Demetria Festival (1966) Y

thessaloniki

International Music Days [Dhiethnis Moussikes]

thessaloniki

Young Artists' Music Week [Moussiki Evdhomadha Neon Kallitechnon] (1969)

hungary

budapest

Budapest Autumn Festival, Y

budapest

Budapest Spring Festival [Budapesti Tavasz Fesztival] (1980s) Y; incl. Budapest Jazz Festival

szege

Contemporary Hungarian Music Week [Mai Magyar Zene Hete], from 1990 Musical Week of Our Century's Music [Zenei Hét Századunk Muzsikájából] (1970)

szege

Szeged Chamber Music Days [Szegedi Kamarazenei Napok] (1978)

szeged

Szegedi Ünnepi Játékok (1931–9, 1959–)

iceland

Nordic Music Days (c1950); held in Finland, Denmark, Iceland, Norway and Sweden

Young Nordic Music; held in Finland, Denmark, Iceland, Norway and Sweden

reykjavík

Reykjavík Festival [Listahátid i Reykjavík] (1970) B

ireland (eire)

cork

Éigse na Laoi, Y

cork

International Choral and Folk Dance Festival, Y

dublin

Dublin Festival of 20th-Century Music (1969) B

dublin

Dublin International Organ Festival (1981)

dublin

Dublin Music Festival (1831)

dublin

Feis Atha Cliath (1904)

dublin

Feis Ceoil (1897)

dublin

Oireachtas (1897)

wexford

Wexford Festival (1951) Y

israel

haifa

Ein Gev Music Weeks, from 1948 Ein Gev Festival (1943)

jerusalem

Abu Ghosh–Kiryat Yearim Music Festival (1957–71, 1992–)

jerusalem

Israel Festival (1961) Y

italy

bergamo

Festival Donizettiano (1982)

brescia

Rassegna Internazionale di Musica Contemporanea (1969)

brescia

Settimana di Musica Barocca, B

catania

Bellini Festival (1989) Y

catania

Catania Musica Estate (1985)

florence

Maggio Musicale Fiorentino (1933) Y

lucca

Festival Internazionale di Marlia (1978)

naples

Autunno Musicale Napoletano (1958–66)

padua

Tartini Festival, later Veneto Festival (1971) Y

palermo

Settimana Internazionale di Nuova Musica (1960–63, 1965, 1968)

parma

Verdi Festival (1989)

perugia

Sagra Musicale Umbra (1937) Y

pesaro

Rossini Opera Festival (1980)

siena

Settimane Musicali Senesi (1939) Y

spoleto

Festival dei Due Mondi, also known as Festival of Two Worlds (1958) Y;
see also Charleston, SC, USA

treviso

Autunno Trevigiano

venice

Festival Internazionale di Musica Contemporanea, later Biennale Musica
(1930–73) B

verona

Vero

vicenza

Vicenza Festival, Y

japan

kusatsu

Summer International Music Festival (1980) Y

osaka

Osaka International Festival (1958) Y

tokyo

Arts Festival (1946) Y

tokyo

Festival for Contemporary Music (1957–65)

tokyo

Japanisch-Deutsches Festival für Neue Musik (1967–70)

tokyo

Music Today (1973–92)

tokyo

Tokyo Summer Music Festival [Tōkyō no Natsu Ongakusai] (1985) Y

luxembourg

echternach

Echternach Festival (1975)

luxembourg

Printemps Musical de Luxembourg (1983)

wiltz

Wiltz Festival (1953)

malta

International Jazz Festival

mexico

morelia

Festival Internacional de Música de Morelia (1988) Y

moldova

chişinău

Days of New Music, Y

chişinău

Mertsishor, Y

netherlands

amsterdam

Holland Festival (1948) Y [Amsterdam and other cities, from mid-1980s Amsterdam]; incl. Off-Holland (c1986)

amsterdam

Mahler festivals (1920, 1995)

breda

Drei Choren Festival (1994) Y; takes place alternately in Breda, Haarlem and Worcester

haarlem

Drei Choren Festival (1994) Y; takes place alternately in Breda, Haarlem and Worcester

utrecht

Holland Festival of Early Music [Festival Oude Muziek] (1982) Y

new zealand

christchurch

Arts Festival, B

christchurch

International Chamber Music Festival and Competition, B

christchurch

Jazz Festival, B

wellington

New Zealand International Festival of the Arts (1986) B

norway

Nordic Music Days (c1950); held in Finland, Denmark, Iceland, Norway and Sweden

Young Nordic Music; held in Finland, Denmark, Iceland, Norway and Sweden

oslo

Oslo Chamber Music Festival (1989)

oslo

Ultima-Oslo Contemporary Music Festival

trondheim

Olav Festival [Olavsfestdagene] (1963) Y

poland

bydgoszcz

Bydgoszcz Music Festival (1963)

gdańsk

International Festival of Organ Music [Festiwal Muzyki Organowej w Oliwie]

kraków

Kraków Spring Festival [Krakowska Wiosna Muzyki] (1962)

kraków

Organ Music Days [Dni Muzyki Organowej] (1966)

kraków

Wawel Evenings [Wieczory Wawelskie] (1966)

warsaw

International Jazz Jamboree Festival (1959)

warsaw

Warsaw Autumn Festival, also known as International Festival of Contemporary Music [Warszawska Jesień, Międzynarodowy Festiwal Muzyki Współczesnej] (1956) Y

wrocław

Breslau Organ Festival (by 1942)

wrocław

Days of Old Masters (1967)

wrocław

Festival of Music of Composers from the Western Parts of Poland, from 1964 Festival of Contemporary Polish Music, later Musica Polonica Nova (1962)

wrocław

Heinrich Schütz Festival

wrocław

Jazz on the Odra (1964)

portugal

lisbon

Encontros Gulbenkian de Música Contemporânea (1977) Y

puerto rico

san Juan

Puerto Rico Casals Festival (1957) Y

romania

braşov

Cerbul de Aur

braşov

Muzica de Cameră

bucharest

International George Enescu Festival [Festivalul și Concursul Internațional George Enescu] (1958) T

bucharest

New Music Week [Săptămâna Muzicii Noi] (1991) Y

timişoara

Musica Sacra (1996)

russia

moscow

Evenings of Contemporary Music (1909)

perm'

Perm' Festival (1992)

rostov-na-Donu

Don Musical Spring [Donskaya Muzykal'naya Vesna] (1967)

st petersburg

From the Avant-Garde to the Present Day [Ot Avantgarda do Nashikh Dney] (1993)

st petersburg

Musical Spring in St Petersburg [Muzikal'naya Vesna v Peterburge] (1965) Y

st petersburg

Sound Paths [Zvukoviye Puti] (1989)

st petersburg

White Nights Festival [Beliye Nochi], from 1993 Stars of the White Nights Festival [Zvyozdī Belīkh Nochey] Y

saratov

Genrikh Neygauz Russian Festival

saratov

L.V. Sobinov All-Russian Festival of Operatic Art (1986)

slovakia

bratislava

Bratislava Festival (1965) Y

bratislava

Bratislava Jazz Days [Slavokonzert]

bratislava

Melos-Ethos Festival, B

kosice

International Organ Festival (1970) Y

kosice

Ko7ice Musical Spring Festival

slovenia

ljubljana

Ljubljana Festival (1952) Y

spain

barcelona

Barcelona Festival (1963) Y

barcelona

Early Music Festival (1977)

granada

Festivales de Música y Danza (1952) Y

madrid

Festival of Spanish and Latin American Music

sweden

Nordic Music Days (c1950); held in Finland, Denmark, Iceland, Norway and Sweden

Young Nordic Music; held in Finland, Denmark, Iceland, Norway and Sweden

drottningholm

Drottningholm Festival (1953) Y

switzerland

lausanne

Festival de Lausanne, also known as Lausanne International Festival (1956–84) Y

lucerne

Lucerne International Music Festival, informally Lucerne Festival (1938, 1939, Y from 1941)

montreux

Montreux International Jazz Festival, also known as Montreux Jazz Festival (1967)

montreux

Septembre Musical, from 1954 Montreux Music Festival (1946) Y

zürich

Internationale Festspiele (1921–6)

zürich

Italienische Gastspiele (1916)

zürich

Jahrhundert-Festspiele (1934 only)

zürich

Junifestspiele, later Junifestwochen (1909–92, 1998–)

zürich

Schütz festival (1963 only)

zürich

Tage für Neue Musik (1986) Y

zürich

Tagung der Deutschen Tonkünstlerversammlung (1882 only)

united kingdom

aberdeen

Alternative Festival (1982)

aberdeen

Doric Festival (1994)

aberdeen

International Youth Festival (1973)

aldeburgh

Aldeburgh Festival (1948) Y

bath

Bath Assembly, later Bath International Music Festival (1948) Y (except 1956–7)

belfast

Belfast Musical Festival (1908)

birmingham

Music Meetings, from 1790 Musical Festival, later Birmingham Festival (1768) O

ournemouth

Easter Festival

bradford

Musical Festivals (1853, 1855, 1859)

brighton

Brighton Festival (1967) Y

cambridge

Cambridge Folk Festival (1962)

cardiff

Cardiff Festival of 20th Century Music (1967–87) Y

cardiff

Llandaff Festival (1958–86) Y

cardiff

Lower Machen Festival (1968)

cardiff

Vale of Glamorgan festival (1969)

cheltenham

Cheltenham Festival, from 1974 Cheltenham International Festival (1945)
Y

chester

Chester Summer Music (1977); earlier festivals 1772–1900, O

chichester

Southern Cathedrals Festival; see under Winchester

dorking

Leith Hill Musical Festival (1905)

edinburgh

Edinburgh International Festival of Music, Drama and the Visual Arts, also known as Edinburgh Festival (1947) Y; incl. Edinburgh International Jazz Festival (1979)

glasgow

Glasgow International Early Music Festival (1990) B

glasgow

Mayfest, Y

gloucester

Three Choirs Festival (c1715) Y; held alternately in Hereford, Gloucester and Worcester

glyndebourne

see under Lewes

haslemere

Haslemere Festival (1925) Y

hereford

Autumn Music (1993) B

hereford

Three Choirs Festival (c1715) Y; held alternately in Hereford, Gloucester and Worcester

huddersfield

Huddersfield Contemporary Music Festival (1978) Y

leeds

Handel festivals (1769, 1784, 1793, 1795)

leeds

Leeds Musical Festival, also known as Leeds Festival (1858, 1874, T from 1880, B from 1970)

lewes

Glyndebourne Festival Opera (1934–c1939, Y from 1946)

llangollen

Llangollen International Musical Eisteddfod (1947) Y

london

English Bach Festival, see under Oxford

london

Festival of the Sons of the Clergy (1655, Y from 1697)

london

Handel Commemoration festival (1784 only)

london

Handel Festival (1857, T 1859–83, 1885–1912, 1920–26)

london

Orchestral Festival Concert, later Richter Concerts (1879)

london

Queen's Hall Promenade Concerts, from 1944 BBC Henry Wood Promenade Concerts, also known as 'the Proms' (1895)

london

Spitalfields Festival, founded (1976) Y

london

Tonic Solfa Festival (1874)

newcastle upon tyne

Newcastle Festival (1960s) Y

norwich

Norfolk and Norwich Triennial Musical Festival (O 1824–1976, Y from 1989)

norwich

Norwich Festival of Contemporary Church Music (1981)

nottingham

Nottingham Festival (1970)

nottingham

Nottingham General Hospital festival (1782): Y

nottingham

Nottingham Music and Drama Festival (1902)

oxford

English Bach Festival (1963) Y; founded in Oxford, held in Oxford and London from 1968

oxford

Handel in Oxford (1985)

salisbury

Southern Cathedral Festival; see under Winchester

sheffield

Sheffield Musical Festival (1895) O

stoke-on-trent

North Staffordshire Festival (1888)

swansea

Bach Week (1965–83) Y

swansea

Gower Festival (1976) Y

swansea

Swansea Festival of Music and the Arts (1948) Y

wales

National Eisteddfod (1880)

winchester

Hampshire Music Meeting, from 1808 Hampshire Musical Festival (by 1780)

winchester

Southern Cathedrals Festival (1904) Y; choirs of Salisbury, Chichester and Winchester Cathedrals

worcester

Drei Choren Festival (1994) Y; takes place alternately in Breda, Haarlem and Worcester

worcester

Elgar Choral Festival (1988) T

worcester

Three Choirs Festival (c1715) Y; held alternately in Hereford, Gloucester and Worcester

york

York Early Music Festival (1977) Y

york

York Festival (T 1951–69, T from 1973)

york

York Musical Festival (1910 only)

york

Yorkshire Grand Musical Festival (1823, 1825, 1828, 1835)

united states of america

ann arbor (MI)

Ann Arbor May Festival (1894) Y

aspen (CO)

Aspen Music Festival and School (1949) Y

austin (TX)

New Texas Festival, from 1999 Texas Music Works (1993) Y

austin (TX)

South by Southwest, Y

bethlehem (PA)

Bethlehem Bach Festival (1900, 1901, 1903, 1905, Y from 1912)

boston (MA)

Boston Early Music Festival and Exhibition (1981) B

boston (MA)

National Peace Jubilee and Musical Festival (1869 only)

buffalo (NY)

June in Buffalo Festival (1975) Y

buffalo (NY)

North American New Music Festival (1983–96)

central City (CO)

Central City Opera Festival (1932)

charleston (SC)

Charleston Baroque Festival (1997 only)

charleston (SC)

Festival of Two Worlds, later Spoleto Festival USA (1977) Y; see also Spoleto, Italy

chicago (IL)

Grant Park Concerts, from 1995 Grant Park Music Festival (1934)

chicago (IL)

Ravinia Festival (1936); incl. Jazz and Contemporary Music Series

cincinnati (OH)

May Festival (1873, 1875, B from 1878, Y from 1967)

cleveland (OH)

May Festival (1880–86, 1895–7)

cleveland (OH)

Sängerfest (1855, 1859, 1874, 1893, 1927)

coral Gables (FL)

Mozart Festival

detroit (MI)

Montreux-Detroit International Jazz Festival, from 1982 Montreux-Detroit Kool Jazz Festival (1980)

great barrington (MA)

Aston Magna Festival (1972)

indianapolis (IN)

May Music Festival, also known as Grand Festival (1874–5, 1886–98)

indianapolis (IN)

Romantic Music Festival (1968–88) Y

lenox (MA)

Tanglewood Festival (1934) Y; incl. Festival of Contemporary Music (1964)

louisville (KY)

Sound Celebration (1987, 1992)

marlboro (VT)

Marlboro Music School and Festival (1951) Y

memphis (TN)

New Music Festival, later Imagine Festival (1972)

miami (FL)

Calle Ocho Festival (1978) Y

miami (FL)

Hispanic Heritage Month (1973) Y

minneapolis (MN)

Viennese Sommerfest (1980) Y

monterey (CA)

Monterey International Pop Festival (1967 only)

new orleans (LA)

New Orleans Jazz and Heritage Festival (1969) Y

new york (NY)

Mostly Mozart Festival (1966) Y

new york (NY)

Newport Jazz Festival, moved to New York, from 1981 Kool Jazz Festival (1972) Y

philadelphia (PA)

Ambler Festival at Temple University (1967–80)

philadelphia (PA)

American Music Theatre Festival (1984)

philadelphia (PA)

Bach Festival, Y

philadelphia (PA)

Philadelphia Folk Festival (1962)

rochester (NY)

Opera under the Stars Festival (1952–74)

round Top (TX)

International Festival-Institute at Round Top (1971)

st louis (MO)

National Ragtime Festival (1965)

salt lake city (UT)

Park City Arts Festival

salt lake city (UT)

Utah Arts Festival, Y

san diego (CA)

(Summer) Verdi Festival (1978–82, 1985)

san francisco (CA)

Stern Grove Midsummer Music Festival (1938)

san francisco (CA)

Summer Opera Festival (1981–5)

santa fe (NM)

Santa Fe Opera Festival (1957) Y

washington (DC)

American Folklife Festival in the Smithsonian Institution

washington (DC)

American Music Festival at the National Gallery of Art

worcester (MA)

Worcester Music Festival (1858) Y

[Festival, §7: List](#)

(i) Name of festival.

Each festival is given under its full original name. Subsequent name changes are given in chronological order, with dates provided where known. Variations in name, or alternative names, are also indicated after the original name. Square brackets are used to indicate original language titles of festivals, or English translations of festivals that are used in this dictionary.

[Festival, §7: List](#)

(ii) Founding date.

The date of foundation of the festival, where known, is shown in parentheses at the end of the entry.

[Festival, §7: List](#)

(iii) Frequency of festival.

This is indicated as follows: Y – yearly, B – biennially, T – triennially, O – occasionally or irregularly.

Other details are shown after a semicolon. Further information can be found in the appropriate country or city articles and, in some cases, in articles on the festival. Where only the country or state is mentioned instead of a city, the festival takes place in more than one location.

[Festival](#)

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Festival International d'Art Contemporain.

See [Royan Festival](#).

Festival of Two Worlds [Festival dei Due Mondi].

Opera festival founded in [Spoleto](#) in 1958 by Menotti. In May 1977 the festival was expanded to Charleston, South Carolina. See [Charleston \(i\)](#).

Festival van Vlaanderen.

Annual festival in Belgium; it includes musical activities based in [Antwerp](#), [Bruges](#), [Brussels](#) and other cities in Belgium.

Festschriften

(Ger.: 'festival-writing').

A publication of essays and other contributions usually issued to celebrate the birthday of a distinguished scholar, as a memorial volume, or on the occasion of an important anniversary. While Festschriften are described by a German word (and the custom of publishing them began in Germany), the phenomenon of producing such collections is an international one, with numerous series or individual volumes in English, French, Italian, and, indeed, in almost every other language used for scholarly writing.

According to the *Oxford English Dictionary*, the earliest use of the word in an English-language publication was *An English Miscellany* (Oxford, 1901), a collection of essays presented to the literary scholar F.J. Furnivall on his 75th birthday, which was subtitled 'a Festschrift'.

The Festschrift has been a feature of music literature since the 19th century and in addition to honouring academics, Festschriften have also been dedicated to the work of composers, performers and others involved in music such as librarians and publishers. The scope and usefulness of such publications varies widely, and the contents are sometimes too disparate to make a satisfying whole. But in many cases Festschriften contain a coherent group of contributions (sometimes in more than one language) on, for example, a particular aspect of music or musicology, or a particular composer. Others are affectionate but usually less enduring collections of short tributes from friends and colleagues, more in the tradition of the Birthday Book.

Though musical Festschriften have been roundly condemned by Nicolas Slonimsky as a 'wasteland of depressing dullness' (*Lectinary of Music*, London, 1989, p.165), a number of them have been planned and compiled with a clear focus which gives them a lasting value. These include volumes devoted to the detailed exploration of a subject closely associated with a particular scholar. Examples of this kind of 'thematic' Festschrift include historical performance practice in *Source Materials and the Interpretation of Music: a Memorial Volume to Thurston Dart* (London, 1981); aspects of music bibliography in *Musik und Verlag: Karl Vötterle zum 65. Geburtstag* (Kassel, 1968), *Music and Bibliography: Essays in Honour of Alec Hyatt*

King (London, 1980), and *Music Publishing & Collecting: Essays in Honor of Donald W. Krummel* (Urbana, IL, 1994) and studies related to the holdings of a major library such as *Sundry Sorts of Music Books: Essays on the British Library Collection presented to O.W. Neighbour on his 70th Birthday* (London, 1993).

There are many volumes devoted to single composers such as Beethoven (*Divertimento für Hermann J. Abs: Beethoven-Studien dargebracht zu seinem 80. Geburtstag*, Bonn, 1980; *Beethoven Essays: Studies in Honor of Elliot Forbes*, Cambridge, MA, 1984), Handel (*Georg Friedrich Händel: ein Lebensinhalt: Gedenkschrift für Bernd Baselt*, Kassel, 1995), Bruckner (*Bruckner-Studien: Leopold Nowak zum 60. Geburtstag*, Vienna, 1964) and Delius (*A Delius Companion: a 70th Birthday Tribute to Eric Fenby*, London, 1976); more particular aspects of research on a composer have also produced useful publications such as *Bach-Interpretation* (Göttingen, 1969, in honour of Walter Blankenburg's 65th birthday) and *Franz Schubert: Jahre der Krise, 1818–1823; Arnold Feil zum 60. Geburtstag* (Kassel, 1985).

Specific national or regional styles are examined in *A Celebration of American Music: Words and Music in Honor of H. Wiley Hitchcock* (Ann Arbor, 1990), *Musical Canada: Words and Music Honouring Helmut Kallmann* (Toronto, 1988), *Russian and Soviet Music: Essays for Boris Schwarz* (Ann Arbor, 1984) and *Slavonic and Western Music: Essays for Gerald Abraham* (Ann Arbor and Oxford, 1985).

A clearly defined period in music history has been the concern of Festschriften such as *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood* (Warren, MI, 1997), *Jean-Baptiste Lully and the Music of the French Baroque: Essays in Honor of James R. Anthony* (Cambridge, 1989), *Studies in Eighteenth-Century Music: a Tribute to Karl Geiringer on his Seventieth Birthday* (New York and London, 1970), *Eighteenth-Century Music in Theory and Practice: Essays in Honor of Alfred Mann* (Stuyvesant, NY, 1994), and the more nationally orientated *Music in Eighteenth-Century England: Essays in Memory of Charles Cudworth* (Cambridge, 1983).

Other Festschriften have been devoted to a particular genre such as opera (*Music and Theatre: Essays in Honour of Winton Dean*, Cambridge, 1987) or to a more specialized area of opera as in *New Looks at Italian Opera: Essays in Honor of Donald J. Grout* (Ithaca, NY, 1968); and the musical life in a particular city or region has sometimes provided a helpful focus, such as *Beiträge zur Musikgeschichte der Stadt Köln: zum 70. Geburtstag von Paul Mies* (Cologne, 1959). Aspects of ethnomusicology and organology have also been the subject of important Festschriften. Several longer-lived German-speaking scholars have been honoured with more than one Festschrift: Otto Erich Deutsch, for example, was the recipient of volumes published to celebrate both his 75th and 80th birthdays (in 1958 and 1963) and others with two or more Festschriften dedicated to them include Alfred Orel, Karl Gustav Fellerer, Hellmut Federhofer and Joseph Schmidt-Görg.

Other Festschriften are devoted to consideration of an individual's life and work, either as a celebration or as a memorial. Of the publications of this kind offered as tributes to composers, the most remarkable include the

special numbers of the *Revue musicale* devoted to – among others – Debussy (1920), Dukas (1936), Roussel (1937) and Ravel (1938), each following their deaths, and the numbers produced in honour of Fauré (1922) and Roussel (1929). In most cases these included not only extensive essays, reminiscences, correspondence and tributes, but also a substantial supplement of music composed especially for the volume. All these publications are of considerable and lasting value (the Ravel issue was reprinted in 1987, with the addition of an introduction by Marcel Marnat and a chronology by Jean Roy, as *Maurice Ravel: Qui êtes vous?*). Other periodicals such as *Tempo* and the *Österreichische Musikzeitschrift* have regularly produced similar special issues to celebrate or commemorate important composers and *Tempo*, in particular, has continued the tradition established by the *Revue musicale* of including new music as well as writings.

Among performers, it is perhaps conductors who are most often the subject of Festschriften: Furtwängler, Karajan, Mengelberg, Nikisch and Weingartner have all had anniversary or memorial volumes devoted to them, as have pianists such as Dinu Lipatti and Clara Haskil. As with volumes dedicated to individual scholars or composers, these are of variable quality, ranging from significant essays to short contributions of a kind more often encountered in a Commonplace Book. Not only composers, performers, scholars and music librarians, but also publishers have been the subject of Festschriften, such as the volume of tributes to Jacques Durand from many of the composers associated with his firm (*Jacques Durand 1865–1928*, Geneva, 1929) and the collection of essays in *Musik, Edition, Interpretation: Gedenkschrift Günter Henle* (Munich, 1980).

Musical organizations such as orchestras, concert societies, opera companies and publishing houses have all been the subject of volumes produced to celebrate important landmarks. Performing organizations have sometimes used an important anniversary as the opportunity to produce a Festschrift which consists of detailed documentation of their activity: useful examples include the 50th anniversary publications of the Vienna PO (Richard von Perger's *Denkschrift zur Feier des Fünfzigjährigen unterbrochenen Bestandes der Philharmonischen Konzerte in Wien 1860–1910*, Vienna and Leipzig, 1910) and of the Vienna Opera (*50 Jahre Wiener Operntheater*, ed. A. Przystaupinsky, Vienna, 1919). Among publishers, Universal Edition used their 25th anniversary in 1926 as an opportunity to launch their first yearbook, *25 Jahre neue Musik* (Vienna, 1926), a Festschrift in all but name, which includes not only a chronology of the firm's activities, but also essays on a range of musical subjects by several of its most distinguished composers: Berg, Hauer, Krenek, Malipiero, Schoenberg, Wellesz and Weill, among others. The great Leipzig music-printing firm Röder published a handsome Festschrift on the occasion of its 50th anniversary (*Festschrift zur 50jährigen Jubelfeier, 1846–1896, des Bestehens des Firma C.G. Röder*, Leipzig, 1896) which included an important essay by Hugo Riemann, 'Notenschrift und Notendruck'. The same firm's 75th anniversary was celebrated with a more unusual (though very appropriate) volume: Walter von zur Westen's *Musiktitel aus vier Jahrhunderten: Festschrift anlässlich des 75jährigen Bestehens der Firma C.G. Röder*, Leipzig (Leipzig, 1921), a magnificently

produced iconography. The contents of musical Festschriften up to the late 1960s have been indexed in Walter Gerboth's *An Index to Musical Festschriften and Similar Publications* (New York, 1969).

NIGEL SIMEONE

Festum stultorum [Festum fatuorum]

(Lat.).

See [Feast of Fools](#).

Fethy, Sir John

(fl c1530–68). Scottish composer, poet, priest and teacher. There are many references to a John Fethy in 16th-century Scotland – possibly not all to the same man; e.g. one to a ‘dominus Johannes Fethy, noster confrater’ who received permission from the Abbot of Arbroath to study abroad at university is perhaps rather too early (1498) to refer to this composer. A note by Thomas Wood (i) in his partbooks (*IRL-Dtc*, *GB-Eu*, *Lbl*, *US-Wgu*) in 1592 recorded that Fethy was a ‘papeist preist’, spent some time abroad, returned to Scotland in about 1530, brought the new technique of five-finger organ playing with him and that he wrote both text and music of *O God abufe* (MB, xv, 1957, 3/1975 no.37), a partsong in a motet-like style similar to Josquin’s. Traces survive of other songs (both music and text) in the later Claudin style. In the 1540s Fethy was canon of the Chapel Royal and spent a short time as Master of the Aberdeen song school between 1544 and 1546, though there is evidence of dispute on a matter of discipline with John Black, also composer and teacher there. He was Master of the Edinburgh song school from 1551 until his resignation in 1568, and was named as one of the prebendaries of the Chapel Royal to receive a ‘teind of benefice’ in 1561.

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KENNETH ELLIOTT

Fétis.

Belgian family of musical scholars, critics, teachers and composers.

- (1) François-Joseph Fétis
- (2) Edouard (Louis François) Fétis

(3) Adolphe Louis Eugène Fétis

KATHARINE ELLIS (text, bibliography), ROBERT WANGERMÉE (worklist, writings) (1); GUSTAVE CHOUQUET, KATHARINE ELLIS (2–3)

Fétis

(1) François-Joseph Fétis

(*b* Mons, nr Liège, 25 March 1784; *d* Brussels, 26 March 1871).

Musicologist, critic, teacher and composer. At once both a pioneer and a conservative, he was among the most influential musical figures in continental Europe for most of the 19th century, occupying key posts within the Franco-Belgian musical establishment and initiating significant cultural trends through his theoretical works and his concert activity.

Fétis came from a family of musicians and instrument makers: his grandfather, Simon-Joseph, was an organist and organ builder; his father, Antoine-Joseph, an organist, violinist in a local theatre and a conductor of subscription concerts in Mons. As a child he played the organ, piano and violin and began to compose; he was giving piano lessons in his early teens in order to help his family out of financial difficulties. As a result of playing continuo for his father's musical gatherings, he became well acquainted with the music of C.P.E. Bach, Viotti, Mozart and Haydn before leaving for Paris aged 16 to study at the Conservatoire, where he matriculated on 31 October 1800. His piano teachers included Boieldieu and Louis Pradher; he studied harmony with J.-B. Rey, a disciple of Rameau, but soon recognized the conflict between Rey's teachings and the new theories propounded in Catel's *Traité de l'harmonie*. The incompatibility of the two theories provoked Fétis to undertake a detailed study of harmonic systems that was to culminate in his own highly influential treatise of 1844. Since the Conservatoire offered no formal tuition in the history of music, it was through his own interest, kindled by Cherubini's encouragement, that Fétis began to study the writings of Zarlino and Martini, the music of Palestrina, and the notational problems of medieval music; the latter resulted in an unfinished commission to prepare a new edition of the Gradual and the Antiphonal. In 1806 he married the 14-year-old Adelaïde Robert, the wealthy daughter of the editor of the *Mercure national*, and was able to look forward to a life of independent means, his career prospects boosted by the award of second prize in composition at the Conservatoire in 1807 (the competition later became the Prix de Rome). In 1811, however, the sudden loss of his wife's fortune forced the couple to move to the provinces in search of employment. Settling first in Bouvignes in the Ardennes and then, in 1813, in Douai, Fétis made a living as an organist and schoolteacher of harmony and singing, studying and writing throughout. His tenure as organist at St Pierre, Douai, fuelled his enthusiasm for the music of J.S. Bach. Fétis's return to Paris in 1818 marked the rather belated beginning of his professional career as a composer, teacher and critic, and he began by piecing together a freelance existence. He seems to have been music director at the Comédie-Française briefly during 1820, and was appointed professor of counterpoint and fugue at the Paris Conservatoire in 1821, a post which paid only 1800 francs per year. To supplement his income, he taught privately, was tutor in harmony at Choron's Institution Royale de Musique Classique et Religieuse and composed music in popular genres:

piano variations and fantasias, and teaching pieces. His first published treatise, the *Méthode élémentaire et abrégée d'harmonie et d'accompagnement*, appeared in 1823. Seven operas were staged at the Opéra-Comique between 1820 and 1832, of which only one, *La vieille* (1826), was a success. That year, Fétis was appointed librarian at the Conservatoire, a post he had coveted for several years and from which he was removed in 1831 (on account of absenteeism in the cause of his research) to be succeeded by Bottée de Toulmon. Fétis's departure was followed by a storm of accusations of theft; until October 1871 there were concerted attempts to retrieve from Brussels valuable historic items still 'on loan' to their erstwhile curator. During the 1820s Fétis supplemented his income through writings which made him a particularly influential figure in Parisian musical life. He wrote reviews for *Le temps* and *Le national*, and in 1827 founded and wrote almost single-handedly the *Revue musicale*, a weekly specialist journal which became a model for future publications (his first attempt at a specialist journal, the *Journal de musique* of 1804, was short-lived). He also instituted in 1832 a series of Concerts Historiques, in which he introduced his chosen repertory with a set of mini-lectures which were then printed in the *Revue*. Sometimes lasting over three hours, the concerts were carefully organized around themes (the first presented a history of opera; the second was devoted entirely to music of the 16th century), but often marred by inadequate performance.

Following his appointment in 1833 as Director of the Brussels Conservatory and *maître de chapelle* to Léopold I, Fétis continued many of the activities which had earned him renown in Paris. From August 1833 until July 1834 he published the *Gazette musicale de la Belgique*, whose text was almost identical to that of the *Revue musicale*, now supervised in Paris by his son, Edouard. After the takeover of his *Revue* by Maurice Schlesinger in November 1835, he wrote for the new *Revue et gazette musicale* until his death, though with decreasing frequency. He resumed his Concerts Historiques in 1839 and continued to compose, also beginning a prolific period of theoretical, pedagogical and historical writing marked in particular by the first edition of the *Biographie universelle des musiciens* (1835–44) and the *Traité de l'harmonie* (1844), in which his ideas on the philosophy of tonality were fully expounded. Fétis remained based in Brussels for the rest of his life, regularly visiting Paris. Of immense influence in his native Belgium, he remained powerful in France, where he regularly caused controversy with his writings for the *Revue et gazette* (the Wagner essays of 1852–3 are perhaps the most important example).

Fétis's immersion in the musical past was undoubtedly a reaction against much of the music of his own time, particularly that of Wagner, Liszt, Berlioz and Schumann. His own output was suitably eclectic: his instrumental compositions are classically inspired, the most well-known during his lifetime being the *Grand sextuor* (1820), which was written for the unusual combination of piano duet and string quartet but conservative in form. Mozartian in its melodic chromaticism and its concertante treatment of the piano in the finale, it reveals piano writing and use of texture which look towards Schubert, combined with contrapuntal work reminiscent of early Beethoven. His *opéras comiques* are firmly situated within Grétry's model. Doubtless on account of a long-standing friendship and abundant reviews revealing Fétis's empathy with his compositional

style, Meyerbeer regarded Fétis as the person most suited to making the final revisions of his last opera, *L'africaine*, in 1865.

The trajectory of Fétis's thought was set definitively by the nature of his studies in Paris. His interests in early music and music theory, first pursued in 1800, found a decisive philosophical focus 26 years later in the lectures on aesthetics of a man eight years his junior, Victor Cousin, whose thought appeared most famously as *Du vrai, du beau, et du bien* of 1853. Both men shared intellectual empathy with the German idealists, particularly Schelling and Herbart. Moreover, Cousin's new theory of eclecticism, with its rejection of all forms of philosophical extremism, including positivism's theories of progress, offered an aesthetic justification for renewed interest in the early music Fétis so admired. Cousin's argument that all periods of history contained valuable truths, and that truth existed on two levels (the apparent and the real) enabled Fétis to argue that great music of any period embodied a real and universal truth which was shrouded by a surface level of apparent truth dictated by fashion. Hence his maxim that although music changes over time (its apparent truth is altered), it does not progress (its real truth, the expression of emotion, remains constant).

Cousin's anti-extremist promotion of a *juste milieu* (middle way) in government, aesthetics and philosophy, was to prove of supreme importance in all Fétis's future writing. The conflict between Fétis and Berlioz (from 1832 until their partial rapprochement in the face of a common enemy: Wagner) arose not from the incompatibility of a French Romantic and a French Classicist, but from the incompatibility of a philosophy of extremes with the philosophy of the *juste milieu*. However, throughout his career, Fétis was caught between two contradictory musical philosophies which he never convincingly reconciled. The philosophy of the *juste milieu* gave rise to his celebrated claim that 'art does not progress, it merely changes', a belief that underpinned the revival of early music in 19th-century France and Belgium, since it allowed early music to be judged by standards other than those of the 19th century; yet elements of his theory of harmony, as presented in 1844 and applied in his other writings, suggested that he subscribed to a theory of progress more akin to the work of the positivist Auguste Comte on the progress of civilization. Fétis identified four periods in the history of harmony: the *ordre unitonique* (modal music); the *ordre transitonique* (precipitated by the discovery of tonal modulation); the *ordre pluritonique* (a mature modulatory system epitomized by Mozart); and the *ordre omnitonique* (modulatory practice so chromatic that it threatens tonality itself). Fétis elevated Monteverdi above all other 17th-century composers, crediting him with the invention of the dominant 7th, which enabled the development of the tonal system which Mozart had brought to its height; conversely, music of the *ordre unitonique* was incomplete, as though an art in waiting. By relegating pre-tonal music to an inferior order, Fétis suggested that his philosophy of harmony was based on the principle of progression; however, he retreated from the logical consequences of his prophetic *ordre omnitonique*, in which the hierarchies of tonality itself came under threat from the 'beginning of an acoustic division of the scale into 12 equal semitones, on account of the equality of attractions'. Since he detected (and could not accept) the extended use of the fourth *ordre* in the music of his own time, he advocated the eclectic use of all the *ordres* in appropriate combination, a procedure

which he found at its most sophisticated in the operas of Meyerbeer, and which he applied in his own compositions. The effect of Fétis's theorizing on his own criticism was profound, resulting in a view of music history which lionized Mozart as the peak of two centuries of development surrounded by chromatic decadence on the one hand and music based on an incomplete harmonic system on the other. Nevertheless, his commitment to the performance of such 'incomplete' music remained undiminished.

From Cousin, too, came Fétis's suspicion of composers such as Wagner and Berlioz who theorized about their work and who were rejected by the public. Cousin's Hegelian theory of 'great men' held that such figures were vessels through which predestiny worked, and that they expressed the unarticulated desires of the people; the only unrecognized genius was therefore a false genius. Yet Fétis followed Hoffmann rather than Cousin in his view of programme music, which he disparaged as a regression to 18th-century ideas of imitation. For him, the project of the *Fantastique* was misguided because it put untexted music's most attractive quality, the expression of indeterminate emotion, into a straitjacket: it stemmed from 'the narrowest possible conception of music's purpose'.

Such aesthetic principles are abundantly evident in Fétis's biographical dictionaries: the two editions of the *Biographie universelle des musiciens* (1835–44 and 1860–65), though they are less blatant in the second edition, a collaborative volume in which Aristide Farrenc wrote, checked and revised many of the entries. Despite the subjective and error-strewn nature of the dictionary, it was a landmark in the discipline of musicology, and indicated the comprehensivity of knowledge for which Fétis craved, yet which he was prepared to compromise in the interests of evangelism (the same is true of his *Concerts Historiques*, for which on at least one occasion he composed an aria by 'Stradella'). Many vast projects were left incomplete at his death; all indicate his intention, driven by the eclectic need to gather information from all relevant periods of history before making a judgment, to provide the widest possible coverage and to bring to the public's attention the greatest variety of music. He planned or partly completed anthologies containing historical treatises in translation and comprising four centuries of music, including harpsichord, piano and organ works, early modern music of the Netherlandish schools, and international folksong; moreover, he acted as a catalyst and adviser for ventures such as Aristide and Louise Farrenc's keyboard anthology *Le trésor des pianistes* (1861–74), which encompassed Byrd and Chopin and for which he lent manuscripts from his collection. At his death he had completed five volumes of a projected eight-volume general history of music which, exceptionally for its time, included material on ethnomusicological subjects. Sometimes referred to as the founding father of comparative musicology, Fétis brought to his work a positivistic approach (probably influenced by Arthur de Gobineau) based upon the conviction that musicality was biologically determined and unequally shared among races: the sophistication of a race's musical culture was an indicator of its brain capacity. His ethnomusicological work was necessarily limited, since he never travelled to the countries about whose music he wrote, having instead to reply upon the writings of others.

In collaboration with Ignaz Moscheles, who planned and performed his own series of Concerts Historiques in the 1840s, Fétis wrote a piano method (the *Méthode des méthodes de piano* of 1840) based on the eclectic principle of combining the best of diverse methods and technique, hence the title. The same principles underpinned his *Méthode des méthodes de chant* of 1869, in which he extracted elements from 18th- and 19th-century treatises to compile a superior method for the training of singers. Such practice illustrates the stability of Fétis's thought and practice in the 40 years since his first exposure to Cousin's work; it also underpins his reputation as a narrow-minded and stubborn teacher who, having formulated his aesthetic ideas in his maturity, remained resistant to new ideas.

Fétis was at the centre of a network of historians, librarians and early-music performers active in France and Belgium throughout the 19th century. His writings, though recognized as flawed, provided a reference point for such musicians and often offered valuable methodological models regarding the use of primary and secondary sources in the quest for historical information. Most important of all, he displayed unerring judgment regarding the most urgent historical projects which needed to be undertaken, thereby encouraging others to finish that which he was too busy to complete. His vast library and important collection of early instruments, many of them in playing condition, were bequeathed to the Belgian nation: his library is housed in the Bibliothèque Albert Ier, his instrument collection forms part of the museum of the Brussels Conservatory.

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for fuller list see Huys (1972)

stage

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Les soeurs jumelles (oc, 1, F.-A.-E. de Planard), OC (Feydeau), 5 July 1823, excerpts (1823)

Marie Stuart en Ecosse (drame lyrique, 3, Planard), OC (Feydeau), 30 Aug 1823, B-Br

Phidias (op, 2), 1824, unperf., Br

Le bourgeois de Reims (oc, 1, J.H. Vernoy de Saint-Georges and C. Ménéssier), OC (Feydeau), 7 June 1825, Br

La vieille (oc, 1, E. Scribe and G. Delavigne), OC (Feydeau), 14 March 1826 (1826)

Le mannequin de Bergame (opéra bouffe, 1, Planard and E. Duport), OC

(Ventadour), 1 March 1832, excerpts (1832)

Other stage works

vocal

Sacred: Mass, 5vv, 1810; Requiem en expiation de la mort de Louis XVI, 1814 or 1815, lost; Requiem (1850); Te Deum (1856); Domine salvum fac regem nostrum, 4vv, orch, org (Brussels, 1866); Lamentations de Jérémie, 6vv, org, lost; many other works, some lost

Secular: Ariane (cant.), 1807, *B-Br*; 2 nocturnes and canzonette, 2vv (1820); other works

instrumental

Orch: 2 pf concs., before 1800, lost; Concert ov. (Brunswick, 1854); Sym. no.1, *E♭*; (Brussels, 1862); Sym. no.2, *g* (Brussels, 1863); Fantaisie symphonique, orch, org (Brussels, 1866); Fl Conc., 1869, *B-Br*; other works, some lost

Chbr: 3 str qts, before 1800, *B-Bc*; Pièces de harmonie, 8 ww insts, op.1 (1810); Grand sextuor, pf 4 hands, 2 vn, va, vc, op.5 (1820); Grand duo, pf, vn, op.8 (1821); 3 str qnts, 2 vn, 2 va, vc, no.1 (Brussels, 1860), nos.2, 3 (Brussels, 1862); other works

Pf: 2 fantasias, opp.2–3 (1818); Préludes progressifs, op.4 (1818); Fantaisie chromatique, op.6 (1819); 3 sonates faciles, pf 4 hands, ?op.7 (1819); Variations, pf 4 hands, op.9 (1823); other works, some lost

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Fétis: (1) François-Joseph Fétis

WRITINGS

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Solfèges progressifs (Paris, 1827, 4/c1857)

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Verhandelingen over de vraag: welke verdiensten hebben zich de Nederlanders vooral in de 14e, 15e en 16e eeuw in het vak der toonkunst verworven, en in hoe verre kunnen de nederlandse kunstenaars van dien tijd, die zich naar Italiën begeren hebben, in vloed gehad hebben op de muzikscholen, die zich kort daarna in Italiën hebben gevormd? (Amsterdam, 1829/R)

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Manuel des compositeurs, directeurs de musique, chefs d'orchestre et de musique militaire (Paris, 1837, 2/1864; Eng. trans., 1870)
Manuel des principes de musique à l'usage ... particulièrement des écoles primaires (Paris, 1837, 2/1864)
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Fétis

(2) Edouard (Louis François) Fétis

(bBouvignes, nr Dinant, 16 May 1812; d Brussels, 31 Jan 1909). Critic and teacher, eldest son of (1) François-Joseph Fétis. He assisted his father with the *Revue musicale*, and edited it after his father's departure from Paris in 1833, turning it into a more acerbic and confrontational journal. After the journal's closure he went to Brussels and became fine arts editor of *L'indépendance belge*. In 1836 he was employed by the Bibliothèque Royale, where he eventually became curator in the department of printed books. From 1839 he contributed to Schlesinger's *Revue et gazette musicale*, providing articles whose subject matter ranged from the politics, censorship and state funding of theatres (a particular interest of his) to historical essays on *opéra comique* (especially the music of Grétry), fiction and polemics. His musical tastes were similar to those of his father, and he argued doggedly against new music intended to challenge its audience. He taught aesthetics at the Académie Royale des Beaux-Arts, Brussels, was the first secretary to the government commission which prepared the *Collection complète des oeuvres de Grétry* (1884–1937), and edited the fifth and posthumous volume of his father's *Histoire générale de la musique*.

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[Fétis](#)

(3) Adolphe Louis Eugène Fétis

(*b* Paris, 20 Aug 1820; *d* Paris, 20 March 1873). Pianist, teacher and composer, son of (1) François-Joseph Fétis. He studied at the Brussels Conservatory and then in Paris, where his teachers included Henri Herz (piano) and Halévy (composition). He taught harmony and piano in Brussels, Antwerp and, later, Paris. His compositions include comic operas and operettas, songs, light piano and harmonium works, and a string quintet. Of his operettas, only the one-act *Le major Schlagmann* (1859, Paris, Bouffes-Parisiens) was performed complete and published. Based on a weak libretto, its overture was better received than most of the numbers, the counterpoint described by *Le Ménestrel's* critic Jules Lovy as redolent of a Haydn scherzo. The following year an aria from his *opéra comique L'oncle Tranchard* was performed at the Salle Pleyel.

Fetrás, Oscar [Faster, Otto]

(*b* Hamburg, 16 Feb 1854; *d* Hamburg, 11 Jan 1931). German conductor and composer. The son of a journalist, he was educated in Hamburg and studied music with August Herzog (1870–72). He began a career in business, but from 1880 was active as conductor and composer of waltzes, polkas, and other dances and marches. His waltz *Mondnacht auf der Alster* op.60 (c1890) achieved lasting international popularity and earned him the title of the 'Hamburg Waltz King', making him in demand as guest conductor in cities and spas throughout Germany. His later works embraced 20th-century dances such as the tango and foxtrot, and he also composed incidental music for stage productions. Fetrás was an ardent admirer of Johann Strauss (ii), and he built up a collection of Strauss memorabilia and important manuscripts, acquired by the Vienna Stadtbibliothek in 1971.

ANDREW LAMB

Feuermann, Emanuel

(*b* Kolomed [now Kolomyia, Ukraine], 22 Nov 1902; *d* New York, 25 May 1942). Austrian cellist, active in the USA. In 1909 his family moved to Vienna, where he studied with Anton Walter; he later continued his studies privately with Klengel in Leipzig (1917–19). At the age of 16, on Klengel's recommendation, Feuermann was appointed head of cello at the Cologne Conservatory, as well as cellist of the Gürzenich Quartet and principal cellist with the Gürzenich Orchestra. His successful career as a solo artist led him to resign his orchestral duties, and from 1923 to 1929 he toured continuously in Europe, including a recital tour in Russia with Artur Schnabel. In 1929 Feuermann succeeded Hugo Becker as professor of

cello at the Berlin Hochschule für Musik, and with Hindemith and Joseph Wolfsthal (later replaced by Szymon Goldberg) he formed a string trio. As a Jew, he was dismissed from his position in 1933 by the Nazis. Until his emigration to the United States in 1938, he toured throughout the world, including East Asia and South America. He made his New York début with Bruno Walter in 1935 playing Haydn's D major Concerto. In 1938 he gave a pioneering series of concerts with the National Orchestral Association at Carnegie Hall, where within four concerts he played 13 works for cello and orchestra. He collaborated closely with Heifetz – their 1939 recording of Brahms's Double Concerto with Ormandy and the Philadelphia Orchestra remains a milestone – and later formed a renowned trio with Heifetz and Rubinstein, which made famous recordings of trios by Beethoven, Schubert and Brahms. In 1928–9 Feuermann made the first commercial recording of Dvořák's Cello Concerto with the Berlin Staatsoper orchestra conducted by Michael Taube. His other notable recordings include *Don Quixote* and Bloch's *Schelomo*. In 1941 he was appointed to the Curtis Institute, Philadelphia. His many distinguished students included Hideo Saito, George Neikrug, Bernard Greenhouse, Claus Adam and Zara Nelsova. His principal instruments were a David Tecchler, a Montagnana and the 'De Munck' Stradivarius.

Feuermann, arguably more than Casals, was responsible for revolutionizing cello technique. His astonishing technical facility made him the first cellist to play with the ease of a violinist, while his purity of tone, intensity of sound, clarity of articulation and fine musicianship mark him out as one of the greatest string players of the 20th century. His untimely death from peritonitis appears to have been the result of a medical mishap.

His brother, Sigmund Feuermann (*b* 1900), was a brilliant child prodigy on the violin, playing concertos at the age of 11 under Nikisch and Weingartner in Leipzig, Berlin and London, and making frequent tours with his brother playing Brahms's Double Concerto. But Sigmund's early promise was not fulfilled. After a period teaching the violin in the USA, he moved with his parents to Palestine in 1939. From 1941 to 1945 he taught at the American University in Beirut. He died from a brain tumour in Israel in 1952.

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ANNETTE MORREAU

Feuille d'album

(Fr.).

See [Albumleaf](#).

Feuillet, Raoul-Auger

(*b* 1659–60; *d* 14 June 1710). French choreographer, dancing-master and author. He worked at the court of Louis XIV. His fame rests on his *Chorégraphie*, a book describing a system of dance notation that was used in Europe throughout the 18th century. He probably did not invent the system himself (although he said he had) but derived it from the original work of [Pierre Beauchamps](#), Louis XIV's personal dancing-master. Unlike previous methods, which describe movement verbally and use letters to refer to the sequence of steps, Feuillet's system is a track notation (see illustration). It represents symbolically not only the steps of the dancer, with his turns, leaps and slides, but also the floor pattern in which he is to travel. The dance music is printed at the top of the page, and the steps are marked off in a manner corresponding to the structure of the music (see Little and Marsh for an inventory of the extant dances).

The publication of the Beauchamp-Feuillet notation meant that specific dances could easily be distributed throughout Europe. It also added to France's pre-eminence in the world of dance. Today the system makes it possible for scholars to study some of the dances in use in the late 17th and early 18th centuries, an important period for the development of the classical French ballet style and technique. Over 350 choreographies are extant in the notation; some are ball dances, intended for use at social functions, and some are theatrical dances, which are the more elaborate choreographies seen in the ballets and operas of the period. Many dances of the types usually known to musicians from the music alone are included in both categories: minuets, bourrées, gavottes, sarabandes, giges, passepieds, loures, rigaudons, chaconnes, passacailles, forlanes, canaries, pavanés, galliards, hornpipes, courantes and various other entrées. Reconstruction of these choreographies is possible in most cases with the help of verbal descriptions of the steps by writers such as Pierre Rameau (*Le maître à danser*, Paris, 1725/R), Kellom Tomlinson (*The Art of Dancing*, London, 1735), and Gottfried Taubert (*Rechtschaffener Tantzmeister*, Leipzig, 1717).

After the appearance of *Chorégraphie*, Feuillet began publishing dances that he had written into the new notation. He started in 1700 with two collections, one containing 15 of his own works and one with nine dances and dance suites by his illustrious contemporary [Louis Guillaume Pécour](#). In 1704 there was published a superb collection of theatrical dances choreographed by Pécour and written by Feuillet, many of them giving the names of the dancers who had performed them and the opera or ballet in which they occurred. In 1706 came a simplified method for notating English country dances (or contredanses, as they were called in France), along with ten individual compositions. Beginning in 1702 Feuillet published eight collections of ball dances which were to be performed at important social gatherings of aristocrats. They were issued in annual collections of three or four dances the year before they were to be used, so that everyone could learn them. On Feuillet's death the privilege to publish dances passed to his pupil Dezais, who continued the annual collections until at least 1725 (it

is in the preface to the ninth collection of dances for the year 1711 that Dezais referred to the date of Feuillet's death at the age of 50).

At least 38 choreographies by Feuillet himself survive: 15 in the collection of 1700; 10 ball dances in the annual collections; the separately published ball dance *La Madalena*; and 12 solo dances in manuscript (*F-Po* Rés.817). His works show expert craftsmanship and a sensitive use of step patterns to form graceful dances. He will always, however, be in the shadow of Pécour, 120 of whose exquisite choreographies survive, and although *Chorégraphie* was paraphrased or translated into many languages as French dances spread throughout Europe, the system proved to be unsuitable for recording the inevitable changes in style in theatrical dancing. Still, the Beauchamp-Feuillet notation appears in slightly altered form in as late a work as Franz Anton Roller's *Systematisches Lehrbuch der bildenden Tanzkunst* (Weimar, 1843). The notation was much used in England in the early 18th century, and at least 74 theatrical and ball dances using it are found in the publications and manuscripts of choreographers such as Anthony L'Abbé, Isaac, Josias Priest, Siris, Tomlinson, Thomas Caverley and Grover Leach.

WRITINGS

Chorégraphie ou L'art de décrire la dance, par caractères, figures et signes démonstratifs, avec lesquels on apprend facilement de soy-même toutes sortes de dances (Paris, 1700; 2/1701/R; [with Dezais] 3/1709/R; Eng. trans., J. Weaver: *Orchesography*, London, 1706/R, 2/1710

Recueil de dances, composées par M. Feuillet (Paris, 1700/R)

Recueil de dances composées par M. Pécour ... et mises sur le papier par M. Feuillet (Paris, 1700/R)

La Madalena (Paris, 1703)

Recueil de dances contenant un très grand nombre des meillieures entrées de ballet de Mr. Pécour, tant pour hommes que pour femmes, dont la plus grande partie ont été dancées à l'Opéra. Recueillies et mises au jour par Mr. Feuillet (Paris, 1704/R)

Recueil de contredances mises en chorégraphie d'une manière si aisée, que toutes personnes peuvent facilement les apprendre sans le secours d'aucun maître et même sans avoir eu aucune connoissance de la chorégraphie (Paris, 1706/R; Eng. trans., J. Essex: *For the Further Improvement of Dancing*, London, 1710/R)

Recueillies de toutes les dances de bal & qui ont été gravées depuis l'année 1700, in F-Po Rés.841 [contains the annual collections of ball dances, Paris, 1702–9; continued by Dezais, 1709–22; La Madalena by Feuillet (1703) and 4 single works by Pécour]

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MEREDITH ELLIS LITTLE

Févin, Antoine de

(*b* ?Arras, *c*1470; *d* Blois, late 1511 or early 1512). French composer. A genealogy of the noble Févin family prepared in 1627 and published by de Puisieux after a now lost manuscript summarized the principal facts known about Antoine's life: he was the second son of Pierre, squire, Lord of Graincourt and Garinet, and alderman of Arras, he was a priest and singer in the service of Louis XII, and he died at Blois. Although his family came from Febvin-Palfart near St Omer (Pas de Calais), they had settled in Arras by the late 14th century and Antoine was probably born there. Glarean called him 'symphoneta aurelianensis' ('composer of Orléans'), but the reference is probably not to Févin's birthplace but to his association with the French royal court, centred in Orléans as well as Blois.

On the basis of circumstantial evidence, Clinkscale suggested that Févin left his native town in the late 1480s or early 1490s. No documents have yet come to light that explain when and where he was ordained as a priest; nor is it clear that Guillaume Crétin's reference to him as 'maistre' should be interpreted to mean that the composer had earned a master's degree at a university. Févin's association with the royal court dated at least from 1507. In that year Louis XII wrote from Italy to ask that a chanson by Févin and a portrait by Jean de Paris (Jean Perréal) be sent him so that he could impress the foreign ladies, who had nothing to equal them.

Crétin's lament for another royal musician, *Plainte sur le trespas de feu maistre Jehan Braconnier, dit Lourdault*, also commemorated Févin, who had died shortly before. Since Braconnier was mortally ill in January 1512, Févin probably died late in 1511 or early in 1512. Jean Mouton, the composer's colleague at court, wrote a *déploration*, *Qui ne regrettoit le gentil Févin?*, in his memory. He is mentioned as a distinguished musician by Jean Daniel, by Rabelais, and, along with his brother Robert, by Pierre Moulu in a motet that pays tribute to the most celebrated French musicians of the time.

Glarean described him as a follower of Josquin ('felix Jodoci aemulator'). Whether or not his remark referred to a personal relationship between the two composers, it aptly characterizes Févin. His music is invariably distinguished by its clarity of texture and formal design. It is written entirely in the new style begun about 1490 in which all the voices are vocal in character and in which imitative sections are interspersed with chordal passages. He not only laid out his points of imitation in a transparent manner, relying heavily on paired imitation and fragments of dialogue between parts of the chorus, but he also frequently used duets to articulate the structure and to furnish contrast with the full sound. Like his

contemporaries he took some pains to devise melodic lines that reflect the texts; yet wrong text accentuation abounds in his settings. Indeed, the purely musical design almost always takes precedence over any attempt to express the emotional power of the words.

The high regard of his contemporaries is reflected in the fact that Petrucci published a volume of his masses. The collection, however, called *Misse Antonii de Févin* (Fossombrone, 1515), actually contains only three masses by Antoine, and one of them, the *Missa 'Sancta Trinitas'*, is probably by Mouton. (The two remaining masses in Petrucci's volume are by Robert de Févin and Pierre de La Rue, identified as 'Pierzon'.) At least four of Févin's ten surviving masses use parody technique. No model has yet been discovered for some of his masses, for example, the *Missa super 'O quam glorifica luce'*. Some are based on Gregorian chants. In these he incorporated highly embellished paraphrases of the borrowed melody into all of the voices and reverted to the older cantus firmus technique of presenting a simple version of the chant in one voice only occasionally. The high proportion of parody masses and the relative absence of older scaffolding techniques identify Févin as a man of his time, abandoning old-fashioned principles in favour of the new compositional procedures introduced by Josquin and other composers of the previous generation. Similarly his motets make little use of cantus firmi, even though some of them paraphrase plainchants; their formal structure depends not on a borrowed melody but rather on an imaginative juxtaposition of imitative phrases and chordal passages.

Most of Févin's chansons, on the other hand, incorporate a borrowed monophonic popular melody relatively unembellished in one voice, usually the tenor. Paradoxically, these three-part popular arrangements, making use of a kind of cantus firmus technique, are as much of their time as the structurally freer masses and motets, for urban entertainment music seems to have enjoyed a great vogue at the court of Louis XII. The charm of these pieces lies in the various ways the outer voices imitate and play against the pre-existent melody.

Conflicting attributions are especially numerous with regard to Févin. The situation is particularly serious in the largest works; of the ten masses possibly by Antoine de Févin, five are also attributed to other composers. Until some of these ambiguities can be resolved, it is not possible to obtain a clear picture of Févin's style. For example, the *Missa 'O quam glorifica luce'* ascribed to Févin in *D-Mbs Mus.ms.7* and *A-Wn 15497* is also transmitted in *P-Cug 2* as *Missa 'Iste confessor Domini'* ascribed to La Rue. Superficially the Munich and Vienna ascriptions might appear to be reliable, but the manuscripts' readings are markedly deficient with regard to critical passages in the Sanctus, while the presentation in Coimbra is quite clear.

WORKS

Incomplete source information in Collected Works; selected sources given here to indicate the patterns of distribution.

Edition: *Collected Works of Antoine de Févin*, ed. E. Clinkscale (Ottawa, 1980–96)
[C]

masses, magnificat settings, lamentations

for 4 voices unless otherwise stated

Missa 'Ave Maria' (on Josquin's motet), 1515¹, 1516¹, 9 other MSS and 3 excerpts; C, ii, 1

Missa de feria, 5vv (canonic), 1516¹, 12 MSS and 1 excerpt (in *E-Tc* Res 23 the Credo seems to be ascribed to Gascogne); C ii, 80

Missa 'Dictes moy toutes' (on Compère's rondeau), *I-Rvat* C.S.16, *Rvat* C.G.XII.2 (ascribed to Divitis, but almost certainly by Févin), 5 other MSS; C ii, 37

Missa 'Mente tota' (on Josquin's motet), 1515¹, 1516¹, 7 MSS and 3 excerpts; C ii 139

Missa 'O quam glorifica luce', *A-Wn* 15497, *D-Mbs* Mus.ms.7, *P-Cug* 2 (as Missa 'Iste confessor Domini' ascribed to attrib. La Rue), 3 other MSS; C i, 97

Missa parva (Missa ad placitum), *A-Wn* 4810, *I-Rvat* C.S.16, 4 other MSS and 4 excerpts

Missa pro fidelibus defunctis, 4–5vv, *A-Wn* 15497, 18832, *B-Br* IV.922 (ascribed 'Antonius Divitis', surely in error), *D-Ju* 5, *E-Tc* Res 23; C i, 1

Missa 'Salve sancta parens', *D-Mbs* Mus.ms.7; C, i, 33

Missa 'Sanctorum meritis', *A-Wn* 4810, *I-Rvat* C.S.26, 3 excerpts; C, i, 71

Magnificat primi toni, 1534⁷, 1 MS; C, iii, 27

Magnificat tertii toni, 1544⁴, 4 MSS; C, iii 37

Magnificat quarti toni, 1544⁴, 2 MSS; C, iii 49

3 Lamentations, 3–4vv, 1549¹ (attrib. 'N. Févin'), *GB-Cmc* 1760 (index also ascribes first two to Robert de Févin), other sources; C, iii, 3

Missa 'Sancta Trinitas' (doubtful, probably by Mouton; on Févin's motet), 1515¹ (sole ascription to Févin), 6 MSS and 6 excerpts; C iv, 1

motets

for 4 voices unless otherwise stated

Adiutorium nostrum (ascribed to Févin in *GB-Cmc* 1760 and elsewhere; 1514¹ as 2p. Mouton's *Celeste beneficium* and perhaps by him)

Ascendens Christus in altum, 6vv (given as doubtful in *Grove*⁶ and in C, but ascription endorsed by fragment *F-Pn* Rés.Vm 1431); C iv, 36

Benedictus Dominus Deus meus; C iii, 63

Dilectus Deo et hominibus, 1538⁸ (ascribed to Févin), 1538⁷ (ascribed to Josquin), 1514¹ (1p., anon.), 1526¹ (1p., anon.), *I-Pc* A17 (1p., anon.); C iii, 69

Egredie Christi martir, 1514¹ (ascribed to Févin, supported by Pietro Aaron), *A-Wn* 15941 (ascribed to Mouton); C iv, 43

Gaude Francorum regia; C iii, 80

Homo quidam fecit cenam magnam, inc.; C, iv, 59

Inclita pura sanctissima virgo, 3vv; C, iii, 84

Letare mater ecclesia; C iii, 86

Lauda Syon salvatorem; C, iii, 91

Letabundus, ?6vv (only canonic tenor survives), *F-Pn* Rés.Vm 1431

Nesciens mater; C iii, 100

Nobilis progenie; C iii, 105

O preclara stella maris, 3vv; C iii, 109

Que est ista, 4vv (1 canon); C iii, 112

Sancta Trinitas, 41 sources incl. ascriptions to Craen, Morales, Mouton, Costanzo Festa and Josquin; several contain a 6vv arr by Arnold von Bruck; the sources for the Févin ascription leave no possible doubt that it is by him; C iii, 112

Tempus meum est; C iii, 119

doubtful

O pulcherrima mulierum, *A-Wn* 15941 ('Fevÿn'), *I-Bc* R142 ('Co. Festa'), *E-Bbc* 454 ('Johannes Mouton'), 1519¹ ('Bauldeweyn'); C iv, 50

Salve regina, *D-Mbs Mus.ms.3154* (ascribed 'Ar.Fer'; on tenor of Du Fay's *Le serviteur*); ed. in EDM, lxxxii (1993)

Verbum bonum et suave (probably by Therache), *GB-Cmc* 1760 (ascribed to Févin in index but Therache above the music); ed. in MRM, iii–v (1968), no.12

chansons

for 3 voices unless otherwise stated, all ed. in C iii

Adieu solas tout plaisir; Chacun maudit ces jaleux, C; En amours n'a sinon que bien; Faulte d'argent c'est douleur; Fors seullement (over 20 sources, incl. 1 late source with ascription to Robert de Févin; apparently based on Pipelare's chanson); Fuyés regretz; Helas, je suis marry de ces jalloux; Il fait bon aymer l'oyselet; Il m'est advis que je voy perrichon (*GB-Cmc* 1760 attrib. Hilaire, *D-HRD* 9821 attrib. Févin; almost certainly by Hilaire)

J'ayme bien mon amy de bonne amour, *GB-Cmc* 1760 (ascribed 'de fevin' in index but 'N. le petiti' above the music); J'ay veu la beauté; Je le lairray; Mauditz soient ces maryz jaleux; N'aymés jamais une villaine; On a mal dit de mon amy (9 MSS and 3 prints); Pardonnés moy se je foloye, 4vv (C lacks bassus which appears in *CH-Zz* 169 and *D-HRD* 9820); Petite camusette, 1578¹⁶ (attrib. 'Josquin'), *GB-Cmc* 1760 (ascribed 'Anth. de Févin'); Qui ne l'aymeroit la belle au corps gent, 1520, 4vv ex 2 canon (anon.), *DK-Kk* 1872, 8vv ex 4 canon ('Antoine Févin'); 8vv version ed. in *Dania sonans*, v (Copenhagen, 1986), 390, Tres douke dame debonnaire, C iii, 165

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HOWARD MAYER BROWN/T. HERMAN KEAHEY

Févin, Robert de

(fl 1500–15). French composer. He was evidently the brother of Antoine de Févin, as witnessed by the words 'decori fratres de Févin' among the composers named in Pierre Moulu's motet *Mater floreat* (Lowinsky). Fétis reported, citing an obit book that cannot now be traced, that Févin was master of the Savoy ducal chapel (at Chambéry) and came from Cambrai. Since the family was from Arras, this may mean simply that he was ordained in the diocese of Cambrai. A date of death could be derived from the ascription 'Robertus de fevin pie memorie' above his mass '*La sol mi fa re*' in *D-Mbs Mus.ms.7*, perhaps from 1516–1518.

Févin was an immaculate contrapuntist, evidently owing much to Josquin. His masses *La sol mi fa re* and *Le vilain jaloux* are based directly on works of Josquin; and the Credo *La belle se siet* (which seems more likely his than Josquin's) shows a knowledge of Josquin's three-voice setting of that melody. All known sources containing his securely attributed music are from the first quarter of the 16th century.

WORKS

Edition: *The Collected Works of Robert de Févin*, ed. E. Clinkscale (Ottawa, 1993) [C]

Missa 'Ave Maria', 4vv; C, 1

Missa '*La sol mi fa re*', 4vv; C, 38

Missa '*Le vilain jaloux*', 4vv; C, 75

Credo '*La belle se siet*', 4vv, 1505¹ ascribed 'Josquin'; *I-Rvat C.S.41* ascribed 'Roberti Fevin'; C, 123

Alma redemptoris mater, 5vv; C, 140

doubtful works

2 Lamentations, 4vv and 3vv, in *GB-Cmc 1760* are ascribed to 'Ro. de fevin' in the original index but in the body of the manuscript the ascriptions are altered to Antoine de fevin. *Fors seulement la mort*, 3vv, given as by Antoine de Févin in *GB-Cmc 1760* and two later prints, is given to 'Robertus Fevin' in Stonyhurst College, B.VI.23 (see Fenlon)

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I. Fenlon: 'An Imperial Repertory for Charles V', *Studi musicali*, xiii (1984), 221–40

DAVID FALLOWS

Fêvre.

See Lefèvre.

Fevre, Joducus [Josquin].

See Fabri, Joducus.

Février, Henry

(b Paris, 2 Oct 1875; d Paris, 8 July 1957). French composer. He studied composition at the Paris Conservatoire with Massenet and Fauré and privately with Messager, of whom he later wrote a biography (*André Messager: mon maître, mon ami*, 1948). His early compositions were small-scale, but he later turned almost exclusively to opera composition. Many of the operas (e.g. *Le roi aveugle*, 1906; *L'île désenchantée*, 1925) are set in remote, other-worldly locations, and the redemption of mankind through love is a constant theme, manifest most noticeably in *La damnation de Blanche fleur* (1920). He is probably best known for *Monna Vanna* (1909), a setting of a play by Maeterlinck, for whose work he had a particular affection. Lucien Fugère played a leading role in *Carmosine* (1913), and *Gismonda* (1919, Chicago) opened with Mary Garden in the title role.

In his musical dramas, Février favoured a continuous dramatic flow, uninterrupted by clearly defined arias and choruses. The love duet between the main characters is, however, an exception and in works such as *Le roi aveugle* takes up what appears to be a disproportionate amount of music. His use of such 'set pieces', plus a limited use of leitmotif, and the nature of his plots exhibit the influence of Wagner to a high degree, although his contemporaries saw in *Monna Vanna* the influence of Massenet and Italian *verismo*. Besides opera, he also left sonatas for violin and piano and cello and piano which attracted some attention in their time. His songs reflect his development as a composer: from the conventional early pieces, they gradually absorb the various musical languages of the 20th century, including a surface orientalism. He had considerable success with patriotic songs written during and just after World War I. During the late 1920s he was active as a composer of music for silent films, mostly scored for orchestra or theatre orchestra with piano-conductor. The later music, such as the *Estampes japonaises* for piano, is skilfully written, with a melodic strength and simplicity and an occasional leaning towards pastiche.

WORKS

(selective list)

stage

Le roi aveugle (op, 2, H. le Roux), Paris, OC (Favart), 8 May 1906 (1906)

Monna Vanna (drame lyrique, 4, after M. Maeterlinck), Paris, Opéra, 13 Jan 1909

Carmosine (conte romanesque, 4, H. Cain and L. Payen, after G. Boccaccio and A. de Musset), Paris, Gaîté, 24 Feb 1913 (1913)

Gismonda (drame lyrique, 4, Cain and Payen, after V. Sardou), Chicago, Auditorium, 14 Jan 1919 (1920)

La damnation de Blanche fleur (miracle, 2, M. Léna), Monte Carlo, Opéra, 13 March 1920 (1920)

L'île désenchantée (drame musical, 2, 3 tableaux, M. Star [E. Stern], after E. Schuré), Paris, Opéra, 23 Nov 1925 (1925)

Olette, la fille du corse (drame musical, 3, 4 tableaux, A. Leroy and P. de Choudens), Bordeaux, 28 Oct 1927 (1926)

La femme nue (drame lyrique, 4, Payen, after H. Bataille), Monte Carlo, Opéra, 23 March 1929 (1929)

Sylvette (opérette, 3, R. Peter and M. Carré), Paris, Trianon Lyrique, 17 Feb 1932, collab. M. Delmas

Incid music: L'autre France (Cortège funèbre), 1900; Agnès (Dame galante), 1912; La princesse et le porcher (after H.C. Andersen), 1912; Aphrodite (after P. Louÿs, 1914

instrumental

Theatre orch with pf-conc: A l'approche du soir (1923); A la fiancée (1924); A la veillée (1925); Malédiction (1926); Nocturne (1926); Le récit de Djalmar (1926); Remords (1926); A genoux (1927); En suivant la course (1927); L'entrée des fêtards (1927); Les feuilles tombent (Lamento) (1927); Kermesse (1927); Quand j'étais jeune (1927); Tendre histoire (1927); Traqué (1927); Les conjures (1928) Tableau villageois, sym. poem (1928); Idylle au bord de l'étang (1929); Sur les remparts (1929); Grande marche française (1930); Lamento (1930), collab. M. Delmas; La sorcière (1930), collab. Delmas; Pour une princesse (Madrigal)

Chbr and solo inst: Sonata, vn, pf (1901); Pièces mélodiques, vc, pf (1904); Int, hp, 1905, arr. pf (1907); Petite suite d'Antan, pf (1905), orchd 1909; Pf Trio (1907); Allemande, pf (1908); Cortège nuptiale, pf/org (1909); Légende, vn, pf (1909); 3 esquisses, pf (1910); Guirlandes, pf (1913); Stella (Prélude), pf (1913); L'heure sentimentale, pf (1914); La bonne journée, pf (1920); La fée des songes, solo vn, str, perc, pf (c1924); Bourée, pf, 1926; Un bruit de rames, pf (1926); La fleur merveilleuse, pf (1926); Frivolités, pf (1926); Remember, pf (1926); Sur le lac sacré, pf (1926); Impromptu, pf (1927); Sonata, vc, pf (1928); Estampes japonaises (ballet), pf (1938)

vocal

Songs, 1v, pf: Captif (S. Mancel) (1897); Les savent-elles (Mancel); Aubade (J. Sabine) (1899); Amitié (Mancel) (1905); 2 chansons (M. Maeterlinck) (1905); Soleil couchant (A. Silvestre) (1905); Vers l'amour (V. Hugo) (1905); Les yeux bleus (Mancel) (1905); Petite berceuse (H. Steckel) (1908); 3 prières (F. Jammes) (1908); Les Colombes (T. Gautier) (1909); Larmes (E.P. Lafargue) (1909); Loin de toi (Hugo) (1909); L'oubli (Mancel) (1909); La dernière chanson (R.F.A. Sully-Prudhomme) (1913); Ô femmes qui pleurez! (C. Batilliot) (1914); Or vers le soir (Lafargue) (1914); L'an prochain (Chanson de victoire) (R. Fauchois) (1915); Aux morts de la patrie (C. Péguy: *Hymne*) (1915), also orchd; Les chansons de la Woëvre Verdun 1915 (9 songs, A. Piedallu) (1915); Nos morts sont vivants (Chant patriotique) (Piedallu) (1915); 2 mélodies (Sully-Prudhomme, G. Grappe) (1918); Les saisons (S. Liégeard) (1918); Mon enfant ... j'ai peur (Maeterlinck) (1920); Noël (Gautier) (1922); 4 mélodies (J. Heugel) (1925); Veillée de Noël (F. Gregh) (1926); Eternel avril (H. de Régnier) (1927); L'oiseau (A. Delacour) (1927); Les amies (Elégie) (C. Mauclair) (1928); Il était trois garçons charmants (Légende) (V. Margueritte) (1928); Neige, blancheur de la mort (Elégie) (C. Oulmont) (1948)

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JOHN WAGSTAFF/RICHARD LANGHAM SMITH

Février, Jacques

(*b* Saint-Germain-en-Laye, 26 July 1900; *d* Epinal, 2 Sept 1979). French pianist and teacher, son of [Henry Février](#). He studied with Edouard Risler and Marguerite Long at the Paris Conservatoire, receiving a *premier prix* in 1921. He was a champion of modern French music and a friend of the group Les Six. In 1932 he gave the first performance of Poulenc's Concerto for two pianos with the composer (they later recorded the work), and in 1937 he was chosen by Ravel to be the first French pianist to perform the Concerto for the left hand in France and the USA. From 1952 to 1957 he was a professor of chamber music at the Paris Conservatoire. His crisply rhythmic touch and temperamentally reserved approach made him an ideal interpreter of much of the French music that he recorded, including major works of Poulenc and Debussy, Satie's *Trois morceaux en forme de poire* (which he recorded both with Poulenc and Auric) and Ravel's complete piano music (which won a Grand Prix du Disque in 1963).

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CHARLES TIMBRELL

Février [Febvrier], Pierre

(*b* Abbeville, 21 March 1696; *d* Paris, 5 Nov 1760). French organist and composer. He was the eldest son of the organist Pierre Febvrier (1669–1706) and Marie-Anne Lescouvette. He succeeded his father as organist of St Vulfran in Abbeville on 7 February 1707 but did not assume the duties of the position until 1 November 1714. About the same time he was also appointed organist of Ste Catherine, Abbeville, again succeeding his father. In September 1720 he left Abbeville and settled in Paris, where he replaced Jean Landrin as organist of the convent of the Jacobins, on the site of the present Marché St Honoré, from July 1721 until his death. From 8 March 1732 until his dismissal on 27 December 1740 he was organist of the collegiate church of Ste Opportune. At the same time, according to

Maupoint, he acted as deputy for Louis Garnier and then for Landrin at St Roch, and for Jérôme de La Guerre at the Ste Chapelle. Finally, he was organist of the Jesuit College of Louis-le-Grand. On 18 March 1736 and 8 December 1741, motets of his were performed at the Concert Spirituel. He dedicated his cantata *Le rossignol* to the Countess de La Marck, to whom he had probably given harpsichord lessons. After his death, the guardianship of his younger daughter, Cécile Anne, was entrusted to the organist Charles Noblet.

Février's surviving works – all, apparently, composed between about 1734 and 1741 – bear witness to a training and to attitudes unusual among French organists of his generation. There is a quality of earnestness, of care taken, which is absent from the music of his lesser colleagues and is concealed by the elegant artifice of his greater ones. Two of the suites begin with fugues (Marpurg wrote of 'schöne Fugen auf Händelische Art'), very nearly the only ones in French harpsichord music. The motifs of the allemande *La magnanime* are subjected to a kind of calculated manipulation quite alien to ordinary French practice. Elsewhere, the textures are enriched by the movement of inner parts, by more than the usual amount of dissonance and chord inversion, and by the use of figuration to supply missing chord factors. In his cantata, *Le rossignol*, voice and obbligato instrument have to execute intricate filigree work together.

WORKS

Le besoin d'aimer, 1er cantatille, 1v, fl, vn, bc (Paris, 1734)

Pièces de clavecin, 1er livre (Paris, 1734)

L'amant discret, 1v, fl, vn, bc (Paris, 1737), lost

Pièces de clavecin, 2me livre (Paris, 1737), lost

Vulcain dupé par l'amour, 3me cantatille, B, vn, bc (Paris, 1742)

Le rossignol, cant, S/T, fl, vn/fl, bc (Paris, 1751)

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E. Kocevar: *Les orgues et les organistes de la collégiale Sainte-Opportune de Paris (1535–1790)* (Dijon, 1995)

DAVID FULLER

Fewkes, Jesse Walter

(*b* Newton, MA, 14 Nov 1850; *d* Forest Glen, MD, 31 May 1930). American ethnologist. He studied biology at Harvard (AB 1875, PhD 1877), and later studied at Leipzig and the University of Arizona. He was field director of the Hemenway Southwestern Archaeological Expedition (1889–94), and, commissioned by Mary Hemenway, tested the value of the phonograph for fieldwork in March 1890 by recording songs of the Passamaquoddy Indians in Maine. These were soon followed by his Zuni (1890) and Hopi Pueblo (1891) recordings which were then analysed by Benjamin Ives Gilman. He was responsible for the Hemenway Exhibition at the Madrid exhibition of 1892 commemorating Columbus's discovery of America, and consequently received many honours. As a result of his work in Madrid, Hemenway later commissioned recordings by Gilman. From 1895 to 1918 Fewkes worked as an ethnologist at the Bureau of American Ethnology in Washington, DC, becoming chief in 1918, and remaining there until his retirement in 1928.

Fewkes was the first man to record exotic music for the benefit of science. His most important musical contributions are found in the corpus of his lifelong ethnological studies among the Pueblo Indians in Arizona. His legacy to ethnomusicology lies not only in his articles on music but also in the historical value of his many writings on ritual observances and ceremonials accompanied by music and dance, and those on folklore and language relevant to the study of musical instruments and texts. A man with changing careers, Fewkes undertook extensive fieldwork in ethnology, archaeology and invertebrate zoology, and was a prolific writer.

WRITINGS

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Feyerabend, Sigmund

(*b* Heidelberg, 1527 or 1528; *d* Frankfurt, 22 April 1590). German publisher. Much of Frankfurt's status as the leading city for printing in 16th-century Germany was due to his activities. His father Ägidius was a painter and engraver, and a cousin, Johann, was a printer and bookseller active in Frankfurt from 1559. Feyerabend appears to have started printing in Augsburg, before visiting Venice. He was in Frankfurt before 25 May 1559, when he was made a citizen. He set up there as a wood-cutter, doing commissions for the printers David Zöpfel and Johann Rasch, and a portrait of the Doge of Venice in Andress Keller's *Chronik*. Almost immediately he began publishing, employing most of the printers of a lively centre in the following 30 years. In 1563 he entered into an agreement with Georg Rab and the widow of the printer Weigand Han, as a result of which he printed over 60 titles in the next seven years. He employed distinguished craftsmen and artists: his engravers included Jobst Amman and Virgil Solis. He exhibited regularly at the annual Frankfurt fairs, and the extant lists show not only the range of his stock, but also the numbers of copies of individual titles that were taken to exhibition. In 1568 these included seven music titles in 247 copies intended for sale to the trade. He also used agents at the fairs: in 1574 he sold 285 copies of an evangeliary to two agents who took them to the spring fair. Meiland's two pieces composed in honour of Feyerabend and his son praise them for their support of music.

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STANLEY BOORMAN

Feynberg, Samuil Yevgen'yevich.

See [Feinberg, samuil yevgen'yevich.](#)

Fezandat [Faisandat], Michel [Dauphin, Dauphiné]

(fl Paris, 1538–66). French printer and bookseller. He was active in Paris as a publisher from 1538 to 1566, dealing specifically with music between 1551 and 1558. From the Hostel d'Albret on Mont St Hilaire he published literary works by François Habert (1549, 1551, 1557, 1560), Michael Beuther (1551), François Rabelais (1552), Marc-Claude de Buttet (1561) and others, using four different marks: a pheasant and dolphin, a winged Mercury, a snake with the motto 'Ne la mort ne le venin' and a heron holding a dolphin in its claws. He collaborated with other publishers including Nicolas Buffet (1543), Jérôme de Marnef (c1550), Vincent Sertenas (1551), Jean Vincent (1554), Robert Granjon (1550–51) and Guillaume Morlaye (1552–8).

His activity in music began on 23 December 1550 when he signed a ten-year contract with Robert Granjon. The association may have realized around 14 books between 1550 and 1551. A new agreement for 18 months was signed on 19 November 1551, but the partnership was dissolved 38 days later after producing two guitar books, by Simon Gorlier (1551²²) and Guillaume Morlaye (1552³²). Granjon retained the punches, matrices, moulds and type for a small music type he himself had cut, and formed a new association with Gorlier, concentrating on the Lyons market, while Fezandat continued business at Paris in collaboration with Morlaye. On 19 April 1552 Fezandat contracted to print lute music supplied and corrected by Morlaye in maximum sets of 1200 copies; in return for bearing the whole cost of publication Fezandat was to sell half for his own profit. This partnership produced some 15 instrumental tablatures between 1552 and 1558 including further books for guitar or cittern by Morlaye (1552³³, 1553³⁴), four for lute by Morlaye (1552³⁴, *Brownl* 1554⁵, RISM 1558¹⁸, 1558¹⁹) and a series of lutebooks by the late Alberto da Ripa, edited by Morlaye (1552³⁶, 1554³⁴, 1554³⁵, 1554³⁶, 1555³⁶, *Brownl* 1558⁶). Others listed in the catalogues of Antoine Du Verdier and Fétis are lost. Fezandat secured his own ten-year royal privilege to print music on 8 January 1552 and used it to publish two books of four-voice psalms (1552³, repr. 1556¹²; 1553¹⁸) and two books of four-voice chansons (1556²⁰, 1556²¹): the latter include one piece by 'G. Pelletier' who may be Guillaume le Pelletier, apprenticed to Fezandat in 1543. In 1561–2 Fezandat printed four editions of the Genevan Psalter, the last being for the publisher Jacques Du Puys (see Noailly, nos.5–9).

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FRANK DOBBINS

ff.

Fortissimo (lt.: 'very loud'). See [Forte](#).

F fa ut.

The pitches *f* and *f'* in the [Hexachord](#) system.

Ffidil.

See [Fiddle](#).

Ffythele.

See [Fiddle](#).

Fiala, George (Joseph)

(*b* Kiev, 31 March 1922). Naturalized Canadian composer of Ukrainian birth. Between 1939 and 1948 he studied composition, musicology and conducting at the Kiev Conservatory, the Hochschule für Musik in Berlin and the Brussels Conservatory. In 1949 he settled in Montreal, where he has been active as a composer, pianist and organist, and in 1955 he became a Canadian citizen. From 1967 to 1987 he was an announcer and music producer for the Russian section of Radio Canada International, and in that capacity wrote over 1000 scripts for his radio programmes 'Canadian Music Journal' and 'Jazz in Canada'. He was invited to Kiev for concerts of his music in 1990 and, to celebrate his 70th birthday, in 1992. Fiala is categorical in his rejection of avant-garde idioms and insists upon the controlling logic of tonality. Prokofiev, Shostakovich and Khachaturian, all of whom he met in Kiev, were formative influences. On occasion he has drawn upon musical elements from his native Ukraine, from jazz (which he admires), and, in a handful of works written in the 1960s, from serialism. A hard working and fluent composer, Fiala had written over 250 compositions by 2000. His personal papers are at the University of Calgary and his music is available from the Canadian Music Centre. (*EMC2*, G. Potvin)

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(selective list)

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Vocal: 7 Songs (Oleksandriv), B, orch/pf, 1991

Orch: Concertino, pf, tpt, timp, str orch, 1950; Suite concertante, ob, str orch, 1956; Capriccio, pf, orch, 1962; Eulogy 'In Memory of President J.F. Kennedy', 1965, rev. 1985; Montreal, 1968; Sinfonietta concertata, accdn, hpd, str orch, 1971; Vn Conc., 1973; Sym. no.4 'Ukrainian', 1973; Sym. no.5 'Sinfonia breve', 1981; The Kurelek Suite, 1982; Festive Ov., 1983; OVERTURE AND OUT!, 1989; Fl Conc., 1991; Sinfonico II, 1992

Chbr, 5–7 insts: Chbr Music, ww qnt, 1948; Qnt, pf, str qt, 1982; Musique à 7, cl, 2 vn, 2 va, 2 vc, 1992

4 sax qts, 4 sax: 1955, 1961, 1983, 1990

Solo inst, hp: Duo Sonata, vn, 1971; Sonata breve, cl, 1981

Solo inst, pf: Sonata, vc, 1969; Sonata, vn, 1969; Sonata, sax, 1970; Sonata, vc, 1971; Sonata, vc, 1982; Sonata concertata, fl, 1986; Sonata da camera, va, 1990

Pf: 8 sonatas, 1941-70; Sonata, 2 pf, 1970; Sonata, 2 pf, 1983; Sonata, 2 pf, 1989; Sonata, 2 pf, 1992

Publishers: BMI Canada/Bernandol (Toronto), Gordon V. Thompson (Toronto), and Waterloo Music Co. (Waterloo, Ont.)

ROBIN ELLIOTT

Fiala, Joseph

(*b* Lochovitze [now Lochovice], western Bohemia, 2 March 1748; *d* Donaueschingen, 31 July 1816). Bohemian composer, oboist, cellist and viol player. In his youth he was bound to the service of Countess Netolická (Netolitzky) and studied the oboe in Prague with Jan Št'astný (i) and the cello with Franz Joseph Werner, who also taught Josef Reicha. There are divergent accounts of his precipitous departure from Prague and his visits to Regensburg and Vienna. From 1774 Fiala was an oboist in the Kapelle of Prince (Fürst) Kraft Ernst von Oettingen-Wallerstein in Swabia, where his colleagues included Ignaz von Beecke, Josef Reicha and Antonio Rosetti. The Wallerstein parish records mention the baptism of an illegitimate son, 'Franciscus Xav. Josephus', on 26 October 1776, the father being described as 'Josephus Viola Musicus auliens'.

In 1777 Fiala was appointed oboist in the Munich Hofkapelle of Elector Maximilian III Joseph. He met Mozart in Munich, and a lifelong friendship between the Fiala and Mozart families developed. Also in 1777, he married Josepha Prohaska, daughter of a horn player in the Munich Hofkapelle. Of their several children the sons Franz and Maximilian became musicians in the Badische Hofkapelle in Karlsruhe.

At the end of 1778 the Fialas went to Salzburg, where they stayed in the house of Mozart's birth in the Getreidegasse and Fiala became first oboist in the Kapelle of Archbishop Hieronymus Colloredo. However, he was turning increasingly to the cello and the viol; he played the solo cello in the first performance in Salzburg of Mozart's *Die Entführung aus dem Serail*.

After a 'chest ailment' prevented Fiala from playing the oboe for some time, the Archbishop dismissed him summarily on 31 August 1785.

Fiala now went to Vienna. According to an unsubstantiated report, one 'Joseph Fiala' was conductor of Prince Esterházy's wind band at this time. In 1786 he took up an invitation to visit St Petersburg, where he set up a Kapelle for Prince Orlov. On his return from Russia he made concert tours to cities including Prague, Berlin and Breslau, where he played before King Friedrich Wilhelm II of Prussia. In 1792 Fiala became a virtuoso cellist in the Kapelle of Prince Joseph Maria Benedikt zu Fürstenberg at Donaueschingen, where the Kapellmeisters were Wenzeslaus Nerlinger (Nördlinger) and Karl Joseph von Hampeln, not Fiala himself, as has often been incorrectly stated. J.F. Reichardt described him in 1792 as 'the best living player of the viol'.

Fiala's versatility as a composer was characteristic of the musical virtuosity of his native Bohemia. The influence of Mozart is also unmistakable, particularly his chamber music. Four string quartets formerly attributed to Mozart (ka 210–13/C20.01–20.04) and now attributed to Joseph Schuster were once thought to be by Fiala. Mozart himself was enthusiastic about Fiala's compositions. He wrote of a group of wind players in Munich: 'You can easily tell that they were trained by Fiala. They played some of his works, and I must say they are very pretty. He has very good ideas [*er hat sehr gute gedancken*]'.

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principal sources: A-Sca; D-Bsb, DO, Mbs, Rtt

Orch: 10 syms., 1 ed. in *The Symphony 1720–1840*, ser. C, vi (New York, 1981); 17 concs.: 1 for vn, ob, va, vc; 1 for 2 ob; 1 for cl, eng hn; 1 for 2 hn; 5 for vc; 1 for fl; 3 for ob; 1 for eng hn/hn; 2 for bn; 1 for tpt

Chbr: 30 partitas, 5–10 wind insts; 2 qnts: 1 for ob, vn, 2 va, vc; 1 for ob, hn, 2 va, vc; 24 qts: 14 for 2 vn, va, vc, 6 as op.1 (Frankfurt, 1777), 3 as op.3 (Vienna, 1785), 3 as op.4 (Vienna, 1785); 6 for vn, 2 va, vc [4 also arr. for bn, vn, va, vc]; 4 for ob, vn, va, vc, 2 ed. in MVH, xvi (1966); 10 trios: 6 for 2 vn, vc; 1 for vn, ob, vc; 1 for viol, vn, vc; 2 for bn, vn, vc; 18 duos: 7 for vn, vc, 6 as op.4 (Augsburg, 1799); 3 for vc, db; 1 for 2 fl; 2 for fl/ob, bn; 2 for ob, vn; 2 for ob, va; Rondo, pf/hpd, vn, in H.P. Bossler, ed.: *Blumenlese für Klavierliebhaber*, ii (Speyer, 1783), 17–30

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CLAUS REINLÄNDER

Fiamengo, Arnaldo.

See [Flandrus, Arnoldus](#).

Fiamengo, Francesco

(*fl* 1620–37). Italian composer of Flemish origin. In 1620 and 1621, already a priest, he was a tenor in the *cappella* maintained by the city authorities of Caltagirone, Sicily. Between 1627 and 1629 he was organist there. Documents of 1628 and 1629 refer to him as Doctor of Theology and Doctor of Medicine respectively. By 1637 he was working at Messina, Sicily, where his earliest known collection of music, *Cantate a tre voci* (now lost), was published in 1632. On the title-page of his sole surviving publication, *Pastorali concerti al presepe, co' responsorij della sacra notte del natale di N[ostro] S[ignore]* op.3, for two to six voices and continuo (Venice, 1637), he is styled 'Dottor Don Francesco Fiamengo'. In the dedication, which is dated 1 May 1637, he referred to a volume of masses that he had published a few months earlier. The 1637 book comprises Latin responses, a *Sonata pastorale* for four instruments and several vernacular pieces in celebration of Christmas. A recitative-dialogue for four voices, based on the Sofronia and Olindo episode in Tasso's *Gerusalemme liberata* (ed. in Balsano) survives in manuscript in the archives of St John's Co-Cathedral, Valletta.

See also [Pastoral](#), §4.

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JOHN WHENHAM

Fiamengo, Mathias.

See [Werrecore, Matthias Hermann](#).

Fiato

(It.: 'breath').

Stromenti da fiato or simply *fiati* are wind instruments.

Fiauto [flauto] d'echo

(It.).

See [Echo flute](#).

Fibich, Zdeněk [Zdenko] (Antonín Václav)

(*b* Všebořice, Bohemia, 21 Dec 1850; *d* Prague, 15 Oct 1900). Czech composer. After Smetana and Dvořák he was the most prominent Czech composer of the second half of the 19th century, notably of operas and orchestral and piano music. His concert and stage melodramas were some of the most ambitious and effective ever written and prompted other Czech composers to write in the same genre, thus creating a sizable and unique repertory for Czech music. Among his compositional strengths were lucid portrayals of the dramatic, particularly apparent in the symphonic poems and concert overtures, a command of miniature forms reminiscent of Schumann and a gift for producing effective melodic lines that range from the straightforward and aggressive to the strikingly poignant.

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[Fibich, Zdeněk](#)

1. Life.

His father, Jan Fibich, came from a long line of forestry officials who served the Auersperg estate; his mother, Marie Römisch, was from a cultured, German-speaking Viennese family. He enjoyed a happy childhood in woodland surroundings, both at Všebořice (south-east of Prague) and Libáň (north-east of Havlíčkův Brod), where his father was transferred in 1857. He attended Hermann's Öffentliche Hauptschule (1859–62) and the Academic Gymnasium (1862–3) in Vienna before transferring to the Czech Gymnasium in Prague's Malá strana (Little Quarter) (1863–5). Fibich's mother had begun teaching him the piano (with his sister Marie) in 1857

and, encouraged by a local priest, František Černý, he wrote his first composition (*Pange lingua*), now lost, in 1862. In Prague he attended (1864–5) the private music institute (founded 1860) of Zikmund Kolečovský, organist at St Ignác. By the middle of 1865, when Fibich left Prague, he had written about 50 works, mostly songs and piano pieces (including *Le printemps*, published that year as his op. 1), but also an overture and closing music for Shakespeare's *Romeo and Juliet*, a sketch, in string quartet form, for a symphony in E \flat and part of an opera, *Medea*, to his own libretto.

He continued his training in Leipzig (1865–7), where he studied the piano with Moscheles and theory with E.F. Richter at the Leipzig Conservatory until Christmas 1866. He then studied privately with Salomon Jadassohn, who encouraged an interest in Bach and counterpoint. In addition to several songs and a second symphony (G minor), Fibich wrote three operas while in Leipzig: two works to his own text (*Kapellmeister in Venedig*, 1866, and *Gutta von Guttenfels*, probably in 1867) and one and a half acts to Geibel's *Loreley* (1866–7), which he knew from Max Bruch's setting. After eight months in Paris (1868–9), where he made his living as a piano teacher and pursued his interest in art and sculpture, he concluded his studies in Mannheim (1869–70) with the conductor Vinzenz Lachner, who staged Wagner's *Meistersinger* during Fibich's stay. After his return to Bohemia, he lived with his parents first in Žáky (south of Čáslav) (1870–71), then, when his father retired in Prague. During this period Fibich devoted himself to composition, producing several songs, including a series of pieces to texts from Goethe's *Wilhelm Meisters Lehrjahre*, as well as his first extant opera, *Bukovín*, to a libretto obtained six years earlier, at his request, from Karel Sabina, the librettist for Smetana's *The Bartered Bride*.

In February 1873 Fibich married Růžena Hanušová and in September accepted a choir-training post in Vilnius. Růžena died in October 1874 shortly after she and her husband moved back to Prague, and in the summer of 1875 Fibich married Růžena's older sister Betty (1846–1901), a contralto at the Provisional and National Theatres who created leading roles in several of Smetana's and Fibich's operas.

From 1875 to 1881 Fibich was deputy conductor and choirmaster of the Provisional Theatre in Prague. Adolf Čech was principal conductor and Fibich conducted mostly operettas. From 1878 to 1881 he was also choirmaster of the Russian Orthodox Church, which he found more congenial and less time-consuming. (He succeeded Karel Bendl in both positions.) It was also during this period that he began writing reviews for the periodical *Dalibor*. After 1881 he turned entirely to composition and private teaching (piano and theory) when a post at the Prague Conservatory failed to materialize.

In 1886 Anežka Schulzová (1868–1905), the daughter of Ferdinand Schulz (1835–1905), a well-known historian, writer and literary critic, began to study the piano with Fibich. In 1892, when she started composition lessons, Schulzová began to have a profound effect on her teacher. The passionate relationship that developed was the inspiration for many of Fibich's later compositions. Schulzová became Fibich's collaborator and

wrote the librettos for his last three operas, *Hedy*, *Šarka* and *Pád Arkona* ('The Fall of Arkona'). In 1900 František Urbánek's publishing firm in Prague released Schulzová's book *Zdenko Fibich: eine musikalische silhouette* under the pseudonym Carl Ludwig Richter.

During the last year of his life, Fibich returned to public service in a temporary post as Dramaturg for the National Theatre (1899–1900). The theatre management changed shortly after Fibich's appointment and abolished the position, forcing him to return briefly to private teaching, despite declining health and a weak heart. He died of pneumonia on 15 October 1900, less than a month before the première of his last opera, *The Fall of Arkona*.

[Fibich, Zdeněk](#)

2. Style.

Unlike his contemporaries Smetana and Dvořák, who cultivated a pervasive Czech style in many of their works, Fibich more often borrowed discriminatingly from folk sources to add familiar spice. The highly stylized version of a polka in the second movement of his First Symphony (op.17) is one such example.

While historians have often distinguished Fibich from Smetana and Dvořák because he seems less 'Czech', it should be noted that all three were significantly influenced by foreign models and all were, to some extent, followers of Wagner in their concern with programmatic content and their devotion to opera. But it was perhaps Fibich, more than his contemporaries, who proved to be the most tenacious in the search for extramusical inspirations and convincing means of translating them to music. The range of works inspired by such sources is wide, from personal experience in the symphonic poem *V podvečer* ('At Twilight') and the piano suite *Z hor* ('From the Mountains') to the illustration of Schulzová's physical attributes in the 'piano diary' *Nálady, dojmy a upomínky* ('Moods, Impressions and Reminiscences'), interpretations of art in the piano suite *Malířské studie* ('Studies of Paintings') and nature in the symphonic poem *Vesna* ('Spring'). His stage works show a similar diversity, drawing their inspiration from Czech legend (*Šarka*), Greek myth (*Hippodamia*) and some of the greatest writers in the wider scope of European literature, including Schiller, Shakespeare and Byron.

Fibich was also responsible for an impressive number of firsts in Czech music. His nationalistic symphonic poem *Záboj, Slavoj a Luděk* ('Záboj, Slavoj and Luděk', 1873), the earliest based on a Czech subject, inspired Smetana's cycle *Má vlast*. (The opening theme of Smetana's *Vyšehrad*, c1872–4, bears a striking resemblance to Záboj's theme. Both works also contain strategically important and substantial parts for the harp.) His *Toman a lesní panna* ('Toman and the Wood Nymph', 1874–5), based on František Čelakovský's ballad from the cycle *Ohlas písní českých* ('Echo of Czech Songs', 1839), antedated Dvořák's symphonic poems on K.J. Erben's ballads by more than 20 years. Fibich's concert melodramas heralded a Czech vogue for the genre, to which J.B. Foerster and Otakar Ostrčil made some of the most significant later contributions. (The most important successor to Fibich's staged melodrama *Hippodamia*, 1888–91, was Josef Suk's *Radúz and Mahulena*, 1897–8.)

Fibich is often referred to as the greatest Czech Romantic composer. A cultured man with a broad knowledge of art and literature as well as an extensive familiarity with music of the past, he numbered the poet Jaroslav Vrchlický and the aesthete Otakar Hostinský among his friends. These two writers provided him with some of the best Czech opera librettos of the 19th century. In his development of the concert melodrama he achieved great popularity in a perilous medium and prepared the way for his unique achievement, the trilogy of stage melodramas *Hippodamia*.

Fibich was the master of a fluent technique that, in its manipulation and transformation of themes, was capable of great subtlety and extraordinary inventiveness. His large-scale works incorporate certain of Wagner's techniques, particularly the leitmotif, and shifts of harmony reminiscent of Smetana, with his own precise dramatic interpretations and sumptuous melodies, which include some of the most lyrical and luxuriant.

Broader aspects of Fibich's style can be related to three lines of development. Springtime subject matter and moods in his early music, culminating in the cantata *Jarní romance* ('A Springtime Tale', 1880–81), the tone poem *Vesna* ('Spring', 1881) and the F major Symphony (1877–83), stem from a love of nature formed during his youth and cherished throughout his life. He exhibits a fondness for the ballad and its melancholy, fearful and fatalistic moods, particularly in the works based on Erben's texts – the concert melodramas *Štědrý den* ('Christmas Day', 1875) and *Vodník* ('The Water Goblin', 1883) – and in the tone poem *Toman and the Wood Nymph*. In his operas this tendency is characterized by the prominent 'fate' themes that run from *Bukovín* (1870–71) to *The Fall of Arkona* (1898–9). A more intimate mode of expression was awakened by his liaison with Anežka Schulzová, resulting in the piano diary *Moods, Impressions and Reminiscences* (1892–9), which describes minute details of their relationship, as well as a series of female-centred operas, including *Šárka*, his most successful, to a libretto by Schulzová.

Although melodies and rhythms characteristic of folk music occur in the chamber pieces, along with several convincing polkas in the orchestral works, folklike music is not an organic feature in most of Fibich's compositions. Yet an enthusiastic German critic of *The Tempest* (1893–4) went perhaps too far when he described it as fundamentally German music ('in seinen Wurzeln deutschen Musik'). While it is true that Schumann, Weber and Wagner were potent musical influences and while Fibich wrote his first operas and well over 100 songs to German texts, he was no less competent when he turned to Czech, devoting great care and skill to idiomatic word-setting.

Fibich's music is solidly crafted, with forceful rhythms and mellow orchestration rich in horns. His skilful use of chromatic harmony complements abundantly fertile melodic gifts and, like Smetana, he could manipulate constantly modulating phrases in such a way that they sounded forthright and unambiguous.

Fibich, Zdeněk

3. Instrumental works.

The three completed symphonies of Fibich's maturity were written over a period of 20 years, interspersed among the operas: no.1 in F, op.17 (1877–83), no.2 in E♭; op.38 (1892–3) and no.3 in E minor, op.53 (1898). Nos.2 and 3 belong to the period of Fibich's attraction to Schulzová. In fact, a central theme of the second movement of the Third Symphony comes from the piano diary. Ostensibly all three symphonies are conventional four-movement works, observing the formalities of sonata form in their outer movements. Fibich's melodic gifts are evident in the variety of themes in the expositions. His inventive craftsmanship is likewise apparent in the monothematic treatment of the first movement of no.2 in E♭; the first Czech cyclic symphony. Perhaps the most compelling first movement is found in the E minor symphony, however, where a persistent ostinato figure provides the tension that propels the movement forward.

Some of Fibich's most effective orchestral writing is found in the symphonic poems and overtures. *Noc na Karlštejně* ('A Night at Karlštejn [Castle]', 1886), dedicated to Saint-Saëns, and the Komenský Overture (1892) are thematically ingenious (the former in its treatment of the rhythmically incisive first theme, the latter in the way in which the introductory chorale from the Amsterdam hymnbook, published by Komenský in 1659, provides the material for future themes in the Allegro). But in both cases it is their programmes, more than any other single factor, that seem to have sparked Fibich's imagination. His other programme music ranges from the general evocation of mood (as in *Vigiliae*, 1883–5, and the monothematic tone poem *Spring*, where transformations of a single theme suggesting different aspects of spring are enlivened by a polka in the middle section) to the Shakespeare tone poems (on *Othello* and *The Tempest*), in which he followed Smetana's plan in *Richard III* of elaborating a sonata-form structure with themes representing contrasting incidents and characters in the play without reproducing the story in detail. *Záboj, Slavoj and Luděk*, based on material from the Dvůr Králové manuscript, delineates musically the contrasting personalities of Záboj and Luděk while conveying specific events in the legend. Further examples include *At Twilight*, a reminder of evenings spent on Prague's Žofín island with his favourite companion, Anežka Schulzová, that incorporates the theme from no.139 of the piano diary ('Poème') and *Toman and the Wood Nymph*, which echoes in musical analogies almost every incident in Čelakovský's poem.

Fibich's chamber music was written mainly during the early part of his career, and includes several works for violin and piano duo, two piano trios, two string quartets and a piano quartet. The most important of his chamber works, however, is the last, a quintet for piano, clarinet, horn, violin and cello (1893). The use of material from the diary reveals the work's genesis in Fibich's relationship with Schulzová and conveys his happiness during the latter part of his career. Its unusual scoring provided the opportunity for an ingenious mixture of timbres to complement the work's melodic inventiveness.

Fibich's piano music includes several early sonatas for two hands, suites and arrangements for four hands, and the broadly conceived *Velká teoreticko-praktická škola hry na klavír* ('Grand Theoretical and Practical School of Piano Playing', 1883–7, compiled with Jan Malát), in which he incorporated several early works along with newly composed pieces. In

addition, he completed two late suites for piano that were connected with his favourite pastimes: the cyclic *From the Mountains* (1887) based on his impressions of the Alps, where he frequently went for holidays (each piece is preceded by a motto from Vrchlický praising the mountain scenery), and *Studies of Paintings* (1898–9), consisting of five musical interpretations of paintings by Ruysdael, Pieter Bruegel, Fra Angelico (Fra Giovanni da Fiesole), Correggio and Watteau.

The most unusual of Fibich's piano works are the 376 *Moods, Impressions and Reminiscences* recording his love for Anežka Schulzová, to whom he presented six of the pieces as a birthday gift in 1893. The collection contains pieces that range from one line to several pages in many styles and moods. Many are in ternary or simple rondo form and some are grouped into suites. These miniatures assumed a special significance for Fibich and Schulzová. The cross-referencing among the pieces and quotations from other works by Fibich and other composers, represent specific situations in their relationship. Fibich also assigned private titles to the pieces but they were not included in the published scores. Except in a few obvious cases, the titles are more a code than a descriptive programme.

Zdeněk Nejedlý's commentary *Zdeňka Fibicha milostný deník* ('Zdeněk Fibich's Erotic Diary', 1925), based on a study of Fibich's annotations on many of the manuscripts and on Schulzová's own notes, brought the work's private messages into public view. Nejedlý's action provoked arguments about its propriety, but convincingly documented the diary's central significance for Fibich during the last phase of his career. Nejedlý's work explains the pieces' non-chronological grouping for publication into sets of narrative 'reminiscences' (of specific events such as Schulzová's counterpoint lesson, their conversations, their walks along the street, Fibich's confession of love, meeting her parents, various journeys etc.), lyrical 'impressions' (many devoted, in comprehensive detail, to parts of Schulzová's body) and 'moods' (which combine features of the two other groupings, including a succession of pieces illustrating Schulzová in different clothes).

Fibich soon began to borrow thematic material from *Moods, Impressions and Reminiscences* for other works, including the E minor Symphony (no.3), the Quintet and the operas *The Tempest*, *Hedy* and *Šárka*, but the relationship of these works with the diary is often complex. Allusions to existing works sometimes illuminate their programmes, some pieces were written simultaneously with other non-diary works (e.g. *Hedy*), and some of the later pieces, despite the annotations for Schulzová's benefit, are transcriptions of earlier unpublished works. By late 1896, the pieces were becoming fewer and less clearly concerned with Schulzová. Though Fibich was not losing interest in her (he left his wife in 1897), he seemed more eager to throw his energies into large-scale works such as the Third Symphony and the later operas, with Schulzová as his librettist. By the time of his last opera, *The Fall of Arkona*, he was no longer adding to the diary nor does the opera contain references to it.

[Fibich, Zdeněk](#)

4. Vocal works.

In the last years of his life Fibich destroyed most of the church music written during his youth (all that remains is a published mass) and over half of his 200 songs. These surviving works show how strong was the influence of Schumann and Schubert in his early years. (His prolific songwriting had almost stopped by 1880.) Of the secular cantatas, only *A Springtime Tale*, to a poem of the same name by Vrchlický, proved popular and lasting.

Fibich's most important vocal music is concentrated in his operas and melodramas. The earliest extant operas, *Bukovín* (1870–71), which reveals his admiration for Weber with significant sections modelled on *Der Freischütz*, and *Blaník* (1874–7), dedicated to Smetana, were composed to quasi-historical texts by Smetana's librettists Karel Sabina and Eliška Krásnohorská respectively. But it was his next opera, *Nevěsta messinská* ('The Bride of Messina', 1882–3), to a libretto adapted from Schiller's tragedy by Hostinský, that has sometimes been praised as the finest Czech 19th-century tragic opera. Its dominant features of a severe declamatory style and a complex system of leitmotifs have led admirers to point to the influence of Gluck while critics have denounced it as an imitation of Wagner.

In *Námluvy Pelopovy* ('The Courtship of Pelops'), *Smír Tantalův* ('The Atonement of Tantalus') and *Smrt Hippodamie* ('Hippodamia's Death'), the trilogy of four-act works that make up the stage melodrama *Hippodamia* (1888–91), Fibich took both these features to their logical extreme and, in a further effort to balance words and music, assigned a speaking voice (with pitch and rhythm unspecified) to the continuous text against an accompaniment characterized by an intricate web of leitmotifs. Through careful control of texture and density in the orchestral writing he was able to avoid obscuring the simultaneously performed text, providing music that achieved a successful synthesis with the words.

In the *Hippodamia* trilogy, Fibich composed the most ambitious melodramas ever written. He knew Benda's *Ariadne auf Naxos* and *Medea* that had so impressed Mozart (from conducting them in 1875), as well as Schumann's declamatory ballads and his incidental music for *Manfred* with its numerous sections of melodrama. The Greek myths on which both Benda's melodramas and Fibich's *Hippodamia* are based contain an intense level of dramatic action to drive the works forward. But while Benda relied primarily on the alternation of text and music, Fibich presented text and music simultaneously for most of the work, a practice more closely related to Schumann's in the declamatory ballads. Fibich gained practical experience with this method of text setting in his concert melodramas on Czech and foreign ballads (in Czech translation). These works prepared the way for *Hippodamia* with its continuous instrumental component. *Christmas Day* (1875), written shortly after *Toman and the Wood Nymph*, represents a logical progression from narrative symphonic poem to narrative ballad set as melodrama. Like *Pomsta květin* ('The Revenge of the Flowers', 1877), *Věčnost* ('Eternity', 1878) and *Královna Ema* ('Queen Emma', 1883), it was written for piano and reciter (Fibich orchestrated *Christmas Day* in 1899). *Christmas Day* and *The Water Goblin* (1883, originally for orchestra and reciter), using well-known texts from Erben's collection of folktales *Kytice*, were by far the most popular of Fibich's

concert melodramas. In both *The Water Goblin* and *Hakon* (1888) Fibich provides a continuous, symphonically developed companion for the text and in so doing leads directly to *Hippodamia*.

It was several years before Fibich returned to operatic stage works. Meanwhile his relationship with Schulzová had intensified and he had started the piano diary. Both changed the course of his later operas. From *Hedy* (1894–5) onwards all his operas were written to librettos by Schulzová and all focussed on women. Even in the preceding *Tempest* (1893–4), to Vrchlický's adaptation of Shakespeare), Fibich shifted the emphasis strongly towards Miranda and Ferdinand. Furthermore, Fibich's use of pieces from the diary, particularly in *The Tempest* and *Hedy*, shows that he was now frequently reworking existing music so that the principles on which he wrote *The Bride of Messina* no longer applied. Instead of the words dictating the course of the music, they are moulded into cooperation. While *The Bride of Messina* is set in a straightforward declamatory manner that leaves little room for set numbers and affords only the chorus an occasional ensemble, *The Tempest* and *Hedy*, in direct contrast, adopt operatic conventions that give voice to Fibich's superior melodic gifts in a collection of set numbers, arias, duets and, in *Hedy*, even a ballet that borrows heavily from the diary pieces. There is less of this ready-made music in *Šárka* (the main character may have been too stark a contrast to Schulzová), but it too was planned around set numbers, particularly the fine succession of pieces that depict the central incident of Čtírad and Šárka's mutual hatred turning to love. *Šárka* is Fibich's most straightforward and best-known opera in which he returned to a Czech subject at a time when he was being denounced as a Wagnerian (fig.2). The next opera, *The Fall of Arkona*, on the other hand, was based on the broader historical topic of early Christianity among the Baltic Slavs. Written in two parts, the one-act prologue *Helga* and the three-act *Dargun*, which takes place 20 years later, it experiments with a more conversational style (e.g. in the chamber-like prologue) that shows Fibich turning to new approaches, a trend cut short by his death a few weeks before the opera's première.

[Fibich, Zdeněk](#)

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Edition: *Souborné vydání děl Zdeňka Fibicha* [Collected Edition of Works of Fibich], ed. L. Boháček, J. Burghauser, J. Hanuš, L. Láška, A. Pokorný and K. Šolc (Prague, 1950–67) [SV]

Printed works were published in Prague unless otherwise stated; op. no.55 was used twice, 58–9 not at all; MSS are mostly in the Fibich family archive, Prague, and in *Cz-Pndh*, *Pnm*, *Bm*, Muzeum české hudby, Prague, and other Czech archives.

[operas and stage melodramas](#)

[concert melodramas](#)

[incidental and occasional music](#)

sacred choral and cantatas

choruses and partsongs

songs

orchestral

chamber

piano

Fibich, Zdeněk: Works

operas and stage melodramas

unless otherwise stated, first performed at Prague, National Theatre

Bukovín (romantic op, 3, K. Sabina), 1870–71, Prague, Provisional, 16 April 1874

Blaník (op, 3, E. Krásnohorská), op.50, 1874–7, Prague, Provisional, 25 Nov 1881, vs (1897)

Nevěsta messinská [The Bride of Messina] (tragic op, 3, O. Hostinský, after F. von Schiller), op.18, 1882–3, 28 March 1884, vs (1884)

Hippodamie [Hippodamia] (stage melodrama trilogy, J. Vrchlický, after Sophocles, Euripides and Apollodorus): Námluvy Pelopovy [The Courtship of Pelops] (4), op.31, 1888–9, 21 Feb 1890, vs (1890); Smír Tantalův [The Atonement of Tantalus] (4), op.32, 1890, 2 June 1891, vs (1891); Smrt Hippodamie [Hippodamia's Death] (4), op.33, 1891, 8 Nov 1891, vs (1891)

Bouře [The Tempest] (op, 3, J. Vrchlický, after W. Shakespeare), op.40, 1893–4, 1 March 1895, vs (1895)

Hedy (op, 4, A. Schulzová, after Byron: *Don Juan*), op.43, 1894–5, 12 Feb 1896, vs (1895)

Šárka (op, 3, Schulzová), op.51, 1896–7, 28 Dec 1897, vs (1897)

Pád Arkuna [The Fall of Arkona] (op, Schulzová): Helga (prol), op.55, 1898, vs (1899); Dargun (3), op.60, 1898–9, 9 Nov 1900, vs (1901)

Lost or destroyed: Medea (op, Fibich), frag., 1863; Kapellmeister in Venedig (comic op, Fibich), 1866, ?perf. Libáň, 6 Jan 1868; Loreley (romantic op, 3, E. Geibel), frag., 1866–7; Gutta von Guttenfels (serious operetta, 1, Fibich), ?1867; Litocha (op, J. Kaňka), frag., 1871; Frithjóf (op, P. Lohmann), frag., 1874

Fibich, Zdeněk: Works

concert melodramas

Štědrý den [Christmas Day] (K.J. Erben), reciter, pf, op.9, 1875 (1880), orchd 1899, SV

Pomsta květin [The Revenge of the Flowers] (F. Freiligrath, trans. J. Vrchlický), reciter, pf, 1877 (1881), SV

Věčnost [Eternity] (R. Mayer), reciter, pf, op.14, 1878 (1883), SV

Vodník [The Water Goblin] (Erben), reciter, orch, op.15, 1883, vs (1883), SV

Královna Ema [Queen Emma] (Vrchlický), reciter, pf, 1883, *Humoristické listy*,

suppl. no.8 (1883), SV

Hakon (Vrchlický), reciter, pf, op.30, 1888, orchd 1888, SV
Fibich, Zdeněk: Works

incidental and occasional music

lost or destroyed except where noted; for orchestra unless otherwise stated

Pražský žid [The Jew of Prague] (J.J. Kolár), ov., 1871, chorus, 1877, MSS extant, ov. pubd

Arria a Messalina (Willbrandt), bacchanal music, 1876

Prolog k otevření Nového českého divadla [Prologue for the Opening of the New Czech Theatre], 1876, MS extant

Strakonický dudák [The Bagpiper from Strakonice] (J.K. Tyl), bagpipe song, fairy chorus, 1876, Prague, 11 Aug 1878

Veřejné tajemství [A Public Secret] (C. Gozzi), song, inst serenade, 1876, Prague, 7 Dec 1876, MS extant

Český dobrodruh a francouzská selka [The Czech Adventurer and the French Farmer's Wife], song, 1877, Prague, 18 Aug 1877

Cesta Prahou v 18 dnech [A Journey through Prague in 18 Days], comic march, 1877, not perf. [banned by censor]

Dora (V. Sardou), melodrama interludes, 1877, Prague, 11 April 1877, MS extant
Od stolu a lože [From the Table and the Bed], song (H. Meilhac and L. Halévy), 1877

Stará panna [The Old Maid] (L. Stroupežnický), song, 1877, MS extant

Valdštyňův tábor [Wallenstein's Camp] (F. von Schiller), march, 1877

Pan Měsíček, obchodník [Mr Moon, Salesman] (Stroupežnický), song, ?1877, Prague, ?3 June 1877

Velká hudební monografie stavby Národního divadla [Great Musical Monograph of the Building of the National Theatre], tableaux vivants, perf. [without tableaux] 15 May 1881, MS extant

12.VIII.1881–18.X.1883, pf, 1883, pubd in *Dalibor* (14 Nov 1883) [for reopening of National Theatre]

Hudba k živému obrazu při znovuotevření Národního divadla [Music for a Tableau Vivant for the Reopening of the National Theatre] (F. Kollár and J. Vrchlický), 1883, Prague, National, 18 Nov 1883 [arr. pf 4 hands in *Zlatý věk*, no.12 (1885)]

Midasovy uši [Midas's Ears] (Vrchlický), 1890, Prague, National, 7 Oct 1890

Hudba k živému obrazu při oslavě 300. narození J.A. Komenského [Music for Tableau Vivant for the Celebrations of 300th Anniversary of the Birth of Komenský], 1892, Prague, National, 27 March 1892, MS extant; see also orchestral (Ovs.)

Pietro Aretino (Vrchlický), 1892, Prague, National, 30 April 1892

Neklan (J. Zeyer), 1896, Prague, National, 30 March 1896

Fibich, Zdeněk: Works

sacred choral and cantatas

Meluzina (G. Kinkel: *Die Windsbraut*, trans. J. Srb-Debrnov), solo vv, SATB, orch, op.55, 1872–4, vs (1911)

Svatební scéna [Wedding Scene] (K.J. Erben, Cz. trad.), 7 solo vv, SATB, orch, 1872–4, vs (1875)

Jarní romance [A Springtime Tale] (J. Vrchlický), S, B, SATB, orch, op.23, 1880–81, full score and parts (1886), vs SV

Missa brevis, F, SATB, org, str orch ad lib, op.21, 1885 (?1890)

Lost or destroyed: over 25 sacred works, mostly for mixed vv, incl. mass frag., 1873, requiem frag., 1874, 2 Kyries, 3 Ave Maria settings, motets, spiritual songs; Kantáta na paměť 500. výročí úmrtí Karla IV [Cantata for 500th Anniversary of the Death of Charles IV], 2 male choruses, 1878

[Fibich, Zdeněk: Works](#)

choruses and partsongs

Male vv: Vytrvej! [Hold on!] (E. Krásnohorská, 1877, *Dalibor*, ii/2 (1880); Tichá noc [Silent Night] (G. Pflieger-Moravský), 1877, *Dalibor*, iv/2 (1882); 2 folksong arrs., Ó Velvary, Proč bychom veselí nebyli [Why should we not be merry], ed. J. Malát (Ratibor, 1886)

Mixed vv: U mohyly [At the Grave] (J. Jahn), SATB, pf 4 hands, 1872, vv only (n.d.); Ždání or Prosba [Request] (H. Heine), 1878 (n.d.)

Women's vv: 2 folksong arrs., Nechod' tam, pojď radš k nám [Don't go there, come to us instead], Proč sem jdeš [Why are you coming here?], ed. J. Malát (Ratibor, 1886)

Partsongs: Osm dvojzpěvů [8 duets] (Heine, J. Eichendorff, A. von Chamisso, J.W. von Goethe, F. Rückert), 3 for SA, pf, 5 for 2vv, pf, 1871–2 (1876); Letní [A Summer Song] or Jarní [A Spring Song] or Společenská [A Sociable Song] (V. Sokolová), 2vv, hmn/pf, 1884 (n.d.)

Lost or destroyed: Pange lingua, 1862; c10 choruses; c10 partsongs, 2–3vv

[Fibich, Zdeněk: Works](#)

songs

Wünsch (Etwas wünschen und verlangen) (F. Rückert), 1865; König Wiswamitra (H. Heine), 1865; Ende (Sag, wo ist dein schönes Liebchen) (Heine), 1865; Zwei Gesänge (Heine), op.3 (Leipzig, 1866), in Cz. as Dvě zpěvů, op.3 (1901): Ich will meine Seele tauchen, 1865; Sommerabend (Dämmernd liegt der Sommerabend), 1866; Eisblumen (Viele holde, wilde Rosen) (M.G. Saphir), 1866; Dein Bild (Oft seh' ich deinen süßen Blick) (Saphir), 1866; Ihr Lied (Hör' ich das Liedchen) (Heine), 1866; Am Meer (Das Meer erglänzte) (Heine), 1866; Wandl' ich in dem Wald (Heine), 1866

Verloren (Stille bei Nacht) (J. Eichendorff), 1867; Ihr Bildnis [Ihr Bild] (Ich stand in dunkeln Träumen) (Heine), 1867; Wasserfahrt (Mein Liebchen, wir sassen beisammen) (Heine), 1867; Mädchen mit dem roten Mündchen (Heine), 1868; Nachtlied (Vergangen ist der lichte Tag) (Eichendorff), 1868; An ein Mädchen (Nicht fliehen) (Anacreon), 1868; Bitte (N. Lenau), 1868; Oh wär ich ein See (M. Háfiz), 1868; Altes Lied (Es war einmal ein König) (J.W. von Goethe), 1869; Frage (Was soll ich sagen) (A. von Chamisso), 1869; An den Mond (Fülle wieder Busch und Thal) (Goethe), 1869

Fürbitte der Blumen (Am leuchtenden Sommermorgen) (Heine), 1869; Sturmnacht (Das ist ein Brausen) (Heine), 1869; Am Meeresstrande or Abend am Meere (Es war so schön) (Fibich), 1869; Dein Bild (Wenn ich auf dem Lager) (Heine), 1870; Erwartung (Morgens steh' ich auf) (Heine), 1870 [two extant settings]; cycle from *Wilhelm Meisters Lehrjahre* (Goethe), 1871: Heiss mich nicht reden, So lasst mich scheinen, Kennst du das Land, Nur wer die Sehnsucht kennt, An die Türen will ich schleichen, Wer nie sein Brot mit Tränen ass, Singet nicht in Trauertönen, Wer sich der Einsamkeit ergibt, Der Sänger (Was hör' ich draussen von dem Tor)

Hildenbrandlied (J.V. Scheffel), 1871; Patero písní z 'Večerních písní' [5 Songs from 'Evening Songs'] (V. Hálek), op.5, 1871 (1871): Umlklo stromů šumění [The rustling of the trees has ceased], Na nebi plno hvězdiček [The heavens are full of stars], Ty dívko zvláště líbezná [Oh you most charming girl], Tvé oko, krásné jezero

[Your eye, a beautiful lake], Přilétlo jaro zdaleka [Spring has arrived from afar]

Tři písně: Róže [Rose] (from Dvůr Králové MS), Na nebi měsíc s hvězdami [The moon and stars in the sky] (Hálek), Tak často mi to připadá [So often it seems to me] (Hálek), 1871 (1875), also publ with Tak mne kouzlem ondy jala [How she once charmed me] (F.L. Čelakovský), 1871, Kdyby všecky slzičky [If all the tears] (Čelakovský), 1872, as Patero zpěvů [5 Songs] (1903) [Čelakovský settings orig. publ in *Dalibor*, iii (1875), suppl.]; 2 songs (from Dvůr Králové MS), 1871, *Dalibor*, i (1873), suppl. no.9: Skřivánek [The Lark], Opuštěná [Deserted]

Der Asra (Heine), 1872; Es haben uns're Herzen (Heine), 1872; Die Sterbende (Chamisso), 1872; Neun Gedichte (Heine), 1872: Gekommen ist der Maie, Wie die Nelken duftig atmen, Es fällt ein Stern herunter, Deine weissen Lilienfinger, Das Meer erstrahlt, Ach ich sehne mich im Sonnenschein, Morgens send ich dir die Veilchen, Schattenküsse, Schattenlieben, Es hat die warme Frühlingsnacht; Drei Lieder, 1872: Tränen (Chamisso), Nach Sevilla (C. Brentano), Abendlich schon rauscht (Eichendorff); Erbkönigs Tochter (Herder), 1872

4 Balladen, op.7: (Leipzig, 1873), in Cz. as Čtyři balady (1896): Der Spielmann (Chamisso), 1872, Waldnacht (Wie uralt weht's) (H. Lingg), 1873, Loreley (Ich weiss nicht was soll es bedeuten) (Heine), 1872, Tragödie (Heine), 1873 [orchd 1875]; Kytice [Bouquet] (from Dvůr Králové MS), 1875, *Album Dalibora*, iv [?v] (n.d.); Žežulice [Cuckoo] (from Dvůr Králové MS), 1875, *Album Dalibora*, iv [?v] (n.d.); Jahody [Strawberries] (from Dvůr Králové MS), 1877, *Album Dalibora*, iii (n.d.)

Neue Lieder: Sprecht ihr mitternächtgen Sterne (Lingg), 1875, Ob rauh der Herbst (E. Geibel), 1876, Die Sennin (Lenau), 1875, Wasserfahrt (Heine), 1876, publ in Cz. as Jízda po vodě in *Česká moderní píseň* (1925), Wie bist du meine Königin (G.F. Daumer, after Háfiz), 1874, Die Jungfrau schläft (Heine), 1876, Im Frühling (J. Sturm), 1876, Fensterschau (Heine), 1877, Das Marienbild in der Waldkapelle (Boritsch), 1877

Šestero písní [6 Songs], op.12 (1881): Má dívenka jak růže [My love is like a red, red rose] (R. Burns), 1872, Kohoutek (Teprv já můj milý) [The Cock (Only now my love)] (Čelakovský), 1876, Holubička z dubu (The dove [flew] from the oaktree) (Čelakovský), 1877, Pomoc pro náramnou lásku (Ach, Haničko) [Help for great love] (Čelakovský), 1877, V lese [In the Forest] (L. Quis), 1878, Jarní [Spring Song] (K. Groth), 1876

Jarní paprsky (Frühlingsstrahlen), op.36 (1893): Předtucha jara (Frühlingsahnung) (Vrchlický), 1891, Noční nálada (Nachtstück) (Eichendorff), 1872, Pěvcova útěcha (Sängers Trost) (J. Kerner), 1872, Mignon (Goethe), 1871, To tam! (Vorbeil!) (Eichendorff), 1870, Snící jezero (Der träumende See) (J. Mosen), 1872, Večerní píseň (Abendlied) (Shi-king), 1877, Večerní modlitba (Abendgebet) (Eichendorff), 1872, Probuzení jara (Erwachen des Frühlings) (Sturm), 1876, Májová noc (Maiennacht) (Geibel), 1874, Veselá dívčina (Milchmaid) (Groth), 1876, Opuštěná (Verlassen) (Groth), 1874, Žena vojínova (Das Kriegerweib) (Groth), 1874, Požehnání (Der Segen) (J.G. Fischer), 1879

Tys mi blízko [You are near to me] (Vrchlický), 1893, facs. in *Zlatá Praha*, x (1893), 147 only; Když k vám vesel chodím [When merrily I walk to you] (J. Neruda), 1893 (1893); Lass' mich von deinem Aug', 1894 [another MS to Cz. words, Mne z oka tvého nech, 1878]; Poupata [Buds], op.45, 1895 (1896): Před spaním [Before going to sleep] (J.V. Sládek), Pěnkava a sedmihlásek [The Finch and the Warbler] (V. Sokolová), Okáč [Big Eyes] (Sládek), Lesní zvonky [Woodland Bells] (Sládek), Zahrajem si na vojáky [Let's play soldiers] (Sládek); Drahý zpěvák [Dear Singer] (Čelakovský), 1895, in *Ohlas písní českých* (1896)

Lost or destroyed: c95 songs

Fibich, Zdeněk: Works

orchestral

Syms.: 'no.1', E♭; str qt score [?2 movts orchd by A. Hnilička], 1865, lost; 'no.2', g, 1866, lost except for Scherzo, arr. pf 4 hands; no.1, F, op.17, 1877–83, arr. pf 4 hands (?1883), fs, SV; no.2, E♭; op.38, 1892–3, arr. pf 4 hands (1893), fs (1911), SV; G, frag., 1893; no.3, e, op.53, 1898, arr. pf 4 hands (?1898), fs, SV; A, frag., 1899

Sym. poems: Othello, after Shakespeare, op.6, 1873, fs (1873), SV; Záboj, Slavoj a Luděk [Záboj, Slavoj and Luděk] (from Dvůr Králové MS), op.37, 1873, arr. pf 4 hands (1893), fs, SV; Toman a lesní panna [Toman and the Wood Nymph], after F.L. Čelakovský, op.49, 1874–5, arr. pf 4 hands, 1875, arr. pf 4 hands by A. Schulzová (1897), fs, SV; Bouře [The Tempest], after Shakespeare, op.46, 1880, arr. pf 4 hands by A. Schulzová (1896), fs, SV; Vesna [Spring], op.13, 1881, arr. pf 4 hands (1882), fs, SV; V podvečer [At Twilight], op.39, 1893, arr. pf 4 hands (n.d.), fs (Prague, 1896), SV; Potopený zvon [The Submerged Bell], after G. Hauptmann, frag., 1900

Ovs.: Veseloherní ouvertura [Comedy Ov.], op.35 [orig. op.19], 1873, arr. pf 4 hands by J. Koráb (n.d.) [used in incid music for Midasovy uši, 1890]; Noc na Karlštejně [A Night at Karlštejn (Castle)], after J. Vrchlický, op.26, 1886, arr. pf 4 hands (1886), fs (1886), SV; Komenský, festival ov., op.34, 1892, arr. pf 4 hands (1892), fs, SV; Oldřich a Božena [Oldřich and Božena], op.52, 1898, arr. pf 4 hands (1898); see also incidental and occasional music above

Other works: Romeo a Julie, ov. and closing music, 1865, lost; Orchestrální fantasie ve formě ouvertury, 1871–2; Valčík [Waltz], introduction, 5 movts, coda, C, 1881, destroyed, arr. pf 2 hands (n.d.); [2] Vigiliae, op.20, 1883, pf 4 hands (n.d.), orchd 1885; Dojmy z venkova [Impressions from the Country], suite, op.54, 1897–8, arr. pf 4 hands by F. Heyduk (n.d.), fs, SV [4th movt pf solo from Dolce far niente, 1897]

Fibich, Zdeněk: Works

chamber

Instruktivní sonatina, d, vn, pf, op.27, 1869 (1877)

Piano Trio, f, 1872 (1908)

Jasná noc [Clear Night] (Andantino), vn, pf, 1873, Mladý houslista (n.d.), in Sběrka populárních skladeb (n.d.)

Piano Quartet, e, op.11, 1874 (1880)

String Quartet, A, 1874, SV

Sonata, C, vn, pf, 1874

Sonata, D, vn, pf, 1875, SV

Koncertní polonesa [Concert Polonaise], vn, pf, 1878, ed. N. Kubát (1922)

String Quartet, G, op.8, 1878 (1879)

Romance, B♭; vn, pf, op.10, 1879, *Dalibor*, ii (1880), suppl.

Selanka [Idyll], cl/vn, pf, op.16, 1879 (1883 or 1884)

Tema con variazioni, B♭; 2 vn, va, vc, 1883, parts (1910) [rev. and enlarged transcr. of Variations, pf, 1877]

Quintet, D, pf, cl, hn, vn, vc, op.42, 1893 (1895), arr. pf 4 hands by A. Schulzová (1896)

Other works: c20 works lost or destroyed, incl. Balada, vc, pf, 1874, Vánoční [Christmas], sonata, ?1878, several canons for various combinations; Allegro grazioso, vc, pf, 1876, used in syms. in G and e; Pf Trio, E♭; 1876, used in Sym. no.2, op.38; several works transcr. for pf in *Nálady, dojmy a upomínky*, 1892–9

Fibich, Zdeněk: Works

piano

for piano solo unless otherwise stated

Le printemps, op.1, 1865 (1865)

[5] Albumblätter, op.2, 1865–6 (Leipzig, ?1866), as Lístky do památníku (1901)

Scherzo, e, op.4, 1866 (Leipzig, ?1866); with Scherzo, E♭; 1871, ed. K. Šolc (1953)

Fugato (Fughetta), 4 hands, 1868, pubd as op.24 [with Kolo vil, 1885] (1886)

Ciacona, 4 hands, 1868, pubd as op.25 [with Impromptu, 1885] (1886)

Mazurek, B, 1871 (n.d.), ed. J. Heřman (1936)

Scherzo, E♭; 1871, *Dalibor*, iii (1881), suppl.; with Scherzo, e, 1866, ed. K. Šolc (1953)

Offenheim-Walzer, 1875 (n.d.) [pubd under pseud. Giovanni Mihuczeni; incl. Valčík (Waltz), E♭; 1869]

Suite, g, 1877 [3 movts transcr. for 4 hands, 2 in Zlatý věk, 1869–85, 1 in Maličkosti, 1870–77]

Variations, B♭; 1877 [transcr. for str qt, 1883]

[4] Maličkosti [Bagatelles], 1st ser., 4 hands, op.19, 1870–77 (1884) [incl. transcr. of 1 movt of Suite, pf, g, 1877]

Dvě rondina [2 rondinos], F, G, 1885 (1890)

Valčík [Waltz], C, introduction, 5 sections, coda, C, 1880–81 (n.d.) [transcr. from orch]

Zlatý věk [The Golden Age], 12 miniatures, 4 hands, op.22, 1869–85 (1885) [incl. transcr. of 2 movts of Suite, g, pf, 1877, Pověz, ó pověz, dívčino krásná [Tell me, O tell me, my beautiful girl], lost song, 1871, Skřivánek [The Lark], song, 1871, Hudba k živému obrazu při znovuootevření Národního divadla, occasional music, 1883]

Kolo vil [Fairies' Round-Dance], 4 hands, 1885, pubd as op.24 [with Fugato, 1868] (1886)

Impromptu, 4 hands, 1885, pubd as op.25 [with Ciacona, 1868] (1886)

Sonata, B♭; 4 hands, op.28, 1886 (1887), SV

Z hor [From the Mountains], cycle, op.29, 1887 (1888), SV

Zastaveníčko [Serenade], G, 1891 (n.d.) [transcr. of incid music to Midasovy uši, 1890]

[2] Čtyřruční kousky [Pieces for 4 Hands], 1894 [longer cycle projected]

[4] Maličkosti [Bagatelles], 2nd ser., 4 hands, op.48, 1895 (1896)

Dolce far niente, 1897, *Neue musikalische Presse*, no.46 (1897), suppl. [used in 4th movt of Dojmy z venkova, orch]

[376] Nálady, dojmy a upomínky [Moods, Impressions and Reminiscences], 1892–9, op.41 (1894), op.44 (1895), op.47 (1896), op.57 (1902)

[5] Malířské studie [Studies of Paintings], op.56, 1898–9 (1902), ed. V. Holzknecht (1951) [longer cycle projected]

Lost or destroyed: over 100 pieces and arrs. for pf solo, incl. 3 sonatas (?, 1865; d, 1871; d, 1874), 25 pieces and arrs. for 4 hands, 5 pieces, org/hmn incl. Sonata, B♭; 1878; many early works incl. in Velká teoreticko-praktická škola, Nálady, dojmy a upomínky and other inst works

with J. Malát: Velká teoreticko-praktická škola hry na klavír [Grand Theoretical and Practical School of Piano Playing], 1883–7 (1883–91, 1899) [incl. many earlier pf pieces, otherwise lost, and many specially written and separately pubd pieces for teaching, e.g. Polka, A, 1882 (n.d.), Sonatina, d, 1885, ed. R. Kurzová (1931)]

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Fibonacci series.

A sequence of numbers in which each is the sum of the previous two, thus: 0, 1, 1, 2, 3, 5, 8, 13, 21, 34 etc. It is found in nature (in numbers of petals in single flowers, for instance, or in the proportions of snail shells); it has also been used by composers to govern rhythms and forms (see [Numbers and music](#)).

The series was first described by Leonardo da Pisa (*Liber abaci*, 1202) as the successive population sizes of pairs of rabbits breeding each month from one parent pair. The ratio of successive numbers is an arithmetical expression of Euclid's geometrical division into extreme and mean ratio (the 'golden ratio'; see [Golden number](#)), but da Pisa was unaware of this. The first written connection between Fibonacci's series and Euclid's ratio appears in a handwritten comment in a copy of Pacioli's 1509 edition of Euclid's *Elements*. The mathematician Johannes Kepler also demonstrated a connection between the two in a letter of 12 May 1608 to Professor Joachim Tanckius.



It has been claimed that composers have used Fibonacci numbers in musical compositions as a deliberate attempt to reproduce the golden ratio. While this is undoubtedly the case in certain 20th-century compositions, it appears to be a historical impossibility for earlier composers. The first attested use of the term 'golden number' in a strictly mathematical context was by Martin Ohm in 1835, and it was not until 1843 that the explicit [expression](#) for f_n in terms of G was published by J.P.M. Binet. Thus any composer using Fibonacci numbers before then would not have done so with the 'golden number' in mind. It could be argued that 'naturally occurring' Fibonacci sequences appear in compositions written before 1843, but in such cases the musicologist must maintain a clear distinction between an interpretation imposed on the composition and the composer's conscious intention.

For bibliography see [Numbers and music](#).

RUTH TATLOW

Fich.

Composer who may be identifiable with [Johannes Fedé](#) or [Henricus Tik](#).

Ficher, Jacobo

(*b* Odessa, 15 Jan 1896; *d* Buenos Aires, 9 Sept 1978). Argentine composer, violinist and conductor of Russian origin. A musician's son, he began violin lessons at the age of nine with Stolyarsky and later studied with M.T. Hait. He continued violin studies with Sergei Korguyev and Auer at the St Petersburg Conservatory (1912–17); among his other teachers were Vasily Kalafati, Maximilian Steinberg, Nikolay Tcherepnin and Nikolay Sokolov. In 1919 he won by competition the post of leader of the Petrograd State Academic Theatre orchestra, but he did not take up the appointment. In 1923 he settled in Buenos Aires, where in 1929 he was a founder-member of the Grupo Renovación, devoted to studying and promoting new

compositional trends; he was also among the founders of the Argentinian Composers' League (1947). He was appointed in 1956 to teach composition at the University of La Plata, where he eventually became professor, and he has also taught at the National Conservatory in Buenos Aires, the Municipal Conservatory and the Instituto Superior de Arte of the Teatro Colón. He won several prizes, among them the Coolidge Prize for the Second Quartet, and in 1969 he was elected to the National Fine Arts Academy.

Ficher's career stretched over 50 years and his output comprises about 150 works. His work is marked by various influences, among which is his Jewish heritage, apparent in early works such as the Suite for orchestra (1924) as well as in the mature cantata *Kadish* (1969). Slavonic themes can also be found, especially in the two Chekhov-based operas. In the 1920s there was a flash of French Impressionism, and later he became interested in Hindemith. After settling in Argentina he was stimulated by native gaucho literature (*Obertura para Don Segundo Sombra*, 1954), popular urban music (*Tangos y milongas* for piano, 1948–59), the folk music of the countryside (*Tres danzas populares*) and historical themes (for example the Seventh Symphony, which commemorates the Argentinian Independence Revolution). Ficher's style oscillates between neo-romanticism and neo-classicism, with polyphonic lines interwoven with harsh polyharmony. Although he explored 12-note technique, serialism, atonality and other fashionable trends, he refused to be tied to a single technique or scheme unless the work's character seemed to require it; thus he maintained a stylistic individualism enriched by his own motifs and themes.

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(selective list)

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Choral: Ps cxix, Pulvis eris et pulvis reverteris, op.52, T, female vv, orch, 1944; Salmo de alegría, cant. (R. Alberti), op.69, solo vv, chorus, orch, 1949; Rapsodia, op.88, chorus, sax qt, 1956; 4 sonetos de amor (M. Rugeles), op.104, chorus, 1964; Kadish (cant.), op.112, S, A, T, B, chorus, orch, 1969

Syms.: no.1 (Chbr Sym.), op.20, 1932; no.2, op.24, 1933; no.3, op.36, 1938–40; no.4, op.60, 1946; no.5 'Asi habló Isaías', op.63, 1947; no.6, op.86, 1956; no.7 'Epopeya de mayo', op.92, 1958–9; no.8, op.105, 1965; no.9, op.123, 1973; no.10 (J.L. Borges), op.131, 2 solo vv, chorus, orch, 1976–7

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SUSANA SALGADO

Ficino, Marsilio

(*b* Figline, 1433; *d* Florence, 1499). Florentine humanist and philosopher. He was supported by the steady patronage and friendship of Cosimo and Lorenzo de' Medici, and was the guiding spirit of the Accademia Platonica di Firenze. His interest in music was that of a dedicated neo-Platonist, and according to contemporary accounts he demonstrated this by singing Orphic hymns to an improvised accompaniment on the 'lyre' (probably a *lira da braccio*). A number of his writings touch on neo-Platonic theories of magic and on neo-Pythagorean musical topics: in *De triplici vita* (*Opera*, 1576, p.529) he expounded theories of the effect of music on the human 'spiritus'; in an *Espistola de musica* (*Opera*, p.650) he wrote of the connections between music and medicine; in another letter 'de rationibus musicae' (Kristeller, 1937, p.51) and in his commentary on Plato's *Timaeus* (*Opera*, p.1438) he gave an account of the Pythagorean mathematics of music theory. Occasional remarks, such as the equating of the triad with the three Graces, suggest that Ficino thought of music in the terms of his own times, but his main concern was the ethos of ancient musical doctrine. He was nonetheless a great influence on 16th-century writers who stressed the 'natural force and imitative potency of [musical] sound' (Tomlinson, 141).

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G. Tomlinson: *Music in Renaissance Magic* (Chicago, 1993)

JAMES HAAR

Fickénscher, Arthur

(*b* Aurora, IL, 9 March 1871; *d* San Francisco, 15 April 1954). American composer, pianist and inventor. A precocious musician, he graduated with 'unprecedented' honours from the Königliche Musikschule, Munich (1889), having studied with Rheinberger and Thuille. He settled in San Francisco in 1896, touring widely with Anton Schott, Amalie Materna, David Bispham and Ernestine Schumann-Heink. In 1901 he married the singer Edith Cruzan. He moved back to Germany in 1911, where he established a vocal studio in Berlin and obtained a patent (1912) for a new keyboard design with 60 notes to the octave. After returning to the USA in 1914, he became head of the music department at the University of Virginia (from 1920). His retirement in 1941 coincided with an American patent for the polytone, an instrument using an extended keyboard and allowing for a purer intonation of 3rds and 5ths.

Fickénscher's compositional style, highly regarded by Grainger, reflects a transition between late Romanticism and modernism. Traditional harmony is decorated with microtonal inflection and motion in parallel 7ths, while vocal melody is coloured by a mystic sensibility. Most of his early works, including two unfinished operas, were destroyed in the San Francisco earthquake of 1906.

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Orch: Willowwave and Wellaway, 1925; Aucalete, c1927–45; Day of Judgment 'Dies irae', 1927; Out of the Gay Nineties, 1934; Variation Fantasy, chbr orch/str orch, 1937; Old Irish Tune, chbr orch, 1946; Interlude, c1949–54 [from Land East of the Sun]

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GORDON RUMSON

Ficker, Rudolf von

(*b* Munich, 11 June 1886; *d* Igls, nr Innsbruck, 2 Aug 1954). Austrian musicologist of German birth. He studied musicology in Vienna with Adler, and composition in Munich with Thuille and Courvoisier, between 1905 and 1912, and took the doctorate at Vienna University in 1913 with a dissertation on the 16th-century Italian madrigal. In 1920 he completed the *Habilitation* and became a lecturer at Innsbruck University, and in 1923 was made reader. In 1927 he was appointed reader at Vienna, and co-director of the musicology department. In 1931 he succeeded Sandberger as professor and director of the musicology department at Munich, where he served as dean.

Ficker was an early champion of medieval music through his performances, editions and writings. He argued vigorously for its equality of artistic worth beside medieval painting and architecture, and indeed borrowed the terms 'Romanesque' and 'Gothic' from art history. He had a speculative turn of mind, and was greatly interested in psychological and anthropological matters, particularly as they applied to the origins of Western polyphony. His book, *Die Grundlagen der abendländischen Mehrstimmigkeit*, remained unfinished.

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IAN D. BENT/PAMELA M. POTTER

Ficta

(Lat.: 'false', 'feigned').

A term used loosely to describe accidentals added to the sources of early music by either the performer or the modern editor; see [Musica ficta](#).

Fiddle [fedylle, ffidil, ffythele, fiele, fithele, phidil, vithele etc.]

(Fr. *viele*, *vielle*, *viola* (Provençal) etc.; Ger. *Fiedel*, *Videl*, *Vigel* etc.; Lat. *viella*, *vidula*, *vitula*, *viola* etc.; Nor. *fele*; Sp. *vihuela de arco*).

A generic term for any chordophone played with a bow. It includes all such instruments, whether of art or popular music, and hybrid types which do not conform to any more standardized pattern. Colloquially, 'fiddle' is often used for a member of the violin family (see [Violin](#), §II, 1(i)) or for the [Kit](#) ('dancing-master's fiddle'). During the Middle Ages and early Renaissance the medieval versions of the word were used not only for bowed instruments in general, but also for one particular type, itself admitting much variety, which is known today as the 'medieval fiddle'. It is with this type that the present article is mainly concerned, other types being

discussed under their own specific names or countries of origin (see [Rebec](#); [Crwth](#); [Viol](#)).

Few bowed instruments have survived from the Middle Ages, so our knowledge of them must to a great extent be gained from visual and literary sources. Inevitably these are not always accurate, the artist or writer often exhibiting considerable artistic licence, ignorance, or humour, perhaps substituting a garden rake for a bow; the most usual skit, from the 13th century onwards, was to show bellows held at the shoulder and 'bowed' with a pair of tongs. A picture of an instrument can be regarded as completely trustworthy only if that instrument would work and the picture is free from careless 'restoration'. Literary sources are also problematic. The writer of a treatise might describe one type of instrument but omit to mention its variants; compilers of general dictionaries were no more expertly knowledgeable on the subject of instruments than they are today. Chroniclers and poets, particularly when describing past events, would frequently mention instruments that they themselves knew even though the event concerned was several hundred years earlier: Robert Manning of Brunne, for instance, writing *The Story of England* in the 14th century, gave a vivid picture of minstrelsy at the court of King Arthur, but the 'ffytheles, citoles, sautreours' and other instruments were of his own day; King Arthur would have recognized few of them.

1. Nomenclature.
2. Structure.
3. Tunings.
4. The bow.
5. Playing positions.
6. Historical development.
7. Professional fiddlers.
8. Use in liturgy and drama.
9. Feasts and dancing.
10. Repertory.

MARY REMNANT

Fiddle

1. Nomenclature.

Among the distinct categories of instrument covered by the generic term fiddle are the rebec, usually with a pear-shaped or otherwise tapering outline and a vaulted back, and the crowd, a bowed lyre which was played mainly in northern Europe and which developed into the later Welsh crwth and Scandinavian *jouhikantele* or [Stråkharpa](#) (see also [Rotte \(ii\)](#)). Other types sometimes overlapped so much that a clear differentiation between them is impossible, the problem made worse by the fact that some of these instruments could be either plucked or bowed.

One distinctive form, for which no independent medieval name seems to have survived, is known today by variants of 'figure-of-eight fiddle' or 'medieval viol' (Fr. *vièle-de-gambe*; Ger. *Achtformfidel*; It. *viella-da-gamba*; Sp. *fidula en ocho*), due to its shape being frequently (but not always) like a figure-of-eight, and to the instrument being played downwards in the lap with the bow gripped from below, in the manner of the much later viol of the Renaissance. It had no frets, often no fingerboard, and approximately three

strings. This instrument was played in northern Europe from the early 12th century to about 1300, but also earlier and sometimes later in the south. It went out of fashion mainly because of the greater convenience of the instrument known in the more particular sense as the 'medieval fiddle', which could be played up at the shoulder while the performer was walking around or riding on horseback. This was widespread in Europe by the 13th century (see §§2 and 5 below).

Just as it is sometimes difficult to classify visual representations of the fiddle families, so it is often difficult to know which kind of instrument a writer had in mind, particularly during the 13th century when the 'medieval viol' and 'medieval fiddle' were both being played, and were both covered by the words 'fithete', 'viella', 'vielle', 'fidel', 'viula' etc., according to the language involved. Increasingly, though, after about 1300 it is most likely to be the fiddle that was intended by the writer. In the late Middle Ages the French word 'vielle' was also applied to instruments of the [Hurdy-gurdy](#) family. To decide which instrument was meant requires an awareness of the date, the instruments applicable, and the context. The English term 'rybybe', equated with 'fidula' in certain 15th-century dictionaries, seems to have been applied mostly to the rebec, to judge by descriptions of its performance and sound.

Fiddle

2. Structure.

The outline of the medieval fiddle varied considerably, the most usual shapes being oval, elliptical or approximately rectangular, while a spade-like fiddle (fig.1) was common in southern Europe during the Romanesque and early Gothic periods. Many fiddles had incurved sides allowing for more versatility of bowing, although such indentations had already been known before the invention of the bow itself.

In early examples the design was first drawn around a template onto a slab of hard wood such as sycamore or maple and then hollowed out and cut around the edges in such a way that the back, sides and neck were all in one piece; this was varnished as required. A soundboard of soft wood such as pine, fir or spruce was then stuck on top, and soundholes were carved at appropriate places. These ranged from small perforations grouped in patterns, to round holes, semicircles, squares, rectangles or any appropriate design that occurred to the maker. The most usual type in northern Europe was a pair of C-shaped holes, one on each side of the strings (fig.2), though roses were frequently carved during the later Middle Ages. The f-shaped holes associated with the later violin family were already becoming known during this time. Some fiddles were elaborately decorated by carving, inlaid wood or jewels on the body of the instrument, while on others this decoration was restricted to the tailpiece and fingerboard, where it did not affect the sound. In south-eastern Europe the fiddle often had a skin belly, a characteristic which remains in the modern *gusle*.

Strings in Europe were generally made of gut, as described in the *Secretum philosophorum* of which several 14th- and 15th-century copies survive. The author described how the intestines of sheep are washed, soaked in red wine, dried, and three or four lengths twisted together to

make the required thickness. The 13th-century Franciscan Bartholomeus Anglicus in his *De proprietatibus rerum* (trans. by John of Trevisa, 1398–9, in *GB-Lbl Add.27944*, f.142v) described the uses and dangers of the gut of wolves:

Strengis made of guttes of wolves destroyeth and fretith and corrupith strengis made of guttis of schiepe, if it so be that they beth so sette among them as in fethele or in harpe.

Silk strings, which had long been known in Asia and the Arab countries, were referred to in the 13th-century treatise *Summa musicae* and the 14th-century poem *Busant*, both of Germanic origin, while strings of horsehair were mentioned in the *In psalmos*, a commentary by the 14th-century English Franciscan, Henry of Cossey. At the upper end of the instrument the strings were wound upon pegs inserted either from above or below (sagittal pegs) into a flat or cup-shaped pegholder, or from the sides (lateral pegs) into one shaped as a sickle or scroll or deflected back at a sharp angle. At the lower end they were attached to a frontal stringholder, tailpiece, endpin or endpins. Up to the 13th century lateral pegs and a frontal stringholder tended to appear together in sources of southern influence, while in northern Europe sagittal pegs were accompanied by an endpin or tailpiece or both. However, this was not always the case, and particularly from the 14th century onwards most types of string fixing could be found in combination.

For the strings to be pressed down by the fingers, they needed to be raised above the level of the soundboard and neck of the instrument. A frontal stringholder fulfilled this function in itself, but with a tailpiece or its alternatives there was need for a bridge to support the strings. Throughout the Middle Ages bridges were often flat, thus enabling the performer to play on all strings at once for drone effects. To play a melody without drones some means of holding the strings at different levels was required. This could be a curved bridge, a flat one with grooves cut down to different depths, studs built to different heights (see [Rebec](#), fig.2) or other devices to create the same effect. To trace the history of curved bridges is a difficult problem, as early medieval artists often showed the full front view of an instrument, in such a position that the bridge would appear as a straight line even if in fact it was meant to be curved. There is some indication, however, that curved bridges were already known from the Romanesque era onwards. In many pictures and carvings there is no bridge visible at all, and this occurs far too often for it to have been an omission on the part of the artist. On such an instrument the tailpiece had feet (or some other means of support), thus combining its function with that of a bridge (fig.3). When seen from straight ahead these feet would not be visible, giving the illusion that the artist had left out a support for the strings. In other cases the tailpiece rested on a bridge wider than itself, as can be seen in the *Cantigas de Santa María* (E-E b-I-2, f.46v) of Alfonso X of Castile, and in paintings by Sano di Pietro, Stefan Lochner and many others. Such a device allowed for a longer sounding length of string than if the bridge were separate, and consequently for a lower pitch.

The presence of a fingerboard was not universal. In earlier fiddles it was often absent, as it was in later ones with a frontal stringholder (which would

not raise the strings high enough for a fingerboard to be necessary). A fingerboard is generally found on fiddles with a tailpiece and bridge (or a device combining both in one); it was occasionally tilted up from the neck by a wedge (fig.5), as was the fingerboard of early violins. Frets are to be seen in certain pictures of fiddles from about 1300 onwards (see fig.3 above), and their wide spacing in some examples suggests that a change of hand position may have been necessary for reaching the higher notes. As position-changing seems to have been known on some contemporary citoles, it cannot be ruled out in the case of certain fretted fiddles. (However, it is always possible that the widely spaced frets may have been due to artistic error).

The best type of fiddle seems to have combined a clear demarcation between the body and the neck (even when they were made in one piece) and a flat or almost flat back; most fiddles displayed at least one of these characteristics. It often had five strings, one of which could be a lateral drone or *bordunus*, to be plucked by the left thumb or touched by the bow as required (fig.6). The pegbox was of an inverted cup shape. Although this fiddle continued in Italy until it was merged into the *lira da braccio* in the 15th century, the *bordunus* went out of fashion in England before 1400. (Research is needed in other countries to find out whether they lost the *bordunus*, not only for the knowledge itself, but also for the more authentic performance of medieval music). Another type of fiddle had no drone string but five strings over the fingerboard. From the writings of Albertus Magnus, Hieronymus de Moravia and others, it seems clear that a five-string fiddle was considered the best. Visual sources indicate, however, that any number of strings from two to six was quite usual, and even more than six may occasionally be found. Sometimes four strings appear to be arranged in two courses, or six in three; the following groupings can regularly be seen ('+1' referring to a lateral drone): 2; 3; 3+1; 4; 4+1; 5; 6; 2+2; 2+2+1; 2+2+2. It used to be assumed that the medieval fiddle had a soundpost to support the belly and transmit vibrations to the back of the instrument but later there was a reaction against this theory. If the soundpost did exist before the 16th century, definite evidence of it has yet to appear.

A fiddle of hybrid construction, which belonged to St Caterina de' Vigri (1413–63), survives in the Corpus Domini monastery at Bologna, of which she became the abbess after its foundation in 1456. Its body and neck are made from one piece of maple, and part of the soundboard is supported below by a bar, but there is no soundpost. It had four strings. A very similar fiddle, although proportionately larger, can be seen on a 15th-century corbel at the church of All Saints, Broad Chalke, Wiltshire.

In 1981–2 the remains of two fiddles were discovered on Henry VIII's flagship the *Mary Rose*, which sank in the Solent in 1545 (fig.7). In each case the soundboard and back survive separately, but in one example the extant side is carved in one piece with the back. There is no indentation of the sides, a characteristic found in many contemporary representations of fiddles, such as that at Altarnun in Cornwall (see fig.8 below). (Other items such as pegs, bridges and tailpieces were not found.)

Fiddle

3. Tunings.

The variety shown above indicates that the fiddle had no universal tuning. The frequent grouping of strings in pairs suggests that each course would be tuned to one note, or to a note and its octave, and this is confirmed in surviving descriptions of fiddle tuning by two writers. Hieronymus de Moravia (*d* after 1271) gave three different tunings for the 'viella', the first one having a *bordunus* which could be touched by the bow or left thumb as required: *d/G-g-d'-d'*, *d-G-g-d'-g'* and *G-G-d-c'-c'*. The pitch was not absolute. Hieronymus showed that in the first tuning the fingers could stop all the strings placed over the fingerboard, but that a complete scale could not be played from the bottom G upwards. This situation is remedied in the second tuning, which caters for *lais* and other 'greatly irregular melodies' that need to be played all over the fingerboard. The third tuning again cannot produce an unbroken scale from the bottom note to the top and a later annotation by Pierre de Limoges says that the first G should be a *bordunus*.

Johannes Tinctoris, a Fleming working in Naples in about 1487, wrote that the bow could play on one string at a time and that the 'viola' had three strings tuned in 5ths or five strings tuned in 5ths and unisons. He did not give any specific pitch.

From these different tunings and string arrangements it seems clear that the fiddler, who may often have made his own instrument, decided on the tuning and pitch according to the music he was to play. One vital factor was the shape of the bridge or its equivalent. If the strings could be played separately there would be great freedom in the choice of tuning, within the conventions of the time. If, however, they sounded all together, the strings would have to be tuned in such a way that those which were unstopped at any given moment would produce a suitable accompaniment, as drones, to the fingered melody.

Fiddle

4. The bow.

The bow, or 'fydylstyk', was originally curved like its hunting prototype, thus answering to the Latin names 'arcus' and 'arculus'. The rosined horsehairs were knotted through or wound round each end of the stick, or else fixed some way in from one end to leave a handle. Sometimes the bow was made from a cleft stick, one side having been broken off to leave a nut to which the hairs could be attached; by the end of the Middle Ages built-up nuts were made specially for this purpose. From the 13th century onwards there was an increased variety of bow shapes. While the arched type continued, experiments produced bows with a less pronounced curve, some which were quite straight, and others which were even slightly concave (like those of today). Yet another type expanded the breadth of its arc considerably in the upper half (see fig.2). The handle was often carefully fashioned, and several 15th-century paintings show a knob at the end, perhaps a device for securing the hairs. A bow would no doubt be selected to suit the instrument concerned (according to its shape and whether the strings could be played separately or not) or the music to be played, a long bow being more suitable for slow-moving music such as drones, and a short one for lively dances. Often there was no particular distinction between bows made for the fiddle, rebec, crwth or medieval viol

(although for the latter they were sometimes more elaborate), and it seems that most of them were interchangeable.

Fiddle

5. Playing positions.

The manner of holding the instrument depended on the music involved and, to a certain extent, on local custom. For difficult music it would have been held up at the shoulder, while for simple parts, particularly drones, it could point downwards in varying degrees. In Germanic countries it was frequently held across the chest, supported by a strap, as is the surviving Wendish *husla* (see [Minnesang](#), fig.2). Any of these positions enabled the performer to play while walking. Some continental pictures, however, show the instrument being played down in the lap (such a position was suitable for stopping the strings from the side with the nails rather than the fingertips), but this was rare in England except in the case of the medieval viol.

The manner of holding the bow depended on its shape and the position in which the instrument was held. Sometimes the stick was gripped by the whole fist, while at other times it was held in a way very similar to the violin bow grip of today. Pictures frequently show two fingers on each side of the stick. Occasionally the thumb pressed on the bow-hairs, thereby regulating their tension.

Fiddle

6. Historical development.

The history of the fiddle is obscured, particularly in its early stages from which so little iconographical evidence survives, because the word was used to cover such varied instruments. At first the word 'fiddle' did not imply the use of a bow. An example being in the *Evangelienbuch* (c870 ce) of Otfried von Weissenburg where the 'fidula' was certainly plucked. At that time bowing was only beginning to spread outwards from Central Asia, where it is thought to have originated from the hunting bow. This new method of playing was known in Spain and southern Italy in the 10th century. It came via the Arabic lands and Byzantium, where the *rabāb* and *lūrā* respectively were known to be played with a bow (similar instruments are still being used in north Africa and the Balkans). By the mid-11th century bowing was known throughout the greater part of northern Europe on instruments of the rebec family, while in the south the medieval viol was making its appearance, together with large experimental fiddles also played downwards (see Bachmann, pl.1, for 10th-century examples).

The medieval fiddle in its specific sense is shown in Byzantine manuscripts such as the Theodore Psalter (*GB-Lbl* Add.19352, f.191; Bachmann, pl.11), which dates from 1066. Its use by the troubadours, some of whom passed through Byzantium on crusading routes, is confirmed by many French sources during the next 100 years. One of them is the seal of Bertrand II, Count of Forcalquier, dating from 1168; on one side he is seen on horseback, while on the other he is seated playing a large fiddle which points downwards from his shoulder (*F-Pan*, Collection de Sceaux, Supplement 4512 et bis; for facsimile see Page, 1986, p.7).

Only from the 13th century onwards does the fiddle appear regularly in the visual arts of England. Its chief structural alterations (apart from the variety in shape) after this time concerned the back and sides, which before the 14th century were generally carved from one piece of wood. After about 1300 they were increasingly built up from several pieces, often with overlapping edges, to produce lighter instruments than had been known hitherto. Among other developments around the same time were the introduction of frets on certain fiddles, and a more frequent use of curved bridges.

In late 15th-century Italy, important developments took place which did not spread much to other countries at that time: the fiddle with a lateral drone string developed into the *lira da braccio*, while the droneless type with indented sides led to the Renaissance *viola da braccio* and to the violin. (The term *viola da braccio*, like 'fiddle', has been used for different instruments at different times and in 16th-century Italy may also have included instruments of the violin family.) In northern Europe, however, the medieval fiddle continued longer in use, one of its late shapes having a more or less rectangular body. This is seen clearly on a bench-end of after 1523 in St Nonna's church, Altarnun, Cornwall (fig.8), where the instrument is very similar to those found in the *Mary Rose* (fig.7), and is played at the shoulder.

The Renaissance viol developed in the late 15th century and the violin emerged around 1500, and they, together with the Italian instruments mentioned above, gradually supplanted the various types of medieval fiddle. Virdung, in his *Musica Getutsch* of 1511, described and illustrated viols and rebecs but made no mention of fiddles, which he must have known but considered old-fashioned. Martin Agricola did the same in the 1528 edition of his *Musica instrumentalis deudsch*, although in the 1545 edition he mentioned Polish fiddles with four strings tuned in fifths; these were touched by the fingernails and produced vibrato. Unfortunately Agricola did not illustrate them.

Fiddle

7. Professional fiddlers.

The fiddle was played in all strata of society from the nobility to the peasantry. Some professional fiddlers were unruly minstrels who would have been classified by Thomas de Chobham, in his *Summa confessorum* (c1216) as 'damnabiles', while others held worthy positions in noble households, sometimes combined with other duties such as those of a groom or footman. They wore, as did civic minstrels, special livery to denote their office. While some must have known how to read music, others relied on improvisation and learning from memory tunes which were passed from one musician to another. During Lent, when there was less entertaining to be done, they could go to special schools of minstrelsy to replenish their repertory, polish their technique and buy new instruments. Merlin, a 'vidulator' at the court of Edward III, was given leave to go to minstrel schools on the Continent in February 1334 and received a grant towards his expenses. (It is known that around this time there were celebrated schools for fiddlers at Mechelen, Ypres and Deventer.) Other occasions for going abroad came when minstrels travelled with their

employers. Fiddlers were in the retinue of Princess Eleanor, the sister of Edward III, when she went to the Low Countries in 1332 to become the Countess of Guelders; and Snyth Fydeler was one of several minstrels who accompanied Henry V to Agincourt in 1415. In a similar manner foreign fiddlers visited England, either with their own masters or to serve English ones. Such were Bestrudus and Beruche, two 'vidulatores' from Geneva who spent some time at the court of Edward I in 1302. (It is possible that they were players of the medieval viol rather than the fiddle, the date being still within the time when a 'vidulator' could have played either instrument.)

As part of their duties, minstrels often dressed up as angels, animals, grotesques and even devils, and as such they gave pleasure to their audiences and inspiration to pictorial artists and sculptors.

Fiddle

8. Use in liturgy and drama.

The customary church instrument, where it could be afforded, was the organ. Other instruments were sometimes forbidden and sometimes welcomed by the church, just as the pendulum swung over the same matter during the 20th century. The 12th-century *Codex Calixtinus (E-SC)* at Santiago de Compostela tells how, during the night vigil for the feast of the Translation of St James the Great, minstrels of different countries played their string, wind and percussion instruments by the light of hundreds of candles in the cathedral; the bowed instruments that they played on were, in the ablative case, 'violis' (see [Santiago de Compostela](#)). Somewhat later, Raoul d'Argences, Abbot of Fécamp from 1190 to 1220, drew up a charter allowing members of the local *confrérie des jongleurs* to play on their instruments in the abbey church, but we do not know if they took part in the actual liturgy. There are, however, many instances of fiddlers playing in church on completely non-liturgical occasions. The 13th-century *Dit des Taboueurs* tells how Petrus Iverni of Sigelar sang and played hymns on his fiddle in the church of Notre Dame at Rocamadour. Another occasion was when Princess Eleanor went to the Low Countries in 1332 (see §7 above). She stopped at St Paul's Cathedral, and while she made an offering at the great *Crux borealis* in the North Chapel, music was played by several fiddlers.

From the liturgy there sprang liturgical drama. While the evidence of instrumental participation in this is slight (a notable exception being the Play of Daniel), it is more pronounced for mystery and miracle plays, although the frequent rubric 'Minstrelles playe' is frustratingly vague. When particular instruments are specified the fiddle is not included. A possible exception is in the *Coventry Pageant of the Shearmen and Taylors*, where Herod says:

And the whyle thatt I do resst,
Trompettis, viallis andother armone
Schall bles the wakyng of my maieste,

but as the manuscript of the play was written c1535, 'viallis' could have meant the Renaissance viols, which were then superseding the old fiddles. In the Innsbruck *Himmelfahrt* play, however, the rubric instructs Jesus to be accompanied from the stage by two fiddlers ('exit Ihesus cum suis angelis,

procedit cum viatoribus'). Further information can be gleaned from the visual arts, such as a stained glass window in the south aisle of York Minster, where a scene from Herod's feast shows a fiddler who has just played for Salome's dance. M.D. Anderson (*Drama and Imagery in English Medieval Churches*, Cambridge, 1963, pp.92–3) has pointed out that the picture could be based on actual drama.

Other directions within plays, both sacred and secular, often refer to music, but less frequently specify which instruments are to be used, perhaps to allow for the availability of different ones according to circumstances. Sometimes a fiddle is mentioned, however, as in *Gammer Gurton's Needle*, an English play dating from the reign of Edward VI (although what type of fiddle was meant in this mid-16th-century source is again open to question):

In the meane time felowes, pype upp your fiddles,
I saie take them
And let your freyndes here such mirth as ye
can make them.

Thomas Preston's play *Cambises* (printed in 1569) contains the lines

They be at hand sir with stick and fidle
The can play a new daunce called Hey didle didle.

and by 1587 there was an inn called the 'Catte and Fidle' at Old Change. By that time the 'fidle' was probably the violin, but the instrument in John Skelton's *The Garlande of Laurelle* (1523) is more likely to have been the old medieval one:

And what blunderar is yonder
that playth didil diddil?
He fyndith fals mesuris out of
his fonde fiddill.

The subject of the 'cat and fiddle' is represented in art numerous times from the 13th century onwards.

Fiddle

9. Feasts and dancing.

From the moment a guest arrived at a feast, there was music, as described in this extract from *Sir Gawain and the Carl of Carlisle* (15th century):

Trompettis mette hem at the gate,
Clarions of siluer redy therate,
Serteyne wythoutyn lette;
Harpe, fedylle, and sawtry,
Lute, geteron, and menstracy,
Into the halle hem fett.

Inside the hall, minstrels would accompany the food-bearers to the high table. The Queen Mary Psalter (*GB-Lbl* Roy.II.B.VII, ff.184v–185) shows a single fiddler doing this, while on the 14th-century Braunche brass at St Margaret's Church, King's Lynn, the instruments are a fiddle and gittern

behind one dish, and a shawm and two trumpets behind another. They may have been played in alternate groups, being shown together here for the sake of the picture. Entertainment during a feast included the singing of epic songs accompanied generally by a harp or fiddle or both, performance by groups of instruments alone and elaborate interludes between courses. At the feast of Westminster, which took place on Whit Sunday 1306 in Westminster Hall (the occasion on which Edward I knighted his son, who was soon to become Edward II), over 160 minstrels were present, including at least 12 'vidulatores'. One of these was Tomasin, the prince's own fiddler, while others had come in the retinues of the earls of Warwick, Arundel and Lancaster. Further prominent figures were Nicholas de Caumbray, 'vidulator' to the King of France, and 'Le Roy Druet', who was one of the most important fiddlers in England, being entitled 'King of the Minstrels'. While we know from the payment list which instruments were played by most of the minstrels present, there is no known description of the actual musical events which took place. More substantial information of this nature comes from the Feast of the Pheasant, held by Philip the Good, Duke of Burgundy, on 17 February 1454, at the Palais de la Salle, Lille. One of the many musical interludes which issued forth from the famous pie (if 'pasté' really meant a pie in this context) was a song sung by a lady called Pacquette, accompanied by a lute and two 'vielles' (a term applied both to fiddles and to members of the hurdy-gurdy family) played by Jehan de Cordoval and Jehan Fernandez, two blind musicians from Portugal who were in the service of the duchess.

After feasting came dancing, with instruments as described in *Launfal* (c1400):

They hadde menstrales of moch honours,
Fydellers, sytolys, and trompours,
And elles hyt were unryght;
Ther they playde, for sothe to say,
After mete the somerys day,
All what hyt was neygh nyght.

Dancing in other settings is also well documented. Moniot d'Arras, in his song *Ce fut en mai*, described how a knight and a lady danced outside in springtime to the music of a 'viele'. In *Sir Beves de Hamtoun* (c1300), Iosian, a princess incognita, 'had lerned ... upon a fithelle for to play Staumpes, notes, garibles gay'.

For general entertainment the fiddle was used to accompany singers, to provide music for acrobats and performing animals, and to enrich events. A good musician generally played several instruments: the troubadour Guiraut de Calanson named many which a good jongleur should be able to play, but added that he should also throw up apples and catch them on knives, imitate the songs of birds, and jump through four hoops. The wandering minstrels from Gascony were particularly adept at such arts.

Fiddle

10. Repertory.

Very little medieval music was composed for specific instruments; the performer evidently played on whatever was available and suitable for the

occasion. The only known medieval piece to imply by its title the use of a bowed instrument is the 13th-century textless motet *In seculum viellatoris*, and considering its date it could have involved the medieval viol or the fiddle. However, the wide range of the repertory is indicated by Johannes de Grocheio's statement (c1300) that the 'viella' could play 'every cantus and cantilena and every musical form', which implicitly acknowledges the frequent use of curved bridges or their equivalent. The following suggestions as to what we may infer about the repertory of the medieval fiddle are based on descriptions by contemporary writers, known medieval performing practice, traditional heterophony as played on folk instruments today, and the author's own experience with medieval-type fiddles.

The use of fiddles in plainsong is conjectural, but judging from pictures of them in Corpus Christi processions, it is likely that they may at least have doubled the singers in hymns such as the *Pange lingua gloriosi*. There was more scope for them in completely non-liturgical settings, such as when a king was making an offering in church, or in plays when 'heavenly music' was required. Antiphons such as the *Salve regina* could have been most suitably played on a fiddle on such occasions.

Monophonic songs are the earliest surviving examples of secular medieval music, but their performance was not restricted to the voice. A fiddle could take part either by playing a song as an instrumental solo (with or without ornamentation and drones, according to the nature of the piece) or as an accompaniment to the voice, by doubling it, playing parallel to it at a given interval (according to the conventions of the period and the country concerned), playing in heterophony around it, droning, or providing a prologue (an 'inguinge of the vithele'), interludes between verses, and an epilogue. Of course a fiddle might do these things in combination with other instruments instead of, or in addition to, the voice, and the fiddler often accompanied his own singing.

If a fiddler was involved in polyphony, whether sacred or secular, he might play any part in a completely instrumental performance (with no voices), or double the voices (with or without ornamentation), or else play one part (e.g. the tenor in a motet) in consort with singers and/or other instrumentalists.

Tinctoris left a first-hand account of fiddlers performing:

... a recent event, the performance of two Flemings, the brothers Charles and Jean Orbus, who are no less learned in letters than skilled in music. At Bruges, I heard Charles take the treble and Jean the tenor in many songs, playing [the] 'viola' so expertly and with such charm that the 'viola' has never pleased me so well.

Although the song 'Kalenda maya' by Raimbaut de Vaqueiras is based on a dance that he heard played by two Provençal fiddlers at the court of Monferrato (c1198), purely instrumental dances survive from the 13th century onwards; these include examples of the *estampie*, *trotto*, *saltarello* and *basse danse*. Numerous pictures show the fiddle being played for dancing, and the surviving dance music is, on the whole, most suitable for it, with or without other instruments. Some of the early dances can take

drone accompaniment to good advantage, and could therefore be played on a fiddle with a flat bridge. Pictorial evidence suggests that in the 15th-century basse danse a fiddle with a curved bridge might have provided the cantus firmus while a pipe and tabor improvised above.

As the fiddle is a comparatively soft-toned ('bas') instrument, it was generally used in consort with others of a similar strength. Plucked instruments were its usual companions, the harp appearing with it throughout its history, and the psaltery for most of that time. The citole was a regular companion in the 13th century and the 14th, when its place was gradually taken by the gittern and the lute. Sources seldom show the rebec in duet with the fiddle, and reconstructed instruments show that the combination of their two sounds in the same register is often unpleasant. A fiddle could, however, play a useful drone below a rebec's melody, and in larger groups of instruments any jarring between their sounds could be offset by different tone-colours. As the fiddle superseded the medieval viol, their appearance in duet form is rare, but two fiddles are often seen being played together. Among wind instruments the portative organ appears often with the fiddle from about 1300 onwards, and from somewhat earlier the pipe and tabor, or single pipe, which led to the recorder. A good many pictures, however, show the fiddle in company with loud instruments, such as the shawm, bagpipes or trumpet, and it should be borne in mind that a fiddler playing on five strings at once could make a loud enough noise to hold his own against these. Percussion instruments seen playing with the fiddle include the melodic chime bells, as well as the rhythmic tabor, timbrel, triangle and clappers, the last being the ancestors of the castanets. In large groups of musicians the fiddle could be found in company with any of the instruments of its time. Representations in the visual arts, however, must be treated with caution, regarding both the instruments themselves and their setting. While an apparently normal group of musicians is sometimes set in symbolic context, more unlikely minstrels such as angels and grotesques are frequently based on the professional entertainers who dressed up as part of their trade. Nevertheless, it must not be forgotten that, although they are often symbolic, pictorial sources may often be taken at their face value, and that a cat playing a fiddle may, in certain circumstances, represent nothing more than a cat playing a fiddle.

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For further bibliography see [Lira da braccio](#), [Rebec](#), and [String](#).

Fidelis, Lancilotto

(fl 1570). Flemish composer, active in Italy. All that is known of him comes from the single surviving partbook of his volume of four-part madrigals (RISM 1570²⁵), where he is called a Fleming. He dedicated his work, calling it 'questa mia operetta di madrigali', to a Genoese patrician, describing himself as 'still young and not yet expert in music'. His madrigals, setting well-known texts by Petrarch, Ariosto and Tansillo, are called 'madrigali aerosi'. From the surviving tenor part it would seem that at least a few of them resemble the declamatory 'narrative' style for which Antonio Barré had first used the term 'arioso' (in RISM 1555²²).

JAMES HAAR

Fidicen

(Lat.).

A [Kithara](#) player.

Fido [Fidoe, Fidow, Fidor], John

(*b* c1570; *d* ?Worcester, c1640). English organist and composer. His first recorded appointment was at Hereford Cathedral, where he was organist from 1591 until he was replaced by John Farrant in 1592. The Hereford Cathedral archives record Fido's reappointment on 24 December 1593, although his unruly behaviour led to his dismissal in February 1595. Within less than a month Fido was appointed organist of Worcester Cathedral on the death of Nathaniel Patrick. He held this post until about October 1596. Despite his previous record the dean and chapter of Hereford again saw fit to reappoint him in 1596; he was replaced by William Inglott in the following year. By 1610 Fido was back at Worcester as a minor canon. It appears that his disagreements with the cathedral authorities were not yet over, for on 25 November 1633, after repeated admonitions, he was suspended. He was rector of St Nicholas's Church, Worcester, from 1615 to 1636. Payments to Fido are recorded in the Worcester Cathedral Treasurer's Accounts as late as 1639, but his name has disappeared by 1642. Of his six verse anthems (his only known compositions) only *Hear me, O Lord* appears to have enjoyed more than a local appeal. A Fido was employed in copying music and playing the organ at King's College, Cambridge, in 1607, and a John Fido is mentioned in the records of the College of Vicars-choral at Wells during the early 17th century.

WORKS

6 anthems (5 inc.), *GB-Cp, DRc, GL, Lbl, Lcm, Ob, Y, US-BE*

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JOHN MOREHEN

Fiedel

(Ger.).

See [Fiddle](#).

Fiedler, Arthur

(*b* Boston, 17 Dec 1894; *d* Boston, 10 July 1979). American conductor and violinist. The son of Emanuel Fiedler, an Austrian-born violinist in the Boston SO and the Kneisel Quartet, who was his first teacher, he went as a

boy to Berlin, where he studied the violin, the piano and conducting at the Hochschule für Musik. He made his début there at 17 as a violinist, but returned to the USA at the outbreak of World War I and joined the Boston SO as a viola player, under Muck, Monteux and Koussevitzky. In 1924, with 25 of his fellow players, he formed the Boston Sinfonietta to vary the city's concert fare; he toured with it to remote centres in Massachusetts and neighbouring states. From 1929 he organized the highly successful outdoor series of Esplanade Concerts at Boston, where his skill in attracting and holding the interest of large audiences led the next year to his appointment as conductor, in succession to Casella, of the Boston Pops Orchestra, which he directed until his death. The Boston Pops Orchestra became a model for similar undertakings throughout the USA; when an annual summer 'pops' season was created in San Francisco, Fiedler was engaged to conduct the San Francisco SO (1951–78). He created a separate Boston Pops Tour Orchestra, which travelled around the USA from 1953. He also made appearances internationally as a guest conductor from 1957. Fiedler's force of personality and eclectic approach to music (he frequently extended the orchestral repertory to include show-tune medleys and arrangements of popular songs in a variety of styles) combined with commercial success in a great quantity of television, radio and recording work to bring him a wide reputation at home and abroad.

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BERNARD JACOBSON/R

Fiedler, (August) Max

(*b* Zittau, 31 Dec 1859; *d* Stockholm, 1 Dec 1939). German conductor and composer. He first studied the piano under his father, Karl August Fiedler, and later entered the Leipzig Conservatory (1877–80), intending to become a concert pianist. He was on the staff of Hamburg Conservatory, 1882–1908, and director from 1903. In 1904 he assumed the conductorship of the Philharmonic concerts in Hamburg. He visited England in 1907, and was conductor of the Boston SO from 1908 to 1912. In 1916 he was appointed music director to the city of Essen, where he remained until 1934; he then lived in Berlin and Stockholm, where he was active as a guest conductor, and also as a piano accompanist.

As a conductor Fiedler had a wide repertory, including Classical, Romantic and contemporary works, among them music by Strauss and Russian composers; it was, however, as a conductor of Brahms that his reputation chiefly stood. He was noted for his spontaneity and the natural musicianship of his interpretations. His compositions include chamber music (notably a string quartet and a string quintet), piano music, songs and choral works, and a number of orchestral pieces, which, apart from two overtures *Lustspiel* (1914) and *Essen* (1933), are mostly early works.

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H.C. COLLES/R

Field, John

(*b* Dublin, ?26 July 1782, *bap.* 5 Sept; *d* Moscow, 23 Jan 1837). Irish composer and pianist. He was the originator of the **Nocturne** and of the style of pianism regarded as 'Chopinesque'.

1. Life.
2. Piano playing and teaching.
3. Works.
4. Legacy.

WORKS

BIBLIOGRAPHY

ROBIN LANGLEY

Field, John

1. Life.

Of Protestant Irish stock, he was the eldest son of a professional violinist, Robert Field, and Grace Field (née Marsh), and the grandson of a professional organist, also John Field, from whom he received his first musical instruction. Parental pressure ensured rapid early progress and Tommaso Giordani accepted him as a pupil for a year, during which he performed in three public concerts in Dublin. At the first, on 24 March 1792 'Madam Krumpholz's difficult pedal harp concerto ... performed on the Grand Piano Forte by Master Field ... was really an astonishing performance by such a child, and had a precision and execution far beyond what could have been expected' (*Dublin Evening Post*, 27 March). There is no evidence for W.H. Grattan Flood's assertion that Field's first music was composed in Ireland, though the crudest surviving piece (Rondo on 'Go to the Devil' h3), known only from an anonymous London publication five years later, is a possible candidate.

In 1793 the family left for London (again it is doubtful that, according to Flood, they visited Bath on the way) and secured young John an apprenticeship with Muzio Clementi. The connection may have been made through Giordani, for both Italians had worked together at the King's Theatre, Haymarket, in the previous decade, and, perhaps not coincidentally, it was to the Little Haymarket Theatre that Robert Field was appointed violinist on his arrival in London. John was also soon performing. The organist of Wymondham Abbey 'received a letter from Messrs Longman & Broderip', Field's first London employer, 'saying they shall send down Master Field, to play a Concerto on the Grand Piano Forte, at the evening concert, who, tho' only ten years of age, is said to be as celebrated a Performer on that Instrument as any now in London' (*Norfolk Chronicle*, 10 August 1793).

He continued to perform during the first years of his apprenticeship with Clementi: a Dussek concerto in 1794 and probably in 1795 (the last year he played in public until 1798); Haydn mentioned in his Third London

Notebook 'Field a young boy, which plays the piano Extremely well'. He also learnt the violin, seemingly with J.P. Salomon and in company with G.F. Pinto (his Stainer instrument was last heard of in Finland in 1920). At the end of his apprenticeship the 18-year-old Field became an established virtuoso on the London concert scene. Clementi also required Field to assist him in another branch of his activities – the making and selling of musical instruments – by demonstrating their virtues through his piano playing. Although his Variations on *Fal la la* h1, were issued by Clementi in 1795 and followed by a sequence of rondos and variations on topical themes, the principal works of his London years were a piano concerto performed in 1799 and the three sonatas that Clementi published as his official first opus (h8) in 1801.

In the summer of 1802, master and pupil travelled on business to Paris (where a second edition of the sonatas was issued by Erard), to Vienna (where Field undertook a brief course of counterpoint with Albrechtsberger) and, in early winter, to St Petersburg, where the flourishing and congenial artistic life induced Field to remain. Before leaving in June 1803, Clementi had introduced him to a wide circle of aristocratic patrons and secured him a summer teaching post in Narva, in the household of General Marklovsky; his career in both teaching and private performance was assured. Clementi had already admitted him as his deputy and on his departure Field assumed the same high fees. A busy concert season (1803–4) culminated in his public début in March 1804 at the St Petersburg Philharmonic Society. Founded only two years earlier, it proved to be a beneficial influence in Clementi's absence. After a concert tour in the Baltic states and a further summer residence in 1805, he first played in Moscow in March 1806, during the Lenten concert season on which his public performances centred for the rest of his Russian career.

His return to St Petersburg that summer coincided with another visit by Clementi, who left behind two other pupils (August Klengel and Ludwig Berger) and, in return for a piano, expected the 'lazy dog' (Field) to send his latest music to London for publication. He seems also to have arranged for the first publication of his pupil's music in Russia, in late 1806, a reissue by Dittmar of the rondo of Sonata no.1. However, Field returned to Moscow in April 1807, possibly as a result of his liaison with Adelaide Percheron, a French pianist and pupil whom he married in 1810. Although his apartment on Vasil'yevskiy Island remained registered, Field seems not to have revisited St Petersburg until 1811. It was in Moscow, therefore, that his post-London style was developed. Clementi's correspondence in 1806–7 mentions 'a Concerto' (presumably the 1799 London work), 'a Quintette' (presumably the first draft of the Rondo h18) and 'something more', but two prime catalysts drew Field back to concentrated composition after an initial period of establishment in performance and teaching. Dussek's piano sonatas opp.61, 70 and 75, mature and stylistically prophetic late works, were published 1807–11 (and we see below that Field must have known these pieces), while the periodical publication in Moscow of Daniil Kashin's collection of folk tunes *Zhurnal otechestvennoy muziki* (1806–9) rekindled Field's lifelong fascination for local colour.

His first publications of new music (1808–9), the duet h10 and *Kamarinskaya* h22, were variations on Russian folk tunes later used by

Tchaikovsky and Glinka respectively. By this time also, he had evolved the characteristic texture – chromatically decorated coloratura melody accompanied by sonorously laid out left hand and pedal – which was consolidated by the publication of Nocturnes nos.1–3 (November 1812) in St Petersburg, to which Field now returned for a decade that saw the composition of the majority of his principal works. Fortunate in a fruitful collaboration with the foremost publisher in Russia, H.J. Dalmas, he saw the almost immediate issue of new works, and of revised editions of earlier ones, throughout this prolific period. A publishing agreement with Breitkopf & Härtel in 1815 ensured the spread of his music throughout Europe, while reports of his playing fostered an image of legendary powers. An informal artistic collaboration with Daniel Steibelt, director of the French opera in St Petersburg and whom Field had known in London, increased an already lucrative public career that encompassed even the first Russian performance (1815) of Bach's four-keyboard arrangement (bww1065) of Vivaldi's concerto for four violins (r580).

Also that year, a son, Leon Charpentier, was born of a liaison with a member of Steibelt's company, although Field remained with his wife and collaborated in concerts with her. They had a son, Adrien, in 1819, at which time Field was offered, and refused, the appointment of court pianist, a sign of his material prosperity. In December that year he performed a *fantaisie* during a theatrical performance attended by Pushkin; they appear to have become and remained friends, for a double portrait of them exists from the late 1820s. Their political affinities were similar and, given Pushkin's involvement in the Decembrist uprising of 1825, it is not surprising that Field dedicated both the *Chanson russe variée* h41 and Nocturne no.10 to another Decembrist family, the Rayevskys.

An increasing connection from 1816 with his last regular Russian publisher, Wenzel of Moscow, led Field to revisit Moscow in 1818 and again, for a series of concerts with his wife, in 1821. The third of them, on 20 April, was their last appearance together, and mother and child departed, the former to lead a life as teacher and performer which relied heavily on her estranged husband's name. (She appeared with some success in St Petersburg, Kiev and Smolensk; she died in 1869.) Field remained in Moscow and in 1822 a notable meeting took place with J.N. Hummel, who was there on a concert tour; they collaborated in a performance of Hummel's duet sonata op.92 on 10 February. Field introduced his *Fantaisie sur un air favori* (deest 4A) and the first movement of Concerto no.7 a few weeks later, but from 1823 his performances decreased yearly (although his former pupil A.N. Verstovsky assisted him in a series of benefit concerts for his son Leon). He reworked Nocturnes nos.1 and 5 as songs with piano accompaniment (h50) for publication in 1825 and made important revisions to other works, while Nocturnes nos.9 and 10 appeared in 1827 and 1829 respectively.

By now his Byronic lifestyle had taken a permanent toll on his health in the form of rectal cancer. His social behaviour (tolerated with more amusement in Russia than elsewhere) was often outrageous, yet slovenly dress did not mar a striking personal aura, alcohol did not blunt a brisk wit and igniting a cigar with his fee did not diminish the aristocracy's demand for private tuition. Nonetheless, the need for medical attention forced him to

contemplate a concert tour, for which he prepared by performing part of Hummel's latest piano concerto (in A♭, op.113), first published in 1830. He reached London in September 1831 (by way of Paris, where Leon continued his vocal training) and, after an operation, gave concerts in London and Manchester, met Mendelssohn, Moscheles and Sterndale Bennett, and acted as pallbearer at Clementi's funeral. He published some new pieces and revisions of others while preparing Concerto no.7 for its first complete performance, in Paris on Christmas Day 1832. His reception, mixed in both London and Paris, was prompted not yet by any failing powers, but by changing fashion, and his relations with Chopin and Liszt were cool.

After Paris, the procession of concerts and declining health across Europe ended with nine months (1834–5) in a Naples hospital. Rescue by Russian patrons led – apart from a brief stay with Czerny in Vienna, where he gave three recitals and wrote Nocturne no.14 – to a last year with his younger son, Adrien, in Moscow, devoted seemingly to further revisions (published posthumously by his pupils) and the composition of the nocturne-like Andanteh64. At his last concert, organized by his pupil Charles Mayer in March 1836, he performed Dussek's Quintet op.41; there seems no foundation for Nikolayev's suggestion that he played Chopin on this or any other occasion. Both sons pursued musical careers, Adrien less successfully as a pianist, Leon as a distinguished tenor (known as Leon Leonov), who sang in the first performances of Glinka's *A Life for the Tsar* and *Ruslan and Lyudmila*.

[Field, John](#)

2. Piano playing and teaching.

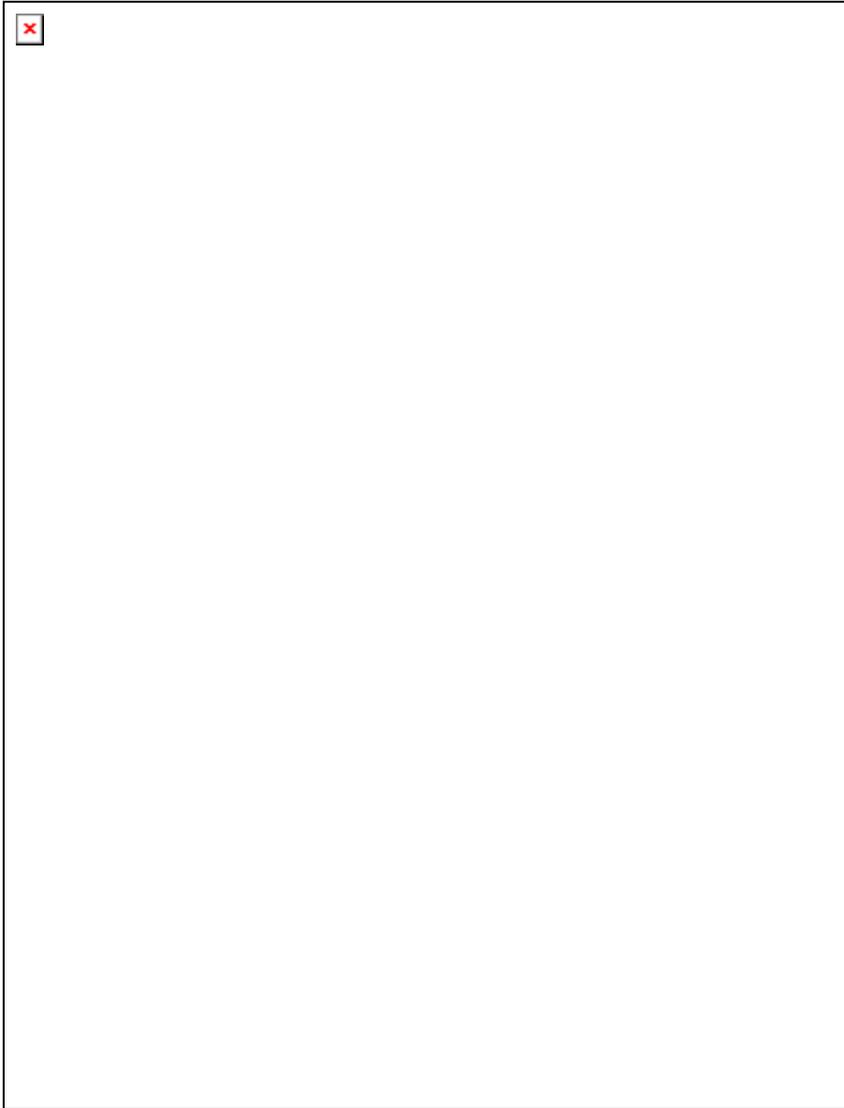
That the majority of Field's major works begin – and a high proportion end – quietly, betokens an original approach to the role of the virtuoso performer-composer. Regarded as the supreme pianist of his generation, his quiet, self-effacing attitude at the keyboard was as unusual as it was mesmeric: playing 'as though he sat at his own fireside', charismatic not through the grandeur of his technique but because of his musicality and unmatched beauty of tone. (He once admonished Hummel during a public duet performance with a peremptory 'ne tapez pas si fort'.) From the earliest, reviews emphasized the 'sweetness and shading in his playing', the 'speed, evenness and purity of embellishment, strength and beauty of tone', all achieved with 'an inconceivable serenity in performance'. His pupil V.F. Odoyevsky recalled that 'everywhere his first chord annihilated all his rivals' and said that 'under Field's fingers the piano becomes an entirely different instrument'. Glinka, briefly also a pupil, remembered 'his forceful, gentle, and distinct playing. It seemed that he did not strike the keys but his fingers fell on them as large raindrops and scattered like pearls on velvet'. Glinka did not agree with Liszt, who said in his presence that Field's playing was 'sleepy'. He considered rather that 'Field's music was often full of energy, capricious and diverse, but he did not make the art of music ugly by charlatanism, and did not chop cutlets with his fingers like the majority of modern fashionable pianists'. Both in London and Paris, Field's performances of some of Bach's preludes and fugues (Clementi owned the autograph of *Das wohltemperirte Clavier* Book 2) excited admiration for the precision and delicacy of his part-playing. Unusually, he also taught his

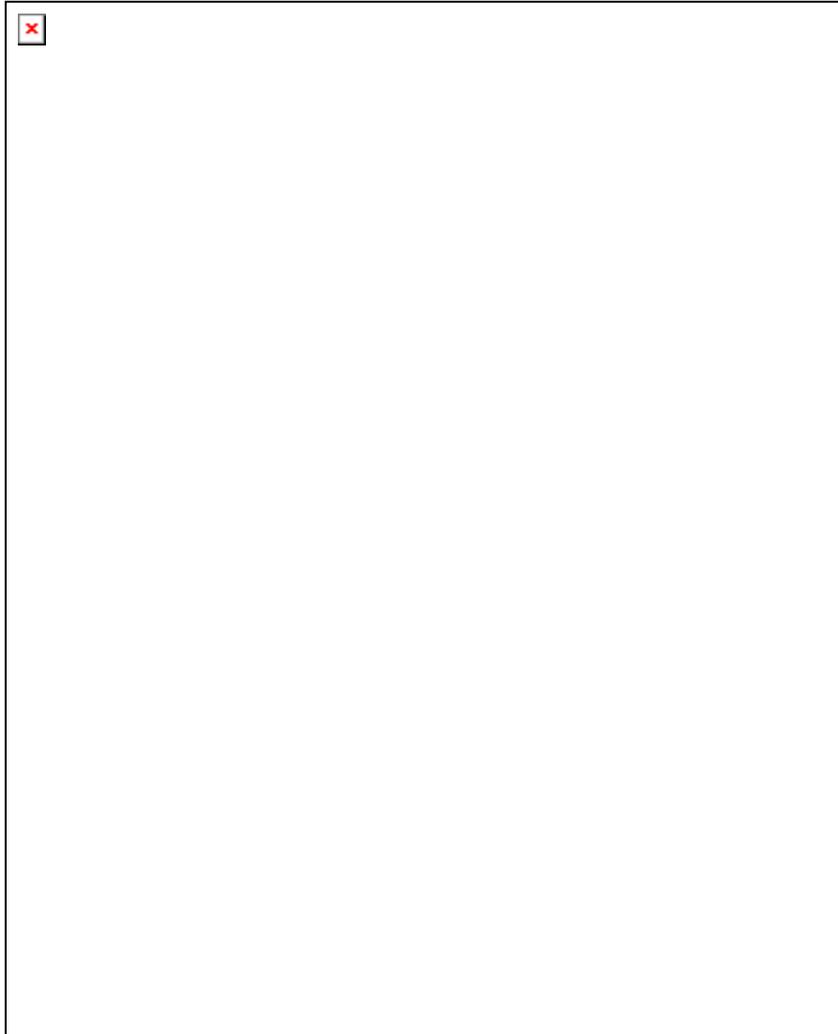
pupils Bach, besides his own music and that of his virtuoso contemporaries, emphasizing effortless command and equality of all fingers, slow practice, and tonal control through hand techniques far in advance of his time, the whole subordinate to musical ends. Such distinguished pupils as Charles Mayer, Anton Kotski and Maria Szymanowska transmitted his style across Europe, while others – Aleksandr Gurilyov, Jean Rheinhardt and, particularly, Aleksandr Dubuque – laid the foundations of modern Russian pianism.

Field, John

3. Works.

An acute ear for piano sonority ensured from the outset a new luminosity of sound in Field's compositions, achieved through chord spacing, wide-ranging left-hand harmonic writing supported by the sustaining pedal, and an adventurous use of the expanding compass of the keyboard. London in Field's youth was both in the forefront of mechanical advances in piano manufacture and the centre of activity for a group of forward-looking pianist-composers, the majority of foreign birth but including some whose residency was permanent (Clementi) or long-term (Dusseck). Clementi's influence on the formulation of Field's style may be encapsulated in one work, his A major Sonata op.25, no.3 of 1790 (not op.2 no.4, as mistakenly identified by F.A. Gebhard and later writers, an early piece exploiting rapid octaves – which never formed part of Field's technical armoury – among other alien features). Here melismatic decoration over slow-paced harmony, drone basses, fleet fingerwork, surprise metrical and modulatory interruption, and thematic similarities, are all reflected in Field's Concerto no.1. The presence of Haydn and Dussek during these formative years afforded ready examples of the assimilation of folk elements into the current formal and harmonic idiom. Dussek's London works gave Field a vital view of sonorous harmonic layout and melodic decoration, and the catalyst for the resumption of creative work in the early Russian years came specifically from Dussek's three sonatas opp.61, 70 and 75 of 1807–11. Concordances of texture and gesture with op.61 and op.70, are clear in the first movement of Concerto no.2; passage-work and thematic elements from op.75 are found respectively in the first movement of Concerto no.3 and the waltz-rhythm finale to the Rondo h18, which was pre-published as a separate piano piece with concertos nos.1–3, in 1811. Nonetheless, there is a strikingly sudden maturity of utterance and range in both the publicly confident solo entry in Concerto no.2 (ex.1) and the private chromatic expression of the *Fantaisie* h15 (ex.2), both first published in that year.

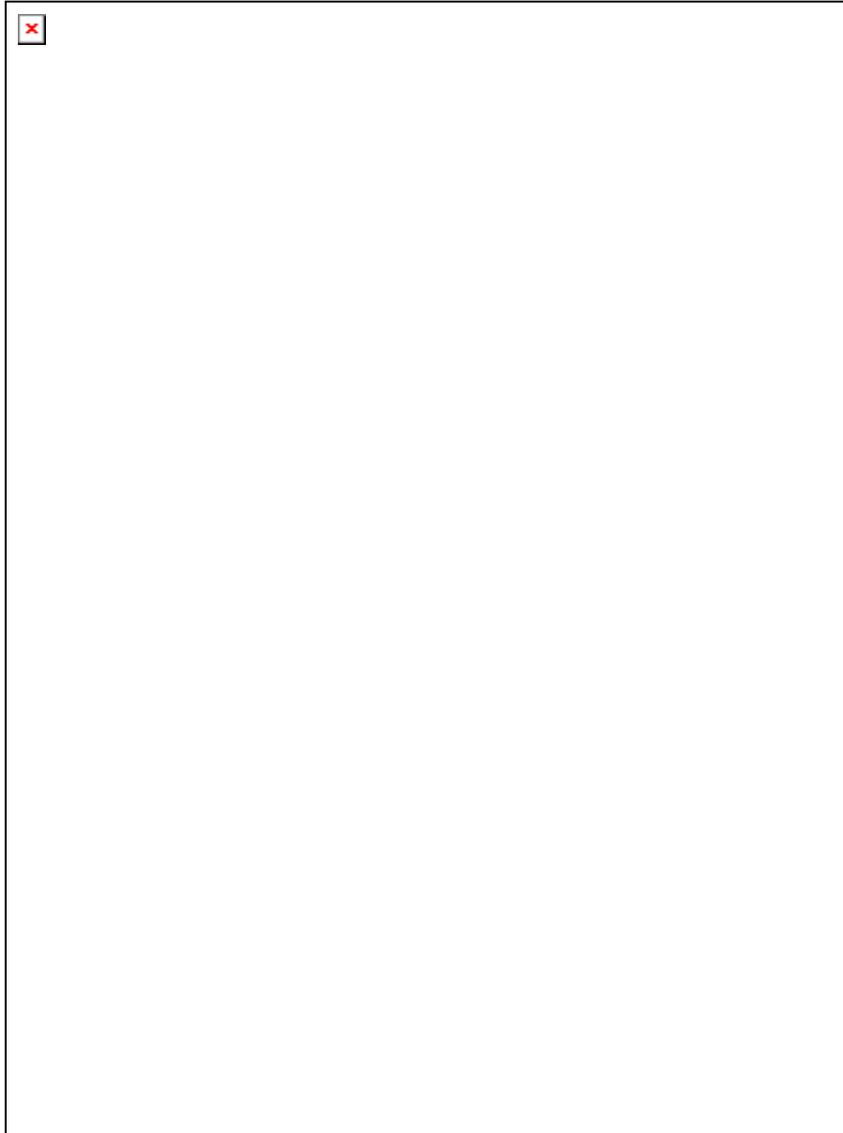




There is also an ease in the early handling of Russian themes. David Brown's reminder (in *The New Grove Dictionary*, 1980) that 'the Russian thought more readily in terms of full melodic statements and subsequent variations' concurs with Field's own mastery of developing variation more easily than other Western composers of his time. His style also featured an uncommon fondness for pedal points, ostinato (and sometimes hemiola) patterns, and false relations. Three early duets (h10–12) reveal a keen ear for style. The first, using three themes, pioneers the sophisticated variation-rondo structure of the *fantaisies*, and introduces as local colour a balalaika figure. In h11 a very Russian treatment – repetition and subtle variation – is given to a melancholy, but as far as is known, original theme, while in the third duet, the constant variation of Russian folksong is created over a tonally shifting ostinato. Glimpses of Russian melody continue to be seen in later works, notably a hint of Aleksandr Alyab'yev's *Solovey* in Nocturne no.8, an exotic section of balalaika-like repeated notes in Concerto no.7, and Kaminskaya (1949) found even a quotation from M.M. Sokolovsky's comic opera *The Miller* in Concerto no.2. The varied harmonies applied to the Russian themes in *Fantaisie* no.3 and in *Chanson russe variée* h41 are knowingly apposite.

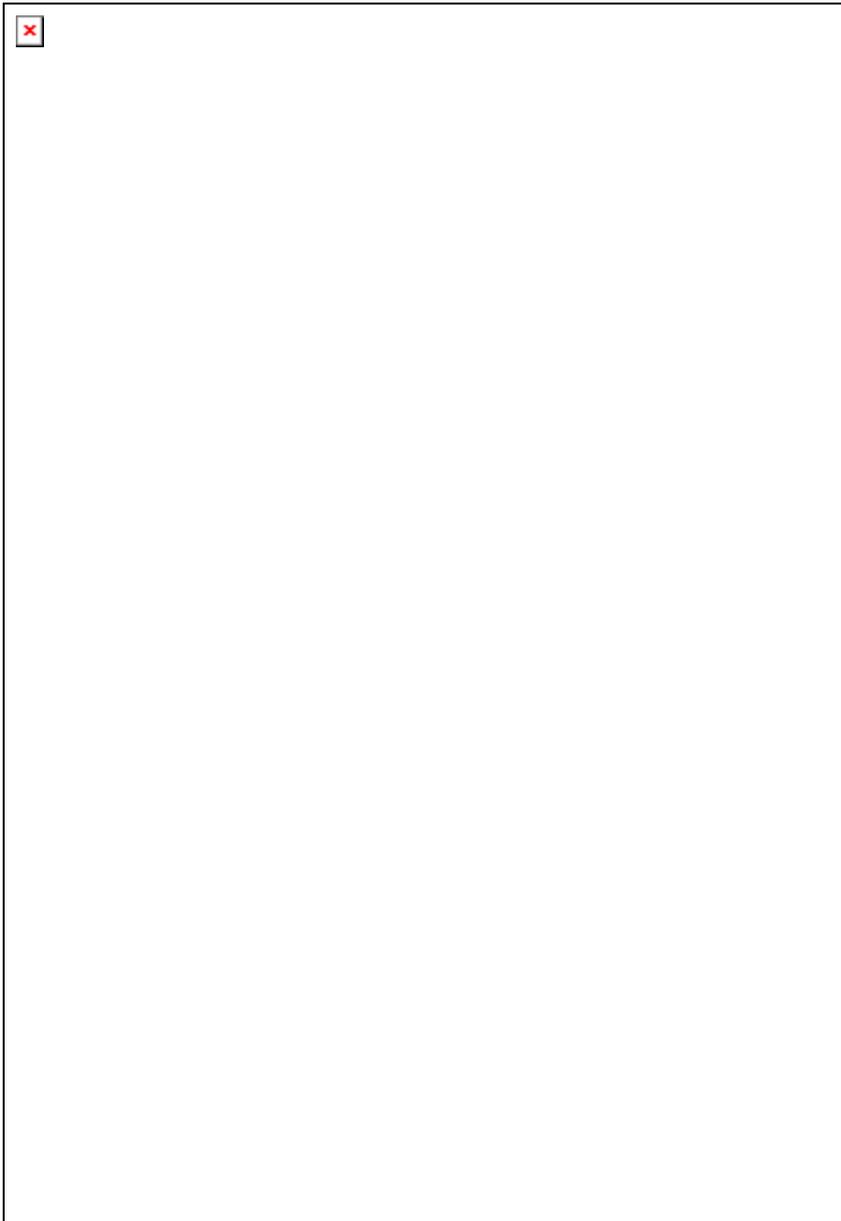
As a rapid modulating tool, the augmented 6th was to Field as the diminished 7th was to Weber, and appeared regularly from the London period alongside modulation by 3rds. Surprise key changes, often by tone or semitone, for drama or humour, tend to be quitted too soon for maximum

effect, and long-term modulatory structure is wayward until tightened in the late years. Nonetheless, Field broadened his harmonic spectrum to encompass suspension of the tonal centre by block chromaticism, as in Concerto no.5 (1815; [ex.3](#)), and superimposed dissonances beyond the vocabulary of his time in a late revision of Concerto no.4 ([ex.4](#)).



The 16 numbered nocturnes, and associated pieces in the same style entitled *pastorale*, *romance* or *serenade*, were perhaps some of the most widely-known and influential piano music in the early Romantic period. They dispensed with rigid formal considerations, relying on eliding variation of melody, harmony and accompaniment to achieve a unified variety in the

exposition of a mood conjured without the assistance of a text or programme. Indeed, some of Field's nocturnes are songlike structures – the 'vocal' verses introduced and separated by 'accompaniment' interludes – the whole accommodated within a single spectrum of variegated piano texture. In this, for the first time, dynamic differentiation is controlled by subtle blending of simultaneous graded finger pressures and sustaining pedal, as in Nocturne no.1 (ex.5), which also illustrates the shifts in melodic emphasis common to Field's later revisions. While the majority of the nocturnes are treble melodies over accompaniment, nos.6 and 7 introduce thematic elements in the left hand and nos.13 and 15 explore a simpler, more Schumannesque texture, while no.14 is an extended operatic scena complete with interrupting recitative.



Field's four substantial *fantaisies* (five with his solo arrangement, Andante, of the Quintet h34) are virtuoso works of high calibre, and in them he pioneered an influential early-Romantic large-scale episodic structure, not dependent on sonata form but a fusion of modulating rondo and variation elements. The variations are decorative after the Mozartian pattern rather than developmental like Beethoven's (Field was not an admirer of

Beethoven's piano music, though he performed with pleasure the 'Kreutzer' Sonata with Karol Lipiński); the best of them (deest 3, h20 and h41) are rewarding in both keyboard terms and harmony, as are the many instances of variation techniques in other works. The individual rondos, popular in their own time as brilliant entertainment music, bring less to us today, despite their pianistic and melodic felicities, and Field's resource in this form is more fully shown in the final movements of the sonatas and concertos.

The first three sonatas (c1798–1801) are increasingly expansive in pre-Schubertian lyricism and modulatory resource, though their emphasis on pianistic luxuriance over cellular thematic invention renders them less close-knit than the C minor sonata which Pinto dedicated to Field in 1802. The fundamental stylistic influence is Dussek, in the richness of the sonorous virtuosity and cantabile coloratura. Even the opening of Sonata no.4 (1813) reflects Dussek's op.10 no.3 of 1789, though the subsequent treatment, in (now more concise) sonata form (with motivically connected principal subjects), and an imaginatively harmonized folk rondo, is entirely original. sonatas nos.3 and 4 also reveal Field's perhaps unexpected capacity for concentrated motivic development, seen again on a larger scale in concertos nos.4 and 7.

The concertos, despite their unconventional and often discursive form, were, from the publication of the first three (1811), central to the developing 19th-century piano concerto. Their orchestration is unusually imaginative, even in the many purely accompanied passages, with deftly telling wind writing, pizzicato, tremolando, muted and even *col legno* strings, and rhetorical (sometimes solo) timpani – Concerto no.7 opens in this way – while the powerful depiction of a storm in Concerto no.5 (1815), with climactic tam-tam and bell, is a worthy precursor of the Wolf's Glen in Weber's *Der Freischütz* (1821). Nonetheless, it is the originality of the piano writing, both heroic and delicate, which impinged on not only the concertos of Moscheles, Hummel, Kalkbrenner and their greater successors. Formally, Field soon adapted the rigours of strict sonata structure to accommodate one or more sections of contrasting atmospheric style and tempo, sometimes to avoid cellular development of mainly lyrical music, more often as an 'inspirational aside' to the main thrust of the principal ideas. Herein lay a weakening of control over the large span of the opening sonata and closing rondo movements which Field did not always surmount successfully (except in later revisions). By contrast the central movement – decorative variations or nocturne-like – consistently demonstrates the miniaturist's mastery of harmonic nuance and melodic coloratura.

Miniatures of a blunter kind form the collections of short dances, mostly simple ternary structures in waltz rhythm. From the energetically bucolic to the suavely elegant, all share some common denominators – characteristic pedal effects in the *écossaises*, aspirated dotted rhythms elsewhere – and, despite doubts over authenticity, all but the last and finest, the *Sehnsuchts-Walzer* (h51), survive in editions from publishers with whom Field had known connections. The *Six danses* h42, though known only from an 1820 German edition, refer to the *Kehraus* also heard in Schumann's *Papillons*, and may date from Field's first visit to Vienna in 1802, a supposition

supported by similarities to the waltz finale of the Sonata no.2 (London, 1801) and a typographical idiosyncrasy on the title-page familiar from Russian editions of Field's other music. The studies are of two kinds, scalic and figural finger exercises, which gain cohesion by modulating through all keys (h33 and 48), and attractive character-pieces that look forward to Stephen Heller (the left hand study from the Quintet h34) and the melodic studies of Carl Loeschhorn (h44 and that derived from Concerto no.4h28).

The chamber music, all for strings and piano, arose from three circumstances: the widespread Russian fondness for string quartet playing, the practice of rehearsing (and occasionally performing) concertos with soloist and string quartet only, and Field's deliberate use of supporting accompaniment to sustain his early experiments in keyboard texture (internal evidence suggests that the *Fantaisie* h15 and Nocturne no.3 were also originally conceived in this form), hence the generally subordinate melodic role of the string parts, despite the felicitous scoring of the harmonic underpinning. Only the opening Pastorale of Divertissement no.2, and the Quintet h34, a fine single-movement *fantaisie* in rondo-variation form, show some equality between the forces.

In the decade 1821–31, Field encountered a creative crisis, presaged by the extensive revisions to Concerto no.6 between the first performance (1819) and publication (1823), and confirmed by his indecision over the final version of Concerto no.7 (1821–32). Of new music, only the *Fantaisie* no.3, in its original form with orchestra, and the Nocturnes nos.9 and 10, were completed and published immediately. For the rest, he returned to earlier works (primarily Sonatas no.1 and 3, Concertos nos.1–5, the two Quintets h18 and 34), to intensify their harmonic and melodic content and, above all, to reassess their overall proportions, particularly those movements in sonata form. He had published a considerably more concise orchestral edition of Concerto no.4 by 1819. The similar shortening of Concerto no.2 (*A-Wgm*) was not published, but, perhaps through increasingly unreliable health, the emphasis lay with radical reworkings of accompanied works for solo piano. He made valuable concert sonatas out of concertos nos.1–5 (Plantinga describes Clementi's less successful similar efforts three decades earlier), though the notable adaptation of sonata form – especially the reduction of the recapitulations to token, almost coda-like, reminiscences of the lengthy expositions and developments – had no influence on his contemporaries or immediate successors, as they too were not published. Field's late grasp of sonata structure in early Romantic terms is in marked contrast to Hummel's adherence to formal repetition.

[Field, John](#)

4. Legacy.

Brahms owned a copy of Field's first three nocturnes and his Variations op.21 no.1 reflect the widespread triplet accompaniment figures, pedal notes and semitonal clashes of Nocturne no.3, while Schumann viewed afresh many details of its ideas in his *Romanze* op.28 no.2. His many eulogistic reviews of Field's music suggest a thorough knowledge of it, particularly of Concerto no.7, the autograph full score of which he studied: hence the slower interlude in the first movement, the intermezzo style for a

central movement (erased in Field's case, perhaps mistakenly, before publication), and the waltz-rhythm finale, which his own piano concerto shares. Liszt, probably through his friendship with Glinka, used rare Russian published sources incorporating Field's late revisions for his edition of the nocturnes and adopted much of Field's idiosyncratic but idiomatic fingering into his own music.

Field was offended by the close concordances between his Romanceh30 and Chopin's Nocturne op.9 no.2; Branson (1973) catalogued myriad other derivations, both virtuoso and poetic, many of which were already in Field's vocabulary by the time of Chopin's early childhood. The Fieldian songlike character-piece, transmitted to Mendelssohn directly through his teacher Ludwig Berger, and to numberless others throughout the 19th century, reached the 20th with the nocturnes of Skryabin and Fauré, while Metner is glimpsed in Field's Nocturne no.11. Earlier, his pupil I.F. Laskovsky's piano music (especially the two sets of variations on Russian folk melodies, the Barcarolle and *Chansonnette sans paroles*) reflects Field's own and, if Glinka adopted Field's figuration without his piquant dissonance, his masterly handling of folksong stems directly from Field.

Asaf'yev (1947) asserted that, through Dubuque's pupils Balakirev and Nikolay Zverev (Zverev taught Skryabin and Rachmaninoff), 'the history of the Russian Piano School Field's tradition was long and influential'. The popularity of his music waned, apart from the nocturnes, only in the last years of the 19th century. Ferruccio Busoni did not live to instigate his planned Field revival in the 1920s, and no other great pianist has yet taken up Field's challenge of bel canto and self-effacing virtuosity. Indeed, they may neither mirror his performing practice nor study his final texts until editions that include his fingering and the mature revisions to many of his most substantial works are published. Nonetheless, Field remains one of the most original figures in the development of Romantic piano music.

Field, John

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H no. in Hopkinson (1961); numbers without suffix are given for editions not listed in Hopkinson; works not in Hopkinson carry deest numbers
 revised or arranged from
 revised or arranged as

piano solo

listed in alphabetical order of genre

H

58 [58A]

Allegro, c, ded. M. Szymanowska, *F-Ppo*

34 [34A]

Andante, A, GB-Lbl

64

Andante inédit, E, ?1836

| | |
|----------------|---|
| | (St Petersburg, 1852); N22 |
| 12 [□12A] | Bärentanz, C (Langensalza, 1912) |
| 27 [□27B] | Concerto no.1, E♭; arr. pf solo, <i>Lcm</i> (London, 1835) |
| 31 [□31A] | Concerto no.2, A♭; arr. pf solo, <i>Lbl</i> |
| 32 [□32A] | Concerto no.3, E♭; arr. pf solo, <i>RUS-Mrg, GB-Lbl</i> |
| 28 [□28A] | Concerto no.4, E♭; arr. pf solo, <i>RUS-Lph, Mcm</i> |
| 39 [□39B] | Concerto no.5, C, arr. pf solo, <i>GB-Lbl, Lcm, US- NYpm</i> (London, 1832) |
| 42A | Six danses, G, A, A, F, E♭; E♭ (Leipzig, 1820) |
| 33 | Exercice modulé dans tous les tons, C (St Petersburg, 2/1814) |
| 33 | Exercice modulé dans tous les tons, C (Moscow, 1826) [? □1814, or repr. of lost 1st edn] |
| 44A | Exercice nouveau, C (St Petersburg, 1821) |
| 48A [□48] | Nouvel exercice no.2, C (Leipzig, 1823) |
| 48 [□48A] | [Exercise] Terzübung, C, A- <i>Wgm</i> , 1834 |
| 28 [□28 below] | Exercise no.1, C (St Petersburg, 1838) |
| 34 [□34A] | Exercise no.2, pour la main gauche, A♭; (St Petersburg, 1838) |
| 15 | Fantaisie sur l'Andante de Martini, op.3, A (St Petersburg, 1811) |
| 15 [□15A(a)] | Fantaisie sur l'Andante de Martini, A, <i>US-Wc</i> (Moscow, 1837) |
| 35 | Nouvelle fantaisie sur le motif de la polonaise dans l'opéra Le calife de Bagdad, G (St Petersburg, 1815) |
| deest 4B | [□ Fantaisie deest 4A] Variations sur l'air russe, a (Moscow, 1840) |
| 57A | Nouvelle fantaisie, G (Berlin, 1833) |
| 16A | Marche triomphale, E♭; (St |

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| | Petersburg, 1813) |
| 24 [□24A(a)] | Nocturne no.1, E□□ (St Petersburg, 1812); N1 |
| 24E(a) [□24] | Nocturne no.1, E□□ (London, 1832); N1 |
| 25 [□25A(a)] | Nocturne no.2, c (St Petersburg, 1812); N2 |
| 26 | Nocturne no.3, A□□ (St Petersburg, 1812); N3 |
| 36 | Nocturne no.4, A (St Petersburg, 1817); N4 |
| 37A [□37] | Nocturne no.5, B□□ (St Petersburg, 1817); N5A |
| 37 [□37A] | Nocturne no.5, B□□; <i>STu</i> (Moscow, 1838); N5B |
| 40A | Nocturne no.6, F, <i>NYp</i> (Moscow, 1817); N6 |
| 45A | Nocturne no.7, C (St Petersburg, 1821); N7 |
| 46A [□46B] | Nocturne no.8, e, <i>RUS-Lsc</i> (St Petersburg, 1821); N8A |
| 46B [□46A] | Nocturne no.8, e (Leipzig, 1822); N8B |
| 46 [□46B] | Nocturne no.8, e (Moscow, 1851); N8B |
| 55 [□55A] | Nocturne no.[9], C (Moscow, 1827); N9 |
| 55A [□55] | Nocturne no.[9] 'The Troubadour', C (London, 1832); N9 |
| 63A [□63] | Nocturne no.[10], B□□ (Moscow, 1829); N10A |
| 63 [□63A] | Nocturne no.10, B□□ (Moscow, 1829), rev. ?1836; N10B |
| 56A | Nocturne no.11, E□□ (Berlin, 1832); N11 |
| 58D(a) | Nocturne no.12, G, <i>F-Pn</i> , 1822 (Paris, 1834); N12 |
| 59A | Nocturne no.13, d (Paris, 1834); N13 [also pubd as Nocturne – Dernière pensée, h66A (Moscow, 1840)] |
| 60A | Nocturne no.14, C, <i>A-Wgm, D-Bsb</i> , 1835 (Paris, 1836); N14 |
| 61A | Nocturne no.15, C (Paris, 1836); N15 |
| 62 [□62A] | Nocturne no.16, F, <i>RUS-Mk</i> , ?1836; N16 |

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| 67 | 88 Passages doigtées par lui même [h27, 28, 31, 32, 39, 48, 49, 58] (St Petersburg, 1838) |
| 14 | Pastorale, A, <i>Lsc</i> , ?1809; N17A |
| 14 | Pastorale, A (St Petersburg, 1814); N17B |
| 14 | Pastorale, A, <i>Mcm</i> , ?before 1831; N17C |
| 14H(a) | Pastorale, A (London, 1831); N17D |
| 65A [□54A] | Pastorale d'après un manuscrit authentique, E, <i>US-NYp</i> (Moscow, 1851); N21 |
| 21 | Polonaise en rondeau, E□□ (Moscow, 1809) |
| 29 [□32] | Polonaise en rondeau, E□□ (London, 1811) |
| deest 6 | Prelude, c, <i>Wc</i> |
| 30 [□30A] | Romance, E□□; St Petersburg, 1815); N19 |
| 30A [□30] | Romance, E□□ (Leipzig, 1816); N19 |
| 14E [□14H(a)] | Three romances, no.1, A (Leipzig, 1815); N17B |
| 24A(a) [□24] | Three romances, no.2, E□□ (Leipzig, 1815); N1 |
| 25A(a) [□25] | Three romances, no.3, c (Leipzig, 1815); N2 |
| 2A | Rondo on 'the favorite Hornpipe danced by Mme. Del Caro', A (London, ?before 1796) |
| deest 1 | Rondo, A, <i>STu</i> , 1796, unfinished |
| 3 | Rondo on 'Go to the Devil', C (London, 1797) |
| 5 | Rondo on 'Slave, bear the sparkling goblet round', lost [?same as h6] |
| 6A | Rondo on 'Two Favorite Slave Dances in Blackbeard', G (London, 1798) |
| 23 [□23 below] | Rondo on 'Speed the Plough', B□□ (London, 1800) |
| 23 [□23 above] | Rondeau écossais, B (Moscow, 1809) |
| 18 [□18A] | Rondo, A□□, <i>RUS-Lsc</i> , |

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| | before 1811 |
| 32 [□29] | Rondo, E♭, Lsc, before 1811 |
| 39 [□39 below] | Adagio and Rondo, C, US-Wc, before 1815 |
| 38 [□14A] | Rondo, A (St Petersburg, 1817) |
| 28F(a) [□28] | Rondo no.1, E♭, London, 1817) |
| 18E(a) [□18A] | Rondo no.2, A♭, (London, 1817) |
| 49 [□49A] | Rondo, C, NYp, before 1819 |
| 47 [□47A] | Rondo on 'The Maid of Valdarno', B♭, (London, 1823) [?arr. G. Holst] |
| 18 [□18A] | Introduction and Rondo, A♭, Wc |
| 53A, 53A(b) | Introduction and Rondo on 'Come again', E (London, 1832), rev. ?1832 (London, 1859) |
| 13K [□13A] | Rondo 'Twelve O'Clock', E (London, 1832) |
| 37 [□37A] | Serenade, B♭, Wc, before 1817 |
| 28 | Sicilienne, g (St Petersburg, 1819); N20 |
| 8A | Three Sonatas, op.1, E♭, A, c (London, 1801) |
| 17A | Sonata [4], B (St Petersburg, 1813) |
| 18 [□18A] | Valse tiré d'un rondo, A♭, (St Petersburg, 1811) |
| deest 5A | Brilliant-Walzer, E♭, C (Leipzig, 1824) |
| 51A(a) | Sehnsuchts-Walzer, E (Leipzig, 1845) |
| 51A(d) | Sehnsuchts-Walzer, C (Magdeburg, 1863) |
| 1A | Variations on 'Fa lal la', A (London, 1795) |
| 4 | Variations on 'Since then I'M doom'd' [Je suis Lindor], C (London, ?before 1798) |
| 7 | [Variations] Rondo on 'Logie of Buchan', C (London, 1799) |
| 22A(a) | Variations on 'Kamarinskaya', B♭, |

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| | (Moscow, 1809) |
| 20A | Air du bon Roi Henri IV varié, a (St Petersburg, 1814) |
| 41A | Chanson russe variée, d (St Petersburg and Moscow, 1817) |

Doubtful: Rondo 'Geary Owen', B₁, deest 2 (London, 1800); Variations on 'Ar hyd y nos', B₁, deest 3 (London, 1801); 2 écossaises, D, D, deest 5B (Leipzig, 1824)

piano four hands

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| 10A | Air russe varié, a (Moscow, 1808) |
| 11A | Andante, c (St Petersburg, 1811) |
| 12A [□12] | La danse des ours, E ₁ (St Petersburg, 1811) [secondo part by W. Aumann] |
| 19A | Grande valse, A (St Petersburg, 1814) |
| 43A [□31] | Rondeau, G (Bonn and Cologne, 1819) |

chamber

| | |
|----------------|---|
| 13A | Divertissement no.1, E, 2 vn, va, b, pf (Moscow, 1809) |
| 14A | Divertissement no.2, A, 2 vn, va, vc, pf (Moscow, 1810) |
| 31 [□31 below] | Serenade, E ₁ , pf, (2 vn, va, b) ad lib (Moscow, 1810); N18 |
| 18A | Rondo, A ₁ , 2 vn, va, b, pf (St Petersburg, 1813) |
| 34 | Quintet, A ₁ , 2 vn, va, vc, pf (St Petersburg, 1815) |
| 13R, 14L | Le midi [□13K], précédé d'uni pastorale [□14H(a)], A/E, 2 vn, va, b (Milan, 1833) |
| 62A | Nocturne no.16, F, pf, (2 vn, va, vc) ad lib (Paris, 1836) |

piano with orchestra

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| 27 | Concerto no.1, E ₁ , perf. London, 7 Feb 1799, <i>US-Wc, RUS-Lsc</i> (Moscow, 1811) |
| 31 | Concerto no.2, A ₁ , <i>Lsc, US-Wc</i> (Moscow, 1811) |
| 32 | Concerto no.3, E ₁ , <i>Wc</i> (Moscow, 1811) |
| 28 | Concerto no.4, E ₁ , <i>Wc</i> (St Petersburg, 1814; rev., 1819) |
| 39 | Concerto no.5 'L'incendie par l'orage', C (St Petersburg, 1817) |
| 49A | Concerto no.6, C, perf. St Petersburg, ?14 March 1819, rev. 1820 (Moscow and Leipzig, 1823) |
| 58A | Concerto no.7, c/C, 1st movt perf. Moscow, 6 March 1822, rev. 1822–32, perf. Paris, 25 Dec 1832, <i>F-Pn</i> (Leipzig, 1834) |
| deest 4A | Fantaisie sur un air favori de mon ami N.P., a, perf. Moscow, 6 March 1822 (Moscow, 1823), orch acc. lost |
| 54A | Grand pastorale, E (London, 1832), orch acc. lost [?orig. 2nd movt for h49] |
| 37 | Serenade, B ₁ , <i>US-NYp</i> [□N5B, see piano solo, h37; ? intended as 2nd movt for h32] |

songs

all with piano accompaniment

- 47A [□31] The Maid of Valdarno, duet (London, 1821) lost; see also piano solo [Rondo h47]
- 50A [□24] Levommi il mio pensier, B♭; S/T (Naples, 1825)
- 50A [□37] La melanconia, F, S/T (Naples, 1825)

editions and arrangements

- 9A I. Pleyel: Symphonie concertante, F, Ben 113, arr. pf, (vn, vc) ad lib (London, 1802)
- J.S. Bach: Fugue, C, bwv870, ed. (Moscow, 1817); M5

misattributed works

- Frühlings-Walzer, E (Berlin, 1828) [by C.M. von Weber, j148]
- Mazurka, C, *RUS-Lsc* [? by V.F. Odoyevsky]
- 52 Rondoletto, E♭ (Moscow, 1830) [by A. Field]
- Study, D, *US-NYp* [by J.B. Cramer: Sonata, op.20]
- Waltz, F, *RUS-Mcm* [? by Odoyevsky]

Field, John

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Field-Dodgson, Robert

(b London, 2 March 1926). New Zealand choral conductor and teacher. Taken to New Zealand in 1928, he became a chorister at Christchurch Cathedral, and studied at the University of Canterbury. He was appointed conductor of the Royal Christchurch Musical Society in 1949 and director of music at Christ's College from 1952, quickly earning a first-class reputation. In 1956 he received a state bursary to study in London with Boult. On his return to New Zealand he resumed his choral conducting, and took the RCMS Choir to the 1962 Adelaide Festival, the first overseas visit to be made by a New Zealand choir. He has worked as chorus master with distinguished visiting conductors, including Sargent, Groves, Walton, Malko and Cavdarski, prepared the first performance outside Britain of Britten's *War Requiem*, and conducted works by New Zealand composers including Jenny McLeod and David Farquhar. In 1970 the Queen Elizabeth II Arts Council awarded him a travelling fellowship and from 1972 to 1978 he was chairman of the Christchurch Civic Music Council. In 1976 he was made an MBE to mark 40 years of service with the RCMS and 34 years at Christ's College. He has published *The Literature of Music: a History of Style* (Wellington, 1976).

FREDERICK PAGE/J.M. THOMSON

Field holler.

An extemporized form of black American song, sung by southern labourers to accompany their work. It differs from the collective work song in that it was sung solo, though early observers noted that a holler, or 'cry', might be echoed by other workers or passed from one to another. Though commonly associated with cotton cultivation, the field holler was also sung by levee workers, mule-skinners and field hands in rice and sugar plantations. As described by Frederick Law Olmstead in 1853 it was a 'long, loud, musical shout, rising and falling and breaking into falsetto', a

description that would also have fitted examples recorded a century later. Some hollers are wordless, like the *Field Call* by Annie Grace Horn Dodson (1950, *Negro Folk Music of Alabama*, Folkways); others combine improvised lines concerning the singer's thoughts, with elaborated syllables and melismas, such as the long example recorded at the Parchman Farm penitentiary in Mississippi in 1947, by 'Bama', of a *Levee Camp Holler* (1947, *Negro Prison Songs*, Tradition). An unidentified singer of a *Camp Holler* was urged on with shouts and comments by his friends, suggesting that the holler could also have a social role (1941, *Negro Blues and Hollers*, Library of Congress). Some street cries might be considered an urban form of holler, though they serve a different function; an example is the call of 'The Blackberry Woman', Dora Bliggen, in New Orleans (1954, *Been Here and Gone*, Folkways). It is believed that the holler is the precursor of the blues, though it may in turn have been influenced by blues recordings. No recorded examples of hollers exist from before the mid-1930s, but some blues recordings, such as *Mistreatin' Mama* (1927, Black Patti) by the harmonica player Jaybird Coleman, show strong links with the field holler tradition. A white tradition of 'hollerin' may be of similar age, but has been adequately researched. Since 1969 an annual 'hollerin' contest has been held in Sampson County, North Carolina.

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PAUL OLIVER

Fielding, Henry

(*b* Glastonbury, 22 April 1707; *d* Lisbon, 8 Oct 1754). English playwright, novelist and librettist. Though remembered principally as the author of the novel *Tom Jones* – itself the basis of a popular *opéra comique* by F.-A.D. Philidor, as well as works by Arnold (a pasticcio, 1769), Edward German (1907) and Stephen Oliver (1976) – he was the most prolific and successful playwright in England in the decade following the triumph of Gay's *Beggar's Opera* in 1728. He wrote serious social comedies, irregular topical burlesques and a series of lightweight ballad farces starring Kitty Clive, including *Deborah* (1733; lost – probably a jibe at Handel's oratorio) and *Miss Lucy in Town* (1742; possibly a collaboration with Garrick). Cracks at 'Signor Opera' (Senesino) and 'Fairbelly' (Farinelli) are frequent, but two of his works are systematic satires on Italian opera. *Eurydice* (1737) is a lively travesty of the form, anticipating the tone of Offenbach: Eurydice does not wish to leave the delightful social whirl in Hell and engineers her return. The music is lost. In *Miss Lucy* the opera director Lord Middlesex is personified as Lord Bawble, while (according to Horace

Walpole) Clive mimicked his mistress La Muscovita, and John Beard took off Amorevoli. Fielding was a brilliantly effective satirical critic of opera, both in musical farce and in his journalism (e.g. *The True Patriot*, 31 December 1745).

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ROBERT D. HUME

Fields, Dorothy

(*b* Allenhurst, NJ, 15 July 1905; *d* New York, 28 March 1974). American lyricist and librettist. She was the youngest member of a celebrated show business family: her father Lew Fields was a popular dialect comedian who later became a successful Broadway producer and her brothers Joseph and Herbert Fields were recognized librettists and playwrights.

Discouraged by the family from going on the stage, she wrote light verse as a schoolgirl and after graduation teamed up with composer Jimmy McHugh; they contributed songs to various Broadway revues, most memorably *Blackbirds of 1928*. She went out to Hollywood in 1929 and, working with McHugh, Kern and others, wrote the scores for several films, including the popular *Swing Time* (1936) with the song 'The Way You Look Tonight' that won an Academy Award. Returning to New York in 1939 she joined her brother Herbert and wrote the librettos for several Cole Porter musicals and for Irving Berlin's *Annie Get Your Gun* (1946). In the 1950s Fields teamed up with composer Arthur Schwartz to work on a handful of respected musicals, such as *A Tree Grows in Brooklyn* (1951), and later enjoyed a resurgence of popularity with *Sweet Charity* (1966) and *Seesaw* (1973) with Cy Coleman. Dorothy Fields had one of the longest writing careers in the American theatre, nearly 50 years, and her flexibility in writing all kinds of songs for both kinds of media was impressive. Her lyrics are distinguished by their vitality and seamless connection to the music as if her words explode or bounce off the melodies of her various composers.

WORKS

(selective list)

names of composers given in parentheses

stage

dates are those of the first New York performance

Blackbirds of 1928 (J. McHugh), 9 May 1928 [incl. I can't give you anything but love, Diga Diga Doo, Doin' the New Low Down]

The International Revue (McHugh), 25 Feb 1930 [incl. Exactly Like You, On the Sunny Side of the Street]

Stars in Your Eyes (A. Schwartz), 9 Feb 1939 [incl. It's all yours]

Let's Face It (C. Porter), 29 Oct 1941 [libretto only]; film 1943

Mexican Hayride (Porter), 28 Jan 1944 [libretto only]; film 1948

Up in Central Park (S. Romberg), 27 Jan 1945 [incl. Close as Pages in a Book, April Snow]; film 1948

Annie Get Your Gun (I. Berlin), 16 May 1946 [libretto only]; film 1950

A Tree Grows in Brooklyn (Schwartz), 19 April 1951 [incl. Look who's dancing, Love is the reason, Make the man love me]

By the Beautiful Sea (Schwartz), 8 April 1954 [incl. Alone too Long]

Sweet Charity (C. Coleman), 29 Jan 1966 [incl. Big Spender, Baby, dream your dream, If my friends could see me now]; film 1969

Seesaw (Coleman), 18 March 1973 [incl. It's not where you start, Nobody does it like me]

film

The Time and the Place and the Girl (McHugh), 1929; Dancing Lady (McHugh), 1933; Roberta (McHugh and J. Kern), 1935 [incl. Lovely to Look At, I won't dance]; Every Night at Eight (McHugh), 1935 [incl. I feel a song coming on, I'm in the mood for love]; Swing Time (Kern), 1936 [incl. The Way you Look Tonight, A Fine Romance, Bojangles of Harlem, Never Gonna Dance]; Joy of Living (Kern), 1938 [incl. You couldn't be cuter]; Lovely to Look At (Kern), 1952 [incl. I'll be hard to handle]

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D.G. Winer: *On the Sunny Side of the Street: the Life and Lyrics of Dorothy Fields* (New York, 1997)

THOMAS S. HISCHAK

Fields, Dame Gracie [Stansfield, Grace]

(*b* Rochdale, 9 June 1898; *d* Capri, 27 Sept 1979). English singer. As a child she appeared in music hall and then toured with revue before appearing in London at the Middlesex Music Hall (1915). She had her first major success in the long-running *Mr. Tower of London* (1918–25)

alongside the comedian Archie Pitt, who also became her first husband in 1923. After a single straight acting role as Lady Weir in *SOS* (1928) she returned to revue, made the first of many appearances at Royal Variety performances, and in 1930 successfully launched her career in America. During the 1930s she consolidated her position as one of the highest earning performers in the world with stage appearances, tours and recordings. Through her 16 films (1931–46), particularly those of the 1930s, her public persona was set as a working class ‘Lancashire lass’, optimistic and generous of heart. The song ‘Sally’ (*Sally in our Alley*, 1931) became closely identified with her for the rest of her life, while the title song of *Sing as we Go* (1934) and ‘Wish me luck (as you wave me goodbye)’ (*Shipyard Sally*, 1939), along with many other successful numbers, were written by her regular accompanist [Harry Parr Davies](#), also a successful West End composer. Having left Pitt, by 1938 Fields was living with the film director Monty Banks; at the outbreak of war they left for Canada and the USA, marrying in Santa Monica in 1940. The idea that Fields had deserted Britain in order to avoid Banks’s internment as an Italian national rather than as a result of Churchill’s request for her to go to the USA for fund-raising and propaganda caused much public hostility that was only gradually eroded as she performed for the Allied troops on extensive and arduous tours during the war. From the early 1950s and for the rest of her life she alternated periods of concentrated performance, including tours of Britain, Canada and Australia (1964), and the USA (1965), with long stays at her home on Capri. Her public appearances in older age were enthusiastically received, and she continued to record and perform occasionally on stage and television until a few months before her death at the age of 81.

Her voice, although untrained, was strong and vibrant with a phenomenal range and ease of its use; her recording of *Why can't you?* (1929) demonstrates an extraordinary natural coloratura, and her role in the circus scene of *The Show's the Thing*, also in 1929, was appropriately ‘The Lady with the Elastic Voice’. With a performing style rooted in music hall, she used an exaggerated sentimentality that was nonetheless genuine; she was also a natural comedian, and songs such as *The Biggest Aspidistra in the World* and *In my Little Bottom Drawer* were strangely paired to great effect with overtly emotional renditions of numbers that included *Ave Maria*, *The Lord's Prayer* and *Danny Boy*. She was made a CBE in 1938, the first variety performer to receive such an honour, and a DBE in 1978.

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JOHN SNELSON

Fields, Herbert

(*b* New York, 26 July 1897; *d* New York, 24 March 1958). American librettist. A member of the celebrated Fields family of show-business talents, he studied at Columbia and later sought to be a performer like his father, Lew Fields, until he took up directing and playwriting. Teaming with

the young songwriters Richard Rodgers and Lorenz Hart, Fields wrote the librettos for all of their early and innovative musicals. Later he worked with his sister Dorothy Fields and provided musical comedy librettos for Cole Porter, Irving Berlin and others. Fields was a prolific and influential librettist, finding new ways to expand the boundaries of musical comedy.

For further information see A. Fields and L.M. Fields: *From the Bowery to Broadway: Lew Fields and the Roots of American Popular Theatre* (New York, 1993).

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(selective list)

all stage works with librettos by Fields; composer and lyricist in parentheses; dates are those of the first New York performance

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THOMAS S. HISCHAK

Fiele.

See [Fiddle](#).

Fielitz, Alexander von

(*b* Leipzig, 28 Dec 1860; *d* Bad Salzungen, 29 July 1930). German conductor and composer. His father was half Polish and his mother Russian. He studied composition and conducting with Edmund Kretschmer and the piano with Julius Schulhoff in Dresden. He worked as an opera conductor in Zürich (1884), Lübeck (1885–6) and with Nikisch in Leipzig (1886–7). He then went to Capri and Rome for ten years owing to poor health. There he composed piano pieces, songs, two orchestral suites and two operas, *Vendetta* (1891, Lübeck) and *Das stille Dorf* (1900, Hamburg), the latter also staged at Bremen, Lübeck, Ulm and elsewhere. His best-known work was the song cycle *Eliland*; his tasteful late Romantic style owes much to Mendelssohn and Brahms.

Fielitz became professor at the Stern Conservatory in Berlin and was appointed conductor at the Theater des Westens in 1904, but the following year he went to Chicago to teach and conduct. He returned to the Stern Conservatory in 1908 and became its director in 1915.

WALTER R. CREIGHTON/CHRISTOPHER FIFIELD

Fierdanck, Johann.

See [Vierdanck, Johann](#).

Fiesco, Giulio

(*f* Ferrara, 1550–70). Italian composer. Fétis claimed Fiesco was born at Ferrara in 1519, died there in 1586, and served in the ducal chapel, but these dates have not been verified. Superbi and other local historians concur that Fiesco was Ferrarese though his name does not appear in the court payment rosters and nothing is known about him after about 1570. If he worked at all in Ferrara, he may have been employed as organist at S Francesco, where he was buried, as music tutor to the nuns of S Vito, or as a musician in the private employ of Cardinal Ippolito d'Este. He was evidently close to courtly circles. He dedicated madrigal books to Prince (later Duke) Alfonso d'Este, to Alfonso's sisters Lucrezia and Leonora, and to Luigi Gonzaga, marchese of Luzzara, who was residing at the Este court. He was also associated with the poet G.B. Guarini, since 1567 in the service of the court at Ferrara. Fiesco's important *Musica nova* of 1569 marks the first appearance in the madrigal literature of Guarini's verse; all the texts are thought to be by Guarini, including poems not printed elsewhere or included in the collected *Rime* of 1598. In the preface Fiesco says he set Guarini's verse to music at the poet's request, who had written it to please Lucrezia and Leonora d'Este, and to whom Fiesco dedicated the madrigal book. Fiesco's *Primo libro* (1554) has attracted considerable commentary. Einstein believed that Fiesco's choices of poetry from, among others, Sannazaro (*Arcadia*), Boccaccio (*Decameron*) and Ariosto (*Orlando furioso*) showed the literary influence of Cipriano de Rore, then working in Ferrara. The musical style of this book varies from straightforward to 'experimental', the latter receiving the most attention. Kaufman proposed the influence of Vicentino for the two madrigals labelled 'diatonico' and 'chromatico'; the diatonic work (*Nov'angioletta*) is characterized by the prevalence of step-wise motion and the absence of signed accidentals; the chromatic work (*Bacio soave*) uses signed B \flat s and accidentals to the sharp side as far as D \flat : A similarly 'chromatic' work from the same volume, *Vita de la mia vita*, was cited as an example of musical mannerism by Lowinsky, who contrasted Fiesco's work to the classicism of an Arcadelt madrigal. Fiesco's several contributions to an 'experimental' phase in the history of the madrigal are of interest but have yet to be placed in the wider context of his later madrigal books. He contributed a *madrigale arioso* to a predominantly Roman anthology, published a few scattered *napolitane* for three voices, and contributed a five-voice *greghesca* to the 1564 collection of settings of the dialect verse invented by the Venetian Antonio Molino (Manoli Blessi).

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DAVID NUTTER

Fife

(Fr. *fifre*; Ger. *Querpfeife*, *Militärflöte*; It. *fiffaro*; Sp. *pifano*).

A small cylindrical transverse **Flute**, but with a narrower bore and hence a louder, shriller sound than the flute proper. Fifes were generally made from a single piece of wood, sometimes with ferrules of wood, cord, leather, brass or other metal at both ends, and had six finger-holes. After the 18th century they were sometimes supplied with a single key. In modern British drum and fife bands, short conical flutes with six keys (and therefore essentially a piccolo), pitched in B \flat (a 6th above the concert flute and a major 3rd below the orchestral piccolo), are called 'fifes'.

In the later Middle Ages and the Renaissance, fifes and side drums regulated the infantry while trumpets and kettle drums were reserved for cavalrymen. By the late 15th century fifes were associated especially with Swiss and south German mercenary foot soldiers (as the names *soldatenpfeife* and *fistula militaria* indicate), who evidently introduced the instrument to much of western Europe (fig.2). In German sources, for example, Martin Agricola (*Musica instrumentalis dendsch*, 1529) and Praetorius (*Syntagma musicum*, ii, 2/1619), the instruments are even called *Schweitzerpfeifen*, or (in Praetorius) *Feldpfeifen*. Praetorius explained that they were built then in two sizes, with a compass about an octave and a half upwards from either *g'* or, in the case of the larger instrument, *d \flat* ; and he noted that they were fingered differently from other flutes (Mersenne in

Harmonie universelle, 1636–7 gave a tablature for the fife). Virdung's *Musica getutscht* (1511) is the earliest theoretical source to picture a fife, which he called *Zwerchpfeiff* and did not distinguish from an ordinary flute. (The term *Zwerchpfeiff* was also used for the pipe of the [Pipe and tabor](#).)

Military fifers and drummers regulated the cadence of the march, played for roll call and gave the soldiers signals during battle. A British source dating from 1557 explains that the fifers and drummers must 'teach the companye the soundes of the marche, allarum, approche, assaulte, battaile, retrate, skirmishe, or any other challenge that of necessitie should be knowen'. On later signals by military fifers and drummers, see [Fife calls](#). 17th-century manuals show the fifes and drums situated next to the colours to provide a rallying point and a centre of command. Fifers also served as heralds and emissaries. Arbeau, in his book on dancing, *Orchésographie* (1588), described how players of the fife extemporized music for marches and for dances imitating battles, and gave an example of a free improvisation in which successive motifs are briefly taken up and varied.

From Arbeau's work and from various pictorial sources of the late 15th and 16th centuries, it is also clear that fifes and drums accompanied dancing, especially outdoor dancing, among all social classes.

During the 17th century the fife disappeared from the British army but it was reintroduced about 1745 in very much the same form as before, that is, with cylindrical bore, in one piece, and with no keys. A fifer then seems usually to have carried two fifes, one in B \flat (that is, a 6th above the concert flute) and one in C (a 7th above the concert flute), both slung from his belt in a baton-shaped metal case. Around 1870, this instrument was replaced in Britain by a short conical flute in B \flat with one key (eventually called a 'piccolo' with six keys). In 1810 the London maker George Miller was granted a patent for a brass fife intended 'to obviate the effect of hot climates'. In continental Europe late 19th-century fifes had a seventh tone hole at the foot of the body for the right-hand little finger. This tone hole was either open and built up above the body of the instrument or closed with a key.

In the USA, Switzerland, in most countries of the Commonwealth or former British colonies and in Ireland, instruments descended from the old *Feldpfeif* are played in military and civilian fife and drum bands. There is a fife and drum tradition in Caruarú, Brazil, and the Jonkonnu festival of the West Indies includes 'fife and drum' music played by an ensemble of bamboo fifes, drums, banjo and scraper. In the USA, civilian fife and drum bands were formed in the mid-to-late 19th century as military use declined; the 'ancient fife and drum corps' of the Connecticut River Valley (also copied elsewhere) are descended from these bands. In the USA and Canada, military-style fife and drum bands have been revived, primarily by amateurs, to perform 'field musick' as part of the movement for historical re-enactment. Both 'ancient' and re-enactment bands play reproductions of 18th-century wooden fifes and rope-tensioned wooden field drums with gut snares. A Company of Fifers and Drummers devoted to the preservation and promotion of martial music was founded in 1965; in 1997 the Company maintained a museum, archive and library in Ivoryton, Connecticut, and had an international membership of over 100 corps.

See [Military music](#) and [7 Signal \(i\)](#).

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HOWARD MAYER BROWN/JAAP FRANK (with RAOUL F. CAMUS and SUSAN CIFALDI)

Fife calls.

Tunes played on the fife to regulate military activities. When the fife was reintroduced into the British army in 1746 fife calls, to the drum's accompaniment, became the rule. They were possibly founded on 17th-century calls such as those that existed in France. [Ex.1](#) shows the 'Drummers' Call' from Potter's treatise. Fife calls were used in Britain until the 1890s, the last official version being 'Drum and Flute [i.e. Fife] Duty', issued 1 October 1887, although fife and drum signals were still included in US army regulations as late as 1904.



For bibliography see [Fife](#).

See also [Military music](#) and [Signal](#).

H.G. FARMER/R

Fife-major.

Formerly a non-commissioned officer in the army who had charge of the regimental fifers. In Great Britain the rank was first mentioned in 1748 in the Royal Artillery; the office was abolished in that regiment in 1848, although the rank (without the office) continued for a few years longer. The office, although not the rank, also existed in the Foot Guards and regiments of foot. Simes said that the fife-major was expected to keep a roster and roll of duties for his fifers, and had 'to take particular care that the fifers are properly dressed and their fifes in good order, and that they practise together twice a week'. When there was no fife-major the fifers were under the control of a [Drum-major](#).

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H.G. FARMER/R

Fiffaro (i)

(It.).

(1) Flute or [Fife](#) (and a cognate of fife and *Pfeife*). The use of the term goes back at least to the 16th century. It is sometimes confused with *piffaro* (or *piffero*), which in the first instance means [Shawm](#).

Fiffaro (ii)

(It.).

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

Fifre

(Fr.).

See [Fife](#).

Fifteenth.

See under [Organ stop](#). See also [Superoctave](#).

Fifth

(Fr. *quinte*; Ger. *Quinte*; It. *quinta*; Gk. *diapente*).

The [Interval](#) between any two notes that are four diatonic scale degrees apart (e.g. C–G, D–A). Unless specified, the term usually implies ‘perfect 5th’, which is the sum of three whole tones and a diatonic semitone. The diminished 5th, the sum of two whole tones and two diatonic semitones, can occur diatonically (e.g. B–F in C major or A minor); the augmented 5th, which is equal to a perfect 5th plus a chromatic semitone (e.g. C–G \flat ; B \flat –F \sharp), is never diatonic.

In both the Pythagorean tuning system and [Just intonation](#), the ratio of the 5th is 3:2, which is slightly larger than that of an equal-tempered 5th. Because this ratio is the quotient of the lowest primes of the number system, it has almost never been disputed as the basis of the ‘pure’ 5th; Simon Stevin, however, the noted Dutch scientist and mathematician, asserted (c1600) that 27/12:1 was the true ratio of the perfect 5th (i.e. the same as an equal-tempered 5th), and in the 18th century a certain Boisgelou believed that the ratio was 51/4:1.

The 5th is the only interval besides the unison and the octave that has maintained the status of [Consonance](#) throughout the history of Western music. In ancient Greek and medieval theory it shared with the 4th and the octave the status of [Perfect consonance](#) (see also [Symphonia](#)). In the earliest forms of two-part parallel [Organum](#), §2 the 4th was the commonest interval of separation, but in the 12th and 13th centuries, as polyphonic music developed, the 5th established itself as the most important consonance after the octave and the unison, a property it retained throughout the Renaissance.

In tonal music it is fundamental to the concepts of harmony and modulation, being the interval between tonic and dominant as well as between subdominant and tonic, and as such the interval between the tonalities that are most frequently contrasted. Key relationships are generally measured by the 5th, the ‘remoteness’ of one key from another usually being determined by the number of 5ths separating them; the [Circle of fifths](#), when it takes into account the system of relative keys (e.g. A minor is the relative minor of C major), has generally been regarded as the most direct path for modulation.

See also [Consecutive fifths, consecutive octaves](#); [Hidden fifths, hidden octaves](#); [‘Horn’ fifths](#); [‘Mozart’ fifths](#).

WILLIAM DRABKIN

Fifth flute.

A descant [Recorder](#) (lowest note *c*"', a 5th above the treble instrument).

Figner, Medea.

See [Mei-Figner, Medea](#).

Figner, Nikolay Nikolayevich

(*b* Nikiforovka, nr Kazan', 9/21 Feb 1857; *d* Kiev, 13 Dec 1918). Russian tenor. He studied in St Petersburg and Naples, where he made his début in Gounod's *Philémon et Baucis* in 1882. After further appearances in Italy he sang in Latin America, and in 1887 sang Raoul (*Les Huguenots*) at the Imperial Opera, St Petersburg. After his Covent Garden début in the same year, as the Duke in *Rigoletto*, he returned to the Imperial Opera, where he appeared regularly with his second wife, Medea Mei-Figner (see illustration), until their divorce in 1904. He took part in the premières of Tchaikovsky's *The Queen of Spades* (1890) and *Iolanta* (1892), and Nápravnik's *Dubrovsky* (1895) and *Francesca da Rimini* (1902). From 1910 to 1915 he directed and sang at the Narodniy Dom opera house. His repertory included Tchaikovsky's Lensky and Andrey Morozov (*Oprichnik*), the Prince in Dargomizhsky's *Rusalka*, Grigory (*Boris Godunov*), Don José, Faust, Werther, Radames, Vasco da Gama (*L'Africaine*), Lohengrin, Canio and Turiddu. Figner's voice, although dry, was extremely expressive; he took enormous pains with diction, acting and costuming, cutting a figure of romantic elegance which held audiences enthralled.

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HAROLD BARNES/R

Figueredo, Carlos (Enrique)

(*b* Tucuyito, Estado Carabobo, 15 Aug 1909; *d* Nov 1986). Venezuelan composer and diplomat. He began piano studies at an early age. He gave his first solo recital when he was eight, and as a youth participated in a number of amateur chamber ensembles. In 1930 he entered the Escuela

de Música y Declamación (later the Conservatorio José Angel Lamas) to study piano with Salvador Llamozas. In 1941 he was admitted to the composition class of Vicente Emilio Sojo, and he graduated in 1947. From 1945 he was head of the Escuela Preparatoria de Música (later the Juan Manuel Olivares Conservatory), after which he was appointed to diplomatic posts in Paris (1948), Copenhagen (1953) and Madrid.

Figueredo's output includes music for piano, chorus, voice, and symphonic poems and symphonies. He won the National Composition Prize (1947) for *Nocturno* and the Vicente Emilio Sojo prize (1955) for his Third Symphony. His style, which exists within the framework of the post-Impressionist aesthetic of the Santa Capilla school led by Sojo, is characterized by a very personal and serene elegance. Figueredo's best-known piece is the 'Nocturno' of his First Symphony, which reflects his most salient merits as a composer and is often performed by itself.

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(selective list)

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CARMEN HELENA TÉLLEZ

Figulus [Töpfer], Wolfgang

(*b* Naumburg an der Saale, c1525; *d* Meissen, probably Sept 1589). German composer, writer on music and teacher. He may well have been taught music by Martin Agricola at Magdeburg. In 1545–6 he was Kantor at Lübben, Lower Lusatia. Early in 1547 he probably matriculated at the University of Frankfurt an der Oder, though the actual record dates from early in 1548, when he matriculated at Leipzig University where he completed his education in music and the humanities. By that time he had abandoned the name Töpfer, and from then on he always called himself Figulus. From 1549 to 1551 he was Kantor at the Thomaskirche, Leipzig, and taught music at the university there. In 1551 Georg Fabricius, one of the most important Protestant teachers of the Reformation, summoned him to the more important post of Kantor and teacher at the Fürstenschule and

church of St Afra, Meissen, which he held until he was pensioned off in 1588 'on account of infirmity and old age'. It was at Meissen that he published his theoretical writings and compositions, which were products of his duties as Kantor.

No study has yet been made of Figulus's compositions; since works by other composers have been identified in his *Hymni*, it may be that some pieces in his other volumes are not by him. Some 170 pieces have been ascribed to him, of which about 100 survive. They are nearly all sacred and range from bicinia and tricinia to eight-part double-choir motets, masses, *Magnificat* settings and psalms. They are transitional in style, standing between the established polyphonic idiom of Agricola and the newer homophonic idiom. His setting of Psalm cxxxiii (*Siehe, wie fein und lieblich ist*) owes much to Stoltzer and is in many ways similar to that of Johannes Reusch, who worked at Meissen from 1543 to 1555.

WORKS

sacred vocal

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Tricinia sacra ad voces pueriles, 3vv (Nuremberg, 1559)

Cantionum sacrarum ... primi toni decas prima, 4–6, 8vv (Frankfurt an der Oder, 1575)

Vetera nova carmina sacra et selecta de natali Domini ... a diversis musicis composita, 4vv (Frankfurt, 1575²)

Hymni sacri et scholastici cum melodiis, c1580, lost (enlarged Leipzig, 1594; 2/1604) [incl. at least 12 hymns not by Figulus; the title *Melodiae in prudentium et alios poetas pios* is incorrect]

Occasional works, Wittenberg, 1582, 1586, 1587; Leipzig, 1594 [complete list in *MGG1*]

theoretical works

Elementa musicae, 1555, lost; enlarged as *Libri primi musicae practicae elementa brevissima* (Nuremberg, 1565)

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WILFRIED BRENNECKE

Figural, figurate, figured

(Fr. *figuré*; Ger. *figuriert*; It. *figurato*; Lat. *figuratus*).

Florid, i.e. elaborated with various kinds of musical artifice. At its broadest 'figural music' simply means polyphonic or concerted music, as opposed to plainchant. All the terms could be applied to a single part, e.g. to distinguish a decorated line or *cantus figuratus* from the plainchant or *cantus planus* to which it might be added as a descant; it could also be applied to music in several parts, as for instance the *musica figurata* of the 15th and 16th centuries in which polyphony was created by combining a number of equally florid lines (as opposed to note-against-note counterpoint). This particular concept persisted to become the basis of Fux's fifth-species counterpoint and the ideal of the most developed kind of 18th-century fugue, although in the meantime it had been described by many theorists under various names. Christopher Simpson devoted the whole of the fourth part of his *Compendium* (1667) to it under the heading 'The Form of Figurate Descant'. This he defined as 'the ornament or rhetorical part of music' in which were introduced 'all the varieties of points, fuges, syncopes or bindings, diversities of measures, intermixtures of discording sounds, or what else art and fancy can exhibit, which as different flowers and figures do set forth and adorn the composition, whence it is named *Melothesia florida vel figurata*, Florid or Figurate Descant'. In the 17th and 18th centuries the terms may simply be applied to the use of stereotyped decorative patterns (or figuration); a figured chorale is one in which the melody is accompanied by parts of a florid nature, usually developing patterns from motifs or figures in shorter note values throughout the piece. (O. Edwards: 'The Chiefest Flower in Figurate Descant: an 18th-Century View of Fugue', *MR*, xxxi (1970), 114–22)

A somewhat narrower use of the terms distinguishes between the *musica figurata* (or figural music) of Ockeghem and the early Flemish School and the less complex, less flamboyant *musica reservata* of Josquin.

A **Figured bass** is a bass part with numerals added to signify a fuller accompaniment (see also **Continuo**).

MICHAEL TILMOUTH

Figuration.

A kind of continued measured embellishment, accompaniment, or passage-work. In principle, figuration is composed of 'figures', or small patterns of notes occupying a beat or two of time; often, however, the term is used loosely for passage-work not readily divisible into 'figures', such as long scales or arpeggios. Figuration sometimes results from the process variously known as **Diminution**, **Division** or **Coloration**, §2 – the breaking up of notes into figures which decorate the original pitches with little garlands of quick notes or connect one pitch with another; sometimes it is freshly composed to accompany a slower-moving melody or to display the virtuosity of a soloist.

There is no distinct boundary between what is and what is not figuration; nevertheless, the term implies something more neutral – perhaps more mechanical or stereotyped – than motivic work. Figuration may be derived

from thematic material, as it often is in Beethoven (e.g. the first movement of the 'Appassionata' Sonata), but it is not itself usually the source of germinal motives. As discussed here, figuration has nothing to do with the rhetorical *Figuren* described by German Baroque theorists such as Mattheson, nor with the figures of figured bass, nor with the term 'figural music', which means simply polyphonic or concerted music, as opposed to plainsong or simple hymns.

The great age for figuration was the period extending 30 or 40 years on either side of 1600, when English virginalists, German colorists, Italian violinists and singers of all nationalities spun out torrents of little black notes; when Mersenne presented diminutions in hemidemisemiquavers as an example of 'la perfection du beau toucher' (*Harmonie universelle*, iii, 394); and when for many composers the art of composition was more than anything the art of figuration. But figuration had long been a resource of music, as it still is, and its principles have changed remarkably little in the 650 years since the Robertsbridge Codex (*GB-Lbl*) was written ([ex.1](#)). Apart from its ancient functions as accompaniment and ornament, figuration serves a multitude of purposes in music, e.g. the painting of pictures or setting of moods, practised by composers from Monteverdi, with his *stile concitato*, to Debussy and beyond; and the display of performing technique – see the solo part of any concerto.



The examples show something of the variety of types and applications of figuration. [Ex.1](#) is a dance with figures in universal patterns shaped by the hand on a keyboard; [ex.2](#) is an example of vocal 'divisions' on a piece of Renaissance polyphony; [ex.3](#) is the rich figuration of a composer-virtuoso. [Ex.4](#) is a display passage from the work of another composer-virtuoso.

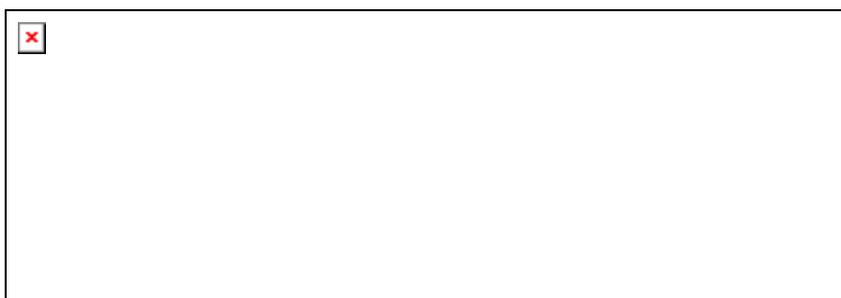


Figure (i).

A number indicating all or part of a particular chord configuration in a thoroughbass progression, for example 6 for a first-inversion triad (6th chord), 6-4 for a second-inversion triad. The term [Figured bass](#) is often used to mean thoroughbass. See *also* [Continuo](#).

WILLIAM DRABKIN

Figure (ii).

A short melodic idea having a particular identity of rhythm and contour, often used repetitively or in conjunction with other such ideas to build a larger melodic idea or a theme. Thus it belongs to the category of musical ideas commonly called motifs (see [Motif](#)). Melodies that have florid motivic detail are sometimes said to be figurative, and the use of the term in this sense is related to the Italian *canto figurato*: see [Analysis, §II, 2](#). Certain musical figures in Renaissance and Baroque vocal music were seen as analogous to rhetorical figures of speech: see [Figures, doctrine of musical](#).

WILLIAM DRABKIN

Figured bass.

Like its equivalents *bezifferter Bass*, *basse chiffrée*, *basso numerato* etc., figured bass is a reference term for the bass part of an ensemble work, usually of the 17th or 18th centuries, furnished with figures and other signs telling the player the harmonies implied, stated or required above the bass; see *also* [Continuo](#). It is not a term used for the function of the bass part, nor are the instrumental parts labelled thus; rather it reflects the later significance of continuo-playing as a didactic exercise. 'Figured' music in such a title as Lorenzo Penna: *Li primi albori musicali per li principianti della musica figurata* (Bologna, 1672) indicates figural music as opposed to plainsong; an early use of 'figured' or 'numbered' in the more literal sense occurs in Stanislao Mattei's title for his treatise *Practica d'accompagnamento sopra bassi numerati* (Bologna, c1824–5). In short, the term figured bass and its equivalents in other languages are reference terms belonging not so much to the period of continuo playing as to the theorists, teachers and lexicographers of a later period who required a term to refer to the bass line itself. Earlier, however, C.P.E. Bach referred to *bezifferter Bass* as the instrumental part on which the keyboard player initiated in *Generalbassstudien* bases a *feine Accompagnement* or basso continuo. The term is not entirely satisfactory, since many early continuo parts are not figured, and very few (perhaps no) bass parts are figured completely from a theoretical point of view.

Conventions governing the use of figures vary considerably between repertoires. As a general rule the principle of figuring is to notate only intervals over the bass note that deviate from the root position triad (5-3 chord): the figures 5 and 3 are therefore not normally written ([ex.1a](#)). For instance, a chord with a 3rd, a 5th and a 7th is normally written as just 7

([ex.1d](#)). The figure 6 normally replaces 5, and 4 or 2 replaces 3: the inversions of triads are therefore abbreviated as in [exx.1b and c](#). Inversions of 7th chords have two factors a step apart (the root and the 7th) and the conventional abbreviated figuring reflects this ([exx.1 e–g](#)). Figures arranged horizontally show part movements, suspensions or appoggiaturas (98, 76, 43). Because the figure 2 normally replaces 3, the figure 9 is used in chords which also include the 3. Accidentals may be combined with any figures; an accidental on its own normally applies to the 3.



The complexity of figured-bass notation greatly increased after 1700. In 1711 Heinichen listed only 12 figurings; in 1728 this had risen to 32. The greatest number is probably the 120 listed by J.-J. Rousseau (1768). In Heinichen's table of 1728 the upper division gives the usual abbreviated figuring and the two lower divisions give the other notes needed to form the chord. Abbreviated figurings removed from a bass context have commonly been used for harmonic analysis (for details of figuring conventions and the use of figures for analytical purposes, see [Notation, §III, 4\(viii\)](#).)

PETER WILLIAMS, DAVID LEDBETTER

Figured chorale.

(1) An organ chorale (or chorale prelude) in which a distinct figure or motif is exploited in one or another contrapuntal part throughout the piece, usually below the cantus firmus but not obviously derived from it. As such the term (or its less ambiguous synonym 'figural chorale') is sometimes used for a type of organ chorale found in (e.g.) Bach's *Orgelbüchlein* (1713–15), although for centuries composers had based organ accompaniments to chorale melodies on a continuous motif. In this respect, the *Orgelbüchlein* consists of organ pieces that, taken singly, resemble one of the variations in an organ chorale partita.

(2) A chorale written out in melody and bass only, the latter figured, for accompanying the singing. The practice began with chorale books compiled for private devotions before being adopted by collections designed for congregational use. Although figuring the bass below a choral melody would appear to be a simple process, in fact it occurred only when the original character of the Lutheran chorales had changed: by having their melodies in the treble rather than in the tenor (from c1589), by being harmonized and accompanied in chamber and church, and by being played from staff notation rather than tablature. Schein introduced figures above the bass in his four-part *Cantional* (Leipzig, 1627) for organists (harpsichordists and lutenists) to play from. The earliest collection to give just the melody with figured bass was Crüger's *Gesangbuch* (Berlin, 1640). In later 18th-century manuscript sources, such a chorale often follows a

'prelude', as a hymn might follow a solo introduction. Collections of figured chorales were common between about 1650 and the end of the 18th century. Examples include the Pietist *Geistreiches Gesang-buch* (Halle, 1704), edited by J.A. Freylinghausen, *Lieder-Buch* (Hamburg, 1730), edited by Telemann, and the Schemelli *Gesangbuch* (Leipzig, 1736), with the melodies edited by J.S. Bach.

See also [Chorale settings](#).

PETER WILLIAMS/ROBIN A. LEAVER

Figures, theory of musical

(Ger. *Figurenlehre*).

In its German form, a term created by German musicologists, beginning with Schering and including especially Heinz Brandes, H.H. Unger and Arnold Schmitz, which stands for the interrelationship between rhetorical figures of speech and analogous musical figures. In classical works on rhetoric (for example by Aristotle, Cicero and Quintilian), orators were taught how to embellish their ideas with rhetorical imagery and to infuse their speech with passionate language. The techniques involved figures of speech, the technical devices used in the *decoratio* (also called the *elocutio*), which was the third part of rhetorical theory. That composers enjoyed the possibilities of illustrating textual ideas and individual words with musical figures is extensively shown in both sacred and secular music from at least the early 16th century and can even be seen as far back as Gregorian chant. The madrigalisms or word-painting of the Renaissance madrigal are prominent examples of this kind of musical rhetoric. Only at the beginning of the 17th century, however, was an attempt made, by the German theorist Joachim Burmeister, to codify the practice and to establish a list of musical-rhetorical figures. For over a century and a half afterwards German writers continued his example of borrowing terminology from rhetoric for analogous musical figures, frequently employing different Latin and Greek names for the same figure. They also invented new musical figures unknown to spoken language. This basically German treatment of musical-rhetorical figures is therefore not unified, and no single systematic theory of musical figures exists for Baroque or later music.

See [Rhetoric and music](#) for bibliography and for the various sources for, as well as definitions of, the most important musical-rhetorical figures.

GEORGE J. BUELOW

Figuš-Bystrý [Bystrý; Figuš], Viliam

(*b* Banská Bystrica, 28 Feb 1875; *d* Banská Bystrica, 11 May 1937). Slovak composer and teacher. His given name was Viliam Figuš. A graduate of the teachers' institute in Banská Štiavnica, he studied at the Budapest Music Academy from 1911 to 1914; as a composer he was self-taught. Before permanently settling in Banská Bystrica (1907), he taught in various towns in the Austro-Hungarian empire, assiduously collecting folksongs wherever he went and considering ways of adapting them. In Banská Bystrica he taught at the evangelical school and then, from 1921, at the teachers' institute; he was also active as a choirmaster, conductor, organist and music administrator.

He focussed on folksong adaptation, song and choral composition and small character studies. Initially he set Hungarian texts and folksongs but later identified strongly with the music of Slovakia. Characterized by a simple, homophonic style, his folksong adaptations draw particularly upon the authentic, rustic models of central Slovakia; he was one of the first composers to recognize the potential of their intrinsic modal strata. His style's mode of expression is akin to that found in Mendelssohn's or Schumann's chamber works. His composed songs (the most remarkable being the cycle *Sny*, 'Dreams', 1903–33) also showing a prevailing illustrative trend, for the most part inspired by folksong. After 1918 he began writing more technically demanding works, as in the excellent *Šesť skladieb* ('Six Pieces') for organ (1937). *Detvan*, his only opera, suffers from incoherence as a result of an eclectic Romantic style of music and inserted folksong quotations.

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Inst: *Náladové obrazy* [Capricious Pictures], op.46, vn, pf, 1916; *Pf Qt*, E♭, op.48, 1918; *Pestré lístky* [Gay Leaves], op.54, pf, 1921–33; *Z mojej mladosti* [From my Youth], suite, op.56, orch, 1921–34; *Str Trio*, G, op.58, 1921–36; *Poľné kvietky* [Meadow Flowers], 2 vols., op.96, pf, 1933 [folksong arrs.]; *Sonata*, e, op.97, vn, pf, 1934; *Slovenská sonáta v dórickej stupnici* [Slovak Sonata in Dorian Mode], op.103, pf, 1935; *6 skladieb* [6 pieces], op.107, org, 1937; *Str Trio*, e, op.108, 1937

vocal

Choral: *Náboženské sbory* [Sacred Choruses] (Slovak poets), op.10, chorus, 1903–36; *Pieseň pokoja, lásky a mieru* [Song of Calmness, Love and Peace] (P. Országh Hviezdoslav), op.29, S, female chorus, pf, 1906, arr. S, female chorus, orch, 1920; *Az egri leány* [The Girl from Eger] (ballad, J. Arany), op.30, solo vv, chorus, pf, 1907, arr. solo vv, chorus, orch; *Slovenská pieseň* (Országh Hviezdoslav), op.36, solo vv, chorus, pf, 1913, arr. solo vv, chorus, orch, 1917; *Mixed Choruses* (Slovak poets), op.60, 1922; *Male Choruses* (I. Krasko, M. Konopnická-Horín, M. Rázus), op.49, 1914–26; *Ecce sacerdos magnus*, op.90, chorus, org, 1932, arr. chorus, orch

Song cycles (1v, pf): *Sny* [Dreams] (Slovak poetry), 4 vols., op.8, 1903–33; *Dalok* [Songs] (Hung. poets), op.6, 1910; *Po poliach a lúkach* [Across the Fields and Meadows] (Slovak poetry), vol.i, op.53, 1920; *Mati moja!* [My Mother!] (F. Ruppeldt,

P. Országh Hviezdoslav), op.85, 1932, arr. 1v, orch; Jesenné piesne [Autumn Songs] (Slovak poetry), op.95, 1934; Po poliach a lúkach, vol.ii, op.83, 1935; Vlastenecké piesne [Patriotic Songs] (Slovak poetry), op.100, 1935; Žiaľ a radosti [Sorrows and Joys] (V. Roy), op.99, 1937

Folksong arrs.: Slatinské ľudové piesne [Folksongs from Slatina], 5 vols., opp.28, 35, 39, 40, 41, 1v, pf, 1895–1915; Slovenský sborník [Slovak Collection], 2 vols., opp.51a and 57, chorus, 1919–21; 1000 slovenských ľudových piesní, 10 vols., 1v, pf, 1925–7; Ľudové balady [Folk Ballads], op.101, 1934

MSS in *SK-Mms*

Principal publishers: Academia, B. Klimo, Matica slovenská, Tranoscius, J. Závodský

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- E. Muntág:** *Viliam Figuš-Bystrý: Život a dielo (1875–1973)* [Figuš-Bystrý: life and works] (Martin, 1973) [incl. list of works]
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VLADIMÍR ZVARA

Fiji.

See Melanesia, §VII.

Filago.

See Casati, Girolamo.

Filago, Carlo.

See Fillago, Carlo.

Filar il suono [fil di voce, filar la voce, filar il tuono]

(It.: 'to spin the sound/the voice/the tone'; Fr. *filer le son*).

A direction in singing to 'spin out' a long note, usually *pianissimo*, without any change in dynamics. Verdi uses this direction at the end of Violetta's aria 'Addio del passato' in *La traviata*, where the phrase 'un filo di voce' is attached to the final *a*", its soft dynamic emphasized by the preceding direction, *allargando e morendo*. At the end of the sleep-walking scene in *Macbeth*, Verdi uses this term over the final four notes, rising to *d*"",

indicating that the phrase should be sung without a crescendo and, probably, with little or no vibrato.

The term is also used for wind instruments and (meaning without a change of bow) for string instruments, the direction usually implying that the note is to be sustained quietly and without any gradation in volume. L'Abbé le fils (J.-B. Saint-Sevin) defines the term this way in his *Principes du violon* (1761).

In both vocal and instrumental music the term has sometimes, confusingly, been equated with [Son filé](#) or [Messa di voce](#).

ELLEN T. HARRIS

Filet

(Fr.; It. *filetto*).

See [Purfling](#).

Fili [file].

A poet-seer in medieval Gaelic society in Ireland and Scotland, to whom a higher rank than that of the bard was assigned in medieval legal theory; see [Bard](#), §3.

Filiberi, Orazio

(*b* Verona; *fl* 1649). Italian composer. In 1649 he was *maestro di cappella* of Montagnana Cathedral. In that year he published in Venice his only known music: *Salmi concertati*, for three to six and eight voices, two violins and continuo, op.1.

Filibertus de Laurentiis.

See [Laurenzi](#), [Filiberto](#).

Filimon, Nicolae

(*b* Bucharest, 6 Sept 1819; *d* Bucharest, 19 March 1865). Romanian music critic and flautist. He studied at the School of Vocal and Instrumental Music in Bucharest (1836–8) with Ludwig Wiest (music theory and solfège) and Pietro Ferlendis (flute), and had further instruction in the flute from Michael Foltz (1844–8) while playing in the Bucharest Teatrol Italian orchestra (1845–57). But it is as a music critic that he is remembered; between 1857 and 1865 he wrote for several Bucharest periodicals, supporting Romanian opera and Romanian composers. He published the earliest Romanian biographical sketches of Verdi, Donizetti, Bellini and Paganini, as well as an outstanding historical survey of gypsy band music. Through his rigorous scholarship and elevated literary style he came to be regarded as the ‘father of Romanian music criticism’.

Filipoctus de Caserta.

See [Caserta, Philippus de](#).

Filipenko, Arkady Dmitriyevich

(*b* Kiev, 26 Dec 1911/8 Jan 1912; *d* Kiev, 24 Aug 1983). Ukrainian composer. In his youth he worked as a turner at a shipyard and studied at the worker's evening music faculty. Then he studied at the Kiev Conservatory with L. M. Revuts'ky (composition), graduating in 1939. He served in a military band (1939 to 1945), and thenceforth lived in Kiev, occupying official posts in the administration of the Ukrainian Union of Composers, the Ukrainian Choral Society, the Ukrainian Society for Cultural Links with Foreign Countries and the Union of Composers of the USSR. He has been awarded the State Prize of the USSR (1949), the titles of Honoured Representative of the Arts of Ukraine (1958), People's Artist of Ukraine (1969), and the orders of the Workers' Red Banner, the October Revolution, and of Cyril and Methodius (Bulgaria). He has written much for chorus (e.g. laudatory cantatas and patriotic songs), and has shown himself to be most outstanding of all in the music he has written for children. His son Vitaly (*b* Kiev, 2 Feb 1939) is a composer of operettas and numerous songs.

WORKS

(selective list)

Stage: Goli president [The Naked President] (operetta) 1967; V zelyonom sadu [In the Green Garden] (children's op), 1968; Sto pervaya zhena sultana [The Sultan's Wife no.101] (operetta) 1972; Zvyozdniy chas [Starry Hour] (operetta) 1980

5 str qts: 1939, 1948, 1971, 1977, 1981

Cants., choruses, incid music, c200 songs for children's choruses.

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- V. Kaprelov:** 'Arkadiy Dmitriyevich Filipenko', *Oni pishut dlya detey*, ed. T. Karisheva (Moscow, 1975), 156–81
- Principal publisher:** Muzychna Ukraïna

YELENA ZIN'KEVICH

Filippi, Filippo

(*b* Vicenza, 13 Jan 1830; *d* Milan, 24 June 1887). Italian music critic. After studying the piano and organ, he graduated in law from Padua in 1853, but in 1851 had already been led to music criticism by the wish to defend *Rigoletto* against its detractors. Moving to Venice soon after taking his degree, he devoted himself completely to music. In 1859 he became assistant editor of the *Gazzetta musicale di Milano* and was editor from

1860 to 1862. From 1862 until his death he was critic of the Milan periodical *La perseveranza* and attained a commanding position among Italian music critics; his writings were constantly referred to by such leading figures as Basevi and Biaggi. He travelled widely in Europe, and his trips to hear Wagner's music in Germany resulted in a notable series of articles in *La perseveranza* in 1870 and 1876; the first was later republished in his *Musica e musicisti* and also in a German translation. He was an ardent admirer of Verdi, who treated him with considerable respect, while deploring the German influence which Filippi appeared to encourage. Verdi also opposed Filippi's decision to travel to Cairo for the première of *Aida* as unwarranted publicity.

Filippi produced the first authoritative appraisal of a work by Puccini when in 1883 he reviewed the première of the *Capriccio sinfonico*; his criticism of Puccini's 'symphonicism' in a review of *Le villi* in 1884 prompted Verdi to write the famous comment in a letter to Arrivabene, 'I do not believe it's a good thing to insert a piece of a symphony into an opera, simply for the pleasure of making the orchestra perform'. Filippi was among the first to study the Contarini archives in Venice. He published a number of songs. As a music critic Filippi's importance lay in his being among the first (together with Francesco D'Arcais) to bring intellectual authority to a profession which in Italy had until then amounted to mere *reportage*.

WRITINGS

- Della vita e delle opere di Adolfo Fumagalli* (Milan, 1857)
Un ballo in maschera (Milan, 1862)
Musica e musicisti: critiche, biografie ed escursioni (Milan, 1876) [collection of articles first pubd in *La perseveranza*]
 'Secondo viaggio nelle regioni dell'avvenire', *La perseveranza* (1876); repr. with G. Marsillach Leonardt: *Riccardo Wagner: saggio biografico critico* (Milan, 1881)
 'Alessandro Stradella e l'Archivio musicale dei Contarini alla Biblioteca di S. Marco in Venezia', *Il politecnico, parte letterario-scientifica*, 4th ser., ii (1866), 433–51; article also pubd alone (Milan, 1880)
Le belle arti a Torino: lettere sulla IV. Esposizione nazionale (Milan, 1880)
 'Autobiografia', *Il primo passo: note autobiografiche*, ed. F. Martini (Florence, 1882)

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*Schmid*D
G. Ricordi: 'Filippo Filippi', *GMM*, xlii (1887), 208
G. Nouffland: 'Filippo Filippi et l'évolution musicale en Italie', *L'indépendance musicale et dramatique* (1887)
G. Gasparella: 'Filippo Filippi', *Atti dell'Accademia olimpica di Vicenza* (1899–1900)
A. Alberti: *Verdi intimo: carteggio di Giuseppe Verdi con il conte Opprandino Arrivabene (1861–1886)* (Rome, 1931), 311–12 [incl. Filippi's review of Puccini's *Le villi* from *La perseveranza*, 2, 3 June 1884]
A. Della Corte: 'Le critiche musicali di Filippo Filippi', *RMI*, lvi (1954), 45–60, 141–59; repr. in *La critica musicale e i critici* (Turin, 1961)

Filippi, Gaspare

(*b* ?Valli di Pasubio, nr Vicenza; *d* Vicenza, 23 July 1655). Italian composer. In 1632 he became a singer in the choir of Vicenza Cathedral, and in August 1634 succeeded to the post of *maestro di cappella* there, which he retained until his death. Apart from a mixed collection of songs, madrigals and instrumental music (1649), his output is sacred and ranges from solo motets to double-choir masses and vesper psalms. Like much provincial music his motets make few demands on the singers but do not degenerate into dull syllabic settings. *Confitemini Domino*, a solo motet from the collection of 1637, is divided into varied sections: a brief triple-time opening with expansive melodic phrases, a more recitative-like central section and a final triple-time 'Alleluia'; this use of triple time for outer sections is forward-looking. Filippi also made good use of sequence to build his melodies and lead towards climaxes. (G. Mantese: *Storia musicale vicentina*, Vicenza, 1956, 79ff)

WORKS

all published in Venice

Concerti ecclesiastici ... a 1–5 voci (1637)

Musiche di Gaspare Filippi (1649), 17 Italian songs, 2–6vv; 12 madrigals, 5vv; 9 sonatas a 3, 4, 5

Sacrae laudes a 1 (1651)

Salmi verspertini a 2 chori (1653)

Messe a 2 chori (1653)

1 motet, 1645³

JEROME ROCHE

Filippini, Stefano [L'Argentina]

(*b* Rimini, c1601; *d* Rimini, 4 Nov 1690). Italian composer. He was an Augustinian monk and a bachelor of arts. G.O. Pitoni (in *PitoniN* (i)) gave the date of his investiture as 1616 and said that he was *maestro di cappella* of S Stefano, Venice, in 1620 but no documentation exists to support this claim. There is also an attribution to Filippini of a motet by a C. Argentini in Lorenzo Calvi's *Symbolae diversorum musicorum* (RISM 1620²). Filippini served as *maestro di cappella* in a number of churches, according to Pitoni: at S Agostino, Rome, where he was established by 1643; at S Giovanni Evangelista, Rimini (1648–86); at the cathedrals of Ravenna (c1655) and San Marino (1675); and at churches in Forlì, Genoa and Montefiascone.

The first published works definitely by Filippini are three motets which appeared in collections of the 1640s; following these, over a period of more than 30 years, he published 12 volumes of polyphonic masses, psalms and motets, one of which is lost; their style is conservative, like that of most contemporary Bolognese sacred music.

WORKS

printed works published in Bologna unless otherwise stated

Concerti sacri ... libro primo, 2–5vv, op.2 (Ancona, 1652)

Salmi, 3–5vv, op.3 (Venice, 1655)

Salmi, 3vv, 2 vn, con il Dixit, e Magnificat, 5vv, op.4 (Venice, 1655)

[3] Messe, 3vv, op.5 (Rome, 1656)

Salmi per tutto l'anno, 5vv, org, op.6 (1670)

Concerti sacri ... libro secondo, 2–5vv, vns, op.7 (1671)

[4] Messe da cappella, 4vv, bc (org), op.8 (1673)

Motetti sacri, 1v, op.9 (1675)

Messa e salmi brevi, 8vv, op.10 (1683)

Salmi concertati, 3vv, 2 vn, op.11 (1685)

Salmi brevi, 8vv, op.12 (1686)

3 motets, 3vv, bc, 1643¹, 1645²

Motet, 5vv, *I-PAC*

ROSEMARY ROBERTS/R

Filipucci [Filipuzzi], Agostino

(*b* Bologna, 16 June 1621; *d* Bologna, Dec 1679). Italian composer, organist and teacher. He trained for the priesthood and after his ordination he became organist of the church of the Madonna di Galliera, Bologna. In 1647 he was *maestro di cappella* of S Giovanni in Monte there. He was also a teacher of singing, counterpoint and the organ. He seems to have remained all his life in his native city, where he became an influential figure in musical circles. In 1666 he was a founder-member of the Accademia Filarmonica, to which he continued to give financial support; he was elected its president in 1669 and 1675. His known works are exclusively sacred and were evidently written for modest forces; in the dedication of his op.2 masses he indicated that the last three works in the collection were so arranged that, if no soprano were present, the top part might be sung an octave lower than written. He contributed two motets to collections by Marino Silvani of sacred works by Bolognese composers. He also composed an oratorio or 'drammetto', now lost, which was performed at the Oratorio di SS Sebastiano e Rocco, Bologna, in 1675.

WORKS

Messa e salmi per un vespro, 5vv, 2 vn, insts, op.1 (Bologna, 1665)

6 messe con una da morte nel fine, 4vv, op.2 (Bologna, 1667)

Messe e salmi, libro secondo, 4vv, op.3 (Bologna, 1671); lost, cited in *FétisB*

2 motets, 1, 3vv, bc, 1668², 1670¹

Mass, 4vv, bc; Mag, 5–6vv; 3 motets, 1, 3vv, 2 vn, insts, org: *I-Baf**, *PAC*; orat, 1675, lost



Filtrani, Antonello.

Italian musician. He was *maestro di cappella* of S Giovanni in Laterano, Rome, from mid-October 1630 to April 1649. He is not identifiable with [abundio Antonelli](#).

Fill [fill-in].

A short, usually rhythmic figure played in jazz and popular music at points of melodic inactivity or stasis (between phrases, choruses or solos, or during a sustained note) by one or more members of an accompanying group. Usually such a figure lasts no more than a beat or two. In improvised jazz and styles of popular music such as rock, funk and soul, fills are usually rhythmic embellishments played by the drummer or by other members of the rhythm section, and this has been transferred to the electronic dance music of the 1980s and 90s. In music for large ensembles with more formal arrangements, fills are typically played by entire sections: in the opening of Woody Herman's *Four Brothers* (1947, Col.), for example, the brass play fills between the saxophone section's statements of the melody.

ROBERT WITMER/R

Fillago [Filago], Carlo

(*b* Rovigo, c1586; *d* ? Venice, 1644). Italian composer and organist. He studied the organ with Luzzaschi. He was organist of Treviso Cathedral from December 1608 until 1623. In May of that year he won a competition for the post of first organist at S Marco, Venice, and he remained in this position until his death. He was also, in succession to Cavalli, organist of SS Giovanni e Paolo, Venice, from 1631 until his death. He had already established a reputation at Treviso, which, however, led to friction with the choirmaster there, Amadio Freddi, since Fillago was given to playing virtuoso organ pieces without securing Freddi's permission. The outcome was that Freddi, deemed 'the true head of the music', had to approve the organ music. All of Fillago's published collections comprise solo motets and small-scale concertato church music of a type widely cultivated in north Italian churches at the time.

WORKS

all published in Venice

Motecta ... liber primus, 1–4vv (1611)

Sacrae cantiones, liber primus (1611)

Sacrarum cantionum, liber tertius, 2–6vv, bc (org) (1619)

Sacri concerti, 1v, bc, op.4 (1642)

4 motets, 1624³

2 madrigals, 2–3vv, 1624¹¹

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E. Selfridge: 'Organists at the Church of SS. Giovanni e Paolo', *ML*, I (1969), 393–9

J. Roche: *North Italian Church Music in the Age of Monteverdi* (Oxford, 1984)

JEROME ROCHE

Filleborn, Daniel

(*b* Warsaw, 7 Nov 1841; *d* Marcelin, 3 June 1904). Polish tenor. He studied with Quattrini in Warsaw, then with Lamperti in Milan. He made his *début* on 3 July 1862 at the Wielki Theatre in Warsaw in *Alessandro Stradella*. From 1865 he sang all the leading roles in Moniuszko's operas, and he was considered one of the finest interpreters of Jontek in *Halka*; he also won great acclaim as a lieder singer, and sang with Patti in St Petersburg and Moscow (1873–4). His voice was markedly lyrical and mellifluous, but he overstrained it when he transferred to baritone parts. He was forced by ill-health to retire prematurely, after a final appearance as Don Ottavio on 18 July 1882.

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J. Kański: 'Daniel Filleborn', *Encyklopedia muzyczna PWM*, iii, ed. E. Dziębowska (Kraków, 1987)

IRENA PONIATOWSKA

Fillmore, (James) Henry

(*b* Cincinnati, 3 Dec 1881; *d* Miami, 7 Dec 1956). American composer, arranger, bandmaster and publisher. He graduated from the Miami Military Institute in 1901, studied briefly at the College of Music in Cincinnati and then worked as staff arranger and composer in his father's religious music publishing house, Fillmore Brothers (later Fillmore Music House). He first gained fame as a conductor with the Syrian Temple Shrine Band of Cincinnati (1921–6), which enjoyed a reputation as the United States's leading fraternal band, and then organized his own professional band; this gained considerable renown through its radio broadcasts. After 1938 he became an influential figure in the growth of school bands in Florida. He was president of the American Bandmasters Association from 1941 to 1946.

Fillmore composed at least 256 miniatures and arranged at least 774 others. He wrote under his own name and seven pseudonyms: Gus Beans, Harold Bennett, Ray Hall, Harry Hartley, Al Hayes, Will Huff and Henrietta Moore. Although known for his works for band, he also composed numerous pieces of church music, including hymns and children's cantatas. His most popular pieces are marches, such as *Americans We*, *Men of Ohio*, *His Honor*, *The Klaxon*, *Man of the Hour* and *Military Escort*, and trombone ragtime pieces ('smears') such as *Lassus Trombone*, *Miss Trombone* and *Shoutin' Liza Trombone*.

Principal publisher: Fillmore Music House

MSS and Scrapbooks in the Fillmore Museum, U. of Miami

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- H.B. Bachman:** 'Henry Fillmore: a Tribute to a Bandsman', *Music Journal*, xxvi/10 (1968), 31–33, 72–4; xxvii/1 (1969), 25 only, 60–63
- P.E. Bierley:** *Hallelujah Trombone: the Story of Henry Fillmore* (Westerville, OH, 1982)
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- W.H. Rehrig:** *The Heritage Encyclopedia of Band Music: Composers and their Music*, ed. P.E. Bierley (Westerville, OH, 1991)

PAUL E. BIERLEY

Fillmore, John Comfort

(*b* Franklin, CT, 4 Feb 1843; *d* Taftville, CT, 14 Aug 1898). American writer on music. He studied the organ at Oberlin College, then (1866–7) at Leipzig; he held appointments at Oberlin (1867–8), Ripon College, Wisconsin (1868–78), Milwaukee College for Women (1878–84), Milwaukee School of Music (1884–95) and Pomona College, California (1895). Fillmore was one of the first American writers to take a serious interest in the study of traditional (primarily Amerindian) musics. He believed that, according to the natural laws of physics and acoustics, the music of all cultures, like Western art music, has a harmonic basis in major and minor triads. Since few trained musicians shared his interest, his elaborate but misguided evolutionary scheme outlining the origin and development of all music received little criticism until after his death. Fillmore claimed to have transcribed many recordings collected by Alice Cunningham Fletcher, Franz Boas and others for their publications, but recent research does not corroborate this. His greatest contributions were his textbooks on Western music, which were widely read.

WRITINGS

- Pianoforte Music: its History with Biographical Sketches and Critical Estimates of its Greatest Masters* (n.p., 1883)
- New Lessons in Harmony, to which is Added 'The Nature of Harmony' by Dr. Hugo Riemann* (Philadelphia, 1887)
- Lessons in Musical History* (Philadelphia, 1888)

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SUE CAROLE DeVALE/R

Filmer, Edward

(*b* East Sutton, Kent, 1589 or 1590; *d* 1650). English amateur musician and music editor. He was the second son of Sir Edward Filmer of East Sutton, Kent (sheriff of Kent in 1615) and the younger brother of the royalist author Sir Robert Filmer, with whose son, Sir Edward (*d* 1668) he is sometime

confused. Educated at Canterbury, he matriculated at Trinity College, Cambridge, in 1606 and at Gray's Inn in 1617. In 1629 he published an anthology of French *airs de cour* with English translations (similar to Robert Dowland's *A Musicall Banquet*, 1610).

On 13 March 1630 he was sworn 'An Esquire of His Majesty's Body', an unremunerated honorific. Filmer had dedicated his *French Court-aires* to Charles I's French queen, Henrietta Maria, but these events of 1629–39 notwithstanding, any further advancement at court eluded him. He appears to have led a retired life as an agent for his older brother, a resident of Maidstone and East Sutton, Kent and a minor landowner in that county until his death.

The Filmer collection of manuscript and printed music at Yale University (*US-NH*; see Ford) spans the 1570s through the 1740s but includes only a few materials from Edward Filmer's time, chiefly the first six volumes of Gabriel Bataille's *Airs de différents auteurs* (Paris, 1608–1615). The earlier layers of the first two manuscripts in the Filmer collection date from the period 1588–1605 and have no clear connections with the Filmer family, while the later layers, together with manuscripts 3–5, are largely the work of a professional musician perhaps associated with Sir Edward Filmer, the nephew, working between about 1635 and 1665. These include a dance entitled 'Sir E.F. his French Ayre'. The 1729 catalogue of books belonging to the 3rd Baronet Filmer, another Edward (*GB-MA U120/Z4*), mentions an 'Airs Nouveau 1608', probably identifiable as Jacques Mangeant's musical publication. A few of Filmer's *Court-aires* had figured in Mangeant's three collections of that year.

Filmer's *French Court-aires* contains 17 *airs de cour* by Pierre Guéron and two by Antoine Boësset, with translated texts; the French texts are given at the end of the volume. Most of the *airs* are known from prints published in Paris between 1608 and 1618; two had also appeared in *A Musicall Banquet*. The dedication implies that Henrietta Maria may have known or even sung the songs herself, but it is unlikely that Filmer's selection represented her preferences in 1629. In a long preface Filmer described the problems of scansion in translating the texts, noting that 'the French ... led rather by their free Fant'sie of Aire ..., do often ... invert the natural stroke of a verse ... [because of] ... the Even pronunciation of their Tongue'. The musical style of most of the songs derives from their flexible rhythm; four are from *ballets de cour*, and three others are in dance-like rhythms. All are printed in the layout of earlier English publications, showing versions in parts, and for solo voice with lute tablature, on double pages. In France the latter versions were published separately, many of the lute parts being by Gabriel Bataille. There are some discrepancies between Filmer's versions and those in the French prints – often minor details in the tablatures – and in three songs the lute or voice parts (or both) conform more closely to the versions in parts than to the lute arrangements.

EDITIONS

all by P. Guéron or A. Boësset

French Court-aires, with their Ditties Englished, 1v or 4/5vv, lute, b viol (London, 1629/R); 2 ed. in EL, 2nd ser., xx (1968); 2 ed. in A. Verchaly, *Airs de cour pour*

voix et luth (1603–1643) (Paris, 1961)

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- R. Ford:** 'The Filmer Manuscripts: a Handlist', *Notes*, xxiv (1978), 814–25

DAVID TILL/ROBERT FORD

Film music.

Music composed, arranged, compiled or improvised to accompany motion pictures. In the sound cinema, music is recorded as a soundtrack on the film stock and reproduced in exact synchronization with the projected visual image. Film music falls into two broad categories: music contained within the action (known variously as diegetic, source, on-screen, intrinsic or realistic music), and background music amplifying the mood of the scene and/or explicating dramatic developments and aspects of character (termed extra-diegetic or extrinsic music, or underscoring). Both types are capable of generating continuity, narrative momentum and subliminal commentary, and the distinction between them has often been deliberately blurred by composers and directors for dramatic effect.

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MERVYN COOKE

Film music

1. Music for silent films.

Early cinematic presentations in the 1890s were an offshoot of vaudeville and show-booth melodrama and, as both entertainment and spectacle, tradition demanded from the outset that they be accompanied by music. In France, for example, Emile Reynaud's pioneering *Pantomimes lumineuses*

(1892) were presented with original music by Gaston Paulin. As the craze for moving pictures spread, mechanical instruments initially predominated; these helped to drown projection noise and preserved a link with the fairground, but live music became quickly preferred as a better medium for humanizing the two-dimensional, monochrome and speechless moving image. Improvised accompaniments to silent films, at first provided by a pianist or reed-organ player, lent continuity to the succession of camera shots (the music being normally continuous from start to finish), supplied locational atmosphere and sound effects (sometimes with the aid of Kinematophone or Allefex machines), and furnished crude thematic signifiers of character traits along the well-established lines of 19th-century melodrama. The audience might be amused by appropriate references to hit songs and popular classics, and the musical style drew heavily on the idioms of Romantic opera and operetta; the use of Wagnerian leitmotifs as both narrative and structural device in early film music has persisted to the present day.

As movie theatres proliferated in the decade before World War I, musical accompaniments became more lavish and systematic. Resident instrumental ensembles and specialized cinema organs (notably the Wurlitzer and Kimball) supplanted the solo pianist, while a music director arranged appropriate repertory from (preferably non-copyright) classics and an increasing body of original compositions; passages of classical music might be linked by specially composed or improvised transitions. As early as 1909 Edison Pictures distributed cue sheets with their films to encourage the selection of appropriate musical numbers, and music publishers printed anthologies of motion-picture music organized by mood or dramatic situation, to which the distributors' cue sheets made cross-reference: American pioneers of this approach were Max Winkler and John S. Zamecnik. Giuseppe Becce's *Kinothek* (= Kinobibliothek), published in Berlin in 1919, was a much imitated example, and Becce later collaborated with Hans Erdmann and Ludwig Brav to produce the encyclopedic *Allgemeines Handbuch der Filmmusik* in 1927. Several of the themes and techniques popularized by these anthologies became clichés that remain firmly in the popular imagination today, such as the use of diminished 7ths for villains, 'weepie' love themes on solo violin and the bridal march from Wagner's *Lohengrin* for wedding scenes. Live or recorded music was often performed on film sets during shooting to establish a specific mood to which the actors could respond, a procedure occasionally used by modern directors such as John Ford, Sergio Leone, Ken Russell and Peter Weir.

Original film scores were rare in the early years of silent cinema. In France, Saint-Saëns composed in 1908 a score for Henri Lavédan's *L'assassinat du duc de Guise*, which launched the highly theatrical style of *film d'art*. Pre-composed film scores became popular in the USA in the wake of the enormous success of D.W. Griffith's epic *The Birth of a Nation* (1915), which toured with its own orchestra performing a hybrid score (partly original, partly arranged from composers such as Grieg, Tchaikovsky and Wagner) compiled with the assistance of Joseph Carl Breil, who also collaborated with Griffith on *Intolerance* (1916). An entirely original score was supplied for *The Fall of a Nation* (1916) by Victor Herbert who, like some later commentators, objected to the use of pre-existing classical music on account of the potential distraction it offered to an audience

familiar with the material. Other American composers of original scores included Ernö Rapée, Hugo Riesenfeld, Mortimer Wilson and Zamecnik – several of whom had been active as cue-sheet compilers. Important examples composed on the eve of the advent of sound films were Wilson's *The Thief of Bagdad* (1924) and Riesenfeld's *Beau Geste* (1926).

In France, Honegger composed music for Abel Gance's *La roue* (1922) and *Napoléon* (1927), and Milhaud scored Marcel L'Herbier's *L'inhumaine* (1924). In Germany, early scores included those by Joseph Weiss for *Der Student von Prag* and by Becce for *Richard Wagner* (both 1913), with many compilations undertaken by Becce, Erdmann and Friedrich Hollaender for the films of F.W. Murnau (including *Nosferatu*, 1922) and other directors. Gottfried Huppertz's original score for Fritz Lang's *Metropolis* (1926) was couched in a contemporary idiom and marked a stark contrast with the romantic clichés already overtaking the music for Hollywood films, while Edmund Meisel incorporated jazz elements in his music for Leonid Trauberg's *The Blue Express* (1929). Meisel achieved international fame with his music for Sergey Eisenstein's *The Battleship Potemkin* (1925), its modernistic idiom deemed sufficiently disturbing as to warrant suppression of the score in some countries, and his music for the same director's *October* and Walter Ruttmann's experimental documentary *Berlin: Symphony of a Great City* (both 1927). Film music in the Soviet Union was further advanced by Shostakovich, who gained valuable experience as a silent-cinema pianist and composed scores for *The New Babylon* (1929) and many early sound films; Kabalevsky also served as a silent-film accompanist. In this period, filmed segments with original music featured in innovative stage works by Satie (*Relâche*, 1924), Milhaud (*Christophe Colomb*, 1930) and Berg (*Lulu*, 1937).

Since the late 1970s, landmark scores for silent films have been reconstructed by scholars, notably Gillian Anderson and Dennis James, for live performance in conjunction with the images for which they were composed. New scores have also been commissioned (many by television and video companies) to accompany classics of the silent cinema; these include music by Carl Davis for *Napoléon* (1980), *The Thief of Bagdad* (1984), *Intolerance* (1986) and the 1925 *Ben-Hur* (1987), and scores by James Bernard, Jo van den Booren, Carmine Coppola, Adrian Johnston, Richard McLaughlin, Benedict Mason, David Newman and Wolfgang Thiele. In 1986–7 the veteran cinema organist Gaylord Carter recorded accompaniments for the video release of Paramount films from the 1920s.

Film music

2. Early sound films.

Concern for the accurate synchronization of music and visual image increased during the 1920s. Devices designed to provide pre-set rhythmical cues to a conductor included Pierre de La Commune's *cinépuipitre* (used by Honegger) and Carl Robert Blum's 'rhythmonome' (used in the staging of Krenek's opera *Jonny spielt auf* in 1927). Gramophone recordings intended for synchronization with the projector were drawn from sound libraries, supplementing printed cue sheets for live music. In 1926 William Axt and David Mendoza composed a score for the Warner Brothers picture *Don Juan*, recorded by the New York PO on the

Vitaphone disc system, and Warner's commitment to disc-recorded soundtracks resulted in the first 'talkie': *The Jazz Singer* (1927), starring Al Jolson. The advent of the sound film brought with it the threat of unemployment for the many musicians who had established careers for themselves in cinema orchestras, and the novelty of the new medium temporarily put background scores out of fashion: music that appeared to emanate from the motion picture itself could be better justified if it were strictly diegetic in origin. In Hollywood, many early sound films included music only for opening and closing credits in addition to diegetic uses; as Max Steiner related, a violinist might be gratuitously included in the background of a love scene solely to justify the use of what would otherwise be invisible romantic underscoring.

An exception was the film musical, which grew out of the popularity of featured songs in dramatic films. *The Broadway Melody* (1929) and *Sunny Side Up* (1930) were among the first musicals composed specially for the screen, and within a few years choreographed routines had grown spectacular. Early highpoints were the work of Busby Berkeley (*Gold Diggers of 1933*), and Fred Astaire and Ginger Rogers, who filmed flamboyant interpretations of songs by Irving Berlin (*Top Hat*, 1935), Jerome Kern (*Swing Time*, 1936) and George Gershwin (*Shall we Dance*, 1937). After the success of *The Wizard of Oz* (1939), with songs by Harold Arlen and a score by Herbert Stothart, MGM produced lavish Technicolor musicals created by Vincente Minnelli and Gene Kelly, although examples specially written for the screen were rare after the mid-1950s when Broadway transfers became the norm.

The first sound films in Europe were Alfred Hitchcock's *Blackmail* (1929), which was initially shot as a silent then partly remade to include a synchronized score, and René Clair's *Sous les toits de Paris* (1929), both of which transferred the conventions of silent-cinema music more or less wholesale to the sound screen. More innovative were Milhaud's score for *Petite Lili* (1929) and Georges Auric's for Jean Cocteau's *Le sang d'un poète* (1931). In Germany, early pioneers of a creative use of original diegetic music were Friedrich Hollaender and Karol Rathaus, who scored *Der blaue Engel* (1930) and *The Brothers Karamazov* (1931) respectively. Wolfgang Zeller contributed a substantial through-composed score to Carl Dreyer's *Vampyr* in 1932. In the Soviet Union, early sound-film scores included Shostakovich's *Alone* (1930) and Prokofiev's *Lieutenant Kijé* (1933).

By the end of the 1920s new technology permitted sound to be recorded directly on to the celluloid strip carrying the visual image, and the Hollywood studios uniformly adopted the Western Electric process in 1930. Microphones were linked to either an oscillating lamp or a deflecting mirror in order to expose the soundtrack on film stock; during projection the soundtrack patterns were transformed into electric signals by a photo-electric cell. At first it was only possible for sound to be recorded simultaneously with the shooting of the visual image (with severe restrictions caused by inadequate microphones hidden on set and the need for the noisy cameras to be housed in sound-proof booths), but by the early 1930s sound could be dubbed after shooting, thereby opening up enormous creative potential. By the mid-1930s several tracks were

available for the separate recording of dialogue, music and sound effects. Distortion was a serious problem when recording orchestral scores, and one reason why early soundtracks avoided complex textures and certain instruments; in Paris, the younger Adolphe Sax and Eric Sarnette developed special wind instruments with adjustable bells for studio recording, while Sarnette and Hanns Eisler abandoned string instruments. In the early 1930s the Germans Rudolph Pfenninger and Oscar Fischinger took the radical step of creating abstract musical tones with soundtrack patterns written by hand in an attempt to bypass the problems of recording fidelity and synchronization altogether, an experiment in 'animated sound' paralleled by inventors in the Soviet Union, England and elsewhere.

The potential for original extra-diegetic scores in dramatic pictures began to be realized in the USA as composers quickly developed a highly influential lingua franca of conventional orchestral film scoring. The idiom's firm roots in 19th-century Romanticism were perpetuated by many immigrant European composers steeped in the styles of Wagner, Strauss and French Impressionism. The Hollywood studios featured highly active music departments, and at first several composers collaborated on single scores as a team. The first individual composer to win renown for his creativity was Max Steiner, a Viennese émigré who arrived in Hollywood in 1929 after working on Broadway (a common career move in the early years of the Depression). Steiner's tentative score to *Symphony of Six Million* (1931) paved the way for his celebrated music for *King Kong* (1933). Traditionally viewed as the prototypical extra-diegetic score, *King Kong* featured a clear leitmotivic structure, illustrative music synchronized with specific on-screen activity, a degree of dissonance to suggest terror, and an intelligent use of silence to emphasize diegetic sound (notably in the climactic scene atop the Empire State Building, in which the sound of the biplanes' machine guns predominates). All these characteristics have remained central to mainstream film music.

Film music

3. Hollywood.

The major Hollywood studios of the so-called Golden Age (c1935–55) were MGM, Paramount, RKO, Warner Brothers and 20th Century-Fox. Each housed a permanent music department, with contracted composers, arrangers, orchestrators, librarians and music editors, as well as a resident orchestra, all working under a senior music director. The heavy emphasis on commercially viable narrative films, and intense pressures on production staff to maintain a prolific output, inevitably led to stereotyped scoring in which the work of one composer was readily interchangeable with another's; many low-budget movies were 'tracked' with music from previous productions until this practice was prohibited in 1944. The majority of early composers shared Steiner's European and/or Broadway background, and moved with ease from high Romanticism to Gershwin-esque symphonic jazz as required. Steiner won RKO an Academy Award for his score to *The Informer* in 1935; the best-score category had been introduced in the previous year, and for the first four years of its existence it was awarded to studio music departments, not composers. In his later music for romantic melodramas, including *Gone with the Wind* (1939), Steiner preserved a link with silent-cinema traditions

by incorporating allusions to easily recognizable melodies such as Civil War songs and national anthems where dramatically justified. In *Casablanca* (1942) he transformed the diegetic popular song 'As Time Goes By' to provide narrative comment in the background score.

The conventions of the 'classical' Hollywood film score in the Golden Age – essentially a leitmotif-based symphonic romanticism with narrative orientation, the music almost always subordinated to the primacy of the visual image and dialogue – prevailed in scores by other expatriate musicians. Work for European immigrants was promoted by the European Film Fund (founded in 1939), an initiative followed by MGM and Warner Brothers. At Warner, the Viennese composer Erich Wolfgang Korngold provided flamboyant scores to the series of Errol Flynn costume dramas including *Captain Blood* (1935), *The Adventures of Robin Hood* (1938) and *The Sea Hawk* (1940), bringing the romantic-operatic style to its early highpoint. The German-born composer Franz Waxman developed a style of underscoring suited to the horror genre pioneered by Universal, where he was head of the music department, an early example being James Whale's *The Bride of Frankenstein* (1935); Waxman also exploited pre-existing musical structures such as fugue and passacaglia where these suited the narrative. The Hungarian composer Miklós Rózsa (who had worked for his compatriot, the producer Alexander Korda, in London before moving to Hollywood in 1939) and Dimitri Tiomkin (originally a silent-cinema pianist in Russia) both proved exceptionally versatile. Rózsa served as Professor of Film Music at the University of Southern California from 1945 to 1965, and his scores for epic productions in the 1950s were especially influential (see below). The success of Tiomkin's score to the western *High Noon* (1952) initiated a craze for the 'theme score', based largely on a main-title melody or song. Other immigrant composers included Daniele Amfitheatrof, Adolph Deutsch, Ernest Gold, Werner Heymann, Friedrich Hollaender, Bronislaw Kaper and Cyril Mockridge; their American contemporaries included George Antheil (also an early film-music critic), David Buttolph, Hugo Friedhofer, John Green and Ray Heindorf (the two last specializing in musicals), Herbert Stothart and Victor Young.

The leading native American film composer in this period was Alfred Newman, another musician who had moved from Broadway to Hollywood. Newman was music director at 20th Century, for which he composed his famous fanfare in 1935, the year in which the company merged with Fox; he held the music directorship of 20th Century-Fox from 1939 until 1960. By his death in 1970 he had completed over 200 scores (of which the last was *Airport* in 1969) and received nine Academy Awards and 45 nominations. (The Newman family has remained prominent in Hollywood to this day: Lionel Newman was Alfred's brother, David and Thomas Newman are his sons and Randy Newman his nephew). In addition to his creative achievements, Newman was renowned as a sensitive music director and talent-spotter, and furthered the careers of young native talents such as David Raksin and Jerry Goldsmith. Raksin established his reputation with an inventive score to the unorthodox detective thriller *Laura* (1944), important equally for its near monothematicism (the main-title theme became a hit when lyrics were added by Johnny Mercer after the film's release), its subtle blurring of the distinction between diegetic and extra-

diegetic music, and its canny blending of popular and art-music styles. In the wartime genre of *film noir* underscoring achieved a harmonic and textural sophistication (including novel instrumental colours and expressionistic dissonances) generally lacking in other genres. Fine examples were composed by Rózsa (*Double Indemnity*, 1944) and Roy Webb (*Farewell my Lovely*, 1944; *The Spiral Staircase*, 1945).

Copland's film scores – including *Of Mice and Men* and *Our Town* (both 1940), *The Red Pony* and *The Heiress* (both 1949) – encouraged American composers to explore a new clarity of texture and simple diatonicism. The strong flavour of American folk music in this style, which extends back to Virgil Thomson's score for the Depression documentary *The Plow that Broke the Plains* (1936) and was later represented by Friedhofer's to *The Best Years of our Lives* (1946), made it well suited to rural or western scenarios; it had a significant impact on scores for the latter genre composed by Jerome Moross, whose music for *The Big Country* (1958) was widely imitated, and Elmer Bernstein (*The Magnificent Seven*, 1960; *True Grit*, 1969). Bernstein's work in the 1950s often favoured smaller instrumental ensembles than the traditional studio orchestras, and his output has remained prolific and varied.

Dissonant modernism came to the fore in a high-profile score by Leonard Bernstein (*On the Waterfront*, 1954) and in Leonard Rosenman's partly atonal music for the James Dean vehicles *East of Eden* and *Rebel without a Cause* (both 1955), strongly influenced by Berg and the Second Viennese School; the gritty realism of the director Elia Kazan stimulated this trend. Serial techniques were occasionally employed: examples include Rosenman's *The Cobweb* (1955) and *Fantastic Voyage* (1966), Rózsa's portrayal of Satanic elements in *King of Kings* (1961) and Jerry Fielding's *Straw Dogs* (1971). The career of Bernard Herrmann, who provided critically acclaimed scores for the directors Orson Welles (*Citizen Kane*, 1941; *The Magnificent Ambersons*, 1942), Alfred Hitchcock (*Vertigo*, 1958; *North by Northwest*, 1959; *Psycho*, 1960), François Truffaut (see §4) and Martin Scorsese (*Taxi Driver*, 1976), set a new standard in essentially non-thematic but highly atmospheric and economical underscoring, with dissonant harmonies, resourceful instrumentation and often disquieting ostinato figurations.

In the field of animation, film scores quickly achieved a formidable virtuosity. The Disney studio, founded in 1923, added a soundtrack to *Steamboat Willie* in 1928, promoted the hit song 'Who's Afraid of the Big, Bad Wolf?' in *The Three Little Pigs* (1933) and thereafter specialized in comic shorts and full-length animated musicals, the first of which was *Snow White and the Seven Dwarfs* (1937), with music by Frank Churchill. *Fantasia* (1940) comprised inventive and witty scenes cut to famous pieces of classical music conducted by Stokowski. Eisenstein admired Disney's work for its close integration of image and music, and the term 'mickey-mousing' (i.e. musical effects directly synchronized with, and illustrative of, specific actions on screen) was adopted in live-action cinema, where it had proved especially appropriate in slapstick comedy. At Warner Brothers, Carl Stalling composed for the Bugs Bunny series between 1936 and 1958, while at MGM in the same period Scott Bradley wrote witty, jazz-inflected music for the Tom and Jerry cartoons; his score to *The Cat that Hated*

People (1947) used a 12-note row with its retrograde to represent the antics of cat and mouse, while *The Cat Concerto* of the same year was cunningly cut to an adaptation of Liszt's Hungarian Rhapsody no.2. Established Hollywood film composers who contributed to full-length animated features include Raksin (*The Unicorn in the Garden*, 1953), Rosenman (*The Lord of the Rings*, 1978) and Hans Zimmer (*The Lion King*, 1993), while Disney's musicals have since 1989 been dominated by the work of Alan Menken.

The boom in television viewing in the 1950s threatened to diminish cinema audiences, who were lured into movie theatres by new gimmicks such as widescreen and 3-D presentation. Four-track stereophonic sound was introduced in the first CinemaScope production, *The Robe* (1953), with a score by Alfred Newman; alongside the greater flexibility of editing techniques made possible by the introduction of soundtrack recording on 35 mm magnetic tape in 1950, the increase in audio quality was significant. Lavish historical epics were ideal for the grandeur of widescreen presentation, and commanded budgets of which television companies could only dream. For these, Rózsa developed a manner of underscoring which drew heavily on organum techniques and quartal harmony to create a pseudo-archaic style, backed up by careful historical research, for the Roman epics *Quo vadis?* (1951), *Julius Caesar* (1953) and *Ben-Hur* (1959), and the Spanish epic *El Cid* (1961); composers influenced by this style included Alex North (*Spartacus*, 1960; *Cleopatra*, 1963).

Increasing competition from television, coupled with the demise of the permanent studio orchestras precipitated by a damaging musicians' union strike in 1958, made the survival of mainstream Hollywood scoring in the 1960s less than certain: commercially targeted youth audiences ensured that jazz (see §5), electronic scores (see §6) and pop music (see §7) came to dominate the market. However, the success of full-blooded orchestral scores by composers such as Jerry Goldsmith (*The Blue Max*, 1966; *The Omen*, 1976; *Star Trek: the Motion Picture*, 1979) and John Williams (*Jaws*, 1975; *Star Wars*, 1977; *Raiders of the Lost Ark*, 1981; *E.T.*, 1982) steadily steered film music back towards its traditional symphonic realm. A fluid balance between lyrical and dissonant orchestral scoring, jazz, electronics, popular song and non-Western or traditional music, and rock-tinged percussiveness prevails in the work of contemporary Hollywood composers such as Carter Burwell, Bill Conti, Randy Edelman, Cliff Eidelman, Danny Elfman, Elliot Goldenthal, Dave Grusin, James Horner, James Newton Howard, Mark Isham, Michael Kamen, Thomas Newman, Basil Poledouris, Graeme Revell, Marc Shaiman, Howard Shore, Alan Silvestri and Hans Zimmer. More exceptional have been the extended minimalist soundtracks supplied by Philip Glass for the non-narrative films *Koyaanisqatsi* (1983) and *Powaqqatsi* (1988), although his music for *The Secret Agent* (1996) revealed a grasp of more conventional expressive techniques.

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4. Developments outside the USA.

Film music in Europe from the outset included a substantial body of work by established composers of concert music who, in collaboration with

sympathetic directors, at times showed a greater inclination towards experimentation than their Hollywood counterparts. In France, Honegger followed up his work with Gance to compose scores for *Les misérables* (1934), *Crime et châtiment* (1935), *Mayerling* (1936) and the Oscar-winning British production of *Pygmalion* (1938). Maurice Jaubert worked with the directors Jean Vigo (*Zéro de conduite*, 1933) and Marcel Carné (*Le jour se lève*, 1939), while the Hungarian composer Joseph Kosma collaborated with Jean Renoir (*Une partie de campagne*, 1936; *Le déjeuner sur l'herbe*, 1959). Jacques Ibert, a former silent-cinema pianist, composed scores for G.W. Pabst's *Don Quichotte* (1933) and Orson Welles's *Macbeth* (1948). Auric's films included Clair's *A nous la liberté* (1932) and Cocteau's *La belle et la bête* (1946) and *Orphée* (1949), and several English-language productions, notably the Ealing comedies *Passport to Pimlico* (1949) and *The Lavender Hill Mob* (1951), and *The Innocents* (1961).

British composers wrote extensively for the enterprising documentary movement in the 1930s, starting with Clarence Raybould's scores for Paul Rotha's *Rising Tide* and *Contact* in 1933, Walter Leigh's for Basil Wright's *The Song of Ceylon* (1934) and Britten's for the General Post Office Film Unit, including *Coal Face* and *Night Mail* (1935–6, in collaboration with W.H. Auden, Alberto Cavalcanti and John Grierson). Wartime documentary and semi-documentary films (mostly produced by the Crown Film Unit) included scores by William Alwyn (among them the Oscar-winning *Desert Victory*, 1943), Alan Rawsthorne (*Burma Victory*, 1945) and Ralph Vaughan Williams (*49th Parallel*, 1941; *Coastal Command*, 1942). Concert composers were also active in feature films: Korda's *Things to Come* (1935) featured a score by Bliss that became popular in a concert suite, as did Walton's music for *The First of the Few* (1942) and for Laurence Olivier's Shakespeare series (*Henry V*, 1944; *Hamlet*, 1948; *Richard III*, 1955), and Vaughan Williams's for *Scott of the Antarctic* (1948), which he reworked as his *Sinfonia antartica*. Other British composers active in the cinema included Richard Addinsell, John Addison, Arnold Bax, Arthur Benjamin, Richard Rodney Bennett, Walter Goehr, Eugene Goossens, John Ireland and Elisabeth Lutyens; especially prolific were Alwyn and Malcolm Arnold. Several British scores achieved international prominence by winning Academy Awards, including Brian Easdale's *The Red Shoes* (1948) and Arnold's *The Bridge on the River Kwai* (1957). Mátyás Seiber specialized in music for cartoons, and composed a score for *Animal Farm* (1955), the first feature-length British animation.

The style of British film music has generally paralleled Hollywood techniques, with local colour provided by pastoral modality and (until the 1970s) a rousing patriotism typified by the war-movie style established by Ron Goodwin (*633 Squadron*, 1964; *Where Eagles Dare*, 1969). A brief spell of neo-realism in the late 1950s fizzled out in the mid-1960s as the lucrative James Bond series encouraged a significant injection of Hollywood funding into British productions, with concomitant restrictions on musical style that persist today. Since the 1980s the most fruitful composer-director collaborations have been those between George Fenton and Richard Attenborough, Patrick Doyle and Kenneth Branagh, and Michael Nyman and Peter Greenaway. Certain composers, most prominently John Barry and Fenton, have worked extensively in Hollywood;

Fenton, however, is equally notable for his loyalty to the independent director Ken Loach.

World War II drastically affected the artistic development of cinema in mainland Europe. German film production was severely restricted by the Nazi party, although Leni Riefenstahl's *Olympia* (1938, with music by Herbert Windt) fulfilled its remit with creative flair. For political reasons German film music now avoided the earlier expressionistic experimentation of Hindemith's *Vormittagspuk* (1929), Zeller's *Vampyr* (1932) and Eisler's scores to *Kühle Wampe* (1932) and the Dutch documentary *Zuiderzee* (New Earth, 1934), the latter juxtaposing jazz and mechanical sound effects. It was not until the 1950s that mainland European cinema began to explore new avenues.

French film makers of the *nouvelle vague* took the lead in developing non-narrative cinema, a radical departure from Hollywood precedent in which the artificiality of cinematic technique was emphasized, in contrast to the 'transparent' mechanisms of the Hollywood narrative film, and the director was viewed as an omnipresent *auteur* who might promote music to the forefront of the production or abandon it altogether. François Truffaut commissioned scores from Herrmann for *Fahrenheit 451* (1966) and *The Bride Wore Black* (*La mariée était en noir*, 1968). More radical was Jean-Luc Godard, who for *Vivre sa vie* (1962) requested a theme and variations from Michel Legrand and cut the score so heavily as to leave almost no extra-diegetic music in the soundtrack. This stark economy proved to be influential, as did Godard's manipulation of diegetic music (mostly recorded live on set); these techniques were furthered by his dismembering of Antoine Duhamel's score in *Pierrot le fou* (1965), of which parts of the soundtrack were established in advance of the editing of the image track. Like Truffaut, the director Claude Chabrol was influenced by the work of Hitchcock; his longstanding collaboration with Pierre Jansen elicited music with economical chamber textures, at times verging on atonality (e.g. *La rupture*, 1970). Alain Resnais attempted (without success) to coax film scores from Messiaen and Dallapiccola, and worked with Hans Werner Henze on *Muriel* (1963). Georges Delerue provided music for Truffaut (*Jules et Jim*, 1962), Resnais (*Hiroshima mon amour*, 1959, with Giovanni Fusco) and Godard (*Le mépris*, 1963), but since winning an Academy Award in 1979 has worked in Hollywood. Other French composers who have worked with equal success on both sides of the Atlantic, and shown themselves adept in more popular styles, include Maurice Jarre, Francis Lai, Jean-Claude Petit, Philippe Sarde and the Lebanese-born Gabriel Yared.

After a slow start, cinema in Italy was fostered by the personal interest of Mussolini and became so prosperous, star-orientated and artistically limited that in the early 1940s a rebellious 'neo-realism' (including improvised dialogue and amateur actors) was proposed by the writers Cesare Zavattini and Umberto Barbaro. Related to trends in French cinema, Italian neo-realism was bleaker in mood, and was promoted by the early work of the directors Luchino Visconti, Roberto Rossellini and Vittorio De Sica. Two of Rossellini's protégés, Michelangelo Antonioni and Federico Fellini, developed more personal realist styles in which music played a vital role. Fellini's collaboration with Nino Rota remains one of the most celebrated

composer-director alliances in cinema history, and is well represented by *8½* (1963), *Giulietta degli spiriti* (1965), *Amarcord* (1974) and *Casanova* (1976). Rota also provided scores for Franco Zeffirelli's Shakespeare adaptations, *The Taming of the Shrew* (1967) and *Romeo and Juliet* (1968). Rota's highly melodic style, tinged with nostalgia, a subtle distortion of popular idioms and strong echoes of the Italian operatic tradition, proved to be a perfect match for the first two instalments of Francis Ford Coppola's *Godfather* trilogy (1972 and 1974).

The collaboration between Sergio Leone and Ennio Morricone came to international attention with the 'spaghetti western' trilogy *A Fistful of Dollars* (1964), *For a Few Dollars More* (1965) and *The Good, The Bad and the Ugly* (1966), in which tense, pop-tinged and motivically obsessive music dominated the montage at climactic moments. Leone's respect for Morricone's contribution to the aesthetic impact of his films resulted in the score of *Once upon a Time in the West* (1969) being composed in advance of shooting (an exceptionally rare procedure): the music was played to the actors on set to establish the appropriate moods. Typical of Morricone's inventive orchestration is an emphasis on guitar (both acoustic and electric), unorthodox percussion and the evocative sonority of the panpipes, which he employed in *Casualties of War* (1989) – one of a long line of Hollywood successes including *Once upon a Time in America* (Leone, 1984), for which music was again composed in advance of shooting – and his much imitated score to *The Mission* (1986). Other noted Italian film composers include Alessandro Cicognini, Giovanni Fusco, Mario Nascimbene and the Argentine-born Luis Enriquez Bacalov, who has worked in Italy since 1959: highlights of his career include music for many spaghetti westerns and for Pier Paolo Pasolini's *The Gospel according to St Matthew* (1964), and an Oscar-winning score to *Il postino* (1994).

In eastern Europe, Václav Trojan's music for the animated films of Czech director Jiří Trnka from the late 1940s benefited from significant creative input from the director. In Poland, Roman Polanski's early work featured abstract jazz (see §5). Wojciech Kilar worked locally for the directors Andrzej Wajda and Krzysztof Zanussi before achieving international success with his score for *Bram Stoker's Dracula* (1992), its style reminiscent of Lutosławski's early orchestral works; Kilar also provided scores for Polanski's *Death and the Maiden* (1995) and Jane Campion's *The Portrait of a Lady* (1996). The highest-profile Polish collaboration in the 1990s was that between Zbigniew Preisner and Krzysztof Kieslowski, the former providing music for *La double vie de Véronique* (1991) and the trilogy *Trois couleurs* (1993–4). In a broadly similar fashion to Indian cinema (see below), a reliance on choreographed musical numbers may be seen in Greek films of the 1960s and 70s (especially comedies), in which indigenous song and dance formed a vibrant element in the production; Greek folksong colours the film music of Mikis Theodorakis (famously in the British production *Zorba the Greek*, 1964), while more sombre traces of Greek folk music are to be heard in film scores by Eleni Karaindrou, including several for films by Theo Angelopoulos.

Outside Europe few countries initially escaped the influence of Hollywood productions, and early film-making in Latin America, Australia and North Africa produced pale imitations of American genres, chiefly westerns. Early

Chinese cinema was partly backed by American funding, while Indian silent films were monopolized by the British. From the advent of sound in 1931, Indian cinema has consistently employed elements of traditional song and dance as a commercial attraction, even in violent action films, and synthetic styles blending Asian and Western techniques became highly marketable as indigenous popular music in their own right (see [India](#), §VIII, 1); the director Satyajit Ray, however, employed the *sitār* player Ravi Shankar to provide prominent improvised scores for his 'Apu trilogy' (*Pather Panchali*, 1955; *Aparajito*, 1957; *The World of Apu*, 1959). Since the mid-1960s many Chinese films have blended Eastern and Western elements in a fashion broadly analogous to Indian film music. The two countries that proved most resistant to Hollywood influences were the Soviet Union and Japan.

Early cinema in the Soviet Union benefited from the extensive involvement of Yury Shaporin, Kabalevsky, Shostakovich and Prokofiev. Shaporin's score to Vsevolod Pudovkin's *Deserter* (1933) was designed not as an illustrative accompaniment but to prolong emotional states even where these appeared to be contradicted by the visual image. Prokofiev collaborated with Eisenstein on the anti-Nazi epic *Aleksandr Nevsky* (1938, the year in which most Soviet cinemas acquired sound) and the two parts of *Ivan the Terrible* (1944 and 1946). Both Eisenstein and Prokofiev had experienced Hollywood production methods at first hand. In *Nevsky*, Prokofiev experimented with novel recording techniques (encouraging distortion when recording Teutonic trumpet fanfares, for example, to create a disturbing effect), and Eisenstein claimed that the 'moving graphic outlines' of the composer's musical ideas were inextricably linked with precise visual details. The director's famous 'audiovisual score' of a segment from the film (published in his book *The Film Sense*; see illustration) attempted to demonstrate this, but his arguments have been widely discredited owing to their false assumptions of comparability between temporal and spatial dimensions. Nevertheless, Eisenstein's willingness to treat film music as a vital part of an indivisible aesthetic whole remained, until comparatively recently, one of the few positive attitudes towards the creative role of music in film montage. The stranglehold of Stalin's propaganda machine inevitably prevented continuing innovation in Soviet cinema, although major scores for propaganda films were composed by Shostakovich (*The Fall of Berlin*, 1949) and Khachaturian (*The Battle of Stalingrad*, 1949), while Shostakovich later provided music for *The Unforgettable Year 1919* (1951), *The Gadfly* (1955), *Hamlet* (1964) and *King Lear* (1970).

From its birth, Japanese cinema promoted links with the popular *kabuki* theatre and more esoteric *nō* plays. Silent films were narrated by *benshi*, who sat to one side of the screen and delivered their recitation with musical accompaniment, much in the manner of stage presentation used in *kabuki* and the puppet theatre *bunraku*. A lacuna in film production after the 1923 earthquake was filled by imported movies, which inspired a rash of domestic dramas; sound arrived in 1931, but six years later state censorship severely affected production. Early films with a period setting by Akira Kurosawa were banned by the Allied occupying forces after the end of World War II, but he placed Japanese cinema on the international map with the success of his Oscar-winning *Rashōmon* (1950), a highly stylized period mystery with an impressionistic, and disconcertingly westernized,

score by Fumio Hayasaka. Hayasaka composed music for Kenji Mizoguchi's acclaimed *Ugetsu* in 1953, and provided a martial score for Kurosawa's *The Seven Samurai* (1954), which was partly inspired by John Ford's westerns and later remade in Hollywood as *The Magnificent Seven* (1960); a further link with the Wild West was created by *Yojimbo* (1963), with music by Matsuru Sato, which influenced the spaghetti westerns of Leone. The bittersweet flavour of Ysujirō Ozu's minimalist family dramas was reflected in their music tracks (e.g. *Tokyo Story*, 1953; music by Kojun Saito), and Western leitmotivic techniques were fully absorbed by Sato in his music for Kurosawa's *Sanjuro* (1962). The Japanese composer with the highest international profile in the cinema was Tōru Takemitsu, whose film career began with *Kurutta kajitsu* (1956); his leanings towards the Western avantgarde were demonstrated in his score to Hiroshi Teshigahara's *The Woman of the Dunes* (1964), while his evocative music for Kurosawa's *Ran* (1985) combined traditional Japanese instrumentation with elegiac orchestral writing reminiscent of Mahler and Berg. Scoring nearly 100 films, Takemitsu occasionally worked for Hollywood productions, including the thriller *Rising Sun* (1993). Other Japanese film composers of note are Akira Ifukube, Shin'ichiro Ikebe, Yoko Kanno, Ryuichi Sakamoto and Stomu Yamash'ta.

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5. Jazz in the cinema.

Jazz in the early sound cinema, and for several decades into the Hollywood Golden Age, was almost exclusively diegetic. Star performers made appearances on screen, as did Duke Ellington in *Black and Tan* and Bessie Smith in the all-black drama *St Louis Blues* (both 1929), but the tendency to restrict jazz to self-contained musical numbers in feature films facilitated the excision of any scenes featuring black performers when this was required by the sensibilities of white audiences in the USA. The growth in the production of musicals, and an awareness that big names from the jazz world could provide a significant box-office attraction, secured film work for many jazz performers in the 1930s. Cartoons proved amenable to accompaniment by music in various jazz styles, especially in the 1940s, while (according to Rózsa) easy-going symphonic jazz became explicitly associated with sophisticated urban settings – chiefly New York – in live-action cinema. Jazz performances were preserved as 'shorts', production of which flourished from as early as 1927: celebrated examples include *Rhapsody in Black and Blue* (1932), starring Louis Armstrong, *Symphony in Black* (1935), featuring Ellington and Billie Holiday, and the star-studded *Jammin' the Blues*, which received an Oscar nomination in 1944. In 1940–47, numerous three-minute 'soundies' were shot for reproduction on optical jukeboxes by the RCM Corporation in the USA.

Biopics devoted to celebrated performers either featured the musicians themselves, as in the notorious Paul Whiteman portrait *The King of Jazz* (1930) and *The Fabulous Dorseys* (1947), or legendary players were impersonated by stars such as Robert Alda (as Gershwin in *Rhapsody in Blue*, 1945), James Stewart (*The Glenn Miller Story*, 1954), Steve Allen (*The Benny Goodman Story*, 1954), Nat 'King' Cole (as W.C. Handy in *St Louis Blues*, 1958), Sal Mineo (*The Gene Krupa Story*, 1959) and Diana Ross (as Holiday in *Lady Sings the Blues*, 1972). Clint Eastwood's *Bird*

(1988), in which Forest Whitaker starred as Charlie Parker, used Parker's original recordings as the basis for its largely diegetic music track. Jazz naturally featured prominently as source music in pictures narrating the exploits of fictional jazz musicians, such as *The Crimson Canary* (1945) and *Young Man with a Horn* (1949); others include *A Man Called Adam* and *Sweet Love Bitter* (both 1966), *New York, New York* (1977), *The Cotton Club* (1984), *Round Midnight* (1986, featuring Dexter Gordon as an anti-hero based on the characters of Bud Powell and Lester Young, together with an Oscar-winning score by Herbie Hancock), *The Fabulous Baker Boys* (1989), *Mo' Better Blues* (1990) and *Kansas City* (1995).

The close identification between jazz and low-life, already established in the silent cinema, persisted when jazz first became a creative element in background scoring, chiefly in heavily jazz-inflected symphonic scores – many produced during the gradual collapse of the Hollywood studio system in the 1950s. A jazz flavour had already surfaced sporadically in scores by Antheil (*The Plainsman*, 1937), Raksin (*Force of Evil*, 1948) and Alfred Newman (*Pinky*, 1949; *Panic in the Streets*, 1950), but it was North's sultry score to *A Streetcar Named Desire* (1951) that paved the way for a more suggestive use of jazz underscoring. North's music and its many imitations promoted an implicit link between jazz idioms and the symptoms of urban decay: alcoholism, drugs, crime, prostitution, sleaze and corruption. Leading directors who favoured the idiom were Kazan and Otto Preminger. Elmer Bernstein contributed a jazzy score to the controversial study of heroin addiction, *The Man with the Golden Arm* (1955), and other jazz-tinged scores in this period include Leith Stevens's *The Wild One* (1953), Waxman's *Crime in the Streets* (1956) and Johnny Mandel's *I Want to Live!* (1958). The popularity of Henry Mancini's music for the television series 'Peter Gunn' in 1958 was a further stimulus; Mancini's best-known film scores include *Touch of Evil* (1958) and the series of 'Pink Panther' comedy thrillers. In 1976 Herrmann included a searing jazz theme in his score to *Taxi Driver*, which represented the culmination of the long-established tradition equating jazz with urban decay. Other composers who successfully exploited jazz elements include Neal Hefti (*The Odd Couple*, 1967), Quincy Jones (*In Cold Blood*, 1967) and third-stream pioneer Lalo Schifrin (*Bullitt*, 1968). Only in the 1980s did jazz partly shed its traditional suggestions of insalubrity: respected as a viable art form, it could now be associated with images of wealth and refinement.

Two influential film scores were recorded by American jazz musicians for French-language films in 1957. In Paris, Miles Davis improvised a soundtrack to Louis Malle's thriller *L'ascenseur pour l'échafaud* which looks forward in style to the modal jazz Davis was to pioneer soon afterwards. John Lewis and his Modern Jazz Quartet provided a score for Roger Vadim's *Sait-on jamais* which, in contrast, makes full use of pre-composed structures and neo-Baroque counterpoint. Both musicians went on to produce other notable film scores, Lewis scoring *Odds against Tomorrow* (1959) and Davis contributing music to the boxing epic *Jack Johnson* (1970). Prominent jazz musicians who produced original scores for the cinema include Ellington (*Anatomy of a Murder*, 1959; *Paris Blues*, 1961), Charles Mingus (*Shadows*, 1959), Hancock (*Blow-Up*, 1966; *Death Wish*, 1974), Oscar Peterson (*The Silent Partner*, 1978), Pat Metheny and Lyle

Mays (*The Falcon and the Snowman*, 1984) and John Lurie (notably for the work of Jim Jarmusch in the late 1980s).

Jazz scores in British films include Chris Barber's music to *Look Back in Anger* (1959), John Dankworth's to *The Servant* (1963), Sonny Rollins's guest appearance on the soundtrack of *Alfie* (1966) and scores by Allyn Ferguson and Johnny Hawksworth. After the novelty of Davis's improvised music for *L'ascenseur pour l'échafaud*, jazz in the cinema of mainland Europe tended towards abstraction: a representative example is the work of the Polish pianist Krzysztof Komeda for the early films of Polanski. In France, jazz music tracks have included the work of Claude Bolling, André Hodeir, Hubert Rostaing and Stéphane Grappelli, and, in Scandinavia, that of the Danish violinist Svend Asmussen and others.

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6. Electronics.

From the early 1930s directors and composers experimented with electronically modified recording techniques and electronic instruments in order to expand the range of sonorities at their disposal. In 1931 Rouben Mamoulian used a mixture of graphically animated sound (painted on the soundtrack) and modified recordings of heartbeats and percussion instruments in *Dr Jekyll and Mr Hyde*. Early electronic keyboard instruments included the ondes martenot, which featured in the Soviet film *Counterplan* (Shostakovich, 1932) and the pacifist cartoon *L'idée* (Honegger, 1934), and the theremin, invented in Russia in the early 1920s. The otherworldly sound of the theremin proved ideally suited to supernatural or psychologically disturbing scenes and featured prominently in a number of *films noirs*, as did the novachord and an amplified violin in Waxman's scores to *Rebecca* (1940) and *Suspicion* (1941). In Rózsa's *Spellbound* (1945) the theremin draws attention to key moments in the progress of the protagonist's amnesia and paranoia; it is associated with dipsomania in Tiomkin's *The Lost Weekend* and mental instability in Webb's *The Spiral Staircase* (both 1945). In addition to the various attempts to work with 'animated sound', notable early experiments with electronically processed sound included the modified piano chords in Raksin's *Laura* (1944), from which the initial attack was removed, Amfitheatrof's reversed choral effects in *The Lost Moment* (1947) and Rózsa's score to Lang's *The Secret beyond the Door* (1948), in which a cue was recorded as a strict retrograde and the recording played backwards to create an indefinably disturbing effect. Interest in electronic sonorities was so widespread in the 1940s that in 1946 Ivor Darreg declared: 'The day will come when the film without electronic music will be as out of date as the silents'.

Herrmann employed creative multi-tracking and animated sound for the Satanic elements in *The Devil and Daniel Webster* (1941) and included two theremins, electric organs and amplified string instruments to suggest an alien sound world in *The Day the Earth Stood Still* (1951). The apparently perfect match between electronic sonorities and extra-terrestrial activity was cemented by the growth of science-fiction movies, and the 'electronic tonalities' produced by Louis and Bebe Barron for *Forbidden Planet* in 1956 were enormously influential in this genre until John Williams's

unashamedly symphonic score to *Star Wars* halted the trend in 1977. In other genres, too, electronic elements increased – to the extent that Herrmann's screeching strings accompanying the shower scene in Hitchcock's *Psycho* (1960) were erroneously thought by some commentators to have been electronically generated. In *The Birds* (1963) Herrmann acted as Hitchcock's 'sound consultant' to advise Remi Gassmann and Oskar Sala on their novel soundtrack processed exclusively from bird calls; Herrmann's score to *Sisters* (1972) included a Moog synthesizer. Synthesized sound featured in *A Clockwork Orange* (1971), and the first Academy Award won by an electronic score went to Giorgio Moroder for *Midnight Express* (1978). Synthesizers provided the director-composer John Carpenter with a low-budget means of creating his much imitated music tracks for *Halloween* (1978) and similar shockers.

The early 1980s saw a boom in more popularly orientated electronic scores, by the likes of Vangelis (*Chariots of Fire*, 1981) and Tangerine Dream (*Sorcerer*, 1977; *Thief*, 1981), and synthesized scores by Howard Shore (*Videodrome*, 1983), Goldsmith (*Runaway*, 1985; *Criminal Law*, 1988), Maurice Jarre (who had introduced American filmgoers to the ondes martenot in *Lawrence of Arabia* in 1962, and whose later electronic scores include *Fatal Attraction*, 1987), Mancini and many others. Most of today's film composers are equally proficient in electronic techniques and conventional orchestral scoring, often combining both media to effect in a single project: a representative example is Fenton's eclectic score to *The Company of Wolves* (1984).

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7. Popular and classical music.

The use of popular music as a box-office attraction dates from the very start of sound cinema, when *The Jazz Singer* was followed by a rash of formulaic Hollywood musicals in the 1930s. 'Backstage musicals' presented a glamorous image of the entertainment industry, and capitalized on the inherent need for popular music to be concerned primarily with romantic love and supported by spectacle and choreography. The musicals produced by RKO in the 1930s and by MGM in the two subsequent decades (see §2) were essentially an extension of Tin Pan Alley and Broadway, with commercial interests directly linked to radio, theatre and the recording industry. In other film genres, the commercial potential of a hit 'theme tune' was evident from the success of scores such as *Laura* (1944) and *High Noon* (1952), an approach maintained in later romantic theme-scores, including Mancini's *Breakfast at Tiffany's* (1961), Jarre's *Doctor Zhivago* (1965), Legrand's *Summer of '42* (1971) and Marvin Hamlisch's *The Way we Were* (1973).

Rock and roll hit the big screen in *The Blackboard Jungle* (1955), featuring Bill Haley's 'Rock around the Clock', which paved the way for the hysterical response on both sides of the Atlantic to the follow-up Haley vehicle, *Rock around the Clock* (1956). These successes led to a fashion for 'teen-pics', and established the youth-orientated commercial outlook still prevalent in mainstream cinema today. In the USA, the wide exposure of Elvis Presley in *Love me Tender* (1956), *Loving You* and *Jailhouse Rock* (both 1957) was paralleled in Britain by that of Cliff Richard in *Expresso Bongo* (1959),

The Young Ones (1961) and *Summer Holiday* (1963), while *Black Orpheus* (1958) helped initiate the bossa nova boom of the early 1960s. All were eclipsed by the international success attained by the Beatles in *A Hard Day's Night* (1964), which absorbed the techniques of realist cinema and broke away from the already well-established clichés of the pop musical; phenomenal takings at the global box office were complemented by sales of the soundtrack album netting over three times the film's production costs, the market for such recordings having grown steadily since the 1950s. Other groups followed suit, notably the Monkees in *Head* (1968), and easy-going pop scores were composed for narrative films such as *The Graduate* (Simon and Garfunkel, 1967) and *Butch Cassidy and the Sundance Kid* (Burt Bacharach, 1969). Composers with established backgrounds in the popular recording industry were ascendant in this period, some hailing from Europe; the most prominent were Morricone and Barry, the latter securing an international profile with his music for numerous James Bond films between 1962 and 1987.

Compilation scores fashioned from existing pop recordings were launched with *Easy Rider* (1969), *Zabriskie Point* (1969) and *American Graffiti* (1973), and this approach remained prominent in the 1990s, both in Hollywood teen-pics and in low-budget British comedies (e.g. *Peter's Friends*, 1992; *Four Weddings and a Funeral*, 1994). Profits from a soundtrack album reached an all-time high with the sale of 20 million copies of that accompanying *Saturday Night Fever* (1977). Film versions of pop musicals and rock operas, including *Jesus Christ Superstar* (1973), *Grease* (1978), *Hair* (1979) and *Evita* (1996), have proliferated since the 1970s. Developments in television and the recording industry, such as the growth of MTV and music video in the 1980s, influenced the production style of both mainstream productions and teen-pics with pop soundtracks, representative examples of each being *Top Gun* (1986) and *William Shakespeare's Romeo and Juliet* (1996) respectively. Pop and rock musicians active in the cinema have included Pink Floyd, Tangerine Dream, POPAL VU (notably in films by Werner Herzog), Mike Oldfield (*The Exorcist*, 1973; *The Killing Fields*, 1984) and the slide-guitarist Ry Cooder (*Paris, Texas*, 1984). As a single but striking example of the all-too-frequent capitulation of producers to the commercial pressures of a domestic youth market, it may be noted that Goldsmith's score to *Legend* (1986) was used only in the version of the film released in Europe: for the American market it was replaced by the music of Tangerine Dream.

Pre-existing classical music, a popular and economical resource for underscoring since the birth of cinema (see §1), has continued to be exploited. The most common use is as an agency for setting an appropriate period atmosphere in documentaries and narrative films, e.g. Verdi in *Little Dorrit* (1987), Handel in *The Madness of King George* (1994) and Russian romantics in *Leo Tolstoy's Anna Karenina* (1997); composer biopics have included *A Song to Remember* (Chopin, 1944), *Song of Love* (Robert and Clara Schumann, 1947), *The Music Lovers* (Tchaikovsky, 1970), *Mahler* (1974), *Amadeus* (Mozart, 1984) and *Immortal Beloved* (Beethoven, 1994). Such films significantly boost sales of recordings of music by their subjects, often aided by the participation of high-profile musical directors from the classical arena such as Neville Marriner (*Amadeus*) and Georg Solti (*Anna*

Karenina), a marketing device harking back to Stokowski's prominent appearance in Disney's *Fantasia* (see §3).

More creative has been the adaptation of classical music to serve as a structured underscore, of which a celebrated early example was the reworking of Rachmaninoff's Second Piano Concerto in *Brief Encounter* (1945); as with the use of Mahler's Fifth Symphony in Visconti's *Death in Venice* (1971), such films also significantly aid recording sales of the composers featured. Diegetic classical music has often been used in narrative films to underpin a climactic event: famous assassination sequences at live classical performances occur in Hitchcock's *The Man who Knew Too Much* (1934, remade 1956) and Coppola's *The Godfather Part III* (1990) – the latter paralleling *The Godfather* (1972), in which pastiche organ music created continuity during ironic cross-cutting between a church baptism and a series of violent killings. More modest, but clearly part of the same tradition, is the diegetic use of Berlioz's *Symphonie fantastique* on a domestic hi-fi at the climax of *Sleeping with the Enemy* (1990).

The diversity of applications to which classical music has been put may be illustrated by a few contrasting treatments of the music of J.S. Bach: in *Fantasia* (1940) a fugue is accompanied on screen by abstract animated patterns attempting to capture the texture of the counterpoint; in *Truly, Madly, Deeply* (1990) diegetic and extra-diegetic uses of Bach's music are subtly blurred according to the progress of the main characters' ghostly romance; in *Schindler's List* (1993) a German soldier gives an appropriately manic performance of an English Suite on a piano in the Kraków ghetto in which the occupants are being massacred, his comrades' inability to identify the composer making an obvious cultural point; and in *The English Patient* (1996), segments of the Goldberg Variations are used in conjunction with pastiche Bach composed by Yared to facilitate the merging of various musical strands towards the end of the film.

Part of the attraction of classical music for directors lies in its ready availability for 'temp-tracking', the process by which a rough cut of a film is given a temporary music track in advance of the composition of the original score. Notoriously, Stanley Kubrick retained several temp-tracks in the final releases of his work, with the result that *2001: a Space Odyssey* (1968) features the music of Richard Strauss, Johann Strauss, Khachaturian and Ligeti, and *The Shining* (1980) the music of Bartók and Ligeti. The casualty in such instances is inevitably the hired composer, Alex North's rejected score to *2001* (revived and recorded by Goldsmith in 1993) having become a *cause célèbre* in this regard. Temp-tracks and classical styles are convenient means by which a director can suggest appropriate musical idioms to the composer; models have included Strauss's *Salome* for Waxman's *Sunset Boulevard* (1950), Holst's *The Planets* for Williams's *Star Wars* (1977) and Reich's *Music for 18 Musicians* for Tangerine Dream's *Risky Business* (1983). Egregiously, the practice of directly modelling scores on already successful original soundtracks is widespread, with plagiarism often disguised only by token alterations.

[Film music](#)

8. Techniques and functions.

The provision of music in the silent cinema has been attributed not only to the need to humanize the artificial image on screen, but also to practical considerations such as the attempt to cover the mechanical noise of the projector and to effect smooth transitions between disjointed camera shots. These requirements persisted in the sound cinema, where the communicative power of music serves to draw the spectator's attention away from the artificiality of the medium (paradoxically, since musical accompaniment to dramatic action is inherently bizarre in concept), and to suggest atmosphere, emotions, character traits and specific period or locational settings. The traditional use of music to unify diverse images and provide continuity and momentum has, in mainstream narrative cinema, resulted in a film's dramatic structure often being directly articulated by an appropriate musical structure. Ideally, the force of such structures should be appreciated subliminally: music's ability to create momentum, for example, may easily be gauged by watching a scene without the soundtrack, when it will invariably appear to be significantly longer in duration.

As Claudia Gorbman has pointed out (1987), the emotive power of film music can easily persuade a spectator to suspend objective critical faculties and become emotionally malleable, paralleling Brecht's assertion that personal identification with a dramatic character weakens critical objectivity. (Conversely, Bliss argued that one's emotional involvement in a film can lead to an over-generous assessment of the qualities of its musical accompaniment, but few today would agree with his view that film music must work equally well in the concert hall to be worthy of critical attention.) Not surprisingly, music has frequently been used by directors to strengthen the impact of scenes that are dramatically weak. Britten's music for *Love from a Stranger* (1936), for instance, is mostly concentrated in the first half of the film, in which little of dramatic interest takes place; the score disappears almost entirely once the plot begins to develop more rapidly in the second half.

Diegetic music can suggest the illusion of spatial depth absent in the visual image by the creative manipulation of tone-colour and volume: music from a radio may be heard softly as if from a distance, then gradually increase in intensity as a character (or the camera) closes in on the source. Diegetic music can also suggest that space exists outside the camera's field of vision, since the music's source need not be visible (e.g. music coming from the next room, or down the street). The creative application of stereophonic recording has increased the potential of these illusions. Directors will, however, sometimes reject such realism for aesthetic reasons, as Hitchcock did in the remake of *The Man who Knew Too Much* by keeping the volume of the diegetic music constantly loud in the climactic scene, even though the concert hall is seen from varying distances and perspectives. Diegetic music is a useful device for creating 'anempathy', since the use of music inappropriate to (or directly contradicting) the dramatic mood seems less contrived when not supplied by the background score. Extra-diegetic music is often most effective when ambient diegetic sound is suppressed altogether, as in the battle scene of Kurosawa's *Ran*; Morricone has argued that if original music is to be used in a film, it must appear either prominently or not at all.

Original film scores are very rarely composed in advance of shooting, although exceptions have been noted above (see §4). Where rhythmic continuity is essential to the effect of a single scene, music for the scene in question may be recorded first and the shots edited to the music, as in the climactic montage of *High Noon* synchronized to the ticking of the clock; such pre-recording is more common in cartoons. Pre-recording is essential in the case of diegetic music to which actors mime instrumental playing or singing, although diegetic music is very occasionally performed live on set (as in *Round Midnight*). The composer is usually called in only when the 'rough cut' of the film is ready for viewing, having normally (but not invariably) read the script in advance. Deciding where to place music cues ('spotting') involves the director, composer and music editor. Agreed cues are identified by their location in a specific reel (the basic unit of film stock, c300 metres in length and lasting approximately ten minutes), and are listed in the form of a descriptive cue-sheet with precise timings. Playback of the relevant scenes was accomplished by the Moviola viewing device before the advent of video, which is now invariably used; a temp-track assembled from pre-existing music may be employed until the original score is ready (see §7). A maximum of eight weeks (frequently less) is normally permitted for the composition and recording of the music, the intense pressure of time compelling most composers to employ one or more orchestrators to complete their full scores from detailed short-score sketches, and copyists to prepare performing materials. Celebrated composer-orchestrator collaborations have included those of Erich Korngold with Hugo Friedhofer, John Williams with Herbert Spencer, and Jerry Goldsmith with Arthur Morton. As a result of the demise of the studio system in Hollywood, composers have since the 1960s tended to pursue freelance careers, with orchestras contracted specifically for individual projects.

Various devices have been adopted to assist the conductor in achieving exact synchronization with the visual image during recording sessions. The most basic in early cinema was a stopwatch, used in conjunction with the projection of the film on to a large screen at the back of the orchestra. A 'click track', first developed by Steiner and still in use, is an audible metronomic beat synchronized with the image and pre-programmed at whatever speed (or varying speeds) suits a particular music cue. In order for a cue to start and end at precise moments, or to aid the placing of a specific musical effect (e.g. a 'stinger' chord to accompany a violent action), a 'streamer' might be used. In this technique, a hole ('punch') in the film stock at the moment of desired synchronization is preceded by a long diagonal scratch on the film: when projected, the scratch translates into a vertical line moving across the screen, and the hole produces a flash as the line meets the edge of the picture. Films are now generally viewed on a video monitor, with a precise time/frame counter presented on screen, and computer programs are used to generate click tracks and streamers; MIDI technology allows a composer to play work in progress in accurate synchronization with the visual image well in advance of the recording session. Dialogue, ambient sound, sound effects and music (recorded on individual tracks) are finally condensed by dubbing mixers on to a single soundtrack. The composer normally has little say in the relative recording levels used, and the music is sometimes virtually inaudible beneath over-mixed sound effects in the final product, as in the action sequences of

Titanic (1997); when music accompanies speech, its volume is often abruptly lowered during the dialogue – even if the music is diegetic, as in the comically inept mixing of Tippi Hedren’s mimed piano performance in *The Birds*.

Producers can reject scores right up to the moment of a film’s release, more often than not for political reasons rather than issues of quality or appropriateness. Infamous examples include Herrmann’s score to Hitchcock’s *Torn Curtain* (1966; replacement score by John Addison), Walton’s to *Battle of Britain* (1969; replacement by Goodwin), North’s to *2001* (see §7) and Fenton’s to *Interview with the Vampire* (1994; replacement by Elliot Goldenthal). It was not uncommon in the 1990s for a Hollywood film to be furnished with as many as three independent scores before final release: Barry’s score for *The Scarlet Letter* (1995), for example, replaced rejected scores by Morricone and Elmer Bernstein. In Hollywood, views expressed by the public at special film previews may affect the fate of a soundtrack. Formulaic music, a safe commercial bet, will emphasize the characteristics of the genre concerned at the expense of individuality: the score for one thriller, romance or western could as easily be exchanged with another in the same genre in the 1990s as was the case in the 1930s. Still current is a perceived need for appropriate mood-setting music to accompany the main titles: the expectation of this provision is so strong that silent credits (especially on a featureless background) remain an effective tension-builder. In spite of Sabaneyev’s advice to film composers in 1935 to avoid the phenomenon that music’s ‘sudden cessation gives rise to a feeling of aesthetic perplexity’, strategic use of silence in the soundtrack has since become an effective stock-in-trade. Sabaneyev also identified a category of ‘neutral’ film music that does not draw attention to itself, merely serving as an easy-listening background, and this essentially uncreative approach persists in spite of Morricone’s protestations. Leitmotivic structures were at an early stage criticized by Copland, Eisler and others for their essentially formulaic quality and meaninglessness outside a cogent and partly autonomous musical argument, but they remain a standard technique, presumably on account of their melodic basis and their consequent ability to communicate directly to a lay audience.

That film music has, for so much of its history, played a strictly subordinate role to other aspects of production inevitably results in its being overlooked (and often entirely ignored) by scholars developing aesthetic theories for the film medium. This bias has been reinforced by the continuing primacy accorded to the visual image, a situation that has obtained since the silent era because moving pictures are the element that quintessentially distinguishes cinema from other mixed media employing music (e.g. radio, theatre and opera). Some early experiments aimed to create a genre of ‘musical film’ with little or no dialogue, such as Clair’s *Sous les toits de Paris* (1929) and Chaplin’s *Modern Times* (1936), but these had no lasting influence. In 1939 Eisler received a grant from the Rockefeller Foundation for a research project aiming to apply modernist compositional techniques to film music and to attempt to close ‘the gap between the highly evolved technique of the motion picture and the generally far less advanced techniques of motion-picture music’; the project included work on four experimental films and a chamber score (dedicated to Schoenberg)

illustrating 14 ways to describe rain. Eisler, in collaboration with Adorno, went on to be sharply critical of the American studio system and the commercial bias of its 'culture industry', but their joint attack on standard film-music formulae passed by almost entirely unheeded by film makers. Cocteau was heavily critical of 'mickey-mousing', commenting in 1954 that it was by far the most vulgar film-music technique and 'a kind of glue where everything gets stuck rigid, and where no [interpretative] play is possible'; in his work with Auric, he attempted to manipulate the music to replace predetermined synchronization with what he termed 'accidental synchronism' (resulting in a considerable degree of anempathy).

Eisenstein's views on the ideal relationship between visual image and soundtrack (see §4) have been supplanted in the work of more recent film theorists by a fuller understanding of the complex interrelationship of plastic and temporal rhythms, although his three categories of audiovisual 'counterpoint' (in which music or sound may reinforce, contradict or parallel the visual image) remain a valid if simplistic starting-point. Modern film theories based on literary criticism, philosophy, anthropology and semiology, few of which address the musical component, have since the 1980s been increasingly supplemented by the work of musically literate scholars exploring alternative approaches in which the musical dimension receives the focussed attention it deserves, including fresh perspectives offered by psychoanalysis, gender studies and Marxism. As a result, film music has finally gained an intellectual respectability that had eluded it for many decades, and a better public understanding of the film composer's role has led to a sympathetic awareness of the often impossibly restrictive conditions under which such music is created.

Film music

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Film musical.

A film that includes musical numbers (songs, ensembles, dances) that are usually integrated (though not always closely) with the plot. A film musical is commonly a film version of a **Musical** originally written for the theatre, or a work of the same type written for the screen, often by songwriters who established their reputations in the theatre. Although the film musical reflects the history of the stage musical, it has evolved its own distinctive settings and subjects, such as the rock-and-roll extravaganza and the backstage view of theatre life. 'Musical film' is also used of any film with occasional songs or other musical numbers. The distinction between such a film and a film musical is sometimes difficult to draw: many films of the interwar period had two or three songs as a matter of course and others that were not advertised as musicals might contain as much music as films that were. Westerns, mysteries and cartoons, for example, often include musical numbers but are not film musicals, and the full-length animated films made from the 1940s onwards by Walt Disney, though cast in the same format as the film musical, are not usually referred to as such. The same confusion does not arise with **Film music** which is normally understood to be music written to accompany or 'underscore' film images.

The film musical is principally associated with Hollywood, which established itself as a world centre for film from the outset of the industry, and has further benefited from the global dissemination of American culture through the 20th century. Many writers (Fehr and Vogel, 1993, and Barrios, 1995, for example) have stressed the identification of America with the

origins of the form. Although related European developments also form part of the narrative, the USA remains the principal focus for this article. For aspects of the film musical in other parts of the world see articles on individual countries, particularly India, §VIII, 1.

1. To 1932.
2. 1933–9.
3. 1940–59.
4. 1960–1979.
5. 1980–2000.

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Film musical

1. To 1932.

Short 'musical' films were first made around the turn of the century, though since the synchronization of film images with sound had not yet been perfected they were silent films that had to be projected with phonograph recordings to supply the music. Silent versions of stage musical comedies and operettas were also made and were accompanied in the cinema by an orchestra playing a score often adapted from the original. Among the most notable of these were versions of Franz Lehár's *Die lustige Witwe*, directed by Erich von Stroheim as *The Merry Widow* (1925), and Sigmund Romberg's *The Student Prince*, directed by Ernst Lubitsch as *The Student Prince in Old Heidelberg* (1927); both were made in America by MGM. In 1927 Warner Bros. released *The Jazz Singer*, the first feature-length film with talking and singing sequences, in which Al Jolson played the leading role. Besides its importance as a landmark in film technology, it demonstrated the appeal of the brash Broadway style of such performers and cemented the already existing relationship between Broadway and Hollywood.

During 1929 the Hollywood studios produced crude prototypes of every kind of musical that was to appear in the next decade. MGM, which became arguably the greatest maker of film musicals, devised the genre of the backstage revue for *The Broadway Melody*; this was also the first sound film with an original score – the songs were by Arthur Freed (a lyricist who became the most creative producer of musicals) and Nacio Herb Brown – and it won the first Academy Award for the best picture of the year given to a 'talkie'. Operettas proved as popular as revues: Universal's first effort was a partial conversion of a silent film of Kern's *Show Boat*; Warner Bros. filmed Romberg's *The Desert Song*; RKO transferred Tierney's *Rio Rita* to the screen with Technicolor sequences; and 20th Century-Fox made the first sound film of a Viennese operetta, *Married in Hollywood*, with a score by Oscar Straus. Paramount eclipsed all its rivals by engaging Lubitsch to direct an original film operetta, Victor Schertzinger's *The Love Parade* (starring Maurice Chevalier and Jeanette MacDonald), and also produced the Marx Brothers' first film, a version of their Broadway hit *The Cocoanuts* (with songs by Berlin).

Noted Broadway songwriters were commissioned to write in California: Romberg and Oscar Hammerstein II (*Viennese Nights*, 1930), Buddy DeSylva, Lew Brown and Ray Henderson (the 'science fiction' musical *Just*

Imagine, 1930), George and Ira Gershwin (*Delicious*, 1931) and Richard Rodgers and Lorenz Hart (*Hallelujah, I'm a Bum*, 1933). Studios experimented with melodramatic musicals such as *Applause* (1929), the black musical pageant *Hallelujah* (1929) and *King of Jazz* (1930), which was stylishly staged in colour by the Broadway revue director John Murray Anderson and featured the big-band jazz of Paul Whiteman. Bing Crosby, one of the most popular of all cinema singers, appeared in *King of Jazz* and *The Big Broadcast* (1932), which was one of the first important films to deal with the world of radio. There were also collegiate and juvenile-romantic musicals, such as Henderson's *Sunny Side Up* (1929) and *Good News* (1930).

With Berlin emerging as Europe's capital of the entertainment and film industry in the 1920s (with an output of some 150 films between 1930 and 1933), it also became the melting-pot for a vast and unique array of distinguished composers of operetta and light entertainment music, who all seized the lucrative opportunity to work in the flourishing film business: Robert Stolz (*Two Hearts in 3/4 Time*, 1930), Franz Lehár (*Where is this Lady?*, 1932), Hans May (*My Song Goes Round the World*, 1933), Oscar Straus (*Voices of Spring*, 1933), Emmerich Kálmán (*Ronny*, 1931), Mischa Spoliansky (*Zwei Krawatten*, 1930), Paul Abraham (*Sunshine Susie*, 1931), Walter Jurmann (*A Song for You*, 1933) and Franz Wachsmann [Waxman] with Friedrich [Frederick] Holländer (*Ich und die Kaiserin*, 1933). What became German cinema's most successful contribution to the development of early sound pictures was the *Tonfilmoperette* (sound film operetta) that had both operettas exclusively written for the new medium as well as filmed re-creations of stage works (e.g. Paul Abraham's *Ball im Savoy*). This new stylistic height was abruptly curtailed by the advent of Nazism in 1933 and the resulting artistic exodus from Central Europe. Especially, Wilhelm Thiele's engaging *Die Drei von der Tankstelle* (1930) and Erik Charell's *Der Kongress tanzt* (1931) were revolutionary in the use of camera and sound. Both films had music by Werner Richard Heymann and consolidated the partnership of Lilian Harvey and Willy Fritsch, Europe's most popular musical stars. Such was the popularity of these and other, similar films that the film industry in Berlin often made versions in German, French and English simultaneously. Other noteworthy examples are *Walzerkrieg* (1933, music by Alois Melichar and Franz Grothe), *Viktor und Viktoria* (1933, Franz Doelle) and *Mein Herz ruft nach Dir* (1933–4, Robert Stolz), which contain almost through-composed scores. Musical pot-pourris constructed around the talents of opera singers such as Jan Kiepura and Marta Eggerth, Richard Tauber and Joseph Schmidt were also popular, and this type of film was adopted in Hollywood to show off stars such as Grace Moore, Lawrence Tibbett and the young Deanna Durbin. Josef von Sternberg directed Marlene Dietrich in *Der blaue Engel* (1930), a serious drama about romantic infatuation that included potently decadent musical numbers by Friedrich Holländer; the film enjoyed international success and all three artists later worked in Hollywood. Similar advances were made in France, where René Clair used sound and song with enviable charm in *Sous les toits de Paris* (1930) and *Le million* (1931). The European influence was most clearly seen in two outstanding American film operettas of 1932, Mamoulian's *Love me Tonight* with a score by Rodgers and Hart, and Lubitsch's *One Hour with You*, which had music by Oscar Straus and Richard Whiting.

Film musical

2. 1933–9.

The film musical enjoyed an international vogue from the mid-1930s to the early 40s. Its development coincided with the American Depression, a time when film makers believed that opulent escapism was wanted by audiences. In fact the early musical films, no matter how spectacular, were stilted and hampered by cumbersome recording techniques and were very soon ignored by audiences; only the intimate, sophisticated, European 'boudoir' operettas of the early 1930s had a lasting quality and style. *42nd Street* (Warner Bros., 1933) was a landmark in the history of film musicals: an assured, coherent, swift-moving comic drama, with lavish revue numbers. *42nd Street* (music by Harry Warren), which dealt with the backstage life of the modern Broadway theatre, established the genre of the musical within a musical. More than any earlier film musical it took full advantage of the technical possibilities of the medium and, in sumptuous production numbers, exploited the type of mass choreography devised by Busby Berkeley. Warner Bros. went on to issue a succession of highly elaborate musicals with the same pivotal creative team of Berkeley as choreographer and director, Al Dubin and Warren as songwriters, Leo Forbstein (the head of Warner's music department) and Ray Heindorf as orchestrators. Some were less effective as films than as pure spectacle (fig.1), such as *Gold Diggers of 1933* (and subsequent years), *Footlight Parade* (1933), *Dames* (1934) and *Fashions of 1934*. These provided stereotyped roles for James Cagney, Dick Powell, Joan Blondell, Ruby Keeler and Guy Kibbee, among others. Other studios were quick to imitate Berkeley's mannerisms, and in 1933 RKO inadvertently cast Fred Astaire and Ginger Rogers together in *Flying Down to Rio*, an otherwise pallid musical with an uneven score by Vincent Youmans. Their dancing was the highlight of a series of frivolous, enchanting films that attracted some of the greatest Broadway songwriters: Irving Berlin (*Top Hat*, 1935), Jerome Kern and Dorothy Fields (*Swing Time*, 1936) and George and Ira Gershwin (*Shall We Dance*, 1937). It is likely that Astaire, with a distinctive voice and phrasing, introduced more film-musical standards than any other performer.

During the 1930s and 40s film makers rarely treated the original scores of Broadway musicals with much fidelity. For example, *The Gay Divorcee* (1934), an adaptation of Porter's stage musical *Gay Divorce*, retained only one song from the original score – 'Night and Day', sung by Astaire. The decision to omit parts of the original show in this way was fundamentally the producer's, though the film's stars, writers and music staff (whose motives were not always disinterested) often influenced the producer's opinions.

The romantic operetta, following a decline on Broadway in the early 1930s, was revived in Hollywood in 1935 with MGM's version of Victor Herbert's *Naughty Marietta*, starring Jeanette MacDonald and Nelson Eddy. The pair became an enormously popular institution and MGM adapted the scores of several operettas (generally by excising large portions and replacing them with operatic arias, light classical favourites, and reworked popular songs) in order to display the vocal prowess of the two stars. MacDonald, who had perfected a saucy, comic style under Lubitsch in film operettas, was

obliged to abandon it for more direct sentiment in the films she made with Eddy, which included Friml's *Rose-Marie* (1936), Romberg's *Maytime* (1937), Herbert's *Sweethearts* (1938), Romberg's *The New Moon* (1940) and Noël Coward's *Bitter Sweet* (1941), all based to some degree on stage originals. Few other film operettas were as popular as these, though Universal tried to rival MGM by producing two films with attractive American themes starring Irene Dunne: a remake of Kern's *Show Boat* (1936), directed by James Whale, and an original screen musical by Kern, *High, Wide and Handsome* (1937), directed by Mamoulian.

Studios in Nazi Germany also tried to emulate MGM by manufacturing lighthearted and glossy operettas, but the creators of many of their earlier musical films were no longer permitted to work there, and many found employment in Hollywood. Such musicians included Walter Jurmann, Bronislau Kaper, Robert Stolz, Friedrich Holländer, Franz Wachsmann, Werner Richard Heymann, Hans Salter, Arthur Guttman and Nicholas Brodsky. Stylistically the Nazi film musical lacked the somewhat sophisticated and seemingly improvised touch of its American counterpart. This was largely due to the huge loss of artistic – and mostly Jewish – personnel and to the arbitrary interference of the *Reichsfilmkammer*, which had German cinema under control, both artistically as well as in every aspect of administration.

In Britain the Cinematographic Films Act of 1927 had to a limited degree stimulated the production of native films and restricted the booking of American ones, so raising somewhat the profile of national stars who were primarily drawn from the popular musical stage – both music hall (notably Gracie Fields and George Formby) and musical comedy and revue (Jessie Matthews and Jack Buchanan). One early example of a home-grown film musical was the operetta *Good-Night, Vienna* by George Posford and Eric Maschwitz, first written for BBC radio (broadcast 7 January 1932) and filmed later in the same year with Anna Neagle and Jack Buchanan (director Herbert Wilcox). In 1934 *Chu Chin Chow* was filmed by Gainsborough (director Walter Forde), following the record-breaking run of the original production on stage (1916–21). By the mid-1930s, British film musicals were consciously catering both for a home market, particularly through the films of Gracie Fields, which played strongly on her regional (Lancashire) characteristics as in *Sally in our Alley* (1931) and *Sing as we Go* (1934), and less successfully for an American market, with such films as *Evergreen* (1934), featuring Jessie Matthews.

British film has never forged such strong links with the West End as those between Broadway and Hollywood, and it is notable how few successful British stage musicals have been filmed. In the 1930s and 40s, film musicals tended towards variety formats to feature known personalities from the stage and broadcasting, rather than adapting existing stage material. While a few of Ivor Novello's musical romances were filmed (*Glamorous Night*, 1937, *The Dancing Years*, 1950, *King's Rhapsody*, 1955), only *Bitter Sweet* was filmed of Noël Coward's stage shows (1933 and 1941). By the mid-1940s the film musical was not considered a viable product for the British film industry, and omissions from film's repertory of the theatrical adaptations repertory included such major West End successes as Vivian Ellis's *Bless the Bride* (stage 1947). The film musical

did not reappear in Britain with any conviction until the rise of the pop star in the late 1950s and the films of such performers as Tommy Steele (*The Tommy Steele Story*, 1957) and Cliff Richard (*Expresso Bongo*, 1959).

Film musical

3. 1940–59.

Hollywood enjoyed great advantages over other centres of film making: it had a constant supply of writing and performing talent from Broadway (and an intense desire to rival or better Broadway productions in popularity and creative flair), and the investment capital required to make film musicals that were more extravagant and lavish than anything that could be mounted in the theatre. Particularly after World War II, only American studios continued consistently to make outstanding musicals, reaching a creative, if at times pretentious, zenith in the decade from 1945.

The 1940s and 50s saw several important developments in the film musical in America, the first examples of which had been released late in the 1930s. Walt Disney's first feature-length cartoon, *Snow White and the Seven Dwarfs* (1937), was a major achievement in animation with an enchanting score by Frank Churchill and Larry Morey. It was followed by *Pinocchio* (1940, with music by Leigh Harline), *Bambi* (1942, Churchill), *Alice in Wonderland* (1951, Sammy Fain) and *Peter Pan* (1953, Fain). All were composed to contain at least one exceptionally catchy song, intended to become a hit: 'Heigh-Ho' from *Snow White* and 'When You Wish Upon a Star' (which won an Academy Award) from *Pinocchio* continue to be remembered independently of the films. The fantasy musical *The Wizard of Oz*, an extravagant expansion of the story by L. Frank Baum, filmed in Technicolor, was released by MGM in 1939. Its cast included Judy Garland, Ray Bolger and Bert Lahr (fig.2), and Harold Arlen and E.Y. Harburg's fine song score introduced the standard 'Over the Rainbow'. However, the most far-reaching effect of the film was in bringing the production talents of Arthur Freed to sufficient prominence that he become a producer for MGM in his own right. Indeed, throughout the 1940s and 50s, the important developments in the film musical made at MGM came from the production unit headed by Freed. In varying combinations, its core musical personnel included Roger Edens, Conrad Salinger and Saul Chaplin as orchestrators and arrangers, Lennie Hayton as conductor and Kay Thompson as a vocal arranger and coach. The unit was responsible for such classic film musicals as *Meet Me in St. Louis*, *Easter Parade*, *On the Town*, *Singin' in the Rain* and *The Band Wagon*. The Freed unit also employed the young André Previn, who became known through his work on *Gigi*.

The late 1930s and 40s saw the release of several biographical musicals, loosely based on the lives of famous composers and with scores fabricated from their works. These included *The Great Victor Herbert* (1939), *Words and Music* (Rodgers and Hart, 1948), *Rhapsody in Blue* (George Gershwin, 1945), *Night and Day* (Cole Porter, 1946), and at least five films with songs by Berlin, beginning with *Alexander's Ragtime Band* (1937). Similar 'biographies', with no greater claim to authenticity, were made about classical composers, from *A Song to Remember* (Chopin, 1945) to *Song of Norway* (Grieg, 1970).

The 1940s also saw three of the principal companies initiate popular and lucrative series. In 1939 MGM released *Babes in Arms* (songs by Rodgers and Hart), the first of several films in which the juvenile team of Mickey Rooney and Judy Garland played a pair of kids who put on improbably professional amateur shows and the first of Freed's films as producer. Paramount's comedy musical *The Road to Singapore* (1940, music by James Monaco and Victor Schertzinger), with Bob Hope, Bing Crosby and Dorothy Lamour, led to a phenomenally successful series set in places all over the world. *Down Argentine Way* (1940, music by Warren) inspired several more lighthearted Latin American stories in which 20th Century-Fox took advantage of the success of the 'Brazilian bombshell' Carmen Miranda.

The entry of the USA into World War II sent Hollywood back into the American past in search of story lines that had a patriotic slant, such as the jingoistic *Yankee Doodle Dandy* (1942), which was remarkable for a superb performance by James Cagney in admirable re-creations of scenes from George M. Cohan's stage musicals. The folksy, reassuring Americana of the Broadway musical *Oklahoma!* (1943) by Rodgers and Hammerstein was reflected in Vincente Minnelli's meticulous evocation of middle America in the early 1900s, *Meet Me in St. Louis* (1944, songs by Hugh Martin and Ralph Blane), and in George Sidney's western saga *The Harvey Girls* (1946, songs by Warren and Johnny Mercer). The musicals Minnelli made for MGM after the war were some of the best to come out of Hollywood: *The Pirate* (1948, Porter), *An American in Paris* (1951, Gershwin), *The Band Wagon* (1953, Arthur Schwartz), and *Gigi* (1958, Frederick Loewe). His training as a theatre designer and the technical improvement of colour photography gave his films a pictorial magnificence attained by few other directors, and his fluid handling of musical movement and dance was difficult to rival. In particular, *The Band Wagon* gave new life to the backstage revue and, *Gigi* was impeccably composed (the songs were by Lerner and Loewe) and costumed (by Cecil Beaton).

After a period in which big bands and their singers dominated film musicals – *Second Chorus* (1940, Artie Shaw), *The Fleet's In* (1942, Jimmy Dorsey), *No Leave, No Love* (1946, Xavier Cugat and Guy Lombardo), *Beat the Band* (1947, Gene Krupa) – dance came to the fore once again. Several dancers became choreographers and directors, among them Gene Kelly, who collaborated on a number of films with Stanley Donen. Their major achievement, *Singin' in the Rain* (1952), a clever comedy about the beginning of sound films with pastiche songs by Freed (who also produced the film) and Nacio Herb Brown, captured the period flavour of the late 1920s but was choreographed by Kelly and Donen in modern style. Their *On the Town* (1949, Leonard Bernstein), is regarded as having set the trend for filming dances on location through its use of the streets and scenes of New York for exuberant, balletic dance numbers. Donen, who specialized in developing the dance element of Broadway musicals in the setting of film, was most at ease with the muscular vigour of the period comedy *Seven Brides for Seven Brothers* (1954, Gene de Paul) and the vibrant working-class spirit of *The Pajama Game* (1957, Richard Adler), the best of Doris Day's films. He was also enormously successful in conveying the glossy world of New York fashion in *Funny Face* (1957), by means of

artfully rearranged songs of the 1920s by the Gershwins and the ageless grace of Fred Astaire.

In the 1950s the nostalgia prevalent during the war still provided material for some studios, including 20th Century-Fox, while others depended on popular crooners such as Frank Sinatra to make minor films successful. The musical biography was extensively used in the 1950s for songwriters, such as Stephen Foster for *I Dream of Jeannie* (1950), and performers such as Grace Moore for *So This Is Love* (1953). Jazz musicians especially received such treatment, with films including *Young Man with a Horn* (on Bix Beiderbecke, 1950), *The Glenn Miller Story* (1954), *The Benny Goodman Story* (1956), *St Louis Blues* (on W.C. Handy, 1958) and *The Five Pennies* (on Red Nichols) and *The Gene Krupa Story* (both 1959).

Whereas it had earlier been the case that Broadway musicals were often substantially rewritten in film versions as with, for example, *On the Town*, the 1950s saw a more faithful treatment of stage originals. In some instances not only the scores but even the casts were adopted almost unchanged by film directors. The most notable of the film musicals of the 1950s were those of works by Rodgers and Hammerstein, beginning with *Oklahoma!* (1955), and Mamoulian's *Silk Stockings* (1957), based on both the stage musical by Cole Porter and its source, Lubitsch's film *Ninotchka* (1939).

Film musical

4. 1960–1979.

By the 1960s film versions of Broadway musicals seemed tremendously profitable for the Hollywood studios; the films of Bernstein's *West Side Story* (1961), Loewe's *My Fair Lady* (1964) and Rodger's *The Sound of Music* (1965) all won Academy awards for best picture. Other notably successful film musicals were those directed by Bob Fosse, whose slick, expansive Broadway dances lent vigour to his film adaptation of *Sweet Charity* (1969, Cy Coleman) and were appropriately modified to depict the seedy Berlin nightlife of the early 1930s in *Cabaret* (1972, John Kander).

The ascendancy of rock and roll resulted in a few innovative feature films, beginning with Columbia's *Rock Around the Clock* (1956), with Bill Haley and the Comets. Most notable was the sequence of some 30 film musicals featuring Elvis Presley, beginning in the late 1950s with such examples as *Jail House Rock* (1957) and *Loving You* (1959), through to less innovative films in the 60s, such as *Blue Hawaii* (1961) and *Viva Las Vegas* (1964). Unsuccessful attempts were made through film for British pop singers Cliff Richard and Tommy Steele to break into the American market. Cliff Richard's *The Young Ones* (1962) was marketed in the USA as *Wonderful to be Young*, with a plot reminiscent of the Mickey Rooney–Judy Garland films of the 1940s, while adopting something of the pop-star focus of Elvis Presley's films. The following *Summer Holiday* (1963) also remained primarily a national success. Steele did, however, gain American prominence in several film musicals, but only by moving away from his rock-and-roll persona as seen in *The Tommy Steele Story* (1957) towards that of a song-and-dance entertainer in *Half a Sixpence* (1967), *The Happiest Millionaire* (1967) and *Finian's Rainbow* (1968). However, the Beatles' *A Hard Day's Night* (1964), a combination of American business

acumen and British performing and directing talent, was innovative in its approach to both plot and use of a pop soundtrack and provides precedents for many features associated with later music video style (see Mundy, 1999, pp.162–74). The Beatles' later film musical, *Yellow Submarine* (1968), was distinctive through being almost completely animated and provides an antecedent to the many television cartoon series of the 1970s and 80s based on actual pop groups.

The extraordinary success of *The Sound of Music* in 1965 was an exception that disguised the trend of audiences away from film musicals. Later examples have seldom achieved success commensurate with their costs. The few that have gained a widespread and lasting appeal, such as *Oliver!* (1968, music by Lionel Bart) and *Fiddler on the Roof* (1971, Jerry Bock) occurred in isolation rather than as part of a continuous body of work from ongoing production units such as that of Freed at MGM in the previous decades. Of original works for the screen, *Lost Horizon* (1973, Burt Bacharach), based on James Hilton's oriental romance, was one of several such works that failed to justify an extravagant budget; others included *Doctor Dolittle* (1967) and the biography of Gertrude Lawrence as *Star!* (with Julie Andrews, 1968). The performances of Barbra Streisand were the highlight of the last era of film musicals based on Broadway shows (Jule Styne's *Funny Girl*, 1968; Jerry Herman's *Hello, Dolly!*, 1969;fig.3), which came to an end with some expensive failures, including *On a Clear Day you can See Forever* (1970, music by Burton Lane) and *Man of La Mancha* (1972, Mitch Leigh). The film version of the rock musical *Hair* (1979, Galt MacDermot) was an isolated example of a pop musical that achieved a measure of popularity, while *The Rocky Horror Picture Show* has achieved cult status in film (1975) to equal that of its stage show.

A symptom of the death of the film musical was seen in 1974 when MGM, the studio that had made some of the most memorable examples of the genre, released *That's Entertainment*, a compilation of scenes from its past triumphs. The causes of this decline have been linked to several factors, including fundamental changes in pop music and the issues it addresses, which in turn represent wider sociological shifts (Fehr and Vogel, 241–55).

Film musical

5. 1980–2000.

Examples of film musicals in the 1980s and 90s have been few. *Victor/Victoria* (1982), featuring Julie Andrews and Robert Preston, was conventionally structured and later adapted for the stage (1995). *Yentl* (1982) was designed around, directed by and featured Barbra Streisand, using the songs as an expression of her character's inner thoughts rather than as a participatory or expressive device for and with others. Both of these works used performers long identified with the film musical, which had become too sparsely represented to allow for the establishment of new performers in the genre. Unusual in its scale was Alan Parker's film version (1996) of Andrew Lloyd Webber and Tim Rice's rock opera *Evita* (1976), with Madonna in the title role, but it remained essentially old-fashioned, notably in the use of location filming in a panoramic style much akin to that of *The Sound of Music* some 30 years earlier. It is distinctive in being almost completely sung, a characteristic it shares with only a handful of film

works, including *Les parapluies de Cherbourg* (1963, music by Michel Legrand) which was later staged (1979).

Once dance was again given a dominant position the public was enthusiastic for films such as *Saturday Night Fever* (1977), *Fame* (1980) and *Flashdance* (1983). This link with pop repertory has persisted in the compilation soundtracks of films such as that for *Muriel's Wedding* (1994), which used songs by the Swedish pop group Abba. There are shared aspects of such films with the film musical, as in the use of song for commentary and the dramatic underscoring of scenes; however, the use of existing pop repertory has served both to decrease the cost of production and brought into play a series of pre-existing cultural references that provide additional elements of commentary, particularly irony. This provided the motivation behind Woody Allen's use of Hollywood musical style in *Everyone Says I Love You* (1996).

There had earlier been several documentaries of rock events, such as *Monterey Pop* (1968) and *Woodstock* (1970), but pop and rock groups were presented in film within dramatic contexts, as in *Stop Making Sense* (1984) about Talking Heads, and *The Great Rock-and-Roll Swindle* (1980) about the punk group the Sex Pistols. More overtly commercial in intent have been the few films promoting a particular group image, as with the Village People's unsuccessful *Can't Stop the Music* (1980) or *Spiceworld – the Movie* (1997), featuring the British group the Spice Girls. However, a new creativity in linking song and film emerged in the 1980s with the short music video (particularly associated with the rise of the dedicated channel MTV), which was usually made to promote a recording. Lacking a plot, this often combines surreal images with the drive and verve of a television commercial, as in the landmark video for Michael Jackson's *Thriller* (1982).

A growth in academic interest in the film musical stems from the early 1980s, with Jane Feuer (1982) and Rick Altman (1987) establishing new ways of approaching the form. Although the range of commentaries now extends beyond that of chronological listings and historical narrative, detailed analysis has tended to concentrate on sociological and psychological aspects of the film musical as an extension of the methodology of film studies. With few exceptions, the nature of the music itself has yet to be examined in depth.

[Film musical](#)

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Filothei, Sân Agăi Jipei

(*b* Mârşa-Ilfov, 1670; *d* Bucharest, 1726). Romanian composer and singer. He was educated at the School of Deacon Teodosie in Bucharest, and then at Áyion Óros (Mt Athos), studying theology, music and Greek. He led a monastic life in Snagov, Bucharest and Târgovişte, becoming a leading authority on Byzantine church music and an avid proponent of singing

sacred music in the Romanian language, to which purpose he translated several Greek books. His principal work is the *Psaltichia rumânească* [Romanian psalter] (MS, 1713, in Bucharest, Biblioteca Academici Romănia); its 1193 settings constitute almost the entire canon of religious songs translated into Romanian from Greek. Among Filothei's other works are *Rugăciunea lui Filothei pentru Constantin Brâncoveanu* [Filothei's prayer for Constantin Brâncoveanu] and *Canonul Floriilor* [Canon of the flowers]. His work represents the keystone in the Romanianization of the nascent religious music of his time.

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OCTAVIAN COSMA

Fils [Filtz, Filz], (Johann) Anton

(*b* Eichstätt, bap. 22 Sept 1733; *d* Mannheim, bur. 14 March 1760). German composer and cellist. Long thought to be of Bohemian origin, despite Marburg's designation of him in 1756 as 'from Bavaria', he was found in the 1960s to have been born in Eichstätt, where his father, Johann Georg Fils, was a cellist at the prince-bishop's court from 1732 until his death in 1749. At both Eichstätt and later at Mannheim the surname is consistently spelt 'Fils', though 'Filtz' predominates in prints of his music. His principal teacher was his father. He attended the local Gymnasium in Eichstätt and in November 1753 appeared on the rolls of the University of Ingolstadt as a student of law and theology.

On 15 May 1754 Fils was appointed cellist to the electoral court at Mannheim at a salary of 300 gulden, retroactive to 1 February of that year. There he may have studied composition with Johann Stamitz; he is described as a 'dissepolo' of the older composer on the title page of his trio sonatas op.3 (1760). In February 1757 Fils married Elisabeth Range. The couple had at least one child, a daughter born in October 1757, and they bought a house in October 1759, by which time Fils's salary had risen to 450 gulden. His early death in 1760 at the age of 26 led not only to comparisons with Pergolesi but also to conflicting accounts of his death, the strangest being C.F.D. Schubart's statement that he died 'as a result of his bizarre notion of eating spiders'.

Fils was extraordinarily prolific, leaving substantial bodies of orchestral, chamber, and sacred music. He is best known for his symphonies, which number at least 34. His first publication, the symphonies *a* 4 op.1, appeared in Paris in late 1759 or early 1760, and was soon followed by the symphonies opp.2 and 5 and an extended series published individually and in anthologies. Fils also composed some 30 concertos, primarily for cello and flute, of which only about half have survived. His chamber music, most

of it published in Paris, spans a variety of genres, often featuring obligato cello.

No autographs of Fils's music have been identified with certainty, though the Cello Concerto in B \flat (D-Bsb), copied at Mannheim, makes a plausible candidate. None of Fils's works can be dated with certainty, but it seems likely that at least a few of the cello concertos date from before his arrival in Mannheim, and the advanced idiom of his best-known symphonies implies a date in the late 1750s. Both the style of the latter works and the discovery that Fils was born in 1733 – two years after Christian Cannabich and Joseph Toeschi – link him with these and other composers of the so-called second generation of Mannheim composers, all students of Johann Stamitz and strongly influenced by Italian opera composers of the Galuppi-Jommelli generation. Such influence is seen in Fils's predilection for prominently placed crescendo passages, simplicity of texture, long pedal points, slow harmonic rhythm, use of stock melodic figures like the turn and sigh, and frequent omission of double bars and repeat signs. Other, more individual traits of Fils's symphonic style include cultivation of the woodwind and horns and a fondness for uneven phrase lengths and folk-like melodic materials. About 60% of the symphonies are in four movements. In his fast movements Fils is somewhat more likely than his contemporaries at Mannheim to use recapitulations that begin with the primary rather than the secondary theme, possibly reflecting Italian formal models or his Bavarian heritage. The style of Fils's concertos ranges from a fairly conservative late Baroque or pre-Classical idiom to a fully Classical one reminiscent of his later symphonies. The form of the fast movements is the standard one at Mannheim of four ritornellos framing three solo sections, the last solo section generally serving as a recapitulation. Notable in the cello concertos is the exceptional virtuosity of the solo parts, which demand great facility and range; these parts provide the only evidence of Fils's abilities as a performer.

Opinions about Fils's music after his death were divided. Conservative critics complained that his instrumental music was superficial and presented an incomprehensible mixture of serious and comic styles. More positive was the opinion of writers such as the Romantic C.F.D. Schubart, who eulogized him as follows:

His spirit and his works ... have long made him immortal. I consider him the best composer of symphonies who ever lived. Splendour, sonority, the powerful, overwhelming rush and rage of the harmonic torrent; novelty in his ideas and transitions [*Wendungen*]; his inimitable *pomposo*, his inventive Andantes, his ingratiating minuets and trios, and finally his fleet, jubilant Prestos ... have assured him universal admiration even to the present day.

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EUGENE K. WOLF

Filter [equalizer]

(Fr. *filtre*; Ger. *Filter*; It. *filtro*).

An electrical device that enables a sound to be shaped by amplifying or removing one or more areas of its total sound spectrum. The principal types of filter are: band-pass, band-reject (or notch), high pass, low pass and parametric. A band-pass filter retains or boosts the region or regions in which sound is to be passed, while the complementary band-reject filter eliminates only those that are to be rejected; these are defined in terms of independent bands, normally one octave, $2/3$, $1/2$ or $1/3$ of an octave in width, which can be individually controlled in loudness by means of parallel slide controls (a form of band-pass filter, in which the removal of pitch bands is less complete, is known as a graphic equalizer, and is found in all types of mixing desks and in some domestic hi-fi equipment). High and low pass filters remove areas of the sound spectrum that are respectively below and above a selected cut-off frequency, with a single overall loudness control; the sharpness or roll-off at which this is applied can be adjusted by a response, bandwidth or 'Q' control, and in certain synthesizers this can be set so sharply on a low pass filter that it oscillates as a sine-wave at the cut-off frequency. The 'wah-wah' pedal (often associated with the [Electric guitar](#)) is a type of limited low pass filter. High and low pass filters are sometimes combined in a single unit; two such combination filters are prominent in Stockhausen's live electronic *Mikrophonie I* (1964). Parametric filters feature elements of all the types of filters described above; several subdivisions of the spectrum (typically three or four) can be independently filtered in terms of central frequency, loudness and response. Further details are given in T. Cary: *Illustrated Compendium of Musical Technology* (London, 1992), 187–90, 195–203.

HUGH DAVIES

Filtsch, Károly [Karl]

(*b* Szászsebes, Hungary [now Sebeș, Romania], 28 May 1830; *d* Venice, 11 May 1845). Hungarian pianist and composer of German descent. He was a child prodigy and his piano playing attracted great attention in Kolozsvár (now Cluj-Napoca) in 1835. Filtsch studied initially with his father, a Protestant pastor, and then in 1837 went to Vienna to study with Simon Sechter and August Mittag. On finishing his studies, Filtsch gave concerts in Vienna, Pest and Transylvania in 1841. These caused a sensation. He then left for Paris to study with Chopin and, when Chopin fell ill, with Liszt (1841–3). According to Lenz, Liszt said of him, 'When that youngster goes travelling, I shall shut up shop'. In Paris he played Chopin's concerto op.11 with the composer (11 January 1843), and appeared many times in private gatherings; in the same year in London (June–July) he played for Queen Victoria, with exceptional success. On his way home he

gave numerous concerts in Vienna (November 1843 – March 1844) but he contracted tuberculosis and did not recover. Of his piano works, the Etude op.8 (dedicated to Ferenc Erkel) was published in Pest, while the Andante et Nocturne (1841) and *Premières pensées musicales* (1843) were published by Mechetti in Vienna.

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DEZSŐ LEGÁNY

Final

(Lat. *finalis*).

The concluding scale degree of any melody said to be in a **Mode**. In the church modes, the final note of a melody came to be regarded, together with its **Ambitus**, as one of the two required determinants of the mode of that melody. In the earliest stages of the mutual adaptation of the eight-mode system and the repertory of Gregorian chant, the final degree of a melody did not have this overwhelming hegemony. Mode was originally an aural convenience that helped to control the melodic connection of an antiphon or responsory with its verse, as well as being a theoretical system of classification. In the practical domain of aural tradition the final of an antiphon was not as important as its incipit, since it was by the pattern of the antiphon's beginning that the choice of its **Difference**, or manner of ending, was governed; but for responsories and their verses the final of the responsory did have a bearing on the verse. This is attested in passages from the tenth chapter of Aurelian's *Musica disciplina* (c840–50) and the second chapter of Regino's *Epistola* (c901) (see W. Apel: *Gregorian Chant*, Bloomington, IN, 1958, 3/1966/R, 174). The first treatise in which the final is the over-riding modal criterion is the anonymous *Dialogus de musica* of about 1000 (*GerbertS*, i, 257, trans. in *StrunkSR2*, ii).

In the modal theory of Hermannus Contractus and his followers, notably Wilhelm of Hirsau (*d* 1091), the term *exitus cantilena*, 'end of the melody', was used (*GerbertS*, ii, 128 and 175; see also *GerbertS*, ii, 58), but unlike the term 'final' as it came to be understood, it had no connotation of structural governance, since in Hermannus's tetrachordal theory modality was conceived and analysed in terms of the melodic position of notes in the entire tone system rather than in terms of the hierarchy of tones within a melody.

The near synonymy of 'final' and **Tonic** has remained a pervasive notion in Western musical culture, although many scholars working in non-Western music, folk music and even early polyphony have begun to see this notion as a cultural assumption rather than an inherent connection.

HAROLD S. POWERS

Finale

(It.; Eng. and Ger. by usage; Fr. *final*).

Designation often applied since the mid-18th century to the last movement of an instrumental composition in several movements or to the concluding, continuously composed, section of an act of an opera or piece of stage music.

The term was used by Haydn in many of his piano trios, quartets and symphonies (including all the symphonies written for London), and by Mozart in several of his later symphonies though in comparatively few of his chamber works. Following the precedent of the gigue that usually concluded the suite at the time of J.S. Bach, the final movements in sonatas and symphonies by composers of the next generation were generally of a distinctly melodious character (and often in 6/8 or 3/8 time). This remained a strong tendency to the end of the century in the rondos, sonata rondos, variations, and minuets in which forms Mozart, Haydn and their contemporaries cast most of their finales.

In certain works such as Haydn's 'Clock' and Mozart's 'Jupiter' symphonies, however, contrapuntal episodes, dextrous and buoyant though they are, lent an earnestness to the music which began the process of shifting the centre of gravity of the symphony towards the finale. The last movement of Beethoven's Fifth Symphony is an apotheosis, a triumphant outcome of what has gone before. It is ironic that Beethoven did not use the term 'finale' in his Fifth or Ninth Symphonies, for these works, more than any others, instigated what is sometimes referred to as the 'finale-symphony' of the 19th century; the development of the 'finale-symphony' was furthered by the increasing tendency to relate thematically all the movements of a symphony (e.g. Schumann's Fourth), or to reintroduce material of earlier movements in the finale (e.g. Brahms's Third), and thus lend it some of the qualities of a summing-up of the entire composition. This is most evident in the symphonies of Tchaikovsky, Dvořák, Bruckner, Sibelius and Mahler. (Tchaikovsky was incidentally the originator in his Sixth Symphony of the finale in slow tempo, though the Adagio ending of Haydn's 'Farewell' Symphony may be thought of as a distant precursor.)

During the 19th century the term 'finale' tends to appear in chamber music and in piano sonatas conceived on a large scale; in Beethoven's violin sonatas it is found only in the C minor op.30 no.2 and in the Kreutzer Sonata op.47. The concluding movement in a set of variations (e.g. Schumann's *Etudes symphoniques*, Brahms's Variations on a Theme of Haydn, and Elgar's Enigma Variations) is usually designated 'finale'. Such movements generally depart more radically than do the variations themselves from the theme, on which they become free fantasias

sufficiently flexible in form and extensive in scale to produce a peroration and summing-up equivalent to that in the symphonic finale. The quest for new, poetically-inspired forms led Schumann to such suite-like structures as *Papillons* and the *Faschingsschwank aus Wien* in which there was also a need for a finale differing from the remaining pieces in character, scale or form. His *Ouvertüre, Scherzo und Finale* and Franck's *Prélude, Aria et Final* show a like preoccupation with departures from the usual format of the sonata scheme.

The operatic ensemble finale, developed during the 18th century, represents the most essential step from the late Baroque number opera to the continuous style of 19th-century post-Wagnerian music drama. After about 1750 most ensemble finales in Italian [Opera buffa](#) were of the 'chain' type in which a number of distinct sections, usually differentiated in key, metre and tempo, succeeded each other in response to a developing dramatic situation. Such finales, of which that in Act 2 of Mozart's *Le nozze di Figaro* (1786) is a classic example, normally begin and end in the same key and visit nearly related keys in their course (the Mozart example, in E♭ major, ranges more widely, however, with sections in G, C, and F major); tempos may fluctuate in accordance with the action, but there is often an overall acceleration. Chain finales were slower to enter *opera seria*, where the Metastasian aria libretto held sway, and they tended at first to be confined to final acts; by 1791, however, when Mozart and Mazzolà adapted the ending of Act 1 of Metastasio's *La clemenza di Tito* as an action ensemble, they were common elsewhere as well.

During the 19th century a central, multi-sectional finale, bringing the action to an unresolved climactic point and ending with a rapid 'curtain', became a feature of Italian opera; it was frequently taken up outside Italy, too, for example by Wagner in Act 2 of *Die Meistersinger* (1868), where, however, the 'curtain' is delayed by the sounding of the Nightwatchman's horn and his dazed entrance on to an empty street. Romantic ballet, like opera, developed large-scale ensemble finales to each act, and when incidental music to stage plays was written on a considerable scale, the finale was often treated in the same way (e.g. Mendelssohn's music for *A Midsummer Night's Dream*).

The *vaudeville final*, in which solo verses alternating with an ensemble refrain serve to point the moral of the plot, was much cultivated in the final acts of French *opéras comiques* in the second half of the 18th century (see [Opéra comique](#) and [Vaudeville](#), §5); Mozart wrote a *vaudeville final* to conclude his *Die Entführung aus dem Serail* (1782), and later examples include those in Rossini's *Il barbiere di Siviglia* (1816) and Stravinsky's *The Rake's Progress* (1951).

MICHAEL TILMOUTH/R

Finalmusik

(Ger.: 'final music').

Term given to divertimentos, serenades, cassations and other similar compositions performed as part of the annual graduation ceremonies,

usually in August, at the Salzburg Benedictine University. According to H.C. Koch it could be used to conclude an outdoor concert. At the end of the summer semester in Salzburg it was customary to honour a favourite professor with a serenade-like composition given under the name 'Finalmusik'. For such occasions Mozart composed his K100/62a, 185/167a, 204/213a and 251, and perhaps K203/189b and 320, all works of the serenade type. Like the term 'cassation', the title 'Finalmusik' does not appear in the autographs of the works concerned, but it is found in correspondence between Mozart and his father in 1773 (21 July, 12 August), 1777 (2–3 October) and 1778 (23 November), in the diaries of several students and notables of Salzburg and in Salzburg civic records, always in reference to works having the character of a serenade. Similar festivities with processions, laudatory speeches, cheers and the performance of music were presented in honour of the reigning prince-archbishop of Salzburg.

See also [Divertimento](#), [Serenade](#), [Cassation](#).

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HUBERT UNVERRICHT/CLIFF EISEN

Finatti, Giovanni Pietro

(fl mid-17th century). Italian composer. He is known by *Missae, motetta, litaniae B. Virginis, cum quatuor eius solennibus antiphonis* for two to five voices and instruments, op.2 (Antwerp, 1652), and by four other sacred pieces (in RISM 1659³).

Finazzi, Filippo

(b Bergamo, ?1706; d Jersbeck [now Segeberg], nr Hamburg, 21 April 1776). Italian singer and composer. He was a castrato soprano and enjoyed considerable fame in Italy and Germany. His earliest known appearances were in Venice in 1726; between 1728 and 1730 he sang in the Italian opera at Breslau, where he contributed some arias to the pasticcio *Merope*. He had returned to Venice by 1732; three years later he became a member of the Accademia Filarmonica, Bologna, and by 1739 he was in the service of the Duke of Modena (late librettos describe him as the duke's *maestro di cappella*, but this claim has not been substantiated). In the summer of 1743 he joined the opera company of the impresario

Pietro Mingotti in Linz, and appears never to have returned to Italy. In October the company moved to Hamburg where it gave regular seasons until 1747. Hamburg's German opera had closed in 1738, and Mingotti's company offered the first extended seasons of new Italian works, both serious and comic: *opere serie* and intermezzos, including *La serva padrona*, were regularly performed. Partly because of the singing of Finazzi, Francesco Arrigoni (another castrato) and the soprano Rosa Costa, the Italian opera was at first very successful and was patronized by members of the Danish court at Altona. From the evidence of cast lists, however, Finazzi appears not to have been a regular member of Mingotti's company after 1744, when he both composed for the company and toured with it to Prague and Leipzig; thereafter he sang only occasionally in Hamburg and made his last known stage appearance in February 1746 in the title role of his own *Temistocle*.

City records show that in 1746 he adopted the Protestant religion and became a resident of Hamburg; later documents, which also imply his year of birth, suggest that he supported himself for the next ten years by teaching. In 1756 he acquired a small country estate in Jersbeck, near Hamburg, where he was cared for by a housekeeper, a local blacksmith's widow, Gertrud Steinmetz, for the education of whose sons Finazzi made himself responsible; she nursed him after an accident in which he broke both legs. In 1761 the singer proposed to marry her but, because of his anomalous sexual condition, an act of the Hamburg senate was required for the ceremony to take place, in 1762. The state documents attested to Finazzi's good character and decent life, and according to Gerber both his character and his cultivation of mind were such as to win him friends within Hamburg's upper circle of society, including the poet Friedrich von Hagedorn, Baron von Ahlefeld, friend and counsellor of the King of Denmark, and (according to Stephenson) G.P. Telemann.

Most of Finazzi's operatic music is lost. Schmitz regarded his surviving cantatas as belonging to the Neapolitan school of virtuoso music, somewhat conservative in vocal style and unadventurous in instrumental accompaniment, but nevertheless containing 'numerous lively, fresh details' in the writing.

WORKS

for further details see Müller

vocal

music lost unless source given

Arias for Merope (pasticcio), Breslau, 1728

Il matrimonio sconcertato, per forza del Bacco (int, G. Locatelli), Prague, carn. 1744

Adelaide (os, A. Salvi), Leipzig, Easter, 1744, collab. P. Scalabrini

Temistocle (os, Metastasio), Hamburg, 16 Feb 1746, 3 arias in D-SW

Arias for Il tempio di Melpomene su le rive dell'Alstra (pasticcio), Hamburg, 31 Jan 1747

6 cants., 1v, str qt, ?1754, ROu; 3 arias, B-Bc, D-Bsb; duet, Bsb

Sit salvus illis deus, motet, Bologna, 1735, I-Bc

La pace campestre (int), doubtful

instrumental

VI Sinfonien (Hamburg, 1754)

12 italienischen Oden für Liebhaber des Spielens und Singens (Hamburg, 1774)

Sonata, kbd, D-SWI

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JAMES L. JACKMAN

Finch, Edward

(bap. Kensington, 20 April, 1663; d York, 14 Feb 1738). English ecclesiastic, composer and copyist. He was the fifth son of Heneage Finch, first Earl of Nottingham. He was admitted to Christ's College, Cambridge, in 1677, obtained the MA in 1679, became a fellow in 1680, entered the Inner Temple in 1683 and represented his university in parliament, 1689–95. He was ordained in 1695 and became Prebendary of York in 1704, Rector of Kirkby-in-Cleveland in 1705, Rector of Wigan in 1707 and Prebendary of Canterbury in 1710.

Most of our knowledge of Finch's musical activities comes from his autograph manuscripts. One (GB-Ge R.d.39) contains composition and figured bass treatises by Gottfried Keller, Purcell and Finch himself, instructions for tuning the organ by Rhenatus Harris and the harpsichord by Keller and 'Mr Allen', rules for fingering keyboard music by Keller, G.B. Draghi, Charles Quarles and Handel, as well as church music, keyboard music and secular vocal music by Finch and others. Others in his hand may be found in York Minster and Durham Cathedral, those in the latter including consort music by Finger and vocal music by Handel, Steffani and Bull. The score of solo sonatas and vocal music, formerly in the Cummings collection, that contains the unique copy of the Sonata in G minor (z780) attributed to Purcell was also copied by Finch.

Finch appears to have written much music; however, it is often difficult to tell which pieces in his autographs are his own. Many are extracts, and it is often unclear where pieces begin and end. The main pieces that seem to be by him are a sequence of 11 solo sonatas (dated 1716–20, but three were written during the reign of James II; *GB-Y*, *The Cuckow* was published in *The Second Part of the Division-Violin*, London, 2/1693); a *Te Deum* and *Jubilate* in G (*DRc*, *Y*); a *Te Deum* and *Jubilate* in G minor (*Lbl*, *Y*); an anthem, *Grant we beseech thee* (*DRc*, *Lbl*, *Y*); some catches and numerous chants. The sonatas include versions corrected by the Italian cellist and composer Lorenzo Bocchi, who may have taught Finch. Finch's style developed a great deal between the 1680s and 1720s; his music is reasonably competent and often attractive, but little of it seems to have been known outside his immediate circle.

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PETER HOLMAN

Fincham & Sons.

Australian firm of organ builders. It was founded by George Fincham (*b* London, 25 Aug 1828; *d* Melbourne, 21 Dec 1910), the pioneer of Australian organ building. The family originated in the English village of Fincham, Norfolk. George's father Jonathan George Fincham (1796–1863) and grandfather John (*b* 1754) were both organ builders. In 1901 George's son Leslie Valentine Hunter (1879–1955) became a partner in the firm, which continued under the direction of Leslie's son George Bowring (*b* 1917) and grandson David George (*b* 31 Jan 1944).

George Fincham was apprenticed to Henry Bevington in London (1843–9) and then worked as foreman for James Bishop & Son, London, and Forster & Andrews of Hull. He emigrated to Australia in 1852, intending to establish an organ-building enterprise; he set up his first factory in Richmond, Melbourne, in 1862. In 1878 he bought the firm of Lee & Kayes, and in 1881, with Arthur Hobday, who had been his apprentice in 1866, set up a branch in Adelaide, which became known as Fincham & Hobday. Hobday was co-manager of the Adelaide branch with J.E. Dodd, who became sole manager in 1888 and bought the firm in 1894 (see [Dodd \(ii\)](#)). Dodd was also a junior partner of the Melbourne firm, also called Fincham & Hobday from 1889 until it was restructured in 1897. Fincham & Hobday produced some noteworthy instruments, including the organ for the Australian Church, Melbourne (1890; four manuals, 53 speaking stops), and many reconstructions and enlargements of earlier organs. Hobday returned to New Zealand and died there in 1912. Fincham opened other agencies and branches, in Perth (1897), Brisbane (1902) and Sydney (1904).

Fincham's first organ (one manual, 10 stops) was sold to the Congregational Church, East Melbourne, for £180. The second (two manuals, 17 stops), dated 1864, was the first comparatively large organ to have been built in Australia and may have been used as a demonstration instrument in his factory. In 1866 Fincham was awarded £100 by the government of Victoria in recognition of his founding of an Australian organ-building industry. He subsequently won prizes at several exhibitions in Australia and London. One of his most notable instruments was that produced in 1880–81 for the Melbourne International Exhibition; having four manuals and about 70 stops, it was the 18th largest organ in the world at that time.

Fincham produced about 200 organs, the larger instruments including those for St Joseph's Cathedral, Dunedin (1866), and St Mary's Cathedral, Hobart, Tasmania (1894). Many smaller organs were produced during these years, some for private residences, others for parish churches (e.g. St Ignatius, Richmond, Melbourne, 1874). He was also involved in restoration and maintenance work, and the production and sale of components to other Australian organ builders. The firm's later work has included the organs for Christ Church Cathedral, Ballarat (1930), St Patrick's Cathedral, Melbourne (1962–4), St Francis's Catholic Church, Melbourne (1973), and Corpus Christi College Chapel, Clayton, Victoria (1978), as well as restorations, such as the organ in the Australian Church, renovated and installed in Wilson Hall, University of Melbourne (1956). Although Australian organ building prospered during the mid-20th century, it became evident that various factors such as spiralling labour costs, waning church finances and fewer applicants for apprenticeships would greatly affect the viability of the trade in the future. Consequently the firm diversified and by the end of the 20th century was concentrating on the restoration of historic woodwork and the production of hand-made furniture. Their last new organ was built in 1982 for John XXIII College, Australian Catholic University, Canberra, and their last work undertaken in 1998 (a restoration of the organ built by John Courcelle in the Church of Christ, Geelong).

The consoles and façades of Fincham's organs tend to be very stylized, the latter being impressive in their use of decorated pipes. The tonal plan of the many small single-manual organs of 1866–76 was based on Diapasons, flutes and Dulcianas, with only occasional use of a reed or mixture. The larger two-manual organs made greater use of reeds: on the Swell usually an Oboe, but occasionally a Cornopean, and on the Great a mixture and Trumpet. Strings were not used until the 1890s when a Clarinet stop replaced the Trumpet. On larger three-manual organs the Choir organ was based on strings and flutes, not Diapasons, and the basic Fincham Pedal organ consisted usually of a Bourdon, or Open Diapason, a Bass Flute being added to the design in the 1880s. Trackers were used in the early organs, but these soon gave way to tubular-pneumatic actions. Given the diversity of the Australian climate, producing a reliable pneumatic action proved expensive and difficult, and this, coupled with the economic depression of 1929–34 and the two World Wars, had an adverse effect on the fortunes of the firm. However, the quality of the firm's pipework has always been excellent, and even in the early days few pipes were imported; Fincham won a prize for his spotted metal and metal pipes in the

Colonial and Indian Exhibition, London, of 1886, and pipe manufacture played a big part in the prosperity of the firm during its early stages.

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W.D. JORDAN

Finck, Heinrich

(*b* ?Bamberg, 1444 or 1445; *d* Vienna, 9 June 1527). German composer.

1. Life.

The scant information about Finck's life given in his great-nephew Hermann Finck's *Practica musica* (Wittenberg, 1556) must be regarded with caution, for Hermann did not know him personally and had to rely on the reports of others, who may have embroidered the colourful nonconformist biography of the composer. He was probably the son of a master builder and councillor of Bamberg and thus, like Paul Hofhaimer and Thomas Stoltzer, seems to have had his origins in the wealthy middle class. According to Hermann Finck he was in Poland when still a boy, probably as a choirboy after 1454, staying on there in the service of the king. Hermann further described him as one of the musicians active about 1480 who were better composers than the representatives of the older art such as Du Fay and Busnoys. In summer 1482 a 'Henricus Finck de Bamberga Bavaria' matriculated at Leipzig University. The designation 'bonus cantor', then a high distinction and usually reserved for a famous musician with an above-average reputation, almost certainly refers to the composer. By that time he was 37 or 38, but in the 15th and 16th centuries it was not uncommon for men of that age to study at university. Finck must have returned to Kraków, there meeting the German humanist Conradus Celtis, who taught at Kraków University from 1489 to 1491. In a letter to Celtis of 7 April ?1492, which is the earliest surviving document written by him, Finck told how he left Poland as a poor man and visited kings, princes and other high-ranking people to obtain an appointment, but without success. After travelling for several years he returned once more to Poland. By 1498 at the latest he was in Vilnius as Kapellmeister to Prince Alexander of Lithuania. In 1501 Alexander became King of Poland and Finck moved back to Kraków again with the chapel. His name appears in the royal account books until 1505. By 1510 Finck had left Poland for good. After long negotiations he was appointed 'Singemeister' of the ducal

Kapelle in Stuttgart on 5 November 1510 with the high yearly allowance of 60 florins. He appears to have composed his splendid mass for six to seven voices for the extravagant wedding of Duke Ulrich and Sabina of Bavaria on 22 March 1511. The disbanding of the Kapelle in 1514 left him once more without a livelihood. Moser supposed, probably correctly, that for a short time he was in the court Kapelle of Emperor Maximilian I. In March 1517 he sent greetings from Mühldorf, Bavaria, to his friend the humanist Joachim Vadian; he had probably belonged to the household of Cardinal Matthäus Lang in Mühldorf from 1516. After Lang became Archbishop of Salzburg in 1519 Finck seems to have moved there, where he worked as composer to the cathedral chapter. In a letter from Salzburg of 10 May 1524 to Vadian he bemoaned the turbulent life at court and hinted that he wanted a change. It is clear from the letter that he was not a priest as was formerly thought. Finck spent the last years of his life in Vienna, where he formed a Kantorei in the Schottenkloster with Erasmus Lapidica. On 1 January 1527 Ferdinand I appointed him court Kapellmeister, but five months later Finck died. Ferdinand had a memorial medal struck for him (now in the British Museum; see illustration), which captures his impressive likeness. Among his pupils were Johann Zanger, Stephan Mahu and, in Salzburg, Rupert Unterholtzer. In his later years in Kraków he probably also taught Thomas Stoltzer.

2. Works.

Finck's unusually long composing career stretched from about 1465 until the third decade of the next century, that is, from the period of Du Fay's later works to that of Josquin's last years. Hermann Finck's claim that his great-uncle was an established composer as early as 1480 is borne out by the appearance of works by him in three manuscript collections (written in about 1500) of music from that period: the manuscript which belonged to Magister Nikolaus Leopold of Innsbruck (*D-Mbs* Mus.ms.3154), that of Magister Nikolas Apel (*D-LEu* 1494) and the manuscript *D-Bsb* Mus.40021. Unfortunately these sources contain relatively few pieces by Finck. Most of his works written before 1500 are lost; all that remains from his Polish years are some small incomplete pieces in organ tablature (mostly in *H-BA*). Similarly, only a small proportion of works from his last 20 years survives. Partly to blame is the rule which was in force in almost all courts, including that of Salzburg, forbidding composers to give their compositions to outsiders, but other circumstances must also have been responsible for the particularly large losses in Finck's output. The 1544 inventory of the Neuburg court Kapelle lists (according to Lambrecht) 26 compositions by him, including three masses and no fewer than 18 motets for the Mass Proper, but of these only the *Missa super 'Ave praeclara'* (which exists in other sources) and two motets have survived. Modern research has authenticated a total of 119 compositions by Finck: seven masses or settings of parts of the Mass, 42 single motets and motet cycles for the Proper of the Mass, 28 hymns and 38 songs and instrumental pieces. Whereas the masses and motets have frequently come down in incomplete form, with parts missing, the hymns and songs have survived almost without loss because they were printed in the 16th century by Rhau and Formschneider. As with Stoltzer, a strong interest in the Reformation is evident in Finck's work. The most important manuscripts and publications either come from or have close connections with mid- and south Germany.

No works printed after 1570 survive. But as late as 1650 a manuscript copy of his Christmas sequence, *Grates nunc omnes*, was in the possession of Zachariáš Zarewutius.

Finck's creative life, which lasted for about 60 years, spans three generations of composers, beginning with the first flowering of German polyphony. His style was therefore subject to considerable change. He retained into his 60s and 70s an admirable readiness to rethink his ideas and to assimilate the 'modern' music written after 1500 by Isaac, Josquin and others. After Finck's death, young musicians had difficulty in understanding his early works, and described his style as crude ('hart') in its harmonies (Hermann Finck) or as 'a peculiar art, turned in a strange manner' (Ulrich Brätel in his song *So ich betracht und acht der alten Gsang*), and likened his style to Alexander Agricola's. These judgments did not, however, lessen Finck's importance for his contemporaries; on the contrary, the 16th century could not resist the peculiar fascination and exotic charm of this bold and masterly style.

The striking differences between the work of Finck's youth and his old age are best shown by his four surviving masses. His mass for three voices, much of which is composed without a cantus firmus, is an early work. Its difficult contrapuntal lines, frequent melismas and canon and sequence technique make great demands on singers. The *Missa dominicalis*, on the other hand, was probably composed during the last ten years of his life. It is indebted to late Netherlandish examples in its imitative technique and migrant cantus firmus, but in the details of its construction Finck's personal stamp is unmistakable, for example in the Sanctus and Agnus Dei. The extent to which his later style was characterized by full harmonic textures and the increased use of the bass as the foundation of the composition can be seen in the six- to seven-voice mass probably composed for Duke Ulrich's marriage in 1511. The mass is based on a plainsong cantus firmus throughout except in the Credo where a songlike melody is used; although this has not yet been identified, it may have some connection with the probable occasion for the composition. The *Missa super 'Ave praeclara'* for five and six voices, discovered in the 1970s, is probably one of Finck's late works. All the movements are linked by a characteristic head-motif, and the virtuosity of the Kyrie and Agnus Dei is balanced by constructivist elements (such as are found in the Credo) and word-painting. The few extant complete settings of parts of the Proper of the Mass are all of a late date with the exception of an old-fashioned alleluia and two introits. The sequence *Quae miris* demonstrates how far the elderly Finck adopted Josquin's choral style and timbre. There is an enormous gulf between the transparent composition technique and graphic interpretation of the text and the melismatic style of the three-voice mass.

The other surviving motets probably date from Finck's middle and late periods. Ambros recognized the seven-voice motet *O Domine Jesu Christe* as a mature work. The clear, expressive setting and the climax in the last section, which includes the canon *O passio Domine magna*, once more show his individual treatment of the Netherlands style. The three complete and one incomplete four-part *Magnificat* settings can also be classified as late works because of their varied technique. The seven great five-voice responsories now in Zwickau (*D-Z 73*) and Regensburg (*D-Rp B 211–15*)

were probably composed much earlier, perhaps before 1500. In these there is a balance between retrospective features (long-note cantus firmi, fauxbourdon technique, etc.) and 'modern' elements (imitation, dividing of choirs and full harmonic textures). They are among the most important examples of their kind.

Finck's hymns and songs are also outstanding, and it seems that the greater part of those written after 1500 has survived. Two early hymns in the Apel Codex (*D-LEu* 1494) present the melody in a succession of semibreves, without rests. On the other hand, the 22 compositions published by Rhau in his *Sacrorum hymnorum liber primus* (Wittenberg, 1542¹²) show great variety, particularly in the treatment of the cantus firmus. Long and short notes, migrant cantus firmi with anticipatory imitation in the other parts, some 'modern' cadences and other techniques offered a profusion of possibilities of construction, which young composers such as Stoltzer repeatedly quoted in their own settings of the texts. The 28 genuine polyphonic German Tenorlieder, printed in 1536, probably belong to Finck's last 20 years. The two sacred pieces *Christ ist erstanden* and *In Gottes Namen fahren wir* resemble motets in their size and scope and strong cantus firmi, whereas many of the secular songs are limited, and often set syllabically in *semiminime*. It is striking that Finck preferred folksong texts to the stilted court song. He was particularly fond of simple, warmhearted love songs such as *Allein dein G'stalt*, *Ach herzig Herz* and *Von hinnen scheid ich*. Many of the melodies of his Tenorlieder are unique and he may have written them himself. Song melodies play an important part in many early sacred works too. Outstanding among the earlier songs, circulated only in manuscript, are *Lieber Herr St Peter*, the five-voice *Greiner zanner*, which is based on an unusually coarse text, and the five-part quodlibet *Amica mea/Ich stund an einem Morgen*.

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only complete works and principal sources are given; for sources of concordances and fragments see Hoffmann-Erbrecht (1982)

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masses

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Missa dominicalis, 4vv, H, i

Missa, 6–7vv, H ii (as Missa in summis); also ed. in *Cw*, xxi (1932, 2/1953), as Missa in summis

other sacred

Magnificat septimi toni, 4vv, H ii

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4 motet cycles, 4vv, H i

7 responsories, 5vv: Apparuerunt apostolis, *D-Z* 73; Christus resurgens, H ii; Felix namque, *Z* 73; Illuminare Jerusalem, *Z* 73; Ite in orbem, H ii; Petre amas me, H ii; Verbum caro factum est, *Rp* B.211–15

2 ants, 5vv: Et valde mane una sabbatorum, Veni Sancte Spiritus: H ii

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9 other motets (in *Bsb Mus.ms.40021* unless otherwise stated): Ave Jesu Christe, 4vv; Deo dicamus, 4vv; Dies in laetitia, 4vv, 1567¹; Gloria laus et honor, 4vv; In medio ecclesia, 4vv, *ABG* 1248; Lieber Herr St Peter, 4vv; Misereatur Dominus, 4vv; O Domine Jesu Christe, 4–6vv; Salva nos, 5vv, H ii

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secular

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LOTHAR HOFFMANN-ERBRECHT

Finck, Henry T(heophilus)

(*b* Bethel, MO, 22 Sept 1854; *d* Rumford Falls, ME, 1 Oct 1926). American music critic. After graduating from Harvard in 1876 with highest honours in philosophy (he also studied music with John Knowles Paine), he went to Europe and reviewed the first Bayreuth Wagner Festival for the *New York World* and *The Atlantic Monthly*. He returned to Harvard for graduate study a year later and won a three-year scholarship which gave him the opportunity to pursue his studies from 1878 to 1881 in Berlin, Heidelberg and Vienna. While abroad he continued to contribute articles to various American periodicals. In 1881 he returned to the USA and became music critic of *The Nation* and the *New York Evening Post*, positions he held until his retirement in 1924. He lectured on music history at the National Conservatory in New York from 1888 until his death. One of the most prolific and influential critics of his day, Finck embraced the musical aesthetics of the Romantics and was an ardent and eloquent champion of Liszt, Wagner, Grieg and MacDowell. He wrote 24 books on music, anthropology, psychology, travel, diet and horticulture, and also edited four collections of songs.

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DAB (F.L. Twinner Cole)

MARGERIE MORGAN LOWENS

Finck [van de Vinck], Herman

(*b* London, 4 Nov 1872; *d* London, 21 April 1939). British conductor and composer. He first studied with his father, a Dutch immigrant who, as Louis von der Finck, was a theatre violinist, conductor and composer in London. Herman Finck began to play the violin in theatre orchestras at 14, studied with Henry Gadsby, entered the Guildhall School of Music at 16 (his compositions there included violin sonatas) and learnt theatre orchestration from Edward Solomon. At the Palace Theatre of Varieties Finck was a pianist and violinist (from 1892), a leader and sub-conductor to Alfred Plumpton (from 1896) and a conductor (from 1900). In 1919 he moved to the Queen's Theatre, and in 1922–31 was musical director at the Theatre Royal in Drury Lane, where he conducted the London premières of romantic musicals such as Rudolf Friml's *Rose Marie*. From 1933 he conducted the Sunday night concerts at Southport. His memoirs were published in 1937.

Finck composed, arranged and orchestrated a great deal of music, particularly revues, for the Palace Theatre. He also wrote musical comedies including *My Lady Frayle* (Howard Talbot, 1916) and many light orchestral pieces. His thorough grasp of technique and lightness of touch are well displayed in the dance *In the Shadows* (1910) and in the song *I'll make a man of you* ('On Sunday I walk out with a soldier') from the revue *The Passing Show* (1914).

ANDREW LAMB

Finck, Hermann

(*b* Pirna, 21 March 1527; *d* Wittenberg, 29 Dec 1558). German theorist, composer, teacher and organist. He was the great-nephew of the composer Heinrich Finck. After early training, presumably in Pirna, it is thought that he joined the chapel of King Ferdinand I of Hungary and Bohemia. In 1545 he matriculated at Wittenberg University, where in 1554 he became a teacher of music. Three years later he was appointed organist in Wittenberg. He does not appear ever to have lived in Poland, as has been suggested on the basis of the dedication of his most important work, the treatise *Practica musica*, to members of the Gorca family (Polish nobility prominent in Wittenberg).

Finck was involved with the intellectual life of Wittenberg, then a centre of Lutheranism and humanism. In particular he gained the support of Melancthon, two of whose poems he set to music and whose *Epistola complectens commendationem musicae* provided much of the text of the dedicatory epistle in the *Practica musica*. Finck also wrote motets for the weddings of important persons. Two of his compositions are included in a manuscript written by a Wittenberg student, Wolfgang Küffer (*D-Rp* AR 940–1); it contains passages that are also found in Finck's own *Practica musica* (Josephus Flavius on the inventors of music and the distichs of Simon Proxenus). His compositions have been confused with those of Heinrich Finck.

The *Practica musica*, a comprehensive treatise presenting the rudiments of music for students, is divided into five books: the elements of plainchant; the elements of measured polyphony; canons; the modal system; and performing practice. The treatise contains 83 compositions as illustrative examples, given without attributions, mostly from the works of leading composers of the time, notably Josquin Des Prez.

In the explanation of the basic rules of music Finck, as was customary in a treatise of this kind, drew from the works of other leading theorists, particularly Heinrich Faber, but also including Listenius, Rhau and Spangenberg, all of whom at some time were connected with Wittenberg. The main importance and interest of the treatise lie in the digressions that appear from time to time, where Finck for the most part expressed his own ideas, not only on the definitions and rules, but also on historical and aesthetic matters. These include, in addition to the much-quoted explanations of *tactus* and the early history of music, accounts of the solmization syllables, the modal system (with particular reference to polyphony), the various mensurations and the proportions. The extended treatment of canon in the third book and all of the fifth book are of the same character. The fourth book includes a brief statement on how to determine mode in a polyphonic composition: each point of imitation must be regarded separately to ascertain the mode to which it corresponds; the mode that most have in common is to be assigned to the entire piece.

From the treatise it is clear that Finck was deeply concerned with the state of music in his time. His reflections on the history of music are contained in the preliminary comments to the first book and in the fifth book. He included Flavius's conventional account of the mythological origin of music, taken over from Ricchieri's *Lectioinum antiquarum*, but then went on to interpret the music of his own time. He made a distinction between older composers – those of the late 15th century among whom he included Gaffurius, Tinctoris and Du Fay, who established the principles of the art, and more recent composers such as Josquin and Gombert (the latter being singled out for particular praise), who stressed euphony, the proper setting of the text, and imitative counterpoint. The distinctions between different composers are made on the basis of style and technique of composition. Finck's humanistic preoccupation is revealed by his preference for contemporary composers and his concern for the proper expression of affections of the text in a composition. His interest in history is shown by the unusually detailed presentation of proportions and canon, both associated primarily with earlier music. The fifth book of the treatise also

deals with the difficult circumstances in which German musicians found themselves at the time.

The *Practica musica* concludes with a discussion of the proper performance of ensemble polyphony. Finck urged that the singers maintain proper intonation throughout a piece and that while the individual voice-parts should be kept in balance, the musical subjects of the imitative entries should be sung louder than the rest. Finck explained how embellishments ('coloraturae') are to be applied in performance, particularly at cadences, and provided an example of his own – the four-part motet *Te maneat semper* (text by Melanchthon) – in which all such embellishments are written out.

WRITINGS

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F.E. KIRBY

Fincke [Finke, Finck].

German family of organ builders. They were active in Thuringia in the 18th century. Johann Georg Fincke (*b* c1685; bur. Saalfeld, 26 May 1749) is described in the records as a 'citizen and organ builder' of Saalfeld. He married twice: on 14 Oct 1709 and in 1718. Another Johann Georg Fincke (*d* Neustadt an der Orla, 2 Nov 1774), presumably the son of the elder J.G. Fincke, is described in church records as an organ builder and citizen of Neustadt. Christian Finck (1648–1715) and Johann Philipp Finck are also mentioned as organ builders in Saalfeld, but their relationship to the two J.G. Finckes is not clear. Several other Finckes are mentioned in Jena, Neustadt, Saalfeld and Gera but the family relationships are obscure.

There are significant similarities of style between the elder J.G. Fincke and T.H.G. Trost, who was active in Thuringia at the same time. There are similarities in their organ specifications, the basic tonality of the instruments, and in further details of register construction, their use of Tierces in their Mixtures, scaling and technical layout. They probably had the same teacher, as yet unidentified. Striking features of the specifications include the uninterrupted structure of the Principals and a preference for flute stops, although string stops do occur with increasing frequency (Viola di gamba 8', Spitzflöte 8', Quintadena 16', Violonbass 16'). In 1724 J.S. Bach wrote a report on the elder J.G. Fincke's organs in the Salvatorkirche (1720) and St Johannis (1724) in Gera. Other organs built by the elder J.G. Fincke include those at Camburg (1707), St Johannis, Saalfeld (1712), Schwarzburg (1713), the Stadtkirche, Gera (1715), Altenbeuthen (1716) and Neustadt/Orla (1728). The younger Johann Georg built an organ at Ruttersdorf (1755) and repaired several others.

An organ builder called Johann Georg Fincke is mentioned in the records at Wittenberg as 'deputy organ builder', but it cannot be proven whether this is one of the masters mentioned above. Two designs by this builder exist for an organ of 1738 in Stolpen in Saxony.

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FELIX FRIEDRICH

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See [Farinelli, Giuseppe](#).

Findeyzen [Findeisen], Nikolay Fyodorovich

(*b* St Petersburg, 5 Aug 1868; *d* Leningrad, 10 Sept 1928). Russian musical journalist and historian. He studied at the Ye. Shreknik Commercial College in St Petersburg (1878–87). He gained his musical education at the K. Dannemann and N. Krivoshein Music School (1886–9), and studied counterpoint privately with Nikolay Sokolov (1890–92). Two years later he published, under the initials N.F., a short study of Verstovsky's music. In 1894 he founded the monthly *Russkaya muzikal'naya gazeta*, which was published weekly from 1899 until it ceased publication in 1917; the quality of its main contents – to say nothing of its concert notices, reviews and news – quickly earned it a unique position in Russian musical journalism. Findeyzen not only edited the *Gazeta* but contributed numerous biographical and critical articles on Russian musicians and music, and printed quantities of hitherto unpublished letters and other documentary material, some (but by no means all) of which appeared later as books or pamphlets. In 1903 he founded another outlet for similar material in *Muzikal'naya starina*, a 'collection of articles and materials for the history of music in Russia', of which six numbers appeared irregularly during 1903–11. He edited the third and fourth volumes of Serov's collected critical writings (St Petersburg, 1895), two volumes of Glinka's letters (1907–8), a selection of hitherto unpublished letters by Stasov (1912), a volume devoted to Dargomizhsky, containing his autobiography, letters, and recollections by his contemporaries (Petrograd, 1921), and a small collection of studies in musical ethnography by various contributors (Leningrad, 1926). He translated Emil Naumann's *Illustrierte Musikgeschichte* (St Petersburg, 1897) and was responsible for two Russian editions of Riemann's *Musik-Lexikon* (1901 and 1916). In 1899 Findeyzen became a corresponding member of the International Musical Society in Berlin. In 1909, together with Ziloti, he founded the Society of Friends of Music. After the Revolution he was president of the Commission for the Study of Folk Music set up by the Russian State Geographical Society, and a member of the artistic council of the State Opera and Ballet Theatres. He was professor of musical archaeology and palaeography at the Petrograd (Leningrad) Archaeological Institute (1919–26), and founder principal head of the Museum for the History of Music (1919–28).

Findeyzen's major work, *Ocherki po istorii muziki v Rossii s drevneyshikh vremyon do kontsa XVIII veka*, was published partly posthumously without his final supervision. With its 123 pages of musical examples, it remains the foundation-stone on which all later work on the history of Russian music before the 19th century has been built. An English translation by S.W. Pring, commissioned by the American Council of Learned Societies, remains unpublished.

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GERALD ABRAHAM/LARISA GEORGIEVNA DAN'KO

Fine

(It.: 'end').

An indication of the point at which a piece finishes, used particularly in those forms (e.g. in da capo arias or minuet and trio movements) where the notation ends with the second section, but the performance ends with the repeat of the first.

ROBERT DONINGTON

Fine [Van Eynde, Von Ende], Arnoldus de

(*b* ?Antwerp; *d* Elsinore, 13 Nov 1586). Danish composer, organist and choirmaster of Flemish birth. He is said to have left his native country because of religious persecution under Philip II, but he may have been invited to Copenhagen by the Danish King Christian III, who had good connections in other European countries. He was first named as an organist in the Danish royal chapel in April 1556; he was replaced in 1560, remaining at the court as the queen's organist. In 1563 he was appointed to the king's chapel by Christian's successor Frederick II, who held him in high esteem and granted him several benefices including two at Roskilde Cathedral. When the royal chapel was reorganized after the Seven Years' War with Sweden, Fine was appointed *sangmester* on 5 June 1571. His long and faithful service was rewarded with a canonry at Århus Cathedral in 1583. Although little is known about his musical activities, he was responsible for the education of the choirboys throughout his career, and he must have organized the music for Frederick II's wedding to Sophie of Mecklenburg in 1572.

Fine was highly regarded by his own and the next generation (see e.g. H.M. Ravn, *Heptachordum danicum*, 1646), but very little of his music has survived, all German sacred lieder for four voices. A well-written and effective setting in cantional style of *Wann mein Stündlein vorhanden ist*

occurs in the Flensburg collection (*D-FLs Mus.ms.4*, ed. O. Kongsted, *Liber cantionum*, i, Copenhagen, 1993). A similarly shapely setting of *Das alte Jahr vergangen ist* must have been very popular at the end of the 16th century, as contemporary copies are found in a number of European libraries (e.g. *D-DI, Z*). *Ich hab mein Sach tzu Got gestellt* was attributed to Fine in a transcription in the collection of Otto Kade (*D-SWI 4757/25*), but the original manuscript (in *D-DL Mus. Pi Cod. III, no.7*) was badly damaged during World War II and the attribution can no longer be seen. No compositions have survived in Danish sources.

Fine's descendants are very numerous in the Danish-Norwegian monarchy. One son, Petrus Arnoldi de Fine (*d* 1620) was a singer in the royal chapel; another, Arnoldus de Fine, was an instrumentalist in the chapel from 1603 to 1627.

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OLE KONGSTED

Fine, Irving (Gifford)

(*b* Boston, 3 Dec 1914; *d* Boston, 23 Aug 1962). American composer, teacher and conductor. He studied composition with Hill and Piston at Harvard University (BA 1937, MA 1938), and later worked with Boulanger and studied conducting with Koussevitzky. He taught at Harvard (1939–50) and was then appointed to the faculty of Brandeis University; at the time of his death he was Walter W. Naumburg Professor of Music and chairman of the Brandeis School of Creative Arts. From 1946 to 1957 he also served on the composition staff of the Berkshire Music Center. His awards included two Guggenheim Fellowships, a Fulbright Research Fellowship, an award from the National Institute of Arts and Letters and several MacDowell Association grants. His commissions included those from the Ford

Foundation, the Library of Congress, the Koussevitzky Foundation, the Juilliard School and the American League of Composers.

Copland included Fine in what he called the American 'Stravinsky School'; indeed, some of Fine's early works were influenced by Stravinsky as well as by Hindemith. Although his style was essentially dissonant, he did not come to grips with serialism until the String Quartet (1952) in which he felt that he had combined his earlier, tonal approach with the then new technique; the Fantasia for string trio (1956) is similar in style. In later works Fine's strongest interest appeared to be in contrapuntal and rhythmic organization, but he continued to experiment with serialism. His turning to 12-note methodology may have been brought about by a reassessment of his own neo-classicism and a liking for more contemporary practices. He wrote articles and reviews for *Modern Music*, *Notes*, *Musical America* and the *New York Times*.

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CHARLES H. KAUFMAN

Finé, Oronce,

Sieur de Champrouet (*b* Briançon, 1494; *d* Paris, 6 Oct 1555). French mathematician and music theorist. He studied at the Collège de Navarre, Paris, and was appointed professor of mathematics at the University of Paris by François I. His theoretical works *Protomathesis* (Paris, 1532), *Epistre exhortatoire touchant la perfection ... des arts liberaulx mathématiques* (1532) and *De rebus mathematicis* (1556) do not deal with music, as is generally thought. His passion for music encouraged him to persuade his friend Attaignant to publish a short treatise dealing with practice and theory: *Epithoma musice instrumentalis ad omni modam hemispherii* (Paris, 1530). The *Tres breve et familiere introduction pour entendre et apprendre par soy mesmes a jouer toutes chansons reduictes en la tabulature de lutz* (Paris, 1529) has also been attributed to Finé, but there is no evidence to support the attribution.

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PHILIPPE VENDRIX

Fine, Vivian

(*b* Chicago, 29 Sept 1913; *d* Bennington, VT, 20 March 2000). American composer and pianist. At the age of five she was a scholarship piano student at the Chicago Musical College. She later studied the piano with Djane Lavoie-Herz (1924–6) and Abby Whiteside (1937–45), composition with Ruth Crawford (1926–8) and Roger Sessions (1934–42), and orchestration with George Szell (1943). Henry Cowell, Dane Rhudyar and Imrie Weisshaus were also supportive of her talent. She made her compositional début at the age of 16 when her compositions were performed in Chicago, New York (at a Pan-American Association of Composers' concert) and Dessau (at an International Society of Contemporary Composers' concert). After moving to New York in 1931, she acted as accompanist and composer for dance companies led by Doris Humphrey, Charles Weidman and Hanya Holm. A member of the Young Composers' Group, she participated in the first Yaddo Festival of Contemporary American Music (1932). She was one of the founding members of the ACA, musical director of the Rothschild Foundation (1953–60) and a faculty member at Bennington College, Vermont (1964–87). Her awards included a Guggenheim Fellowship and grants from the Ford, Rockefeller and Koussevitzky foundations. In 1980 she was elected to the American Academy and Institute of Arts and Letters.

Fine's early compositional style is characterized by rhythmically flexible modernist counterpoint. While in New York, her musical language changed to a tempered tonality, exemplified by *The Race of Life* (1937) and *Concertante* (1944). She later returned to a freely dissonant style in works such as *The Great Wall of China* (1947–8) and *A Guide to the Life Expectancy of a Rose* (1956). Her compositional approach continued to be

marked by a diversity of techniques: *Paeon* (1969), *Missa brevis* (1972) and *Teishō* (1975), experiment with kaleidoscopic layering. *Momenti* (1978) and *Lieder* (1980) transform the musical gestures of Schubert and Wolf. *Double Variations* (1982) and *Toccatas and Arias* (1986) explore the contrapuntal procedures of retrograde and inversion. She set texts on women's issues in an oratorio (*Meeting for Equal Rights 1866*, 1976) and two operas (*The Women in the Garden*, 1977; *The Memoirs of Uliana Rooney*, 1993).

WORKS

(selective list)

stage

The Race of Life (ballet, choreog. D. Humphrey, after drawings by J. Thurber), pf, perc, 1937, New York, 23 Jan 1938; arr. orch

Alcestis (ballet, choreog. M. Graham), orch, 1960, New York, 29 April 1960, cond. R. Irving

The Women in the Garden (chbr op, Fine), 5 solo vv, chbr ens, 1977, San Francisco, 12 Feb 1978

Memoirs of Uliana Rooney (chbr op, S. Friedmann), S, 2 Bar, 2 female vv, fl, cl, vn, va, vc, db, pf, perc, 1994, New York, 1994

4 other stage works

orchestral

Concertante, pf, orch, 1944; Alcestis, suite, 1960 [see stage]; Drama, 1982; Poetic Fires, pf, orch, 1984; 4 other works

chamber

4 or more insts: Capriccio, ob, str trio, 1946; Str Qt, 1957; Concertino, pf, perc ens, 1965; Chbr Conc., solo vc, ob, vn, va, vc, db, pf, 1966; Qnt, tpt, str trio, hp, 1967; Brass Qt, (2 tpt, hn, b trbn)/(2 pt, 2 trbn), 1978; Qnt, ob, cl, vn, vc, pf, 1984 [from Drama, orch]; Dancing Winds, ww qnt, 1987; Madrigali spirituali, tpt, str qt, 1989; Hymns, hn, vc, 2 pf, 1991; 8 other works

2–3 insts: 4 Pieces, 2 fl, 1930; Sonata, vn, pf, 1952; Duo, fl, va, 1961; Fantasy, vc, pf, 1962; Lieder, va, pf, 1979; Music for Fl, Ob, Vc, 1980; Pf Trio, 1980; Sonata, vc, pf, 1986; Emily's Images, fl, pf, 1987; Portal, vn, pf, 1990; Songs and Arias, hn, vn, vc, 1990; 5 other works

Kbd (pf, unless otherwise stated): 5 Preludes, 1939–41; Sinfonia and Fugato, 1952; 4 Pieces, 1966; Momenti, 1978; Double Variations, 1982; Toccatas and Arias, hpd, 1986; Toccatas and Arias, 1987; 6 other works

Other solo inst: Variations, hp, 1953; Melos, db, 1964; The Song of Persephone, va, 1964; The Flicker, fl/pf right hand, 1973; 3 other works

vocal

Choral: Paeon (cant., J. Keats), nar, women's chorus, brass ens, 1969; Sounds of the Nightingale (Keats, R. Barnefield, and others), S, women's chorus, 9 insts, 1971; Meeting for Equal Rights 1866 (cant., 19th-century Amer.), S, Bar, nar, mixed chorus, orch, 1975; Teishō (trad. Zen), small chorus/8 solo vv, str qt, 1975 [parts arr. vn, pf]; Oda a las ranas (P. Neruda), women's chorus, fl, ob, vc, perc, 1980; 6 other works

Solo vv and insts: The Great Wall of China (F. Kafka), medium v, fl, vc, pf, 1947; A Guide to the Life Expectancy of a Rose (S.R. Tilley), S, T, fl, cl, vn, vc, hp, 1956;

Missa brevis, 1 taped v, 4 vc, 1972; Ode to Pucell (G.M. Hopkins), medium v, str qt, 1984; 5 Victorian Songs (C. Rossetti, Hopkins, E.B. Browning), S, fl, cl, vn, va, vc, 1988; Asphodel (Williams), S, fl, cl, vn, va, vc, pf, perc, 1988; 5 other works

Solo vv, pf (1v, pf, unless otherwise stated): 4 Elizabethan Songs (Donne, J. Lyly, W. Shakespeare, P. Sidney), 1937–41; 2 Neruda Poems (Neruda), 1971; Canticles for Jerusalem, 1983; Inscriptions (Whitman), 2vv, pf, 1986; The Garden of Live Flowers (L. Carroll), S, T, Bar, pf, 1988; 4 other works

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HEIDI VON GUNDEN

Fine Arts Quartet.

American string quartet. It was founded in Chicago in 1946 and its most recent members are Ralph Evans and Efim Boico, violins, Jerry Horner, viola, and Wolfgang Laufer, cello. The quartet's original first violinist, Leonard Sorkin, retired in 1982, the original cellist, George Sopkin, in 1979. Horner joined the group in 1980 and Boico in 1983. From 1946 to 1954 the Fine Arts was the resident quartet of ABC, Chicago; it has also recorded many programmes for the National Educational Television Network. In 1961 it began an annual chamber concert series at the Goodman Theater of the Art Institute, Chicago. Its players were made professorial members of the University of Wisconsin, Milwaukee, in 1963. In addition to annual concerts there, it has toured North America, Europe, Australia, New Zealand and East Asia. The quartet has recorded and given the premières of works by such composers as Babbitt, Wuorinen, Husa, Shifrin and Wellesz, as well as playing much of the Classical and Romantic repertory. Despite personnel changes in the early 1980s, the quartet has maintained its characteristic large and rich sound, even enhancing its long-standing reputation.

TULLY POTTER

Finetti, Giacomo

(b Ancona; fl 1605–31). Italian composer. He was a Franciscan friar and was choirmaster of Iesi Cathedral in 1605 and 1606 and of SS Sacramento, Ancona, from 1609 to 1612. He spent the rest of his career in Venice: he was organist at S Maria Gloriosa dei Frari and also directed music at the Ca' Grande, which was then a convent.

Finetti was one of the more prolific composers of liturgical music in northern Italy at a time when the new concertato style was emerging. Most of the music that he published before he went to Venice is for specific rites – Vespers (psalms and, unusually, prayers), Compline and Christmas music, the last two not often found in practical compilations. The vesper psalms are among Finetti's few works for double choir. His music for the modern medium of a few voices and organ was more popular, as the frequent appearances of most of his publications of it testify; his three-part psalms (2/1618) show too that he did not adhere to an outmoded style for such texts, as others did. Several publications in northern Europe show that he had a high reputation there as well.

In the *Concerti ecclesiastici* the best music is in the duets, of which *O Maria quae rapis corda hominum*, a simple, attractive setting with some effective chains of suspensions at the end, is an outstanding example. Finetti employed word-painting, but some of the ornamentation is rather stereotyped, and his melodic imagination somewhat limited. He relied rather too much on echo effects between voices – in one of the motets of *Corona Mariae* there is an actual echo duet in which one tenor repeats (no doubt from a concealed position) the other's cadences, a somewhat trite device. However, he was concerned to produce convincing formal structures, as is clear from his refrains and other repeated material.

WORKS

Completorium, 5vv (Venice, 1605)

Orationes vespertinae, 4vv (Venice, 1606)

Omnia in noctis Nativitatis Domini, 5vv (Venice, 1609)

Psalmi ad Vesperas, 8vv (Venice, 1611)

Motecta, 2vv, bc (org) ad lib (Venice, 1611)

Concerti, 4vv, bc (org) (Venice, 1612, not 1st edn)

Sacrae cantiones, 2vv, bc (org), bk3 (Venice, 1613)

Sacrarum cantionum, 3vv, bc (org), bk4 (Venice, 1613)

Salmi, 3vv, bc (org) (Venice, 2/1618)

Concerti ecclesiastici, 2–4vv, bc (org) (Antwerp, 1621)

Corona Mariae, 4vv, liber 5 (Venice, 1622)

Motetti, concerti et psalmi, 2–4, 8vv, 7 vols. (Frankfurt, 1631); a collected edn from previous pubns

Tripartus SS. concentuum fasciculus (Frankfurt, 1621); contains works from previous pubns, and works by Pietro Lappi and Giulio Belli

Motets in 1616² (6 motets), 1623² (13), Exercitatis musica (Magdeburg, 1624, 2 motets), 1626² (7), 1626⁴ (1), 1627¹ (19), 1627² (24), 1637³ (7), 1638⁵ (1)

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JEROME ROCHE

Finger, Gottfried [Godfrey]

(*b* ?Olomouc, *c*1660; *d* Mannheim, bur. 31 Aug 1730). Moravian viol player and composer. Georg Finger, his father or brother, was cantor at St Moriče, Olomouc. Gottfried was presumably in the service of Prince-Bishop Karl Liechtenstein-Kastelcorn, for pieces composed and copied by him survive in the prince-bishop's music collection at Kroměříž. According to Riemann, Finger was in Munich in 1682, and he was in London by spring 1687: he received a post in James II's new Catholic chapel by a warrant dated 5 July 1687, backdated to 25 March. In 1688 he published his op.1, which he dedicated to James II, stating that the music was intended for use in the Catholic chapel. Finger did not follow the king into exile in 1688, but remained in London and started a successful freelance career. He began by publishing three collections of easy and tuneful music designed to appeal to amateurs: *VI Sonatas or Solo's* (1690), the first collection published in England of sonatas for solo instrument and continuo, *A Collection of Choice Ayres* (1691) and *A Collection of Musick in Two Parts* (1691). The last was published by John Banister (ii), who added a four-part suite of his own and may have promoted concerts with Finger. Finger certainly provided music for flat trumpets for the 1691 St Cecilia's Day celebrations, composed the 1693 St Cecilia's Day ode, and gave concerts with Giovanni Battista Draghi at York Buildings from at least November 1693.

Finger's career in the theatre seems to have begun in 1695, when Thomas Betterton and his colleagues seceded from the United Company and began acting at Lincoln's Inn Fields. He wrote a suite and a song for their first production, Congreve's *Love for Love* (30 April 1695), and contributed to at least seven more plays between then and spring 1697. Nothing is known of his activities between 8 April 1697 and 17 February 1699, when a 'Consort of Vocal and Instrumental Music, after the Italian manner' was given at York Buildings for his benefit. Perhaps he spent the time abroad, in France or Italy: his music library was advertised in a London newspaper on 1 December 1704 as 'A Choice Collection of Vocal and Instrumental Music in Italian, French and English, composed by several great masters (the Italian music being most of them originals)'.

On his return, Finger plunged once again into London's theatrical life, writing music for plays and semi-operas put on by Christopher Rich's company at Drury Lane, though his career in England came to an abrupt end soon after he entered the competition to set Congreve's masque *The Judgement of Paris* and came fourth, beaten by John Weldon, John Eccles and Daniel Purcell; his setting was performed at Dorset Garden on 28 March 1701, and again with the other three on 3 June. According to Roger

North, 'having lost the cause', Finger 'declared he was mistaken in his musick, for he thought he was to be judged by men, and not by boys, and thereupon left England and has not bin seen since'. By December he was in Vienna, where the British ambassador reported that, despite complaining that the Duke of Somerset had been partial to Eccles and Weldon, he planned to perform Eccles's setting in Hamburg.

In 1702 Finger was in Berlin in the service of the Queen of Prussia, Sophie Charlotte, where according to Walther he composed 'more German operas'. During this period a number of his instrumental collections were published by Roger of Amsterdam. By 1706 he was in Breslau in the service of Duke Karl Philipp of Neuberg, the younger brother of the Elector Palatine. He remained in Karl Philipp's service for the rest of his life; in October 1707 he was a Kammermusiker in the Innsbruck Hofkapelle and rose to the position of Konzertmeister in 1708. In that same year Finger was back in Berlin, where his operas *Der Sieg der Schönheit über die Helden* and *Roxane und Alexanders Hochzeit* were performed. He seems to have maintained his post as Konzertmeister when he followed the court to Neuberg an die Donau in 1717, to Heidelberg in 1718, and to Mannheim in 1720. Finger's last years were largely spent composing chamber music and stage works for the court at Mannheim and Düsseldorf. His name disappears from the Mannheim court records in 1723.

Finger was a bass viol virtuoso, and was appointed to teach the instrument in the abortive scheme for a Royal Academy in 1695. He did not publish any solo bass viol music, but manuscript sources (*GB-Ob* and *D-SÜN*) reveal him to have been one of the most important composers for the instrument of his time. His output includes sonatas and suites for one, two, and three bass viols, as well as trios with violin, violetta or baryton – the earliest surviving ensemble pieces for the instrument. He wrote boldly and idiomatically for the viol, and also popularized in England the central European type of ensemble sonata, with its ear-tickling combinations of trumpets, oboes, recorders, strings and continuo. He was heavily influenced by his compatriots; his skilful trumpet writing is particularly indebted to P.J. Vejvanovský. Finger was a prolific but uneven composer. In his best music – such as some of his English theatre suites – he created an effective synthesis between the Purcellian idiom and the folk-like and bizarre elements of the music of his native Moravia.

WORKS

english theatre

for arrangements of some theatre suites and airs see 'Instrumental' (1701–2)

Suite, 4 str, *US-LAuc*, I tell thee Charmion, song (London, 1695), in *Love for Love* (play, W. Congreve), 1695

Suite, 4 str, *LAuc*, in *The She-Gallants* (play, G. Granville), 1695

Suite, 4 str, *LAuc*, in *The Husband his own Cuckold* (play, J. Dryden the younger), 1696

Entertainment of Instrumental Musick, lost or unidentified, in *The City Bride* (play, J. Harris), 1696

The secrets of peace, song, lost, in *The Royal Mischief* (play, M. Manley), 1696

At least 3 songs (London, 1697), in *The Loves of Mars and Venus* (masque, P.

Motteux), perf. in *The Anatomist* (E. Ravenscroft), 1696, other music by J. Eccles
 Suite, 4 str, *LAuc*, in *The City Lady* (play, T. Dilke), 1696
 Suite, rec, 4 str, *GB-LEc*, *US-LAuc*, in *The Mourning Bride* (play, Congreve), 1697
 Awake unhappy man, song, [1699]⁴ in *Bussy D'Ambois* (play, T. D'Urfey), ?1699
 Suite, 3 str, 4 str, *GB-Cmc*, *US-Cn*, in *The Constant Couple, or A Trip to the Jubilee* (play, G. Farquhar), 1699
 Suite, 4 str, *GB-LEc*, in *Iphigenia* (play, J. Dennis), 1699
 The Invocation to Diana, song, lost, in *Achilles* (play, A. Boyer), 1699
 Dance (for sources see Price, 1979), in *The Pilgrim* (play, J. Vanbrugh), 1700
 Calms appear when storms are past, song, *A Collection of the Choicest Songs & Dialogues* (London, 1703), in *The Secular Masque* (Dryden), perf. with *The Pilgrim*, 1700
 Suite, 4 str, *Harmonia anglicana*, i (London, 1701), in *Love at a Loss* (play, C. Trotter), 1700
 Suite, 4 str, *Harmonia anglicana*, ii (London, 1701), in *Love Makes a Man* (play, C. Cibber), 1700
 The Rival Queens, or The Death of Alexander the Great (semi-op, after N. Lee), London, Drury Lane, ?20 Feb 1701, *Cfm*, *Harmonia anglicana*, ii (London, 1701), collab. D. Purcell
 Suite, 4 str, *Harmonia anglicana*, ii (London, 1701), in *The Humors of the Age* (play, T. Baker), 1701
 The Judgement of Paris (all-sung masque, Congreve), London, Dorset Gardens, 28 March 1701, lost
 Suite, 4 str, *Harmonia anglicana*, ii (London, 1701), in *Sir Harry Wildair* (play, Farquhar), 1701
 The Virgin Prophetess (semi-op, E. Settle), London, Drury Lane, ?12 May 1701, *Cfm*, *Lcm*, *Harmonia anglicana*, ii (London, 1701)
 Suite, 4 str, *Lbl*, in *Wives Victory* (?lost play)
 Suite, 4 str, *Lcm*, in *Farewell* (?lost play), possibly extracted from *Weep, all ye muses* (see *Other vocal*)
 Untitled theatre suites, airs, 1–4 str/rec, *F-V*, *GB-Ckc*, *Cmc*, *Lbl*, *Lcm*, *Ob*, *US-LAuc*

other stage

all lost

Der Sieg der Schönheit über die Helden (op, J. von Besser), Berlin, Dec 1706, collab. A.R. Stricker and J.B. Volumier

Roxane und Alexanders Hochzeit, Berlin, 28 Nov 1708, ?collab. Volumier

Ovs. to *L'allgrezza dell'Eno* (serenata, G.D. Pallavicino), Innsbruck, 1708, ?other music by J. Greber

Sinfonia to Rinaldo richiamato al campo (dramma per musica), Innsbruck, 1714, other music by B. Aprile

Sinfonia to Crudeltá consuma amore (drama boschereccio, G.M. Rapparini), Neuberg an die Donau, July 1717, other music by Greber and Stricker

Sinfonia and ballet music in L'amica in terzo, overo Il Dionigio (op, Rapparini), Neuberg an die Donau, March 1718, other music by Cavalierere Messa, Stricker, J.D. Heinichen

Ov. to *Das Fünfte Element der Welt* (serenata), Heidelberg, 4 Nov 1718, other music by C.L. Pietragrua

other vocal

11 songs, 1694⁷, 1695⁷, 1695¹², 1696⁹, *A Collection of the Choicest Songs &*

Dialogues (London, 1703): Celia whose charms, In a dark and lonely den, I'o Victoria, I promised Sylvia to be true, My suit will be over, Our hearts are touched with sacred fires, She that would gain a faithful lover, Think not sighs or tears can move, Unhappy 'tis that I was born, While her the fair Amarillis, While I with wounding grief did look

When Death shall drive our souls away, dialogue, 2vv, bc, *GB-Lb/*

Cecilia, look down and see (T. Parsons), St Cecilia ode, 22 Nov 1693, lost

Weep, all ye muses (Mr Purcel's Farwel; J. Talbot), ode on the death of Henry Purcell, 13 Jan 1696, lost

In sole posuisti, motet, S, vn, org, *CZ-KRa*, anon., attrib. Finger

Missa con Clarin: e Tymp.;, lost, formerly in Schloss Harburg, Germany

instrumental

Sonatae XII pro diversis instrumentis, op.1 (London, 1688/*R*); ed. in *TCMS*, viii (1990) [d, F, A, vn, b viol, bc; B \flat ; F, A, 2 vn, viola da basso, bc; e, g, D, 3 vn, bc; E \flat ; C, 2 vn, va, bc]

VI Sonatas or Solo's (London, 1690/*R*) [B \flat ; F, E, vn, bc; G, d, F, rec, bc]

A Collection of Choice Ayres (London, 1691) [4 suites, C, c, F, f, 4 airs, C, F, 2 rec; 2 suites, C, G, 3 rec]

A Collection of Musick in 2 Parts (London, 1691) [2 suites, C, G, 2 rec; suite, B \flat ; 2 vn; sonata B \flat ; rec, bc; suite, F, rec; 3 grounds, C, G, F, rec, b]; incl. suite a 4 by J. Banister (ii)

3 airs, F, d, vn, 1691⁵

4 airs, F, C, 2 rec, 1693⁸/*R*, collab. J. Banister (ii)

4 sonatas, F, F, g, F, 2 rec, 2 ob/vn, bc, 6 sonates (Amsterdam, 1698), with 2 by G. Keller

6 Sonatas, F, c, C, B \flat ; g, G, 2 rec, op.2 (London, c1698); see also 6 Sonatas (1703)

3 airs, g, 2 rec, A Collection of Ayres (London, 1698)

3 sonatas, C, d, G, rec, bc, 6 Sonatas or Solos, 3 for a Violin and 3 for the Flute ... by Mr Wm. Crofts & an Italian Mr. (London, 1699/*R*), ed. I. Payne (Hereford, 1998); no.3 attrib. Finger in *D-W*

10 sonates, F, c, B \flat ; g, C, B \flat ; F, F, d, F, rec, bc, op.3 (Amsterdam, 1701/*R*)

Air, B \flat ; vn, Apollo's Banquet Newly Reviv'd (London, 8/1701)

2 sonatas, d, rec, ob/vn, bc, g [= op.5 no.6, opp.4 and 6 no.8], 2 rec, bc, in W. Corbett, VIII Sonatas, op.2 (Amsterdam, c1701)

6 Sonatas, C, d [op.5 no.9], G [= op.5 no.8], C, C, F, 2 rec, bc, op.4 (Amsterdam, c1701–2); all repr. in 1703 as pt of opp.4 and 6 (see below)

41 pieces, rec, b, Airs Anglois, ii, iii (Amsterdam, c1701–2/*R*), some arr. from theatre suites

X suonate, F, B \flat ; d, a, A, e [= opp.4 and 6, no.8, and in W. Corbett's op.2 (see above)], b, E [= op.4 no.3], b [= op.4 no.2], 2 vn, vc/bc; C, vn, 'violone'/bn, bc, op.5 (Amsterdam, 1702/*R*)

19 pieces, vn, Select Lessons for the Violin (London, 1702), incl. airs from The Virgin Prophetess, 1701 (see English theatre)

XII suonate, F, B \flat ; C [= op.4 no.1], d [= op.4 no.2, op.5 no.9], G, F [= op.4 no.6], C [= op.4 no.5], g [= op.5 no.6, and in W. Corbett's op.2 (see above)], C [= op.4 no.4], F, G [= op.4 no.3, op.5 no.8], c, 2 rec, bc, opp.4 and 6 (Amsterdam, 1703/*R*)

3 pieces, C, 2 rec, A Collection of Airs (London, 1703)

6 Sonatas, 2 vn (London, 1703), lost, ?arr. from op.2

Prelude, E, vn, Select Preludes or Volentarys (London, 1704); arr. rec, C, Select

Preludes and Vollaruntarys (London, 1708)

Ground, g, rec, b, The First Part of the Division Flute (London, 1706/R)

Prelude, F, rec, The Second Part of the Division Flute (London, 1708/R)

Air, C, 2 rec/vn, Duos Anglois (Amsterdam, c1709/R)

7 sonatas, *GB-Lbl*: C, tpt, ob, b, bc; D, 2 tpt, 2 ob, 2 vn, b, bc; C, tpt, ob, vn, b, bc; B \flat ; 3 vn, b, bc; B \flat ; 2 vn/ob, b, bc; C, vn, ob/?tpt, bc; C, 2 tpt, 2 ob, t ob, bn, 4 str, bc
3 chaconnes, *Lbl*: G, vn/ob, vn, va, b, bc; G, 4 str; G, solo vn, 4 str, bc
Conc., D, vn, ?str, *Lbl* (inc.)

Sonata, C, 2 tpt, timp, 4 str, bn, bc, *A-Sd*

Conc. (*Alla Turchesta*), C, 2 ob, bn, 2 hn, 2 vn, violone, Tambour Turchesta (?cymbals), *D-ROu* (inc.)

Conc., ob, 2 hn, 4 str, ?lost, see Haynes

Capriccio, F, 2 ob, t ob, bn, 4 str, bc; fantasia, g, 2 ob, bn, 4 str, bc; sonata, B \flat ; ob solo, 2 ob, bn, 4 str, bc; suite, F, 2 ob, bn, 4 str, *D-Dlb*, *S-Uu*

Sonata, A, 4 str, *A-ST*

12 sonatas, ob/rec/vn, va, b, 1 with 2 rec, 1 with 2 ob, see Lubrano

Ballettae, ?str, lost, formerly in *CS-OSE*

Prelude, e, b viol, *GB-DRc*

Variations, D, b viol, *CS-KRa*

Ground, g, b viol, b; 7 sonatas, D, D, A, d, B \flat ; a, d, suite, A, b viol, bc; 3 suites, D, e, A, sonata, B \flat ; pastorale, A, chaconne, G, 2 b viol, bc; suite, A, b viol/vn, b viol, bc; suite, A, violetta, b viol, bc; suite, A, vn, bc, *GB-Ob* (incl. autograph), some inc., some anon. attrib. Finger

16 sonatas, E, d, G, a, B \flat ; d, d, A, b, D, C, A, G, D, g, D; chaconne, G; pastorella, A; 6 suites, E, A, G, D, D, G, 2 b viol, bc, inc.; 7 suites, D, G, A, D, A, e, a, baryton, ?baryton/b viol, bc; suite, a, 2 violettas, bc, inc., *D-SÜN* (incl. autograph), anon, attrib. Finger

Suite, g, 2 b viol, *CS-KRa* (inc.), anon. attrib. Finger

10 sonatas, A, A, A, D, A, D, B \flat ; E, E, F, vn, bc, *GB-Lbl*, 2 anon. attrib. Finger; ground, B \flat ; vn, b, *Lcm*; 3 sonatas, F, D, E, 2 vn, bc, *B-Bc*; 2 sonatas, f \sharp ; A, 2 vn, bc; sonata, C, 3 vn, bc, *GB-Ob* (inc.)

Sonata, F, 2 rec, 2 ob, bc, *H-Se*

Sonata, G, 4 rec, bc; sonata (*Curiosa*), C, 2 rec, 2 ob, bc, *GB-Lbl*, anon, attrib. Finger

Sonata, F, pastorale, G, 3 rec, *DRc* (incl. autograph); 3 sonatas, c, d, g, 2 rec, *D-W*; sonata, F, rec, bc, *US-R*; ground, F, rec, b, *GB-Lbl*, *Lcm*

Pieces arr. kbd, *Lbl*, *Ob*, *US-NYp*; passpied, G, arr. lute, *S-Smf*

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PETER HOLMAN, ROBERT RAWSON

Fingerboard (i)

(Fr. *touche*; Ger. *Griffbrett*; It. *tastiera*). The part of a string instrument over which the strings are stretched and against which the fingers of the player's hand press down the strings. The shape of the individual fingerboard is dictated by the characteristics of the instrument concerned. In bowed string instruments, such as members of the violin and viol families and the viola d'amore, the fingerboard is generally made of a strip of ebony glued to the upper surface of the neck and rounded throughout its surface to allow the bow to touch each string separately. Fingerboards of this sort extend from

the pegbox end of the instrument well beyond the neck, over and above the belly, towards the bridge, the total length depending on how high the range of the instrument is to be. In the mid-18th century, for instance, a good violinist needed a fingerboard about 20 cm long in order to stay on the fingerboard and play up to the 7th position. By way of contrast, the modern violin fingerboard averages 27 cm in length. (For illustration and further information on the violin fingerboard see [Violin, §I, 2, figs.1 and 4.](#))

Similarly, the width of the fingerboard depends on the size of the instrument and the number of strings involved. The fingerboard of a bass viol with six strings must therefore be considerably wider than that of a violin. Fingerboards are generally narrower at the pegbox end than at the bridge end, a typical fingerboard of a modern violin measuring 2.5 cm at the narrow end and 4.5 cm at the other.

Frets are used on fingerboards in instruments of the viol family but not in those of the violin family or in the viola d'amore. In plucked string instruments, frets are also the rule – for example, on citterns, lutes, guitars and ukuleles – but their fingerboards are flat, not rounded, to suit the flat bellies of the instruments and their flat, low bridges (although some modern steel-strung acoustic or electric guitars have fingerboards with a slight camber).

In some cases (for example, citterns), the fingerboard may project over and above the belly (as with viols and violins); but in others, as in lutes and guitars, the flat strip of fingerboard continues directly onto the belly, or the fingerboard may be recessed into the neck so that fingerboard and neck form one continuous plane. Sometimes the fingerboards of plucked instruments, especially old guitars, are ornamented with designs of various sorts, occasionally executed with special decorative materials like mother-of-pearl. In certain neckless instruments, like zithers, the fingerboard is glued along the side or bottom of the instrument.

See also articles on individual instruments.

DAVID D. BOYDEN

Fingerboard (ii)

(Fr. *ruban*; Ger. *Bandmanual*). A pitch control device, also known as a linear or ribbon [Controller](#), used in some monophonic electronic instruments. Typically a horizontally mounted ribbon of non-conductive material insulates the performer from a resistance ribbon below it; beneath it a bar or wire carries an electrical current. When the fingerboard is depressed it brings the resistance ribbon into contact with the wire; different positions produce different frequencies in an oscillator. Sometimes a pressure-sensitive layer below the ribbon, such as a mercury-filled tube in the traonium, permits further control over attack. In addition to glissandos, produced by sliding the finger along the ribbon, the performer can play discrete pitches by using a normal finger technique. When there is

no parallel keyboard, some form of pitch-orientating device is employed, such as a dummy keyboard or markers for selected pitches. An equivalent of the ribbon is used in the [Ondes martenot](#); a horizontal wire controls a variable capacitance by means of a ring into which the performer's index finger is inserted.

HUGH DAVIES

Finger cymbals.

Small [Cymbals](#) played in pairs, one on the thumb and the other on either the index or middle finger. They have been known since antiquity (see [Crotales](#)) and are still used, chiefly by dancers, in the Islamic world (*zil*). In orchestral usage they should not be confused with [Jingles](#).

Fingering.

This article deals with the history of fingering systems for musical instruments and with the notation used to indicate them to the player. Unless otherwise stated the numbering of the digits of each hand follows modern practice: for keyboard instruments, 1 = thumb, 2 = index finger, 3 = middle finger, 4 = annular, 5 = little finger; for bowed string instruments, 0 = open (i.e. unstopped) string, 1 = index finger, 2 = middle finger, 3 = annular, 4 = little finger. Fingering is not normally shown in music for wind instruments, while music for plucked string instruments (lute, vihuela, guitar, harp etc.) employs fingering techniques that are either embodied in the notation or outside the scope of this article.

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[Fingering](#)

I. [Keyboard fingering](#)

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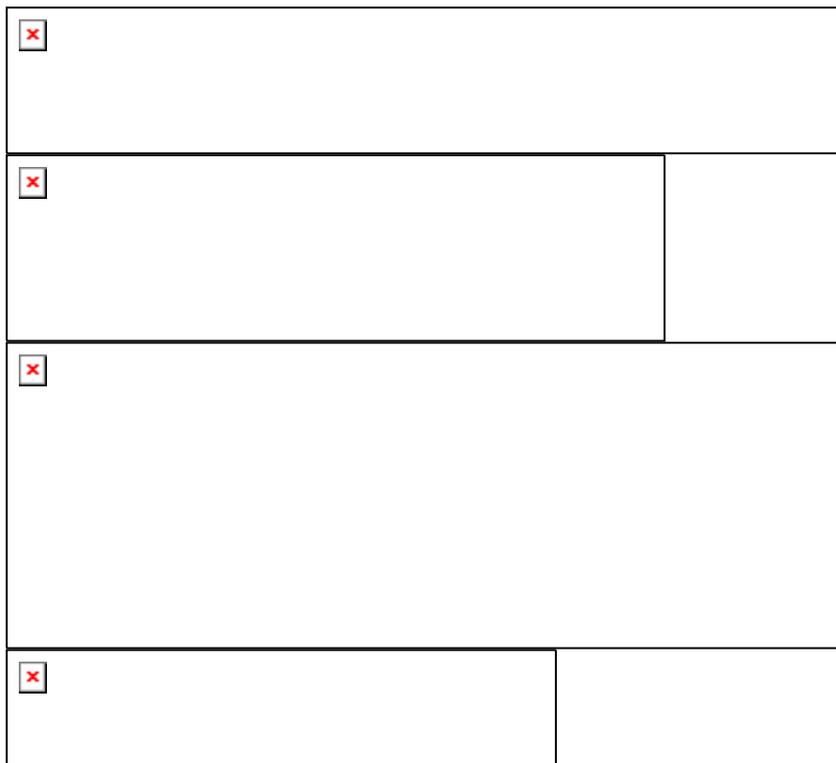
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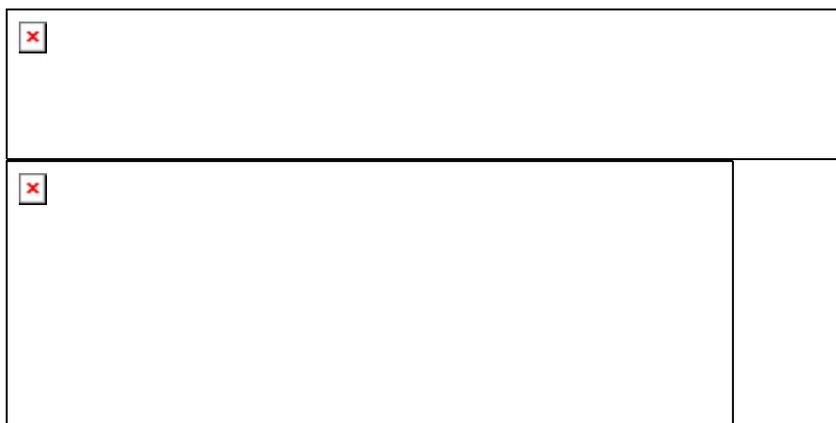
1. [To 1750.](#)

The oldest known fingering rules for fast notes, summarized in [ex.1](#), are from a manuscript of Hans Buchner's *Fundament Buch*, dated 1551 (some 13 years after his death). It would appear from these examples that he reserved 3 for weak notes. However, the manuscript also gives the fingering for an entire piece, and here 3 takes all the notes which have a

mordent, and various minims weak or strong, but is generally reserved for weak crotchets, quavers and semiquavers. In [exx.2](#) and [3](#), the actual duration of the first bass note (which completes a phrase) has to match the crotchet or quaver in the middle voice. If various other minims are not also to be truncated drastically, the hand must perform some rather novel gymnastics ([fig.1](#)). Probably the semiquavers in [ex.4](#) would be played with the back of the fingers facing left and the tips touching the keys as shown in [fig.2](#). Only a player quite at home with manoeuvres of this kind can hope to distinguish between interesting fingerings and the mistake in [ex.2](#), where the *c* was overlooked and the *c'* fingered accordingly. The proper emendation is to play the octave with 5 and 1, like all the other octaves; but *b* is still played with 3, as in the next bar.



A *ricercar* by Christian Erbach is preserved with fingerings in a Bavarian manuscript of the 1620s. Once again, 3 has mostly weak quavers and semiquavers ([ex.5](#)), and here also one finds certain fingerings which even a fairly thorough German tutor might not explain (as in [ex.6](#), where the 4 on *d'* entails a cadential *rubato* and a relatively deliberate articulation). A very high wrist can facilitate some of the fingerings, such as 5/4 for certain harmonic 3rds in the right hand ([ex.7](#)) and even for some harmonic 4ths.





In Elias Ammerbach's two sets of fingered exercises (1571, 1583), 3 is used on weak or strong notes indifferently ([exx.8–9](#)), and the left thumb is applied to the last note of certain groups ([ex.9–10](#)) even if it may be a chromatic note. (The right thumb is not explicitly called for in any German Renaissance source.) Ammerbach fingered most groups independently of each other, and often the same finger has the last note of one group and the first of the next. Perhaps the weak note should be played with merely a finger motion but the following strong note with a hand motion as well. Ammerbach may well have used a moderately low wrist as [infig.3](#).



In these exercises and in Erbach's *ricercar*, to slur all those notes which can most readily be slurred would often make a very silly, 'hiccuping' effect ([ex.11](#)), so the phrasing is best achieved by shadings of articulation and tempo in a patina of marginal detachments. This is probably what the early tutors meant by terms like 'legato' and 'smooth'.



Our only 16th-century Italian source of information, part i (1593) of Girolamo Diruta's *Il transilvano*, prescribes that the wrist be 'a bit high' ('alquanto alto') to keep the hand and arm level. Diruta dwelt upon the importance of a quiet hand, relaxed as if caressing a child, except that in dances one might instead strike the keys, 'harpichord-style'. He said the arm should guide the hand, and the fingers should be 'alquanto inarcate', which has been rendered by various translators as 'slightly', 'somewhat' or 'rather' curved.

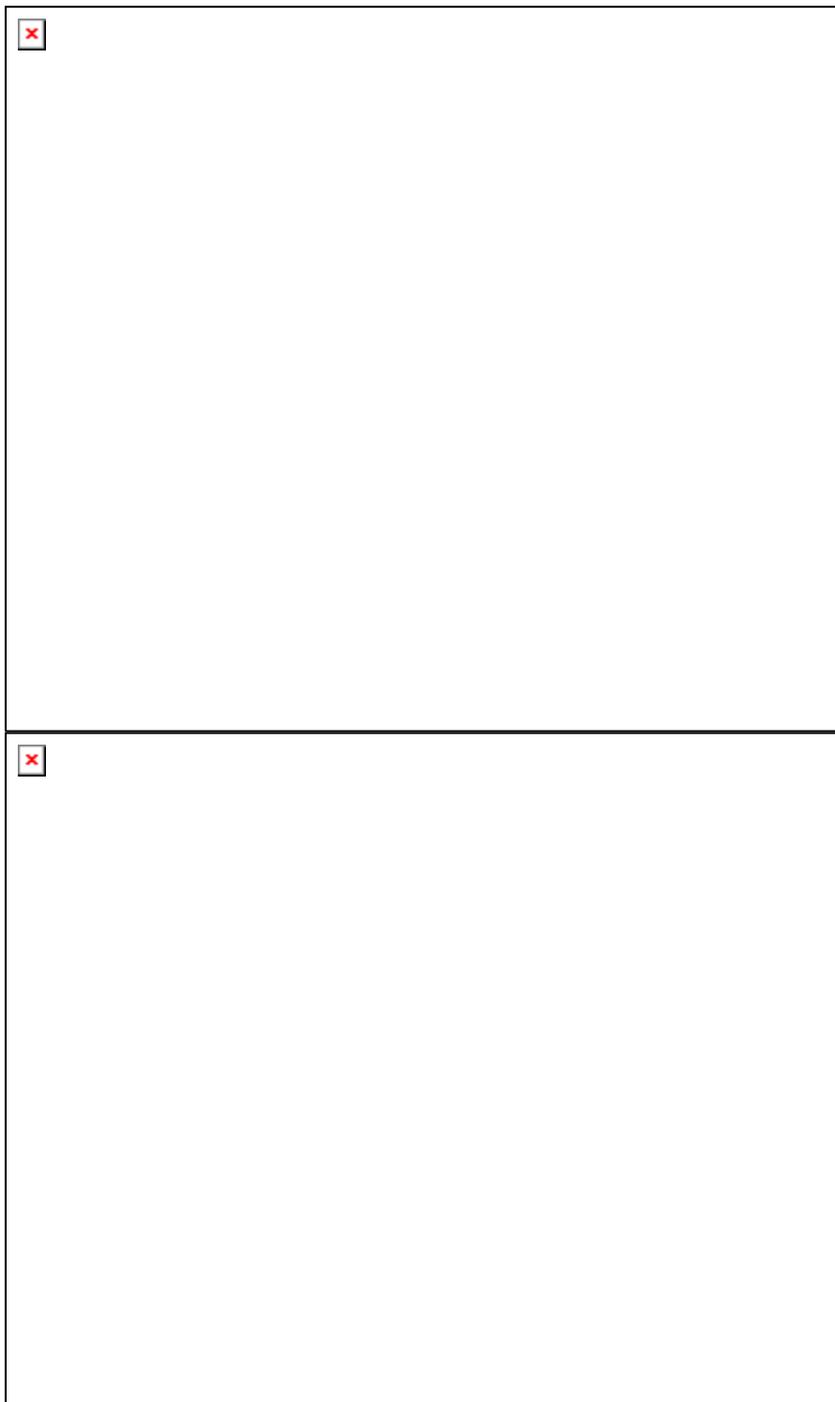
Diruta was the disciple of a renowned virtuoso, Claudio Merulo, yet it is hard to extract a clear picture of contemporary practice from his book. He finds that in right-hand passages moving away from the body, 2 (with no notes to play) tends to become straight and still ('sforzato'), that the thumb also grows stiff under the hand, and that 5 rather draws in. He reports that many organists had accustomed the hand to these defects, to the detriment of their playing, but he does not say whether they were well-

known performers or nonentities. He reserves 3 for 'bad notes' ('note cattive'), but all the later Italian writers, including Banchieri in 1608, give the strong notes to 3 or are indifferent to the matter. Diruta reports that for scales the left hand should descend (2)3232 ... even though 'many eminent men' preferred to descend with 4, and that either hand should move towards the body (4)3232 ... even though many eminent men preferred to ascend with 1 and 2 in the left hand. He says bad notes which leap should be played with 3, adding that they can be played with 1 or 5 if the leap is larger than a fifth; but as none of his examples is fingered it is not clear whether a bad note before a large leap should ever be played with 3, nor whether a bad note after a leap might ever be played with 1 or 5.

According to Diruta, diminutions must be played 'cleanly, that is, not pressing a key down before the finger is lifted from the previous one, moving up and down at the same time'; however, his examples of diminutions include 7ths for which 2–5 would be the smoothest fingering not unmistakably contrary to his rules.

One reason why modern players have trouble with these fingerings is that in bringing the right hand to the keyboard they habitually lead with the thumb rather than with the index finger. The early fingerings oblige the player to orientate the right hand with some finger other than the thumb. [Ex. 12](#) may show that this way of approaching the keyboard remained in currency during the 17th and early 18th centuries, as did the use, in appropriate circumstances, of the same finger for two successive notes in a tune ([ex. 13](#) and 38–9). Where one hand had to take two parts this was a very familiar technique throughout the 16th, 17th and 18th centuries ([ex. 14](#)). Some tutors implied that each kind of harmonic interval or chord was always to be played with the same fingers no matter what the context. Such rules may have been over-simplified, but this aspect of the technique was at any rate simpler than a Romantic organist could conceive.

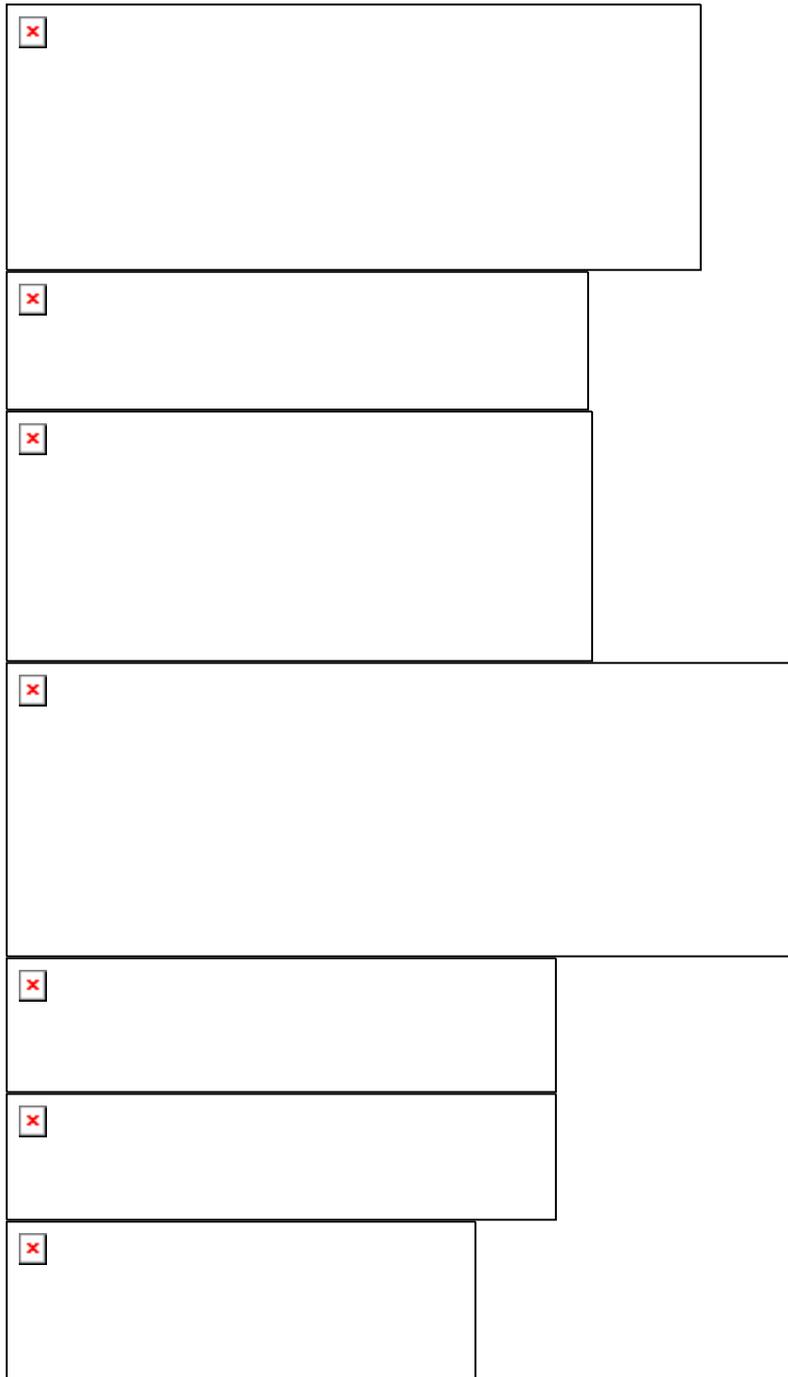




We have no 16th-century Spanish music with fingerings, but the rules given in four treatises and prefaces (Bermudo, 1555; Venegas de Henestrosa, 1557; Santa María, 1565; H. de Cabezón, 1578) show that scales were taken with various fingerings. Bermudo prescribed 4321 4321 and 1234 1234. Cabezón, in his edition of the music by his blind brother Antonio, recommends to beginners: right hand up 343434, and down 323232; left hand up 4321 4321, but down 1234 3434. A preference for paired fingering away from the body is evident also in Venegas de Henestrosa's advice (again for beginners) that the left hand go up 4321 321, but down 1234 3434, and the right hand go down 4321 3 ... (or perhaps it might start with 5), but up 3434 (once 4 has been reached after starting from 1 or perhaps 2 or 3). Santa María's suggestions were the most elaborate; but for all fingerings alike he said that the hand should point towards the keys to be played next and the finger which has just played should be lifted before the

next one plays. So if the thumb followed 4 in a scale away from the body, the hand was turned outwards and the thumb would approach its key as 4 was just releasing its hold.

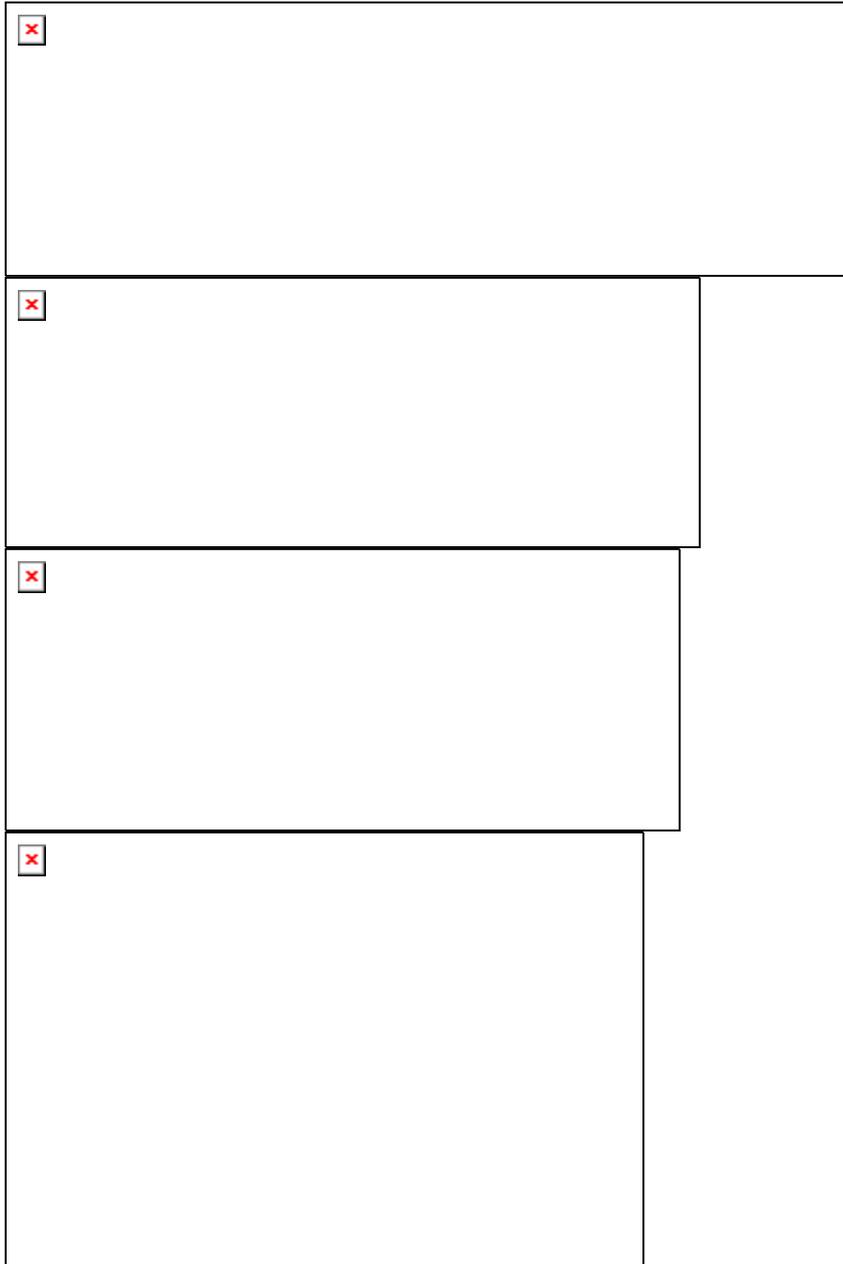
The English may have been the first to use 5 at the end of right-hand runs (ex.15). This was corollary to taking strong notes with 3 – a persistent habit (ex.16) which was, however, occasionally resisted to avoid a shift within a three-note span (ex.17). The left thumb was most often used instead of 3 in ascending scales (ex.18). Repeated notes would normally be taken with changing fingers (ex.19). (In the 18th century they were still usually played in this way, as in ex.20, and only sometimes with the same finger as in ex.21).



A number of mid- to late 17th-century English manuscripts contain fingered music, but to assign a date to these fingerings would be so problematical

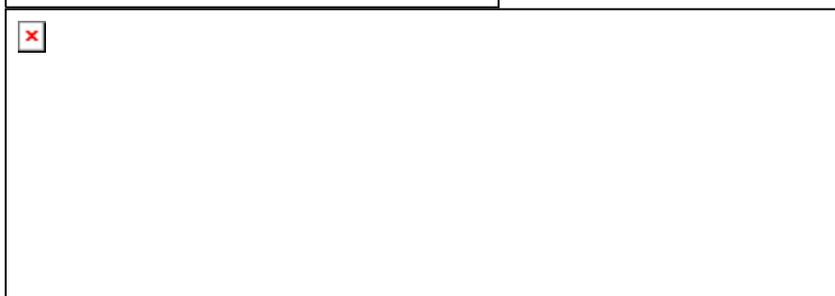
that no-one has distinguished much between 'early' and 'late' techniques among the virginalists.

In north Germanic fingerings of the first half of the 17th century, 3 tends to take weak notes in the left hand but strong in the right ([ex.22](#)), with occasional exceptions for three-note spans ([ex.23](#)) or various other contingencies (as in [ex.24](#)). In view of this, and of the contrary earlier traditions for the role of 3 in paired fingerings, we might expect to find many later examples of indifference, and we do ([ex.25](#)).



During the first half of the 18th century the main trend was to add new technical devices without rejecting the old ones, so the fingerings were rather unsystematic and dependent upon the immediate musical context. Given a suitable occasion, 4, 3 or even 2 might cross beyond 5 ([ex.26](#)); 5 might cross over 1 ([ex.27](#)) or under 3 ([ex.28](#)); 2 and 4 might cross past each other ([exx.29 and 31](#)); the thumb might take a chromatic note ([ex.30](#)) or might not ([ex.31](#)), and scales might be rendered by an elaborate choreography of both hands ([ex.32](#)). It was in this context of nimble

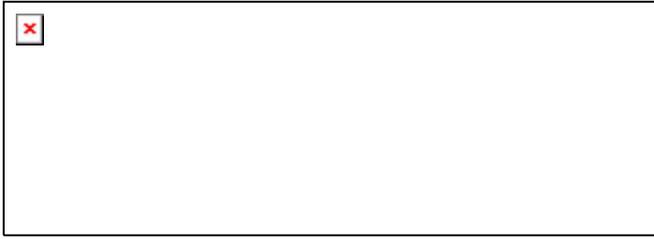
permutations that the old Spanish unpaired scale fingerings apparently began to be taken up outside Iberia in the 1720s: in Rameau's *Traité de l'harmonie* (1722, for slow bass notes as in [ex.33](#)), in a contemporary manuscript of Handel's G major Ciaccona ([ex.34](#)), in Della Ciaia's *Sonate*, op.4 (?1727), and no doubt elsewhere. Various tutors from 1730 onwards prescribed them ([ex.35](#)), and Hartung in 1749 referred to 3434 and 3232 as 'that impoverished fingering'.



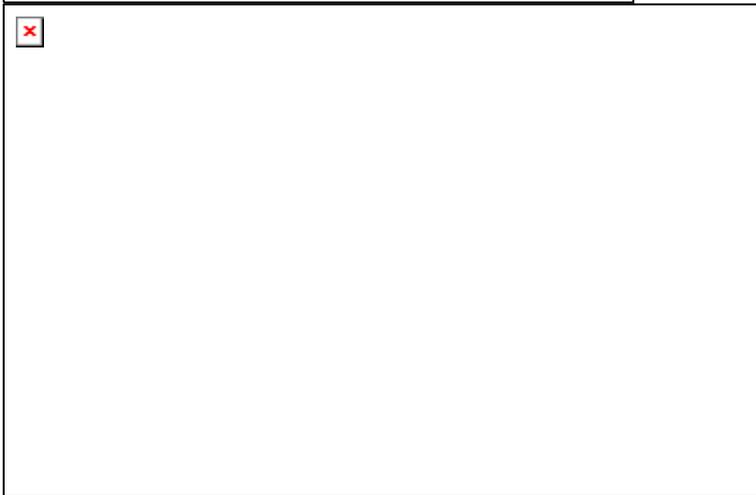
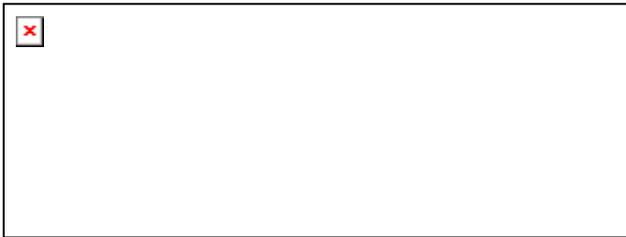
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The effect of these developments upon articulation is not entirely clear. In 1735 Mattheson stated that a teacher should tell his pupil 'never to apply the next finger until he has lifted the previous one'. Marpurg in 1755 said that while slurring and staccato were usually indicated by signs in the music, the ordinary procedure, namely to lift the finger from the preceding key very quickly just before touching the following note, was never indicated because it was always presupposed. Dom Bédos in 1778 dwelt upon the necessity of little silences at the end of each note on any keyboard instrument, without which the music would be like an inarticulate series of vowels without consonants. Czerny in praising Beethoven's legato referred to Mozart's 'chopped-up and clipped-off playing'. On the other hand, Duphy told Lord Fitzwilliam, some time after 1754, that in *le jeu françois* 'one must not quit one key until after having taken another'. How then should one interpret Forkel's statement (1802) that J.S. Bach – whom he never heard play – had found a 'middle path' between too much legato and too much staccato, and so achieved 'the highest degree of clarity ('Deutlichkeit') in the playing of single notes as in the pronunciation of single words'?

Some earlier French sources are of interest in this regard. In 1665 Nivers, discussing *distinction* and *coulement*, said it was very appealing to 'mark all the notes distinctly, and to slur ('couler') some of them' as a singer would do. For instance, in a diminution or roulade of consecutive notes, one should raise the fingers 'soon and not very high', whereas for *ports de voix* and the like as in [ex.36](#), one should still distinguish the notes but 'not raise the fingers so promptly: this manner is between distinction and confusion'. His illustrations of descending scales are shown in [ex.25](#); for ascending scales he prescribed: right hand (1)23 4343 4; left hand (4)32 12121.

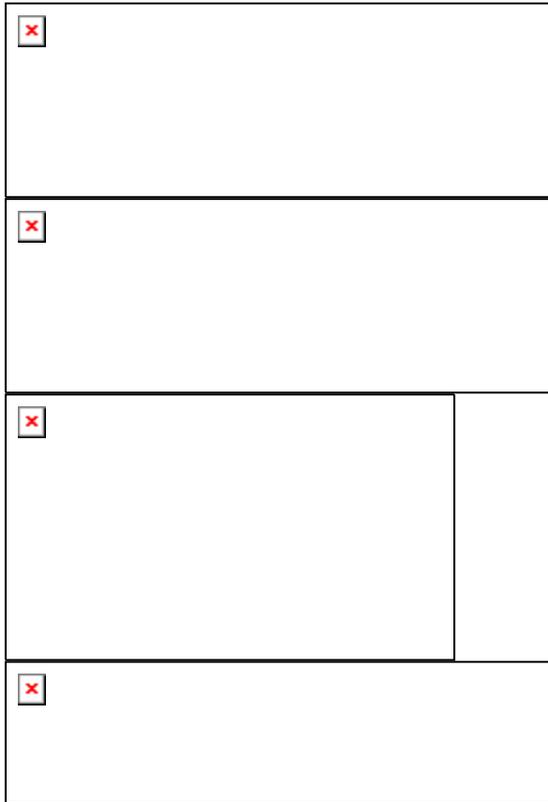


In a rubric to his 'Démonstration des cadences' (1688) Raison said that the *port de voix* should be executed with an overlapping legato; Saint-Lambert concurred in 1702, and Rameau in 1724 ([ex.37](#)). Some of the ornaments in Raison's table are fingered ([ex.38](#)), and with this guide one can tell how nearly every note in certain ornament-laden passages in his music was to be taken ([ex.39](#)). This French playing was as distinctive as the melodic style which it served.

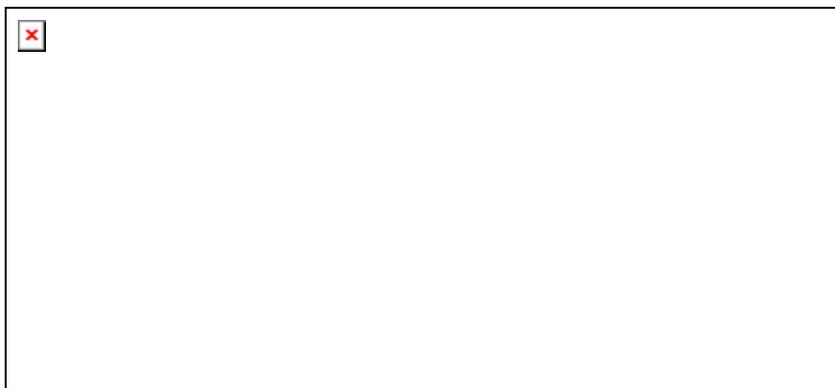


Saint-Lambert (1702, 1707) said the fingers should be curved to reach no further than the thumb, and advocated as quiet a hand as possible; his exact meaning can be seen by comparing [ex.40](#) with [ex.41](#). He proposed that to slur an arpeggiation be taken to mean that each note be held through to the end as in [ex.42](#), and Dandrieu adopted this proposal in 1713 (as in [ex.43](#)). Saint-Lambert also suggested that for a run of quick notes towards the body, the customary right-hand fingering, 3232, which he himself had prescribed, was less convenient than the use, by the right

hand, of corresponding left-hand fingering, 2121; this idea seems to have been ignored.



In his influential *L'art de toucher le clavecin* (1716) François Couperin said that the old-fashioned use of for successive 3rds could not render them legato ('n'auoit nulle liaison'); his playing of 3rds is illustrated in [ex.44](#). Sometimes Couperin used finger-substitutions ([ex.45](#)) – 'too often and without need' according to C.P.E. Bach (1753). Couperin's scale fingerings ([ex.46](#)) imply an anacrusis leading into each beat, like the other exercises in the same set ([ex.47](#)), but he often phrased within the beat as in [ex.31](#) (or also [ex.13b](#)). His attitude to technical drills was equivocal; he had his pupils practise not only the *agréments* but also brief, progressive 'évolutions des doigts' ([ex.47](#)), and one of his pupils even learnt to trill in parallel 3rds with one hand, but Couperin would not give himself 'la torture' to master such trills to his own satisfaction.



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Rameau in 1724 said that ‘the raising of one finger and the touching of another should be executed at the same moment’. He prescribed that [ex.48](#) be played over and over ‘with equality of movement’, thus anticipating the 19th-century conception of the five-finger exercise as a thing of beauty.

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According to Forkel, the preliminary exercises which J.S. Bach gave to his pupils were cut from exactly the same musical cloth as the two-part inventions and the little preludes in Friedemann’s notebook. Bach’s pupils also had to practise, early on, all the ornaments in both hands – but apparently not scales, a considerable point of difference between his teaching and that of his son, Emanuel. Nor did Emanuel say of his father’s technique, as the standard English translation of the *Versuch* would have it, ‘I shall expound it here’; but rather, ‘I take it here as a basis’ (‘so lege ich solche hier zum Grunde’). Whatever the exact relation, the chapter on fingering merits a closer reading than the many infidelities of the translation allow.

Emanuel said that the thumb, which his father had promoted to the rank of ‘principal finger’, keeps the other fingers flexible because they must bend every time it presses in next to one or another of them. He said the fingers should generally be curved anyway (without saying how much), and the forearm should be a little lower than the keyboard. He gave a wealth of alternative scale fingerings (as in [exx.49](#) and 53). Most of them fit his general rule that in moving away from the body the thumb should take a note directly after one or more chromatic notes, and moving towards the body should take a note just before one or more chromatic notes: thus for the left hand ascending in A major, he considered 21 321 432 ‘in most cases more useful’ than 54321 321. (The latter, however, answers better to the rule which Kirnberger in 1781 attributed to J.S. Bach: that in most cases the thumb is placed before or after the leading note.) Such paired fingerings as Emanuel admitted, mainly 4343 and 2121, normally entailed, he said, the same technique that passing 3 or 4 over the thumb did: the

longer finger crosses ('wegklettert') while the other 'still hovers over the key which it had depressed'. He declares that in scales with few or no accidentals, 4343 or 2121 would sometimes produce the smoothest effect, because without any chromatic notes the thumb has less ease to cross under. Fast thirds were to be taken mostly by one pair of fingers, but not slow ones; broken chords should sometimes be fingered differently from their unbroken counterparts (ex.50), because 'clarity is always produced primarily by an even touch'; the fingering of ex.51a was to be used also for the analogous minor triads on C, C \flat , F \flat ; G, G \flat , B \flat and B; and that of ex.51b for the major triads on D \flat , E \flat , E, A \flat , A, B \flat and B. Ex.51 suggests that even though the thumb was now the 'Haupt-Finger' the others could still do without it more often than one might suppose.



The fingers were numbered in various different ways from the 16th century to the 19th; Table 1 shows most of them:

[Fingering, §I: Keyboard fingering.](#)

2. Since 1750.

The paired fingerings that had prevailed in pre-1750 tutors posed a considerable problem to teachers of C.P.E. Bach's generation. The older method had become such an established part of keyboard performance that they were reluctant to discard it entirely. Daniel Gottlob Türk, writing in 1789 when the modern manner had almost completely superseded the old, recalled that Friedemann Bach could play, with only two fingers (3 and 4), 'certain runs straight off and with astonishing velocity'. The initial criticisms of this manner arose not from the difficulty of passing a long finger over a short but rather from the apparent exclusion of 1 and 5. In *Die Kunst das Clavier zu spielen* (1750) F.W. Marpurg stressed that each finger was equally important, and ridiculed older techniques with the derisory comment that a singer might similarly hope to improve his performance by removing part of his tongue or some of his teeth. Marpurg therefore suggested the following fingerings for the right-hand major scales (beginning on the tonic and ascending one octave):



These, and their corresponding versions for the left hand and for all the minor scales, approximate very closely to modern methods. Marpurg also asked that the same fingering should, wherever possible, be maintained for each octave, both ascending and descending.

In view of his progressive approach it is perhaps surprising that Marpurg also retained many features from earlier keyboard technique. In many circumstances he considered crossing the fingers to be 'more comfortable' and readily advocated the right-hand fingerings shown in [ex.52](#), provided they were used 'without stiffness or distortion of the fingers'. M.J.F. Wiedeburg in *Der sich selbst informirende Clavier-spieler* (1765) mentioned that the left hand employed the passing of the thumb more freely than the right. The position at the keyboard described in various tutors of the period may have been partly responsible for this discrepancy. Marpurg, like Couperin, asked that the body, while adjacent to the middle of the keyboard, should be turned slightly to the right, with the knees apart and the right foot turned outwards. This enabled the little finger of the left hand and the thumb of the right to be held well towards the front end of the black keys, and clearly simplified the execution of the method preferred by Bach. The avoidance of the thumb when playing in keys with few sharps and flats was also governed by the comparatively short distance from the end of the black key to the end of the white on instruments of that period.



While the crossing of fingers persisted in some tutors until the end of the 18th century, there is clear evidence that the technique gradually became less widespread. In the fourth edition of *Die Kunst das Clavier zu spielen* (1762) Marpurg revised some of his own earlier such fingerings on the grounds that they were too awkward and uncomfortable. The growing tendency to restrict the crossing of fingers to 3 and 4 may be noticed also in Georg Friedrich Wolf's *Kurzer aber deutlicher Unterricht im Klavierspielen* (1783) and Türk's *Clavierschule* (1789). It is apparent that by that time the older manner was retained in many sources for its historical interest rather than its practical value. Yet J.H. Knecht in his *Vollständige Orgelschule für Anfänger und Geübtere* (1795) remarked that many players had not grasped the true necessity of using the thumb and little finger and that the earlier troublesome manner still persisted. As a

consequence perhaps of their continuing devotion to the clavichord and their preference for the light touch of the Viennese piano, German keyboard players adhered to the old scale fingerings longer than their French, Italian and English contemporaries. Niccolo Pasquali, in *The Art of Fingering the Harpsichord* (?1760), said that in passages of more than five consecutive notes 'a proper manner of shifting the hand higher or lower' could be derived only 'from the right management of the thumb'. His treatise gained wide circulation and popularity, and within a very short time most English teachers, like Robert Broderip in his *Plain and Easy Instructions for Young Performers on the Piano-forte or Harpsichord* (c1788), agreed that the long fingers should 'never be turned over or under each other'. The preference for the 'thumbs-under' technique in England was also reflected in John Casper Heck's *The Art of Fingering* (c1766). On the title-page Heck acknowledged his indebtedness to the 'celebrated C.P.E. Bach of Berlin', and in many practical examples he closely followed Bach's methods. He did, however, omit all paired fingerings from his scale exercises.

The elimination of older fingering methods was hindered by some degree of inconsistency regarding the use of the thumb. In his suggestions for the right-hand scale of D minor, for example (ex.53), C.P.E. Bach had allowed the thumb to be passed after either 4 or 3, and expressed a preference for the former. The main point at issue seems to have been the use of 5, which was evidently employed less readily than the thumb. Despite his rule that 5 should be held 'in reserve in stepwise passages, and used only at the beginning or when a run happens to terminate with it', Bach usually preferred the methods that excluded that finger entirely. Also, his rule that in scale passages the thumb should be used after one or more black keys had resulted in some curious left-hand fingerings, e.g. in the scale of A major (see ex.53), where the 'most useful' method is given directly below the notes).



Few teachers were directly influenced, however, by this aspect of Bach's *Versuch*, and when J.C.F. Rellstab published his *Anleitung für Clavierspieler, den Gebrauch der Bachschen Fingersetzung, die Manieren und den Vortrag betreffend* (1790), he took the opportunity of correcting the weakness in this aspect of Bach's method. He treated the rule appertaining to the use of the thumb as a general observation, and revised the fingerings accordingly. In the case of the A major scale (ex.53) he dismissed the 'unnatural' fingering preferred by Bach in favour of the second method, and in this way took a further vital step towards establishing the scale fingerings that have persisted until the present day as the basis of a clean and reliable keyboard technique. The transition to modern scale fingerings was completed at the turn of the century, when Milchmeyer, Adam, Dussek, Clementi, A.E. Müller and other teachers writing specifically for the piano finally discarded the older methods. The new principles of fingering were dealt with in several early 19th-century

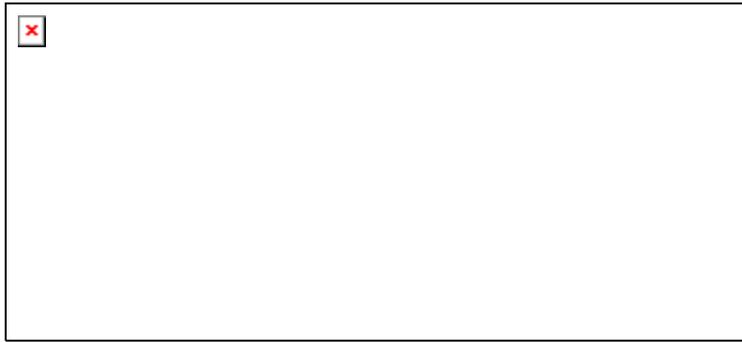
tutors, including those by Guthmann, Jean Jousse, Czerny and Charles Neate.

Since methods of fingering are, of course, closely allied to differing styles of keyboard compositions, it is only natural that more complex figurations of 19th-century piano music should have been accompanied by a more resourceful approach to problems of fingering. Yet the rules established during the latter part of the 18th century remained a firm basis for all subsequent developments. Czerny in his *Complete Theoretical and Practical Pianoforte School* op.500 (1839) advocated that, except in special circumstances (such as those obtaining in Chopin's Etude in A minor op.10 no.2), the long fingers should never be crossed over or under each other; the thumb is the sole pivot of the hand, and unnecessary changes of hand position should be avoided. The same finger should not normally be employed on two or more consecutive keys; this is permissible, however, between phrases, when rests intervene, in staccato passages, or when sliding a finger from a black to a white key. The thumb and little finger should not be placed on black keys in scalar passages, and only out of necessity in other figurations. He also advocated that when the same note is repeated several times the fingers should be alternated, and conversely that to maintain a legato style it is often expedient to change fingers on a note without sounding it again. In sequential passages, the same fingering should, if possible, be repeated to secure a perfect equality of execution; contraction of the hand is frequently essential. Arpeggio figurations, he said, are generally fingered according to the octave span between the thumbs and little fingers, the choice of intermediate fingers being governed by the natural fall of the hand in this extended position. The fingering for passages in 3rds and 6ths should relate to the articulation prescribed by the composer (ex.54). Finally, Czerny recommended the glissando for fast unison, 3rd, 6th or octave passages lying solely on the white keys, a technique that had already been accepted in late 18th-century schools of keyboard playing.



With the exception of the glissando and such devices as Czerny's of striking one key with two fingers simultaneously, the rules given by early 19th-century teachers were intended primarily to secure a quiet and steady hand position. It was generally agreed that the action of the fingers should be entirely independent of the hands and arms and that the latter should merely serve to convey the fingers laterally from one part of the keyboard to another. The more expansive keyboard style of the mid-19th century, however, required greater freedom and encouraged players to supplement their technique with movement other than simply that of the fingers. Ex.55 shows that this was the case for Chopin, of whom Niecks reported: 'With one and the same finger he took often two consecutive keys (and this not only in gliding down from a black to the next white key), without the least interruption of the sequence being noticeable. The passing over each other of the longer fingers without the aid of the thumb ... he freely made use of,

and not only in passages where the thumb stationary on a key made this unavoidably necessary.



While earlier teachers had discouraged the use of 1 and 5 on black keys because of the excessive hand movement that this entailed, teachers of the later 19th century recommended that the technique should be employed quite freely. For this reason, Louis Plaidy in his *Technische Studien für das Pianofortespiel* (1852) invited advanced players to transpose the basic C major finger exercises into other keys, using the same fingering, 'in order that the hand may become accustomed to an equal and certain touch in different positions'. J. Alsleben, writing in Mendel's *Musikalisches Conversations-Lexikon* (1873), even stated that the conventional C major fingering could be applied to all scales, including those starting on a black key, and argued that the passing of the thumb in such circumstances was merely a question of practice. These exceptional methods, however, have never superseded the fundamental techniques of fingering established by earlier masters.

[Fingering, §I: Keyboard fingering.](#)

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Fingering

II. Bowed strings

Fingering on string instruments involves the stopping of the strings and is therefore more closely allied to intonation, tone-colour and expression than it is on keyboard instruments. Fingering systems and conventions have changed from one period to another in response to other changes: in the instruments themselves, in the material out of which strings are made, in the manner in which instruments were held and in musical taste (see *also* [Position](#)).

1. Viol family.

2. Violin.

3. Violoncello.

4. Double bass.

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Fingering, §II: Bowed strings

1. Viol family.

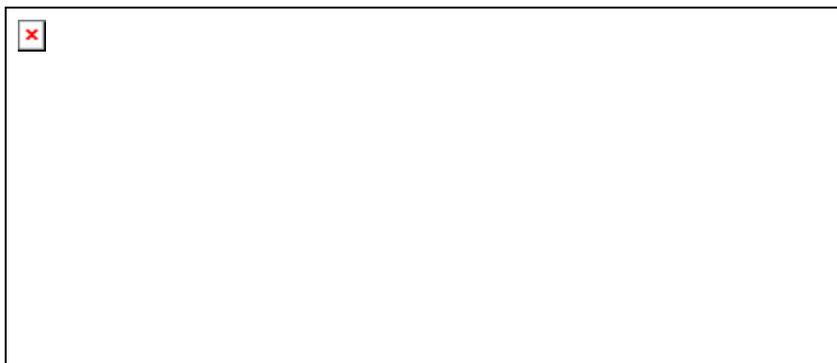
Early viol fingerings are based on the left-hand technique of the lute, whose strings are tuned mainly in 4ths, like those of the viol, and whose fingerboard is similarly fretted. Among the earliest treatises dealing in detail with viol fingerings is the second volume of Ganassi dal Fontego's *Regola rubertina* (1543) in which some of the examples are written in Italian lute tablature (for an explanation, see [Tablature](#), §3(ii), esp. fig.5

), and fingering is indicated by the placement of dots in four different positions around the fret number (fig. 4). Ganassi's fingerings are remarkably flexible and farsighted, and include advice for playing in high positions above the frets (for examples see [Viol](#), §3).

One of the most distinguished 17th-century books on English viol playing was Christopher Simpson's *The Division-Violist* (1659). In his important advice on fingering Simpson suggested using 3 or 4 for the highest note when playing above the frets; in his exercises (but never in his pieces), he also gave specific fingerings including ex.56; the asterisk above the 4th finger on the *d'* points out to the beginner that this is an alternative fingering (the note could be played on an open string), a technique later known as 'creeping' (in this case the substitution of 3 for 4 on the second C \square). He advised that fingers should be allowed to remain on the strings as long as possible during playing, both for the 'better ordering of fingering; that the Fingers may pass more smoothly from Note to Note ... as also, to continue the sound of a Note when the Bow hath left it'. The concept of the 'hold' or the *tenué* was extremely important to viol technique and is mentioned in nearly every treatise concerned with the viol.



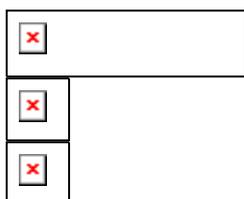
Jean Rousseau's *Traité de la viole* (1687) is very detailed in all aspects of technique. With his contemporary Sainte-Colombe, there began a line of composer-players whose musical works are carefully marked with fingerings, bowings, dynamics, ornamentation signs and precisely written-out embellishments. The *pièces de violes* of Marin Marais and Antoine Forqueray, with their meticulously worded prefaces, constitute a precise school of viol playing unsurpassed in virtuosity. In his five books of viol pieces (1686–1725) Marais insisted that the performer follow his fingerings exactly, and the fact that so many notes are fingered leaves very little possibility of confusion – or even of choice. John Hsu categorizes the possible finger placings as shown in [ex.57](#).



Practice and most sources bear out Hsu's analysis that the fingering system on the bass viol generally requires one finger for each semitone, with occasional extensions of a tone, almost always between 1 and 2. The

treble viol, however, being half the size of the bass, is sometimes played with one finger for each tone. Danoville mentions such differences in fingering in *L'art de toucher le dessus et basse de violle* (1687/R) and Corrette devotes several chapters to fingerings on the pardessus in his *Méthod pour apprendre facilement à jouer du par-dessus de viole* (1748).

Two important fingering signs used by French viol masters are shown in [ex.58](#) and demonstrated in context in [ex.58](#) and [59](#): the sign for the *tenue* is shown in [ex.58a](#). Another important fingering, allied to the principle of *tenue*, is the *doigt couché*, mentioned by Marais in the *avertissement* of his first book of *pièces de violes* (1686), for which he used the sign shown in [ex.58b](#) (Ganassi and Simpson also described it but did not use this term). Derived from lute technique (see [Barré](#)), it involved placing the first finger, or very occasionally the fourth, across two or more strings, allowing the other three fingers to remain free to stop other notes. This is often needed when playing chords and arpeggios, and also in certain other passages in order to maintain the *tenue* principle. Another sign sometimes used by Marais to clarify fingering consists of a number of dots arranged around the finger number) indicating which string to play the note on: for example, the *f* that opens [ex.59](#) should be fingered by 4 on the 4th string and the *g* at the beginning of [ex.60](#) should be fingered by 4 on the 2nd string. Bol (1973) summarized the fingering rules of the period as follows: (1) in broken chords, the lower and upper notes are held as long as possible so that the sound may continue after a note is no longer bowed; (2) if possible, the same finger should not be used for two different notes on the same fret (except in *le doigt couché*); (3) a change of position is rarely made during a single bow stroke except by means of an open string, extension or '*le système-reptiles*' (creeping); (4) in a shift which moves by step, the finger which was used last in the position the player is leaving is used first, if possible, in the new position (see [ex.59](#)); (5) if two or more fingers are placed on the same fret, the lowest numbered finger normally plays on the lowest string.



Modern tutors for the viol, with instructions on fingering, have appeared in response to a revival of interest in early instruments. However, many players today continue to base their fingerings on Simpson, Marais, Forqueray and their contemporaries.

[Fingering, §II: Bowed strings](#)

2. Violin.

(i) To 1800.

(ii) After 1800.

[Fingering, §II, 3: Bowed strings: Violoncello](#)

(i) To 1800.

The conventions for indicating fingering in violin, viola and cello music were not completely standardized until well into the 18th century. Nevertheless,

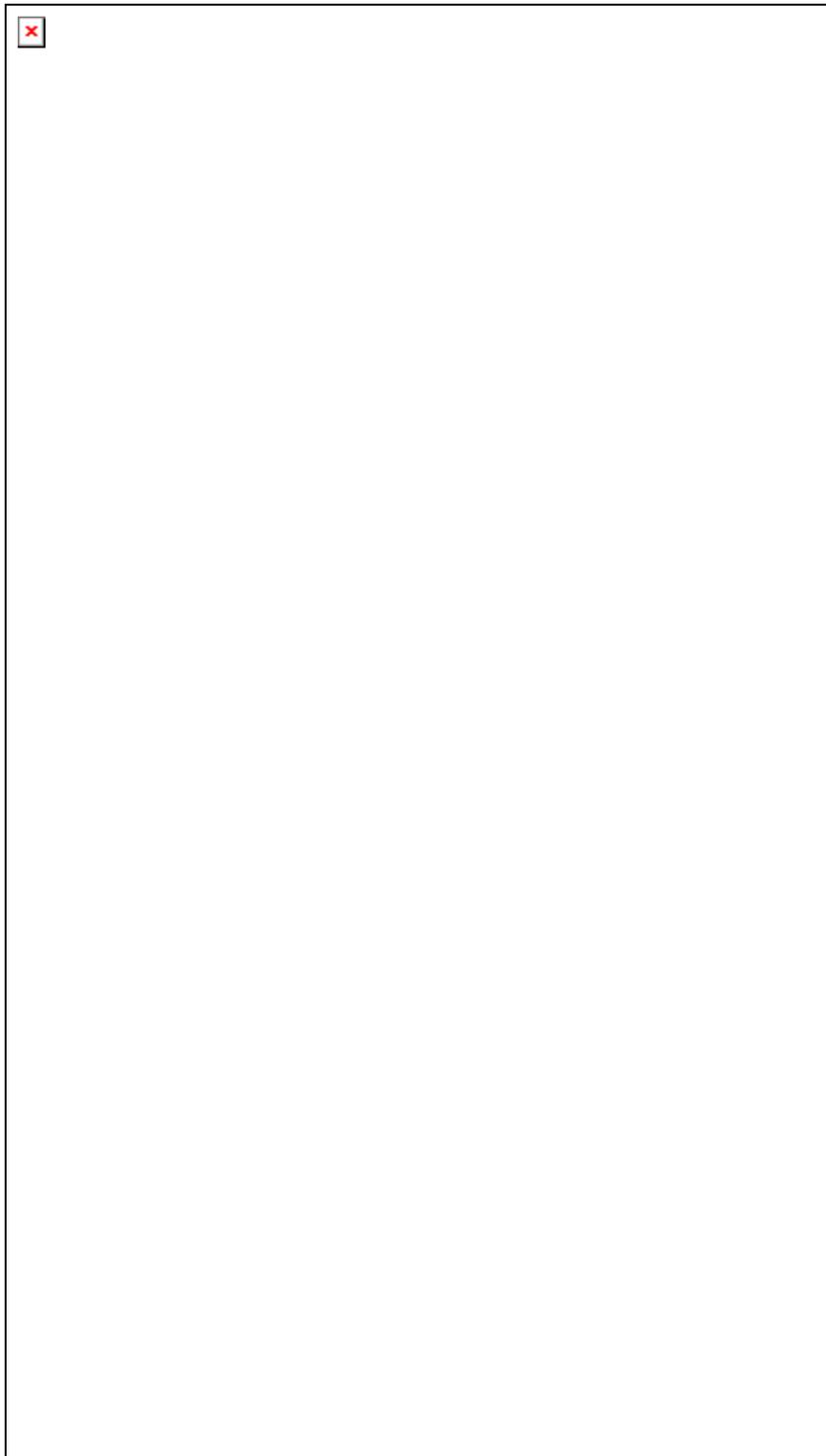
the basic system (unlike modern keyboard practice) has always involved numbering the fingers from 1 for the index finger to 4 for the little finger. As with so many questions of performance practice, the most obvious sources of information regarding fingering systems in violin music from 1600 to 1800 are instruction manuals. For the second half of this period, these may be usefully supplemented by marked fingerings in printed collections of violin sonatas.

The earliest instructions for violin fingering are found in Mersenne's *Harmonie universelle* (1636–7). Mersenne marked the notes assigned to each finger in 1st position, advocating the use of the same finger for any note and for its chromatically-altered version (i.e. 2 for b and b on the G string, 3 for g and g on the D string etc.). The primary function of the little finger (except on the E string where it has a greater role) was to produce the flattened version of the notes available as open strings (d etc.). Although he did not attempt any explanation of shifting, he indicated that the range of the violin extended to d''' on the E string. Many later publications are less sophisticated, none more so than that most amateur of all violin treatises, John Playford's *Introduction to the Skill of Music* (7/1674) which recommends that beginners fret their instruments and place one finger behind each fret (thus giving semitone fingering). Not until the great violin treatises of the mid-18th century (Geminiani, Leopold Mozart, Herrando, and L'abbé *le fils*) is a more advanced picture of left-hand technique promulgated. The advice given by both John Lenton (*The Gentleman's Diversion, or the Violin Explained*, 1693) and Michel Corrette (*L'école d'Orphée*, 1738), for example, is essentially the same as Mersenne's (though Corrette does describe positions up to the 7th and acknowledges the possibility of shifting on all strings).

The general acceptability of the timbre of open strings is one of the most obvious ways in which 17th-century performance practice differed from orthodox modern playing. The preference for a fingered alternative to the open string emerged as an important new refinement early in the 18th century. Roger North commended this practice as the most important of 'certain late manners of touch introduc't – the result of the nicest skill and ability'. François Duval (*Les idées musicales*, 1720) and Pietro Castrucci (*Sonate*, op.2, 1734) specified fourth fingers where no player trained in 20th-century technique would think of using anything else. F.M. Veracini (*Sonate accademiche*, 1744) marked fourth fingers while leaving far more difficult technical problems unaddressed. By the second half of the 18th century (when Sir John Hawkins could refer to 'the disgusting clangor of an open string') good players tended to favour stopped notes. Leopold Mozart said that open strings were 'too loud compared with stopped notes and pierce the ear too sharply' (*Versuch einer gründlichen Violinschule*, 1756). Fourth-finger extensions were also noted in treatises and specified in printed music. Gasparo Zanetti, whose rather crude tablature in *Il scolaro ... per imparare a suonare di violino, et altri stromenti* (Milan, 1645) depends on the use of fingering numbers, used the figure 5 to indicate occasional extensions to c''' on the E string. This stratagem was adopted (coincidentally) by Castrucci, who used 5 to indicate an extension for the highest note in what is otherwise a passage to be played entirely in 5th position (ex.61). Later, composers showed extensions by fingering both the

note of the extension itself and the note immediately following to re-establish the basic position (ex.59d). L'abbé *le fils* (*Principes du violon*, 1761) placed the letter e above the number for the finger involved to indicate an extension (ex.62).





2nd position (referred to as 'half-position' by Mozart, Herrando and others) was also specified in sonata collections, whereas 3rd-position passages (considered less remarkable) were often left unfingered. Piani's sonata collection of 1712, the earliest to contain printed fingerings, is a case in point. Likewise, Jean-Baptiste Miroglio (op.1, before 1750 and op.2, 1750) provided fingerings only for 2nd position passages. J.-A. Mathieu introduced the second and fourth sonatas of his op.4 (1764) with a rubric saying that they can be played in 2nd position. Less is said about what we now call 'half position'. Leclair *le cadet* indicated it in 1739 (ex.63). L'abbé *le fils* was the first to discuss the concept properly in his *Principes du violon*. He introduced it by showing that keys on sharp tonics (G_♯ minor, F_♯ major etc.) often call for 'borrowed fingers', meaning that these fingers are

applied to notes other than those 'normally' assigned to them in 1st position. He stressed that in playing passages of this type the hand should not be shifted (i.e. half-position should be regarded as an extension backwards from 1st position).



The problem of how to finger passages in upper positions and, more particularly, how to shift to and from these positions was one which Mondonville ruefully admitted in his preface to *Les sons harmoniques* (1738) 'often discourages most of my followers'. Geminiani (*The Art of Playing on the Violin*, 1751) was quite systematic in his treatment of the difficulties of shifting. His scales utilising only a pair of fingers (especially one based on fingers 1 and 4) help develop a very flexible hand. Altogether, his instructions emphasize the independence of the thumb and fingers. He maintained that the thumb should be left behind, so to speak, as the hand moves into upper positions while, for downward shifts, the fingers should move first with the thumb following: 'it must be observed that in drawing back the Hand from the 5th, 4th and 3rd Order to go to the first, the Thumb cannot, for Want of Time, be replaced in its natural Position; but it is necessary it should be replaced at the second Note'. No other writer was quite so helpful in dealing with the mechanics of shifting. Herrando (*Arte y puntual explicación del modo de tocar el violín*, 1756) gave eight pages of scales and exercises for playing in higher positions (including 2nd position, which he regarded as of crucial importance). The English edition of Carlo Tessarini's violin method (c1765) contains a few basic 'lessons for the whole shift' etc. The full title of L'abbé le fils's treatise *Principes du violon pour apprendre le doigté de cet instrument* emphasizes his concern for the question of fingering. The treatise includes a number of useful studies in which fingerings are marked and shifts are indicated by the letter D (for *démancher*). Corrette's first treatise, *L'école d'Orphée*, contains two short fantasias for practising in upper positions, but his later volume, *L'art de se perfectionner dans le violon* (1782) is, in fact, an anthology of difficult passages from well-known virtuoso works such as Vivaldi's *Four Seasons* with fingerings added. Corrette stressed in his preface to the latter volume the importance of 'being conversant with all the positions of four strings, having facility in shifting, and playing cleanly and distinctly'.

Leopold Mozart gave recommendations for planning shifts in the most manageable and musically-discrete ways. Downward shifts, for example, could be smoothly executed by waiting for a note which could be played as an open string, or for a repeated note, or for a dotted group where the slight lift of the bow on the dot allows time for a noiseless descent. He also pointed out that 'it is ... easy to descend if similar passages are played with similar fingerings' (ex.65) Mozart's very orderly exposition of the principles involved in playing in upper positions is, in fact, a codification of the practice of the best violinists of the preceding generation. His rules match perfectly the fingering markings of players like the Leclairs. In the preface to his *Premier livre de sonates* (1723) Leclair *l'aîné* explained that he had 'taken care in certain positions or where the performer might find particular difficulty to mark in the figures for the fingers that should be used'. It is striking how often his fingerings serve as a warning that a shift to a particular position is needed to cope not with an immediate difficulty but

with one that is coming up a bar or so later. Several of his fingerings are of the kind that encourage the performer to think beyond the concept of positions (or to use what Mozart termed the 'mixed position').



Leclair *le cadet's Premier livre de sonates* (1739) is full of virtuoso passages, for many of which the composer offers fingerings. These often show a way of shifting down from a high position where the ascent has not been fingered. Leclair was particularly fond of sequential fingerings, often giving an easy descent in small stages from a high position ([ex.63a](#)). There is a striking economy about his fingering indications. He inserted fingerings for passages which, though at first appearing to require shifting, could in fact be played in one position ([ex.63b](#)). Often a fingering shows the smallest possible shift: in [ex.63c](#) the performer can get through to a rest – a natural place to make a large descent – simply by moving the second finger back a semitone. Similarly in [ex.63d](#) an extension is specified for the one note that lies outside 5th position and an open string is used for the descent to 1st position. In this case an open-string trill is acceptable. (Later Tartini was to advise Maddalena Lombardini to begin perfecting this ornament by practising first-finger trills on open strings.) Elsewhere a change of position is marked for the sake of a trill on e'', but this is to accommodate a turn at the end of the ornament ([ex.63e](#)). In the same year, Geminiani brought out the revised edition of his op.1 with added 'graces for the Adagios, and numbers for the shifts of the hand'. The copious fingerings cover every conceivable type of shift (though they still do not solve all the problems in the difficult fugal movements). The closing bars of the first sonata are fingered with a shift up to 2 on d''' (thereby avoiding a fourth-finger trill) followed by a descent in three stages where two would be possible. The last part of this move back implies the use of an open E string immediately before the first finger marked on [f](#).

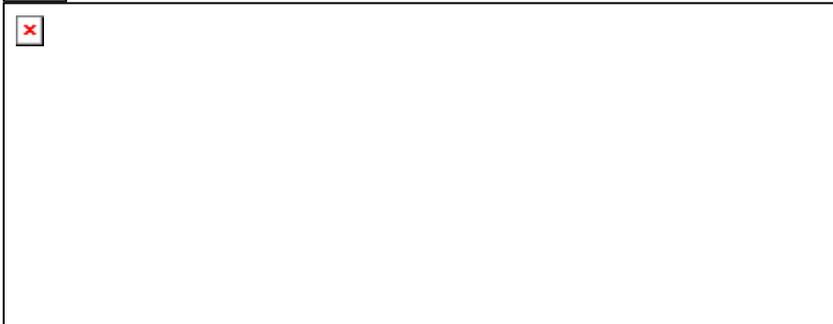
Fingerings which indicate that string crossing is intended are almost as common as fingerings for upper positions and shifts. The few fingerings in Leclair *l'aîné's Troisième livre de sonates* (1734) are all concerned with showing that a particular effect is to be achieved through string crossing. In Sonata VI there are several chords notated in a way which shows that they should be broken downwards; one of these has a fingering added to remove any possible ambiguity about the effect intended ([ex.66](#)). There is a particularly interesting example in the second sonata of Jean-Baptiste Cupi (i)'s op.1 (1738), in which a third-finger extension is marked ([ex.67](#)) where an open string would disrupt the bowing pattern and where a fourth finger would disturb the 'frame' the left hand has adopted for the figure.





There is little specific guidance in the treatises on the fingering of double stops, chords and arpeggios. L'abbé *le fils* dealt with 'crossed' fingering for diminished and augmented 5ths, and later gave exercises for fingering arpeggios on three and four strings which stress the usefulness of extensions – especially backwards with the first finger – for changing position in sequential passages ([ex.67](#)). This strategy is indicated in some of the fingerings given by Leclair *l'aîné* (*Premier livre*). Leclair *le cadet's* *Premier livre* is one of the more interesting sonata collections for its treatment of double stops. He was one of the earliest composers to mark 3rds with adjacent fingers, one of them extended. ([ex.68a](#)). Etienne Mangean used the same fingering in several sonatas of his op.3 (1744) and Mozart acknowledged the possibility of this fingering in one of his examples. One of Leclair's passages in 3rds has an extraordinary fingering that seems designed to ensure an audible slide between some of the slurred pairs ([ex.68b](#)).

In contrapuntal passages, fingering indications can be used to clarify voice-leading. Mozart illustrated how backward first-finger extensions could be used to ensure that a suspension was properly sustained ([ex.69](#)). A fingering for a fugal movement in Geminiani's op.1 (1716) suggests that violinists should not necessarily try to sustain all the notes in contrapuntal passages for their full written value; the notation is designed first and foremost to make the voice-leading clear rather than as a literal instruction to the performer ([ex.70a](#)). In several other instances, however, he advocated finger substitution on a sustained note precisely so that it would continue to sound against new notes in another voice ([ex.70b](#)).



One rather bizarre approach to the ‘fingering’ of chords in the early 18th century was the use of the thumb, as specified by Louis Francoeur in his *Premier livre de sonates* (1715); (ex.71) The device was adopted by Leclair *l'aîné* and was one of the features of his playing commented on in the *Mercure de France* in 1738:



He is the first Frenchman who, imitating the Italians, played double stops, that is to say, played chords of two, three and even – by means of the thumb – up to four notes; and he has taken this kind of playing so far that the Italians themselves acknowledge that he is one of the first in the field.

Leclair marked a passage for the thumb in Sonata XII of his *Premier livre* (ex.72). The technique was only possible if the violin was held so that the thumb sat well up over the fingerboard, a position which, however unnatural it might seem to modern violinists, seems to have been endorsed by a number of early 18th century paintings and engravings.



The art of fingering is primarily concerned with being able to play as many notes as possible on the fingerboard. However, string players constantly face choices between alternative fingerings. The choice may be a matter of convenience, but is equally likely to be one of colour (notes played in 1st position on the upper strings have a much brighter, clearer tone quality than those fingered in the higher positions on the lower strings). Consideration of tone colour does not seem to have played much of a part in 17th-century fingering, when the practicalities of being able to negotiate a passage efficiently were the overriding concern, but this was to change in the 18th century. Leopold Mozart urged soloists to consider playing entire passages on one string ‘in order to produce consistently the same tone quality’, and in discussing the use of 2nd position he gave an example in which the highest note *f'* was to be played on the A string, explaining that ‘in slow pieces the fourth finger is often used, not from necessity but for the sake of equality of tone and therefore also for the sake of elegance’ (ex.73). 18th-century sonata collections occasionally specify fingerings for their particular colour. In Sonata VIII of Leclair *le cadet's Premier livre* a shift to 4th position a little earlier than strictly necessary corresponds to a change from a section marked ‘fièrement’ to one marked ‘gracioso’ (ex.74).



The use of harmonics seems to have met with limited approval in the 18th century. Pincherle (1955) speculated that Vivaldi's direction 'violini in tromba marina' indicated their use. Mondonville gave a thorough explanation in the preface to *Les sons harmoniques* though, on the face of it, he recommended them not as a special tone colour but as a way of avoiding difficult shifts when playing high notes. Leopold Mozart scorned their use saying that they resulted in 'a really laughable kind of music ... owing to the dissimilarity of tone'. L'abbé *le fils* systematically explained the production of natural and artificial harmonics. At about the same time in Paris, Carlo Chiabrano published, under the name Charles Chabran, his *Six sonates à violon seul et basse continue* op.1, containing instructions for playing harmonics, which are then exploited in two of the sonatas. One of the main concerns in the second volume of Ignaz Schweigl's *Verbesserte Grundlehre der Violin* (1795) is the use of natural harmonics; like Mozart, he refers to these as 'flagoletti'.

The bowing techniques **Bariolage** and *ondeggiando* have implications for fingering; more often than not, in fact, it is through marked fingerings (rather than any explicit verbal direction) that these devices are indicated. Guillaume Gommaire Kennis (c1740) provided an early instance of this ([ex.75](#)). Haydn used *bariolage* to quite whimsical effect in several of his quartets.



Fingering, §II, 3: Bowed strings: Violoncello

(ii) After 1800.

The 19th century brought a demand for bigger sounds and greater virtuosity from violinists and cellists. The practice (established in the early years of the 19th century) of attaching the neck to the body of the violin by a mortised joint in the top-block (see [Violin, §I, 2](#)) meant that the combination of the neck and fingerboard no longer increased in bulk towards the ribs of the instrument. This more uniformly slender neck facilitated shifting into and playing in higher positions, and quick passages and the use of high positions on the lower strings became common.

The Italian violinist G.B. Viotti, who went to Paris towards the end of the 18th century, had a great impact on what was to become the French school of violin playing. The Paris Conservatoire was founded in 1795, and in 1803 the official conservatory *Méthode de violon*, by Pierre Baillot, Pierre Rode and Rodolphe Kreutzer, was published. Together with Baillot's *L'art du violon: nouvelle méthode* (1834) it became the model for all future methods. The manner of holding the violin, with the chin to the left of the tailpiece and the instrument rather horizontal, is modern, as is the idea that the left hand should be held away from the neck so that left-hand freedom is guaranteed. (The chin rest, invented by Spohr in about 1820 and, by his own account, finding widespread acceptance by the 1830s, provided additional security for a virtuoso shifting technique.) Scale and arpeggio exercises are given in each of seven positions. There are three-octave

chromatic scales with the sliding fingers first advocated by Mersenne (the third octave is fingered 1212121223344), scales in 3rds, double trills in 3rds, and 6ths with alternative fingerings. Not all the fingerings would be acceptable to players today (see [ex.76](#)). In Baillot's method there are studies in octaves and 10ths, broken 10ths and fingered octaves (which, according to Flesch, were invented by Wilhelmj). The many examples from the violin literature of the period include fingerings that show a 19th-century liking for warm, rich sounds produced by lower strings in high positions, and for sliding in both directions.



The *Méthode de violon* (1858) by Charles-Auguste de Bériot formed the basis of the so-called Franco-Belgian School. His treatment of fingering in the upper positions (which includes the provision of numerous études based on his principles) is encyclopedic and shaped by musical rather than purely functional considerations. (Bériot, incidentally, did not acknowledge the existence of the chin rest in his instructions on holding the instrument; rather, he recommended the application of just enough chin pressure shared between the tailpiece and the belly on the left-hand side, to stabilize the instrument.) His fingerings for chromatic scales were based on the use of each finger in succession, an important step towards present technique.

The innovations of Paganini had tremendous influence on all aspects of violin playing. He rejected the classic concept of positions, thus opening up unlimited possibilities for the left hand. Guhr (c1830) gave many astonishing fingerings used by Paganini to play passages on one string, double stops and chords ([ex.77](#)).

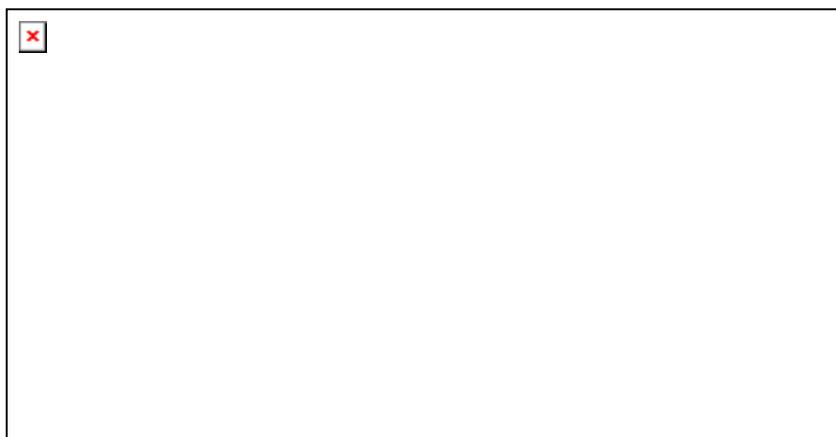


In the 19th century, methods were not the only, or necessarily the most interesting, means of communicating fingering technique and musical style; there were also the many editions by violinists such as H.W. Ernst, Joachim, Ferdinand David, Hubert Léonard and August Wilhelmj. David's *Die hohe Schule des Violinspiels* is an astonishing collection of Baroque and Classical works fingered in 19th-century style, with expressive slides, high-position playing on all strings and additions to the original texts of double stops and chords. By the second half of the 19th century, extensions and contractions were well established as means of avoiding unwanted slides and of moving smoothly over the fingerboard. Alternative fingerings were given for scales and arpeggios in many methods. Joachim,

for example, suggested that each three-octave diatonic scale, except for those of G and A, should begin with the second finger, but he also advised the student to learn each scale beginning in the 1st position.

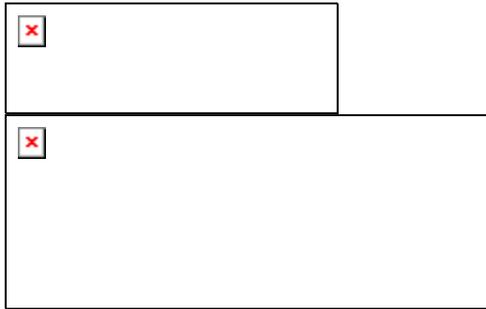
Though the viola was comparatively neglected as a solo instrument during the 18th and 19th centuries, its left-hand technique kept pace with that of the violin, as can be seen from the early 19th-century methods, studies and compositions of Antonio Bruni, Bartolomeo Campagnoli and Alessandro Rolla, and from Brahms's sonatas.

At the beginning of the 20th century, Otakar Ševčík's publications, dealing with aspects of standard violin technique, were very influential, and they are still used today despite the fact that his placing of the hand in set positions is somewhat outmoded. Perhaps the most important modern book dealing specifically with fingering is Carl Flesch's *Alta scuola di diteggiatura violinistica*, which incorporates many ideas from his *Die Kunst des Violin-spiels*. He rejected the traditional concept of hand positions indicated by numbers and encouraged the player to adapt standard fingerings to his own style and technique. He admitted to a prejudice against stretching (extension), but indicated extension fingerings when they are necessary to avoid slides. He discussed the merits of open strings and fourth fingers in runs, fearing that the new steel E string might cause 'whistling'. He preferred to play chromatic scales with contiguous fingers and used half-position to avoid slides. Some of these points are illustrated in the fingerings he recommended for passages in works by Kreutzer and Paganini (ex.78).



Among the many 20th-century methods and studies including fingering systems Leopold Auer's *Graded Course of Violin Playing* (1926) has had enormous influence on left-hand technique. His method is largely for the highly gifted student, and the virtuoso repertory is thoroughly explored. The fingerings are less modern than Flesch's, and include much use of slides and harmonics. Albert Jarosy, Sol Babitz and others have explored a new theory of fingering based on 'the natural fall of the fingers', which on the A string would be represented by ex.79. According to Jarosy, fingering is not an individual matter, and 'what is needed is a law of fingering, the fundamental rightness of which would dominate all personal methods' (Jarosy, 1921). His concepts are often contradictory and illogical, but they open up new possibilities, which Babitz has explored, sometimes to a point that many violinists would consider extremely unnatural (ex.80). Nevertheless, Jarosy's and Babitz's ideas about contraction, extension and

relaxation of the hand are valuable, particularly when dealing with the often formidable difficulties of contemporary music.



Yampol'sky (1933) did not take up such an extreme position, and his book is an intelligent and disciplined survey of both past and present fingering techniques. He set out various fingering principles with great clarity and considered Kreisler's fingerings to be valuable as the expression of a unique musical personality, even if they were rooted in 19th-century conventions which have since fallen out of fashion. He stressed that the choice of fingering 'is a creative task, dependent on the musical instincts of the performer and the intellectual and emotional content of the work to be performed – in other words, its interpretation'. Joseph Szigeti also explored the whole subject in considerable depth. His fingerings of examples from Bach to Bartók in his books *A Violinist's Notebook* (1964) and *Szigeti on the Violin* (1969) show his awareness of musical styles, as do also his various editions. His extension fingerings often seem impossible for those with smaller hands than his (ex.81). Ivan Galamian is important as the teacher of many outstanding violinists. His *Principles of Violin Playing and Teaching* (1962) embodies ideas about fingering which, while not new, have been widely adopted by players anxious to avoid unwanted slides.



Developments in violin fingering apply, by and large, to the viola as well and are enshrined in the methods of Dolejši (1939) and Primrose (1960) and in the 20th-century repertory for the instrument.

[Fingering, §II: Bowed strings](#)

3. Violoncello.

(i) Early history: to 1800.

There were two early systems of fingering for the cello: fingerings in which semitone spaces occur between each finger in positions below the half-string harmonic, or diatonic fingerings modelled on violin technique in which whole tones may occur between all fingers in the positions of the neck. Early cello technique was strongly influenced by that of the violin and viol, as cellists were often first players of those instruments. The postscripts to Bismantova's *Compendio musicale* (1694) present fingering for the *viola da spalla* (one of many terms for the small-sized bass violin) in the manner of the violin, using the fourth finger only on the A string to reach e'. The earliest musical evidence for advanced fingering technique is found in the *Ricercate* by Degli Antoni (1687) and Domenico Gabrielli's *Ricercare* for

solo cello (1689). The range represented in the Degli Antoni works extends from C to c²; Gabrielli's Ricercars are the first known pieces to incorporate double stopping and chords. Works dating from the 1680s and 90s by Giovanni Bononcini and Antonio Caldara call for fingering in the higher positions of the neck and virtuoso passagework.

Early treatises on playing the cello devote significant space to fingering, as a well-established system of fingering did not at that time exist. Michel Corrette oriented the fingering principles in his *Méthode théorique et pratique pour apprendre en peu de tems le violoncelle* (1741) towards viol players and violinists taking up the cello for the first time, presenting several fingering options for passages in the lower positions. His fingerings for consecutive note patterns suggest the use of an oblique left-hand position as the use of the fourth finger is eliminated in passages above 3rd position, where the backwards-pointing thumb against the thick neck of the cello would inhibit the use of the fourth finger. Corrette referred to the chromatic system of fingering as an outmoded way of playing, practised on large bass violins and applied to the cello by players of the larger instrument. He described the violin-style fingering of Bononcini as the best system and the most commonly practised at the time. The works of Jean Barrière, published in the 1730s, provide evidence for the use of diatonic extensions without changing position. An example from Sonata no.5, bk 4 (1739) shows rapid arpeggios across two strings within the compass of an octave. Salvatore Lanzetti (*Principes ou l'application de violoncelle*, before 1770) applied diatonic fingerings to passages in the first two positions, with extensions between the first and second fingers, while for 3rd and 4th positions he advocated Corrette's fingering pattern, in which a whole-tone extension is used between the second and third fingers. Unlike Corrette, Lanzetti employed the fourth finger above the half-string harmonic. Lanzetti's solo works also show the use of extensions between the second and third, and third and fourth fingers. An example from Sonata no.10 (12 sonate, op.1, 1736) requires the use of such extensions to execute the rapid passagework neatly without shifting.

As the 18th century progressed, fingerings based on semitone spacing between the fingers, and the use of extensions between the first and second fingers only in lower positions, became more common. However, there were still differences of opinion between schools of playing concerning fingering choices and the position of the left hand on the neck. In his *Instructions de musique, théorique et pratique, à l'usage du violoncelle* (1774), J.-B. Baumgartner advocated an oblique hand position on the neck, using an extension between the second and third fingers, and eliminating the fourth finger from the 3rd position upwards, where the third finger is recommended instead. The use of thumb position is avoided. On the other hand, the French cellists J.B. Tillière (1764) and J.-B. Cupis (ii) (1772), in their respective treatises, demonstrated consistent principles applied to fingering in the first four neck positions. Both Cupis and Tillière were students of Martin Berteau and applied the principle of chromatic fingering, with extensions used between the first and second fingers only in the first four positions. Above 4th position, the fourth finger is used only exceptionally, and whole-tone extensions between the second and third fingers are applied. Available evidence suggests that the use of a more perpendicular left-hand position in relation to the neck by players of the

French school facilitated the use of chromatic fingerings. John Gunn's *Theory and Practice of Fingering the Violoncello* (1789) was the first attempt to systematize cello fingering. He strongly advocated the use of the perpendicular, as opposed to oblique, position for the left hand. The use of scale fingerings encompassing a minor 3rd between the first and third fingers (using an extension between the first and second), given as an option by Gunn, can be documented to the end of the 18th century, and includes fingerings suggested by J.-B.S. Bréval in his *Traité du violoncelle* (1804).

The use of thumb position, in which the thumb is placed horizontally across the strings, thereby acting as a moveable nut, is documented in compositions dating from the 1730s. Some of Lanzetti's sonatas, for example, call for a tessitura well above the positions of the neck that could only be played by using thumb position. The discussion of thumb position in Corrette's *Méthode* suggests its use was well-known by 1741 and that cellists used the technique to play works for the violin as well as virtuoso cello pieces. Thumb position was based on the interval of a 4th between the thumb and the third finger when playing on one string, or an octave when playing on two strings. This octave spacing became the basis from which thumb position developed as a technique to expand the instrument's range and capacity for virtuoso playing. Performance practices emanating from the early Mannheim cellists Innocenz Danzi and Anton Filtz were passed on in Austria and Germany through their students J.G. Schetky, Peter Ritter and J.B. Tricklir. These cellists were highly proficient in the use of thumb position and used the fourth finger over the entire compass of positions, including extensions between the third and fourth fingers. A characteristic feature in their use of the thumb was the employment of blocked hand positions across two or more strings in thumb position, from which a wide range of virtuoso devices could be executed. Works written by or for cellists in the Mannheim tradition, such as Haydn's Concerto in C, contain many passages written to show off this technique.

(ii) Duport and Romberg.

The codification of the fingering system used by the French school occurred with the publication of J.-L. Duport's *Essai sur le doigté du violoncelle* (1806). Crediting Berteau with establishing the foundation of cello fingering, Duport's detailed treatment of fingering principles provided the basis for the modern left-hand technique. He advocated a left-hand position that is perpendicular to the neck, with the thumb placed on the neck behind the first and second fingers (the thumb moving with the fingers when shifting), and the use of well-rounded fingers. Like Gunn, Duport expressly advised against using the violin-style oblique position of the left hand on the neck, pointing out its lack of agility in passages in which the hand position must encompass two whole tones between the first and third fingers in quick succession. The overriding left-hand principle presented in the *Essai* is that of successive semitone spacings between each finger, with extensions possible between the first and second, and between the second and third but only above the 4th position. He occasionally allowed an extension to be taken between the third and fourth fingers but only in exceptional cases, such as specific arpeggio patterns. He strongly advised against sliding on the same finger when changing positions, a common

fingering choice in earlier treatises, but which he judged as producing a disagreeable and tasteless effect. His exceptions to this rule are limited to intentional slides on one finger executed for musical reasons, such as the playing of portamento, or broken 3rds, where such slides are necessary in order to maintain the integrity of the hand position. He also advised that changes of bow direction be coordinated with left hand position changes to avoid shifting within slurs. Neatness of execution and purity of tone were of paramount importance to Duport, and he preferred regularity in fingerings to maintain consistency in the left hand technique, thereby affording better intonation.

Duport's fingering principles were disseminated through the Paris Conservatoire method, co-authored by J.-H. Levasseur who was one of his students, and other cellist-contemporaries whom he influenced, such as Nicolas Baudiot, Friedrich Dotzauer and Robert Lindley. A particularly influential teacher, Dotzauer subscribed to Duport's left hand principles and was instrumental in introducing these into the German school of cello playing, as illustrated in his *Violoncellschule* (1832).

B.H. Romberg's fingering technique differed markedly from that of his contemporary, Duport, as he advocated an oblique position of the left hand. He was particularly known for his skill in thumb position, and he extended the limits of this technique using blocked hand positions, developing a brilliant capacity to play in the upper register on the G and C strings. The frequent use of thumb position on the C string by German cellists sharply distinguishes this school of cello playing from that of the French, who avoided using the C string in solo compositions until after 1815. Unlike Duport, Romberg often used same-finger shifts when changing positions, and the fourth finger in thumb position. The use of the little finger in thumb position lost favour with French cellists through the 18th century and was re-introduced only at the beginning of the 19th century by German players, such as Romberg. Many passages requiring the use of the fourth finger in thumb position can be found in 19th-century works for the cello.

(iii) After 1800.

Aspects of the fingering techniques of both Duport and Romberg were amalgamated by the early 19th-century cellist-teachers, Baudiot and Dotzauer. Whereas the thumb position fingering styles of Duport and Romberg were based on blocked positions, other effects became more frequently used than in the 18th century, such as 10ths (e.g. A.F. Servais, Caprice no.6, ?1854), and consecutive shifts on the thumb, including octaves and double stops. The Russian cellist Karl Davidov adopted the ideas of the violinist Khandoshkin, using a completely mobile hand over the fingerboard without reference to fixed positions based on the thumb, in order to facilitate a more expressive, lyrical style of playing. An important teacher as well as performer, Davidov's fingering style had lasting influence in Russia throughout the second half of the 19th century. Friedrich Grützmacher's *Hohe Schule des Violoncellspiels* (1891) was also influential, reflecting 19th-century German taste for slides, harmonics and rich sonorities. David Popper employed the 19th-century German fingering system to its fullest potential, his pedagogical and musical works extending

the compass of thumb position, using logical, fixed positions, to the highest possible range.

Pablo Casals is credited with taking the best aspects of earlier methods of fingering and developing them into the modern left-hand technique. Although Casals never published a method on cello playing, two of his pupils, Diran Alexanian and Maurice Eisenberg, wrote detailed expositions on cello playing and technique that were based on Casals's principles and received his approbation. Noteworthy aspects of Casals's fingering principles include his approach to the use of extensions, various means of shifting, and techniques for fingering chords and double stops. Extensions are normally only used between the first and second fingers, but are not limited to the interval of a tone, as larger extensions may be taken in cases where an extension is preferable to a shift. When changing position by ascending from a lower to a higher finger, or descending from a higher finger to a lower one, the slide is executed by the initial finger, with the new finger sounding only upon arrival. Conversely, when ascending by shifting from a higher to a lower finger, or descending by shifting from a lower finger to a higher one, the initial finger is withdrawn and replaced by the new finger upon arrival. When changing positions across two or more strings with the same finger, the effect of sliding should be minimized, by taking the slide and bow change together or, when the two notes are to be slurred, sounding the slide only a fraction earlier than the note of arrival. When changing positions and crossing strings, the shift should be executed on the first string to minimize the glissando effect in arriving at the new note. In playing chords or double stops, 5ths may be fingered with a temporarily oblique hand position so that notes on parallel strings may be played with neighbouring fingers rather than one finger across two strings.

The advancement in cello fingering technique, begun by Casals and continued throughout the 20th century, is reflected in the demands of many 20th-century works, which call for a highly flexible fingering technique that can accommodate extremely large intervals, unusual leaps, double stops and chords, left-hand pizzicato or physically awkward positions of the hand to achieve the composer's intentions. The final movement of Kodály's Sonata op.8 for solo cello (1915) is a good example of a work that extends the fingering requirements for the left hand, the closing bars necessitating a double stop that spans the interval of a 13th in the highest register of the instrument.

[Fingering, §II: Bowed strings](#)

4. Double bass.

Because of the instrument's size, double bass fingering has been subject to much experimentation, and a great variety of systems have been used. Modern methods have only partly standardized earlier systems and there are still many different fingering systems in use. Not only do these vary considerably but there is also no consistent method of identifying the positions. For instance, 'half-position' in one method may be called 'first position' in another and 'first degree' elsewhere.

Two systems are most commonly found. One, probably the most widespread, springs from bass methods published in Germany and Austria during the 19th century and is known as 'Simandl fingering'. The hand is

positioned in such a way that a semitone lies between 1 and 2 and another between 2 and 4. The third finger is used only as a support for 4 until the higher positions are reached, when it is used instead of 4, which no longer reaches the fingerboard. J. Hindle in his *Der Contrabass-Lehrer* (c1850) fingered semitones 124 but brought 3 into use slightly sooner than the methods of Labro, Hrabě, Simandl, Nanny and White, which are largely the same in their approach.

Bottesini in his *Metodo completo per contrabbasso* (n.d., before 1870) fingered semitones 134 and some modern Italian methods retain this use of 3 in place of 2 (Billè, Petracchi). Sometimes Bottesini fingered a semitone 14 in the lower positions (the old Lombardy school). The use of 4 in high positions is also not uncommon, in which event the wrist and hand are brought further forward to compensate for the short little finger.

The other main system has its origins in viol or cello technique, and is frequently called 'extended fingering'. The hand is placed so that semitones lie between each of the fingers in all positions, thus avoiding many changes of position during playing. Advocates of the Simandl system say that extended fingering leads to poor intonation because of the stretching required. But as only two major diatonic scales (B \flat and F) are playable on a conventionally tuned bass without shifting, the advantages of extensions become obvious. Extended systems have been widely used on modern instruments with thinner strings and lower bridges to increase facility. In addition, the weight of the hand is placed with a rolling action over the playing finger, thus reducing the need to stretch. Studies by Billè, Möchel, Rühm, Hegner and Gullbrandsson all include various types of extensions.

Thumb positions and double stops on the double bass are required less frequently in the orchestral than in the solo repertory. Most systems use the thumb from halfway up the string, although some advocate its use much earlier. Natural harmonics can be produced at either end of the strings but, as with artificial harmonics, they are seldom called for in everyday playing.

[Fingering, §II: Bowed strings](#)

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For further bibliography, see articles on separate instruments.

Fingering

III. Wind instruments

1. Instruments with side holes.
2. Valve instruments.

BIBLIOGRAPHY

Fingering, §III: Wind instruments

1. Instruments with side holes.

Just as the vibrating length of a string is shortened by pressing down a finger, the vibrating air column in the bore of a woodwind instrument is shortened by opening a side hole (or tone hole). In both cases with keyboards a higher note is produced. The analogy stops there, however, because in string instruments the wind player's fingers operate only one hole each, and there is no way to alter the position of fingers (except by reversing hands) or holes. The concept of fingering on a woodwind instrument is thus concerned with the action of opening and closing the tone holes, and includes the specific combinations of closed and open holes required by any given instrument to give particular pitches, as well as

the sequence of finger placements associated with a given scale or melody.

(i) Theory.

(ii) History.

Fingering, §III, 1: Wind instruments: Instruments with side holes

(i) Theory.

An open tone hole functions as the end of the instrument's bore, thereby – in theory – diminishing or cancelling the acoustic effect of the holes below it. In practice, however, the air column below the first open hole never entirely loses its acoustic effectiveness; indeed, it is a major factor in determining the specific tone quality of the instrument.

In the European and Mediterranean parts of the world, three basic concepts have influenced the development of the system of tone holes since the Middle Ages: (1) establishing a basic sounding scale through a careful placement of tone holes; (2) modifying the intervals of this scale by special fingerings or (from the end of the 18th century) by supplementary holes operated by closed-standing keys; (3) extending the range upwards or downwards by means of extra holes (for the high notes, thumb-holes or octave holes to induce harmonics; for the low notes, holes placed beyond the reach of the fingers operated by extension keys).

On a woodwind instrument the normal disposition is a row of three or six tone holes usually placed on the upper surface of the shaft (the lower surface generally taking holes destined only to be closed by thumbs). With the exception of the three-holed tabor pipe (see [Pipe and tabor](#), which obtains its notes through harmonics, Western woodwind instruments have developed on the principle of six holes, three for the upper hand and three for the lower. The holes are placed for the comfort of the first three fingers of each hand, and in the optimum acoustical position for the production of the instrument's basic scale. On the smallest instruments the six holes are equidistant from each other, while on larger instruments, and those divided into two sections or more, the six holes form two separate groups each comprising three equidistant holes.

On most instruments these six basic holes are supplemented by others which allow for increased range, both lower (a seventh and eighth hole, closed by keys when they are beyond the reach of the little finger of the lower hand) and higher (a thumb-hole or octave hole that encourages a break to the upper register). The most common hand position was evidently left above and right below, although the reverse was used until the end of the 18th century. The addition of keys that required the use of the little finger of the upper hand, and the introduction of key systems in the 19th century, obliged makers to limit the hand positions to left above right.

On an air column provided with six to eight tone holes, the easiest and most obvious fingering sequence is to open holes successively, starting with all holes closed and ending with all holes open. This produces a series of notes progressing from low to high that correspond to a recognizable scale. This sequence is known as the 'natural scale' of the instrument, and the fingerings can be termed 'simple fingerings'.

The precise positioning of the holes varies from instrument to instrument according to the modes characteristic of the music that it is made to play. Thus many bagpipes, for example, are made to play modes different from the diatonic major scale common to woodwind instruments of the Western art music tradition from the late 17th century onwards (see [Bagpipe](#)). Indeed, it was not until about 1650 that the natural scale of certain woodwind instruments became to be standardized to conform to the diatonic scale. This standardization of tuning was made necessary by the development of the orchestra and ensembles of unlike instruments (as compared with earlier whole consorts or families of instruments), and is one of the basic elements that gradually separated the instruments and performing practices of art music in Europe from those of traditional music. This article will deal with the tuning and fingerings of the woodwinds used in art music.

Starting with the six-finger d' as the reference or base note, the natural scale on a hypothetical instrument with six holes and no keys is shown in [fig.5](#). The resulting scale is nominally that of D major. In practice the interval between the second and third steps of the natural scale is ambiguous on many instruments: on bagpipes and most oboes used in European traditional music it is a semitone, whereas on the early flutes and oboes used in art music it is usually closer to a whole tone. Assuming that the six-finger note is d' , the third step will be f' in the former case, and a rather flat f' on the flute, recorder and hautboy. Since the seventh step, played all-open, is a flat f' , the simple-fingered scale on the latter three instruments gives a diatonic major scale in the key of D in mean-tone temperament.

If a seventh, lower hole exists (as on a recorder or hautboy), a further note can be played, which is usually a whole tone below the base note d' . On many early oboes ('hautboys': for explanation of this terminology, see [Oboe, §II, 1](#) and 2) and bagpipe chanters, however, the seven-finger note is only a semitone below the base d' , thereby functioning as a leading tone to the base note of the instrument. The simple fingerings shown in [fig.5](#) produce notes which have a remarkable uniformity of sound within the base mode or key, but the system does not provide for semitones.

Early and traditional fingering techniques use 'resistance fingerings' to obtain chromatic notes, and consequently increase the range of usable tonalities. On instruments that lack supplementary tone holes, two kinds of resistance fingerings can be used: half-holing and cross-fingering (the latter also called forked-fingering). Half-holing lowers a fingered note a semitone by half-closing the next lowest hole. For example the note a' , produced by closing holes 1 and 2 ([fig.5](#)), is lowered to a' by half-closing hole 3. Likewise, g' fingered 1 2 3, becomes f' by closing half of hole 4. It is possible to obtain e' by half-holing the sixth hole; on some recorders and hautboys this hole (and the seventh) is doubled (i.e. divided into two smaller holes) to facilitate half-holing. Half-holing is only effective on holes of relatively large diameter, which means that it works poorly on instruments with small tone holes, and on the smaller tone holes of any instrument.

Cross-fingering involves lowering a simple fingering a semitone by closing one or more holes below the first open hole. For instance the b' produced

by closing the first hole can be lowered to a b by closing holes 1 and 3. Cross-fingerings may also be used to produce f' , e' , and g (fig.6). The g cross-fingering is effective on the simple flute and recorder but not on the hautboy, which uses a half-hole instead. In contrast to half-holing, cross-fingering is more acoustically effective with smaller tone holes, since unless the first open hole is of relatively small diameter in relation to the bore, the pitch is not altered enough to be usable. This is because closing a hole below the first open hole acts on the residual vibrations of the air column (i.e. those below the first open hole), and small holes are less effective at cancelling residual vibrations than large ones.

On this instrument with six tone holes, using only simple fingerings and resistance fingerings, it is therefore possible to modulate to a dozen neighbouring tonalities. Modulating to more remote tonalities (i.e. those involving more than three sharps or flats) requires an increasing number of resistance fingerings, however, and thus multiplies the technical difficulties. But remote tonalities were normally avoided in European music involving woodwind instruments until the end of the 18th century. The concern of instrument makers until that time was thus to make the resistance fingerings function as efficiently as possible. Cross-fingerings are relatively easy to use and offer greater control of intonation and sonority. To half-close a hole, however, requires absolute precision in the position of the fingers, and the sound produced by these fingerings remains uncertain in both pitch and timbre. Whenever possible, then, holes that had to be half-closed were doubled (on the hautboy holes 3 and 4, and, on the earliest instruments, 6; on some recorders, holes 3, 6 and 7) or made redundant by the addition of a supplementary tone hole with a closed-standing key (e.g. the E key on the flute and hautboy). The primary purpose of the addition of supplementary keys and the development of complex key systems in the 19th century (see [Keywork](#)) was to eliminate the need for resistance fingerings, but their adoption radically changed both the acoustics of woodwind instruments and their fingering technique (see (ii), below). As late as 1800 the woodwind instrument maker Heinrich Grenser wrote of the flute.

Not in the number of its keys; no, it is in striving for utter simplicity, with no sacrifice to elegance, that the true perfection of this beautiful instrument lies. To improve this or any note by adding a key is neither difficult nor clever. The keys are after all nothing new The real art ... consists in making flutes on which everything can be achieved without keys. We must remove the deficiencies that still afflict such flutes in a way that is just as effective as a key.

The hypothetical instrument with six tone holes described above sounds only within an interval of a 7th. Extending the range upwards is accomplished by [Overblowing](#) to obtain overtones. These are activated by opening an octave hole operated by the thumb of the upper hand (either directly or with a [Speaker key](#)), by augmenting the air pressure, and (on flutes) by adjusting the embouchure and the angle at which the air stream strikes the far edge of the mouth-hole; reed instruments require the adjustment of the pressure and position of the lips on the reed blade. In this way the grid of simple fingerings in the lower octave (fig.6), as well as

the resistance fingerings, can theoretically be replicated in the upper octave. Up to the g'' this works well, but beyond that point the acoustic behaviour of the instruments makes it impractical. Thus most so-called Renaissance instruments played no more than three or four steps above the basic scale; the music they played did not require a larger range, and often the shape of the bore and the dimensions of the tone holes did not allow higher notes. That said, Ganassi (*Fontegara*, 1535) expected his recorders to be able to produce scales of up to two octaves and one note (a 16th) above the base (see [Recorder, §I, 2\(ii\)](#); also §III, 1(ii), below). By the beginning of the 18th century the normal range of the woodwinds used in art music was at least two octaves, but it was occasionally found necessary to modify the lower-octave fingerings to obtain the notes above g'' . The highest notes were sometimes obtained with 'harmonic fingerings' or 'long fingerings', which closely resembled cross-fingerings (fig.7). By closing holes in the middle and lower parts of the sounding column, the uneven overtones of the series were masked, thus facilitating the 'speaking' of the octave.

The principle of repeating fingerings an octave higher does not apply to reed instruments with cylindrical bores such as the clarinet. On these instruments overblowing the fundamental notes does not produce the harmonics in even numbers (2, 4, 6 etc.). In practical terms this means the first overblown harmonic is not the octave (2nd harmonic) but 3, a 12th (the 3rd harmonic). The octaves are obtained by means of supplementary tone holes operated by closed-standing keys placed in the vicinity of the embouchure.

The downward extension of the range of the hypothetical instrument poses a technical problem for the lower hand. Tone holes that will give notes below the six-fingered note usually have to be placed beyond the reach of the little finger; such holes must be operated by open-standing keys. (Only on some recorders is it possible to place a seventh hole that gives a convincing note; the hole can be offset to put it within reach of the little finger by turning the foot-joint.) Adding notes to the lower range implies lengthening the bore, which can only be done to a limited extent without lowering the pitch of the base note of the instrument. On the hautboy the extension amounts to a whole tone; on the modern oboe it is a major 3rd. On a bass instrument like the bassoon the extension of the sounding column allows the range to be augmented by a 6th, to $B'B$ .

[Fingering, §III, 1: Wind instruments: Instruments with side holes](#)

(ii) History.

The fingering charts that formed a regular part of tutors and instruction books from the beginning of the 16th century offer insight into how finger technique evolved in conjunction with the evolution of the acoustic behaviour of the various instruments. In addition to giving a fairly clear picture of the tendencies and habits of musicians in tuning the scale (what we now call temperament), they reflect shifts of taste on questions of tone quality and interval placement.

In general, certain concerns were common to all periods:

- (1) The attempt to achieve the widest possible range, particularly in the upward direction, given the physical limits of each instrument.
- (2) Attention to the sizes of intervals, manifested in a scale that corresponded to the general tendencies of the period.
- (3) The production of a quality of sound that conformed to contemporary tastes, by manipulation of acoustical options and choice of fingering.
- (4) Consistency in the use of fingerings throughout Europe within any period.

Against these constants two great historical ruptures are discernible, each corresponding to a revolution in instrument design. The first is located in the 17th century and has to do with the introduction of wind instruments in the new concerted style. This change is documented by many new instruction books and fingering charts for woodwinds that began to appear in the last decades of the century. The second radical change in woodwind design took place in the 19th century, and is symbolized by the Boehm system, which introduced elaborate key systems (see [Keyword](#), §§3 and 4) and radically altered the relation between bore and toneholes. Each of these historical breaks was preceded by a gradual evolution in fingerings. Although in practice fingerings were probably more sophisticated and subtle than what is found in the stereotyped fingering charts (which through the 18th century were never more than directions for beginners), these charts are still essential landmarks in the development of fingerings.

The first codification of prevailing practices in art music occurred in the early 16th century in the context of large court chapels that were being formed in northern Italy, in the Holy Roman Empire and in Flanders, and the growing numbers of different kinds of instruments that were used. Viridung was apparently the first to publish a self-help instruction book, *Musica getutscht* (1511), which dealt with the organ, lute and recorder. Other tutors included woodwind fingering charts, such as those of Ganassi (*Fontegara*, 1535) and Jambe de Fer (*Epitome musical*, 1556). These were followed in the early 17th century by the encyclopedic works of Praetorius (*Syntagma musicum*, 1618) and Mersenne (*Harmonicorum instrumentum*, 1635–6, and *Harmonie universelle*, 1636–7).

Fingering charts in this period show a gradual extension of the upper register, especially on flutes, and an increasingly systematic use of resistance fingerings. Whereas Viridung's recorder goes no higher than the seventh degree of the second octave, Jambe de Fer's includes two octaves, as does Mersenne's. This extension upwards reflects a physical evolution (the transition from cylindrical to conical bore and changes in the diameters of the tone holes), and demonstrates the discovery and use of harmonic (or long) fingerings. Viridung's chart presents a striking illustration of the hypothetical fingerings discussed in §III, 1(i) above. Starting with the seven-fingered note (C or F), it shows the natural scale of the recorder played with simple fingerings, equivalent to a D or G major scale, including fourth degree (F₁ or B natural), seventh (C₁ or F₁, played by closing only the thumb-hole), and octave (D or G, played all open). Cross-fingerings were produced with a single closed hole beyond the first open hole, and

the same simple scale was reproduced at the octave, stopping on the seventh degree. No harmonic fingerings were employed.

Later changes of fingering, as seen in *Jambe de Fer* and Mersenne, are an indication not only of the physical evolution of the instrument, but also of changes in the conception of intervals of the scale. A cross-fingering was used to replace the simple fingering on the fourth degree; and, significantly, the all-open fingerings were avoided. *Jambe de Fer* supplemented the cross-fingerings on A₄/E₄ and F₄/B₃ with additional half-holes for tuning refinement. Besides the recorder chart, he also introduced one of the first charts for the flute, offering a chromatic scale of two octaves on d' (although the e₄ was missing, along with the close-standing key to obtain it). The chart regularly alternated simple and cross-fingerings without employing any half-holes. Above a'', harmonic fingerings were used to reach d'''. The cornett of this period offered a similar range and fingerings.

Nothing like the instruction books devoted to flutes and cornetts (the instruments used in art music) appeared for the double-reed instruments in the 16th century. During this period bagpipes and all types of shawm were primarily used in popular music or were played by professionals; in neither case was there a need for tutors or fingering charts (which were aimed at musically literate amateurs). The usable range, especially on the bag and wind-cap instruments (the bagpipes, crumhorns, and *hautbois de Poitou*), remained limited to one octave and a 4th or 5th; only on shawms and bagpipe chanters played without bag or cap, on which the player had direct lip control of the reed, was it possible to extend the range upwards. On the double-reed instruments, unlike the recorders and flutes, no evidence survives of the use of harmonic fingerings for high notes. At the beginning of the 17th century Mersenne indicated that the shawm had a range of two octaves, but the simple fingerings of the lower octave were duplicated without change in the upper register:

As for the range of the *Hautbois* [i.e. 'shawm'], each size, as for instance the treble, plays a 15th. When the player has produced as many natural notes as there are holes, he begins over again, stronger and higher, by blowing harder; (1636; p.297).

Although cross-fingerings were clearly used, Mersenne did not mention them on these instruments. They were applied less consistently than on recorders and flutes, since shawms (playing mostly popular music) had less occasion to modulate or change modes.

The radical changes that woodwind instruments underwent in the 17th century inspired the appearance of a number of instrument tutors that included fingering charts. The changes in basic fingering were relatively minor on the recorder and flute, even though they (like the hautboys and bassoons) underwent major redesign and revision of technique at the hands of musicians at the court of France. The hautboy changed most radically in its physical form, altering not only its technique but its function and status. It became the most important treble wind instrument in the new orchestra (a formation that for the first time systematically combined wind and string consorts, groups that had traditionally been separate).

By the end of the 17th century the new French hautboy had inspired treatises in Italy (Bismantova, 1688), England (Banister, 1695; *The Second Book of Theatre Musick*, Anon, 1699) and France (Freillon Poncein, 1700). From the beginning, fingering charts included a range of two octaves and a note (*c*–*d*^{'''}), with a complete chromatic scale, including suggestions for producing *c*[♭] (a note that could not be played without drastic changes of embouchure or an impractical finger combination). The high-note fingerings above *a*^{''} remained 'natural', usually identical to the octave below, with a *c*^{'''} played 'all-open'. There is evidence of the use of *e*[♭] in the early 18th century (Hotteterre, 1707; Dreyer, ?1727). J.S. Bach occasionally called for fingered *e*^{'''}s and *f*[♭]'s, especially in oboe d'amour parts; *f*^{'''} appeared in Bissoli's oboe sonata (c1750). Harmonic fingerings for the high notes (using the fingers of both hands) originated in the latter part of the 18th century, although they had commonly been used on flutes since the mid-16th century. When keys were added to the oboes the 'short' fingerings (the same as those of the lower octave) were reinstated.

At the end of the 17th century and the beginning of the 18th, the recorder in its Baroque form enjoyed an intense but brief vogue, generating a number of tutors, including those of Loulié (c1685–90), Hotteterre and Freillon Poncein. Although Loulié described the notes above *e*[♭] as little used, Hotteterre in 1707 included notes up to *g*^{'''}. The flute, an instrument played by both amateurs and virtuoso soloists, became extremely popular after the turn of the century; its career was accompanied by a series of tutors, of which the most famous and remarkable was that of Quantz, published in 1752.

The fingerings of the flute and hautboy were essentially identical in the early 18th century. Hotteterre, having already provided a chart of fingerings for the flute, saw no need to include another for the hautboy. He commented: 'All the natural notes [on the hautboy] are done as in the fingering chart in the flute tutor... except for the low and high Cs'. There were other differences, however; already at the end of the 17th century the flute went up to *g*^{'''}, and De lusse in 1761 included *a*^{'''}. The 18th-century flute normally went no lower than *d*[']. (Jacob Denner's addition of *c*['] to the instrument, operated by a key exactly like that of the hautboy, is an isolated instance.)

The fingering charts show that players of woodwind instruments in the 18th century were concerned with the distinction in pitch between enharmonic pairs (such as *G*[♭]/*A*[♭], *C*[♭]/*D*[♭], *D*[♭]/*E*[♭] and *F*[♭]/*G*[♭], accomplished by the use of different fingerings. Quantz added an extra key to the flute to distinguish *D*[♭] from *E*[♭]. Generally speaking, the different fingerings caused the flats to sound somewhat higher (normally a comma, or about 22 cents) than their corresponding sharps. As a result of these fingerings, the intonation of certain notes sounds strange to modern ears accustomed to a tuning model closer to equal temperament.

The wind instrument treatises of the 18th century also devoted considerable space to fingerings for trills and other ornaments. Special combinations were necessary, since ornaments that involved cross-fingered notes were ineffective without the use of alternate (or 'false')

fingerings. These trill charts underline the basic importance given by musicians of the time to the technique and style of ornamentation.

In addition to the standard keys – E \flat on flutes, C and E \flat on hautboys – other keys gradually appeared after the middle of the 18th century: on flutes starting in the 1750s, on hautboys only rarely until the end of the 18th century. Garnier's hautboy method, appearing in the first years of the 19th century, made no mention, either in the exercises or the fingering charts, of extra keys beyond the usual two. The first added keys had no basic effect on fingerings until after 1810; they remained normally closed, covering supplemental holes. Their purpose was to replace cross-fingerings that interrupted the easy flow of scale passages, especially in extreme tonalities. They were meant to facilitate the slurring of large intervals, to give secure response in the upper register, and to equalize the timbre of all the notes (which had been impossible to achieve with resistance fingerings).

The new keys were superimposed on instruments that, from an acoustical point of view, were already highly sophisticated (see the passage by Grenser cited in §III, 1(i) above). The finger technique required by the new keys was thus both complementary to and concurrent with the established techniques that had been inherited from Baroque instruments. The oboe described in Vogt's tutor of 1816–25 (MS, *F-Pc*) included two additional keys, but his fingerings were still essentially those of the two-keyed hautboy. The new techniques were not accepted by everyone, and there is documentation of considerable reluctance to the addition of keys by many musicians and instrument makers.

Certain keys were essential to the instrument in order to achieve its basic scale, while others were optional, offering alternative possibilities that were seen as preferable. The first keys on the clarinet of this period, for instance, were essential to the production of the notes of the natural scale: closed keys for the upper notes, and (as on the bassoon) open-standing keys for those of the low register.

Key systems, originating in the 19th century primarily in France, were complex mechanisms that integrated the use of simple fingerings with the functions of the optional keywork developed in the Classical period. They were perfected on the oboe by the Triébert family, using metal rings and plates that not only closed tone holes but were connected to pivoting axles that controlled the simultaneous opening and closing of further holes. Key systems led to very different solutions of sound projection, equality of tone, and temperament from those of the 18th century. By 1850 Theobald Boehm had produced a flute that used a key system combined with radically changed acoustical proportions. The bore of the instrument was made cylindrical once again, while the principal tone holes were enlarged; this increased the instrument's volume, and tone production was made more direct through the application of a key system that eliminated resistance fingerings. This new approach to the acoustics of woodwind instruments (and, as a result, their technique) was soon applied to the saxophone, then to the clarinet and (briefly) to the oboe; it has been the guiding principle in the making of woodwind instruments ever since. Paradoxically, the very sophistication of the key mechanisms that were

adapted to these instruments led to bores that were acoustically much simpler, and consequently to simplified fingering patterns for scales, similar to the succession of natural fingerings used on Renaissance and folk instruments.

20th-century experiments on woodwinds again brought into question the balance of timbre and tuning painstakingly perfected by recent generations of makers. Micro-intervals, for instance, produced by the use of cross-fingerings and harmonic fingerings, represent a return to the enharmonic fingerings systematically used on the woodwinds of the 18th century. The same is true of **Multiphonics**, obtained by the use of harmonic fingerings combined with modifications of embouchure. It appears that the homogeneous scale and evenness of tone quality that have been the ideal on woodwinds for well over a century are once again being challenged by new aesthetic inclinations.

Fingering, §III: Wind instruments

2. Valve instruments.

On the whole, the fingering of valve brass instruments is independent of the type of mechanism; the techniques used for piston valves can, for example, be applied without modification to rotary valves. The basic arrangement used almost universally is for the valve operated by the first finger to lower the pitch by two semitones, the second finger by one semitone, and the third finger by three. The right hand is used for these three valves except on the french horn, where the right hand is positioned in the bell for hand-stopping and the left hand operates the valves.

In an alternative arrangement, used in the past mainly in Germany, the roles of the first and second fingers were reversed, and an arrangement known as *doigté ministériel* was widely used in France whereby the third valve gave a pitch lowering of four semitones. The valve passages can also be arranged so that operating the valve cuts out the extra tubing of the valve loop rather than adding it. This 'ascending valve' was for many years used on french horns in France for the third valve: operating the ascending third valve raised the pitch by two semitones. Many early valve instruments had only two valves; separately they lowered the pitch by one or two semitones, and together by three. With the longer tube length of the early 19th-century trumpet (typically 6' F or 7' D), two valves were sufficient for the repertory. Used together with hand-stopping, two valves allowed french horn players a complete chromatic compass.

Modern four-valve french horns generally have the fourth valve ascending, which raises the pitch of the instrument from 12' in F to 9' B \flat or from 9' B \flat to 6' F, and arranged to be operated by the left thumb. Orchestral tubas, in order to have a chromatic compass down to the lowest notes required, have at least four valves; usually the fourth valve lowers by five semitones and is fingered by the first finger of the left hand or the fourth of the right.

Using valves in combination can bring intonation problems: if a valve adds the correct amount of tubing to lower the pitch by a number of semitones, it will not add quite enough tubing to lower the pitch by the same interval when another valve is in use at the same time. With small instruments it is often enough to tune the third valve to lower the pitch by slightly more than

three semitones and to avoid using it on its own; the player can then 'lip' any wayward notes up or down sufficiently for reasonably good intonation. Fitting the third valve tuning slide (and sometimes the first as well) with a finger-ring or sprung lever so that it can be moved by the player at least in slow-moving passages is common for trumpets and cornets. Some tubas are designed so that a tuning slide can be manipulated in performance. Some models of tuba have five or six valves, allowing the player some flexibility of fingering; there might, for instance, be two valves nominally giving a semitone but with one adding more tubing than the other.

The basic fingering of brass instruments as taught to beginners uses the open notes (no valves operated), the other notes being obtained with the least possible number of valves operated (except that 1 and 2 are preferred to 3 alone). The basic (descending) scale for a trumpet in C is *c''* open; *b'* 2; *a'* 1 + 2; *g'* open; *f'* 1; *e'* 1 + 2; *d'* 1 + 3; *c'* open.

The chromatic notes and notes in other octaves are obtained by appropriate use of the least number of valves. Advanced players use alternative fingerings for better intonation or greater facility. The 'compensating' valve system used on some french horns and many euphoniums and tubas gives improved intonation with the basic fingerings.

The most radically different fingering system was the 'independent pistons' system of Adolphe Sax whereby six valves (together with the open notes) gave the seven basic tube lengths, removing the need to use valves in combination and the consequent intonation problems. The fingering (which uses the first three fingers of each hand) has much in common with the seven basic trombone slide positions. This system was used for valve trombones in France and Belgium, more rarely for other valve brass.

In some instances the fingering is complicated by an extra valve for changing the tone colour by diverting the windway to an alternative bell (e.g. the echo cornet or the double-bell euphonium), or to correct the intonation when using a mute (the 'stopping valve' on a french horn). However, the additional valve for transposition on some instruments (e.g. the 'quick-change valve' on cornets and trumpets) is not sprung; it is set in advance of playing a passage, and its use is not part of the fingering technique of the instrument.

[Fingering, §III: Wind instruments](#)

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Fink, Bernarda

(b Buenos Aires, 29 Aug 1955). Argentine mezzo-soprano of Slovenian parentage. She studied at the Arts Institute of the Teatro Colón, and in 1985 won Argentina's New Lyric Voices prize. Moving to Europe, she sang with leading orchestras and conductors, specializing in the music of the Baroque and earlier periods. As well as returning to the Colón, she appeared with immediate success in opera in Geneva and Prague, followed by a début at Salzburg as Dorabella in *Così fan tutte*. She has also become a noted recitalist, with concerts at Carnegie Hall in New York, the Wigmore Hall, London, the Sydney Opera House, Tokyo, Paris and Vienna. Fink's voice, rich and pure in quality, has character in it and takes well to recording. Fine examples of her art can be heard in recordings of several Monteverdi and Handel operas conducted by René Jacobs, while a

bold but tasteful performance of Wolf's *Die Zigeunerin* shows her aptitude in a quite different repertory.

J.B. STEANE

Fink, Gottfried Wilhelm

(*b* Sulza, Thuringia, 7 March 1783; *d* Leipzig, 27 Aug 1846). German critic, editor, theologian and composer. The son of a Reformed pastor, Gottfried was a chorister at Naumburg. In Leipzig he studied music and theology (1804–9) and served as a Reformed pastor (1810–16), establishing and directing a theological seminary (1814–27). He also composed many songs and in 1808 began writing for the *Allgemeine musikalische Zeitung*, of which he succeeded Gottfried Christoph Härtel as editor (1827–41). He taught at the Leipzig Conservatory (1838–43) and was briefly its director in 1842.

Fink was initially neutral in the controversy between Classicism and Romanticism, and was friendly with Weber, who gave his *Sechs Lieder* (1812) a warm review in the *Allgemeine musikalische Zeitung* and printed one song, *Die Liebenden*, in full. However, Fink later took up a stubborn stand against the younger Romantics. He published only half of Schumann's enthusiastic review (7 December 1831) of Chopin's 'Là ci darem' Variations, with its famous exclamation 'Hats off, gentlemen, a genius!', and showed his doubts about this fictional presentation of criticism and what was the first appearance of the characters of the later-named Davidsbund. He then proceeded to refuse all further articles by Schumann and to suppress all mention of him, to oppose Chopin, and to make a celebrated attack on A.B. Marx for his new method of teaching composition (1842). Schumann's foundation of the *Neue Zeitschrift für Musik* in 1834 was partly an act of defiance against Fink and all he represented.

Fink was a prolific contributor to the *Allgemeine musikalische Zeitung* as well as the dictionaries of Ersch and Gruber, Brockhaus and Gustav Schilling. He compiled two lieder collections: *Musikalischer Hausschatz der Deutschen* (1843) and *Die deutsche Liedertafel* (1845). He wrote a history of opera, an extensive history of music (unpublished) and numerous essays and books on music theory, pedagogy and composition (*Der neumusikalische Lehrjammer*, Leipzig, 1842). His compositions include works for piano and violin, songs (many of which are settings of his own poems) and *Häusliche Andachten* (terzets and quartets for male voices). His daughter Charlotte (*d* 1 Oct 1843) was a pianist who appeared in Leipzig, Dessau and Dresden from 1835.

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JOHN WARRACK/CECELIA H. PORTER

Finke, Fidelio F(riedrich)

(*b* Josefstal [now Josefův Důl, nr Jablonec], Bohemia, 22 Oct 1891; *d* Dresden, 12 June 1968). German composer and teacher. He received his first music lessons from his father, a music teacher, composer and conductor of an amateur orchestra, and also from his uncle, Romeo Finke, the first director of the German Academy of Music, Prague, and a distinguished piano teacher. From 1908 to 1911 he studied in Novák's composition master classes at the Prague Conservatory, where he was appointed teacher of theory and piano in 1915 and professor in 1926. He directed the composition master classes at the German Academy (1927–45) and he was national inspector of German music schools (1920–38) and president of the German Society of Music Teachers in Czechoslovakia from 1924, among other administrative posts. During his first 15 years in Prague he was also active as a conductor, pianist, organist and writer and he edited *Der Auftakt*. After the war he moved to Dresden as director of the Akademie für Musik und Theater (1946–51), where he took a master class in composition. He was professor of composition at the Leipzig Musikhochschule (1951–9) and was elected to membership of the German Academy of Arts, Berlin, in 1956. From 1959 he lived in Dresden. Awards made to him include the national prizes of Czechoslovakia (1928 and 1937) and the DDR (1956), and the Order of Merit of the DDR (1961).

Finke's creative work is marked by his connections with Germany and with Czechoslovakia, his craftsmanship and his openness to folk music and to new expressive means. The music of his first period, approximately up to World War I, was influenced by late 19th-century music. The ingenious *Reiterburleske*, a symphonic poem for piano, is typical: it is close to Strauss, but there is individuality in its Bohemian traits and its melancholy humour. In 1914 Finke completed his First Quartet, dedicated to Schoenberg, who had a great influence on him and with whom he came into personal contact. The première of the work, by the Amar Quartet at the 1921 Donaueschingen Festival, brought Finke sudden fame. He remained a figure of the avant garde, as the Expressionist Violin Sonata (1924) demonstrates. Nevertheless, during these years and later he was making efforts to shape his own style from tradition and innovation, from new ideas and folk music. In about 1930 he moved into a new period characterized by frugal neo-classical writing. Then after his move to East Germany his music became clearer and more popular in appeal. His chamber pieces are the best and most widely known.

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ERIK LEVI

Finko, David

(b Leningrad [now St Petersburg], 15 May 1936). Russian composer, active in the USA. After studying at Leningrad's Institute of Naval Architecture (1953–9), Finko entered the Leningrad Conservatory (MM 1965), where his teachers included Vadim Salmanov. He emigrated to the USA in 1979, eventually settling in Philadelphia. His teaching appointments have included positions at the University of Pennsylvania, the University of Texas, El Paso, Yale University and Swarthmore College, among others. In 1991 he became composer-in-residence for the Delaware Valley Opera Company. Among his commissions are works for the Fromm Foundation, the Memorial Foundation for Jewish Culture, the Pennsylvania Council on the Arts and Orchestra 2001.

Finko's Russian-Jewish heritage is an important aspect of his music, often providing the subject matter (especially for his operas and tone poems) as well as motivating the thematic content. Musorgsky and Shostakovich, the music of the Russian Orthodox Church and Jewish folksong and synagogue music are all clear influences on his style. He has been especially interested in exploring the possibilities of the concerto and has composed numerous works for solo instrument, or instrumental ensemble, and orchestra. His Viola Concerto (1971) and the Concerto for Violin and Viola (1973) have been recorded.

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(selective list)

Ops: Polinka (1, after A. Chekhov), 1965; That Song (1, after B. Plevoy), 1970; The Enchanted Tailor (2, after S. Aleichem), 1982; The Klezmers (1, I.L. Peretz), 1989; The Kabbalists (1, Peretz), 1990; Abraham and Hanna (2, J. LaZebnick), 1992; A Woman is a Devil (1, after P. Mérimée), 1995; At the Ocean Bottom (1, after submarine accident reports), 1997

Orch: The Holocaust, 1965; Sym. no.1, 1969; Pf Conc., 1971; Va Conc., 1971; Sym. no.2, 1972; Conc., vn, va, orch, 1973; Russia, 1974; Conc., va, db, orch, 1975; Conc., viola d'amore, lute, 1977; Hp Conc., 1977; Conc., 3 vn, orch, 1981; The Wailing Wall, 1983; Hear, O Israel, solo vv, chorus, orch, 1987; Vn Conc., 1988
Chbr and solo inst: Fantasia on a Medieval Russian Theme, pf, 1964; Pf Sonata, 1964; Dithyramb, vn, org, 1968; Mourning Music, vn, va, vc, 1968; Lamentations of Jeremiah, vn, 1969; B-88, pf, 1973; Fromm Septet, ob, cl, b cl, vn, vc, db, perc, 1982

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JAMES FREEMAN

Finland [Suomi].

Country in northern Europe.

I. Art music

II. Traditional music

ILKKA ORAMO (I), ILKKA KOLEHMAINEN (II)

Finland

I. Art music

1. The Middle Ages.
2. The Reformation.
3. Secular music before 1809.
4. The Grand Duchy, 1809–1917.
5. Since 1917.

BIBLIOGRAPHY

Finland, §I: Art music

1. The Middle Ages.

Christian influence had begun to infiltrate the provinces north of the Baltic during the late Viking era, before 1000. It was not until the second half of the 12th century, however, that these parts became a mission area of the Roman Church, and St Erik and his successors on the Swedish throne began to enforce Christianity on the pagan Finns. The first such crusade, during which Bishop Henry of Uppsala suffered martyrdom, is believed to have taken place in 1155 or 1157. From that date the south-western and southern parts of modern Finland gradually became integrated into the kingdom of Sweden. Churches were built, spiritual life took ordered forms, and Latin chant was introduced. The Roman faith spread to the borders of Karelia, whose people were under the rule of Novgorod and therefore

Orthodox. The first frontier between Sweden and the mighty eastern power was drawn at Pähkinäsaari in 1323.

Centres of Latin chant in Finland were the cathedral of Turku (Swedish Åbo), the churches of other mediaeval towns (Rauma/Raumo, Ulvila/Ulfsby, Naantali/Nådendal, Porvoo/Borgå and Viipuri/Viborg), the Dominican and Franciscan convents of Turku and Viipuri, and the schools, of which the cathedral school of Turku, founded in the latter half of the 13th century, was the most important. The Dominicans exerted a strong influence on spiritual life, and their liturgy was sanctioned as the official liturgy of the Turku see around 1330.

About 6300 parchment sheets of Latin chant from Finnish medieval churches and monasteries, detached from liturgical books during the Reformation and used as bindings of account books, are in the Helsinki University Library. The oldest pages, from before the 14th century, contain French and German types of non-diastematic neumes, and seem to have originated mostly from around Maastricht and Utrecht. Sheets from later periods up to the Reformation have mensural notation. Most of the material is still of foreign origin and was probably brought to Finland a long time after it had been written, but liturgical books were copied in Finnish monasteries as well, and original texts and music were written to commemorate local saints, notably St Henry of Uppsala, who had been declared patron of Finland and of Turku Cathedral. Towards the end of the Catholic era two liturgical books were printed: the *Missale Aboense* (Lübeck, 1488) and the *Manuale Aboense* (Halberstadt, 1522). Both contain only empty staves on which music was to be added by the priest; the *Missale Aboense*, in particular, reflects the profound influence the Dominicans had in Finland.

In the cathedral school of Turku, as in schools throughout Sweden, a repertory of *cantios* – monophonic songs with sacred, nonliturgical texts – was cultivated in the Middle Ages. 74 such songs were published by a Finnish student, Theodoricus Petri Nylandensis, as *Piae cantiones ecclesiasticae et scholasticae veterum episcoporum* (Greifswald, 1582), including some, for instance 'Ramus virens olivarum', which directly refer to a local origin, and 12 set in two, three or four parts. *Cantios* were apparently popular for a long time. A Finnish translation of the texts by Hemminki of Masku, a country priest, was published in 1616, and a new, enlarged Latin edition, with new arrangements of the polyphonic songs by Daniel Friderici, cantor of the Marienkirche in Rostock, appeared in 1625. Some songs were still being published in the 18th century and later, and some found their way into official Lutheran hymnbooks.

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2. The Reformation.

In Sweden the Reformation was set in motion during the reign of Gustav Vasa (1523–60), but not firmly established until the Convention of Uppsala in 1593. Lutheran services were held in churches in the Turku diocese from the 1520s on, and Lutheranism was reflected in a number of manuscripts, such as the Mathiae Joannis Westh Codex of 1546, which contains the text of the mass as well as sequences, responsories, hymns and antiphons in Finnish translations. In 1549 the first printed mass in Finnish, *Messu eli*

Herran Ectolinen, was published by Mikael Agricola, and around 1583 Jacobus Petri Finno published the first Protestant hymnbook in vernacular Finnish. Later hymnbooks approved by the Church Assembly were issued in 1605, 1701, 1886, 1938 and 1986. The *Uusi suomenkielinen wirsi-kirja* ('New Finnish Hymnbook') of 1701 was later nicknamed 'Vanha virsikirja' ('Old Hymnbook') on account of its lasting popularity, and was supplemented in 1702 by *Yxi tarpelinen nuotti-kirja* ('A Necessary Notebook'), a collection of chorale melodies modelled after *Then svenska psalmboken* of 1697. Prior to this publication manuscript collections, such as the *Kangasalan koraalikirja* ('Kangasala Chorale Book') of 1624, were used in many churches, and in the 18th and 19th centuries cantors had to resort to such collections again, because the 1702 book went out of print and was not replaced until 1850, by *Suomalaisten wirtten koralikirja* ('Chorale Book of Finnish Hymns', ed. Antti Nordlund), the first four-part chorale collection printed in Finland. *Uusi koraalikirja* ('The New Chorale Book', ed. O.I. Colliander and Richard Faltin, 1888), provided melodies for the hymnbook of 1886, and the hymnbooks of the 20th century were given their respective chorale collections in 1944 (edited by Armas Maasalo and others) and 1987 (edited by Kaj-Erik Gustafsson and others).

Organs were bought or built for Finnish churches from the 17th century onwards. Most early organs fell prey to fire or destruction by the enemy, especially during the Great Nordic War of the early 18th century; the only extant one is the Positive of Nauvo (c1664) in the National Museum, Helsinki. Some 30 18th-century organs are recorded, but not until the 19th century did organs spread throughout the country. The instruments of the 17th and 18th centuries were Baroque organs of north German style made by Swedish masters, among them Johan Niclas Cahman, who built a 32-stop organ for Turku Cathedral in 1725–7. An instrument of this size was exceptional: an average organ had only one keyboard and 8–10 stops.

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3. Secular music before 1809.

Little is known of secular music in medieval Finland. In the countryside there was traditional rune singing and the playing of the *kantele* and other traditional instruments. In the six towns there must have been music outside the church as there was in other small towns around the Baltic, but the only evidence consists of names ('Michil pipare', 'Nis lekare', etc.) in a few 15th-century documents from the Turku region. It was still probable that wandering *jongleurs* and minstrels performed in inns and taverns and offered their services at weddings, seasonal fairs and on other festive occasions.

The professional musician first emerged with certainty in the 17th century as organs were installed. The church could neither keep organists sufficiently busy nor afford them alone, so city authorities generally paid part of the organist's salary and granted him exclusive rights to perform music in the town and its surroundings. In Turku, music at the university (Åbo Akademi), established in 1640, was the additional responsibility and later the privilege of the organist until the institution appointed a music master in the middle of the 18th century.

Court music existed only in the retinues of the Swedish kings and their representatives. Gustav Vasa gave his second son Johan the duchy of Finland, and Duke Johan took up residence in Turku Castle in 1556. Some musicians (e.g. 'Bertil luthenslagere', 'Mats fedlare') followed suit, still others accompanied Duke Johan on his travels, and the Polish princess Katarina Jagellonica, whom he married in 1562, apparently had some fiddlers in her service. In 1563, the last year he resided in Turku, several trumpet players are mentioned and, after he was taken prisoner by his half-brother Erik, a large number of wind instruments and some discant books were sent back to Stockholm.

In 1747 Carl Petter Lenning, organist of Turku Cathedral, was engaged by the university to establish a collegium musicum, the first orchestra in Finland. Beyond its function in academic life, it propagated music among educated people. When the secret society Aurora was founded in 1770 to promote literature, science, history, the Finnish language and the liberal arts, especially music, a large number of its members were able to play an instrument and soon formed a 'musical class' within the society, as well as an orchestra, which gave the first public concerts in Finland in 1773 and 1774. In its wake in 1790 came the Musikaliska Sällskap i Åbo/Turun Soitannollinen Seura (Turku Musical Society), the sole purpose of which was to promote music by sustaining an orchestra and giving concerts. The old privileges of the organists and city minstrels were being replaced by the activities of enthusiastic amateurs, and music was beginning to be considered as an art form.

This happened under the reign of the enlightened Gustav III. The only professional Finnish composer of the ensuing age was Bernhard Henrik Crusell, whose most important works were concertos, quartets and other pieces for his own instrument, the clarinet. In Stockholm, where he lived, his popularity was based mainly on his songs. Erik Tulindberg, a civil servant, composed a violin concerto and six string quartets in the style of early Haydn. The three violin sonatas of Thomas Byström, an artillery officer, show an original musical talent. Fluent in composition also were several members of the Lithander family, especially Carl Ludvig, a soldier, and Fredrick Emanuel, an accountant and piano teacher. Their piano and chamber works are still played in Finland.

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4. The Grand Duchy, 1809–1917.

In 1809 Sweden lost her Finnish territories in a war against Russia, to which Finland was annexed as an autonomous Grand Duchy with most of the institutions of an independent state. Helsinki was declared the capital in 1812 and soon became more important than Turku, not least because of the disastrous Turku fire of 1827. The centre of the country's intellectual life, the university, was moved to the new capital and renamed the Keisarillinen Aleksanterin Yliopisto (Imperial Alexander University).

The 19th century was an era of growing national awareness. The publication of the Kalevala, the national epic, by Elias Lönnrot in 1835 (second, augmented edition 1849) directed the attention of the educated class to folk poetry and rune singing, and the discovery of this ancient oral tradition of poetry and music became a powerful source of inspiration for

both composition and the fine arts. Subjects derived from the Kalevala intrigued several composers (Fredrik Pacius, F. von Schantz, Robert Kajanus) during the latter half of the 19th century, but its spirit was not reawakened until Sibelius's *Kullervo* (1892), whose stylistic elements are drawn from primitive modal rune singing. Sibelius's later style is a synthesis of the Kalevala heritage and the 19th-century symphonic tradition.

But archaic poetry could not fuel a keener nationalism. The national anthem *Maamme* (1848) has nothing to do with the Kalevala tradition; the melody is in mazurka style, and its composer, Pacius, who had been appointed music master of the university in 1835, was German-born. That Pacius's music was rooted in German Romanticism and Biedermeier (he was a pupil of Spohr) did not prevent it becoming nationally important. His opera *Kung Karls jakt* (1852) was enthusiastically received as a national classic, and he was dubbed the father of Finnish music.

An important vehicle for national feelings was the male-voice choir. Patriotic songs were increasingly cultivated towards the end of the century by student choirs such as the Akademiska Sångförening (Academic Choral Society, founded 1838) and Ylioppilaskunnan Laulajat (Helsinki University Chorus, founded 1883), their conductors often being composers as well. Meanwhile national Romanticism expressed itself in instrumental nature pieces evoking birds, butterflies, trees, lakes, rapids, the seasons etc. The language of this music is purely Romantic with a touch of impressionism here and there, and if folk music was used, it was the more recent folk music, not the ancient strand that seemed more appropriate to mythological subjects. Composers in this manner included Pekka Juhani Hannikainen, Oskar Merikanto, Armas Järnefelt, Erkki Melartin, Selim Palmgren, Toivo Kuula, Heino Kaski, Leevi Madetoja and Ilmari Hannikainen, whose works were rarely played abroad, whereas Sibelius gained a solid position in the international repertory, especially in Scandinavia, the United Kingdom and the USA.

In performance as well as composition there was considerable progress around the turn of the century. The Helsinki Philharmonic Society, set up by Kajanus in 1882, laid the foundation for regular orchestral concerts in the capital, and the Helsingfors Musikinstitut/Helsingin Musiikkiopisto was founded by Martin Wegelius the same year. Opera was performed mainly by visiting German companies until the inauguration of the Nya Teatern (New Theatre) in 1860. Performances there were in Swedish; the Finnish-language National Theatre took up opera in 1873. Domestic Opera (Finnish National Opera from 1956) was founded by Aïno Ackté and Edward Fazer in 1911.

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5. Since 1917.

In December 1917 Finland was declared independent. Sibelius, entering his final creative period, now held an unequalled position in musical life, and composers of the next generation felt overshadowed by his figure and reputation. Palmgren had success with his concertos and other piano works and Madetoja with his operas, particularly *Pohjalaisia* (1923), which was received as a kind of national opera. But the national Romantics were

essentially miniaturists, writing for a domestic audience which has continued to value them.

The 1920s saw the rise of a new generation of composers opposed to nationalism and eager to open windows towards Europe, a generation including Ernest Pingoud, Väinö Raitio and Aarre Merikanto. Pingoud, an emigrant from St Petersburg, wrote symphonic music in which late Romantic impulses are mixed with Expressionism, symbolism and mysticism in the manner of Skryabin. Raitio's most remarkable music consists of his works for large orchestra, a couple of small-scale lyrical operas and impressionist piano pieces. Merikanto wrote symphonic works, the opera *Juha* (1922) and advanced compositions for chamber ensembles. This music represented the ultimate modernism to conservative Finnish audiences, who, still captivated by nationalistic ideals, received it with ignorance if not hostility. Several of Merikanto's works, for example, including his masterpiece *Juha*, were not performed in his lifetime, and he and his colleagues were forced to turn to a more approachable style, with folk ingredients in a neo-classical framework. The expectations of audiences were better met in the music of Yrjö Kilpinen, a prolific composer of lieder, and Uuno Klami, whose orchestral music often draws from the Kalevala and other Finnish literary sources, but with the new influence of Stravinsky and Ravel.

In spite of a deep recession in the 1930s, musical life slowly developed. New municipal orchestras were founded in major cities, and in 1927 the Finnish Broadcasting Corporation set up an orchestra, which developed into a full symphony orchestra, the Finnish RSO. In 1939 the Helsinki Conservatory, heir to the music school founded in 1882, was granted college status and renamed the Sibelius-Akatemia (Academy).

After the war the nationalism of previous decades, nourished by political threats from elsewhere in Europe, gave way to more liberal thinking. A new feeling was introduced by a generation of composers who had served in the war. Einar Englund's First Symphony (1946) eloquently expressed and interpreted the traumatic feelings of the whole nation; that the work is related to Shostakovich's 'Leningrad' Symphony is at the same time surprising and logical. Another important source of new inspiration was Bartók, whose influence is audible in Englund's and Joonas Kokkonen's works, whereas the neo-classical Stravinsky was important for the orientation of Einojuhani Rautavaara and Usko Meriläinen. The discovery of 12-note composition took place as late as the 1950s, not as a result of a sudden admiration for Schoenberg or Webern, who were hardly known at all, but because the method itself evoked the curiosity of Erik Bergman and other composers.

In the 1960s the music of Stockhausen, Nono, Ligeti, Maderna and others was amply played in Finland, and the composers themselves gave lectures on their music and compositional techniques. A reaction against this line in musical thinking soon followed and manifested itself in many different ways. One group played with happenings, aleatory techniques and so on, but finally turned to leftist popular music; another sought shelter in neo-Romanticism; a third cherished subjects from national history.

Simultaneous development in many directions finally led to a musical open society.

The rise of opera in the mid-1970s was an unexpected phenomenon. It started with Aulis Sallinen's *Ratsumies* ('The Horseman', 1974) and Kokkonen's *Viimeiset kiusaukset* ('The Last Temptations', 1975), which nourished Finnish self-esteem under political pressures of the cold war era and at the same time gained international attention. The Savonlinna Opera Festival and the Suomen Kansallisooppera (Finnish National Opera, renamed thus in 1956) began to commission new works in a steady stream; Sallinen, Rautavaara, Paavo Heininen and Kalevi Aho produced one opera after another and other composers followed suit. That a new opera house was inaugurated in Helsinki in 1993 was to a great extent due to this creative fertility.

Since the 1980s the expansion of Finnish musical life has been fast and spectacular. A new generation of composers gathered around the Korvat Auki (Ears Open) association and found champions in the chamber orchestra Avanti!, set up in 1983. Most composers of this generation studied with Heininen and some with Rautavaara at the Sibelius Academy, and they closely followed the avant-garde musical scene in Europe. Eero Hämeenniemi, Kaija Saariaho, Magnus Lindberg, Esa-Pekka Salonen and others continued their studies in Italy, Jukka Tiensuu and Saariaho in Germany before heading for IRCAM in Paris, where Lindberg joined them. They all, with Pehr Henrik Nordgren, Jouni Kaipainen, Kimmo Hakola and others, won international notice. Their methods range from traditional to technically advanced; computer applications and live electronics play an important role in some of their works, especially those of Saariaho and Lindberg.

During the same period the general standard of music making has steadily risen as a result of measures taken since the 1960s in music education and administration. A network of about 150 music schools efficiently gathers together talented students from even the remotest corners of the country, and the education of those entering the profession is completed at the Sibelius Academy. A system of state scholarships guarantee a certain number of qualified musicians good working conditions. New concert halls have been built and are scheduled in many cities for the 13 professional and some 20 semi-professional orchestras, among which the Helsingin Kaupunginorkesteri (Helsinki PO), Radion Sinfoniaorkesteri (the Finnish RSO), the Lahden Kaupunginorkesteri (Sinfonia Lahti), Tapiola Sinfonietta, the Keski-Pohjanmaan Kamariorkesteri (Ostrobothnian Chamber Orchestra), the Suomalainen Kamariorkesteri (Finnish Chamber Orchestra) and Avanti! are internationally known. There are also many chamber music ensembles, and choral music, both traditional and contemporary, is cultivated by a large number of amateur and semi-professional choirs. Moreover, Finland had and has world famous singers (from Johanna von Schoultz and Aino Ackté to Martti Talvela, Matti Salminen and Karita Mattila), instrumentalists (from Alie Lindberg to Ralf Gothóni, Olli Mustonen and Pekka Kuusisto) and conductors (from Georg Schnéevoigt to Paavo Berglund, Esa-Pekka Salonen and Jukka-Pekka Saraste). The conductor boom of the 1980s and 90s emerged from Jorma Panula's conducting class at the Sibelius Academy.

Important to contemporary Finnish musical life are the summer festivals, more than 50 in total, which include all-round events (Helsinki and Turku), a major opera festival (Savonlinna), one for jazz (Pori), several for chamber music (Naantali, Kuhmo, Uusikaupunki), one for new music (Viitasaari), one for folk music (Kaustinen) and one for the unexpected (Porvoo). The Helsinki Biennale (renamed Musica Nova Helsinki in 1998) and the Tampere Biennale are devoted to international new music. The most important international competitions are the Sibelius Violin Competition, the Sibelius Conductors' Competition, the Mirjam Helin Song Competition and the Paulo Cello Competition.

Musicology and related disciplines are taught at six universities and the Sibelius Academy. The universities and the [Finnish Musicological Society](#) (founded in 1913) have their series of dissertations, and scholarly articles are published in a couple of journals, notably *Musiikki* (1971–). Information in English on music in Finland can be found in the *Finnish Music Quarterly* (1985–).

See also [Helsinki](#) and [Turku](#)

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- [Finland](#)

II. Traditional music

1. Historical background.
2. Vocal music.
3. Instrumental music.

4. Folk-dance.

5. Finnish–Swedish traditional music.

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Finland, §II: Traditional

1. Historical background.

Finnish belongs to the Finno-Ugric family of languages; the most important linguistic minorities in Finland are the Swedish-speaking population along the coast and the Lapps in the far north. Whereas south-west Finland had close ties with the West, particularly Sweden, the eastern part of the Finnish-Karelian culture-area was orientated towards the south and Novgorod, whence they also came into contact with Byzantium. This dichotomy between western and eastern Finland is clearly evident in the ethnological traits of later periods. Another firmly established boundary is that separating the Lutheran and Orthodox areas (fig.2).

The Finnish cultural tradition can be divided into periods according to stylistic traits: pre-Finnish, which antedates poetry in the Kalevalaic metre and includes shamanic songs, animal and calendar rituals, creation myths etc.; early Kalevala (before 150–500 ce); vital Kalevala (before the crusades to Finland by the Swedes, first crusade 1155); medieval Kalevala (pre-Reformation, i.e. before 1523); late Kalevala; the society of social classes (the period before the advent of industrialization, marked by the spread of rhymed folksongs and literacy and ending about 1870–80); and urban, or industrial mass culture.

Differing social and historical circumstances have given rise to great cultural differences within the Finnish-Karelian area; in the late 19th century, before the advent of urban culture, the various counties or provinces had distinct cultural characteristics. South Pohjanmaa, having a homogeneous social background, was an area more conducive to integrated development, and here several ideological and popular group movements sprang up that influenced the whole country. This area, being agrarian with a comparatively stable population, had impressive instrumental wedding music and rhymed *rekilaulu* and *polskalaulu*. The cohesiveness of the young people was a significant factor in the creation of fighting and derisive songs which served to increase solidarity. Although the Karelian isthmus had long been an area of Kalevalaic song, it rapidly developed a folk culture in many respects resembling that of Pohjanmaa. Varsinais-Suomi, Satakunta, Häme and Uusimaa entered the period of industrial and social upheaval early, and continually absorbed new influences from the West. All eastern Finland (Savo, North Karelia, Kainuu) was an area of energetic enterprise in which people sought new means of livelihood; an individualistic sparsely-scattered population worked the earth by burning and ploughing. Eastern Finland was always an underdeveloped area and even in the products of its traditional culture a temporary quality is many times evident. In Karelia, which belongs almost entirely to Russia, social interaction was based largely on ties with the clan; this is one reason why the Kalevala tradition survived in Karelia into the 20th century.

In the period of urban culture traditional folk practices rapidly yielded to commercially directed culture served by the mass media. Folk-dancing and early instrumental music continued to be fostered by a large number of

enthusiastic amateurs. Since the 1950s interest in folk culture has increased, and large festivals accommodating various forms of folk expression are held throughout the country.

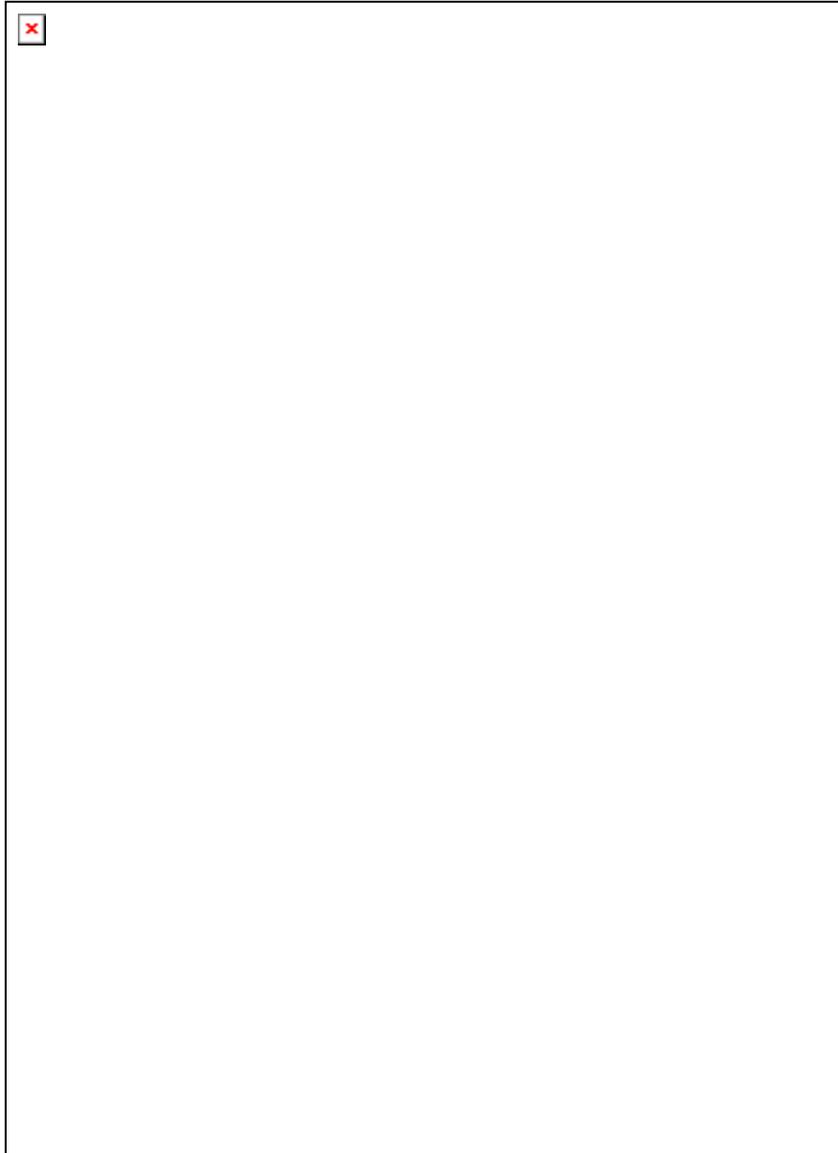
The oldest collections of folk music in Finland, especially manuscripts, are those of the Finnish Literature Society, established in 1831. A large collection of folk material is held by the Institute for Folk Tradition (founded in 1965) at the University of Tampere. The Folk Music Institute in Kaustinen was founded in 1974 as a result of a folk music revival which started after the first Kaustinen Folk Music Festival in 1968. The institute has a large collection of contemporary Finnish folk music. Other activities can be divided into four categories: service, education, research and publishing. Kaustinen is also the home of a folk music group Tallari, a folk music school 'Ala Könni-opisto' named after a famous folklorist and folk music collector Erkki Ala-Könni, and the Museum of Traditional Folk Instruments. There is folk music education at some music schools and universities, and a department of folk music at the Sibelius Academy in Helsinki.

[Finland, §II: Traditional](#)

2. Vocal music.

Kalevalaic song, which originated when Finnish language was not separated from other Finnish languages in the Baltic area, was prevalent in western Finland until the 17th century and in eastern Finland until the 19th century. In Karelia traces of it have been found even in the 20th century. *Runonlaulu*, the singing of old poems or Kalevalaic songs, has been practised by almost all the Finnish peoples in the Baltic area (Finns, Karelians, Ingrians, Votes and Estonians). Kalevalaic metre consists of four trochaic feet of which the first is not bound by rules. In about half the verses the poetic accent coincides with the spoken accent. The lines are not arranged in stanzas, though lyric poems have some architectonic form. Kalevalaic poetry makes much use of parallelism, in alliteration, repetition of verses, repetitive formulae and patterned phrases. The texts include epics, lyrical poems, incantations and various festive and occasional poems. They originated in the pagan period and the Middle Ages; some of the more recent examples are compositions by well-known people.

With the exception of incantations all poems in Kalevalaic metre were sung, generally by a single voice to a one- or two-phrase melody with a narrow range, usually of a 5th. The range is widest in the west, while on the Karelian isthmus and in Ingria three- and four-note melodies are usual. The melodies are normally syllabic, melisma becoming more frequent towards the east. There are many types of rhythm and melody, of which the best known is the 'Kalevala melody'. This is often characterized by one- or two-line stanzas and 5/4 metre; the two last notes of each line are on the tonic or 2nd and are twice as long as the others ([ex.1](#)). Attempts have been made to find Finno-Ugric (i.e. pre-Finnish) elements in the melodies of Kalevalaic songs. Some of the music certainly dates from the stylistic period of the early Kalevala.

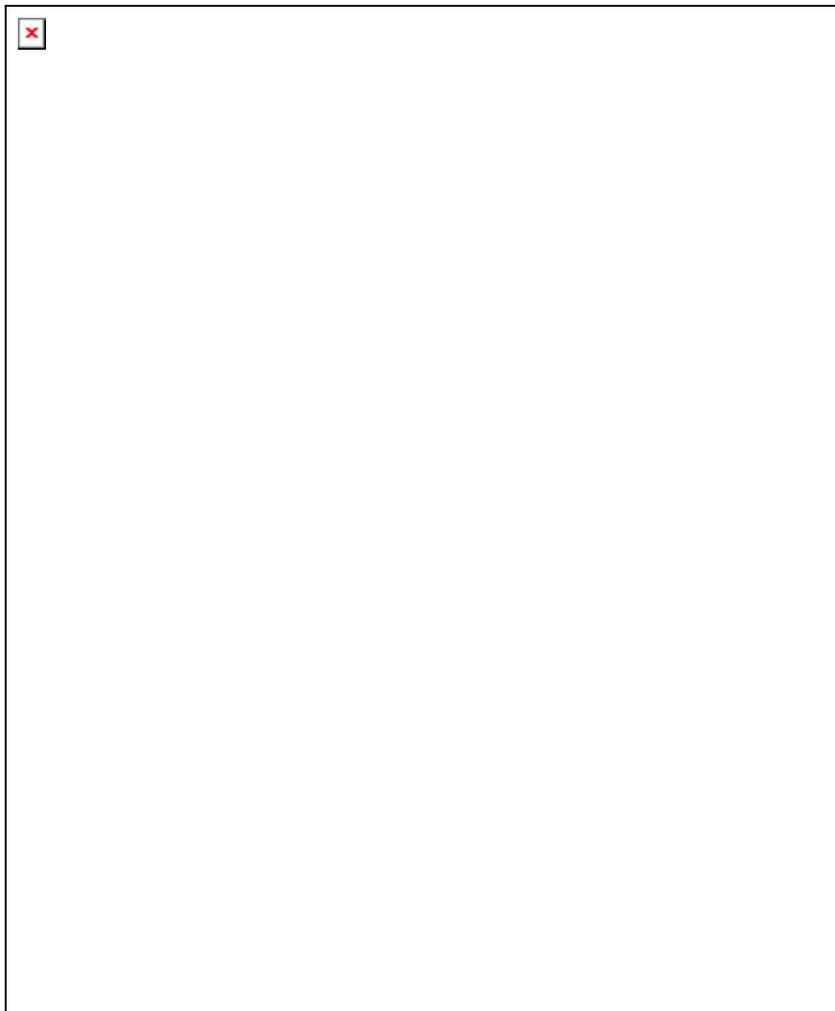


The songs were performed in different ways depending on area and poetic genre. Historical sources describe a typical manner of singing epic poems: two men held each other's hands and sang in turn, one repeating each verse sung by the other. In Viena, where the epic poems survived the longest, this method was not used at the time when the collection of melodies began in the 19th century. At that time a single singer generally recited the poems, though sometimes, for example in wedding poems, a chorus sang in unison. The manner of singing in Ingria and on the Karelian isthmus differed from that in other areas. There the songs belonged mostly to the women's repertory and were performed chiefly by a principal singer alternating with a choir singing in several parts. In the 17th century the early Kalevalaic metre began to give way to the four-line song using rhymed verse, which flourished in the mid-19th century until it was supplanted by commercial popular music after World War I.

Laments are improvised non-metric poems using traditional elements, metaphors and patterns and are recited to a melody that is adapted to suit the words. In the Finnish-Karelian culture area they belong to the traditions of the people living in Orthodox areas, and are part of the Lutheran tradition only in Ingria. The lament is a genre restricted to women, its function being the expression of grief and other strong emotions. It was an

essential part of the rites connected with the changing of social roles or status such as funerals or weddings. In Viena it has been known for a hired lament-singer to recite as many as 30 laments for the deceased on the burial day alone. At a funeral the deceased person is ushered from this world to the realm of the dead; similarly at weddings the bride is gradually made familiar with her new situation by means of laments. The wedding pageantry was richest in Ingria where, in addition to songs in Kalevalaic metre, the ceremony sometimes included over 50 laments. Besides funeral dirges and wedding laments, there are also occasional thanksgiving and recollective laments, and laments for a close relative going off to war.

Although there are many differences between individual reciters, the stylistic traits of people from different areas are as distinct. Since the lines of the text are not in a uniform metre, the melody consists of freely improvised lines and stanzas. The rhythm consists of the free alternation of units of duple and triple beats. The laments make abundant use of micro-intervals and also of micro-rhythm, which is often further increased by the multiplying melismas towards the end of the piece (ex.2).



The performance of a lament is an experience in total, unrestrained emotion, accompanied by streaming tears and sobbing that intermittently cut off the narrative song. The best reciters, like singers of Kalevalaic songs, have been members of a particular clan. The lament has now almost disappeared from Finland: it still survives to a certain extent in

Russian Karelia, in the regions bordering the White Sea and particularly around Olonets.

Vocal genres that were less important than Kalevalaic singing and laments, but which were part of the same early culture, include the *joiku* in north Viena, a type of song describing something (a person, animal or natural feature), related to the Lappish *juoigos* and part of the women's tradition only.

The newer rhymed folksong belongs to a period when social classes in Finland were becoming more differentiated. The form is similar to many Scandinavian and central European song types. The genre comprises sub-groups with highly diverse content and contexts of performance. The commonest form is the lyrical *rekilaulu*, which often took shape from several stanzas linked together to suit the occasion. It is characterized by a description of nature in the opening lines, which sometimes bears only a loose relation to the rest of the text. The first ballads introduced to Finland from the West were transcribed into Kalevalaic metre; later examples were put into rhymed verse. Epic songs were often composed in the wake of important events and published as broadside songs.

The earliest of the newer folksongs had a musical structure *ABAB*; later the melodies became more complex. The type in which the last two notes of a couplet are held for twice their length spread rapidly from west to east and reached Karelia in the 19th century. The commonest rhythmic structure is the *reki* rhythm, where there are seven stressed syllables and eight stressed notes in a pair of stanzas (ex.3). The minor key is typical of the newer folksongs, although in quantitative terms more than half of them are in a major key. Typical of older melodic types, especially in south Pohjanmaa, is that the 7th is often minor, and the 6th is sharpened or doesn't exist. The rhymed song has absorbed many melodies and rhythms from instrumental music, e.g. *polskalaulu*.



The song texts reflect the life of 19th-century village communities which were experiencing a period of upheaval. They were often composed by young people and sung to ring-games and dances, at the village swings and on other occasions when the whole community was together at work or leisure.

Religious folksongs do not constitute a single melodic genre. They can be divided into three main groups: chorale variants, variants of secular

melodies, and independent religious melodies; they were sung in churches, meeting houses, homes and at festivals. The evangelical movement played a considerable role in the development of religious melodies. The most striking difference from printed chorales and secular melodies is the exceptional abundance of melisma. The music used by the Orthodox Church has had less significance for folk music than that of the Lutheran Church.

Finland, §II: Traditional

3. Instrumental music.

The *Kantele* (fig.3), a string instrument well known in the entire Balto-Finnish region except the northernmost reaches of Finland and Karelia, is a plucked zither. Its nearest relatives are the Estonian *kannel*, the Lithuanian *kanklės*, the Latvian *kokle* and the north Russian *gusli svontšatije* or *gusli krilovidnije*.

There are two types of *kantele* in Finland: one small and carved, the other with a bigger box. The earliest *kantele* in Finland was a five-string instrument, tuned to a pentachord. The *kantele* made from one piece of wood was usually carved or hollowed out from underneath or from on top. The instrument had a separate soundboard added made of either birch-bark or wooden pegs to make an enclosed resonating chamber. Playing styles are divided according to the manufacture of the instrument: those hollowed out from underneath are usually played with a covering technique and the other style included a plucking technique. The number of strings on the *kantele* gradually increased so that it was impossible to build the instrument from one piece of wood. Builders began making larger *kanteles* by combining individual pieces of wood to form an enclosed box. Also, the style of playing changed from older styles where the fingers were kept together to a new position where the right hand plays the melody and the left hand plays the bass and accompaniment. The strings were originally made by twisting horsehair. Later, bronze, iron and steel were used. In the 1920s a concert model of the *kantele* was developed which could be tuned by means of a special machine. The instrument is basically diatonic. There are seven spindles, and as a lever is pushed or pulled, each string is raised or lowered by a half step. This modern concert instrument is mainly used in art music. The concert *kantele* is held with the longest string closest to the player while originally the shortest string was held closest to the player. According to historical sources, a five-string *kantele* was used to accompany Kalevalaic songs, but most of the collected melodies are song- and dance-tunes and improvisations. Song and dance melodies were played on the largest instruments, and there were also *kantele* ensembles. Today the five-string *kantele* is a popular school instrument. Bigger *kantele* still exist in folk music, especially in central Pohjanmaa, but modern playing is usually a part of the existing Western art music teaching infrastructure.

The *jouhikko* or *jouhikannel* (fig.4, see [Stråkharpa](#)) is a two-, three- or four-string bowed lyre that reached Finland from Scandinavia and is related, *inter alia*, to the Welsh *Crwth*. Its body is hollowed out from the front and is fitted with a soundboard, with a hole for the hand at one end to enable the melody string of the instrument to be stopped with the knuckles. The instrument is played sitting down. The strings are tuned to 4ths and 5ths

and one string is usually left to vibrate freely, producing a continuous drone. Folk mastery of the *jouhikko* was last noted in parts of Savo and Karelia at the beginning of the 20th century. *Jouhikko* melodies suggest that the instrument was used chiefly to play dance music. Typical of the bowing style is to put an accent on the offbeat.

From archaeological excavations we know that the jew's harp came to Finland during the late Middle Ages at the latest. It was still played at the beginning of the 20th century.

The frame drum used by Lappish shamans was also an ancient instrument of the Finns. Among membranophones, the *nynnypilli* mirliton made of reed is well known everywhere. Among the few idiophones noteworthy are the *hongankolistaja*, a wooden stick used to beat time against forest pine trees, some sow and horse bells of wood, brass and iron, *puukello* and *räty* percussion tubes, the *lepenelauta* Karelian percussion board, the *rapapalli* rattle, a small ball made of strips of birch-bark and the *räikkä* cog rattle. There were also early aerophones. Throughout the Finnish-Karelian cultural area numerous types of wind instruments are used. They are traditionally referred to by their function, such as herder's instruments, an earthenware flute that plays bird calls, *pyypilli* and *rukoustorvi* decoy hunting whistles and a wooden trumpet used to call people to the house of prayer. Herder's instruments can be classified into various groups by sounds they produce: short end-blown whistles made from wood or other plants; tongue-duct flutes such as the *putkihuilu*, a short instrument without finger-holes made of wild chervil, and the *mäntyhuilu* flute known in many European countries, in which the tongue of the player directs the flow of air against the sharp edge of a hole; and block-and-duct flutes in which the block can either be detachable or non-detachable. Non-detachable flutes include the *pajupilli* whistle made from willow or other deciduous woods; it is made frequently in late spring to early summer when barks peel. There are usually no finger-holes. Duct flutes with detachable blocks include those with closed ends such as the *umpihuilu* willow bark or cow chervil flute, the *piisku* quill or bone flute, the *petäjöpilli* pine flute and those with open ends such as *lötkö* open flute without finger-holes made from willow bark and the *pitkähuilu*, a longer, natural-scale flute made of willow bark. Free aerophones were also commonly used, such as vibrating reeds with a split at the end or in the middle, made of wild chervil, a *pykälöpilli* ribbon reed made of a leaf, the *tuohipilli* framed birch-bark ribbon reed and the bullroarer *pärrä* made from a piece of birch-bark or leaf.

Early oboes were usually simple and ephemeral, such as the plant stalk *varsipilli*, the *kukkapilli* 'flower flute', and the pod *palkopilli*. Idio- and heteroglot clarinets are made from one or several pieces, and in many cases there is a birch-bark sound projector at the end. With or without finger-holes, idioglot clarinets are made of reed or straw and are referred to by a variety of names such as *ruokopilli* (reed pipe), *soropilli*, *toropilli* and *olkipilli* (straw pipe). The *tronvopilli* is of the same type but made of willow. The tubes of the following group of clarinets are constructed by twisting and pulling the heartwood out of a tree: the *huulipilli* (lip pipe), the *läveri* consisting of two tubes with finger-holes, and the *lävikkö*, which is similar but has a funnel made of birch-bark or horn at the end. The *kärjennoukka*, the *leropilli* and the *hautatorvi* with a funnel made of birch-bark, are

constructed from a split and gouged piece of wood. A heteroglot clarinet made by pulling out the heartwood is known as the *mänkeri* and is found in western Finland. The Karelian *liru* is as musically versatile as the *mänkeri*. Other heteroglot conical clarinets were sometimes made of cow horn.

Two types of historical trumpets can be identified: straight and crooked. These trumpets were usually made from trees, birch-bark or horn. The *lehmänsarvi* (cow horn) crooked and short trumpets and the *pukinsarvi* (goat's horn) usually had three to five finger-holes (fig.5). In eastern Finland similar instruments were made of wood, such as the *puusarvi* (wooden horn) or the *lulletti* which had a strip of birch-bark wrapped around in a spiral. There is only one trumpet known throughout the Finnish-Karelian cultural area: the *tuohitorvi* is constructed by winding birch-bark around itself. More durable instruments were constructed of wood, such as the *luikku*, *totto* and the Karelian *brelo*, *turu* and *pullotorvi*. The Ingrian-born Teppo Repo (1886–1962) became popular not only in Finland but abroad as a player and maker of many herders' instruments. His favourite instruments included the *truba* trumpet with finger-holes made from a split piece of wood that has been gouged out and wrapped spirally with a strip of birch-bark. The *truba* was used for horse herding and also for dance. Similarly constructed are the *soittu* or *paimensoittu* recorders used by herders. Instruments made by Repo are in the collections of several foreign museums.

The first mentions of the fiddle as a Finnish folk instrument date from the 17th century. It predominated in western and southern Finland in the 18th century and, particularly, the 19th century, but was rare in Viena and Olonets. The fiddle was traditionally used everywhere as a dance music instrument, especially at weddings having a distinctly Scandinavian character and the ceremonies and dances performed at them represent an exceptionally fine repertory of violin melodies in a Baroque style (ex.4). Since there were often two or three fiddlers at the weddings, the melodies were sometimes played in octaves. Harmonic accompaniment by the fiddles or, from the end of the 19th century, by a harmonium, was sometimes added; otherwise the fiddle was primarily a solo instrument, and its melodies incorporate a considerable amount of ornamentation. A short biting bow, differing from the sort used in concert music, was used to define an easy dance rhythm. The emphasis on unstressed notes of the bar is typical of the earlier tradition. The fiddle spread slowly everywhere in the country but in the eastern areas it did not have enough time to develop into a strong tradition before the accordion became popular.



The clarinet was adopted to folk music as a result of military bands after the beginning of the 19th century. Clarinetists often began by playing in army bands, and acquired a rich repertory of marches besides playing other dance music. Clarinets are used mainly in the western part of the country and many times along with the violin. The clarinet did not have a distinctive musical repertory and about half of known folk clarinetists have also played the violin. Many older instruments had only five keys.

Early versions of the accordion came to Finland some two or three decades after its development in the 1820s. It reached the country via two routes: from Russia in the east and from central Europe and Italy in the south. The accordion soon assumed a dominant role over the fiddle and *kantele* in providing music for dancing because of its relative affordability, ability to project a greater sound and accompany with chords, despite heavy opposition of the church and some folk music researchers. The earliest instruments were square boxes with one row of diatonic buttons and only two bass chords; the notes varied according to the direction of the bellows movement. Two-row accordions were also diatonic, but in some models where the bass buttons were arranged in uneven rows the bass notes remained constant irrespective of the bellows movement. Chromatic piano accordions are common today in Finland, but more popular is the button accordion that has three basic rows of buttons on the treble side with two additional rows to facilitate fingering. The keyboard used is the Italian C-keyboard.

The mouth organ has been played in Finland since the end of the 19th century. Less important instruments have been the *virsikannel* bowed zither from Sweden (Swedish, [Psalmmodikon](#)), which was developed in Denmark and Sweden in the early 19th century for accompanying hymn singing, the mandolin, zither, guitar, triangle and musical saw. There is little information in Finland concerning the *virsikannel*, nor is there much information on the bagpipe, the *säkipilli* or the *rakkopilli*.

In contemporary Finland, instrumental music, in particular *pelimannimusiikki* or instrumental folk dance music, has achieved wide popularity through contests and festivals organized on traditional themes. Associations of folk music instrumentalists have thousands of members. Gramophone records of traditional melodies or melodies composed in the traditional style became among the most popular in the late 1960s, and at the beginning of the 70s especially because of *Konst Jylhä* (1910–84) and his group from *Kaustinen*. A typical development in instrumental folk music has been the formation of performing groups, usually of two fiddles, a harmonium or accordion, and double bass. As a result of organized education and promotion, historical and modern folk music have gradually assumed independent positions in Finnish culture. Some professional and semi-professional youth groups have gained international popularity as a part of the world music movement.

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4. Folk-dance.

Three stages of development can be distinguished in the history of Finnish folk dancing: the period of ring- and song-dancing; the period of group and social dancing; and the period of dancing in couples.

To the first and oldest period belong the lyrical songs in Kalevalaic metre performed by girls from Ingria and South Karelia. These were characterized by a leading singer who alternated with a polyphonic chorus. Rhymed ring-dance songs in quatrains and other dance-songs belong to a later stage of the same period.

The oldest group dance is the [Polska](#), which was popular in Finland by the beginning of the 18th century. Although most *polska* melodies have been collected in Pohjanmaa, the dance was known throughout the country except in the far north and Karelia. At old-fashioned weddings in Karelia only laments and Kalevalaic songs were sung, whereas further west the most important parts of the ceremony were the dances, of which the *polska* was the most common. The minuet, another early group dance, remained restricted to the western areas. Other dances of the same period were the [Quadrille](#), which spread to Finland from both the west and the east, and the [Anglaise](#). The old-fashioned waltz, a group dance, became known towards the end of the 18th century and spread in numerous versions and names throughout the country. Many times it was faster than the modern waltz which was often called the 'Yankee' waltz due to its return to Pohjanmaa with returning Finnish-American emigrants. Different counties have their favourite dances, such as the square *fyyrkantti* in Uusimaa and small square-dances in Häme. In Karelia the dances in Russian style are faster than dances native to the west, and Karelian dances often include solo exhibitions. The *purpuri*, a chain of dances for both groups and couples, is used particularly at weddings.

The most important couple-dances are the polka, mazurka, waltz, German polka, *jenkka* or *sottiisi*.

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5. Finnish–Swedish traditional music.

The Swedish-speaking population of the Finnish coastal areas had emigrated from central Sweden by the 12th century and settled in southern Finland. The Swedish settlement of Pohjanmaa occurred somewhat later, whereas the Swedish population of Ahvenanmaa, the archipelago between Finland and Sweden, was already permanent in the 6th century.

The music of the Swedish-speaking areas has in general closely followed the development of the corresponding Swedish tradition, though both vocal and instrumental music have been notably conservative; the Swedish minority in Finland belongs to one of the most culturally isolated Swedish-speaking areas. The most important kind of vocal music was the ballad, a form that persisted into the 20th century. The oldest dance melodies, the *polskas* and minuets, have survived in an unbroken tradition in certain parts of Pohjanmaa, and more minuets have been collected in Finnish-Swedish areas than in other Scandinavian countries. In Pohjanmaa ceremonial wedding melodies are also well represented. The counties further south, Ahvenanmaa, Varsinais-Suomi and Uusimaa, have been the readiest to assimilate new influences.

The most important instrument has been the violin; the clarinet was also popular, especially in Pohjanmaa, and the *psalmodikon* was used to accompany religious songs. In the late 19th century the accordion and the

associated polkas and *schottisches* spread to all the Swedish-speaking areas. According to historical evidence, the *Nyckelharpa* (a Swedish keyed fiddle) and the jew's harp were also played.

The collection and study of traditional music, beginning in the 19th century, made the rural population more aware of their own culture. In late 20th-century Finland traditional music became used to strengthen the cultural identity and group solidarity of the Swedish minority. It is propagated through three main channels: recordings on discs and tape and published books of melodies; folk music clubs and societies; and folk festivals. Recordings are located in the Folk Music Institute, the Finnish Literature Society and the Finnish-Swedish Folk Music Institute.

[Finland, §II: Traditional](#)

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Finlandia.

Finnish record label. It was originally introduced by Pohjoismainen Sähkö Oy in 1949, and several hundred recordings, mainly of popular and sacred music, appeared on the label until it was acquired by Fazer in the late 1970s. Fazer, the largest record company in Finland, had occasionally issued classical recordings on various labels since World War II, featuring artists including the singers Aulikki Rautawaara and Kim Borg, and in 1979 the company decided to launch a classical label; the trademark Finlandia was chosen because of its association with the music of Sibelius.

Finlandia, aided by government subsidies, soon launched an ambitious recording programme, mostly for the music of Finnish composers. Its first successes were a collection of the solo songs of Oskar Merikanto, sung by Jorma Hynninen, and an album of modern Finnish choral music, performed by the Tapiola chorus. Finlandia also issued a large selection of the orchestral music of Finnish composers, most of it previously unrecorded, the Helsinki SO and Finnish RSO being the principal performers. The most ambitious releases were complete recordings of major Finnish operas, including *Juha* (Aarre Merikanto), *Viimeiset kiusaukset* ('The Last Temptations', Kokkonen) and *Punainen viiva* ('The Red Line', Sallinen). In 1993 the Fazer company was acquired by Warner and Finlandia became one of Warner's classical labels. After this, the recording programme was somewhat reduced, with less emphasis on new music.

PEKKA GRONOW

Finley, Gerald

(b Montreal, 30 Jan 1960). Canadian baritone. He studied at the RCM and the National Opera Studio in London before making his professional stage début as Sid (*Albert Herring*) at Glyndebourne in 1986. He has returned to Glyndebourne on several occasions, most notably as Figaro in *Le nozze di Figaro* for the inaugural performances in the new house in 1994 (an occasion preserved on video), a portrayal near-ideal in both vocal and dramatic terms. He was equally admirable as Papageno both in Roger Norrington's 'Mozart Experience' on the South Bank in London, then in Gardiner's semi-staged, touring performances of *Die Zauberflöte* in 1995, also recorded on video and CD. His other Mozart recordings include Masetto and Guglielmo. He sang Demetrius in *A Midsummer Night's Dream* at Aix (1991), and appeared in Mozart's *Der Schauspieldirektor* the same year at the Salzburg Festival. Finley scored a notable success in the principal role of Harry Heegan in the première of Turnage's *The Silver Tassie* at his ENO début in 2000. He has also made a considerable name for himself in concert and recital (making his Wigmore Hall début in 1989), and has recorded works including Purcell's *Indian Queen*, Haydn's *The Creation*, Berlioz's *L'enfance du Christ* and Brahms's *A German Requiem*. His interpretations of a wide repertory of song disclose his firm, warm, easily produced baritone and his natural gift for unaffected, discerning interpretation.

ALAN BLYTH

Finn, William

(b Boston, 1952). American composer and lyricist. Although he principally studied English, Finn received the Hutchinson Fellowship in musical composition when he graduated from Williams College (the same fellowship awarded to Stephen Sondheim 24 years earlier). At college Finn had composed three musicals on unconventional subjects, including the trial and execution of Julius and Ethel Rosenberg. By 1979 he had completed an early version of *In Trousers*, the first of a gradually evolving musical trilogy about the emotional and sexual evolution of Marvin, a neurotic urban professional. Having discovered his capacity for bisexuality in *In Trousers*, Marvin would leave his wife and son to live with another man in *March of the Falsettos* (1981). In contrast to most of Finn's other projects as composer or lyricist, *March of the Falsettos* gained a strong critical and modestly popular following. Nearly a decade later, but only two years later in the life of its characters, he completed the final musical of his trilogy, *Falsettoland* (1990), in which Marvin's lover Whizzer contracts and dies of the effects of AIDS. *Falsettoland*, generally regarded as the finest artistically and emotionally of the trilogy, received two Tony Awards for best score and lyrics and best book. In 1992 *Falsettoland*, with revisions to the book by James Lapine (the original director of *March of the Falsettos*), returned as the second of what seemed destined to remain a two-act drama (with 'I'm Breaking Down' from the otherwise abandoned *In Trousers* interpolated into the first-act *March*). All these musicals are sung throughout in a popular style that, in contrast to traditional operatic recitative, transforms everyday speech into short highly rhythmic, repetitive and distinctive melodic fragments (e.g. 'late for dinner, late again'). More conventional song forms are reserved for reflective and strongly emotional moments such as the lyrical love duet between Marvin and his dying lover, *Unlikely Lovers*.

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all are musicals, and dates are those of first New York performances unless otherwise stated; librettists and lyricists are listed in that order in parentheses

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Falsettoland (J. Lapine), orchd Starobin, Playwright's Horizons, 28 June 1990

Falsettos, orchd Starobin, John Golden, 29 April 1992 [rev. of *March of the Falsettos* and *Falsettoland*]

A New Brain (Lapine), orchd Starobin, Mitzi E. Newhouse, 18 June 1998

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E. Pall: 'The Long-Running Musical of William Finn's Life', *The New York Times Magazine* (14 June 1998)

GEOFFREY BLOCK

Finnegan, Ruth (Hilary)

(*b* Londonderry, 31 Dec 1933). Northern Irish anthropologist. She studied classics at Oxford (BA 1956) before taking the diploma (1959) and the doctorate (1963) in social anthropology at Oxford. After working as a senior lecturer at the University of Ibadan, Nigeria (1965–9), she took a post in 1969 at the Open University, where she was appointed reader in 1982, and professor in 1988, of comparative social institutions; during this period she left the Open University to spend three years as head of the sociology department at the University of the South Pacific, Suva, Fiji (1975–8). She was editor of *Man*, *The Journal of the Royal Anthropological Institute* (1987–9) and visiting professor of anthropology at the University of Texas, Austin in 1989. She became a Fellow of the British Academy in 1996 and an honorary Fellow of Somerville College, Oxford in 1997. Her work has been principally concerned with the anthropology of communication and expressive behaviour, with particular reference to verbal art, oral tradition and musical practice. Her study of 'hidden musicians' in Milton Keynes has been particularly significant in introducing anthropological method and theory to the study of local musics.

WRITINGS

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Tales of the City: a Study of Narrative and Urban Life (Cambridge, 1998)

MARTIN STOKES

Finney, Ross Lee

(*b* Wells, MN, 23 Dec 1906; *d* Carmel, CA, 4 Feb 1997). American composer and educator, brother of [Theodore M. Finney](#). His early musical experiences incorporated a wide range of interests: he played cello, piano and guitar, and was a member of a trio at the age of 12 and of a jazz group at 21. He continued to sing and play guitar for many years; as late as 1960 he toured Greece performing American folk music. His early study in

composition was at the University of Minnesota with Donald Ferguson and at Carleton College, where he taught cello and history; he also studied with Boulanger (1927–8), with Edward Burlingame Hill at Harvard University (1928–9), with Berg in Vienna (1931–2), and with Sessions (1935).

From 1929 to 1948 Finney was a member of the faculty of Smith College Northampton, Massachusetts. He was awarded both Guggenheim and Pulitzer fellowships in 1937, and from 1943 to 1945 he served with distinction in the Office of Strategic Services. During the war years Finney turned from an eclectic international style to a more direct Americanism, introducing American folk materials into the String Quartet no.3 (1940) and producing *Hymn, Fuging, and Holiday* (in homage to William Billings, 1943) and the *Pilgrim Psalms* (1945). His Symphony no.1 (Communiqué 1943) was an important step in the definition of a personal style.

After 1947, when he was awarded a second Guggenheim Fellowship, Finney composed much chamber music and was particularly concerned with problems of structure. His concept of the tensions of opposing musical forces, which he called 'complementarity', his preference for strong rhythmic motivation, his concern with variation, and his fascination with time (as a philosophical as well as a musical phenomenon) were factors in forging this style. In 1949 he was appointed professor of music and composer-in-residence at the University of Michigan. Providing music for the chamber groups of the university's School of Music, and the need to define his ideas on the nature of music for his advanced students, contributed to a decade of great creative energy. A gifted teacher, Finney soon attracted a group of talented students, among them Albright, Crumb and Reynolds.

Finney then became more involved with serial techniques. The String Quartet no.6 (1950) uses three 12-tone series; the Fantasy in Two Movements (1958) uses one, with one permutation. In 1959 he began to serialize non-pitch elements, deriving changes in tempo and the proportions of formal divisions from the pitch series in such works as the Concerto for Percussion (1965). Most characteristic of Finney's technique is the use of a structured series, particularly with balancing or mirror-image hexachords. These hexachords are generative and are fulfilled both in interaction and compression – 'the greatest compression of the hexachord' Finney called a 'source set', a term first used in the Fantasy in Two Movements.

Finney used serial materials in elaborated forms, through juxtapositions of sections of driving impulse and floating sonorities, and this led him to a further exploration: of memory as a musical phenomenon, transcending simple nostalgia and the fashionable quotation of materials from other times and places. For Finney memory was a process, a flowing of complete and incomplete elements, of unexpected lucidity and frustrating indefiniteness, a process related to variation; Finney concluded that variation was not the repeating but the reexperiencing of the theme. His further experiments with the concept of memory culminated in the choral and orchestral trilogy *Earthrise: Still are New Worlds* (1962), *The Martyr's Elegy* (1967), and *Earthrise* (1978), works that are not only time-centred but also space-centred, bordering on the mystical.

Finney's many honours included the Brandeis Medal (1968), two honorary degrees, and numerous commissions, among them those from the Coolidge and Koussevitzky foundations and from Yehudi Menuhin for the Brussels World's Fair in 1958. In 1962 he was elected to the National Institute of Arts and Letters.

WORKS

(selective list)

stage

Nun's Priest's Tale (op, 1, Finney, after G. Chaucer), 1965; Hanover, NH, Aug 1965
Heyoka (dance score), 1981; New York, 14 Sept 1981

The Joshua Tree (dance score), 1983, unpubd, New York, 10 Oct 1984

Weep Torn Land (op, 7 scenes, Finney), 1984, unperf.

Computer Marriage (comic op, 5 scenes, Finney), 1986, unperf.

orchestral

Vn Conc. no.1, 1933, rev. 1952; Slow Piece, str, 1940; Sym. no.1 (Communiqué 1943), 1942; Hymn, Fuging, and Holiday, 1943; Pf Conc. no.1, 1948; Variations for Orch, 1957; Sym. no.2, 1958; Sym. no.3, 1960; 3 Pieces, chbr orch, tape, 1962; Perc Conc., 1965; Symphonie concertante, 1967; Pf Conc. no.2, 1968; Summer in Valley City, band, 1969; Landscapes Remembered, 1971; Spaces, 1971; Sym. no.4, 1972; Vn Conc. no.2, 1973, rev. 1977; A Sax Conc., wind orch, 1974; Narrative, vc, 14 insts, 1976; Conc. for Str, 1977; Skating on the Sheyenne, band, 1977; Small Town Music, 1987; Chbr Conc. 'Heyoka' [from Heyoka (dance score)]

choral

Oh, Bury me Not (folksong), 1940; Pilgrim Psalms (Ainsworth Psalter), 1945; Words to be Spoken: Modern Canons (MacLeish), 1946; Spherical Madrigals (R. Herrick, G. Herbert, R. Crashaw, J. Dryden, J. Donne, A. Marvell), 1947; Immortal Autumn (Whitefield), T, chorus, 1952; Edge of Shadow (MacLeish), chorus, insts, 1959; Earthrise, a Trilogy Concerned with the Human Dilemma: 1 Still are New Worlds (M.H. Nicolson: *The Breaking of the Circle*), Bar, chorus, tape, orch, 1962; 2 The Martyr's Elegy (P.B. Shelley), high v, chorus, orch, 1967; 3 Earthrise (from T. de Chardin: *Mass on the World*, L. Thomas: *The Lives of a Cell*), solo vv, chorus, orch, 1978; The Remorseless Rush of Time (J. Conrad, Finney), chorus, orch, 1969

songs

1 voice, piano, unless otherwise stated

Poems (A. MacLeish), 1935; Bleheris (MacLeish), T, A, orch, 1937; Poor Richard (B. Franklin), 7 songs, 1946; 3 Love Songs (J. Donne), 1948; Chbr Music (J. Joyce), 36 songs, 1951

chamber

Duo, vn, pf, 1944; Fiddle-Doodle-Ad, vn, pf, 1945; Str Qt no.4, 1947; Pf Qt, 1948; Str Qt no.5, 1949, unpubd; Sonata no.2, vc, pf, 1950; Str Qt no.6, 1950; Sonata no.2, vn, pf, 1951; Pf Qnt no.1, 1953; Sonata no.2, va, pf, 1953; Pf Trio no.2, 1954; Sonata no.3, vn, pf, 1955; Str Qt no.7, 1955; Str Qnt, 1958

Str Qt no.8, 1960; Pf Qnt no.2, 1961; Divertimento, wind qnt, 1963; Divertissement, cl, vn, vc, pf, 1964; 3 Studies in Four, 4 perc, 1965; 2 Acts for 3 Players, pf, cl, perc, 1970; 2 Ballades, fl, pf, 1973; 7 Easy Perc Pieces, 4 perc, 1973; Tubes I, 1–5 trbn,

1974; Variations on a Memory, 10 insts, 1975; Qt, ob, vc, perc, pf, 1979; 2 Studies, sax, pf, 1980

solo instrumental

Pf: Sonata, d, 1933; Fantasy, 1939; Sonata no.3, 1942; Sonata no.4 (Christmastime, 1945), 1945; Nostalgic Waltzes, 1947; Variations on a Theme by Alban Berg, 1952; Inventions, 25 children's pieces, 1956; Fantasy, 2 movts, vn, 1958; Sonata quasi una fantasia, 1961; 32 Pf Games, 1968; 24 Inventions, children's pieces, 1970; Waltz, 1977; Lost Whale Calf, 1980; Youth's Companion, 5 short pieces, 1980; Narrative in Argument, 1983; Narrative in Retrospect, 1983
Other: Elegy and March, trbn, 1954; Chromatic Fantasy, vc, 1957; Fantasy in 2 Movts, vn, 1958; 5 Org Fantasies, 1967; Hexachord for Hpd, 1983
Recorded interviews in *US-NHoh*

Principal publishers: Peters, G. Schirmer

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The Game of Harmony (New York, 1947)

ed. **F. Goosen**: *Thinking about Music: the Collected Writings of Ross Lee Finney* (Tuscaloosa, AL, 1991)

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P. Cooper: 'The Music of Ross Lee Finney', *MQ*, liii (1967), 1–21

G.M. Hinson: 'The Solo Keyboard Works of Ross Lee Finney', *American Music Teacher*, xx/6 (1970–71), 16–18, 40 only

H. Onderdonk: 'Aspects of Tonality in the Music of Ross Lee Finney', *Perspectives on American Composers*, ed. B. Boretz and E.T. Cone (New York, 1971), 248–68

T. Everett, ed.: '10 Questions: 270 Answers', *Composer*, x–xi (1980), 57–103

C. Gagne and T. Caras: 'Ross Lee Finney', *Soundpieces: Interviews with American Composers* (Metuchen, NJ, 1982), 179–91

G.L. Finney: *Facts and Memories* (New York 1990)

EDITH BORROFF

Finney, Theodore M(itchell)

(*b* Fayette, IA, 14 March 1902; *d* Pittsburgh, 19 May 1978). American musicologist, brother of [Ross Lee Finney](#). He studied with Donald Ferguson at the University of Minnesota (BA 1924), in Berlin at the Stern Conservatory and the university (1927–8) and at the University of Pittsburgh (LittM 1938). After serving on the staff of Carleton College, Northfield, Minnesota (1925–32), he was supervisor of music for the public schools of Council Bluffs, Iowa (1933–6), subsequently being appointed professor and chairman of the department of music at the University of Pittsburgh. He retired in 1968 and became curator of the Warrington Collection of Hymnology at the Pittsburgh Theological Seminary. His career

covered a wide range of musical interests: performance, scholarship, music education and librarianship. As a violinist he was a member of the Minneapolis SO (1923–5), and he was also active as a choral conductor. He wrote several music history and music appreciation textbooks, and from 1939 to 1950 he edited the *Proceedings of the Music Teachers' National Association*.

WRITINGS

A History of Music (New York and London, 1935, 2/1947/R)

Hearing Music (New York, 1941)

We have Made Music (Pittsburgh, 1955)

A Union Catalogue of Music and Books on Music Printed before 1801 in Pittsburgh Libraries (Pittsburgh, 1959, 2/1963, suppl. 1964)

'A Manuscript Collection of English Restoration Anthems', *JAMS*, xv (1962), 193–9

'The Oratorio and Cantata Market: Britain, Germany, America c.1830–c.1910', *Choral Music: a Symposium*, ed. A. Jacobs (Harmondsworth, 1963/R), 217–30

'The Third Edition of Tuff's *Introduction to the Art of Singing Psalm-Tunes*', *JRME*, xiv (1966), 163–70

'A Group of English Manuscript Volumes at the University of Pittsburgh', *Essays in Musicology in Honor of Dragan Plamenac*, ed. G. Reese and R.J. Snow (Pittsburgh, 1969/R), 21–48

ed.: J. Warrington: *Short Titles of Books, Relating to or Illustrating the History and Practice of Psalmody in the United States, 1620–1820* (Pittsburgh, 1970)

PAULA MORGAN

Finnish Musicological Society.

Finnish organization. Founded in 1916, its activities centre on publishing and the organization of national congresses, including the International Sibelius Congress, held every four years. The society publishes the quarterly periodical *Musiikki* and a series of Finnish musicological dissertations, *Acta Musicologica Fennica*, several of which have been translated into English.



Finnissy, Michael (Peter)

(*b* Tulse Hill, London, 17 March 1946). English composer and pianist. He was a foundation scholar at the RCM (1965–8) where he studied composition with Stevens and Searle and piano with Edwin Benbow and Ian Lake, followed by composition study in Italy with Vlad. He created the music department of the London School of Contemporary Dance, has taught at the Dartington Summer School, Winchester College, Chelsea College of Art and the University of Sussex, and was musician-in-residence to the Victoria College of the Arts, Caulfield, Australia (1982–3). From 1990 to 1996 he was president of the ISCM. He is currently professor of composition at the RAM and at Southampton University.

As an accomplished pianist associated with the virtuoso solo repertory from Liszt to Xenakis, it is hardly surprising that the course of Finnissy's own creative development has been punctuated by significant piano works, as well as by hundreds of occasional pieces. The piano, for Finnissy, fulfils the gamut from sketch pad to full orchestra – from the brief yet expressive *Short but ...* (1979) to the solo piano accompaniment to his second opera, *Thérèse Raquin* (1992–3). *English Country-Tunes* (1977), an epic nine-movement cycle, established Finnissy internationally as a voice of originality and distinction, and this has been followed by further large-scale statements for piano such as the *Folklore* cycle, as well as substantial sets of piano transcriptions: the *Verdi Transcriptions* (1972–95), *Gershwin Arrangements* (1975–88) and *More Gershwin* (1989–90).

These works attest the eclectic nature of Finnissy's musical imagination. He draws overtly on a wealth of musical sources, both in order to invigorate his own work, and to challenge contemporary audiences into re-evaluating their own musical heritages. Music by composers as disparate as Carver and Brahms, Purcell and the Strauss family, has all found its way into his works. More especially, following the example of Grainger, he is fascinated by the traditional music of many of the world's cultures. *Folklore* (1993–4) works explicitly with this material, treating a melody such as the negro spiritual *Deep River* in a variety of different ways, eventually absorbing it entirely into his own musical vocabulary. *Speak Its Name!* (1996) begins with a kaleidoscope of over a hundred diverse folk melodies, all playing at the same time. By contrast, *English Country-Tunes* does not quote actual folk tunes but expresses Finnissy's ambiguous attitude to his own history by inventing a lyrical 'English' pastoralism, which it then destroys. In all these cases, the presence of folk or folk-derived material symbolizes both some kind of 'innocent', 'original' response to music-making and the possibility of its corruption or obliteration in the modern world.

Politics – often a polemical kind – is central to Finnissy's work. Like Ives, an important precursor and influence, he believes that all music is, in some sense, 'programmatic', that is, it exists in a cultural context, it reflects the concerns of the composer and his or her culture, and it can be a genuine force for change. Hence his interest in folk music (which is never 'abstract'); hence his increasingly overt espousal of gay themes in works such as *Unknown Ground* (1989–90), *Shameful Vice* (1994–5) and *Seventeen Immortal Homosexual Poets* (part of *The History of Photography in Sound*, 1997–); hence his Christian works, such as *Anima Christi* (1991) and *The Liturgy of St Paul* (1991–5); and hence his active commitment as a pianist playing and commissioning new work from young composers, and as a distinguished teacher at all levels.

The breadth of expressive intentions of Finnissy's music is achieved through a correspondingly wide range of musical devices, from pseudo-plainchant melodies and simple accompaniments to densely layered textures, microtonal harmony and intricate rhythmic notation. Rarely is a single work concerned only with one kind of music: *English Country-Tunes* contains both manic *Totentanz* and simple, decorated monody; *Speak its Name!* moves from multiple, simultaneous melodic fragments to a unison tune. His music can manifest a profound violence – as many of the works from the 1970s demonstrate – as well as a contemplative spirituality, as

can be heard in much of his music from the 1990s. Finnissy's music rarely fails to court controversy. He is often aligned with other exponents of the so-called 'new complexity', though it is a label he rejects because, he argues, even the 'simplest' music can be 'complex' – hence his continuing commitment to music for amateurs and children, e.g. *East London Heys* (1985–6) and *Wee Saw Footprints* (1986–90). Underlying these changing stylistic surfaces, however, is a consistent response to his varied musical materials: the 'complex' proliferation of detail out of something essentially 'simple', and an overriding concern for drama and directness of expression, equally evident in his grandest public statements – *The Undivine Comedy* (1985–8) and the primordial *Red Earth* (1987–8) – and in his smallest piano miniatures. Finnissy's is undeniably a unique and forthright voice in 20th-century British music.

WORKS

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JONATHAN CROSS

Finnissy, Michael

WORKS

dramatic

music theatre unless otherwise stated

Alice: version A, db, 1974–5, France, 26 March 1976, version B, vc, c1975, perf. Netherlands, version C, vc, perc, c1975, Buffalo, NY, 15 Oct 1976; *Mysteries 1–8* (Finnissy, after Towneley and other mystery plays, Lat., old Eng., Gaelic texts), 1972–9, perf. various; *Circle, Chorus and Formal Act* (Finnissy, after trad. Eng.), 1973, London, The Place, 5 June 1973; *Commedia dell'incomprendibile potere che alcune donne hanno sugli uomini* (Finnissy, anon. early Eng.), 1973–5, Netherlands, 30 June 1977; *Medea*, 1973–6; *Orfeo* (Ovid), 1974–5; *Bouffe* (for a person alone on stage), 1975, Hereford, 23 Aug 1986; *Tom Fool's Wooing* (Ibycus, E. Spenser, trad. Eng., Rom., Turkish, Gk. texts), 1975–8; *Mr Punch* (Finnissy, after trad. 18th- and 19th-century texts), 1976–7, rev. 1979, cond. P.M. Davies, London, Queen Elizabeth Hall, 8 Feb 1978 [first version]; *Oh! Oh! Oh!*, 1978, London, Purcell Room, 21 Jan 1982; *Vaudeville* (W. Whitman, nursery rhymes, H.M. Milner, G. Cooper, P. Calderón de la Barca), 1983, rev. 1987, cond. R. Bernas, Vale of Glamorgan Festival, 30 Aug 1983 [first version]; *The Undivine Comedy* (op, 17 scenes, Finnissy, after Z. Krasinsky, F. Hölderlin, de Sade), 1985–8, rev. 1995, cond. Finnissy, Paris, Théâtre de la Bastille, 14 May 1988; *Dust in the Road* (TV score), 1986–8, BBC TV, 6 Dec 1992; *Thérèse Raquin* (op, Finnissy, after E. Zola), 1992–3, rev. 1997, Bury St Edmunds, 1 Oct 1993; *Shameful Vice* (op, 14 scenes, Finnissy, after letters and diaries of Tchaikovsky), 1994–5, Blackheath, 28 March 1995

instrumental

Orch: *Song no.2*, no.4, no.10, c1962–73; *Pf Conc. no.1*, pf, chbr orch, 1975, rev. 1983–4; *Offshore*, 1975–6; *Pf Conc. no.2*, pf, 2 a fl, str, 1975–6; *Pathways of Sun and Stars*, 1976; *Alongside*, chbr orch, 1979; *Sea and Sky*, 1979–80; *East London Heys*, str, 1985–6, version for str qt; *Red Earth*, 2 didjeridus, orch, 1987–8; *Eph-phatha*, 1988–9; *Glad Day*, 2 rec, 2 tpt, org, theorbo/hp, str, 1994; *Speak its Name!*, 1996; see solo vocal [*Song no.3*, 1962–73, *World*, 1968–74]

Chbr: *Song no.6*, fl, ob, hpd, vc, c1962–73; *As when upon a tranced summer night*,

2 perc, pf, 3 vc, 1966, rev. 1968; Afar, fl, eng hn, 3 tpt, perc, cel, 1966–7; Untitled piece to honour Igor Stravinsky, fl/(fl, hp, va), 1967, rev. 1971; Song no.2, 2 fl, 2 ob, 2 cl, 2 bn, hn, 2 tpt, 3 vc, 1968, version for S, pf; Song no.4, 2 pf, 2 fl, 2 ob, 2 bn, 2 tpt, 3 vc, 1968; Transformations of the Vampire, cl, vn, va, 3 perc, 1968–71; n, 1–4 players, 1969, rev. 1972; Alice III, vc, perc/silent actor, 1970–75; Song no.10, pic, ob, eng hn, 2 cl, dbn, pf, elec org, 2 vc, 1971; Evening, a sax, hn, tpt, perc, hp, vc, db, 1974; Lost Lands, cl, s sax, pf, gui, vn, 1977; Pf Conc. no.3, pf, ob, cl, 2 trbn, vc, db, 1978; Kagami-Jishi, fl, hp, 1979; Pavasiya, ob, ob d'amore, 1979; Pf Conc. no.5, pf, Mez, fl, ob, vib, 1980; Nobody's Jig, str qt, 1980–81; Jisei, vc, fl, ob, perc, pf, va, 1981; Keroylu, ob, bn, pf, 1981; Pf Conc. no.7, pf, wind qnt, 1981; Aijal, fl, ob, perc, 1982; Banumbirr, fl, cl, pf, vn, vc, 1982, rev. 1986; Dilok, ob, perc, 1982; Independence Quadrilles, pf, vn, vc, 1982, rev. 1982, 1983, 1986, 1988, 1995; Mississippi Hornpipes, pf, vn, 1982, rev. 1997; Teangi, 11 insts, 1982; Ouraa, 11 insts, 1982–3; Australian Sea Shanties, set 3, 3/4 rec, 1983; Câtana, 9 insts, 1984; Delal, ob d'amore, perc, 1984, rev. 1988; Str Qt, 1984; 'above earth's shadow...', vn, 6 insts, 1985; Contretänze, fl, ob, cl, perc, vn, vc, 1985, rev. 1986; Str Trio, 1986; Quabara, didjeridu, perc, 1988; Obrecht Motetten I, 9 insts, 1988–9; Obrecht Motetten II, mand, gui, hp, 1988; Nowhere else to go, cl, tpt, vc, synth, perc, elects, 1989; Obrecht Motetten III, va, 12 insts, 1989; Obrecht Motetten IV, brass qnt, 1990; Kulamen Dilan, s sax, perc, 1990; In Stiller Nacht, pf trio, 1990, rev. 1996–7; WAM, pf, tr obbl inst, b obbl inst, 1990–1; Obrecht Motetten V, fl, 3 s sax, 3 tpt, 3 trbn, pf, db, 1991–2; Various Nations (19th-century children's book: *A Peep at Various Nations of the World*), nar, fl, cl, hn, perc, gui, vn, vc, 1992; Mars and Venus, 14 insts, 1993; Plain Harmony, 1st version: any insts, 2nd version: str qt, 1993; Quelle, sax qt, 1994; Traum des Sängers, cl, gui, vib, vn, va, vc, db, 1994; Sefauchi's Return, fl, ob, cl, pf, 1994; Violet, Slingsby, Guy and Lionel, tuba qt, 1995–6; Different Things, cl qt, 1996; Selected Movements of Great Masters, sax qt, 1996; Recent Britain, cl, bn, vc, pf, cond., tape, 1997

Pf (solo unless otherwise stated): 10 Tangos, 1962–96; Song no.5, 1966–7; Romeo and Juliet are Drowning, 1967, rev. 1973; Song no.8, 1967; Strauss-Walzer, 1967, rev. 1989; Song no.6, 1968, rev. 1996; Song no.9, 1968; Song no.7, 1968–9; Autumnall, 1968–71; Freightrain Bruise, 1972, rev. 1980; Snowdrift, 1972; Verdi Transcriptions, 1972–95; Ives, 1974; Wild Flowers, 2 pf, 1974; Gershwin Arrangements, 1975–88; Jazz, 1976; all.fall.down, 1977; 3 Dukes Went A-Riding, 1977, rev. 1996; English Country-Tunes, 1977, rev. 1982–5; Kemp's Morris, 1978; To & Fro, 1978, rev. 1995; We'll get there someday, 1978; Fast Dances, Slow Dances, 1978–9; Pf Conc. no.4, 1978–80, rev. 1996; Grainger, 1979; Short but ..., 1979; Nancarrow, 1979–80; Boogie-Woogie, 1980, rev. 1981, 1985, 1996; Liz, 1980–1; Pf Conc. no.6, 1980–1; Reels, 1980–1, rev. 1981; Free Setting, 1981, rev. 1995; White Rain, 1981; Hikkai, 1982–3; Australian Sea Shanties, Set 2, 1983; G.F.H./B.S., 1985–6; Taja, 1986; Wee Saw Footprints, 1986–90; Lylyly li, 1988–9; Pimmel, 1988–9; Stanley Stokes, East Street 1836, 1989, rev. 1994; More Gershwin, 1989–90; Can't Help Lovin' Dat Man, 1990; De toutes flours, 1990; My Love Is Like a Red Red Rose, 1990; New Perspectives on Old Complexity, 1990, rev. 1992; Sometimes I ..., 1990; Two of us, 1990; William Billings, 1990; Cibavit eos, 1991; French Piano, 1991; How dear to me, 1991; Rossini, 1991; Vanèn, 1991; Willow Willow, 1991; Cozy Fanny's Tootsies, 1992; John Cage, 1992; 9 Romantics, 1992; A solis ortus cardine, 1992; Wenn wir in höchsten Nöthen sind, 1992; ... desde que nasce, 1993; The larger heart, the kindlier hand, 1993; 'What the meadow-flowers tell me', 1993; Folklore, I–IV, 1993–4; Yvaroperas, 1993–5; Elephant, 1994; Violet, Slingsby, Guy and Lionel, 1994–6; Ethel Smyth, 1995; Georghi Tutev, 1996; his voice/was then/here waiting, 2 pf, 1996; Honky Blues,

1996; Meeting is pleasure, parting a grief, 1996; Tracey and Snowy in Köln, 1996; Tu me dirais, 1996; History of Photography in Sound, 1997–

Other solo inst: Song no.11, b cl, c1962–73; First Sign a Sharp White Moon, as If the Cause of Snow, a fl, 1968, rev. 1975; Alice I, db, 1970–75; Alice II, vc, 1970–75; Song no.13, vn, 1971; Song no.12, b cl, 1972–3; Ru Tchou (The Ascent of the Sun), drummer, 1975; Song. no.17, gui, 1976; Song no.18, db, 1976; Doves Figary, vc, 1976–7; All the trees they are so high, vn, 1977; Runnin' Wild, ob/sax/cl/b cl, 1978; Hinomi, perc, 1979; Sikangnuqa, fl, 1979; Moon's going down, ob/sax/b cl/1v, 1980; Andimironnai, vc, 1981; Stomp, pf accdn, 1981; Terekkeme, hpd/pf, 1981, rev. 1990; Yalli, vc, 1981; Gerhana, perc, 1981–2; Cirit, cl, 1982; Marrngu, E♭-cl, 1982; Sepevi, db, 1982–3; Ulpirra, b fl, 1982–3; The Eureka Flag, pic, 1983; Uzandara, cl, 1983; Obrecht Motetten III, va, 1989; Ének, vn, 1990; 2 Scenes from Shameful Vice, hp, 1995 [based on op]

choral

Cipriano (P. Calderón de la Barca), T, 9vv, SATB, 1974; Australian Sea Shanties, set 1 (trad.), SAB, 1983; Ngano (trad. Venda), Mez, T, double SATB, fl, 2 perc, 1983–4; Haiyim (Hebrew), SATB, 2 vc, 1984; Maldon (Finnissy, after anon. Anglo-Saxon: *The Battle of Maldon*), Bar, SATB, 2 trbn, 2 perc, org, 1990; Anima Christi (Medieval Lat. poem), Ct/C, SATB, org, 1991; 7 Sacred Motets, SATB/4 solo vv, 1991; The Cry of the Prophet Zephaniah, Bar, TB, 2 tpt, 2 trbn, 2 vc, 1992; Vertue (G. Herbert), SA, pf, 1993; Golden Sleep (Homer: *Iliad*, trans. A. Pope), T, Bar, SATB, 1996

solo vocal

2 or more vv: Jeanne d'Arc, high S, T, 15 insts, 1967–71; World (Miaskovsky, Hölderlin, A. Rimbaud, W. Blake, A. Tennyson, G. Hopkins, Dante), high S, S, Mez, T, Bar, B, orch, 1968–74; Tsuru-Kame (Kineya Rokuzaemon X), S, 3 female vv, fl, 2 perc, cel, va, opt. 3 dancers, 1971–3; Kelir (trad. Javanese), 2 S, C, T, Bar, B, 1981; Soda Fountain, S, Mez, C, T, 1983; Celi (Hildegard of Bingen), 2 S, fl, ob, trbn, perc, db, 1984; Liturgy of St Paul (Lat. mass, Eusebius, Bible: *Acts*), Ct, 2 T, Bar, org, 1991–5

1v: Song no.3, S, small orch, c1962–73; Le dormeur du val (Rimbaud), Mez, 7 insts, 1963–4, rev. 1966, 1968; From the Revelations of St John the Divine, high S, fl, 2 vn, 2 va, 2 vc, 1965, rev. 1970; Horrorzone (T. Tasso), S, fl, eng hn, vib, pf, 1965–6, rev. 1971, 1987; Song no.1 (Tasso), S, 1966, rev. 1969–70; Song no.3 (A. Blok), S, eng hn, hn, pf, elec org, 1969; Folk Song Set (Finnissy, after trad. Eng.), 1v, (eng hn, cl, flugelhorn, perc, str qnt)/(fl, cl, pf, str trio)/(fl, ob/eng hn, pf, perc), 1969–70, rev. 1975–6; Song no.11, S, cl, 1969–71; Irma Cortez, Bar, bn, perc, accdn, pf, hp, vn, db, 1970–71, rev. 1996; Babylon, Mez, ob, cl, a sax, bn, gui, hp, pf, 2 perc, 2 vc, db, 1971; Song no.14, S, 1974; Song no.15, S, 1974; Song no.16, S, 1976; Mine Eye Awake (W. Shakespeare), S, pf, 1977; Goro (Kineya Rokuzaemon X), T, a fl, cl, hp, str trio, 1978; Mountainfall, Mez, 1978; Sir Tristan (Malory, Beroul, T. d'Angleterre, M. de France), S, cl, vn, va, vc, pf, 1978; ... Fairest noonday ... (Hölderlin), T, pf, 1979; Green Bushes (Finnissy, after Eng. trad.), C, pf, 1980; Lord Melbourne, S, cl, pf, 1980; Duru-Duru (Sardinian trad.), Mez, fl, perc, pf, 1981; Anninnia (Sardinian trad.), S, pf, 1981–2; Warara (Aboriginal circumcision ritual), S, fl, cl, perc, vn, vc, 1982; Lyrics and Limericks, 1v, pf, 1982–4; Botany Bay (Australian trad.), Mez, fl, ob/cl, 1983, rev. 1989; Cabaret Vert (Rom. trad.), Mez, fl, eng hn, perc, 1985; Beuk o'Newcassel Sangs, S, cl, pf, 1988; Judith Weir: Songs from the Exotic (On the Rocks) (4 songs, trad. Serb., Sp., Gael.), S, cl, pf, 1989; Unknown Ground (various texts), Bar, pf trio, 1989–90; Same as We (J. Joyce: *Finnegans Wake*), 1st version: S, tape, 2nd version: Mez, a fl, cimb, 1990; The

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Finnissy, Michael

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Finot [Finotto], Dominique.

See [Phinot, Dominique](#).

Finscher, Ludwig

(b Kassel, 14 March 1930). German musicologist. He studied musicology from 1949 to 1954 under Gerber at Göttingen University, where in 1954 he took the doctorate with a dissertation on Compère. After working as a research assistant at the Deutsches Volksliedarchiv under Walter Wiora and assistant lecturer at Kiel University (1960–65), he was appointed assistant lecturer at the University of Saarbrücken. He became editor of *Die Musikforschung* in 1961 and completed the *Habilitation* at Saarbrücken in 1967 with a study of the Classical string quartet. In 1968 he became professor of musicology at the University of Frankfurt. He also prepared editions of the complete works of Gaffurius (1955–60) and Compère (1958–72). From 1974 to 1977 he was president of the Gesellschaft für Musikforschung and from 1972 to 1977 vice-president of the IMS, of which he was president from 1977 to 1981; in 1975 he became co-editor of the Hindemith collected edition. In 1981 he was appointed chair of the musicology department at the University of Heidelberg. He retired in 1995. Among his many distinctions, he is an honorary member of the RMA and the IMS and was made a member of the Ordre pour le Mérite in 1994.

Finscher is widely regarded as the leading musicologist of his generation in Germany. His encyclopedic knowledge of music history – evidenced by his publications on music from the Josquin era to the first half of the 20th century – have earned him the important post of chief editor of the second edition of *Die Musik in Geschichte und Gegenwart*. He is also editor of the series *Quellen und Studien zur Geschichte der Mannheimer Hofkapelle und Capellae Apostolicae Sixtinaeque Collectanea Acta Monumenta* (with Helmut Hucke, from 1992), and has prepared many collections of essays (including *Die Musik des 15. und 16. Jahrhunderts*, 1988–90), *Festschriften* (including Reinhold Hammerstein's *Festschrift*, 1986) and congress reports (including *Wolfenbüttel 1976*, *Wolfenbüttel 1980* and *Paphos 1992*). Finscher's writings show both a broad and a detailed understanding of the works of Compère, Josquin, Bach, Handel, the Viennese Classics, the Italian Baroque and late German Romantic composers.

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HANS HEINRICH EGGBRECHT/R

Finsterbusch, (Daniel) Reinhold

(*b* Mittweida, 27 Dec 1825; *d* Glauchau, 14 Sept 1902). German Kantor, composer and bass. He studied with A.F. Anacker at the Freiberg Seminary from 1840 to 1845, then became an assistant teacher in Chemnitz, the first of a number of teaching posts he held. In 1857 he succeeded Adolph Trube in a lifelong appointment as Kantor, music director and organist in Glauchau; his sacred music programmes, in which skilled soloists took part, were highly esteemed, and his direction of secular choral societies was noteworthy. Trained by Götze in Leipzig, he was also an excellent solo singer as well as being active as a poet, critic and politician. His output as a composer is dominated by vocal music. The large-scale sacred works include hymns, motets, psalm settings and an oratorio *Jesu Tod und Begräbnis*. He made significant contributions to smaller vocal genres, including the ballad, the male chorus and the mixed chorus.

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WALTER HÜTTEL

Finsterer, Mary

(*b* Canberra, 25 Aug 1962). Australian composer. She studied composition at the University of Melbourne (BMus, 1987; MMus, 1994) and with Louis Andriessen at the Royal Conservatory in The Hague. Since 1985 she has worked in Melbourne as a freelance composer, teacher and pianist. Finsterer's music draws on extra-musical elements in its expression of extremes of dramatic effect. *Madam He* (1988), based on Samuel Beckett's play, presents two sharply defined protagonists ('He' and 'She') through the use of a single soprano supported by chamber ensemble. The soprano is required to sing in a low, halting style as a male character and with tumultuous exuberance as a female. In *Ruisselant*, composed for Le

Nouvel Ensemble Moderne's 'Forum 91' competition, the three formal sections are delineated by incessant streams of timbral, textural and gestural contrasts. *Ruisselant* was a prize-winner at the 1992 Paris Rostrum and was performed at the 1995 ISCM World Music Days in Essen. Finsterer exploited the traditions of polychoral brass writing in *Nextwave Fanfare* (1992) for orchestra. This work attempts to engender a childlike sense of wonder, excitement and awe in a burst of energetic colours and shapes. *Constans* (1994), with its static harmonic fields interspersed with explosions of filigree, made a direct and powerful impact at its 1996 Adelaide Festival première.

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(selective list)

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Chbr and solo inst: Cyme, gui, perc, 1988; Catch, s sax, b cl, pf, 1992; Tract, vc, 1993; Scimmia, str, 1994; Ether, fl, 1997; Magnet, tuba, tape, 1997; Monkey, vn, va, 2 vc, db, 1997

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MICHAEL BARKL

Finzi, Gerald (Raphael)

(*b* London, 14 July 1901; *d* Oxford, 27 Sept 1956). English composer. The son of a shipbroker, he was educated privately, and studied music with Ernest Farrar (1915–16) then, when Farrar joined the army, with Edward Bairstow at York (1917–22). Finzi's shock when Farrar was killed in France, following his own father's death when he was eight, and that of his three elder brothers, confirmed his introspective bent, his recourse to literature, and the sense of urgency in his dedication to music. In 1922, drawn to the countryside of Elgar, Gurney and Vaughan Williams, he moved to Painswick in Gloucestershire, working (as in a deeper sense he always did) in isolation. On advice from Boult he took a course in counterpoint from R.O. Morris in 1925, then settled in London, moving for the first time in a circle of young musicians which included Arthur Bliss, Howard Ferguson, Robin Milford and Edmund Rubbra, meeting Holst and Vaughan Williams, and avidly going to concerts, exhibitions and the theatre. From 1930 to 1933 he taught at the RAM. Some of his freshest, most individual music was written at this time, as well as some weaker

pieces: he later withdrew the *Severn Rhapsody* (Carnegie Award), a Violin Concerto conducted (1928) by Vaughan Williams and some songs. (His habit of revising compositions years later makes dating them problematic).

In 1933 Finzi married Joyce Black (1907–91), herself an artist, whose liberating warmth and practical efficiency eased his way; in 1935 they retired to Aldbourne in Wiltshire. Acutely aware of life's transience, Finzi had always a need to consolidate, collect and cultivate. In 1937 the Finzis found a 16-acre site on the Hampshire hills at Ashmansworth, and built a house designed to work in. Living frugally by worldly standards, there he composed, assembled a library and an orchard of rare apple trees, took such adjudicating, examining and committee work as came his way, and gave hospitality to friends drawn by his zest and sense of endeavour. His first published Hardy sets of songs attracted quiet admiration. More positive recognition was due when *Dies natalis* was to be performed at the 1939 Three Choirs Festival; war caused the festival to be cancelled, and the first performance took place modestly at the Wigmore Hall on 26 January 1940.

For all his carefully created environment, Finzi was politically alert, and, though he was an agnostic, his parents were Jewish (his father's forebears moved to England from Italy in the mid-18th century). By instinct and reason he was a pacifist, with a distrust of dogmas and creeds (an attitude that drew him to Hardy, as did his preoccupation with time, its changes, chances and continuities). His reluctant admission of the necessity for the 1939–45 war deepened his conviction that the creative artist is the prime representative of a civilization. In December 1940 he founded the Newbury String Players, a mainly amateur group which performed in local churches, schools and village halls, and kept the group going when he worked in London at the Ministry of War Transport from 1941 to 1945, and afterwards (when he died, his son Christopher took them over). Finzi was not a fluent pianist, and never a singer. This orchestra became his instrument; through it he gave many a hearing to young performers and composers, and fiercely involved himself in reviving 18th-century English works, his scholarly and practical research resulting in published editions. He also collected and catalogued Parry's scattered autograph manuscripts. He worked selflessly, too, for Ivor Gurney (they never met), being a force behind the *Music & Letters* Gurney issue in 1938 and the publication of his songs and poems.

The first performance of Finzi's *Intimations of Immortality* at the 1950 Three Choirs Festival brought discussion about whether Wordsworth's ode was suitable for musical setting, a controversy bound to pursue a composer who had also chosen texts from Traherne and Milton. Finzi's principle was that no words were too fine or too familiar to be inherently unsettable by a composer who wished to identify himself with their substance. He developed and formulated his ideas in the Creech lectures, a knowledgeable, stimulating and on occasion provocative survey of the history and aesthetics of English song.

In 1951 Finzi learnt that he was suffering from Hodgkin's Disease, and had at most ten years to live. He kept the knowledge within his family, and, between treatments, simply continued to work. During the 1956 Gloucester Festival he took Vaughan Williams up to nearby Chosen Hill church, where

as a young man he had heard the New Year rung in (those bells peal through the exquisite *In terra pax*). The sexton's children had chickenpox, which Finzi caught; weakened by his disease, he suffered brain inflammation and died. In 1965 his library of music from about 1740 to 1780, considered the finest of its period assembled privately in England at that time, went to St Andrews University, Fife. His library of English literature, his sustenance and inspiration, is housed in the Finzi Book Room at Reading University Library. The Finzi Trust, formed in 1969, promotes recordings, concerts, festivals and publications of the music of Finzi and other English composers.

Finzi unerringly found the live centre of his vocal texts, fusing vital declamation with a lyrical impulse in supple, poised lines. He was little concerned with word-painting, and his songs are virtually syllabic (in contrast with Britten's and Tippett's). Hardy's tricky, sometimes intractable verse released his creativity, and his settings range from the loving *Her Temple* through the Wolfian bite of *I look into my glass*, and the distanced serenity of *At a Lunar Eclipse* to the dramatic *Channel Firing*. Few of his songs are plainly strophic; many are cast in an arioso style which can be colloquial or intense. Some, apparently improvisational, reveal a firm underlying structure. Finzi's sense of tonality and form was idiosyncratic. The accompaniments, not obviously pianistic, work excellently with the voice; often they are formed from the kind of close imitative texture much used in his shorter orchestral pieces. Some of his movements, meticulous in detail, are less sure in overall grasp, and his limited idiom and the regularity of his harmonic pace can become monotonous. These drawbacks are balanced in the Clarinet Concerto by the fertility and gaiety of the thematic invention, and in the Cello Concerto by a deeper passion – the turbulence of its first movement suggests a line of development cut short by his death.

Melodically and harmonically Finzi owed something to Elgar and Vaughan Williams; as well as occasional flashes of Bliss and Walton, Finzi's love and knowledge of Parry can be discerned. To none of these composers was he in debt for the finesse of his response to the English language and imagery, or for his vision of a world unsullied by sophistication or nostalgia. The adult's sense of loss at his exclusion from this Eden inspires some of Finzi's strongest sustained passages, from the melancholy grandeur that informs *Intimations* to the brooding power of *Lo, the full, final sacrifice*. Personal, too, is what he drew from Bach: in the Grand Fantasia the duality sets up a challenging tension, and in the aria movements from *Farewell to Arms* and *Dies natalis* the rare marriage of disciplined contrapuntal accompaniment and winged voice is logical and ecstatic. *Dies natalis*, a song cycle shaped like a Bach cantata to verse and poetic prose by Traherne, is a minor masterpiece of English music.

[WORKS](#)

[WRITINGS](#)

[BIBLIOGRAPHY](#)

DIANA McVEAGH

[Finzi, Gerald](#)

[WORKS](#)

orchestral

op.

- | | |
|-----|--|
| 3 | A Severn Rhapsody, d, chbr orch, 1923 |
| — | Violin Concerto, 1925–7, previously withdrawn |
| 6 | Introit, F, vn, small orch, 1925, rev. 1935, rev. 1942 [from Violin Concerto] |
| 7 | New Year Music, nocturne, cll; 1926, rev. 1945–6 |
| 10 | Eclogue, F, pf, str, late 1920s, rev. 1940s |
| 11 | Romance, Ell; str, 1928, rev. ?1951 |
| 20 | The Fall of the Leaf, elegy, d, 1929, rev. 1939–41, orchestration completed by H. Ferguson |
| 25 | Prelude, f, str, 1920s |
| 28 | Love's Labour's Lost (incid music for a broadcast, W. Shakespeare), small orch, 1946 |
| 28a | Love's Labour's Lost, suite, 1952–5; Introduction; Moth; Nocturne; The Hunt; Dance; Quodlibet; Soliloquies I–III; Finale |
| 31 | Clarinet Concerto, c, cl, str, 1948–9 |
| 38 | Grand Fantasia and Toccata, d, pf, orch: Grand Fantasia, 1928, rev. 1953; Toccata, 1953 |
| 40 | Cello Concerto, a, 1951–5 |

choral

- | | |
|----|---|
| 1 | Ten Children's Songs (Songs to Poems by C. Rossetti), S, 2S, pf, 1920–21, rev. 1940 |
| — | Up to those bright and gladsome hills (H. Vaughan), chorus, org, 1922 |
| — | The brightness of this day (Vaughan), Bar, chorus, orch/org, ?1923 |
| — | Requiem da camera, Bar, chorus, chbr orch, 1923–5; Prelude; August, 1914 (J. Masefield); In time of 'The Breaking of Nations' (T. Hardy), 2 versions; Lament (W. Gibson) |
| — | The Recovery (T. Traherne), chorus, orch/org, ?1925 |
| 5 | Three Short Elegies (W. Drummond), SATB, 1926: Life a right shadow is; This world a-hunting is; This life, which seems so fair |
| 17 | Seven Partsongs (R. Bridges), 1934–7: I praise the tender flower, SATB; I have loved flowers that fade, SAT; My spirit sang all day, SATB; Clear and gentle stream, SATB; Nightingales, SSATB; Haste on, my joys!, SSATB; Wherefore tonight so full of care, SATB |
| 26 | Lo, the full, final sacrifice (R. Crashaw, after T. Aquinas), chorus, org, 1946, arr. with orch, 1947 |
| 27 | Three Anthems: My lovely one (E. Taylor), SATB, org, 1948; God is gone up (Taylor), SATB, org/(str, org), 1951; Welcome sweet and sacred feast (Vaughan), SATB, org, 1953 |
| 29 | Intimations of Immortality (Ode) (W. Wordsworth), T, chorus, orch, 1936–8, 1949–50 |
| 30 | For St Cecilia (E. Blunden), ceremonial ode, T, chorus, orch, 1947 |
| 32 | Thou didst delight my eyes (Bridges), TBB, 1952 |
| 33 | All this night (W. Austin), SATB, 1951 |
| 34 | Muses and Graces (U. Wood), S/Tr chorus, pf/str, 1951 |
| 35 | Let us now praise famous men (Apocrypha: <i>Ecclesiasticus</i>), TB, pf, 1951 |
| 36 | Magnificat, chorus, org, 1952, arr. with orch, 1956 |
| 37 | White-flowering days (Blunden), SATB, 1952–3 |
| 39 | In terra pax (Bridges, Bible: <i>Luke</i>), S, Bar, chorus, str, hp, cymbals, 1951–4, arr. with full orch, 1956 |

solo vocal

with orchestra or ensemble

- 2 By Footpath and Stile (Hardy), Bar, str qt, 1921–2: I went by footpath and by stile, rev. 1941; Where the picnic was; The Oxen, rev. 1941; The Master and the Leaves; Voices from things growing in a churchyard; Exeunt omnes
- 8 Dies natalis (Traherne), S/T, str orch, 1925–39: Intrada; Rhapsody; The Rapture; Wonder; The Salutation
- 9 Farewell to Arms, T, small orch/str orch: Introduction (R. Knevet), 1944; Aria 'His golden locks' (G. Peele), 1926
- 12 Two Sonnets (J. Milton), T/S, small orch, 1926–8: When I consider; How soon hath time
- 18 Let us garlands bring [alternative version of song cycle], Bar, str orch, 1929–42
- 28a Music for 'Love's Labour's Lost' (Shakespeare, anon.), lv, small orch, 1946: Songs of Hiems and Ver; Songs for Moth

with piano

- Before the paling of the stars (C. Rossetti), 1920
- Ceremonies (R. Herrick), 1920
- The Fairies (Herrick), 1921
- The Cupboard (R. Graves), 1922
- 13a To a Poet, A/Bar, pf: To a Poet (J.E. Flecker), 1920s; On parent knees (attrib. W. Jones), 1935; Intrada (Traherne); The Birthnight (W. de la Mare), 1956; June on Castle Hill (F.L. Lucas), 1940; Ode on the Rejection of St Cecilia (G. Barker), 1948
- 13 Oh fair to see, S/T, pf: I say 'I'll seek her side' (Hardy), 1929, rev. ?1950s; Oh fair to see (Rossetti), 1921; As I lay in the early sun (E. Shanks), 1921, rev. 1956; Only the wanderer (I. Gurney), 1925; To Joy (Blunden), 1931; Harvest (Blunden), 1956; Since we loved (Bridges), 1956
- 14 A Young Man's Exhortation (Hardy), T, pf: A Young Man's Exhortation, 1926; Ditty, 1928; Budmouth Dears, 1929; Her Temple, 1927; The Comet at Yell'ham, 1927; Shortening Days, 1928; The Sigh, 1928; Former Beauties, 1927; Transformations, 1929; The dance continued
- 15 Earth and Air and Rain (Hardy), Bar, pf: Summer Schemes; When I set out for Lyonesse, 1932–5, also arr. Bar, small orch; Waiting both, 1929; The Phantom, 1932; So I have fared, 1928; Rollicum-Rorum; To Lizbie Browne; The Clock of the Years; In a Churchyard, 1932; Proud Songsters, ?1932
- 16 Before and after Summer (Hardy), Bar, pf: Childhood among the Ferns; Before and after Summer, 1949; The Self-Unseeing, 1949; Overlooking the River; Channel Firing, 1940; In the Mind's Eye, 1949; The too short time, 1949; Epeisodia, ?1932; Amabel, 1932; He abjures love, 1938
- 18 Let us garlands bring (Shakespeare), Bar, pf: Come away, death, 1938; Who is Sylvia?, 1938; Fear no more the heat o' the sun, 1929; O mistress mine, 1942; It was a lover, 1940
- 19 Till Earth Outwears (Hardy), S/T, pf: Let me enjoy the earth, before 1936; In years defaced, 1936; The Market Girl, 1927, rev. 1942; I look into my glass, ?1937; It never looks like summer here, 1956; At a Lunar Eclipse, 1929; Life laughs onwards, 1955
- I said to love (Hardy), Bar, pf: I need not go, before 1936; At Middle-Field Gate in February, 1956; Two Lips, 1928; In Five-Score Summers, 1956; For life I never cared greatly; I said to love, 1956

chamber

- 21 Interlude, a, ob, str qt, 1933–6
 22 Elegy, F, vn, pf, 1940s
 23 Five Bagatelles, cl, pf, 1920s, 1941–3
 24 Prelude and Fugue, a, str trio, 1938

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Fiocco.

Flemish family of musicians of Italian origin.

- (1) Pietro Antonio [Pierre Antoine] Fiocco
- (2) Jean-Joseph Fiocco
- (3) Joseph Hector Fiocco

LEWIS REECE BARATZ

Fiocco

(1) Pietro Antonio [Pierre Antoine] Fiocco

(*b* Venice, bap. 3 Feb 1653; *d* Brussels, 3 Sept 1714). Composer. Nothing is known of Fiocco's life prior to the performance of his prologue to the opera *Alceste*, given at Hanover in 1681. By early 1682 he was living in Brussels, where he married Jeanne de Laetre on October 22. When his wife died early in 1691 he was left with three young children, including (2)

Jean-Joseph Fiocco; a year later he married Jeanne Françoise Deudon, with whom he had 11 children, including (3) Joseph Hector Fiocco.

Fiocco probably served at the Brussels ducal chapel from 1687, succeeding Honoré Eugène d'Eve as director, though he was styled only *lieutenant de la chapelle*. With the appointment of Maximilian Emanuel, Elector of Bavaria, to the governorship of the southern Netherlands in 1692, Pietro Torri came to Brussels as general director of his employer's musical establishments, although Fiocco enjoyed almost complete autonomy. From 1694 to 1698 he collaborated with Giovanni Paolo Bombarda in the direction of the Opéra du Quai aux Foins, performing mostly works by Lully, including *Amadis*, *Acis et Galatée*, *Phaëton*, *Armide* and *Thésée*, for which Fiocco wrote new prologues in honour of the elector. During the War of the Spanish Succession, Torri followed Maximilian Emanuel's retinue, which paved the way for Fiocco's succession to *maître de musique de la chapelle royale de la cour* in 1703. At the same time he was appointed to a similar post at Notre-Dame du Sablon because of the church's association with the Spanish royal presence. He held both positions until his death.

Fiocco's understanding of French musical language is evident in his prologue and pastorale. His church music, however, reflects the Venetian style prevalent in Brussels throughout the 18th century. Following in this tradition, his motets are written for one, two or four voices with instruments. With delineated sections in related keys, they show little originality; the underlying harmonic constructions and melodic and rhythmic devices are entirely conventional. Although Fiocco was not connected to the collegiate church of Ste Gudule, the manuscripts housed in the Conservatoire Royal de Musique, Brussels, constitute part of the 'fonds Ste-Gudule'.

WORKS

sacred vocal

Sacri concerti (Antwerp, 1691): 6 for 5vv, insts, org; 5 motets, 1v, insts, org; 2 for 4vv, insts, org; 1 for 3vv, org; 1 for 2vv, org; also incl. mass, for 4vv, insts, bc [copy in *B-Bc*]

Missa solennis, Missa pro defunctis, Missa Sanctia Josephi: all *Bc*

Motets, *Bc*: Ad ardores sacri amoris; Amor Patris; Ave regina coelorum; Cedant arma; Laetis vocibus; Regina caeli, doubtful, ? by J.H. Fiocco; Regina superum; Sanctorum meritis

Motets, *Br*: Creator Spiritus; Stabat mater; 2 Te Deum settings, 1, 1738; Venite exultemus

Motet, adapted by V. Nelson as Clap your hands, *GB-Lbl*

Motets, *Lcm*: Date palmas; Festinemus o mortales; Ille rector angelorum; Properemus ad hanc gloriam; Si tu fons lucis; Stupete novum sidus; Sublevate vos; Vanas curas leves; Veni charae dulcis

other works

Le retour du printemps (pastorale), Brussels, 1699, *A-Wn*; prol for *Alceste* (op, A. Aureli), Hanover, 1681, formerly *D-HVs*, music by P.A. Strungk or M.A. Ziani; prols for revivals of Lully's *Amadis*, *Acis et Galatée*, *Phaëton*, *Armide*, *Thésée*, *Bellérophon* and other ops, all lost

2 Italian arias in *Recueil d'airs sérieux et à boire*, livre II (Amsterdam, 1696); 1

Italian aria in *ibid.*, livre III (Amsterdam, 1697); sonata, fl, in 10 sonates pour les flûtes (Amsterdam, c1710)

Sonata, 4 insts; Symphonia: both *B-Bc*

Fiocco

(2) Jean-Joseph Fiocco

(*b* Brussels, bap. 15 Dec 1686; *d* Brussels, 29 March 1746). Organist and composer, son of (1) Pietro Antonio Fiocco. Trained by his father and the musicians of the royal chapel, he became *maître de chapelle* at Notre-Dame du Sablon and at the ducal chapel following his father's death in 1714. In 1715 he married Marie Madelaine Claes, with whom he had one surviving child; shortly after her death in 1730 he married Anne Caroline Rottenburgh, thus connecting two of the city's foremost families of musicians. Eight of their nine children survived to adulthood. Fiocco quit Notre-Dame du Sablon following the fire of 1731 that destroyed the ducal palace, devoting all his efforts to rebuilding the musical establishment of the governor-general, Archduchess Maria Elisabeth. He retired from the ducal chapel in 1744, passing the directorship to Henri Jacques de Croes. He continued to advise other musicians until his death two years later.

Fiocco's melodic writing and imitative technique are more polished than that of his father, though less artful than Joseph Hector's. His two four-voice motets adhere to the French *grands motets* of the preceding century. His oratorios, written in honour of Maria Elisabeth, were performed in Brussels between 1728 and 1740; their Italian titles can only suggest their musical style, as all are now lost.

WORKS

[12] Sacri concentus, 4vv, 3 insts, op.1 (Amsterdam, n.d.)

Missa solemnis, 1732, *A-Wgm*, *B-Bc*

Partition de 8 psaumes ou motets, 2vv, bc, *F-Pc*

Motets, *B-Bc*: O Jesu mi sponse, S, insts; Ad torrentem, T, insts; Levavi oculos, 4vv, insts; Fuge Demon, 4vv, insts

Orats, perf. Brussels, lost: La tempesta di dolori, 1728; La morte vinta sul Calvario, 1730; Giesù flagellato, 1734; Il transito di S Giuseppe, 1737; Le profezie evangeliche di Isaia, 1738–40

9 répons de mort, ?lost, cited in *Vander StraetenMPB*

Fiocco

(3) Joseph Hector Fiocco

(*b* Brussels, 20 Jan 1703; *d* Brussels, 21 June 1741). Composer, organist and harpsichordist, eighth child of (1) Pietro Antonio Fiocco and Jeanne Françoise Deudon. In 1726 he married Marie Caroline Dujardin, with whom he had two children. He was then serving at the ducal chapel under his half-brother and became *sous-maître* in 1729 or 1730. He resigned in August 1731 to accept the post of *sangmeester* (choirmaster) at Antwerp Cathedral, succeeding Willem De Fesch.

He returned to Brussels in March 1737 to serve as *sangmeester* of the collegiate church of St Michel and Ste Gudule following the death of Petrus Hercules Brehy, who had held the post for 32 years. As at Antwerp, Fiocco

was a francophone at a predominantly Flemish-speaking institution. Fiocco moved with his family into the *choraelhuys (maîtrise)* where, as music director, he was required to teach the choirboys as well as compose frequently. He held this post until his premature death four years later. Despite his adequate salary, his widow complained she was penniless and sold the composer's music manuscripts to the collegiate church, where they became incorporated into the 'fonds Ste-Gudule'.

Fiocco's music exhibits greater stylistic diversity than that of his father and half-brother. His *Pièces de clavecin* demonstrate the strong influence of François Couperin in structure and harmonic movement, as well as in the melodic figures, which contain many of the compound and simultaneous ornaments of the French tradition; indeed, the table of ornaments is almost identical to Couperin's. The *leçons de ténèbres* are more varied. The first is highly sectionalized and contains the instrumentation, affective devices and dark sonorities associated with the French tradition; the second typifies the Italianate aria style, while the third combines elements of the two. Fiocco's command of larger forms is seen in his other sacred music, which reveal a thorough grounding in the style of Vivaldi and his compatriots.

WORKS

3 missa solemnis settings, 1, *B-Bc*: 7vv, insts; 2, 2vv, insts

Motets, 5vv, insts, *Bc*: Homo quidem/Ecce panis; Salve regina

Motets, 4vv, insts, *Bc*: Alma redemptoris mater; Ave Maria; Ecce panis; Exultandi tempus est; Homo quidem/Ecce panis; Ite gemmae ite hores; Laudate pueri Dominum, also *F-Pn*; Libera me; O beatissima; O salutaris hostia; Proferte cantica; Salve regina

Motets, 2vv, insts, *B-Bc*: Benedicam Domine; Exaudiat te Dominus, 1728

Motets, 1v, insts, *Bc*: Ave Maria; Beatus vir; Confitebor tibi Domino, also *F-Pn*; Jubilate Deo

Motets, 4vv, insts, *Br*: Festiva lux, dated 1803, 4vv, org reduction; Sacra trophaea, dated 1800, 4vv, org reduction; Tandem fuget, 1734

Te Deum, 4vv, bc, in C.J. van Helmont's *Psalmi vesperarum et completi de officiis decanalibus* (1737) [survives only in MS, *Br*]

9 *leçons des ténèbres*, des mercredi, jeudi et vendredi saints, 1v, vc, bc, *Bc* [24] *Pièces de clavecin*, op.1 (Brussels, 1730)

Lost (cited in an inventory compiled by C.J. Van Helmont, c1745; see Baratz): 5 masses; 1 requiem; 12 motets: Ad te Domine, Ascendit fumus, 2 Ave regina settings, Homo quidam, Nobis gaudia, Non me movet, Libera me, 2 Litaniae de venerabili Sacramento settings, Regina caeli, 4vv, insts (see under P.A. Fiocco), Te Deum

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Fiorani, Cristoforo

(*b* Ancona; *fl* 1620–35). Italian composer. In 1620 he was *maestro di cappella* of S Venanzo, Fabriano, and in 1635 held a similar position at the town of Ascoli Piceno. Of his several publications only three survive (and the last two of these incomplete): *Duo completoria quorum unum tam plena voce, quam ad organum decantari potest; alterum vero concertatum decantari debet quinque vocibus; cum letanijs B. Mariae Virginis, cum basso ad organum* (Venice, 1620); *Salmi concertati a quattro voci, in diverse maniere alla moderne* (Venice, 1626); and *Missarum liber secundus octonis vocibus concinendarum, quae tam plena voce, quam ad organum accommodate una vero ad concertum decantanda op.7* (Venice, 1635).



Fioravanti, Valentino

(*b* Rome, 11 Sept 1764; *d* Capua, 16 June 1837). Italian composer, father of [Vincenzo Fioravanti](#). Although his early education was in literature and art, he soon obtained his father's permission to study music. His first lessons were with Gregorio Toscanelli, a singer at S Pietro, and he also had private counterpoint lessons from Giuseppe Jannacconi; in 1779 his father sent him to Naples for private lessons with Sala. In 1781 he returned to Rome, where he conducted at various theatres and composed his first opera, the intermezzo *Le avventure di Bertoldino* (1784). In 1787 the Teatro del Fondo in Naples commissioned a comic opera, *Gl'inganni fortunati* (1788), which secured his fame.

In Naples Fioravanti was a formidable rival to Paisiello, P.A. Guglielmi and Cimarosa. He toured Italy, writing both comic and serious operas for all the major theatres. His most popular, *Le cantatrici villane*, was written for Naples in 1799 during the revolutionary turmoil. An instant success, it was performed throughout Europe, becoming one of his few works to be revived in the 20th century (Vienna, 1907; Rome, 1951).

After the success of *Camilla* in Lisbon (1801) Fioravanti was engaged as director of the S Carlos theatre there, a post he retained for five years, until political strife made life uncomfortable. On his way back to Italy he visited Paris and wrote an opera, *I virtuosi ambulanti* (1807), for the Théâtre Italien. His fame had preceded him with performances of *La capricciosa pentita* in 1805 and *Le cantatrici villane* in 1806. The former, originally written for La Scala in 1802, was famous (according to Castil-Blaze) for

introducing the english horn to the French theatre orchestra. In Italy Fioravanti continued to receive contracts for operas. In 1816 he succeeded Zingarelli as *maestro di cappella* of the Cappella Sistina. His operatic career dwindled; after 1824 he wrote only sacred music, and his reputation faded.

Although remembered for his comic works, Fioravanti wrote an almost equal number of serious ones, borrowing some of his plots, as many others also did, from the French theatre and the 'larmoyante' tradition. The most unusual of these *melodrammi* was a trilogy entitled *Adelaide e Comingio*. The blood-and-thunder, Romeo-and-Juliet story, spiced with comic ingredients, was taken by the librettist A.L. Tottola from a popular series of plays (1789) by the Revolutionary poet Giacomantonio Gualzetti, derived in turn from French sources (a verse drama by François d'Arnaud, 1765, and a novel by the infamous Claudine de Tencin, 1735). The story was especially popular with the Neapolitans, but only the second opera of the trilogy, *Adelaide maritata*, was ever played outside Naples. This experiment in tragedy was significant for the history of Neapolitan opera; nevertheless, Fioravanti's greatest gift lay elsewhere, in the *opera buffa* (his sacred music, in the Accademia di S Cecilia, Rome, is pale and dull). Cimarosa particularly praised his 'parlati' (passages of comic dialogue over orchestral ostinato figures), even though he feared the younger man's undeniable talent and its effect on Neapolitan audiences. Fioravanti's music does not fall into platitudinous forms as readily as does that of some of his contemporaries; the musical language is flexible and lively, and the tempo changes within numbers unpredictably, suiting the situation. His harmonic language is uninventive for its time, but typical of Italian opera innocent of Haydn and Mozart. Comedy is everything, from complicated imbroglis in ensembles to the imitation of barnyard animals (in *La capricciosa pentita*); each dramatic situation receives an appropriate, witty musical treatment. Stendhal in his *Vie de Rossini* (Paris, 1824) paid Fioravanti his greatest compliment; he reported Rossini as believing that the art of *opera buffa* had already reached perfection before he began to compose and that in the particular comic style known as *nota e parola* there was no further progress possible after Fioravanti.

WORKS

stage

for fuller list of 84 operas see GroveO (M. Tartak)

mel melodramma
cm commedia per musica

Le avventure di Bertoldino, o sia La dama contadina (int), Rome, Ornani, carn. 1784, *I-Mr*

La fuga avventurata, o sieno I viaggiatori ridicoli (int), Rome, Pace, carn. 1787
Gl'inganni fortunati (cm, 2, G. Pagliuca), Naples, Fondo, 31 Jan 1788

Il fabbro parigino, ossia La schiava fortunata (farsetta, 2, L. Romanelli), Rome, Capranica, 9 Jan 1789; as Il fabbro, Florence, spr. 1791; as La schiava fortunata, Naples, 1796; *Fc, Mr, P-La*

La famiglia stravagante (ob, G. Petrosellini), Rome, Capranica, 3 Feb 1792; as Gli amanti comici ossia La famiglia in scompiglio, Folignano, carn. 1796; as La famiglia sconcerto, Treviso, 1797; excerpts *I-Fc, Gl, Mc, Nc, OS, Rsc*

L'astuta in amore, ossia Il furbo malaccorta (ob, 2, G. Palomba), Naples, Nuovo, spr. 1795, *Fc, Mr, Nc, Rrai, US-Bp* (Act 1)

Il furbo contro il furbo (ob, 2, ? Valentino Fioravanti, from A.-R. Lesage: *Crispin rival de son maître*, 1707), Venice, S Samuele, 29 Dec 1796; rev. as Il ciabattino ringentilito, Vienna, Hof, 10 June 1797; as L'arte contro l'arte, Parma, Ducale, carn. 1798; as Chi la fa, chi la disfa e chi l'imbroglia, Trieste, aut. 1802; as Il ciabattino incivilito, Modena, 1804; as Il ciabattino (lib rev. A.L. Tottola), Naples, 1822; *I-Fc, Gl, Mr, Nc, Pl, Rrai*

Le cantatrici villane (cm, 2, G. Palomba), Naples, Fiorentini, Jan 1799; rev. as Le virtuose ridicole (1, G.M. Foppa), Venice, S Moisè, 28 Dec 1801; as Die Sangerinnen auf dem Lande, Munich, 1812; *A-Wn, D-Bsb, DI, DS, I-Fc, Mr, Nc, Rsc; vs* (Paris, n.d.; in German: Berlin, n.d.)

Il villano in angustie (dg, 2, F. Cammarano), Naples, Nuovo, spr. 1801, *F-Pc, I-Nc, US-Wc*

La capricciosa pentita (mel giocoso, 2, Romanelli), Milan, Scala, 2 Oct 1802; as La capricciosa ravveduta, Vienna, Karntnertor, 26 June 1805; as L'orgoglio avvilito, Lisbon, 1806 and London, 1815; as La sposa corretta, Turin, Carignano, aut. 1806; as Capriccio e pentimento, Venice, S Moisè, 4 Dec 1810; as La sposa stravagante, Paris, 1817; *A-Wn, Wgm, GB-Lcm, I-Fc, Gl, Mr, Nc, US-Bp, Wc*

Camilla, ossia La forza del giuramento (dramma, 3, G. Caravita [?Tottola], after G. Carpani), Lisbon, S Carlos, aut. 1804; as Camilla, ossia Il sotterraneo, Chiete, 1815, *GB-Lcm, I-Mc, Nc, US-Wc*

I virtuosi ambulanti (ob, 2, L. Balocchi, after L.-B. Picard: *Les comédiens ambulants*), Paris, Italien, 26 Sept 1807; as La virtuosa in puntiglio, London, 1808; as I soggetti di teatro, Florence, 1811, *I-Nc*, CMac* (Paris, n.d.)

Raoul signore di Créqui (mel eroi-comico, 3, Tottola, after Monvel), Naples, Nuovo, aut. 1811, *Mc, Nc*

Adelaide maritata (mel, 3, Tottola, after G. Gualzetti), Naples, Nuovo, 10 May 1812; as Comingio pittore, Florence, 1813; as Adelaide e Comingio, Parma, 1814; *Mc, Nc, Vnm* [pt 2 of trilogy Adelaide e Comingio]; possibly also as Adelaide e Comingio romiti (2, Tottola), Naples, Fiorentini, Lent 1813; *Fc, Nc, US-Wc*

La contessa di Fersen (mel, 2, M. Prunetti), Rome, Valle, 14 Oct 1817; as La moglie di due mariti, Milan, Re, 1 Dec 1818; *I-Mc, Nc*

c69 other ops

other works

Sacred: Masses, Misereres, lits, many others, *A-Wn, D-Bsb, Mbs, MÜs, GB-Lbl, I-Bc, Bsf, Fc, Mc, Nc, Nf, Rc, Rf, Rsc, Vnm*

Other vocal: 4 Canzonette, Mez, hp, bc, *Rsc*; 3 Divertimenti notturni, SS, bc, *Rsc*; Destati un sol momento, canzonetta, SSB, hp, bc, *Rsc*; other works, *Nc, Rf, Rsc, Rvat*

Inst: Sinfonia composta per nobile Teatro S Samuele in Venezia, D, *CRg, Mc*; gui works, *VEas*

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MARVIN TARTAK

Fioravanti, Vincenzo

(*b* Rome, 5 April 1799; *d* Naples, 28 March 1877). Italian composer, son of [Valentino Fioravanti](#). His father wanted him to study medicine; without consent, Vincenzo studied composition with his father's teacher, Giuseppe Jannacconi, but only when Valentino was away from Rome. When he was 15, he wrote a duet as an additional piece for an opera at the Teatro Valle, but after the rehearsal he withdrew the music. In 1816 his father called him to Naples, believing him to have finished his medical studies; eventually he grudgingly gave his son composition lessons. Vincenzo's first opera was *Pulcinella molinaro* (Naples, 1819). In 1820 he returned to Rome, sought Donizetti's advice and found success with his second work, *La contadina fortunata*, at the Valle.

In order to marry, Fioravanti had to agree to his future father-in-law's demand that he abandon his interest in theatrical matters. It was a happy marriage, but after ten months his wife died. He returned to Naples but wrote nothing until *Robinson Crusòè nell'isola deserta* (1828) for the Teatro Nuovo. This initiated a series of works, mostly *opere buffe*, carrying on his father's tradition, which had been deserted by most of his contemporaries. His most popular opera was *Il ritorno di Pulcinella dagli studi di Padova* (1837); it was performed abroad, was constantly adapted by various singers and composers, and was on the stage for over 80 years. Part of its success was due to the irresistibly comic scenes in which the hero is thrown into an asylum for crazy musicians.

Soon after his father died, Fioravanti moved to Lanciano in the Abruzzi, where in 1839–43 he was *maestro di cappella* at the cathedral. During this time he wrote both sacred and operatic works, but it was not until he returned to Naples that his career reached its zenith. After 1856 he fell on hard times; he hoped to receive the composition chair at the Naples Conservatory, but instead it was made open to competition. In 1867 he was made director of the music school of the Albergo dei Poveri, but illness forced him to resign in 1872. He was compelled to accept charity, some of which derived from a sale of an *Album Fioravanti* published by his friends. He turned to writing graceful, epigrammatic verse. After his death his work was forgotten, but a reappraisal of his operas has restored his reputation.

WORKS

stage

for fuller list of 39 operas see GroveO (M. Tartak)

La Pulcinella molinaro, spaventato dalla fata Serafinetta (ob, 2, F. Cammarano), Naples, S Carlino, carn. 1819, excerpt *I-Mc*

La contadina fortunata (ob, 2, A.L. Tottola), Rome, Valle, 23 Nov 1820; as La pastorella rapita, Rome, Valle, carn. 1820

Robinson Crusoe nell'isola deserta (ob, 3, Tottola, after D. Defoe), Naples, Nuovo, 31 Jan 1828, *Mc*

La portentosa scimmia del Brasile con Pulcinella, ossia La scimmia brasiliana (ob, Tottola), Naples, Nuovo, 27 Feb 1831

Il supposto sposo (ob, A. Passaro), Naples, Fondo, 6 Oct 1834

Il ritorno di Pulcinella dagli studi di Padova, ossia Il pazzo per amore (ob, 2, Passaro), Naples, Nuovo, 28 Dec 1837, *Bsf*, excerpts, *Fc, Gl, Mc, Nc, Pl, Rsc, Vnm*; as Il ritorno di Columella, ossia Il pazzo per amore, Milan, Re, 17 June 1842, recits by Cambiaggio, *Fc, OS, vs* (Milan, c1845)

La larva, ovvero Gli spaventi di Pulcinella (ob, A. De Leone and R. D'Ambra), Naples, Nuovo, 19 Jan 1839

La dama ed il zoccolajo, ossia La trasmigrazione di Pulcinella (ob, Passaro), Naples, Nuovo, 1 Feb 1840, excerpts *Mc*

Il lotteria di Vienna (ob, P. Altavilla), Naples, Nuovo, 25 March 1843

Il notajo d'Ubeda, ossia Le gelosie di Pulcinella (ob, C. Zenobi Caffarecci), Naples, Nuovo, 26 July 1843, *Mr*; rev. Cambiaggio as Don Procopio, Trieste, Mauroner, 6 Sept 1844, with addl music by G. Mosca, Cambiaggio, Tonassi, Consolini and Mattei

Gli zingari, ossia Gli amori di Pulcinella (ob, M. D'Arienzo), Naples, Nuovo, 30 Jan 1844, *Mr*

Pulcinella e la fortuna (ob, A. Spadetta), Naples, Nuovo, 24 Jan 1847

Jacopo lo scortichino (ob, T. Zampa), Naples, Fenice, Sept 1855

Il signor Pipino (ob, Spadetta), Naples, Nuovo, June 1856

25 other ops; 3 pasticcios

other works

Sacred (in *I-LANc*, unless otherwise stated): Seila (orat), Rome, 1840; Il sacrificio di Jefte (orat), Rome, 1841; 4 Passions (Matthew, Mark, Luke and John), all **B**; Messe breve (Ky, Gl), G, TTB, orch; Le tre ore di Maria desolata, F, TTB, vn, pf, 1865, *I-Nc*; other sacred works

Songs; Quadriglie, pf, *Rvat*

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MARVIN TARTAK

Fiorè, Andrea Stefano

(*b* Milan, 1686; *d* Turin, 6 Oct 1732). Italian composer, son of [Angelo Maria Fiorè](#). He was a child prodigy: in the dedication of his *Sinfonie da chiesa* dated 20 April 1699 he explained that the pieces 'are the last squalls of my infancy, and the first expressions of my boyhood, I having just turned 13'. The title-page of this collection of 12 trio sonatas indicates that he was *musico di camera* of the dedicatee, Vittorio Amedeo II, Duke of Savoy, a member of the Bolognese Accademia Filarmonica (which he joined with his father in 1697), and Milanese by birth. The royal account books in the Turin State Archive (*I-Ta*) show that the duke sent Andrea Stefano (mistakenly named Giovanni Battista in a document), with G.B. Somis, to study in Rome. Several payments for the trip were made between 24 June 1703 and 20 January 1707 although Somis had returned to Turin in 1706. If *Engelberta*, an opera previously attributed to B.G. Marcello and performed in Milan in 1704, is Fiorè's work, as is now accepted, then he may have returned from Rome as early as 1704. An opera composed for Carnival 1707, *La casta Penelope* (if not also *L'Anfitrione*, attributed to Fiorè by Manfredi), was well received, and the Duke of Savoy soon thereafter appointed Fiorè his *maestro di cappella* (13 June 1707). Until his death in 1732 he was in charge of the 30 to 36 musicians at the Turin court and the singers at the cathedral. 16 scores of sacred music in the cathedral chapter archive (*I-Td*) testify to his direction of the choir there.

While Turin's Teatro Regio remained closed (1704–14), Fiorè was at liberty to produce operas elsewhere; three in Vienna (1708–10) and one in Reggio nell'Emilia (1713) imply trips to those cities. For the reopening of the Turin opera house in 1715 Fiorè composed *Il trionfo d'Amore*. Two of his later operas for Turin, *Sesostri* (1717) and *I veri amici* (1728), were written with G.A. Giai, his successor as *maestro* at the Savoy court.

In a letter to B.G. Marcello from Turin, on 2 February 1726, Fiorè expressed admiration for Marcello's counterpoint; Marcello printed the letter in his collection of psalm settings (Venice, 1726). Quantz, who visited Turin in June 1726 and praised Fiorè's orchestra and its leader Somis, wrote that he regarded Fiorè one of the best Italian composers of church sonatas. Until more scores of his operas come to light, modern judgment of Fiorè's music must be based chiefly on his published trios, a handful of solo cantatas and his surviving choral music.

WORKS

operas

opere serie unless otherwise stated

Engelberta (5, P. Pariati, after A. Zeno), Milan, Regio Ducal, 1704

La casta Penelope (2, Pariati), Milan, Regio Ducal, carn. 1707

La Svanvita (3, Pariati), Milan, Regio Ducal, 26 Dec 1707

Atenaide [Act 1] (3, Zeno), ?Milan, Barcelona or Vienna, Hof, carn. 1709, A-Wn [Act 2 by A. Caldara, Act 3 by F. Gasparini]

Ercole in cielo (Pariati), Vienna, Neue Favorita, 1 Oct 1710, Wn

Il trionfo di Camilla (3, S. Stampiglia), Reggio nell'Emilia, Publico, fiera 1713

Il trionfo d'Amore ossia La Fillide (favola boschereccia, 2), Turin, Regio, carn. 1715, ? collab. or by G.A. Giai

Arideno (3), Turin, Ducal, 26 Dec 1715

Merope (3, Zeno), Turin, Carignano, carn. 1716

Teuzzone (3, Bursetti, after Zeno), Turin, Carignano, Sept 1716 [Acts 1 and 2 by G. Casanova]

Sesostri, rè d'Egitto (3, Bursetti, after Pariati), Turin, Carignano, carn. 1717, collab. Gai, *F-Pn*

Il trionfo di Lucilla (3, Zeno: *Lucio Vero*), Turin, Carignano, carn. 1718

Publio Cornelio Scipione (5, A. Piovene), Milan, Regio Ducal, 6 Feb 1718

Il pentimento generoso (3, D. Lalli), Venice, S Angelo, carn. 1719, perf. with La preziosa ridicola (int); 1 aria *D-SWI*

L'Argippo (pastoral, 3, C.N. Stampa after Lalli: *Il gran mogol*), Milan, Regio Ducal, 27 Aug 1722

Ariodante (3, G. Salvi, after L. Ariosto), Milan, Regio Ducal, 26 Dec 1722, 1 aria, *F-Pn*

L'innocenza difesa (F. Silvani), Turin, 1722, perf. with Gildo e Nerina (int), 12 arias, *Pc*

Il trionfo della fedeltà (3, Giovanetti), Turin, Ducal, carn. 1723, perf. with Lesbo e Nesa (int), arias *Pn*

Elena (3, Stampa), Milan, Regio Ducal, Jan 1725

I veri amici (3, Silvani and Lalli, after P. Corneille: *Héraclius empereur d'Orient*), Turin, Ducal, 1728, arias *A-Wgm, F-Pn* [Act 1 by Gai]

Siroe, rè di Persia (3, P. Metastasio), Turin, Ducal, 26 Dec 1729, 4 arias *Pc*; arias, *I-Vc*

Arias from unidentified operas in *A-Wgm, D-RH, SWI, GB-Lbl, Ob, I-Ac*

Doubtful: Sidonio (3, Pariati), Milan, Regio Ducal, carn. 1706; L'Anfitrione (5, Pariati), Milan, Regio Ducal, carn. 1707; Agrippina, Vienna, Hof, 1709, incl. music by Handel and Caldara; Tito Manlio [Act 1], Milan, Regio Ducal, 1710, *A-Wn*; Zenobia [Act 2], Barcelona, 1711, perf. with Melissa contenta (int), *Wn*; Il Pirro [Act 2], Venice or Bologna, 1719, *D-SHs*

cantatas

Di quel sguardo fatal, S, bc, *A-Wn, I-Bc*

Fileno, idolo mio, S, bc, *D-Mbs*

Il lasciarti è il mio tormento, S, S, bc, *I-Ac*

Le retour de Flore, S, bc, *D-ROu*

Se lungi dal suo bel, S, S, bc, *I-Ac*

Tortorelle imprigionate, S, bc, cited by Gerber

sacred vocal

all in I-Td

[2] Litanie a più voci e strumenti, B¹:C

Messa, 8vv, insts

Miserere, 8vv, insts

2 Te Deum, vv, insts

Vespro pro defunti, 8vv, insts

Motets: Benedicite, vv, insts; Ecce nunc benedicite, 4vv, insts; Festinate, vv, insts;

Magnus Deus de coelis, vv, insts; Quantae poenae, vv, insts; Voce mea, 5vv, insts

[3] Anni Sacrae redunt, vv, insts

instrumental

[12] Sinfonie da chiesa a 3, 2 vn, vc, org, op.1 (Modena, 1699)

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SVEN HANSELL

Fiorè, Angelo Maria

(*b* c1660; *d* Turin, 4 June 1723). Italian cellist and composer. The belief that Fiorè was born in Milan or Turin is conjecture; no 18th-century evidence about his birthplace, childhood or education has come to light. The first information on his career comes from Parma, where he served the Farnese court from 1 May 1688 to 15 February 1695 and played in the Madonna della Steccata church orchestra from 1689 to 15 September 1692. It is not known where he went in 1695, but in the following year he was listed among the 20 composers who contributed music to the opera *L'Etna festivo* performed in Milan. The birth there of his son Andrea Stefano in 1686 indicates an earlier association with Milan. In 1697 the two of them became members of the Accademia dei Filarmonici in Bologna. As cellist at the ducal court in Turin from 1697 until his death in 1723 Fiorè earned a reputation as one of the greatest virtuosos of his day (*HawkinsH*); he is often called the founder of the Piedmontese school of cello playing. Regrettably, little of his cello music survives besides his only publication, the *Trattenimenti da camera* of 1698. This collection of 14 duets is dedicated to one of the Ludovisi princes of Piombino and Venosa, suggesting a link between Fiorè and courts in Tuscany and further south. Between 1704 and 1705 he accompanied the Savoy ambassador to Paris. Although his expenses for this trip were not reimbursed until 1717, archival records (*I-Ta*) show that he earned 1500 lire annually as the Turin court's principal cellist for 25 years.

[Fiorè, Andrea Stefano](#)

WORKS

Trattenimenti da camera a due stromenti (vc, hpd)/(vn, vc) (Lucca, 1698)

2 sinfonie, C, G, vc, bc, *I-Mc*

2 sinfonie, D, B♭, vc, bc, *MOe*

For bibliography see [Fiorè, andrea stefano](#).

SVEN HANSELL

Fiorentino, Perino.

See [Perino Fiorentino](#).

Fiorenza, Nicola

(*d* Naples, 13 April 1764). Italian violinist and composer. His earliest dated composition is a concerto for flute, two violins and continuo of 1726. For some years this highly talented but rather tumultuous individual was teacher of string instruments at the Neapolitan music conservatory S Maria di Loreto. He was elected to this post by a curious procedure. Unable to decide between five candidates for the post, the Loreto governors at their meeting of 22 May 1743 finally put the five names in a box and selected one at random; Fiorenza's name was drawn. He was dismissed on the last day of 1762 after complaints extending over several years that he was maltreating his students. Fiorenza was also a violinist in the Neapolitan royal chapel, to which he was appointed some time before 1750. Records of salary payments to chapel members (*I-Na*) show that he received pay increases on 23 April 1750, 22 May 1756, 24 April 1758 (when he was appointed head violinist of the chapel in succession to Domenico de Matteis, who had just died), and 14 February 1761. His surviving music is in manuscript at the Naples Conservatory S Pietro a Majella. The bulk of it consists of 15 concertos for various combinations of instruments and nine symphonies (many of them containing important solos for string or wind instruments and coming close to belonging to the concerto category). Nine of the concertos are dated and were composed during 1726–8. Several other concertos and symphonies may be assigned to the same approximate period on the evidence of their style and structure. Though a minor figure in the history of instrumental music, Fiorenza deserves more credit than he receives for his part in the development of the concerto and the symphony in southern Italy during the first half of the 18th century.

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MICHAEL F. ROBINSON/R

Fiorillo, Carlo

(*b* Naples, ?1590–95; *d* after 1616). Italian composer. He is known by a single collection of 21 five-part madrigals (Rome, 1616), which he dedicated to Cardinal Montalto, an important patron of music in Rome. His dedication mentions some canzonettas which have not survived and which he had also dedicated to the cardinal; it is not impossible that he worked for a time in Rome. In his madrigals, to texts drawn mainly from Carlo Fiamma's anthology *Il gareggiamento poetico* (1611), he repeated a limited number of musical ideas: many lines of poetry are set to phrases based on moderately chromatic chords, with identical flexible dotted rhythms and ending with cadences of uniform length.

KEITH A. LARSON

Fiorillo, Federigo

(*b* Brunswick, 1 June 1755; *d* after 1823). Italian violinist, viola player and composer, son of [Ignazio Fiorillo](#). He reportedly first became proficient on the mandolin and only later turned to the violin. He had probably been touring for some time before his first recorded appearance as a violinist in St Petersburg in 1777. He was in Poland from 1780 to 1781, playing both the violin and the mandolin, and from 1782 to 1784 he was conductor at Riga. In 1785 he played with considerable success at the Concert Spirituel in Paris, and the first of his numerous published works appeared shortly thereafter. He apparently remained in Paris for three years and then went to London, where in 1788 he began to play regularly as viola player in Salomon's quartet. According to Fétis his last public appearance was as soloist in a viola concerto in 1794, but the title-page of his op.29 (trios for flute, violin and viola), published some time between 1802 and 1811, indicates that he continued to play at some public occasions. His works continued to appear from various publishers throughout Europe until about 1817. According to one report, he left London in 1815, and Pohl stated that he spent some time in Amsterdam. It is possible, however, that he remained in London until 1823, when he went to Paris to undergo an operation. Fétis learnt from Fiorillo's publisher Sieber that he returned to London after his treatment.

Fiorillo's works appear to be both conservative and conventional. His violin compositions reflect a virtuoso's technique, but he chose to direct a large part of his prolific creativity (more than 70 opus numbers and some 200 works) towards current fashions, such as light piano pieces, divertimentos and arrangements of popular songs. Unquestionably, he succeeded with the public; his publications appeared in multiple editions throughout most of Europe. As a result, conflicting opus numbers are common, and his total output is in need of bibliographic clarification. Although great surprises are not likely to emerge, it is not possible to judge Fiorillo's achievement based on our present knowledge. Such present-day fame as he has rests almost entirely on one work, his 36 caprices for violin. These are études of good musical quality, and they have taken their place in the violinist's pedagogical repertory beside those of Rode and Kreutzer.

WORKS

most works published in Paris (n.d.)

Orch: 4 vn concs., no.1, F (Zürich, 1974); 6 concs., 2 fl, *B-Bc*; 8 sinfonies concertantes: 2 for 2 ob, ed. H. Steinbach (Adliswil, 1993), 4 for 2 vn, 2 for 2 fl

Chbr: 3 quintettes concertantes, 2 vn, 2 va, b, op.12; 15 str qts; 18 qts, fl, vn, va, vc; 12 trios, 2 vn, b; 9 trios, fl, vn, va; 42 duos, 2 vn; 6 duos, vn, vc; c4 duets concertantes, pf, hp, various accs. (London, 1805–6)

Pf, with/without acc. insts: 9 pf sonatas; 24 pf sonatas, vn acc.; 3 Sonatas, pf/hp, op.44 (London, n.d.); c19 divertimentos, pf/hp, some with fl acc.; c4 rondos, pf, fl acc.; Grand Duet, pf 4 hands, fl acc. (London, 1815)

Vocal: 3 Italian Canzonets, 1v, pf/hp, op.70 (London, 1817)

Pedagogical: Etude pour le violon formant 36 caprices, op.3; Suite de l'étude du violon, 6 sonates, vn, va, op.15; 72 Exercises, hp, op.41 (London, 1810)

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*Fétis*B

MGG1 (U. Lehmann) [incl. list of works]

C.F. Pohl: *Mozart und Haydn in London* (Vienna, 1867/R)

CHAPPELL WHITE

Fiorillo, Ignazio

(*b* Naples, 11 May 1715; *d* Fritzlar, Hesse, June 1787). Italian composer, father of [Federigo Fiorillo](#). He studied with Durante and Leo at the Conservatorio di S Maria di Loreto in Naples. His début as an opera composer took place in Venice with *Mandane* (1736), and for the next few years he was active in northern Italy, producing at least seven operas in Venice, Milan and Padua. In 1745 he joined a travelling company; with it he toured central and northern Europe for the next four years. Three intermezzos by him were produced in Prague in 1748. The following year he left the company in Brunswick, where his opera *L'olimpiade* was successfully produced. It was followed in 1750 by *Demofonte*, and in 1754 Fiorillo was appointed court conductor there. In the next eight years he wrote at least six Italian operas for Brunswick, all to librettos by Metastasio, as well as some church music. In 1762 he took up a similar position at the Hessian court in Kassel. He produced only four new operas there but continued to compose occasional church works, of which his Requiem was especially admired (see Apell). In 1780 he was pensioned and retired to Fritzlar.

Of Fiorillo's 18 or more operas and intermezzos fewer than a third have survived; much of his church music, including the Requiem, has also disappeared. His style was said to be in imitation of Hasse.

WORKS

lost unless otherwise stated

stage

all opere serie unless otherwise stated

L'egeste (melodramma), Trieste, 1733; *Mandane* (B. Vitture), Venice, 1736; *Partenope nell'Adria* (serenata, B. Biancardi), Venice, 1738; *Artamene* (N. Stampa), Milan, 1739; *Il vincitor di se stesso* (A. Zaniboni), Venice, S Angelo, aut. 1741, aria *I-Mc*; *Volgeso* (A. Zeno), Padua, 1742, *D-DI*, *Wa*; *Angelica* (P. Metastasio), Venice, 1744, *W*; *L'olimpiade* (Metastasio), Venice, 1745, *W*; *L'amante ingannatore* (int), Prague, 1748; *Li birbi* (int, A. Zanetti), Prague, 1748; *Il finto pazzo* (int), Prague, 1748; *Vecchio passo in amore* (int), Hamburg, Nicolini, 1748; *Astige, re di Medi* (dramma per musica, Apolloni), Brunswick, wint. 1749; *Demofonte* (Metastasio), Brunswick, 1750, only lib extant; *Didone abbandonata* (Metastasio), Brunswick, 1751, *Wa*; *Didone abbandonata* (Metastasio), Brunswick, 1751, *Wa*; *Didone abbandonata* (Metastasio), Brunswick, 1751, *Wa*; *Siface* (Metastasio), Brunswick, 1752, *Wa*; *Demetrio* (Metastasio), Brunswick, 1753, *Wa*, aria *I-PLa*; *Ciro riconosciuto* (Metastasio), ?Brunswick, 1753, *D-Wa*; *Endimione*, ?Brunswick, 1754, rev. as *Diana ed Endimione*, 1763, pt 1, *KI*, *Wa*; *Nitteti* (Metastasio), Kassel, ?Brunswick, 1758, rev. 1771, *Wa*; *Ipermestra* (Metastasio), Brunswick,

1759; Artaserse (Metastasio), ?1750s, Brunswick, rev. Kassel, 1765, pts 2, 3, *KI*; Andromeda (V.A. Cigna-Santi), Kassel, 1771; Pantomimes, all perf. Brunswick, cited in *GerberL*: Arlequin Cupido, Arlequin esclave, La naissance d'arlequin; Incidental music to Nicolini's ballets, cited in *GerberL*

sacred

all lost works mentioned in Apell

Isacco (orat, Metastasio)

Requiem; several masses; 1 Ky, 1 Gl, *KI*; 3 TeD, 1 in *KI*; 2 Miserere, frag. in *Bsb*; 2 Mag, 1 in *KI*; Libera; revisions to Jommelli's Requiem, *Bsb*; psalms; motets

other works

[6] Sonate, hpd (Brunswick, 1750)

2 syms., cited in *EitnerQ*; sinfonia, D, *KA*; 2 ov., *B-Bc*

Arias: *D-ROu*, *W*, *SWI*; *B-Bc*; *I-Mc*, *Nc*

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EitnerQ

GerberL

SartoriL

SchmidID

D. von Apell: *Galerie der vorzüglichsten Tonkünstler ... in Cassel* (Kassel, 1806)

CHAPPELL WHITE (work-list with MARITA P. McCLYMONDS, DON NEVILLE)

Fiorini [Fiorino], Ippolito

(*b* Ferrara, c1549; *d* Ferrara, 1621). Italian composer and lutenist. Court payment records (in *I-MOs*) show that he was *maestro di cappella* at the Este court at Ferrara between the death of Francesco della Viola in March 1568 and the dissolution of the ducal chapel when Ferrara passed into papal control in 1597. From the surviving documentation it is clear that this was an administrative post as much as a musical one. Nevertheless, Fiorini was clearly actively involved not only with the chapel but also with the performances of the renowned *concerto di donne*. He was also in charge of the music at the Accademia della Morte, Ferrara, between 1594 and 1597. Libanori is traditionally regarded as being incorrect in suggesting that he was *maestro di cappella* at Ferrara Cathedral, and Eitner's claim that he was employed at the Gonzaga court at Mantua can only come from a misinterpretation of a payment document relating to the Este *cappella* but kept with the Gonzaga papers (in *I-MAa*). Several letters from him are extant (in *I-Fas*, *MAa* and *MOs*); all are from Ferrara and date from between 1588 and 1615. One six-part and five five-part madrigals by him survive in anthologies (RISM 1582⁵, 1583¹⁰, 1586¹⁰, 1588¹⁷, 1591⁹ and 1592¹⁴), and he is also known to have composed a balletto, to words by Guarini, for performance by the famous court *balletto di donne*.

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BertolottiM

EitnerQ

NewcombMF

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IAIN FENLON

Fiorino, Gasparo

(*b* Rossano; *fl* 1571–4). Italian composer and singer. He was probably a singer at S Marco, Venice, about the middle of the 16th century. At the time of the dedication of his *La nobiltà di Roma: versi in lode di cento gentildonne romane* (Rome, 1571⁸, 2/1573¹⁹; ed. A. Pugliese, forthcoming) he was a 'musicò' in the service of the Cardinal Ippolito d'Este, presumably in his Roman palace; a payment to him is recorded in 1570. Many of the pieces in this publication are dedicated individually to noble Roman ladies, a practice common in poetic anthologies of the period such as those of Mutio Manfredi, and one also occasionally adopted by composers such as Vincenzo Spada in his *Primo libro delle villanelle* (1589). Each of these three-part strophic pieces is printed alongside a lute accompaniment intabulated by Francesco di Parise, 'musicò eccellentissimo in Rome'. Strong social connections inform his two other surviving music publications, *Libro secondo [di] canzonelle* and *Libro terzo di canzonelle* (both Venice, 1574), both for three and four voices. The former is dedicated to the ladies of Genoa and is one of the longest publications of its kind; the latter is dedicated to Giovanni Battista Doria and praises the military and naval achievements of various members of this distinguished Genoese family in its preface. The volume contains a number of pieces dedicated to the victors of the Battle of Lepanto (1571) including Marc' Antonio Colonna, Cardinal Gronvelle and Don Juan of Austria. The word 'canzonella' no doubt was intended as a fusion of 'canzonetta' and 'villanella'.

Fiorino almost certainly wrote his own texts. One further publication *Opera nuova chimata la fama libro primo...* (Lyons, 1577) contains sixty-one 'canzonelle alla napolitana' presented in sequence without music. It appears, classified as music, in Israel Sprach's bibliography, but even if a separate music fascicle were published no copies of it are known to have survived. As in his other publications, each of the pieces in the *Opera nuova* is dedicated to individual women; the choices here show him to have been well connected to some of the most prominent Lyonnais families including the Buonvisi, merchants from Lucca.

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IAIN FENLON

Fioritura

(It.: 'flourish', 'flowering').

Embellishment of a melodic line, either improvised by a performer or written out by the composer. The use of words meaning 'flower' or 'florid' to refer to the process of ornamenting melodies has long been common in most European languages. Jerome of Moravia (13th century) listed various melodic ornaments as 'flos harmonicus', and the Meistersingers of the 16th century referred to their ornaments as 'Blumen' ('flowers'). While 'fioritura' as a musical term would be understood by any Italian, it is (like 'coloratura') notably absent from Italian treatises, where ornamentation is elucidated with more precise terminology ('trillo', 'mordente', 'passaggi' etc.).

See also [Florid](#).

OWEN JANDER

Fioroni [Fiorone, Florono], Giovanni Andrea

(*b* Pavia, 1715/16; *d* Milan, 19 Dec 1778). Italian composer. His death certificate (in *I-Mas*) indicates that he was born in 1715, but a document of 1726 (in *I-PAVc*) suggests 1716 as the year of his birth. This is supported by his burial certificate. As stated by Gervasoni, he studied with Leo in Naples for 15 years. On 10 June 1747 he was in Pavia, from where he sent an application for the post of *maestro di cappella* of Milan Cathedral. The competition judges, who included G.B. Martini and G.A. Perti, examined a composition in *stile antico* 'sopra canti fermi ambrosiani' (now in *I-Bc, Md*) and Fioroni was favoured 'per sapere e studio'. He held the post from 16 December 1747 until his death. He also held similar posts at S Marco from 1762 and at S Alessandro and S Maria della Visitazione (where he

succeeded G.B. Sammartini) from 1775. He composed a number of pieces for the cathedrals of Como, Bergamo and Vercelli.

A few copies of his music dated in the 1780s and 90s suggest their continued use by his successors; Francesco Bianchi, for one, scored several of Fioroni's works between 1782 and 1783. A century later Fioroni's music was still being performed at S Maria presso S Celso where he had often helped select singers.

Fioroni's sacred music, written mostly for the fairly large forces of Milan Cathedral, is characterized by a strict simple and double contrapuntal style and by pleasing melodic lines often closely related to the text. Works composed for churches outside Milan are often in a freer style, revealing inspired lyrical writing and melodic creativity. The theatrical style of his lost oratorios and opera can probably be gauged from the attractive liturgical works for solo voices. The instrumental music, partly composed before his appointment at Milan Cathedral, displays lively imagination and originality as well as a good knowledge of the instruments for which he was writing. Fioroni was admired by, among others, Burney, La Borde, Manfredini, Florimo and G.B. Martini, whose correspondence with Fioroni still survives (8 letters in *I-Bc*). The Mozarts met Fioroni in 1770 (*Reisenotizen*, 23 January to 24 March), and Leopold described him and Sammartini as 'the best and most respected Kapellmeister of this town, upon whom all rely' (letter of 22 December 1770). Towards the end of his life Fioroni's influence both within and without Milan was considerable. His pupils included the composers Carlo Monza, Quirino Gasparini, Bonesi, Alessandro Rolla and Agostino Quaglia and the castrato Luigi Marchesi. Fioroni was accepted as a member of the Accademia Filarmonica, Bologna, on 24 November 1765 and participated in selecting *maestri di cappella* for various Italian churches.

WORKS

dramatic

lost unless otherwise stated

Il padrone e l'agricoltore della vigna evangelica (orat), Milan, S Dalmazio, 1750, lib *I-Ma, Mb*

La Didone abbandonata (op, P. Metastasio), Milan, Ducale, carn. 1755, lib *B-Bc, I-Bc, Ma, Mb, Rn, US-Wc*

Cantata per musica, nella pubblica accademia del Pontificio Collegio Gallio per l'assunzione al vescovado di Como di Monsignor Giambattista Mugiasca, lib only (Como, 1766)

Cantate nel solenne ottavario che si solennizza, Milan, S Maria, 17-24 April 1768, *Mb*

Passione di Gesù Cristo Signore Nostro (orat), Milan, S Fedele, 9 March 1770, lib and 1 aria, S, orch, *Mc*

Se mai alma (cant. sacra), A, orch; Veni o sponse chare (aria), A, orch: *CH-E*

Piango mia cara e peno, 2 S, bc; Se il padre cadente rimira (aria), B, orch: *I-GI*

sacred vocal

in *I-Md* unless otherwise stated: many are autograph

Ingressae et responsoria missarum pro quibuscumque anni festivitibus (Milan, 1766)

Masses: 2 for 2vv, orch, *I-Gi(I)*; 3 for 4vv, org; 11 for 8vv, org; requiem, 8vv; 1 for 8vv, *I-VIMvr*; Missa pro defunctis, *F-Pn*; requiem, Ky, *CH-E*

Mass movts: 4 Ky for 4vv, orch; 1 Ky for 8vv, org; 1 Ky for 3vv, *E*; 3 Ky for 4vv, orch, *I-VIMvr*; 1 Ky for 5vv, *VIMvr*; 3 Gl for 4vv, orch; 4 Gl for 8vv, org, *F-Pn*; 1 Gl for 4vv, 1753, *CH-ZZ*, 1 Gl for 4vv, *I-OS*; 18 Gl for 8vv, org; 5 Gl for 4vv, *CH-E*; 2 Gl for 8vv, *E*; 1 Gl for 5vv, *E*; 7 Gl for 4vv, orch, *VIMvr*; 3 Gl for 5vv, *VIMvr*; 2 Gl for 8vv, *VIMvr*; 2 Cr for 4vv, *F-Pn*; 2 Cr for 8vv, *Pn*; 6 Cr for 8vv, 1 Cr for 8vv, *CH-E*; 3 Cr for 4vv, orch, *E*; 1 Cr for 3vv, *E*; 1 Cr for 4vv, orch, *I-VIMvr*; 1 Cr for 8vv, *VIMvr*

Ingressae: 36 for 4vv; 5 for 4vv; 1 for 5vv: *VIMvr*

Post epistolam: 1 for 4vv; 2 for 5vv

Offs: 8 for 4vv; 14 for 5vv; 2 for 6vv; 3 for 8vv; 1 for 5vv: *D-Bsb*; 2 for 4vv, *A-Wgm*; 1 for 4vv, orch, *CH-ZZ*; 2 for 4vv, orch, *I-VIMvr*

Ants: 5 for 1v; 3 for 2vv; 8 for 4vv; 1 for 5vv; 2 for 8vv; 1 for 4vv: *VIMvr*

Hymns: 22 for 4vv; 1 for 5vv; 20 for 8vv; 5 for 4vv: *VIMvr*; 1 for 4vv, *CH-E*; 1 for 8vv, *GB-Lbl*

Pss: 2 for S, org; 3 for 3vv; 2 for 4vv; 35 for 8vv; 2 for 3vv, 6 for 4vv, 5 for 8vv: *CH-E*; 1 for 3vv, *I-VIGsa*; 1 for 3vv, *Bc*; 2 for 2vv, *BGi*; 3 for 1v, 9 for 4vv, 4 for 5vv, 1 for 8vv, *VIMvr*

Motets: 13 for 1v; 38 for 2vv; 1 for 3vv; 14 for 8vv; 1 for 1v, 6 for 2vv, 1 for 4vv, 1 for 8vv: *VIMvr*; 1 for 1v, *BGi*; 1 for 1v, *Gl*; 2 for 2vv, *Ma*; 1 for 1v, *Mz*; 1 for 8vv, 1 for 4vv: *A-Wn*; 1 for 2vv, *CH-E*

Canticles: 12 Mag for 8vv, 4 Mag for 4vv, 1 Mag for 8vv: *I-VIMvr*; 2 Mag for 4vv, 1 Mag for 5vv, 1 Mag for 8vv: *CH-E*; 1 Mag for 4vv, *GB-Lbl*; Canticles for extreme unction, 2vv; 21 songs, *CH-E*

Responsories for lessons of 3 nocturns: 1 for 8vv; 1 for 4vv, 3 for 8vv: *I-VIMvr*; 1 for 8vv, *F-Pn*

Vesper music: Pars hyemalis [winter vespers], 8vv, c1750, begun by Baliani; Pars aestiva [summer vespers], 8vv, 1752; Vesperae primae pontificales, 8vv; vespers, 4vv

Lucernari: 4 for 4vv; 1 for 5vv; group of Lucernari, hymns and posthymns, 4vv: *I-Md*, *VIMvr*

8 Lits, 4vv, 1 in *A-Wgm*, *D-MÜs*, *I-Ma*; 2 in *Md*; 3 in *VIMvr*

Pater noster: 1 for 4vv; 1 for 5vv; 8 for 8vv, *D-Bsb*

Salve regina, pss, humns, motets: *A-Wn*, *CH-E*, *D-Bsb*, *I-A*, Milan, S Marco

instrumental

Trio, G, vn, vc, hpd, *I-Gl*; trio, B \square , vn, vc, hpd, *D-ZL*: both ed. M. Dellaborra (Milan, 1992)

Sinfonia, 2 ob, 2 hn, 2 vn, va, vc, b, *I-MAav*

Conc., hpd, *Gl*, inc.

2 Sonate, D, E \square , hpd, *BRs*; 2 sonate, F, C, hpd, *CH-E*: all ed. M. Dellaborra (Milan, 1988)

Sonata, org, 1743, *B-Bc*; sonata a traversiere solo e basso, *CH-ZZ*, ed. M. Dellaborra (Ancona, 1987)

Andante, E \square , *A-Wgm*

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SVEN HANSELL/MARIA TERESA DELLABORRA

Fipple.

A word varying in meaning from one authority to another, associated with some part of the sound mechanism of the [Duct flute](#). To Schlesinger and Galpin it was the sharp edge of the lip. To Marcuse and others it represented the whole head of the instrument. To Hunt and Blom it was the block. To Sachs it was the origin of the word 'pipe', deriving from Latin *fibula* and thus referred to the whole instrument. The earliest English usage, according to the *Oxford English Dictionary*, was by Bacon: 'Let there be a Recorder made with two Fipples, at each end one'. The *Concise Oxford Dictionary* defines the fipple as the flue (i.e. the windway). Since nobody can agree what the term means, to avoid further confusion its use should be abandoned.

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JEREMY MONTAGU

Firenze

(It.).

See [Florence](#).

Fires of London.

English chamber ensemble first formed in 1967 as the Pierrot Players under the joint direction of the composers Peter Maxwell Davies and Harrison Birtwistle. It was originally constituted on the basis of the singer (the soprano Mary Thomas) and five instrumentalists required for Schoenberg's *Pierrot lunaire*, which enabled a varied classical and contemporary repertory to be performed, with extra players added as required. Birtwistle withdrew in 1970, when the new name was adopted, and Davies became sole director. A staged version of *Pierrot lunaire* remained in the ensemble's repertory, which included music-theatre works involving a dramatic and scenic or mixed-media presentation, often with electronic elements. Notably successful examples of these include Davies's own *Vesalii icones*, *Eight Songs for a Mad King*, *Revelation and Fall* and *Miss Donnithorne's Maggot*, of which the ensemble gave the premières, as it did of the chamber operas *The Martyrdom of St Magnus* (1977) and *The Lighthouse* (1980). There also was a high proportion of specially written works by other composers, and the ensemble appeared at festivals in Britain and abroad as well as giving regular London concerts. An adventurous repertory scrupulously rehearsed significantly enlarged its audiences' range of musical experience. In spite of financial problems and changes in personnel (among whom only Mary Thomas and the pianist Stephen Pruslin remained constant throughout), the Fires of London sustained its missionary zeal; it was disbanded by Davies after its 20th anniversary concert in 1987. Among the ensemble's recordings are *Eight Songs for a Mad King*, *Miss Donnithorne's Maggot* and instrumental works by Davies, in addition to the Triple Duo by Elliott Carter, which it also commissioned and first performed (1983, New York).

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NOËL GOODWIN

Firk.

A lively and capricious English dance of the 17th century. Its name presumably derives from 'firk', meaning a freak, prank or caprice. Davenant's usage (*Man's the Master*, 1668, Act 3 scene ii) – 'Firk your fiddles' – has been taken to mean simply 'play your fiddles', but it is more likely to imply playing them in a frisky and capricious manner. Two firks by Matthew Locke are among the few extant examples of the form (they are in a group of four suites by him; ed., New York, 1947); they are in quick triple time with strongly contrasted iambic and trochaic rhythms. A 'Cuntery Firk', possibly by John Coleman, also survives (in *GB-Cfm* 24.E.15).

MICHAEL TILMOUTH

Firkušný, Rudolf

(*b* Napajedla, Moravia, 11 Feb 1912; *d* Staatsburg, New York, 19 July 1994). American pianist of Czech birth. He had piano and composition lessons with Janáček (from 1919), and studied at the Brno Conservatory with Růžena Kurzová (1920–27) and the Prague Conservatory with Vilém Kurz and Rudolf Karel. He studied privately with Kurz until 1931 and composition with Suk (1929–30). Firkušný's own compositions include a piano concerto, first performed in 1930, a string quartet, and several piano pieces and songs. He made his début in Prague in 1922 and pursued an active concert career in central Europe while continuing his training and studies at Brno University. He first played in England in 1933, in North America in 1938, visited South America five years later, and Australia in 1959.

Although best known for his playing of the standard repertory from Mozart to Brahms, Firkušný gave the premières of concertos and other works by, among others, Barber, Ginastera, Hanson, Martinů and Menotti. He was a champion of Dvořák's neglected Piano Concerto, and, not surprisingly, involved himself with the work of his teacher, Janáček, whose complete piano music he recorded. Firkušný was more active in chamber music than many of his colleagues, and recorded sonatas with Pierre Fournier, Erica Morini, Gregor Piatigorsky and William Primrose. He taught at the Juilliard and Aspen schools of music. With an easy command of the instrument, producing a soft-edged sound of pleasing quality, he was a cultivated musician who made an impression less by the force than through the charm and grace of his playing. After many years' absence from his native Czechoslovakia, he returned there for a triumphant series of concerts in 1990.

His brother Leoš (*b* Napajedla, 16 July 1905; *d* Buenos Aires, 9 July 1950) was a musicologist and critic, and was one of the main initiators of the Prague Spring Festival after World War II. Apart from his studies of the composers Vilém Petrželka and Karel Weis, he wrote mainly about Janáček, particularly his operas and his relationship to Czech folk music.

MICHAEL STEINBERG/R

Firmian, Count Karl [Carlo]

(*b* Trent, 1716; *d* Milan, 1782). Austrian patron of music. Born into a noble family, he studied initially for the priesthood in Bavaria and continued his education in Innsbruck and Salzburg. After travelling in the Netherlands, France and Italy, he was (from 1745) a counsellor to Francis, Maria Theresa's husband and later Emperor Francis I. In 1758 he became Austrian minister plenipotentiary of Milan, and in this capacity he was responsible for many reforms in science, education and art. During Mozart's four visits to Milan (1770–73) Firmian was his most important patron: Mozart performed several tunes at his residence, the Palazzo Melzi, and his support was instrumental in the commissioning of many of Mozart's Milanese works, notably *Mitridate, re di Ponto*. His opulent lifestyle, library and portrait gallery are described by Burney, who visited Milan in 1770.

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HARRISON JAMES WIGNALL

Firsova, Elena [Yelena] (Olegovna)

(*b* Leningrad [now St Petersburg], 21 March 1950). Russian composer. She began to compose at the age of 12 and, four years later, began attending music college in Moscow, where she quickly blossomed as the schoolgirl composer of ten pieces (including opp.1–3) that still figure in her list of works. Entering the Moscow Conservatory in 1970, she became a composition pupil of Aleksandr Pirumov for the next five years; she also studied analysis with Yury Kholopov. A further ten works (opp.4–13) date from these student years, including her first three orchestral works and her first chamber opera.

The 15 years after leaving the conservatory took her from op.14 to op.47 – not counting a number of smaller pieces without opus numbers. Her music was first performed abroad in 1979, and her first foreign commission (from the BBC) came in 1984. Within a few years, changes occurred internationally and personally, and not long after the travel barriers were removed, Firsova and her husband, the composer Dmitry Smirnov, left Moscow. Arriving in London in April 1991 with their two young children, both composers survived by writing music to commission (Firsova herself completing six works in 1991 alone) and by means of short-term residency invitations from Cambridge University and from Dartington College of Arts; they were attached to the music department at the University of Keele from 1993 to 1998 and in 1998 they became British citizens.

Firsova's work may perhaps best be likened to that of the short-story writer; with the exception of her chamber opera, *Solovey i roza* ('The Nightingale and the Rose') few of her pieces extend much beyond a quarter of an hour's duration and most are cast in a single unbroken span. As in the one movement Piano Sonata (1986) she once thought to dedicate to Alban Berg, her mature harmonic language of the 1980s reveals its indebtedness to the early 20th-century Viennese composers; at the same time, loose-limbed rhythms and often unbarred metre owes much to the French influence of Messiaen and Boulez promoted by her friend and unofficial mentor Edison Denisov.

Like the partly private language of the poets she so admires and has so often set, her later musical secrets are contained by a more personalized library of characteristic gestures that may, but often do not, suggest narrative threads of a noticeably motivic kind. While the background pulse

of her music is generally slow-moving, contrasts of speed and of mood are achieved less through metre or theme than through an increase or decrease in the amount of foreground activity that continues to animate the textures of the filigree style that she has made her own.

WORKS

stage

librettos by the composer

Pir vo vremya chumi [A Feast in Time of Plague], op.7 (chbr op, after A. Pushkin), 5 solo vv, chbr chorus, orch, 1972

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orchestral

5 p'yes [Pieces], op.6, 1971; Chbr Music, op.9, str orch, 1973, withdrawn; Vc Conc. no.1, op.10, 1973; Stansī [Stanzas], op.13, perc, hp, cel, str, 1975; Vn Conc. no.1, op.14, 1976; Postlyudiya [Postlude], op.18, hp, orch, 1977; Chbr Conc. no.1, op.19, fl, str, 1978 (Moscow, 1984); Chbr Conc. no.2 (Vc Conc. no.2), op.26, 1982; Vn Conc. no.2, op.29, 1983; Chbr Conc. no.3, op.33, pf, orch, 1985; Osenniyaya muzika [Autumn Music], op.39, chbr orch, 1988; Nostal'giya, op.42, 1989; Cassandra, op.60, 1992; Mnemosyne, op.73, chbr orch, 1995; Chbr Conc. no.5, vc, hp, cel, str, 1996; Chbr Conc. no.6, pf, orch, 1996

vocal

words by O. Mandel'stam unless otherwise stated

Vocal-orch: Tristia (cant), op.22, 1v, chbr orch, 1979; Kamen' [The Stone] (cant), op.28, 1v, orch, 1983; Tayniy put' [Secret Way], op.52, 1v, orch, 1992

Choral: 3 stikhotvoreniya Mandel'shtama [3 Mandel'stam Poems], op.3, chbr chorus, 1970; Kolokol [The Bell] (S. Yesenin), 1976, collab. Smirnov; Proritsaniye [Augury] (W. Blake), op.38, chorus, orch, 1988; The Word, op.75, chorus, orch, 1995; The River of Time, mixed chorus, chbr orch, 1997

1v, ens: Soneti Petrarki [Petrarch's Sonnets] (trans. Mandel'stam), op.17, 1v, inst ens, 1976 (Moscow, 1983); Noch' [Night] (B. Pasternak), op.20, 1v, sax qt, 1978; Soneti Shekspira [Shakespeare's Sonnets], op.25, 1v, sax qt, 1981, arr. as op.25a, 1v, org, 1988; Zemnaya zhizn' [Earthly Life] (cant), op.31, S, chbr ens, 1984; Lesniye progulki [Forest Walks] (cant), op.36, S, fl, cl, hp, str qt, 1987; Stigiyskaya pesnya [Stygian Song], op.43, S, ob, perc, pf, 1989; Rakovina [Sea Shell], op.49, S, cl, va, vc, db (1991); Omut [Whirlpool], op.50, 1v, fl, perc, 1991; Silentium, op.51, 1v, str qt, 1991; Rasstoyaniye [Distance] (M. Tsvetayeva), op.53, 1v, cl, str qt, 1992; Before the Thunderstorm, op.70, S, chbr ens, 1994; The Secrets of Wisdom (O. Khayyam), op.82, S, fl, rec, perc, 1997

1v, pf: 3 romansa (Pasternak), 1966–7, nos.2–3 (Moscow, 1986); Tvorchestvo [Creation] (A. Akhmatova), song cycle, high v, pf, 1967, nos.1 and 4 (Moscow, 1979); 3 romansa (V. Mayakovsky), 1969; Osenniye pesni [Autumn Songs] (Tsvetayeva, Mandel'stam, A. Blok, Pasternak), op.12, 1974; 3 stikhotvoreniya Mandel'shtama, op.23, 1980; Son [The Dream] (Pasternak), op.39a, Mez, pf, 1988; No it is Not a Migraine, op.76, Bar, pf, 1995

Other: 7 Khokku [7 Haiku] (M. Basyo), op.47, S, lyre, 1991; Insomnia (Pushkin), op.69, 4 male vv (A, 2 T, Bar), 1993

instrumental

5 or more insts: Scherzo, op.1, fl, ob, cl, bn, pf, 1967 (Moscow, 1975); Kaprichchio, op.15, fl, sax qt, 1976 (Moscow, 1979); Muzika dlya 12 [Music for 12], op.34, 1986; Chbr Conc. no.4, op.37, hn, 13 pfms, 1987; Odyssey, op.44, fl, hn, perc, hp, vn, va, vc, 1990

Str Qts: no.1 (5 Pieces), op.4, 1970 (Moscow, 1983); no.2, op.11, 1974; no.3 'Misterioso', op.24, 1980 (Hamburg, 1982) [In memoriam Igor Stravinsky]; no.4 'Amoroso', op.40, 1989; no.5 'Lagrimoso', op.58, 1992; no.6, op.71, 1993; no.7 'Compassione', op.72, 1995; no.8 'The Stone Guest', op.74, 1995; no.9 'The Door is Closed', op.79, 1996

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SUSAN BRADSHAW

First-movement form.

See [Sonata form](#).

First subject group

(Ger. *Hauptsatz*).

See [Subject group](#).

Firth, Hall & Pond.

American firm of music publishers and music dealers. It made woodwind and brass instruments, pianos and guitars, and imported a wide variety of musical goods. Based in New York, it was among the most important of American music publishers, producing material for church, home, concert hall, school and military bands; it was also one of the few firms in the USA to publish European classical music. It published some of the better-known American composers such as Gottschalk and H.C. Work, songs by Stephen Foster and tunes made popular by Christy's Minstrels.

The firm's principal partners were John Firth (*b* Yorkshire, 1 Oct 1789; *d* Newtown, Long Island, 10 Sept 1864), William Hall (*b* Sparta, NY, 13 May 1796; *d* New York, 3 May 1874) and Sylvanus Billings Pond (*b* Milford, MA, 5 April 1792; *d* Brooklyn, NY, 12 March 1871). Firth emigrated to the USA about 1810 and learnt to make flutes and fifes in the shop of Edward Riley. Hall was apprenticed to a musical instrument maker in Albany and went to work for Riley in New York about 1812. Pond also went to Albany in his youth, engaging in the commercial music business first independently and then in partnership with John Meacham.

Firth set up a business at 8 Warren Street, New York, in 1815, and Hall did so on Wooster Street in 1820; in 1820 they formed a partnership at 362 Pearl Street. In 1832 they were joined by Sylvanus Pond and moved to 1 Franklin Square. Pond wrote many Sunday school songs and some secular music. His *Union Melodies* for Sunday school singing and *The United States Psalmody* (1841) for choirs and singing societies were very successful. The firm continued until 1833 when Pond left the business for a few years, returning in 1837; his name appeared again in the company name from 1842 onwards.

In 1834 the firm began investing in the woodwind-making firm of Camp & Hopkins in Litchfield, CT, completing the purchase by 1845. They also established a piano factory at Williamsburg, Long Island, and in 1845 acquired additional space at 239 Broadway. When the firm was dissolved in 1847, William Hall & Son occupied 239 Broadway, and Firth, Pond & Co., who published most of Stephen Foster's songs, continued at 1 Franklin Square. A further split in 1863 resulted in the firms of Firth, Son & Co. and William A. Pond & Co. (son of Sylvanus B. Pond). In 1867 Firth, Son & Co., and in 1875 William Hall & Son, were acquired by Oliver Ditson. William A. Pond & Co. continued into the 20th century.

For illustration see [Emmett, Dan](#)

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ROBERT E. ELIASON

Fis

(Ger.).

 See [Pitch nomenclature](#).

Fisarmonica

(It.).

(1) See [Accordion](#).

(2) See [Concertina](#).

Fiscennia carmina.

See [Fescennini](#).

Fischer, Adam

(*b* Budapest, 9 Sept 1949). Hungarian conductor. He studied at the Kodály School in Budapest and went on to study conducting and the piano at the Bela Bartók Conservatory, also working with Hans Swarowsky in Vienna and Franco Ferrara in Venice and Siena. He held posts at Graz (1971–2), St Pölten (1972–3) and the Vienna Staatsoper, where he was assistant conductor in 1973–4. In 1973 he won the Guido Cantelli International Conducting Competition at La Scala, Milan, and the following year was appointed music director at the Finnish National Opera in Helsinki. Similar posts followed at the Karlsruhe Opera (1977–9), Freiburg (1981–4) and the Kassel Opera (1987–92). Fischer made his début at the Paris Opéra in 1984 in *Der Rosenkavalier*, conducted *Die Zauberflöte* at La Scala in 1986 and made his Covent Garden début in *Die Fledermaus* in 1989. In 1990 he conducted the first performance of Wolfgang von Schweinitz's *Patmos*. Fischer is the founder and music director of the International Haydn Festival at Eisenstadt and has recorded the complete Haydn symphonies with the festival's resident Austro-Hungarian Haydn Orchestra. Outstanding among his other recordings are several works by Bartók, notably *Bluebeard's Castle*, which he has recorded both for CD (with the Hungarian State Orchestra) and for BBC TV.

JESSICA DUCHEN

Fischer, Annie

(*b* Budapest, 5 July 1914; *d* Budapest, 10 April 1995). Hungarian pianist. She studied at the Liszt Academy of Music with Arnold Szekely and Dohnányi. She made her *début* at the age of ten playing Beethoven's First Concerto, and two years later played Mozart's Concerto in A k488 and the Schumann Concerto with the Tonhalle Orchestra in Zürich. In 1933 she won the Franz Liszt International Competition in Budapest, astonishing both the jury and the audience with the maturity and brilliance of her performance of Liszt's B minor Sonata. She embarked on an international career, interrupted by the war years which she spent mainly in Sweden. In 1949, 1955 and 1965 she received Hungary's highest cultural award, the Kossuth Prize. Fischer made her American *début* in 1961, playing Mozart's Concerto in E \flat k482 with Szell and the Cleveland Orchestra; but although she toured throughout the world she remained essentially a European-based artist. She performed the complete cycle of Beethoven concertos with Klemperer at the Royal Festival Hall, London.

Fischer established a reputation as a pianist of unique visionary intensity. Her range of keyboard colour was wide, her command of structure formidable. Mozart, Beethoven and Schubert were central to her repertory, but she could be equally masterly in Schumann, Chopin and Brahms. Inspirational and unpredictable, she disliked recording. But her discs of Mozart's concertos k467 and k482 and of works by Bartók, Beethoven, Schubert and Schumann are exceptional. A recording of Chopin's G minor Ballade taken 'live' from a Moscow recital in 1949 shows her at her most volatile and thrillingly spontaneous. The depth and spiritual serenity she achieved on her great days in, say, the finale of Schumann's C major Phantasie, were peculiarly her own; and in her performance of the fugue from Beethoven's Hammerklavier Sonata, offered as an encore at her final London appearance, she showed herself incandescent to the last. Fischer recorded the complete cycle of Beethoven sonatas for Hungaroton over a number of years, but intensely self-critical as ever, she disapproved of their issue.

BRYCE MORRISON

Fischer, Anton

(*b* Ried, Swabia, bap. 13 Jan 1778; *d* Vienna, 1 Dec 1808). German composer and tenor, brother of Matthäus Fischer. After initial study with his brother he went to Vienna, joined the chorus of the Josefstadt Theatre and in 1800 went over to Schikaneder's Freihaus-Theater auf der Wieden. Apart from singing small roles he also composed Singspiels for the company and became assistant Kapellmeister under Ignaz von Seyfried in 1806, by when the company was established in its new home, the Theater an der Wien. By the time of his early and sudden death he had written a series of once-popular stage works that show a clear ability to meet the current demand for light, melodically pleasing songs and simple ensembles.

Of the Singspiels attributed to him in secondary literature, the following may be accepted as authentic (all produced at the Theater an der Wien unless otherwise stated): *Lunara, Königin des Palmenhains* (text by Waldon), Freihaus-Theater, 20 September 1800; *Die Entlarvten* (Schikaneder), 19 March 1803; *Die Scheidewand* (Castelli), 2 June 1804; *Die Verwandlungen*, 9 May 1805; *Swetards Zaubertal (Zaubergürtel)*, (Schikaneder), 3 July 1805 (41 performances in little over a year); *Die Festung an der Elbe* (Castelli), 3 May 1806; *Das Singspiel auf dem Dache* (Treitschke), 5 February 1807; *Das Hausgesinde*, 18 January 1808 (his greatest triumph, given 115 times in the Theater an der Wien, staged in many other places, and followed by two sequels); *Theseus und Ariadne* (Stegmayer), 11 March 1809. Among Fischer's arrangements *Raoul der Blaubart*, 1804, and *Die zwei Geizigen*, 1805, both of Grétry originals, deserve mention. *Das Milchmädchen von Bercy*, a Singspiel with libretto by Treitschke, was given in the two court theatres in May 1808, and *Die Ruinen von Portici* is stated to have been given at Stuttgart in 1807. Fischer also composed two cantatas, two masses, some songs, marches and piano pieces. His comic trio *Die Advokaten*, published by Eder in 1804, was arranged by Schubert in December 1812 (d37) and published by Diabelli as op.74 in May 1827.

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PETER BRANSCOMBE

Fischer, Carl.

American firm of music publishers. Carl Fischer was born in Buttstädt, Thuringia, in 1849. Trained in music, he went to New York in 1872 and opened a musical instrument shop at 79 East 4th Street. He recognized the need for musical arrangements for the diversely constituted orchestras that prevailed at the time, and began to reproduce music (with permission) in longhand, eventually adopting lithography. As demand increased, he employed an engraver and an arranger, and by 1880 he had to move to larger quarters at 6 Fourth Avenue, facing Cooper Union and its art school, and close to the principal concert halls of the city.

Fischer pursued a dual objective, both publishing music and selling instruments, music and methods (most of which were imported from Europe). Endeavouring to provide music suited to the tastes and styles of the period, he responded to the growing interest in band music and became the principal publisher of such figures as Arthur Pryor, John Philip Sousa and Henry Fillmore. Publication of *The Metronome*, a journal for bandleaders, was begun in 1885 and the firm still prides itself on its extensive band catalogue.

The field of school music received particular impetus under the leadership of Walter S. Fischer, who succeeded his father as president in 1923 (at which time the firm moved to its present 12-storey structure at 56–62 Cooper Square). The firm had always published the standard repertory of choral and orchestral music, and in 1907 began an invaluable monthly journal for professional musicians and music teachers, the *Musical Observer* (incorporated into the *Musical Courier* in 1931); it was to make important contributions with its accessible arrangements and easy methods (to replace the standard manuals). Leading instrumental performers provided arrangements of classical and contemporary works that have become standard material for concerts, recitals and masterclasses; Gustave Reeve was director of publications 1945–55.

In 1946 Frank H. Connor succeeded his father-in-law as president. He continued the founder's policies by publishing an increasing number of new works, and giving encouragement to young composers. In the 1960s the firm participated in the Contemporary Music Project, sponsored by the Ford Foundation, and other similar undertakings, as well as the Ford Foundation's subsequent Recording-Publication Project which encouraged collaboration between publishers and recording companies in the cause of contemporary music.

Composers represented by Carl Fischer, Inc. include Norman Dello Joio, Lukas Foss, Karl Kohn, John La Montaine, Peter Mennin, Douglas Moore, Randall Thompson and Virgil Thomson. Among the most important items in the Fischer catalogue are the Coopersmith edition of *Messiah* and the more recent addition of several early works by Webern.

Frank Hayden Connor died in 1977 and was succeeded by his son, Walter Fischer Connor, who became President and Chairman of the Board. During his tenure, Fischer expanded its retail sales in New York and through branch offices in Chicago and Boston. Connor was also Chairman of Boosey & Hawkes which Fischer acquired in 1986. After Connor's death in 1996 Charles Abry, the great-grandson of the firm's founder, was chosen as the new President. Under his leadership the firm continues to maintain its large diversified catalogue that includes educational literature as well as concert music, while expanding its horizons with new acquisitions such as Band Music Press.

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W. THOMAS MARROCCO, MARK JACOBS/GEORGE BOZIWICK

Fischer, Edwin

(*b* Basle, 6 Oct 1886; *d* Zürich, 24 Jan 1960). Swiss pianist and conductor. From 1896 to 1904 Fischer attended the Basle Conservatory, where he was a pupil of Hans Huber. He then studied for some years with the Liszt pupil Martin Krause at the Stern Conservatory in Berlin. By the 1920s he was established as one of Europe's leading pianists, playing both 19th-century repertory and the then relatively little-played music of Bach and

Mozart. He also formed a trio with the cellist Enrico Mainardi and the violinist Georg Kulenkampff (replaced after his death in 1948 by Wolfgang Schneiderhan). As a conductor he directed the Lübeck Musikverein and the Munich Bachverein in the late 1920s, and then founded his own chamber orchestra in Berlin, with which he conducted concertos from the keyboard. He taught at the Stern Conservatory and later at the Berlin Hochschule für Musik, and after returning to Switzerland in 1943 held masterclasses in Lucerne. Among his pupils were Conrad Hansen, Reine Gianoli, Paul Badura-Skoda, Alfred Brendel and Sequeira Costa. Health problems forced him to give up regular concert appearances after 1954. He provided for the establishment of the Edwin-Fischer-Stiftung, a foundation to help young musicians and those in need.

He composed songs, short piano pieces and cadenzas to some of the piano concertos of Mozart and Beethoven, and edited Mozart's piano sonatas, Bach keyboard works, and (with Kulenkampff) Beethoven's violin sonatas.

Fischer's repertory was wider than has sometimes been thought, but it was centred on a selection of composition of particular importance to him. His records, still admired today, are mainly devoted to these works; they include concertos and solo works by Bach, Mozart and Beethoven, Schubert's Impromptus, *Moments musicaux* and 'Wanderer' Fantasy, and the first complete recording of Bach's *Das wohltemperirte Clavier*. This legacy is supplemented by a number of live recordings, including some with his trio, which have been issued since his death.

Fischer's playing was not technically flawless, but he was noted for his integrity, expressiveness and beauty of tone. In the context of his time he was a progressive and scholarly interpreter, insisting on fidelity to the text and accurate editions, and he welcomed the influence of Busoni and Toscanini. He considered that one of the greatest secrets of interpretation lay in understanding a composition's harmonic progressions; but, he wrote, 'our aim should not be pure soil and sterile air in which nothing will grow'.

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ROGER SMITHSON

Fischer, Emil (Friedrich August)

(*b* Brunswick, 13 June 1838; *d* Hamburg, 11 Aug 1914). American bass of German birth. He studied with his parents (both opera singers) and made his début in Graz as the Seneschal (a tenor role) in Boieldieu's *Jean de Paris* (1857). He sang baritone roles with the Danzig Opera (1863–70); at some point during the 1870s he began to sing even lower roles. After seasons with the Rotterdam Opera (1875–80) and the Königliche Sächsische Oper, Dresden (1880–85), he made his Metropolitan Opera début in November 1885 and became a mainstay of the company during its German seasons. He sang Hans Sachs in the first American *Meistersinger* (4 January 1886); his was long considered the definitive portrayal. Although renowned for Wagnerian parts (including Wotan, Hagen, King Henry and King Mark), he was equally comfortable in the French and Italian repertory: he sang Boito's Mephistopheles and Verdi's Ramfis; he also sang the High Priest in Goldmark's *Die Königin von Saba* and the title role in Cornelius's *Der Barbier von Bagdad*. After Fischer retired from the Metropolitan in 1898, he taught singing in New York until he returned to Germany shortly before his death.

DEE BAILY

Fischer, Georg.

See [Piscator, Georg](#).

Fischer, Irwin

(*b* Iowa City, IA, 5 July 1903; *d* Wilmette, IL, 7 May 1977). American composer, conductor and organist. He took an arts degree at the University of Chicago (1924) and then studied at the American Conservatory in that city (MMus 1930). In 1928 he began to teach at the American Conservatory, where he was appointed dean in 1974. His later studies were with Boulanger in Paris (1931), with Kodály in Budapest (1936), and with Malko and Paumgartner at the Salzburg Mozarteum (1937). Active in the musical life of Chicago, he conducted several orchestras in the area and held important organ posts. Though basically conservative, his compositional style is quite individual. In the 1930s he developed a polytonal technique that he termed 'biplanal'. The Piano Sonata of 1960 marked a turning towards systematic serial structures, to which his work had long pointed. Fischer's orchestral works show the full extent of his range; also of importance are the songs, which display an extraordinary variety of styles and techniques. His writings include contributions to *Clavier* and *A Handbook of Modal Counterpoint* (New York, 1967, with S. Roberts).

WORKS

(selective list)

Orch: Rhapsody on French Folk Tunes, c1933; Pf Conc., 1935; Marco Polo, fantasy ov., 1937; Hungarian Set (The Pearly Bouquet), 1938; Lament, vc, orch, 1938; Chorale Fantasy, org, orch, 1940; NYA Film Music, c1941; Sym. no.1, 1943; Idyll, vn, orch, 1949; Variations on an Original Theme, c1950; Legend, 1956; Mountain Tune Trilogy, 1957; Poem, vn, orch, 1959; Short Sym. [version of Pf Sonata], 1960; Passacaglia and Fugue, 1961; Ov. on an Exuberant Tone Row, 1964; Conc. giocoso, cl, orch, 1971; Sym. Adventures of a Little Tune (Fischer), narrator, orch, 1974

Choral: 5 Sym. Ps, S, SATB, orch, 1967; Statement, S, chorus, orch, 1976; several unacc. pieces, chorus

Over 60 songs, v, pf, incl. Lullaby (P. Worth), 1927, A Sea-Bird (W.A. Percy), 1933, Communion Hymn (M.B. Eddy), 1952, Come unto Me (Bible: *Matthew*), 1956, Increase (E.C. Howes), 1959, When from the Lips of Truth (T. Moore), 1960, If Ye Love Me, Keep My Commandments (Bible: *John*), 1962, Feed My Sheep (Eddy), 1965, Let the Beauty of the Lord be upon us (Bible: *Psalms*), 1969, Ye Shall Know the Truth (Bible: *1 John*)

Pf: Introduction and Triple Fugue, 1929; Sketches from Childhood, 1937; Ariadne Abandoned, 1938; Rhapsody, 1940; Etude, 1950; Burlesque, 1957; Sonata, 1960

Org: Recitative and Aria, 1930; Prelude on Franconia, c1946; Toccata, c1948; chorale-preludes, transcrs.

Chbr works, incl. Str Qt, 1972

Principal publishers: De Luxe, Fitzsimmons, Summy-Birchard

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E. Borroff: 'Spelling and Intention: a Setting of William Alexander Percy's Lyric *A Sea Bird* (1931) by Irwin Fischer', *Notations and Editions: a Book in Honor of Louise Cuyler*, ed. E. Borroff (Dubuque, IA, 1974/R), 172–81

E. Borroff: *Three American Composers* (Lanham, MD, 1986)

EDITH BORROFF

Fischer, Ivan

(*b* Budapest, 20 Jan 1951). Hungarian conductor, brother of [Adam Fischer](#). He studied the cello and composition at the Bela Bartók Conservatory in Budapest and went to Vienna to work with Hans Swarowsky (1971–4). He undertook additional studies in Baroque interpretation with Nikolaus Harnoncourt in Salzburg in 1975 and this area of repertory has remained one of his particular interests. First prizes followed in the Florence Conducting Competition in 1974 and the Rupert Foundation Competition in London in 1976; the same year he made débuts at the Royal Festival Hall with the RPO and at the Zürich Opera. In 1979 he became music director of the Northern Sinfonia in England, a post he held until 1982, during which time he also toured with the LSO. In 1983 he founded the Budapest Festival Orchestra, which soon won public and critical acclaim for the liveliness and precision of its performances. Fischer's recordings with the orchestra include a particularly fine disc of the Bartók piano concertos with

Zoltán Kocsis. A year after the launch of the Budapest Festival Orchestra Fischer was appointed music director of Kent Opera, with which he worked until the company lost its Arts Council funding and was forced to close down in 1989; productions included *Agrippina*, *Le nozze di Figaro*, *Le comte Ory*, *Carmen* and many others. He was named principal guest conductor of the Cincinnati SO in 1988 and has appeared with other leading orchestras in the USA and Europe, including the St Paul Chamber Orchestra, the Royal Concertgebouw Orchestra, the Berlin PO and the Israel PO.

JESSICA DUCHEN

Fischer, J(oseph).

American firm of music publishers. Joseph Fischer (*b* Silberhausen, 9 April 1841; *d* Springfield, OH, 24 Nov 1901) emigrated with his brother Ignaz to the USA in their youth, and established the business of J. Fischer & Brother at Dayton, Ohio, in 1864. When the firm moved to New York (1875), Joseph became sole proprietor, being succeeded at his death by his sons George and Carl T. Fischer. In 1906 the firm was incorporated, with George as president and Carl as treasurer; in 1920 George's sons joined the business, Joseph as secretary and Eugene as assistant secretary. At first the firm specialized in music for the Roman Catholic church; later it published piano music by Abram Chasins, Hans Barth and Guy Maier, as well as many songs by Cadman, Strickland, Eastwood Lane, J.P. Dunn, Samuel Gaines and Howard McKinney. It had a particularly large output of octavo choral music, including compositions by F.C. Bornschein, Harvey Gaul, William Lester, A. Walter Kramer, J.W. Clokey, Cecil Forsyth and Cyr de Brant; the catalogue also included two operas by Deems Taylor (*The King's Henchman* and *Peter Ibbetson*). In its last years the firm published some organ and orchestral music. It was acquired in 1970 by Belwin-Mills. (*Dichter-ShapiroSM*; *Thompson9*)

ERNST C. KROHN

Fischer, Jan F(rank)

(*b* Louny, northern Bohemia, 15 Sept 1921). Czech composer. He studied with Řídský first at the Prague Conservatory (1940–45) and then in the older composer's masterclasses (1945–8); at the same time he attended lectures on musicology and comparative literature at the university. He was a committee member of the Přítomnost association for contemporary music (1945–9) and of the Union of Czechoslovak Composers (1956–67). In 1990 he received a doctorate from Prague University.

Fischer is a versatile composer, his work permeated by Stravinskyan neo-classicism and by folksong, notably that of Czech and other Slavonic peoples. There are also elements of jazz. His melodic invention and technical fluency often facilitate the synthesis of highly varied ideas, particularly in the film scores. The music for *Hrnečku vař* ('Cook, Pot') won first prize at the 1953 Venice Biennale, and that for *Dědeček automobil* ('Grandfather Automobile') took second prize at the 1958 Brussels

exhibition, where the *Pražské jaro* ('Prague Spring') score gained Fischer the prize of the international jury. He has also worked extensively for the stage and for broadcasting, composing much incidental music (many of the songs from these scores became popular numbers) and becoming associated, in particular, with the successful Czech television series 'There was Once a House'. In concert works Fischer's style is characterized by lively rhythm, striking colours and brilliant use of winds, while humour, lightness and wit dominate most of the operas.

WORKS

(selective list)

Dramatic: *Ženichové* [The Bridegrooms] (comic op, 3, S.K. Macháček), 1956, Brno, 13 Oct 1957; *Romeo, Julie a tma* [Romeo, Juliet and Darkness] (op, 2 pts, J. Otčenášek), 1959–61, Brno, 14 Sept 1962; *Dekameron* (op, 6, Fischer and J. Dudek, after G. Boccaccio), 1977, Brno, 1977; *Loutkář* [The Puppet Player] (ballet), 1978; *Copernicus* (op, 2, Fischer and O. Daněk), 1983, Prague, 1983; *Most pro Kláru* [Bridge for Klara] (TV op, Fischer), 1986; *Obřady* [Ceremonies] (op, D. Fischerová), 1990; *Batalion* (ballet), 1996; over 40 film scores; incid music

Orch: *Sym. no.1*, 1959; *Cl Conc.*, 1965; *Pictures for Orch no.1*, 1970; *Hp Conc.*, 1971; *Commemoration of the Slovak National Uprising Heroes*, 1973; *Pictures for Orch no.2*, 1973; *Pictures for Orch no.3*, 1977; *Conc. for Orch*, 1980; *Partita for Str*, 1982; *Conc.*, 2 hp, orch, 1997

Chbr and solo inst: 4 études, hp, 1971; 7 Letters to Sonators, fl, b cl, perc, pf, 1971; Preludes, gui, 1971; Canto a due boemi, b cl, pf, 1972; Music for Pf, 1977; Talks with Harp, fl, str trio, hp, 1979; Concertant Suite, ob, cl, db, perc, pf, 1982; Prague Preludes, 5 hp, 1983; Duo, 2 hp, 1986; Monologues, hp, 1991; Homage to B.M., fl, hp, 1993; Sextet, hp, wind qnt, 1993; Armonioso, vn, pf, 1998

Choral works, songs

Principal publishers: Dilia, Panton, Supraphon

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J. Jiránek: 'Pohled opravdu dnešní' [Contemporary survey], *HRO*, xv (1962), 58–60

I. Jirko: 'Romeo, Julie a tma jako opera', *HRO*, xv (1962), 775–7

L. Šíp: *Česká opera a její tvůrci* (Prague, 1983)

V. Popíšil: 'Fischerova opera o Koperníkovi' [Fischer's opera about Copernicus], *HRO*, xxxvii (1984), 251–4

D. Plátlová: 'Jan Fischer', *World Harp Congress Review* (1991), 16–18

M.J. Hiti: 'Jan Fischer', *Campus*, no.39 (1997), 42–54

OLDŘICH PUKL/JAN LEDEČ

Fischer, Johann

(*b* Augsburg, 25 Sept 1646; *d* Schwedt, Pomerania, ?1716/17). German composer and violinist. He studied as a boy with the Augsburg Kantor Tobias Kriegsdorfer. In 1661 he went to Stuttgart to study with Samuel Capricornus, after whose death in 1665 he went to Paris and spent five

years as one of Lully's copyists. He returned to Stuttgart in 1673 and a year later settled in Augsburg, where in 1677 he is heard of as a church musician. In 1683 he became a violinist at the Ansbach court chapel, where he stayed for three years as player, teacher and composer. From 1690 to 1697 he held a similar appointment in Mitau (now Jelgava, Latvia) with Duke Friedrich Casimir of Kurland. In the late 1690s he seems to have developed a restless passion for travel and in the first ten years of the 18th century he was constantly moving around Europe. In 1700 he sought employment in Poland, in 1701 in Lüneburg. In the latter year he became Konzertmeister to Duke Friedrich Wilhelm Mecklenburg at Schwerin. In 1704 he travelled to Copenhagen, where he hoped to gain employment at court but was disappointed. He was in Bayreuth in 1707, went to Scandinavia again in 1710 and contemplated a visit to England. He spent his last years as Kapellmeister to Margrave Philipp Wilhelm of Brandenburg-Schwedt. According to Mattheson he died at the age of 70.

Fischer was one of those who, like Kusser, wholeheartedly transplanted the French style of Lully into German music; several of his works reveal this influence. His surviving chamber music leaves no doubt about his gifts. His melodies are fresh and original, his rhythms and harmony varied and engaging. His music was widely played, and highly praised by Mattheson. Fischer was an important pioneer in requiring scordatura tunings in some of his writing for the violin and even for the viola.

WORKS

Motet: So wünsch ich manche gute Nacht, 1v, acc (Augsburg, 1681); according to *EitnerQ* authenticity questionable

Musikalische Mayen-Lust, a 7 (Augsburg, 1681)

Himmlische Seelen-Lust, 1v, acc (Nuremberg, 1686)

Musicalisch Divertissement, a 2 (Dresden, 1699)

Neuerfertigtes musicalisches Divertissement, a 4 (Augsburg, 1700)

Tafelmusik, a 3, 4 (Hamburg, 1702); ed. in HM, xvii (1951)

Musicalische Fürsten Lust, a 4 (Augsburg, 1706)

Feld- und Heldenmusik (Augsburg, 1706)

MSS of vocal and instrumental music in *D-Bsb*, *DI*, *SWI*, *S-Uu*; 3 suites, rec, bc, in *D-SWI*, ed. in HM, lix (1950)

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MatthesonGEP

W.C. Printz: *Historische Beschreibung der edelen Sing- und Kling-Kunst* (Dresden, 1690/R1964 with introduction and index by O. Wessely)

B. Wojcikowna: 'Tance polskie Jana Fischera (1702)', *KM*, ii, (1913–14)

G. Beckmann: *Das Violinspiel in Deutschland vor 1700* (Leipzig, 1918, music suppl. 1921)

B. Wojcikowna: 'Johann Fischer von Augsburg (1646–1721) als Suitenkomponist', *ZMw*, v (1922–3), 129–56

G. Schmidt: *Die Musik am Hofe der Markgrafen von Brandenburg-Ansbach vom ausgehenden Mittelalter bis 1806* (Kassel, 1956)

GWILYM BEECHEY

Fischer, Johann Caspar Ferdinand

(*b* Schönfeld, nr Carlsbad [Karlovy Vary], ?6 Sept 1656; *d* Rastatt, 27 Aug 1746). German composer. His italianate vocal compositions, liturgical organ works in the German tradition, and orchestral and keyboard works influenced by Lully were of high quality and influenced the generation of composers before J.S. Bach, as can be seen from references to Fischer in the preface to J.A. Schmierer's *Zodiaci musici Pars I* (1698) and in encyclopedia articles by T.B. Janovka (1701), Mauritius Vogt (1719) and J.G. Walther (1732).

1. Life.

2. Works.

WORKS

BIBLIOGRAPHY

RUDOLF WALTER

Fischer, Johann Caspar Ferdinand

1. Life.

Fischer came from a family of craftsmen and attended the Piarist grammar school, or at least its final class, at Schlackenwerth in the Egerland, the residence of Duke Julius Franz of Saxe-Lauenburg. He must also have received a good basic musical education there, for the Piarist order performed contemporary music in its schools and churches and expected active participation from its members. He may have been first taught composition by the Kapellmeisters and court musicians Johann Hönel and Augustin Pflieger, and by Georg Bleyer. Since Duke Julius Franz sent gifted musicians to receive further training elsewhere, and had connections with the Dresden court, Fischer may have acquired his high degree of contrapuntal skill from Christoph Bernhard in Dresden. There is no evidence that he ever studied with Lully in Paris. Lully's works were known and performed in Bohemia through printed scores and from Georg Muffat's visit to Prague in 1677. Fischer could have made an intensive study of them during his journeys to Prague and Schloss Raudnitz on the Elbe in the course of his professional duties.

In 1689 or earlier Duke Julius Franz appointed Fischer to succeed Pflieger as Kapellmeister in Schlackenwerth; his name appears with that title in financial statements relating to the weddings of the two princesses in 1690. After the partition of the state at the end of 1690 Fischer may have been appointed Hofkapellmeister to Margrave Ludwig Wilhelm of Baden. The margrave had married the heiress of Schlackenwerth, Princess Sibylla Augusta, and made his residence there at the time of the war with France. There is clear evidence of Fischer's position in the titles of his printed works from 1695 onwards. The court moved to Rastatt in 1705, but because of reductions in the personnel during the war years Fischer did not accompany it. It was not until October 1715, after a Piarist foundation had been set up in the city, that he was finally given a post there, which he held until his death.

Fischer's link with the Augsburg publishing firm of Lorenz Kroninger and Gottlieb Göbel, which issued his opp. 1, 2, 3 and 5, was probably provided by the cathedral organist Johannes Speth, the son of a schoolmaster from Speinshart where there was a Premonstratensian monastery. Speth may have met Fischer through the Premonstratensian monastery of Tepl near

Marienbad, bordering on the Schlackenworth estates. He presented Fischer's op.1 to the cathedral chapter of Augsburg in 1694, and his op.3 in 1701, and in a letter he mentioned making corrections to op.3. In 1691 Fischer married Maria Franziska Macasin, daughter of the mayor of Joachimsthal. His young wife's background, and the identity of his children's godparents, show that he was highly regarded in the circles where he moved. After his first wife's early death in 1698 Fischer re-married, probably at the beginning of 1700, and this marriage lasted until 1732.

The sacred works, operas and compositions for court festivities that Fischer wrote in Rastatt are all lost; only some texts survive. Two collections of compositions for keyboard instruments were published without opus numbers. Fischer may have met the engraver and publisher Johann Christian Leopold of Augsburg through the 23 *chinoiserie* engravings done at Schloss Ettlingen in Baden in January 1729. Schloss Ettlingen was Margravine Sibylla Augusta's residence in her later years, and one of the series of engravings shows the Hofkapelle in Chinese costume. A catalogue of Leopold's (in the Bavarian State Library, Munich) indicates that Fischer's two collections, *Praeludia et Fugae* for organ and *Musikalischer Parnassus*, must have appeared at the latest in 1736 (not 1738 as E.L. Gerber suggested for the *Musikalischer Parnassus*). The volume of organ music entitled *Blumen Strauss* was a reprint of the *Praeludia et Fugae*.

Fischer, Johann Caspar Ferdinand

2. Works.

Fischer's works for the Piarists' didactic theatre, as well as his staged dialogues and as dramatic works for court festivals, cannot be assessed, since none of them seems to have survived. Most of the texts were by the Viennese father superior of the Piarist monastery, Martinus a Sancto Brunone (1662–1733), a talented writer in both Latin and German; his lay name was Johann Jakob Schubart. French influence was probably evident in the dances, which, like those in Lully's operas, were part of the action rather than being performed at the end of the acts. The chorus, too, was employed repeatedly, not just at the end.

The eight surviving masses, like the lost requiem, are mostly for soloists, chorus, instruments and continuo. Fischer preferred chamber music instrumentation. Only one, *Magnae expectationis*, is a *missa solemnis* with trumpets. The *Missa in contrapuncto* is of the *missa quadragesimalis* type, for voices and continuo only. There are three unusual features in this penitential mass: first, Fischer set two different Kyries, one for Advent and one for Lent; second, it is a *missa integra* on sacred melodies, not a *missa brevis* (Kyrie and Gloria) such as Knüpfer, Selle, Bernhard, Telemann and others wrote; third, Fischer worked a Gregorian melody, the *tonus in directum*, into the Gloria. All Fischer's masses show a high degree of contrapuntal skill in strettos, inversions, augmentations, diminutions, double counterpoint and so on. Ostinato sections, such as the final section of the Gloria of the *Missa Inventionis sanctae crucis* or the Benedictus of the *Missa Sancti Michaelis archangeli*, suggest a knowledge of north Italian and Roman settings of the Ordinary, for instance the *Messa sopra l'aria del*

Gran Duca by Merula (1652) and the *Missa a quinque et novem* by Carissimi (1666). The same 'Amen' after the Gloria and Credo, the same 'Hosanna' for the Sanctus and Benedictus, and a return to earlier music in 'Agnus Dei' or 'Dona nobis pacem' all serve the purpose of formal unification. The 'Symphonia' after the Credo in the *Missa Inventionis sanctae crucis* may be intended as instrumental offertory music on the pattern of the *offertoires* by French composers such as Nivers, Raison and Couperin.

It seems strange that, with so many settings of the Ordinary to his credit, Fischer did not publish any masses, as did Kerll in Munich and M.F.X. Wentzely and Gunther Jacob in Prague. One reason may have been his straitened financial circumstances, particularly between 1705 and 1715; another may have been that his settings sometimes called for large forces: five solo vocal parts, a five-part string orchestra and a double choir.

The offertories are settings of non-liturgical texts. Some are scored for solemnity of effect (the *Offertorium in dedicatione templi* and the *Concertus de sancta cruce*), and they are diverse in form and always well-rounded. The printed psalms and litanies were known throughout central Europe on account of their simple scoring, their brevity and the way the music interprets the text (see Walter, 1990). Stylistically they stand between the works of Biber and Fux in the same genre, and they provided inspiration for Jacob, J.J.I. Brentner, J.F. Richter and Āeslav Vaňura.

The eight orchestral suites of *Le journal du printemps* show the influence of Lully, for instance in their scoring for five-part string orchestra (the only bass part being for bass viol), their introductory overtures with trio episodes, the use of two trumpets in nos.1 and 8, their metrically differentiated minuets, chaconnes and passacaglias, and their programmatic titles, such as 'Air des combattans', 'Plainte' and 'Echo'. Suites 1 and 8 frame the collection, being in the same key (one in the major and the other in the minor). The number of movements varies from four (no.3) to eight (no.6).

The *Musicalisches Blumen-Büschlein* and the *Musikalischer Parnassus*, containing eight and nine suites respectively, exemplify the French ballet suite transferred to a keyboard instrument. Few contain the usual movements of the suite (although nos.1 and 6 of *Blumen-Büschlein* and nos.1 and 9 of *Parnassus* approach that type); most consist of a number of free movements strung together. Two of the *Blumen-Büschlein* have only two movements: a prelude and figural variations (no.5) and a prelude and contrapuntal variations (no.8). A prelude always comes first, taking into account the 'sound-surface type' among other things; there are *passacailles en rondeau* in the inner movements of the suites, and each collection contains an extensive contrapuntal movement (a chaconne in *Blumen-Büschlein*, a passacaglia in *Parnassus*). Fischer clearly wished to unite the French and German styles in these two collections.

In *Parnassus* no.2 a French overture in two sections is the prelude; the minuet and trio and the rondo occur frequently; three character pieces are ranged side by side in no.8 ('Marche', 'Combattement', 'Air de triomphants'), reminding one of the similar structure of no.1 in the *journal de printemps*. The number of parts varies in both keyboard collections, with three or four

parts predominating. As in the keyboard music of French composers of the same period, such as J.-H. d'Anglebert (1689), Gaspar Le Roux (1705) and François Couperin (ii) (1713), the outer parts in particular are lavishly provided with ornamentation. In *Blumen-Büschlein* Fischer provided instructions for their execution in Latin, with examples in musical notation. As Janovka said in his encyclopedia, these instructions for ornamentation were a great help to German musicians.

The compass in both collections is C to c^{'''}, so that they can be played on either clavichord or harpsichord. A broken octave in the bass is taken as standard, with one split key sounding D and F and another E and G; stretches not only of 10ths but of 12ths are required in the player's left hand.

The theory that Fischer's son, also named Johann Caspar Ferdinand (1704–73), was the composer of *Musikalischer Parnassus* has been refuted (see Lebermann, 1971, and Walter, 1990). An entry in the Rastatt marriage register of 1738 describes the son as *nobilis dominus* and *consilii aulici cancellista*. In about 1740 he was transferred to Kirchberg in the Hunsrück and worked as an administrative official there for the rest of his life. Apel (1967, p.575) said of the two collections that 'the later collection is perhaps as good as the earlier, but is certainly not superior'. The *Notenbüchlein des J.K.F. Fischer*, edited by Franz Ludwig (Mainz, 1940), must have been a forgery and was probably the work of one of Fischer's pupils; the additional numbers are well below Fischer's level.

Of the two organ collections, *Praeludia et Fugae per 8 tonos ecclesiasticos*, a cycle of versets for alternatim performance in divine service, seems to date from the beginning of the 18th century but was not published until later. Although its themes (which are repeated and inverted in successive versets) are more malleable and its counterpoints more masterly, it is stylistically on a par with the composer's other organ collection, *Ariadne musica*. Because of the large number of keys employed, the 20 preludes and fugues of *Ariadne musica* are historically more important. The original print of 1702 is lost, but a manuscript copy in the Minorite convent in Vienna and a mention in Walther's *Lexicon* provide evidence of its existence. This series of pieces begins in C major and ends, after 18 keys with accidentals, in C minor (closing in the major). The collection contributed to the question of the tempered tuning of keyboard instruments, described most clearly and thoroughly by Werckmeister in his *Orgel-Probe* (1681) and more particularly in its second edition (1698). J.S. Bach knew and valued the collection, and adopted some of the themes in *Das wohltemperierte Clavier*.

Fischer's bold venture was probably the result of cooperation with an organ builder who had a liking for experiments. With the consent of Abbot Raimund Wilfert of Tepl, to whom *Ariadne musica* is dedicated, Fischer and Abraham Stark (1659–1709), an organ builder from Elbogen, tuned the choir organ of Tepl monastery to something approaching equal temperament in 1700. Their success was followed by the composition and printing of *Ariadne musica*, an experiment which Fischer repeated, although with fewer keys, in the litanies printed in 1711. He later added a

conservative appendix to *Ariadne*: five ricercares on Catholic hymns, preludes to the main feasts of the church year.

Like his contemporary Georg Muffat, Fischer strove for a 'mixed style', if without actually saying so. His style may be described as 'German-Bohemian', like that of his countryman Wentzely. To quote from the perhaps excessively enthusiastic verdict of the Cistercian Mauritius Vogt in 1719 on Fischer's work as a whole, he could be called '*componista aevi sui probatus*'.

Fischer, Johann Caspar Ferdinand

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instrumental

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Le journal du printemps, 8 suites, 5 str, 2 tpt ad lib, op. 1 (Augsburg, 1695), ed. in *DDT*, x (1902/R); suites 3 and 4 ed. in HM, ccxxvii (Kassel, 1976)

Les pièces de clavessin, 8 suites, kbd, op.2 (Schlackenwerth, 1696, 2/1698 as *Musicalisches Blumen-Büschlein*), W

Ariadne musica neo-organoedum, 20 preludes and fugues, org, op.4 (Schlackenwerth, 1702), W

Praeludia et Fugae per 8 tonos ecclesiasticos, org (Augsburg, n.d.; repr. 1732 as *Blumen Strauss ... in 8 tonos ecclesiasticos eingetheilet*), W

Musikalischer Parnassus, 9 suites, kbd (Augsburg, n.d.), W

sacred vocal

Vesperae, seu Psalmi vespertini, 4vv, 2 vn, bc, op.3 (Augsburg, 1701), ed. in *Erbe deutscher Musik*, xcv (Wiesbaden, 1991)

Lytaniae Lauretanae, 4vv, 2 vn, 2 tpt/hn ad lib, bc, op.5 (Augsburg, 1711), ed. in *Erbe deutscher Musik*, xcvi (Wiesbaden, 1996)

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Ave mundi spes, Maria, SS, 2 vn, bc, Prague, Kreuzherren Music Archive; ed. R. Walter (Altötting, 1995)

70 others cited in contemporary inventories, lost

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music lost

Abdarameno gemarterte Pelagius (school drama), Horn, Austria, 1712

Sing-klingendes Schnee-Opffer (dramatic dialogue), 1717

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Fischer, Johann Christian

(*b* Freiburg, 1733; *d* London, 29 April 1800). German oboist and composer. According to Burney he was 'brought up at one of the common reading schools ... where all the children learn music, with reading and writing, as a thing of course' and learnt to play the violin. He first turned to the oboe 'in sport' but found that 'he could express his feelings better with the reed than the bow' and went to study with Alessandro Besozzi (ii). He performed Besozzi's G major Oboe Concerto in Warsaw in 1757 and at around the same time he composed a flute concerto and two oboe concertos.

From 1760 Fischer was a member of the Kapelle of Augustus III, King of Poland, in Dresden; following the dissolution of the Kapelle in 1764 he travelled to Berlin and joined the court of Frederick the Great, whose flute playing he accompanied, presumably on a keyboard instrument, for four hours a day for a month. Later that year he travelled to Mannheim and performed at the Concert Spirituel in Paris (with sensational reviews), and in 1765 he was in The Hague, where he was heard by the Mozart family. After visits to Germany and Italy he was for a short time a member of the Dresden opera orchestra (1766) and once more at the court of Frederick the Great in Berlin (1767). After further travels through France and the Netherlands, he arrived in London. His first concert there, on 2 June 1768, is notable for including the first solo public performance, by J.C. Bach, on the newly invented piano. Fischer was soon engaged to perform a concerto every night at Vauxhall Gardens and, according to Burney, such was his playing that the Drury Lane oboist John Parke 'used to quit his post, and forfeit half his night's salary in order to run to Vauxhall to hear him'. In 1774 he joined Queen Charlotte's chamber group, alongside his compatriots J.C. Bach and Abel, although his formal appointment did not take place until 1780. He performed at the Bach-Abel concerts where, according to Burney,

only Fischer 'was allowed to compose for himself, and in a style so new and fanciful, that in point of invention, as well as tone, taste, expression, and neatness of execution, his piece was always regarded as one of the highest treats of the night, and heard with proportionate rapture'.

Fischer remained in London for the rest of his life, with just a few trips abroad, including concert tours to Dublin in 1771 and 1776. In 1780 he married Thomas Gainsborough's elder daughter Mary, to the painter's chagrin and with only his grudging approval (see illustration): the marriage was short-lived. His performance at the Handel Commemoration in 1784 was highly praised by George III, and in 1786 he left London for a tour of Europe, accompanied by the great Mannheim oboist Friedrich Ramm. Mozart heard him playing again in Vienna in 1787: his negative criticisms of Fischer's performance are in stark contrast to the otherwise universal praise. Fischer remained active as a performer for the following 14 years. He died (according to Burney) after suffering an apoplectic fit while performing to the royal family. On his deathbed he bequeathed all his manuscripts to the king. These manuscripts preserve cadenzas and elaborations for several of the early concertos, as well as two unpublished concertos.

Although Fischer composed some chamber music, most of his works were concertos, mostly written for his own performance. His earlier works contain much sequential writing, with frequent changes of mode and a marked lack of periodic structure. In his first London concertos, however, the use of sequence is much more limited, and there is greater clarity of organization into regular sections with contrasting motifs. Some of the later concertos move away from the standard three-movement fast–slow–fast structure and also incorporate popular songs. The rondo finale of his first concerto became the subject of many keyboard variations, including some by Mozart (K179/189a). Fischer did not normally exploit the extreme ranges of the oboe. However, in the unpublished concerto in F major both the first and second movements contain low B_♭s in the solo oboe part. This is the earliest known occurrence of this note for the oboe: there is no other evidence that the instrument could reach this note before Floth's addition of an appropriate key (c1803–7), more than 40 years after the concerto was written. Several of Fischer's London concertos were published in keyboard arrangements transcribed by J.C. Bach, Hoeberechts and Schroeter.

WORKS

Edition: *Johann Christian Fischer: Complete Works* (forthcoming)

published in London unless otherwise stated

concertos

Ob concs.: F, C, c1760, *D-Rtt*; no.1, C (before 1771), arr. hpd (n.d.); no.2, E_♭ (before 1772), arr. hpd/pf by J.C. Bach (n.d.); no.3, C (before 1781), arr. hpd/pf (n.d.); no.4, G (n.d.), arr. hpd/pf (n.d.); no.5, B_♭ (n.d.), arr. hpd/pf (n.d.); no.6, C (before 1779–80), arr. hpd/pf (n.d.); no.7 (Gramachree Molly), F (?1780), ed. J.T. Evans (DMA diss., CUNY, 1996), arr. hpd/pf (n.d.); no.8 (Lango Lee), C (n.d.), arr.

hpd/pf (n.d.); no.9, F (n.d.), arr. kbd by L. Hoeberechts (n.d.); no.10, E♭ (n.d.), lost, arr. hpd/pf by J.S. Schroeter (n.d.)

Fl concs.: D, D-KA

Vn concs.: C, A-M; G-C (Marlbrook), GB-Lbl; A-D (Tweedside), Lbl

Doubtful: Hn conc., c1781, S-L, ed. N. Delius (Lottstetten, ?1987), also attrib. Quantz

Lost: Ob concs., C, d, listed in Breitkopf catalogue (1769); Ob conc., E♭, listed in Breitkopf catalogue (1771); Bn conc., C, listed in Breitkopf catalogue (1781)

chamber

Sonatas: 10 for fl, vc/hpd (n.d.); 1 for fl, b, S-Skma; 1 for fl, hpd, Skma

Duets: 7 Divertimentos, 2 fl (n.d.), as 6 duetti (Paris, n.d.) and 6 duettes, op.2 (Berlin, n.d.); 6 for 2 fl, D-BAUm

Edns: 3 qts, 2 trios (n.d.) [composers unidentified]

Doubtful: 24 Polonaises, 2 vn, b, S-Skma

Lost: 3 Solos, ob, bn, listed in Breitkopf catalogue (1781)

miscellaneous

An Old Favorite Air, kbd, arr. J.B. Cramer (n.d.); Hornpipe, Ah ça ira, pf (New York, n.d.); The Princess Royal, rondo, 2 tr insts, hpd (n.d.); Minuet, rondeau (n.p., n.d.) and later arrs.; Rondeaux ... variés, vn (Amsterdam, c1772); Favourite Rondeau Call'd the New Bath Minuet, pf (Dublin, n.d.); Second Celebrated Rondeau, pf (Dublin, n.d.); How wellcome my shepherd, song (n.p., n.d.)

tutors

The Compleat Tutor for the Hautboy (London, c1770, rev. 2/c1780 as New and Complete Instructions for the Hautboy, and later edns, details in Warner)

The Oboe Preceptor (London, c1800)

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BurneyGN

BurneyH

DNB (L.M. Middleton)

GerberL

GerberNL

NDB (H. Heussner)

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T. HERMAN KEAHEY

Fischer, Joseph.

German musician, son of [Ludwig Fischer](#).

Fischer, Kurt von

(*b* Berne, 25 April 1913). Swiss musicologist. He studied the piano with Hirt at the Berne Conservatory, where he obtained the diploma in 1935 and taught the piano and stylistic studies (1939–57); he was later a pupil of Marek. He studied musicology with Kurth and Gurlitt (then visiting professor) at Berne University, taking the doctorate in 1938 with a dissertation on Grieg's harmony, and completing the *Habilitation* in 1948 with a study of form and motif in Beethoven's instrumental works. He then taught at Berne University and in 1957 was appointed professor and chair of musicology at Zürich University, a post he held until his retirement in 1979. He also held visiting lectureships at Basle (1956–7) and CUNY (1987), and a visiting professorship in the Georges Miller Chair at the University of Illinois, Urbana (1967). He became an executive member of the IMS in 1958, serving as president from 1967 to 1972, and was appointed co-editor of *Archiv für Musikwissenschaft*. In 1968 began collaborating with Ludwig Finscher on the complete edition of Hindemith's works and in 1974 he became general editor of Oiseau-Lyre's series Polyphonic Music of the Fourteenth Century. From 1979 to 1989 he was president of commission for RISM, of which he became honorary president in 1989. He was made a corresponding member of the British Academy (1975) and the AMS (1980) and an honorary member of the British Academy (1982) and the IMS (1987). He contributed to numerous important music dictionaries and encyclopedias.

In his early works, particularly in his dissertation on Grieg but also to some extent in his book on Beethoven, Fischer was influenced by his teacher Kurth; an example of this influence is in the specific association Fischer drew between (harmonic) analysis and musical form, a relationship which he interpreted as a psychologically motivated, dynamic process. His standard catalogue of Trecento works (1956) as well as his work for RISM on sources of polyphonic music from the 14th to the 16th centuries (with M. Lütolf, 1972) and numerous related essays display a precise, methodical treatment of source material. In a further group of studies, aspects of 20th-century music, such as questions of 'modernity' or 'tradition' in music history, are fruitfully applied to earlier music. Fischer was also particularly interested in the Passion setting and in variation forms, and his publications

on these reveal an extraordinary breadth of learning. His energy and enterprise were also evident in the way in which he established and expanded the musicology department at Zürich, and instigated new developments within the IMS, such as founding the international dissertation centre in Texas, increasing publication activity and encouraging a greater emphasis on ethnomusicology.

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JÜRIG STENZL

Fischer, (Johann Ignaz [Karl]) Ludwig

(b Mainz, 18 Aug 1745; d Berlin, 10 July 1825). German bass. He studied the violin and cello, but first attracted attention at the age of 18 with his singing in a church choir and in student operetta in Mainz. He soon received a position at court as a supernumerary, and was noticed by the

tenor Anton Raaff with whom he studied after 1770 in Mannheim. In 1772 he became *virtuoso da camera* at the court there (according to the libretto of Salieri's *La fiera di Venezia*, 1772) and was given a grant by Elector Carl Theodor to continue his education with Raaff. In February 1775 he took over instruction in singing at the Mannheim Seminarium Musicum. He created the role of Rudolf in Ignaz Holzbauer's serious German opera, *Günther von Schwarzburg* (1777), and by 1778 he received the highest salary among Mannheim court singers. In that year he moved with the court to Munich, where in 1779 he married Barbara Strasser (*b* Mannheim, 1758; *d* after 1825), who studied singing under Giorgetti. From 1780 to 1783 the couple worked for the court theatre in Vienna, where Fischer sang Osmin in the first performance of *Die Entführung*, much to the satisfaction of Mozart, who frequently wrote about him in his letters and arranged the aria *Non so d'onde viene* (k512) and may have written the recitative and aria *Aspri rimorsi atroci* (k432/421a) for him. When the Singspiel company was replaced by an Italian *opera buffa* company in 1783 Fischer went to Paris, where he performed at the Concert Spirituel with much success. He then secured his reputation with a tour of Italy and in 1785 visited Vienna, Prague and Dresden. The couple served the Prince of Thurn and Taxis in Regensburg from 1785 before Fischer received a lifelong appointment in Berlin, with J.F. Reichardt's intervention, in 1789. The title role of Reichardt's *Brenno* (1789) was the first of many collaborations between Fischer and composer. From this time on Fischer ceased appearing in comic roles. Guest appearances in London (at Salomon's invitation in 1794 and 1798), Leipzig (1798), Hamburg (1801–2) and elsewhere added to his fame until he gave up public performance in 1812, and retired on a pension in 1815.

In his day Fischer was regarded as Germany's leading serious bass singer. His voice, which was said to range from *D* to *a'*, was praised by Reichardt as having 'the depth of a cello and the natural height of a tenor'. Others, too, repeatedly compared his voice to a tenor's in its flexibility, lightness and precision. He also composed, but his only extant work is the virtuoso song pair *Der Kritiker und der Trinker* (Berlin, 1802), containing the popular drinking song 'Im kühlen Keller sitz' ich hier'. His handwritten autobiography, which goes up to 1790, is located in the Staatsbibliothek zu Berlin. His son Joseph Fischer (*b* Berlin, 1780; *d* Mannheim, 1862) was a bass singer and lied composer of some success, and his daughters Josepha Fischer-Vernier (*b* 1782) and Wilhelmine (*b* 1785) were also distinguished singers.

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*Schilling*E

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ROLAND WÜRTZ/PAUL CORNEILSON, THOMAS BAUMAN

Fischer, Matthäus [Matthias] (Karl Konrad)

(*b* Ried, Swabia, bap. 28 Nov 1763; *d* Augsburg, 5 May 1840). German composer, brother of Anton Fischer. The son of a village schoolmaster, he became a chorister at the Augustinian monastery of Heilig Kreuz in 1773. He was ordained priest in 1788, from 1784 being organist (and later choirmaster) of the foundation; he also reorganized and catalogued its library. In 1810 he moved to St George, Augsburg, as choirmaster, in 1820 returning to Heilig Kreuz and simultaneously holding an appointment at St Ulrich. His last appointment was as music director at St Moritz. A set of six masses was published as his op.1 at Augsburg in 1820; he also composed a number of Singspiels and occasional pieces for performance in the Jesuit College at Augsburg, and a quantity of other church music, some of which was much performed in Bavarian churches.

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PETER BRANSCOMBE

Fischer, Michael Gottard

(*b* Alach, nr Erfurt, 3 June 1773; *d* Erfurt, 12 Jan 1829). German organist and composer. After studying the organ and counterpoint with J.C. Kittel in Erfurt he became J.W. Hässler's successor there as organist at the Barfüsserkirche and director of the civic concerts, later succeeding Kittel at the Predigerkirche (1809). In 1816 he became music teacher at the Erfurt teachers' seminary, where he taught the organ and thoroughbass. Like J.C.H. Rinck and K.G. Umbreit, Fischer modelled his work on Kittel, who

had developed a genre of short, expressive organ pieces based on Bach's techniques; Fischer's organ works, long popular with amateur musicians and praised as teaching pieces, show a flexibility of style avoiding the rigidity of post-Bach organ writing but at the same time standing apart from the newer style of J.H. Knecht and the Abbé Vogler. Fischer's orchestral works and chamber music with piano show a freer technique that led to a notable richness of sound, particularly in his concertos. His music, particularly his chorale settings (1820–21), long remained popular. His fusion of melodically orientated chordal writing with a freer contrapuntal texture proved influential to later organ music. Among Fischer's pupils was A.G. Ritter (1811–85), author of an important early history of organ playing (1848).

WORKS

Vocal: 4 Motetten und 4 Arien, 4vv (Leipzig, n.d.); 12 Gesänge zur geselligen Freude (Erfurt, n.d.); 1 chorale (Berlin, n.d.); 1 motet (Berlin, n.d.); responsories, *D-Mbs*; motet, *RUS-KAu*

Orch: Sym., op.5 (Hamburg and Leipzig, n.d.); Bn Conc., op.8 (Leipzig, c1807); Conc., cl/ob, bn, op.11 (Leipzig, n.d.); 3 other syms., mentioned in *GerberNL*

Chbr: 2 Str Qts, op.1 (Offenbach, 1799); Pf Qt, op.6 (Leipzig, n.d.); Str Qnt, op.7 (Leipzig, n.d.)

Org: 12 Orgelstücke, op.4 (Erfurt, 1802); 12 Orgelstücke, op.9 (Erfurt, 1805); 12 Orgelstücke, op.10 (Leipzig, n.d.); 48 kleine Orgelstücke, op.13 (Leipzig, n.d.); Evangelisches Choral-Melodienbuch, op.14 (Gotha, 1820–21, 4/1846); 24 Orgelstücke, op.15 (Leipzig, ?1824); 8 Choräle mit begleitenden Canons, op.16 (Leipzig, n.d.); 6 Fugen, org/kbd, op.17 (Erfurt, n.d.); 6 fugues (St Petersburg, n.d.), mentioned in *EitnerQ*; 12 variirte Choräle (Erfurt, n.d.); chorales and postludes, *RUS-KAu, D-Bsb, Bhm*

Other kbd: Grande Sonate, op.3 (Erfurt, 1802); Sonate, kbd 4 hands, op.12 (Leipzig, n.d.); caprices, rondos, lessons

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KARL GUSTAV FELLERER

Fischer, Wilhelm

(*b* Vienna, 19 April 1886; *d* Innsbruck, 26 Feb 1962). Austrian musicologist. He studied with Adler at the University of Vienna, where in 1912 he received the doctorate with a dissertation on Monn. From 1912 to 1928 he was Adler's assistant, and he completed his *Habilitation* at Vienna in 1915 with a work on the genesis of the Viennese Classical style, becoming a university lecturer in 1919 (titular professor, 1923). In 1928 he was appointed reader in musicology at the University of Innsbruck, but was suspended from this post after the German annexation of Austria (1938). Expelled from the Tyrol he moved to Vienna (1939), where during the war years he was conscribed to forced labour in a metal factory. In 1945 he became director of the Vienna conservatories, and from 1948 until his retirement in 1961 he held the professorship at the University of Innsbruck.

During the 40 years of his university teaching Fischer was renowned for his wide knowledge and outstanding gifts as a teacher. As a scholar he gained an international reputation through his important systematic style study *Zur Entwicklungsgeschichte des Wiener klassischen Stils* (1915), his 'Geschichte der Instrumentalmusik 1450 bis 1880' (1924), his Mozart research, and his activity in the Zentralinstitut für Mozartforschung (chairman, 1951). Although modern musicology has moved beyond the methodology he laid out in 1915, the significance of his pioneering approach to style analysis remains undiminished. The term *Fortspinnung*, which he coined, continues to be used in both English and German. During the last years of his life Fischer was honoured with the Salzburg Mozart medal, with the *Ehrenring* of the city of Innsbruck, and on his 70th birthday with a Festschrift.

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'Die "nachschießende Akkordbegleitung" bei W.A. Mozart', *MJb* 1959, 7–24
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HANNS-BERTOLD DIETZ

Fischer, William G(ustavus)

(*b* Baltimore, 14 Oct 1835; *d* Philadelphia, 12 Aug 1912). American composer of gospel hymns and Sunday school songs.

Fischer, William S.

(*b* Shelby, MS, 5 March 1935). American composer. He learned to play the piano and the saxophone as a child and went on to study at Xavier University, New Orleans (BS 1956), Colorado College, Colorado Springs (MA 1962), and the Academy of Music and Performance, Vienna (1965–6). He taught at Xavier University (1962–6), in the New York Public School System (1967–75) and at Newport and Cardiff Colleges in Wales (1966–7). During the 1950s, he played the saxophone in jazz and blues ensembles and performed with musicians such as Muddy Waters, Ray Charles, Guitar Slim and Joe Turner. He began to work as a composer, arranger and musical director in the 1960s and 70s and collaborated in these capacities with Roberta Flack, Yusef Lateef and Joe Zawinul.

Jazz and blues idioms permeate Fischer's large-scale compositions. Like many black American composers after World War II, he was comfortable writing for both popular venues and the concert hall. His best-known works are *Experience in E* for jazz ensemble and orchestra, *Quiet Movement* for orchestra, an opera, *Jesse*, and the recording *The Rise and Fall of the Third Stream*.

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Fischer-Dieskau, Dietrich

(b Berlin, 28 May 1925). German baritone. He was one of the leading singers of his time, an artist distinguished by his full, resonant voice, cultivated taste and powerful intellect. He studied in Berlin with Georg Walter before being drafted into the German army and taken prisoner by the British in Italy in 1945. After the war he resumed his studies, now with Hermann Weissenborn. He made his concert début in Brahms's *German Requiem* at Freiburg in 1947 and his stage début the next year as Posa in *Don Carlos*, under Heinz Tietjen at the Städtische Oper, Berlin, where he then became a leading baritone. Also in 1948 he broadcast *Winterreise* on Berlin radio, and at Leipzig gave his first solo recital. In 1949 he began regular appearances at the Vienna Staatsoper and at the Bavarian Staatsoper, Munich, and in 1952 at the Salzburg Festival. He sang at the Bayreuth Festival, 1954–6, as the Herald (*Lohengrin*), Wolfram (a performance of outstanding nobility), Kothner and Amfortas. In 1961 he created the role of Mittenhofer in Henze's *Elegy for Young Lovers* at the Schwetzingen Festival. His first London appearance was in Delius's *A Mass of Life* under Beecham in 1951. That, and his performances at Kingsway Hall of *Die schöne Müllerin* (which he then recorded for the first time with Gerald Moore) and his *Winterreise* the following year, established his fame in Britain. Among his frequent return visits, two were particularly notable: the first performances of Britten's *War Requiem* in 1962 in the rebuilt Coventry Cathedral, and his *Songs and Proverbs of William Blake* (composed for Fischer-Dieskau) at the 1965 Aldeburgh Festival. That year he made his highly successful Covent Garden début as Mandryka in *Arabella*.

Some of Fischer-Dieskau's most vivid roles, with the dates when he first sang them, were: Wolfram (1949), John the Baptist (*Salome*, 1952), Don Giovanni (1953), Busoni's Faust (1955), Amfortas (1955), Count Almaviva (1956), Renato (1957), Falstaff (1959), Hindemith's Mathis (1959), Wozzeck (1960), Yevgeny Onegin (1961), Barak (*Die Frau ohne Schatten*, 1963), Macbeth (1963), Don Alfonso (1972) and the title role in Reimann's *Lear* (1978). He recorded many of these parts and in addition, most notably, both Olivier and the Count in different sets of *Capriccio*, Papageno (with Böhm), Kurwenal in the famous Furtwängler *Tristan und Isolde*, the Dutchman, and Wotan (in Karajan's *Das Rheingold*). After much hesitation as to its suitability for his voice, he undertook the role of Hans Sachs at the Deutsche Oper, Berlin, under Jochum in the 1975–6 season, and recorded it at the same time.

In spite of all this operatic activity, and a brief spell as a conductor in the early 1970s, Fischer-Dieskau's greatest achievement was in lieder. His repertory consisted of more than 1000 songs, a feat unequalled by any other singer. He recorded all Schubert's, Schumann's and Wolf's songs appropriate for a male singer, most of Beethoven's, Brahms's and Strauss's songs, and many by Mendelssohn, Liszt and Loewe. He has also written books on Schubert and Schumann, compiled *The Fischer-Dieskau Book of Lieder* (London, 1976) and published a book of memoirs,

Nachklang (Stuttgart, 1988; Eng. trans., as *Echoes of a Lifetime*, 1989). His interpretations set standards by which other performances were judged. They were based on command of rhythm, a perfect marriage of tone and words, an almost flawless technique and an unerring ability to impart the right colour and nuance to a phrase. He was sometimes criticized for giving undue emphasis to certain words and overloading climaxes. Though his Italian was excellent and his Count Almaviva, Don Giovanni, Posa, Iago and Falstaff were substantial achievements, he was probably at his happiest in German roles such as Busoni's Faust, Wolfram, Kurwenal, Barak, Mandryka, Mathis and Wozzeck. Since his retirement from singing Fischer-Dieskau has taken up conducting again and has made a number of recordings with his wife, the soprano Julia Varady.

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ALAN BLYTH

Fischhof, Joseph

(*b* Butschowitz [now Boskovice], Moravia, 4 April 1804; *d* Vienna, 28 June 1857). Austrian music historian, pianist, composer and teacher. He had some piano lessons as a child, and in 1822 went to Vienna to study medicine while taking instruction in the piano from Anton Halm and in composition from Seyfried. After deciding on a music career in 1827, he taught the piano for many years and in 1833 joined the staff of the conservatory of the Gesellschaft der Musikfreunde. Although well known in his lifetime as a pianist and composer, he is remembered chiefly as a collector and as the author of several articles and monographs, including a history of piano building (Vienna, 1853). His library, one of the great private collections of the century, contained a large number of published scores, books on music theory and music manuscripts. Most of the major composers of the 18th and early 19th centuries and many of the minor ones were represented in manuscript; the concentration of manuscript sources for the works of J.S. Bach was especially impressive, including nearly 200 cantatas. After Fischhof's death his library was bought by the Berlin music dealer Julius Friedlaender, who sold most of it to the Berlin Royal (now State) Library.

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Fischietti [Fischetti], Domenico

(*b* Naples, ?c1725; *d* ?Salzburg, after c1810). Italian composer. He studied at the Conservatorio di S Onofrio under Leo and Durante. Florimo listed an opera by him, *Armando* (Naples, 1742), performed when he was still a student (unless it was in fact by his father). Comic operas by him were given at Naples in 1749 and 1752 and Palermo in 1753. He then settled in Venice and began a collaboration with Goldoni that in the next four years produced four extremely successful comic operas: *Lo speziale* (the first of its three acts was composed by Vincenzo Pallavicini), *La ritornata di Londra*, *Il mercato di Malmantile* and *Il signor dottore*, all of which were widely performed in Italy and elsewhere, remaining popular throughout the 1760s.

Fischietti seems to have been in Prague by 1762, working with the Molinari opera company. He is definitely known to have been part of Bustelli's company, which began working there in 1764. A manuscript (in *D-DI*) contains arias by him from several *opere serie* apparently performed there, although three are otherwise unknown (*Zenobia*, 1762; *Olimpiade*, 1763; *Alessandro nell'Indie*, 1764). Whether these were pasticcios or entirely composed by Fischietti is uncertain. Three other operas by him are definitely known to have been performed in Prague between 1763 and 1765. When the Bustelli company began performing in Dresden, Fischietti was also active there. In April 1765 he was engaged as court Kapellmeister (partly because he was prepared to accept a rather low salary). In this post he presented a revised version of *Il mercato di Malmantile* (1766) and composed an oratorio, *La morte d'Abele* (1767) and some small dramatic works, but no new full-scale operas.

Fischietti seems not to have been an effective Kapellmeister and in 1772 his contract was not renewed. He went to Vienna, where on 5 September the new Archbishop of Salzburg engaged him as Kapellmeister with a three-year contract. Again he seems not to have given entire satisfaction; he was still named in the court calendar as titular Kapellmeister between 1776 and 1783, but Rust was engaged as Kapellmeister in 1777 (remaining only briefly). Fischietti attempted to resume his career as an opera composer in Naples (1775, 1777) and Venice (1778), apparently without much success. Between 1779 and 1783 he taught at the Institut der Domsängerknaben in Salzburg. After Gatti's appointment as court Kapellmeister, Fischietti's name disappeared from the court calendar, but according to Villarosa he was still living in Salzburg in 1790, and, according to Florimo, as late as 1810.

Fischietti was a composer of importance only during the brief period in the 1750s when he produced his four famous comic operas. He was one of several composers trained in Naples who found success in Venice during the period of Galuppi's domination of the opera there (Ciampi and Cocchi having preceded him). Although Engländer has analysed his important operas in considerable detail, it still remains to set his work in a larger framework and to ascertain the extent to which he combined such characteristics as can be identified as Venetian and Neapolitan. The

popularity of these works lasted until they were outmoded by the more modern style of the younger generation, of Paisiello, Guglielmi and others, a change regretfully acknowledged in La Borde's description (1780) of Fischietti as 'one of those good masters who lived through the change from the former taste, but was too old to change his own. His beautiful music now appears too simple and too bare, but it gives great pleasure to connoisseurs'.

WORKS

operas

music lost unless otherwise stated

dg dramma giocoso

dm dramma per musica

Armindo (commedia per musica), Naples, Fiorentini, wint. 1742

L'abbate Collarone (commese chiamata, P. Trinchera), Naples, Pace, carn. 1749; rev. as *Le chiajese cantarine*, Naples, carn. 1754, addl music by N.B. Logroscino and G. Maraucci

Il pazzo per amore, Naples, Fiorentini, carn. 1752

La finta sposa (commedia per musica, after C. Fabbriozzi: *La finta cameriera*), Palermo, carn. 1753; rev. as *La Sulamitide*, Venice, 1753

Artaserse (dm, P. Metastasio), Piacenza, 1754

Solimano (dm, G.B. Migliavacca), Venice, S Moisè, carn. 1755

Lo speziale [Acts 2 and 3] (dg, 3, C. Goldoni), Venice, S Samuele, carn. 1755, *A-Wn, B-Bc, F-Pn* [Act 1 by V. Pallavicini]; ?rev. as *Il bottanico novellista*, Treviso, Dolfen, spr. 1770

Impostore fortunato, 1760–70, *DK-Kk* (excerpts)

La ritornata di Londra (dg, Goldoni), Venice, S Samuele, Feb 1756, *A-Wn, D-Bsb, DI, ROu* (excerpts), *LEm, I-Fc*

Il mercato di Malmantile (dg, 3, Goldoni), Venice, S Samuele, 26 Dec 1757; rev. Dresden, 1766, *A-Wn, CH-Zz* (excerpts), *D-DI, HR, Mbs, F-Pc, GB-Lcm**, *I-Bas, Fc, MOe, Nc, Rdp, S-SKma, US-NYp*, *Favourite Songs* (London, 1761); as intermezzo, *D-DI**; arias *I-Bas, Mc, Tf*, terzetto *Tf*

Il signor dottore (dg, 3, Goldoni), Venice, S. Moisè, aut. 1758, *A-Wgm, Wn, D-DI, HGm, HR, Hs, Wa, DK-Kk, I-MOe, Nc*; ?rev. as *Il dottore*, Crema, 1764

Semiramide (dm, Metastasio), Padua, Nuovo, June 1759, excerpts *CZ-Pnm, S-SKma*; aria *I-Rsc*

La fiera di Sinigaglia (dg, Goldoni), Rome, Dame, Jan 1760

Tetide, Vienna, 1760, *F-Pn*

Siface (dm, after Metastasio), Venice, S Angelo, Ascension 1761

Olimpiade (Metastasio), Prague, Nuovo, carn. 1763, excerpts *D-DI*

La donna di governo (dg, Goldoni), Prague, aut. 1763, *Wa*

Vologeso (dm, A. Zeno), Prague, 4 Oct 1764, *A-Wn, D-DI* (excerpts)

Alessandro nell'Indie (Metastasio), Prague, 1764, 5 arias *DI*

Nitteti (dm, Metastasio), Prague, 1765; rev. Naples, 1775, *A-Wn, I-Nc*; aria *PAC*; excerpts *D-DI, S-SKma*

Les métamorphoses de l'amour, ou Le tuteur dupé (intermède), Pfordten, by 1769, *D-DI*

L'uccelatrice (int), by 1769, *A-Wn*

Il creso, Naples, S Carlo, 1776, rondò, *I-Tn*

Arianna e Teseo (dm, Pariati), Naples, S Carlo, 4 Jan 1777, *Nc, P-La*; rondò *I-Tn*

La molinara (dg, F. Livigni), Venice, S Samuele, carn. 1778

L'isola disabitata (Metastasio), ?1761

Arias, *CH-Gc, CZ-KU, Pnm, POa, DK-Kk, F-Pn, I-BAn, Fc, Tn, S-Skma*; sinfonias, *D-RH, S-Skma*; arias and terzetto, *I-Tf*

Doubtful: Zenobia, 1762; Issipile, arias *I-MC*

other works

Sacred: masses, pss, motets, lits, Mag, etc., *A-Sd, CZ-LIT, D-Dkh, DI, Mbs*

Isacco figura del Redentore (orat), 5vv, Florence, 1754, *CH-Zz*

La morte d'Abele (orat), 1767, *D-DI*; 2 cants., S, bc, *Mbs*

Cantata, 3vv, Naples, 1777

Cantata sacris amoribus, S, 2 vn, va, 2 ob, 2 cornett, b, *CZ-Pnm*

Pieces in The Golden Pippin (London, 1775)

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FlorimoN

GerberL

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RosaM

R. Haas: 'Beiträge zur Geschichte der Oper in Prag und Dresden', *Neues Archiv für sächsische Geschichte und Altertumskunde*, xxxvii (1916), 68–96

R. Engländer: 'Domenico Fischiatti als Buffokomponist in Dresden', *ZMw*, ii (1919–20), 321–52, 399–422

DENNIS LIBBY (with ROSA LEONETTI)

Fischiatto

(It.).

See [Whistle](#).

Fiscorno

(Sp.).

See [Flugelhorn](#).

Fišer, Luboš

(*b* Prague, 30 Sept 1935; *d* Prague, 22 June 1999). Czech composer. He studied at the Prague Conservatory (1952–6) with Bořkovec and at the Prague Academy of Musical Arts (1956–60) with Hlobil and Bořkovec. The first of his works to be publicly performed was *Čtyři skladby* ('Four Pieces') for violin and piano (1954); he took his diploma with the Second Symphony. After graduating he worked with the Vít Nejedlý Military Ensemble and his works were received with increasing approval. He won several Czech prizes as well as a UNESCO award for *Patnáct listů podle Dürerovy Apokalypsy* ('15 Prints after Dürer's Apocalypse') in 1966 and the 1969 Italia Prize for his score for Peter Weigl's film *Bludiště moci* ('Labyrinth of Power').

Having adopted a tonal, thematic style at the outset of his career, he began to employ contemporary techniques from the mid-1960s; works from this period display a tendency towards new expressive and compositional means, in particular the use of aleatory techniques. Melody, its repetition and modification, however, remained at the core of his music. In later works Fišer returned to determinate notation. Typical is the concentration on clearly defined contrasts within confined spaces, a principle most apparent in Fišer's single-movement sonatas. His aesthetic is characterized by a broad range of interests: *Nářek nad zkázou města Ur* ('Lament for the Destruction of the City of Ur') is a setting of Sumerian texts, *Písňe pro slepého krále Jana Lucemburského* ('Songs for Blind King John of Luxemburg') takes its inspiration from the Middle Ages, and other works draw on great works of art, or from theorists such as Galileo and Einstein. His works often have an air of celebration or warning.

WORKS

(selective list)

Dramatic: Lancelot (op. 1, E. Bezděková), 1959–60, Prague, 19 May 1961; Dobrý voják švejk [The Good Soldier Schweik] (musical), Prague, 1962; Istanu (melodrama), spkr, a fl, 4 perc, 1980; Oslovení hudby [Addressing Music] (melodrama, J. Pilka), spkr, str qt, pf, 1982, arr. str qt, 1982; Večný Faust [The Eternal Faust] (TV op, Bezděková and J. Jireš), 1983–5; c300 film, TV scores

Orch: Chbr Conc., pf, chbr orch, 1965; Patnáct listů podle Dürerovy Apokalypsy [15 Prints after Dürer's Apocalypse], 1965; Double, 1970; Report, wind, 1971; Lament, chbr orch, 1972; Labyrinth, 1977; Serenády pro Salzburg, chbr orch, 1978; Albert Einstein, org, orch, 1979; Meridian, 1980; Pf Conc., 1980; Romance, vn, orch, 1980, pf red.; Centaures, 1983; Conc., 2 pf, orch, 1983; Pastorela per Giuseppe Tartini, gui, chbr orch, 1995; Sonata per Leonardo, gui, chbr orch, 1995; Sonata for Orch, 1997; Vn Conc., 1997

Choral: Caprichos, chorus, ens, 1967; Requiem, S, B, double chorus, orch, 1968; Nářek nad zkázou města Ur [Lament for the Destruction of the City of Ur], S, B, 3 spkrs, children's chorus, speaking chorus, chorus, 7 timp, 7 bells, 1970; Ave Imperator, male chorus, vc, 4 trbn, perc, 1977; Růže [The Rose], chorus, 1977; Per Vittoria Colona, female chorus, vc, 1979; Znamení [The Sign] (O. Březina), solo vv, chorus, orch, 1981; Sonata (textless), chorus, pf, orch, 1984

Solo vocal: Má láska [My Love] (V. Šefl), fragments, T, pf, 1980; Zapomenuté písňe [Forgotten Songs] (Romany texts), Mez, a fl, va, pf, 1985; Oh cara addio (aria), S, str qt, 1987; Sbohem láska [Goodbye, my Love] (Šefl, M. Sarcone), S, pf, str qt, 1988; Písňe pro slepého krále Jana Lucemburského [Songs for Blind King John of Luxemburg] (medieval texts)

Chbr and solo inst: Ruce [Hands], sonata, vn, pf, 1961; The Relief, org, 1964; Crux, vn, timp, bells, 1970; Sonata, vc, pf, 1975; Variations on an Unknown Theme, str qt, 1976; Pf Trio, 1978; Sonata, 2 vc, pf, 1979; Testis, str qt, 1980; Sonata 'In memoriam Terežín', vn, 1981; Str Qt, 1983–4; Sonata, vc, 1986; Impromptu, cl, pf, 1987; A pravila Rut [And Quoth Ruth], str qt, 1988; Sonata, va, str qt, 1988; Hommage à Edgar Allen Poe, fl, perc, 1989; Sonata, va, str qt, 1991; Träumen und Walzer, pf, 1996; Dialog, tpt, org, 1997; 8 pf sonatas

Principal publishers: Panton, Peters, Státní hudební vydavatelství, Supraphon

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M. Kuna: 'Na slovo o hudbě s Lubošem Fišerem' [On the words and music of Fišer], *HRo*, xxxi (1980), 418–20

MILAN KUNA

Fiseysky, Aleksandr V.

(b Moscow, 27 Feb 1950). Russian organist and teacher. He was a student at the Moscow State University from 1970 to 1975, studying the organ with Leonid Royzman and the piano with Vera Gornostayeva; he undertook postgraduate studies with Leo Kramer (Germany) and Daniel Roth (France) and took the doctorate in organ performance in 1982 at the Moscow Conservatory. He made his début in 1974 in the Minsk concert hall of the Belarusian State PO, became the orchestra's organist in 1975 and later played with the Moscow Television and Radio Orchestra. In 1990 he was appointed artistic director of the Soviet Cultural Foundation organ centre and, from 1992, president of the V. Odoyevsky organ centre. Fiseysky is known for his interpretations of Bach, Franck and Glazunov. A regular broadcaster on many international networks, he has made numerous recordings and has given first performances of several contemporary Russian works. He has written articles on the organ history of Russia for *MGG* and *Österreichisches Orgelforum* (1992). Fiseysky has performed at many international festivals, including those at Lucerne, Berlin, Vienna, Tokyo, London and Copenhagen, and has sat on the juries of international organ competitions such as Calgary (1994) and St Albans (1995).

PAUL HALE

Fishburn, Christopher

(fl 1678–98). English amateur composer and poet. A nephew of Sir Christopher Wren, he was described in 1698 as 'Mr Fishbourn, an Inns of Court Gentleman'. He was commissioned ensign in Sir Henry Goodricke's regiment in 1678 – the same regiment as the composer Simon Pack – and served in Flanders in that year. His literary productions include the text of the St Cecilia's Day ode *Welcome to all the pleasures* set by Purcell in 1683. Eight songs by Fishburn were published in Playford's *Choice Ayres and Songs* (RISM 1684³/R1989 in MLE, A5a/b) and later reprinted in *Wit and Mirth*, iii (1707), *Songs Compleat, Pleasant and Divertive*, v (1719) and other similar collections (see *SpinkES*). They are by no means without merit and include an interesting multi-sectional setting of *Beneath a dark and melancholy grove*, which begins rather like Purcell's, though the words deviate after the opening lines. Its date of publication (1684) reflects the period of Fishburn's collaboration with Purcell on *Welcome to all the pleasures*.

IAN SPINK

Fisher, Alfred (Joel)

(b Boston, 30 June 1942). Canadian composer and pianist of American birth. He studied at Boston University (BMus) and Michigan State University (MMus; PhD), and has taught at the University of Western Ontario, Acadia University, the University of Alberta (chair, 1986–9) and Queen's University, where he was director 1990–97. His compositional style has been described as post-Schoenbergian, employing a chromaticism controlled both by a limited number of pitch class sets and a sense of tonal hierarchy (Lewis, 1993). Many of his works are confessional. His fascination with the Canadian North has resulted in compositions such as *Cry Wolf* (1977), after a Cree Indian legend. In 1980 he began to explore themes from Jewish culture and history in works such as *Morning: Peniel* (1980), *Zakhor: Remember* (1983) and *Small Worlds* (1984). Several of these interests come together in *Six Fantasy Pieces* (1982), in which the technical exploration of the potential of an interval-class set introduced in the opening movement is combined with personal elements suggested by such titles as 'Reminiscences of Turandot' and 'There is my People Sleeping', a movement inspired by a book by Sarain Stump, an Amerindian artist and poet, and built around an old Jewish folk tune. He has also written about the role of the composer in late 20th-century music and culture.

WORKS

(selective list)

Stage: *Wanderers* (cabaret op), 1984

Vocal: *Lamentation Canticle*, S, SATB, 1969 (J.W. Goethe); *Cry Wolf* (after Cree Indian legend), Ct/T, fl, va, vc, 1977; *The Owl at Dusk* (Yiddish poetry), S, fl, vc, pf, perc, 1978; *3 Mountain Songs* (H. Hesse, M. Arnold, R. Kipling), S, fl, 1979; *Ps lxxxv*, S, SATB, 1979; *Sh'ma Ysroael* [Hear, O Israel] (Bible: *Deuteronomy*), S, SATB, crotales, 1979; *Zakhor: Remember*, Bar, pf, 1983; *Ancient Love* (Judah ha-Levi, trans. and adapted Fisher), SATB, 1985; *Kodesh* (Fisher), SATB, 1992; *A Heart Untainted* (Lin-wu Hsien), S, pf, 1998; *Dark Forest* (Fisher), SATB, pf, 1998

Orch: *Elegiac Variations*, vc, orch, 1975; *Morning: Peniel*, 1980; *Ouverture pétillante*, 1983; *Warrior*, 1984; *Peace Variations*, str, 1985

Chbr and solo inst: *6 Aphorims*, pf, 1967; *4 Movts*, cl, 1978; *To a Gentile Poet*, 2 vc, 1978; *5 Movts*, bn, vc, 1980; *Credo*, vc, pf, 1981; *Parable and Canons*, vc, pf, 1981; *6 Fantasy Pieces*, pf, 1982; *Sweet*, fl, 1982; *Small Worlds*, vn, va, vc, 1984; *In Darkness*, vc, 1985; *The Nameless Dances*, vn, pf, 1987; *Diary of a War Artist*, nar, cl, str qt, 1989; *Tour de France*, sax, pf, 1990; *Icon*, perc ens, 2 pf, 1993; *At Winter's End* (5 Sonnets), pf, 1994; *Elegy 'The Call and the Solitude'*, str qt, 1995

Principal publisher: Seesaw

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WESLEY BERG

Fisher, F.E.

(fl 1748–73). ?English composer and string player. He may possibly be identified with Friedrich Ernst Fischer, a musician from Hessen-Kassel at Leiden University from 1741 to 1746, where he left for The Hague. Fisher was resident in Cambridge by 1752 and active in East Anglia as a violinist and cellist between 1748 and 1773; in those capacities he is known to have played in concerts with Charles Burney, when he led the orchestra. His compositions consist of two sets each of six trio sonatas for two violins and continuo. These sonatas disclose a composer with an unusual command of both the late Baroque and the early *galant* styles. His op.1 (dedicated to the Musical Society at Cambridge) includes opening movements influenced by the French overture, several lively double fugues and some graceful minuet finales. The sonatas of op.2 are more assured and more forward-looking. While no.1 in G minor is in the form of a French overture (with a powerful and well-worked fugue on a chromatic subject), no.4 is close to the style of a symphony, with a vigorous, homophonic first movement and a slow movement whose emotional sighing phrases are not unlike those of the Mannheim composers. In other sonatas too this unusual emotional intensity is found (for example in the sensuous opening of no.2), coupled with a melodic gift which found particular scope in gavottes and slow minuets.

WORKS

6 sonatas op.1, 2 vn, bc (London, c1753)

6 sonatas op.2, 2 vn, bc (London, c1760); nos.1 and 4, ed. R. Platt (London, 1980)

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S. Sadie: 'F.E. Fisher', *MT*, civ (1963), 864–6

STANLEY SADIE

Fisher [Fischer; Breitenbach], Fred

(b Cologne, Germany, 30 Sept 1875; d New York, 14 Jan 1942). American composer, lyricist and publisher. His parents, Max and Theodora Breitenbach, were Americans. He ran away from home at the age of 13, enlisting in the German navy and in the French Foreign Legion before coming to the USA in 1900. Fisher began composing in 1904; he also wrote the words for his first big success, *If the Man in the Moon were a Coon* (1905). In 1907 he started his own publishing business, in which the lyricist Joseph McCarthy was briefly a partner; this was remarkably successful. Fisher composed music for silent films and in the 1920s moved to Hollywood, where he wrote songs for films such as *Hollywood Revue of 1929* and *Their Own Desire* (1930). He returned to New York in the early 1930s.

Early in his career Fisher concentrated on ethnic songs; later he made something of a speciality out of geographical topics, as in *Norway* (1915), *Siam* (1915) and *Chicago* (1922). His music was unusually enduring, and in the 1940s several of his songs were widely popular, including *Peg o' my*

Heart (1913), *Oui, Oui, Marie* (1918) and *Whispering Grass* (1940). The last of these was written with his daughter Doris Fisher Wald, and she and Fisher's two sons, Marvin and Daniel, pursued successful musical careers. Fisher had an excitable character, eccentric mannerisms and a contentious disposition: his most successful song, *Dardanella* (1919, to which he supplied only the words), was entangled in a lengthy series of lawsuits which persisted until the 1960s. Although some of his ballads and love songs were popular, his greatest strength was in comedy; he was especially gifted at devising quirky rhythms to highlight novel texts.

WORKS

(selective list)

all 1v. pf; most published in New York; lyrics by Fisher unless otherwise stated

If the Man in the Moon were a Coon (1905); My Brudda Sylves' (J. Lasky), (1908); Under the Matzos Tree (1908); Any little girl that's a nice little girl is the right little girl for me (T.J. Gray), (1910); Come, Josephine, in my flying machine (A. Bryan), (1910); Peg o' my Heart (Bryan), (1913); There's a little spark of love still burning (J. McCarthy), (1914); Who paid the rent for Mrs Rip Van Winkle when Rip Van Winkle went away? (Bryan), (1914); Norway (McCarthy), (1915); Siam (H. Johnson), (1915); There's a broken heart for every light on Broadway (Johnson), (1915); Ireland must be heaven for my mother came from there (Johnson and McCarthy), (1916)

They go wild, simply wild, over me (McCarthy) (1917); Oui, Oui, Marie (Bryan and McCarthy), (1918); Dardanella (1919) [music: F. Bernard and J.S. Black]; Daddy, you've been a mother to me (1920); Chicago (1922); Fifty million Frenchmen can't be wrong (B. Rose and W. Raskin), (1927); Blue is the night (1930); Your feet's too big (A. Benson), (1936); *Whispering Grass* (1940) [music: D. Fisher]

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Obituary, *New York Herald Tribune* (15 Jan 1942)

J. Burton: 'The Honor Roll of Popular Songwriters, no. 13: Fred Fisher', *The Billboard* (19 March 1949)

W. Craig: *Sweet and Lowdown* (Metuchen, NJ, 1978)

WILLIAM BROOKS

Fisher, John Abraham

(*b* Dunstable or London, 1744; *d* Ireland, 1806). English violinist and composer. Under the patronage of Lord Tyrawley he studied violin with Thomas Pinto and made his solo début at the King's Theatre on 25 January 1765, at a benefit concert for the Musicians' Fund. He appeared there again as a soloist on 23 January 1767. Opportunities for composition led Fisher to the Theatre Royal, Covent Garden, where his contributions to the score of *Love in the City* were heard on 21 February 1767. He soon became attached to this theatre, where he served as orchestra leader from about 1768 to 1778. During the summer months, Fisher led the Vauxhall orchestra (1769 according to the journals of John Marsh), and composed instrumental and vocal works for presentation there. Fisher also took part in the musical activities of the Masonic order. He was commissioned to

compose an anthem and an ode for the dedication of the New Freemasons' Hall (London) in 1776. Unfortunately, a dispute over the publication rights became so acrimonious that he was subsequently expelled from the order.

In 1772 Fisher married Elizabeth Powell (née Branston), widow of William Powell, a former theatre manager. As a result Fisher gained control of a 16th share of the Covent Garden Theatre property. In addition to composing for stage productions he took part in the theatre's administration. Of his contributions to Covent Garden productions those which enjoyed the greatest success were the pantomime *Harlequin Jubilee* (27 January 1770), the incidental music to the play *Zobeide* (11 December 1771), the all-sung masques *The Druids* (19 November 1774) and *The Syrens* (26 February 1776), and his overture for Kane O'Hara's burlesque, *The Golden Pippin* (6 February 1773). Fisher's confident and effective writing elicited the admiration of critics. The *Gazetteer and New Daily Advertiser* (28 February 1776) praised the music in *The Syrens*, stating that 'natural genius, and scientific knowledge, are happily blended in the music, and several of the airs would not disgrace the first Italian masters'. An experiment in light accompaniment which he tried in the 1776 Covent Garden revival of *The Beggar's Opera* was strongly criticized, however, in the *Morning Post* (2 October 1776). The years between 1769 and 1778 must have been busy for Fisher, who composed music for numerous stage productions, of which only a few were collaborative efforts.

In July 1777 Fisher graduated BMus and DMus from Magdalen College, Oxford. His graduating exercise was the oratorio *Providence*. This was performed at Oxford on 2 July with Fisher himself leading the orchestra, with subsequent performances in London for the benefit of the Middlesex Hospital (Freemasons' Hall, 28 May 1778), and again in 1780. After 1778 Fisher concentrated upon his performing career and, following the death of his wife on 7 May 1780, he undertook concert tours in France, Germany (attracting the attention of C.G. Neefe) and Russia. Kelly records his arrival in Vienna from Russia (1783) and his unusual courtship of the celebrated English singer, Nancy Storaice. A marriage licence was issued on 21 March 1784, and the wedding itself took place shortly thereafter in the presence of Lord Mount Edgcumbe and other dignitaries. Temperamentally unsuited in the extreme, this marriage was ill-considered even in an age when such marriages were undertaken as financial arrangements or to boost career potential. When, by the autumn of 1784, rumours that Fisher beat his wife reached the emperor, it was suggested that the composer leave Austria. No official expulsion order exists; however, Fisher left Vienna and resumed his concert activities. Subsequent details of his career are few, although Lady Morgan records that Fisher 'was tempted over to Dublin immediately on his return from his tour in France, Italy and Germany, and a long visit to that royal *fanatico per la musica*, Frederic the Great'. Further meetings between Fisher and Nancy Storaice (who remained legally married) were sufficiently acrimonious to attract the attention of the press (*The World*, 22 March 1787). Thereafter, Fisher settled in Dublin, where he supported himself by teaching and performing occasional concerts at the Rotunda. The Strachie papers record that he was dependent upon the generosity of Sir Owen Wynn during his final years. It is possible that his affected personality, so vividly recorded by Lady Morgan (Owen Wynn's daughter),

undermined his popular support in the late years of his life. *The Gentleman's Magazine* records his death in Ireland in the June issue of 1806.

As a performer Fisher played with great temperament and technical facility. His flamboyant manner, however, led some to complain of charlatanry. The virtuoso element is displayed in his three long and difficult violin concertos, the second of which features frequent wide leaps, double stopping, arpeggiation and a variety of virtuoso bowing techniques, including *bariolage*. Fisher exploits the high range of the instrument and specifies colouristic effects such as harmonics and the use of the G string for some solo passages. The concerto has great rhythmic vigour, though it lacks sufficient harmonic variety. In contrast, his six violin duets, which are in fact charming three-movement sonatas, were clearly designed for amateurs. In them Fisher avoids the extreme upper range of the instrument, though they still contain double stopping and difficult passage work. The elements of sonata form are particularly well handled in Fisher's seven symphonies, and the orchestration is varied by the introduction of solo passages for wind instruments and the use of 'high' textures without a bass line. Mannheim techniques (such as indications for dynamic contrasts, including the crescendo) are in evidence. Fisher appears to have been the first English composer to use a *ppp* marking in a published work. His *Music for the Opening of Macbeth* (1780), seemingly the last music he composed before undertaking his continental concert tours, was only rediscovered in 1982; the manuscript had been sold at auction in 1839. The score appears to be the first musical setting of the two witches' scenes in the first act of *Macbeth* to make use of an accurate version of Shakespeare's text. It is unfortunate that Fisher did not continue in the composition of incidental music for the play on a similar scale. The extant score vividly characterizes the three witches, and Fisher's depiction of natural phenomena is handled with skill and imagination. The popularity of Fisher's works later in the century, including his well-loved overture to *The Syrens*, is demonstrated in the surviving repertory lists for Vauxhall in 1790 and 1791.

WORKS

printed works published in London unless otherwise stated

stage

performed at London, Covent Garden, unless otherwise stated

pan **pantomime**

The Court of Alexander (burlesque op, 2, G.A. Stevens, after N. Lee: *The Rival Queens*), 5 Jan 1770, music lost

Harlequin Jubilee (pan, H. Woodward), 27 Jan 1770, vs (1770)

Zobeide (tragedy, J. Cradock), 11 Dec 1771, incid music, vs (c1771)

The Monster of the Woods (pan), Sadler's Wells, 13 April 1772, vs (1772)

The Golden Pippin (burletta, 3, K. O'Hara, burlesque on Ovid: *Metamorphoses*), 6 Feb 1773, ov. and compilation of music, vs (c1773)

The Sylphs, or Harlequin's Gambols (pan), 3 Jan 1774, vs (1774)

The Druids (masque, after B. Jonson), 19 Nov 1774, vs (1774); ov. and sym. ed. in *Studies in the History and Interpretation of Music*, xlviii (Lewiston, 1996)

Ov. to Prometheus (pan), 26 Dec 1775

The Syrens (masque, 2, E. Thompson), 26 Feb 1776; ov., 2 vn, va, b, 2 ob, 2 hn ad lib (1777); ov. ed. in *Studies in the History and Interpretation of Music*, xviii (Lewiston, 1996)

The Beggar's Opera (ballad op, J. Gay), 27 Sept 1776, accs. only

Harlequin's Frolics (pan), 27 Dec 1776, ov. and addl music, reworking of Prometheus

The Norwood Gypsies (pan, J. Messink and C.A. Delpini), 25 Nov 1777, vs (1777)

Iphigenia, or The Victim (tragedy, 5, T. Hull, after Racine), 23 March 1778, incid music

Macbeth (tragedy, W. Shakespeare), 2 scenes from Act 1, opening scene performed during *A Fete Anticipated* (entertainment), 10 April 1780, later scene, inc., unperf.: both *CDN-Vlu*; ed. in *Studies in the History and Interpretation of Music*, xviii (Lewiston, 1996)

Music in Love in the City (comic op, 3, I. Bickerstaff), 21 Feb 1767, other music by C. Dibdin and others; The Seraglio (afterpiece, Dibdin and W. Thompson), 14 Nov 1776, other music by Dibdin and S. Arnold, vs (1776); The Tempest (dramatic op, 3, after Shakespeare), 27 Dec 1776; Love Finds the Way (comic op, 3, Hull, after A. Murphy: The School for Guardians), 18 Nov 1777, other music by Arne, Sacchini and traditional, vs (1777); Harlequin's Museum, or Mother Shipton Triumphant (pan), 20 Dec 1792, compiled by T. Goodwin from Pepusch, Galliard, Vincent, Boyce, Fisher, Arnold, with new music by W. Shield

other vocal

The Favorite Cantata of Diana and Cupid, and a Collection of Songs ... 1770 (1770)

2 Cantatas and a Collection of Songs sung at Vaux Hall and Ranelagh ... bk 2 (c1772)

Vauxhall Songs and Cantatas, bk 3 (1772)

The Songs and Cantatas as sung at Vauxhall Gardens ... 1773 (1773)

Vauxhall and Marybone Songs ... bk 3, 1774 (1774)

Vauxhall Songs for 1775 ... bk 4 (1775)

Behold, how good and joyful (Masonic anthem, after Ps cxxxiii), 1776, London, Library and Museum of the United Grand Lodge of England

What solemn sounds on Holy Sinai sung (Masonic ode), 1776, London, Library and Museum of the United Grand Lodge of England

Seek ye the Lord. An Anthem as sung ... at Bedford Chapel and at the Cathedral in Lincoln (c1775)

The Morning Invitation (cant.) (c1775)

In vain I seek to calm to rest: a Favorite Song (c1775)

Providence (orat), Oxford, 2 July 1777, lost

Just what you will, song (c1778)

Diana and Acteon (cant.) (c1780)

A Comparative View of the English, French and Italian Schools, consisting of Airs and Glees ... compos'd as Examples of their Several Manners, during Residence in Those Countries (Edinburgh, c1790)

instrumental

6 Solos, vn, bc (c1770)

6 Simphonies in 8 parts, vns, obs, hns, va, bc (1772); ed. P.F. Rice (Wellington, 1999)

6 Duettos, 2 vn (c1773); 3 ed. P.F. Rice (St. John's, 1998)

Capt. Hawkins & Wades Favourite Minuet: with Variations, hpd (London, ?1775)

6 Easy Lessons, vn, bc (hpd) (c1780)

[3] Vn Concs., vn, 2 vn, va, bc [2 ob and 2 hn ad lib], op.1(-3) (Berlin, c1783) [in some movts 2 fl instead of 2 ob ad lib]

Symphony, E♭ (inc.), GB-Lbl RM 21dF

Rondeaux, apparently from a conc. in C; Sussex Slow March, air arr. pf: both Lbl Add. 35040, rondeaux inc., both attrib. Fischer

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PAUL F. RICE

Fisher, Sylvia (Gwendoline Victoria)

(b Melbourne, 18 April 1910; d Melbourne, 25 Aug 1996). Australian soprano. She studied at the Melba Memorial Conservatorium in Melbourne with Mary Campbell, then privately with Adolf Spivakovsky. While a student she made her operatic début (1932) as Hermione in Lully's *Cadmus et Hermione*, her only stage performance before she moved to Europe in 1947. She joined the Covent Garden company in 1948, making her début that December as Leonore, and remained a member of the ensemble until

1958. Her many London roles included the Marschallin, Ellen Orford, a moving Mother Marie in the British première of *Dialogues des Carmélites*, Elsa, Agathe and Sieglinde, and she was compared with Lotte Lehmann for warmth of stage presence and vocal radiance. She scored a notable success as Kostelnička Buryjova in the first British production of *Jenůfa* (1956); she also sang Turandot, Brünnhilde (*Die Walküre*) and Isolde, but they were vocally too demanding so she later wisely abandoned them. After some years of retrenchment, she had a second career with the English Opera Group from 1963 as Lady Billows (*Albert Herring*), the Female Chorus (*The Rape of Lucretia*) and Mrs Grose (*The Turn of the Screw*); she created the role of Miss Wingrave in 1971 and repeated it at Covent Garden in 1973. When *Gloriana* was revived at Sadler's Wells in 1966 she triumphed as a commanding and dignified Elizabeth I. Her final appearances were in 1973 as a powerful Marfa Kabanicha (*Kát'a Kabanová*) for the ENO. She always managed to convey the essence of a role through her sympathetic identification with it, most notably as the Marschallin, Lady Billows, Elizabeth I and Miss Wingrave.

HAROLD ROSENTHAL/ROGER COVELL

Fisher, William Arms

(*b* San Francisco, 27 April 1861; *d* Boston, 18 Dec 1948). American music editor and writer on music. His early musical training was in Oakland, New York and London. He studied with Horatio Parker and at the National Conservatory with Dvořák. He taught briefly at the National Conservatory, and in 1897 became editor and director of publications for the Oliver Ditson Co. in Boston; from 1926 to his retirement in 1937 he was vice-president of the company. He gained some reputation as a songwriter and is best remembered today for setting the words 'Goin' home' to the melody of the second movement of Dvořák's 'New World' Symphony.

Fisher was one of the earliest historians to recognize the vitality and value of 18th- and early 19th-century American music. His *Notes on Music in Old Boston* (Boston, 1918/R) treats its subject sympathetically and accurately, presenting many facsimiles and illustrations of music, musicians and advertisements. *One Hundred and Fifty Years of Music Publishing in the United States* (Boston, 1934/R) is a revision and expansion of the earlier book, emphasizing the contributions of the Oliver Ditson Co. His two historical anthologies, *Ye Olde New-England Psalm-Tunes, 1620–1820* (Boston, 1930) and *The Music that Washington Knew* (Boston, 1931), present this music in revised and edited form, unsuited to historical purposes. He also wrote *Music Festivals in the United States* (Boston, 1934) and edited several anthologies of Irish songs, Negro spirituals, etc.

KARL KROEGER

Fishman, Natan L'vovich

(*b* Baku, 29 May/9 June 1909; *d* Moscow, 7 Nov 1986). Russian musicologist and pianist. He received his early musical education from his father, L.N. Fishman (1883–1936), conductor of an amateur theatre in

Baku. In 1927 he graduated from M.L. Presman's piano class at the Baku Conservatory and in 1931 from L.V. Nikolayev's piano class at the Leningrad Conservatory. He then worked as a concert pianist (1925–40) and taught the piano in Moscow from 1935. He was principal conductor of the Mal'iy Theatre in Moscow (1943–50) and a senior research fellow at the Glinka Museum of Musical Culture (1951–78). As a musicologist Fishman became known particularly for his research on Beethoven. In 1962 he published a transcription and study of the Beethoven sketchbooks in the Wielhorski archives, for which he was awarded the doctorate in 1968. In 1970 he undertook to publish Russian translations of Beethoven's letters; the third and fourth volumes of this project appeared after his death. He edited several other books on Beethoven, and wrote articles on methodology, musical aesthetics and piano teaching.

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LEV GINZBURG/ABRAHAM I. KLIMOVITSKY

Fisin, James

(*b* Colchester, 25 Oct 1750; *d* Colchester, 9 Sept 1847). English violinist and composer. He was the son of a victualler, and was trained in music by the singer and organist Frederick Charles Reinhold, who worked in Colchester from 1760 to 1767. Fisin's early professional life was precarious, but in 1776 Thomas Twining recommended him to Charles Burney, who obtained a post for him in London with Sir Thomas Robinson, the director of entertainments at Ranelagh Gardens. Robinson soon changed his mind and, despite Burney's recommendation, Fisin failed to obtain a post in Newcastle in the winter of 1776–7. Nevertheless, he eventually established himself in London as a violinist at the Pantheon and

elsewhere. In 1790 he led the orchestra for Colchester's first Handel festival, and played a leading part in the town's musical life over the next few years, while continuing to live in London. He moved to Chester in 1801, again on Burney's recommendation, and finally retired to Colchester in 1804. In his later years he received a government pension for his 'musical accomplishments and services'. Fisin was a competent and fairly prolific composer, mainly of songs and keyboard music, though in 1809 he published the last-known setting of Congreve's masque *The Judgment of Paris*. On 28 December 1823 he wrote an account of his life (now in *GB-Ge*), for Sainsbury's *Dictionary of Musicians*.

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JOHN BENSUSAN-BUTT, PETER HOLMAN

Fisis

(Ger.).

 See [Pitch nomenclature](#).

Fisk, Charles Brenton

(*b* Washington DC, 7 Feb 1925; *d* Boston, 16 Dec 1983). American organ builder. Educated at Harvard and Stanford universities, he was apprenticed to John Swinford (*d* 1972) and the elder Walter Holtkamp. In 1955 he co-founded the firm of [Andover](#) with Thomas W. Byers of Methuen, Massachusetts, who had established a small business in 1949 doing maintenance and rebuilding work. In 1958 Byers sold his interest to Fisk, who in the same year began to devote himself solely to the building of organs with mechanical key action, becoming the first modern maker in the USA to do so. In 1961 the company, renamed C.B. Fisk, Inc., moved to Gloucester, Massachusetts.

Fisk's first important instrument, a sizable two-manual organ completed in 1961 for Mt Calvary Episcopal Church, Baltimore, focussed the attention of influential organists on his work, and helped to bring about a realization that American organs need not be inferior to imported instruments. His organ built for King's Chapel, Boston (1964), was the first modern American-made tracker-action organ with three manuals, and that for Memorial Church, Harvard University (1967), the first with four. The organ completed in 1970 for Old West Church, Boston, has been used frequently for concerts and recordings by such performers as E. Power Biggs, Mireille Lagacé and Frank Taylor.

During the 1970s Fisk went several times to the Netherlands, France and northern Germany to study and document historic instruments. This resulted in certain changes in his work: mechanically, he began to make greater use of suspended key action and the flexible winding systems of older organs; tonally, he incorporated pipes based exactly on historic models, and made greater use of lead pipework. He also began building organs in historic styles, including chamber organs based on the work of Snetzler for the Yale Music School and the New England Conservatory (1972), and an organ in the French classic style for the University of Vermont (1975). Perhaps his most important historical instrument was that completed in 1981 for Wellesley College. Based on the work of Friedrich Stellwagen, it is tuned in mean-tone and has two sub-semitones to each octave. It has been extensively used in recitals and seminars dealing with the interpretation of 17th-century keyboard music.

After the completion of the large organ for the House of Hope Presbyterian Church, St Paul (1979), Fisk built a series of sizable instruments in which historic principles are combined to form an eclectic design, providing an effective vehicle for music of all periods. Among these instruments are those in the First Presbyterian Church, Charleston, West Virginia (1980), Christ United Methodist Church, Greensboro, North Carolina (1982), Downtown United Presbyterian Church, Rochester, New York (1983), and Stanford University (1984). The Stanford University organ is a large instrument developed by Fisk in consultation with Harald Vogel; it has 17 pipes to the octave and may, by means of a shifting mechanism, be played in either mean-tone or well-tempered tuning. Most of Fisk's organs from the early 1970s onwards have mechanical stop action as well as key action, and they are distinguished visually by custom-designed casework in both traditional and contemporary styles. Since Fisk's death his work has been carried on by his former associates. In 1993 Steven A. Dieck was named president of C.B. Fisk, Inc., with David C. Pike as executive vice-president and Robert Cornell as vice-president of engineering. Notable instruments built since 1983 include those for Mt Holyoke College, South Hadley, Massachusetts (1985), the Church of the Transfiguration, New York (1988), and the large concert organ in Meyerson Symphony Center, Dallas (1992).

See Organ, §VIII, fig.58 for illustration of an organ by Charles Fisk.

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BARBARA OWEN

Fisk, Eliot (Hamilton)

(*b* Philadelphia, 10 Aug 1954). American guitarist. His teachers included not only Andrès Segovia, Oscar Ghiglia and Alivio Diaz, but also the harpsichordists Ralph Kirkpatrick and Albert Fuller at Yale, where he founded the guitar department and where he earned his BA (1976) and MM (1977). He made his solo début in 1976 at Alice Tully Hall, New York, and in 1980 won the International Classical Guitar Competition in Gargnano, Italy. His London début, at the Wigmore Hall, was in 1984. He taught at the Hochschule für Musik in Cologne, 1982–9, and in 1989 was appointed to the Salzburg Mozarteum. He has appeared frequently in solo recitals, as an orchestral soloist and in chamber music. In the tradition of his mentor, Andrés Segovia, Fisk has expanded the repertory of the guitar through his own transcriptions, which include works by Bach (the sonatas and partitas for unaccompanied violin), Beethoven, Haydn, Mozart, Paganini (the 24 Caprices) and Scarlatti. His playing is marked by a boldly personal interpretive sense and a prodigious ease of technique. In contemporary repertory he is especially noted as an exponent of the works of Berio and George Rochberg.

THOMAS F. HECK

Fiske, Isaac

(*b* Holden, MA, 23 Dec 1820; *d* Worcester, MA, 17 Sept 1894). American brass instrument inventor and manufacturer. He worked in Worcester from 1842 until 1887. Between 1866 and 1873 he obtained five American patents for improvements in valved brass instruments. Although at least one keyed bugle by Fiske is known, and one cornet with double-piston Vienna valves, most of his instruments were made with rotary valves. Towards the end of his career he also made instruments with Périnet piston valves. The most distinctive of his designs was a triangular arrangement of three string-linkage rotary valves operated by rods passing through cylinders containing coil return springs. This type of arrangement was also patented by Joseph Higham of Manchester in 1857. Almost all Fiske's instruments were made of nickel silver.

Fiske was acclaimed one of the finest makers of cornets in the USA by Harvey B. Dodworth, the leader of the Dodworth Band in New York. His business continued in spite of a disastrous fire in 1854, and on his retirement in 1887 the business was sold to the C.G. Conn Co. Fiske's instruments are in many American collections, including the John H. Elrod Memorial Collection, Germantown, Maryland; the Henry Ford Museum, Dearborn, Michigan; the Shrine to Music Museum, University of South Dakota; the Sousa Collection, University of Illinois, Urbana; the Museum of Fine Arts, Boston; and the Worcester Historical Society.

Fiske, Roger

(*b* Surbiton, 11 Sept 1910; *d* Ambleside, 22 July 1987). English musicologist and music educationist. After taking the BA in English at Wadham College, Oxford, in 1932, he studied composition with Herbert Howells at the RCM, London, and criticism with H.C. Colles, until 1937, when he was awarded the Oxford DMus. In 1939 he joined the BBC, where he produced educational broadcasts for the armed forces (1948–53) and music talks for the Third Programme (1953–9). He left in 1959 but continued to be well known as a broadcaster, and often chaired broadcast musical discussions. From 1968 to 1975 he was general editor of Eulenburg (London) miniature scores.

Fiske wrote popular books on ballet, chamber music and the music of Beethoven, and his school books were very successful. He had a fluent and lively literary style. His more serious research touched on several areas, but was particularly concerned with English 18th-century theatre music; his book on the subject was an important pioneering work in a previously neglected area of study. He published an important historical and analytical study on Beethoven's *Missa Solemnis* and a survey of 'Scottish' music composed and performed outside Scotland by musicians of other nationalities, as well as editions, compositions (mainly songs for children), folksong arrangements and carols.

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DAVID SCOTT/ROSEMARY WILLIAMSON

Fisk Jubilee Singers.

See [Jubilee Singers](#).

Fistelstimme

(Ger.).

See [Falsetto](#).

Fistoulari, Anatole

(*b* Kiev, 20 Aug 1907; *d* London, 21 Aug 1995). British conductor of Ukrainian birth. His father, Gregor Fistoulari, a conductor who had studied with Anton Rubinstein and Rimsky-Korsakov, was his principal teacher. He conducted a performance of Tchaikovsky's Symphony no.6 in Kiev at the age of seven (according to his own testimony). In 1933 he was appointed conductor of Chaliapin's opera company (the Grand Opéra Russe), performing in Paris and elsewhere, and in 1938–9 he became well known in Europe and America as conductor of the touring Ballets Russes under Leonid Massine's artistic directorship. He was active in Britain during World War II: in 1942 he conducted the London production of Musorgsky's opera *The Fair at Sorochints'i* and in 1943–4 he was principal conductor of the LPO. He married Anna Mahler, the composer's daughter, in 1942; the marriage was dissolved in 1956. In 1954–5 he was a guest conductor with the Royal Ballet and in 1956 conducted the LPO on its visit to Moscow and Leningrad. Fistoulari also conducted orchestras in Israel, New Zealand and elsewhere. He made many recordings, particularly of ballet music, but also accompanying Menuhin, Curzon, Katchen and other soloists in concertos.

ARTHUR JACOBS/R

Fistula.

Latin term for a pipe. Classical poets used the term to refer to the shepherd's [Syrinx](#). It acquired a variety of meanings in the Middle Ages and Renaissance. Aegidius of Zamora (c1260) referred to a combination of *fistula* and *tympanum* (see [Pipe and tabor](#)). Other uses include: organ pipe (*fistula organica*); recorder (*fistula anglia*, *angelica* or *anglica*, 'English flute', or *fistula vulgaris*, 'common flute'); transverse flute (*fistula germanica*, 'German flute'); fife (*fistula helvetica*, 'Swiss flute' or *fistula militaris*, 'military flute'); shawm (*fistula pastoralis*, 'shepherd's pipe') or panpipe (*fistula pandi*). Medieval treatises on organs refer to the wind trunk as *fistula maxima*, and various organ stops are described as *fistula* with some modifier.

Fitelberg, Grzegorz

(*b* Dynaburg, Latvia, 18 Oct 1879; *d* Katowice, 10 June 1953). Polish conductor, composer and violinist. He studied composition with Noskowski and the violin with Barcewicz at the Warsaw Conservatory (1891–6); in 1898 he won the Paderewski Prize for his First Violin Sonata. Until 1904 he worked as a violinist in the Warsaw PO and at the Wielki Theatre, and in the 1904–5 season he made his *début* as a conductor. Together with Szymanowski, Różycki and Szeluto he established the Young Poland movement and the Young Polish Composers' Publishing Co., sponsored by Prince Lubomirski. On 6 February 1906 Fitelberg conducted in Warsaw the first concert associated with the movement. In 1908 he was appointed chief conductor of the Warsaw PO and visited Vienna, Berlin, Leipzig and Dresden; in the 1912–13 season he was conductor of the Vienna Staatsoper. He spent the years 1914–21 in Russia and was then a conductor for Diaghilev (1921–4), giving the *première* of Stravinsky's *Mavra*. From 1923 to 1934 he was again chief conductor of the Warsaw PO, then he organized the Polish RO, which he directed until 1939. Thereafter he worked as a conductor throughout western Europe and the Americas before returning to Poland in 1947 to direct the Polish Radio National SO in Katowice.

Fitelberg was an indefatigable champion of new Polish music: he conducted the first performances of most of the orchestral works of Karłowicz and Szymanowski, as well as some of those of Różycki. His activity as a composer was less fruitful, most of his pieces being written during the period 1905–8. Although his work was based on the German late Romantics, he was also influenced by Russian music of the second half of the 19th century. His most valuable orchestral works are the *Pieśń o sokole* ('Song of the Falcon') and the first *Rapsodja polska*, based on folk themes. Later he made many orchestral transcriptions, notably of works by Szymanowski, and he completed and orchestrated Karłowicz's *Epizod na maskaradzie* ('An Episode on Masquerade'). Following an instruction in Szymanowski's will, he reorchestrated the second movement of the Symphony no.2, having done the same with the first movement in collaboration with the composer.

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(selective list)

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Other works: Sonata no.1, a, op.2, vn, pf, 1894; Pf Trio, f, op.10, 1901; Romances sans paroles, op.11, vn, pf, 2 pieces: D, 1892, A, 1900; Sonata no.2, F, op.12, vn, pf, 1901; Songs, opp.19, 21–3, 1v, pf

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TERESA CHYLIŃSKA

Fithele.

See [Fiddle](#).

Fitkin, Graham

(*b* Crows-an-Wra, West Cornwall, 19 April 1963). English composer. He studied at the University of Nottingham with Peter Nelson and Nigel Osborne (1981–4), then with Louis Andriessen at the Royal Conservatory in The Hague (1984–7). In 1985 he co-founded Nanquidno, a group of pianists at two keyboards. Piano music has been central to Fitkin's output; from the early multiple piano works, such as *Loud* (1989), *Log* (1990) and *Line* (1991), each composed for the British ensemble Six Pianos, Fitkin turned after 1991 to writing exclusively solo pieces.

The piano's neutrality and relatively unified sound quality are strong attractions for a composer much concerned with clarity, with music as abstract formal design and with an aesthetic that, despite a frequent use of quasi-programmatic titles and an often considerable urgency of expression, is essentially classical. Fitkin's style, as well as his aesthetic, has developed out of minimalism, notably the European variety associated with his Dutch teacher. Many of his compositions stress rhythmic propulsion allied to an individual timbral pungency. At the same time his style incorporates a pronounced lyrical streak and a harmonic language which ranges from the acidic to the plangent.

Fitkin lived in London from 1987 to 1991, before moving back to his native Cornwall. During the early 1990s he became increasingly in demand as a composer for contemporary dance, for music theatre (in works such as *Ghosts*, written for the Royal Opera House's Garden Venture scheme in 1994) and especially for large orchestra. In the 12 orchestral compositions written in 1994–8 (five while composer-in-association with the Royal Liverpool PO in 1994–6), Fitkin explores the full range of the conventional orchestra as well as the wind-dominated ensembles favoured by other post-minimalists. He formed a sextet, the Graham Fitkin Group, in 1996.

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Orch and band: *Huoah*, brass band, 1988, arr. 2 s sax, brass, pf, str, 1994; *Length*, orch, 1994 [arr. of chbr work]; *Bebeto*, orch, 1995; *Granite*, pf, wind, perc, 1995;

Henry, orch, 1995; Metal, orch, 1995; Agnostic, cl, perc, str, 1997; Aract, orch, 1997; Fervent, orch, 1997; Game Show, sax, wind, perc, 1997; Graf, orch, 1997; North, wind, perc, 1998

Dramatic and vocal: Drum (music-theatre piece, Fitkin, after Sp. newspapers and Sp. civil war political slogans), 1v, s sax, b gui, perc, kbd, 1989; Nasar (Fitkin, after G. Garcia Marquez), S, pf, 1992; Ghosts (short op, W. Donohue, after P. Auster: *Ghosts*), spkr, 3vv, sax, kbd, str qt, 1993

Chbr: Qt, fl, 3 perc, 1983; Too Much Chocolate, 2 cl, 1983; Ostrich on the Plain, ob, perc, 1985; Those Sweet Sweet Melodies, b cl, pf, 1986; Baroque Extensions, 3 equal insts, 1987; The Frisian has Four Stomachs. In the Fourth Stomach is Found the Farm Labourer, gui, 1987; Cud, 5 sax, 5 brass, 2 fl, 2 cl, elec gui, b gui, perc, 2 kbd, 1988; Huoah, 2 kbd, str qt, 1990 [arr. of brass band work]; Slow, 2 kbd, str qt, 1990; Length, s sax, b gui, 3 kbd, 1991; Stub, 4 sax, 1991; Hook, 4 perc, 1991; Frame, fl, mar, 1991; Servant, str qt, 1992; Mesh, 3 sax, 2 fl, 3 kbd, elec gui, b gui, 1992; Wedding, org, 1992; Ardent, fl, cl, vn, vc, perc, pf, 1993; A Small Qt, str qt, 1993; Another Small Qt, str qt, 1993; Hard Fairy, s sax, 2 pf, 1994; Vent, 4 cl, 1994; Jim and Pam and Pam and Jim, sax/fl, 1995; Hurl, 4 sax, 1996; Nape, s sax, b cl, tpt, hn, trbn, hp, vn, va, vc, db, 1996; Trevor, brass qnt, 1997; Ironic, 2 sax, perc, pf, vn, vc, 1997; Bolt, vn, pf, 1997; Stark, 2 sax, 2 tpt, trbn, b gui, pf, str qt, 1997; Skew, 2 ob, 2 cl, 2 bn, 2 hn, tpt, db, 1997; Cusp, cl, 1997

2 or more pf: Sciosophy, 2 pf (8 hands), 1986; There is a Great Weight on my Head Tonight, 2 pf (8 hands), 1986; Untitled 11, 2 pf (8 hands), 1987; Slush 1, 2 pf (8 hands), 1988; Loud, 6 pf, 1989; Flak, 2 pf (8 hands), 1989; Aract, 2 pf, 1990; Fract, 2 pf, 1990; Log, 6 pf, 1990; Cliche, 2 pf, 1991; Line, 6 pf, 1991

Solo pf: From Yellow to Yellow, 1985; The Cone Gatherers, 1987; Early 89, 1989; Furniture, 1989; Mid 89, 1989; Late 89, 1989; Bookcase, 1990; 90, 1990; 91, 1991; Very Early 92, 1992; Early 92, 1992; Mid 92, 1992; Late 92, 1992; Very Late 92, 1992; Fervent, 1992–4; Carnal, 1993; Blue, 1993; 93, 1993; 94, 1994; Ella, 1995; Sazz, 1995; 95, 1995; Prelude no.1, 1996; Extremely Early 96, 1996; Mid 96, 1996; Relent, 1998; H1–H6, 1998

Some MSS in *GB-Lmic*

Principal publisher: British Music Information Centre

KEITH POTTER

Fitzball [Ball], Edward

(*b* Burwell, nr Mildenhall, 1792; *d* Chatham, 27 Oct 1873). English dramatist and librettist. He made his London début with the play *The Innkeeper of Abbeville* (1821–2). From 1828 onwards he wrote for Covent Garden, and from 1830 to 1838 for Vauxhall Gardens. He is best remembered as the author of *The Siege of Rochelle* (set by Balfe) and *Maritana* (Wallace). Fitzball's personal mildness of manner belied his ardently romantic nature. He prefaced his original surname with 'Fitz' (his mother's maiden name) for dramatic effect, and his Transpontine melodramas earned him the nickname 'the Terrible Fitzball'. His facility was inexhaustible, and he revelled in the creation of stage devilry and the lavish use of blue fire. His appeal to composers may be attributed to his professional shrewdness: he calculated for maximum effect and saw his job in terms of entertaining the public. He seems to have worked by having

the numbers set as he wrote them, one by one, as he describes in his account of the composing of *Joan of Arc* (*Thirty-Five Years*, ii, 122–3):

Balfe took home, piece by piece, the poetry, and, when finished came again to Twickenham for more, till poem and music were alike complete ... of all the composers I ever wrote for, Balfe was the best tempered, and delighted when the slightest opportunity occurred to bestow praise, which is so encouraging to an author, especially a sensitive one like me.

His autobiography, *Thirty-Five Years of a Dramatic Author's Life*, is a chatty and fascinating farrago of theatrical information.

WORKS

(selective list)

Waverley, or Sixty Years Since (Scottish drama), G.H. Rodwell, 1824; *The Flying Dutchman, or The Phantom Ship* (nautical drama), Rodwell, 1827; *The Earthquake, or The Spectre of the Nile* (burletta operatic spectacle), Rodwell, 1828; *The Night before the Wedding and the Wedding Night* (operatic farce), H.R. Bishop, 1829; *Adelaide, or The Royal William* (national and nautical musical burletta), Bishop, 1830; *The Black Vulture, or The Wheel of Death* (musical drama), Rodwell, 1830; *The Sorceress*, Ries, 1831; *Der Alchymist* (with T.H. Bayly), Bishop, 1832; *The Maid of Cashmere* (ballet op), Bishop, 1833; *The Soldier's Widow, or The Ruins of the Mill* (musical drama), J. Barnett, 1833; *Jonathan Bradford, or The Murder at the Roadside Inn!* (drama), J. Jolly, 1833; *The Siege of Rochelle* (original op), M.W. Balfe, 1835; *Joan of Arc* (grand op), Balfe, 1837; *Diadesté, or The Veiled Lady* (opera buffa), Balfe, 1838; *The Maid of Palaiseau*, Bishop, 1838; *Kéolanthé, or The Unearthly Bride*, Balfe, 1841; *The Queen of the Thames, or The Anglers, or Uncle Brayling* (operetta), J.L. Hatton, 1842; *Pasqual Bruno* (comic op), Hatton, 1844; *Maritana* (grand op), V. Wallace, 1845; *The Maid of Honour*, Balfe, 1847; *Quentin Durward*, H.R. Laurent, 1848; *Berta, or The Gnome of the Hartzberg*, H.T. Smart, 1855; *Raymond and Agnes* (romantic op), Loder, 1855; *Lurline* (grand romantic op), Wallace, 1860; *She Stoops to Conquer*, G.A. Macfarren, 1864; *The Magic Pearl*, T. Pede, 1873

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NIGEL BURTON

Fitzenhagen, (Karl Friedrich) Wilhelm

(*b* Seesen, 15 Sept 1848; *d* Moscow, 14 Feb 1890). German cellist. Son of the town music director, Fitzenhagen started music lessons as a small boy: at five the piano, at eight the cello, and at eleven the violin. He also learnt several wind instruments sufficiently well to be able to deputize for members of his father's orchestra.

Plock, of the Duke of Brunswick's chamber orchestra, gave Fitzenhagen his first regular cello lessons; in 1862, having made his *début* as a soloist, Fitzenhagen became Theodor Müller's pupil. Three years later he played to the duke, who released him from all military service; in 1867 certain noble patrons enabled him to go to Dresden for a year's study with Grützmacher. A year later he was appointed to the Dresden Hofkapelle, where he started his career as a soloist. In 1869 he played at a festival in Leipzig, and the following year at the Beethoven Festival. Liszt tried to persuade him to remain at Weimar, but he chose to become professor at the Imperial Conservatory, Moscow, in 1870.

Fitzenhagen acquired a reputation as the greatest teacher in Russia and equally as a soloist and chamber music performer. Among the future celebrities he taught were Adamowski and Brandukov. He was appointed concertmaster of the Russian Imperial Musical Society and, in 1884, director of the Moscow Musical and Orchestral Society. He formed a rewarding friendship with Tchaikovsky and, as a member of the Russian Musical Society's quartet, gave the first performances of Tchaikovsky's string quartets opp.11, 22 and 30, and of the Piano Trio op.50.

In 1876 Tchaikovsky dedicated the Variations on a Rococo Theme op.33 to Fitzenhagen, who doubtless commissioned the work. Fitzenhagen somewhat altered the solo part even before giving the *première* of this inventive, elegant work on 30 November 1877 at the Russian Musical Society in Moscow under Nikolay Rubinstein. However, seeking ever greater adulation from his audiences, during subsequent solo tours he re-ordered all but the first two variations, altered and extended several passages and totally excised Tchaikovsky's final variation. This version was published in 1878 as Tchaikovsky's own arrangement for piano and cello, effectively without the sanction of the composer. The full score, similarly altered, was published in 1889; Tchaikovsky, who referred to 'that idiot Fitzenhagen' and complained of his poor proofreading, inexplicably added 'The devil take it – let it stand as it is'. It did so for up to 70 years until, after the publication of Tchaikovsky's original, Piatigorsky's emphatic advocacy and teaching made it known.

Fitzenhagen was himself an industrious composer, but of over 60 works few survive.

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LYNDA MacGREGOR

Fitzgerald, Ella (Jane)

(*b* Newport News, VA, 25 April 1917; *d* Beverly Hills, CA, 15 June 1996). American jazz and popular singer. She was an illegitimate child who never knew her father, and was brought up in Yonkers, New York. After her mother died in 1932, she lived with an aunt and then briefly at an orphanage, in Harlem. Having run away from the orphanage, she was homeless when in November 1934 she won an amateur contest at the Apollo Theatre. This led to an engagement in March 1935 with Chick Webb's band, and she soon became a celebrity of the swing era with performances such as *A-tisket, A-tasket* (1938, Decca) and *Undecided* (1939, Decca). When Webb died in 1939, Fitzgerald took over the direction of the band, which she led for three years. She then embarked on a solo career, issuing commercial and jazz recordings, and in 1946 began an association with Norman Granz's Jazz at the Philharmonic which eventually brought her a large international following. She also sang in a jazz group led by her husband, Ray Brown (1948–52). Early in 1956 Fitzgerald severed her longstanding connection with Decca to join Granz's newly founded Verve label. Among their first projects was a series of 'songbooks' dedicated to major American songwriters (*Ella Fitzgerald Sings the Cole Porter Song Book*, 1956; *Ella Fitzgerald Sings the Duke Ellington Song Book*, 1956–7; *Ella Fitzgerald Sings the George and Ira Gershwin Song Book*, 1959). The series made use of superior jazz-inflected arrangements by Nelson Riddle and others and succeeded in attracting an extremely large audience, establishing Fitzgerald among the supreme interpreters of the popular-song repertory. Thereafter her career was managed by Granz, and she became one of the best-known international jazz performers; she issued many recordings for Granz's labels and made frequent appearances at jazz festivals with Duke Ellington, Count Basie, Oscar Peterson, Tommy Flanagan and Joe Pass.

For decades Fitzgerald was considered the quintessential black female jazz singer, and drew copious praise from admirers as diverse as Charlie Parker and Dietrich Fischer-Dieskau. Her voice was small and somewhat girlish in timbre, but these disadvantages were offset by an extremely wide range (from *d* to *c*"") which she commanded with a remarkable agility and an unflinching sense of swing. This enabled her to give performances that rivalled those of the best jazz instrumentalists in their virtuosity, particularly in her improvised scat solos, for which she was justly famous (for an example see [Scat singing](#)). Unlike trained singers she showed strain about the break in her voice (*d*" and beyond) which, however, she used to expressive purpose in the building of climaxes. Fitzgerald also had a gift for mimicry that allowed her to imitate other well-known singers (from Louis Armstrong to Aretha Franklin) as well as jazz instruments. As an interpreter

of popular songs, she was limited by a certain innate cheerfulness from handling drama and pathos convincingly, but was unrivalled in her rendition of light material and for her ease in slipping in and out of the jazz idiom. She influenced countless American popular singers of the post-swing period and also international performers such as the singer Miriam Makeba.

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J. BRADFORD ROBINSON

Fitzthumb, Ignaz.

See [Vitzthumb, Ignaz](#).

Fitzwilliam Museum.

Museum founded in [Cambridge](#) by Richard, Viscount Fitzwilliam. See also [Libraries](#), §II.

Fitzwilliam Virginal Book

(*GB-Cfm* 32.g.29). See [Sources of keyboard music to 1660](#), §2(vi).

Fiume, Orazio

(*b* Monopoli, 16 Jan 1908; *d* Trieste, 21 Dec 1976). Italian composer. After studying composition in Naples and the piano in Palermo, he took postgraduate courses in composition with Pizzetti and conducting with Molinari at the Accademia di S Cecilia in Rome. He established himself as a composer by winning various prizes, including the Premio Marzotto and the Premio Martucci in 1956, and the Grand Prix Reine Elisabeth de Belgique in 1957. Having taught composition at the conservatories of Parma (1941–51) and Milan (1951–9), he became director at Pesaro

(1959) and then Trieste (after 1960). He was a member of the Accademia di S Cecilia in Rome.

Fiume's output is principally orchestral. Works like the *Sinfonia in tre tempi* and the two Concertos for Orchestra (which are among his most important pieces) use an essentially tonal language, occasionally enriched by chromatic collections and isolated serial elements. His only opera, *Il tamburo di panno*, displays a conventional dramatic and musical approach. (DEUMM, R. Zanetti; ES, A.M. Bonisconti; GroveO, R. Pozzi)

WORKS

(selective list)

Stage: *Il tamburo di panno* (op, 1, after a 14th-century Jap. nō play), Rome, Opera, 12 April 1962; *In una notte di bufera* (ballet), c1963

Orch: *Fantasia eroica*, vc, orch, 1936; *3 pezzi*, 1937; *Divertimento*, 1937; *Introduzione ad una tragicommedia*, 1938; *Conc. for Orch no.1*, 1945; *Sinfonia in tre tempi*, 1956; *Conc. for Orch no.2*, 1956; *Suite*, 1957; *Ouverture*, 1959; *Sinfonia*, str, timp, 1966

Vocal: *3 liriche*, S, orch, 1938; *Canto funebre per la morte d'un eroe*, unacc. choir, 1939; *Aiace* (V. Cardarelli), choir, orch, 1970

Pf: *Piccola suite*, 1937

VIRGILIO BERNARDONI

Five, the [Moguchaya kuchka; Mighty Handful].

A group of 19th-century Russian composers led by Balakirev, the other members being Borodin, Cui, Musorgsky and Rimsky-Korsakov. Their aim was to follow in Glinka's footsteps and create a distinctly Russian school of music. Formed in St Petersburg before the foundation of the Conservatory of Music by Anton Rubinstein in 1862, they were consequently all self-taught. It was in a review of a concert on 12/24 May 1867 that Vladimir Stasov praised the conducting of Balakirev and the music of his group, ending the review: 'May God grant that [the audience retains] for ever a memory of how much poetry, feeling, talent and ability is possessed by the small but already mighty handful [*moguchaya kuchka*] of Russian musicians'. The term *moguchaya kuchka*, literally 'mighty little heap', stuck, and included, as well as The Five, would-be composers associated with Balakirev such as Gussakovsky and Lodizhensky. The first reference to 'five' occurs in a letter from Balakirev to Tchaikovsky (in Moscow) written on 16/28 March 1870 in which Balakirev congratulated the younger man on the D♭ major second subject (love theme) in his overture *Romeo and Juliet*; Balakirev's group were fascinated by it, 'not excluding V. Stasov, who says "there used to be five of you, now there are six"'. But, although in the early 1870s some of Tchaikovsky's music was influenced by The Five in general and Balakirev in particular (he dedicated his *Romeo and Juliet* overture and, much later, his *Manfred* symphony to Balakirev), he never closely associated himself with the circle; he did not wish to give way to the

'dogmatically expressed' views of Balakirev, and was thankful that he lived in Moscow and they in St Petersburg.

The Five had all been opposed to the Conservatory, but after Rimsky-Korsakov joined the staff in 1871, with Balakirev's support, their disapproval evaporated, though conservative and 'routine' techniques were always eschewed. Rubinstein himself, having resigned from the Conservatory in 1867 to resume his career as a concert pianist and composer, was to embrace some of the 'nationalist' ideals in, for example, his musical character-picture *Ivan IV the Terrible* (1869), first conducted by Balakirev, and in Scene 3 of his opera *The Demon* (1871, première 1875), the latter in its turn influencing parts of Borodin's unfinished opera *Prince Igor*.

Musorgsky died in 1881 and Borodin in 1887, Cui's music had turned out to be less characterful than that of the others, and by the late 1880s Rimsky-Korsakov was going his own way, allying himself and his followers with the millionaire tycoon Belyayev to the disapproval of Balakirev. The group, never as tightly knit as has often been supposed, had by then ceased to exist. Meanwhile, the continuing polemical articles of Stasov were creating a mythology about them which, until recently, remained largely unchallenged.

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EDWARD GARDEN

Fixed forms.

See [Formes fixes](#).

Fizdale, Robert

(*b* Chicago, 12 April 1920; *d* New York, 6 Dec 1995). American pianist. His entire career was as a duo pianist with Arthur Gold. They met at the Juilliard School, where Fizdale was studying with Hutcheson and Gold with Josef and Rosina Lhévinne. They made their début (as Gold and Fizdale) at the New School for Social Research in 1944 with a programme of 20th-century works including Cage's *A Book of Music* and *Three Dances* (first version) for two prepared pianos, both composed for them. Their New York Town Hall début followed in 1946; that year they gave first performances of other works composed for them, including Bowles's and Haieff's sonatas for two pianos, and Milhaud's *Concerto for two pianos* (at Chautauqua). At

a time when two-piano concerts chiefly connoted clatter and arrangements, they set a new standard for the art. In the ensuing years, Gold and Fizdale commissioned works from Rorem, Rieti, Barber, Thomson and Howard Brubeck, and from the French composers Auric, Milhaud, Poulenc, Henri Sauguet and Germaine Tailleferre. In 1972 with the New York PO they gave the first performance of Berio's Concerto for two pianos and orchestra, and they were also the first to revive Mendelssohn's early concertos in E and A.

Beyond the impressive refinement and intelligence of their playing, Gold and Fizdale were admired for the breadth of their repertory, which included almost all the two-piano literature, much music for piano duet (which, however, they played on two instruments), and works involving other performers, such as Bartók's Sonata for two pianos and percussion. Their recordings cover most of this repertory, and their tours took them all over the world. Gold and Fizdale wrote a biography, *Misia: the Life of Misia Sert* (1980). They retired from public performance in 1982.

MICHAEL STEINBERG/RUTH B. HILTON

Fjeldstad, Øivin

(b Oslo, 2 May 1903; d Oslo, 16 Oct 1983). Norwegian conductor and violinist. He studied the violin at the Oslo Conservatory and with Davisson in Leipzig, making his début in Oslo in 1921. After joining the Oslo PO he became its leader, and also led the Norwegian RO. He first appeared as a conductor at Oslo in 1931, and had further studies with Clemens Krauss in Berlin. Appointed chief conductor of the Norwegian broadcasting service in 1946, he was awarded the Arnold Schoenberg Diploma at Salzburg in 1952 for his work on behalf of contemporary music. He was the first music director of the newly formed Norwegian National Opera, 1958–60 (with Flagstad as Intendant), and from 1962 to 1969 was music director of the Oslo PO. He toured widely as a guest conductor, and for several years took a close interest in the National Youth Orchestra of Great Britain, conducting it on a tour to Germany, the USSR and Scandinavia in 1961, and on later occasions, to 1968. His recordings include a number with the LSO and the Oslo PO, mainly of Scandinavian music, and the first complete version of *Götterdämmerung*, with Flagstad, Svanholm and Norwegian forces, issued in 1956. A Knight of the Order of St Olav, he also received honours from Belgium, Finland and the Netherlands.

NOËL GOODWIN

Flabiol [flaviol]

(Cat).

The tabor pipe of the Catalan *cobla*. See [Pipe and tabor](#). See also Spain, §II, 4–5.

Flaccomio, Giovanni Pietro

(*b* Milazzo, nr Messina, c1565; *d* Turin, 1617). Italian composer. According to Mongitore he was director of the royal chapel of Felipe III of Spain, and then almoner to the Duke of Savoy at Turin. He was a scholar and a priest and came from a noble family; he held a high opinion of his own aptitude for music 'at which I have shown astonishing skill since boyhood'. In *Le risa a vicenda*, edited in 1598 by Flaccomio and dedicated to Cardinal Del Monte, nine composers set a two-part madrigal for five voices (*a proposta-risposta* between two lovers) from which the entire collection takes its title. Alternating with these nine works are ten settings of different texts: the first and last madrigals form a frame, their texts referring to the main poem, and most of the other eight texts are at least loosely connected with it. The book is therefore an example of the fashion of the time for madrigal anthologies with a unifying literary theme. The first setting of the title poem, by Gerolamo Lombardo, *maestro di cappella* of Messina Cathedral, was meant to serve as a model for the other composers, the most important Roman, Messinese and Milanese composers of the age.

Flaccomio's two volumes published in Venice in 1611 were dedicated from Madrid and addressed to members of the Spanish court. The madrigals are stylish and graceful pieces, for two high voices and one low, with a basso continuo part; stylistically they are canzonettas and *scherzi*, but formally they are madrigals, since they are through-composed. The refinement of musical style is matched by the excellence of the texts; many of them had already been set by others, either as polyphonic madrigals or in the new monodic style. The madrigals that survive from his settings of Guarini's *Il pastor fido* also demonstrate his skill in the older five-part polyphonic medium.

WORKS

Vesperae, missa sacraeque cantiones (1591), lost (see Bianconi)

Liber primus concentus, in quibus vespere, misse, sacraeque cantiones in nativitate Beatae Mariae Virginis aliarumque virginum festivitatibus decantandi continentur, 8vv (2 choirs) (Venice, 1611)

2 motets, 1617¹

Motet, 12vv (3 choirs), lost

Il primo libro delli madrigali, 3vv, bc (hpd) (Venice, 1611)

Pastor fido: il secondo libro de madrigali, 5vv (printed), lost (see Bianconi); 2 publ in C. Monteverdi: *Il secondo libro della musica di Claudio Monteverdi fatta spirituale da Aquilino Coppini* (Milan, 1608); 1 in 1616¹⁰, ed. in MRS, vi (1991)

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dell'anno 1617 in Palermo', in *Madrigali siciliane in antologie transalpine, 1583–1616*, MRS, vi (1991), xxxix–li

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Flachflöte

(Ger.).

See under [Organ stop](#).

Flackton, William

(*b* Canterbury, bap. 27 March 1709; *d* Canterbury, 5 Jan 1798). English composer and music collector. A son of John Flackton, bricklayer and cathedral contractor, he was a chorister at Canterbury Cathedral under William Raylton from 1716 to 1725. During this time he was also apprenticed to Edward Burgess, bookseller, stationer and cathedral lay clerk. In the *Kentish Post* (December 1727) he announced his return from London and his setting up as a bookseller. He was joined in this business between 1747 and about 1767 by his brother John, a singer and horn player, in which latter connection John is said to be pictured in the painting reproduced as pl. xlix of Karl Geiringer's *Instruments in the History of Western Music* (London, 1943, 3/1978); William Flackton's song *The Chace* has a prominent horn part in its instrumental accompaniment. Between 1735 and 1752 Flackton was organist of St Mary of Charity, Faversham, where he presented an anthem of his composition at the installation of a new organ in 1737. The assertion in the obituary notice in the *Gentleman's Magazine* that he was 'passionately attached to sacred music' is borne out not only by his sacred compositions, which include the *Hymns for Three Voices* he published in connection with his interest in education through Sunday Schools, but also by his work in assembling collections of manuscripts. The Flackton Collection (*GB-Lbl* Add.30931–3) represents the collectings of Daniel Henstridge, Raylton and Flackton himself. Many of the holographs by Purcell and Blow in these volumes were obtained by Henstridge while at Rochester, while other 17th-century copies were added in Canterbury by later owners. Philip Hayes used the collection in 1784–5, making notes in it and acknowledging it as a source in his own copies, while the copyist of *GB-Cfm* Mus 183 recorded his debt to Flackton in 1783. Flackton was one of the principal organizers of public concerts in Canterbury from the 1730s until late in his life, often in conjunction with the cathedral organist of the day and, in earlier times, with Canterbury minor canon William Gostling. His activities are chronicled in advertisements in the *Kentish Post* and *Kentish Gazette*.

Of Flackton's instrumental music, most interest attaches to his four sonatas for tenor violin (viola). In the preface to his op.2 sonatas (which were

'inspected' before publication by C.F. Abel) he stressed the claims of that neglected instrument and the need to increase its meagre repertory of solo music. Composing in a style already well outdated by the time of publication in 1770, he did so not only with ample competence but with considerable individuality and expressive power. In particular, the slow opening movement of the C minor viola sonata of 1776 has a haunting gravity of phrase which, though unmistakably in the idiom of the late Baroque, is far removed from mere echoes of stock material, and his viola sonatas survive for reasons beyond the mere paucity of the 18th-century repertory for the instrument. All his string music testifies to the regard of his contemporaries for his 'refined and elegant taste'.

WORKS

all printed works published in London

vocal

The Chace ... to which is added Rosalinda; with several Other Songs in Score, 1v, hn, 2 vn, va, bc (1743)

A Cantata and Several Songs (1747)

[31] Hymns ... to which is added an Anthem, 3vv, insts (1778)

Other songs, pubd singly

2 anthems, Morning Service, GB-CA, Ob; Evening Service, Ckc

instrumental

6 Sonatas, 2 vn, vc/hpd (1758)

6 Solos, 3 for vc, vc/hpd, 3 for va, vc/hpd, op.2 (1770)

6 Overtures Adapted for hpd/pf, op.3 (1771)

2 Solos, 1 for vc, 1 for va (1776)

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R. Ford: 'A Sacred Song not by Purcell', *MT*, cxxv (1984), 45–7

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I. Spink: *Restoration Cathedral Music, 1660–1714* (Oxford, 1995)

WATKINS SHAW/ROBERT FORD

Flagellant songs.

Songs sung during the penitential rites of the flagellants in the 13th and 14th centuries. See [Geisslerlieder](#).

Flagello, Nicolas (Oreste)

(b New York, 15 March 1928; d New Rochelle, NY, 16 March 1994).

American composer, conductor and pianist. He studied composition with Vittorio Giannini and conducting with Jonel Perlea at the Manhattan School of Music (MM 1950); he won a Fulbright Fellowship to continue his studies at the Accademia di S Cecilia, Rome (*Diploma di studi superiori* 1956). From 1950 to 1977 he was professor of composition and conducting at the Manhattan School. He was also active as a conductor at the Chicago Lyric Opera (1961) and the New York City Opera (1967), and appeared frequently as a pianist. His many recordings with the Rome SO and the Rome Chamber Orchestra span a broad repertory. Flagello's own music represents a distillation and intensification of European post-Romanticism, tempered by an American concision of structure. His early compositions reflect close ties to 19th-century models; however, with *The Judgment of St Francis* (1959), he arrived at a more mature, personal language characterized by tighter phrasing, denser textures, more astringent harmony and asymmetrical rhythms. Major works are often marked by brooding despair and violent agitation, which find release in massive climaxes. Yet even his later compositions retain a propensity for expressive melody and harmonic richness, with a clear anchoring in tonality at structural peaks. Despite its emotional effusiveness the music is tightly structured, with a skillful and imaginative use of subtle instrumental colours. Although his unfashionably romantic style attracted little attention during most of his life, his music began to find an enthusiastic audience after he ceased composing.

WORKS

operas

Mirra (3, Flagello, after V. Alfieri), op.13, 1953; The Wig (1, Flagello, after L. Pirandello), op.14, 1953, New York, 1990; Rip van Winkle (C. Fiore), op.22, 1957; The Sisters (1, D. Mundy), op.25, 1958, New York, 1961; The Judgment of St Francis (1, A. Aulicino), op.28, 1959, New York, 1966; The Pied Piper of Hamelin (Flagello, after R. Browning), op.62, 1970, New York, 1970; Beyond the Horizon (Flagello, after E. O'Neill), op.76, 1983

instrumental

Orch: Beowulf, op.6, 1949; Pf Conc. no.1, op.7, 1950; Sym. Aria, op.9, 1951; Ov. burlesca, op.10, 1952; Fl Conc., op.11, 1953; Pf Conc. no.2, op.19, 1956; Theme, Variations and Fugue, op.20, 1956; Vn Conc., op.17, 1956; Missa sinfonica, op.24, 1957; Conc., op.27, str, 1959; Capriccio, op.35, vc, orch, 1962; Lautrec, op.47, 1965; A Goldoni Ov., op.54, 1967; 2 syms., opp.57, 63, 1968, 1970; Serenata, op.58, 1968; Credendum, op.67, vn, orch, 1973; Odyssey, op.74, band, 1981; Conc. sinfonico, op.77, sax qt, orch, 1985; other works

Chbr: Prelude, Ostinato and Fugue, op.30, pf, 1960; Divertimento, op.31, pf, perc, 1960; Sonata, op.32, hp, 1961; Burlesca, op.33, fl, gui, 1961; Sonata, op.38, pf, 1962; Concertino, op.40, pf, brass, time, 1963; Sonata, op.41, vn, pf, 1963; Suite, op.48, hp, str trio, 1965; Electra, op.51, pf, perc, 1966; Declamation, op.55, vn, pf, 1967; Philos, op.64, brass qnt, 1970; Ricercare, op.65, brass, perc, 1971; Prisma, op.69, 7 hn, 1974; Diptych, op.72, 2 tpt, trbn, 1979; c12 smaller pieces incl. solo pf works

vocal

The Land (A. Tennyson), op. 15, B-Bar, orch, 1954; 5 Songs, op. 16, S, orch, 1955; Tristis est anima mea, op.29, SATB, orch, 1959; Dante's Farewell (J. Tusiani), op.37, S, orch, 1962; Contemplazioni (Michelangelo), op.42, S, orch, 1964; Te Deum for all Mankind (liturgy, J.G. Whittier), op.56, SATB, orch, 1967; Passion of Martin Luther King (orat, liturgy, M.L. King), op.59, B-Bar, SATB, orch, 1968, arr. with pf, 1973; Remembrance (E. Brontë), op.66, S, fl, str qt, 1971; Canto (Flagello), op.70, S, orch, 1978; Quattro amori (Flagello), op.75, Mez, pf, 1983; c12 smaller acc. and unacc. pieces, songs

Principal publishers: Maelos, Belwin-Mills, General

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WALTER G. SIMMONS

Flageolet.

A kind of [Duct flute](#): the term, a diminutive of the earlier *flageol* (*flageot*, *flaiol*, *flajo*, etc.), appears in French literary sources from the 13th century onwards and seems to have been used for a variety of 'pastoral' pipes, including panpipes and reedpipes, the three-holed tabor pipe (see [Pipe and tabor](#)) and other duct flutes that were not true recorders.

1. 'Single' flageolet.

The word flageolet had acquired a specific meaning by the 17th century. To Marin Mersenne (*Harmonie universelle*, 1636, pp.232–7) and Pierre Trichet (*Traité des Instruments de Musique*, MS, c 1640, *F-Psg* 1070, ff.27–33) 'flageolet' and *flageolet simple* implied a small duct flute in D with a 'beak' similar to that of the recorder, a flared foot, six finger-holes and a conical bore contracting slightly towards the foot. It was distinguished from the six-hole *fluste* by its very small size (Mersenne's flageolet measured 4½ *pouces* or old French inches) and the disposition of the holes (four finger-holes in front and two for the thumbs behind: an essential layout for such a tiny instrument. Mersenne produced the earliest known fingering chart, which was almost entirely diatonic; chromatic notes were to be obtained by half closing holes. He also included in his book a vaudeville by Sieur Henry le Jeune for four flageolets in three different pitches. Trichet himself owned a set of three different-sized ivory flageolets. The notated range of Mersenne's illustrated flageolet, using the bore exit as a seventh fingerhole, was c'–a" but the instrument must have sounded at least two octaves higher. A relative of this type of flageolet was the *arigot*, a type of *flajol* described in Thoinot Arbeau's *Orchesographie* (1588, f.17v). It had a similar finger-hole layout to Mersenne's flageolet but a more piercing sound and was traditionally made from a bird or animal bone. A surviving instrument of this type just over 15 cm long can be dated to 1608, when it

was presented to a Flemish guild by Archduke Albert and his wife. Flageolets were usually made of ivory, ebony or boxwood. Cocus wood was also used in the 19th century. The attribution of the flageolet's invention to a Sieur de Juvigny from Paris, who played it in 1581, is based on a misinterpretation of the relevant text: Juvigny was acting as Pan and the instrument he played was most probably a panpipe, which was called a *flageolet a plusieurs tuiaux* by Trichet.

By the 1660s the flageolet had become popular in England and two instruction books were published there in 1667: Thomas Swain's *Directions for the Flagellett* and Thomas Greeting's *Pleasant Companion* (fig. 1). Two further tutors were cited in Latin by J.F.B.C. Majer (*Museum Musicum*; 1732), but one of these may correspond to Greeting's book. In contrast to Mersenne, Greeting proposed cross-fingerings to produce a fully chromatic range. A six-line tablature notation with dots was used in such books for amateurs. Both Pepys and his wife played the flageolet, the latter studying with Greeting. Pepys mentioned the flageolet frequently in his diaries, naming John Banister as a celebrated performer.

The earliest known use of the flageolet in Germany was at a concert in Nuremberg in 1643. In 1666, the Nuremberg city council decided that flageolets and other wind instruments could be made by members of both the turners' and the decoy- and pipe-makers' guilds. Daniel Speer included a flageolet fingering chart in his *Grund-richtiger ... Unterricht der Musikalischen Kunst* (Ulm, 1697, pl.IV). The flageolet was also to be found in the Low Countries in the 17th century. The instrument maker Richard Haka, who worked in Amsterdam in the second half of the century, is known to have made flageolets. The earliest surviving Spanish-language instructions were those published by Pablo Minguet y Yrol for the *flautilla* in 1754 but a late 17th-century literary reference to a *flautica muy pequeña*, used to teach birds to sing, may have been describing a flageolet.

In the 18th century composers occasionally scored for the flageolet, for example, Handel in *Rinaldo* (1711) and Rameau in *Platée* (1749 reduced score). It was mainly used to evoke birdsong or a pastoral setting. Meierott (1974, pp.247–9) has argued that the transposing *flauto piccolo* required in some works by German composers from the second half of the century (for example, Mozart in his *Die Entführung aus dem Serail*, 1782, and some of his *Tänze*) was a flageolet. The diminutive models of flageolet continued to survive throughout the 18th century as instruments for teaching birds to sing tunes. In the introduction to one such set of tunes, *The Bird Fancier's Delight* (1717) the first mention is to be found of the sponge chamber, an oval or pear-shaped cavity located inside the instrument's head between the 'beak' and the 'window'. The sponge placed inside was to absorb the moisture from the player's breath and thus prevent condensation in the windway. From the middle of the century the beak of the flageolet was frequently replaced by a flat slender bone, ivory or mother-of-pearl mouthpiece.

The scarcity of scores and tutors from the second half of the 18th century suggests that the flageolet fell out of favour, possibly because of its comparatively weak tone and limited range. Interest revived at the end of the century when improved models, frequently with *d''* as the six-finger

note, began to be developed. An 'English' flageolet that retained the sponge chamber was developed at the end of the 18th century with all six holes at the front. Some were subsequently made with a thumb-hole at the back and a seventh finger-hole in front. Ivory or bone studs were frequently placed between the holes to guide the fingers. Models with one to six keys were made in the 19th century. One of the most innovative makers was William Bainbridge of London (see also §2, below), who also proposed a numerical system of notation for amateur players. (A numerical system, similar to organ tablature, had previously been mentioned by Trichet.) The flageolet could be heard in the Promenade Concerts at the Crystal Palace and Queen's Hall in London. Although the flageolets played in concerts in Germany at the beginning of the century were probably of the French style, catalogues show that English flageolets were actually made in Markneukirchen and other German centres from the mid-century onwards. An eight-hole 'Viennese' flageolet, akin in fingering to the [Csakan](#), was known in Russia as well as German-speaking countries at the end of the century. Instruction books for the English flageolet were being published in the USA during the early decades of the 19th century.

In France a flageolet in A, known as the 'quadrille' flageolet, was widely used by professional musicians playing in dance bands but, according to the second edition of Edmonde Collinet's *Nouvelle Méthode du Flageolet* (early 19th century), French flageolets were made in all the natural keys between *d'* and *d''* (*grand en ré* to *petit en ré*) as well as in *b*[♭]. Several of the better-known instrument makers produced flageolets with the early Boehm system of ring keys. A wide range of models was still to be found in the catalogues of Parisian firms such as Besson and Ullmann at the beginning of the 20th century. As well as dance music – quadrilles, polkas, waltzes, etc. – and collections of short pieces for amateurs, some art music for the flageolet (see C.F. Whistling: *Handbuch der musikalischen Literatur*, Leipzig, 1817–27/R, 2/1828–39/R) was published in Paris and elsewhere. Some works, such as N. Pfeilsticker's *Concerto pour flageolet principal*, are both technically and artistically mediocre. In contrast, the solo *études*, *duos concertants* and *thèmes variés* contained in Carnaud's *Méthode pour le Flageolet* (op.56, c1835; also translated into Spanish) are competently written and require considerable skill by the performer. The flageolet was sometimes featured in the Jullien concerts in Paris (1836–8) and London (1841–59).

In 1843 an inexpensive version of the flageolet, known as the tin whistle or [Pennywhistle](#) was invented by Robert Clarke, and continues to be played in traditional music in many parts of the world. It has become especially associated with Irish music.

See also [Organ stop](#) and [Zuffolo](#).

2. Double flageolet.

A double duct-flute with inverse conical bores, invented about 1806 by the London maker William Bainbridge (*d* c1831). He made his standard model in two sizes: the 'Octave' pitched in G, and the larger or 'Tenor' pitched

nominally a fourth lower in D. It enables the non-expert, taught scales in the form of a sequence of thirds and sixths, to play in two-part harmony, requiring the fingers of a single hand only to service each side. An ivory beak mouthpiece inserts into a top joint that disperses the wind into six concentric channels; the ensuing resistance serves to conceal shortcomings of breath control on the part of the player. A second joint with circular cavity accommodates a sponge to absorb moisture. The third joint is a stock incorporating a labium and plug assembly at each side, each fitted with a manually operated 'wind-cutter' that can close off either at will. By silencing the right-hand flageolet, the left-hand pipe may then be played by both hands like a normal flageolet. Ivory studs between the finger-holes (six left-hand, four right-hand) guide fingers on to the holes, certain of which are part-plugged with ebony in order to tune the scale to the desired intervals and to act as speaker keys. On the standard seven-key tenor in G, the left-hand pipe has a range from written f (or c) using both hands) to a'' , the right-hand from d' to b'' . Models with extra keys (up to 17 in all) have an extended range from b (right hand) to d''' (left hand).

The double flageolet capitalized on Bainbridge's 1803 model of 'octave flageolet' which, by changing the fingering of the tonic from six to three fingers, had allowed much of the range to be played by the fingers of one hand only, thereby enabling the other free hand to be usefully deployed. His first model had both windways drilled in a single cylindrical body. A rival maker Thomas Scott forestalled him in 1805 by patenting an instrument of somewhat similar design. However the fingering of this so-called 'Delecta Harmonia' lacked logic compared to Bainbridge's later model with separate flues, and this quickly outstripped its rival. Their fashionable success caused them to be widely copied by other makers in both London and Dublin, as well as in Germany and the USA. Bainbridge's firm remained in business until 1855, by which time demand had declined in England, although their manufacture continued abroad.

Two further models were developed by Bainbridge. His 'patent double flute-flageolet' (1819) was based on his 'flute-flageolet' (1807), a regular flageolet blown in the traverse position. In the mid 1820s he introduced his triple (or trio) flageolet; the upper three joints of the double flageolet were replaced with a single joint with ivory mouthpiece into the side of which the stopped third pipe is mounted. Working on the principle of the [Ocarina](#), whereby in principle only one hole at a time is opened, and operated by the otherwise unoccupied left-hand thumb, its four closed keys sound a range of almost an octave. A wooden foot fitted at the base supports the instrument, the base of which is serrated to avoid slipping on the player's knee.

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BERYL KENYON DE PASCUAL (1), WILLIAM WATERHOUSE (2)

Flageolet tones.

See [Harmonics](#), §3.

Flagg, Josiah

(*b* Woburn, MA, 28 May 1737; *d* ?Boston, 30 Dec 1794). American conductor, bandmaster, engraver and tune-book compiler. He became an important figure in the musical life of Boston during the decade beginning in 1764, and was active in both sacred and secular music-making. He organized and performed in at least six concerts in Boston between 1769 and 1773, and also claimed to have founded and trained a regimental band in the city. No music-making by Flagg has been traced after 1773.

Flagg's two sacred tune books are devoted to the compositions of English psalmists. *A Collection of the Best Psalm Tunes* (Boston, 1764), engraved by Paul Revere, was the largest collection of sacred music published in America to that time and the first to be printed on American-made paper. *Sixteen Anthems* (Boston, n.d. [1766]), intended not for beginners but for 'those who have made some proficiency in the art of singing', was engraved and printed by Flagg himself, and he may also have been the engraver of Billings's *The New-England Psalm-Singer* (Boston, 1770).

Flagg was one of the most versatile and energetic American musicians of the years immediately preceding the Revolutionary War. He was also an early champion of Handel's music in America, as is reflected both in his tune books and in the programmes for his Boston concerts.

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RICHARD CRAWFORD/DAVID W. MUSIC

Flagstad, Kirsten (Malfrid)

(*b* Hamar, 12 July 1895; *d* Oslo, 7 Dec 1962). Norwegian soprano. She came of a musical family: her father was a conductor, her mother a pianist and coach. While still a student, she made her *début* on 12 December 1913 at the National Theatre, Oslo, as Nuri in d'Albert's *Tiefland*. For the next 18 years she sang only in Scandinavia, where she appeared in a wide variety of parts, including operetta, musical comedy and even revue. On 29 June 1932 she sang her first *Isolde*, at Oslo; this was also her first public performance in the German language. Ellen Gulbranson, the regular Bayreuth *Brünnhilde* of the previous generation, chanced to hear her, and recommended her to Bayreuth, where she sang small parts in 1933, and *Sieglinde* and *Gutrune* in 1934. An engagement at the Metropolitan ensued, and her first appearance there, on 2 February 1935 as *Sieglinde*, followed four days later by *Isolde*, was the beginning of her world fame. Her first *Brünnhilde* performances, later in 1935, set the seal on her success. In 1936 and 1937 she sang *Isolde*, *Brünnhilde* and *Senta* at Covent Garden, arousing as much enthusiasm in London as in New York.

In 1941 Flagstad returned to Norway to join her second husband, who was arrested as a Nazi collaborator after World War II and died in 1946 while awaiting trial. Although she herself was acquitted of political offence by a Norwegian tribunal, her return to Nazi-occupied Norway during the war and a certain political naivety in her nature caused her afterwards to be looked at askance in America. Flagstad's return to English musical life, on the other hand, was quite uncontroversial. She returned to Covent Garden in 1948 as *Isolde*, and thereafter sang for three more seasons in her other Wagnerian roles, including *Kundry* and *Sieglinde* as well as all three *Brünnhildes*; her farewell came in *Tristan* on 30 June 1951. At the age of 55 she could still sing these heavy roles with majestic effect. In 1950, at the Albert Hall, she gave the first performance of Strauss's *Vier letzte Lieder* with Furtwängler as conductor. In 1951 and 1952 she sang Purcell's *Dido* in the little Mermaid Theatre in Bernard Miles's garden in St John's Wood, London; and when the permanent Mermaid Theatre opened its doors in the City of London, she reappeared in the same role, bidding farewell to the operatic stage there on 5 July 1953.

Meanwhile, she sang *Leonore* in *Fidelio*, under Furtwängler, at the Salzburg Festival (1948–50) and her Wagner roles in many major houses. In 1957, in honour of the 50th anniversary of Grieg's death, she sang some of his songs, in Norwegian national costume, at a Promenade Concert. During her retirement she continued to be active, as director for a few years of the newly formed Norwegian State Opera, and in the recording

studio, for which she even learnt music that was new to her, such as the part of Fricka in *Das Rheingold*. Over a period of more than 30 years she made many superb recordings. The complete *Tristan und Isolde* and her Brünnhilde in the complete *Ring*, live from La Scala (1950), both under Furtwängler, undoubtedly offer the finest memorial to her art; especially valuable, too, are her later sets of songs by Grieg and Sibelius. The majority of her discs were reissued on CD to mark her centenary in 1995.

Although Flagstad was not a singer of naturally ardent temperament, she was always a superlative musician, with a rock-like sense of rhythm and flawless intonation. The lasting purity and beauty of her tone, unsurpassed in the Wagner repertory, probably owed much not only to natural gifts and sound training, but to the enforced repose of the war years and the fact that she undertook no heavy roles until middle life. At 40 she sang with a voice of radiant quality in the upper range, and with heroic power which responded with an effect of ease to Wagner's utmost demands; but as Leonore, Senta, Elisabeth and Elsa she then revealed flaws in her legato. Later, her scale was perfectly consolidated. Her Isolde was a stately Nordic princess, more proud than passionate. No other Brünnhilde in her time seemed so much a Valkyrie born.

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DESMOND SHAWE-TAYLOR/ALAN BLYTH

Flam.

A type of stroke in side-drum playing. See [Drum](#), §II, 2, and [ex.3](#).

Flamenco [cante flamenco]

(Sp.).

The generic term applied to a particular body of *cante* (song), *baile* (dance) and *toque* (solo guitar music), mostly emanating from Andalusia in southern Spain. It is also known as *cante andaluz*, *cante gitano* or *cañi* ('Gypsy song') and *cante hondo* ('deep song'). Although these terms have been used interchangeably, modern studies avoid such nomenclature, except for *cante hondo*, an important subdivision of *cante flamenco*. The origin of flamenco has been widely disputed; yet its evolution, its literary and musical genres and orally transmitted styles, as well as its interpreters, are the subjects of a continually growing literature contributed by poets, writers, travellers, musicians, dancers, folklorists, ethnomusicologists and, more recently, by flamencologists, anthropologists and sociologists. Gypsies played an important role in its development and propagation, but they were not its sole creators.

1. Origin and development.

2. Classification.
 3. Andalusia's musical foundations.
 4. Musical characteristics.
 5. The zambra, juerga and cuadro flamenco.
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ISRAEL J. KATZ

Flamenco

1. Origin and development.

There has been much speculation over the origin of flamenco on philological rather than on musicological grounds. According to Pedrell *cante flamenco* was brought to Spain by the Flemish (*flamencos*) immigrants during the reign of Charles V (also known as Charles I, who ruled Spain from 1516 to 1556). Borrow believed that the term characterized the Gypsies who arrived in Spain by way of Flanders. Fernández de Castillejo felt that the term lingered on as an appellative for the corrupt practices of the courtly Flemish who were installed by Charles I in responsible posts. Salillas explained that the term originally applied to men who fought in the regiments of Flanders, leading a wild and quarrelsome life, and that later it was used to describe the life and bravura of the Gypsies. De Onís (see Frank, 1926) ascribed its origin to the ostentatious dress of the courtly Flemish, applying this to the characteristic dress and manners of the Gypsies. Rodríguez Marín saw in the term an element of ridicule, in that it described those who sang with a fixed and erect posture resembling the flamingo (Sp. *flamenco*). García Matos connected it with the Germanic concept of *flammen* ('to be flamboyant', 'to blaze'), which could have entered Spain from the north. In general, the term 'flamenco' appears to have been linked to a way of life exemplified by generosity, boisterousness and recklessness.

Additional theories included the suggestion that *cante flamenco* were Arab songs that originated in north Africa and were later adopted by *flamencos* of the Low Countries, or by *flamenco* Gypsies who arrived in Spain with Bohemian troupes. Infante took the term for a corruption of the Arabic *felagmengu*, similar to the Castilian *campesino huido* ('fugitive peasant'), while García Barriuso believed it derived from *fel-lah-mangu*, or, as opined by L.A. de Vega, from *felhikum* or *felahmen ikum* ('labourers' or 'songs of the labourers'). Fernández Escalante postulated that the Brahman priests (*flámines*) brought their sacred formulae, rites and chants to Spain from India, hence the connection between Gypsies and *cante flamenco* derived from the name '*flámen*'.

Despite the varied conjectures concerning its origin, consensus confines the early history and development of *cante flamenco* to southern Andalusia, where the Gypsies began to settle in the latter half of the 15th century. As a persecuted subculture (until 1783, when they were granted Spanish citizenship by Charles III), they developed a song repertory of a special character, the essence of which, rooted in poverty, expressed the plight of their existence and gave impetus to poetic and musical forms that had become prominent around the mid-18th century. The most notable centres for this new art were Triana (the Gypsy quarter of Seville), Cádiz and Jerez de la Frontera. Gypsy songs and dances were becoming

increasingly popular at public feasts and taverns. Since bourgeois society rejected this music, its principal interpreters remained the Gypsies and rural people, whose *coplas* ('stanzas') and melodies (primarily *fandangos*, *seguidillas*, *boleros* and *zorongos*) were adopted by playwrights of one-act plays and composers of the *tonadilla*, *entremés* and *sainete* (popular 18th-century theatrical genres).

In its second phase, from the emancipation of the Gypsies to about 1860, *cante flamenco* became an important dominant musical genre in Andalusia. In the early 1840s, *cante flamenco*, with and without guitar accompaniment, became such a popular entertainment in the *café cantantes* ('singing cabarets') established in cities such as Seville (the first of which was created in 1842), Cádiz, Jerez de la Frontera and Málaga, that it spread progressively throughout the towns and villages of Andalusia. With the *café cantantes*, *cante flamenco* entered its third phase, which lasted well into the first decade of the 20th century. It was a period of professionalism, when even non-Gypsy performers were on the increase. While the songs of the *hondo* type predominated, other genres of song from Andalusia, other regions of Spain and Spanish America were introduced and 'Gypsified' (*aflamencada*) to satisfy an ever-growing public.

In the early 20th century, particularly with the first flamenco operas around 1920, much of the current repertory became theatricalized and commercialized. Even the attempt by Manuel de Falla and others to revitalize the tradition at the famous competition in Granada (1922) did not prove successful in combating this trend, which continued during and after the Spanish Civil War (1936–9). From then on the flamenco repertory continued to be 'Gypsified' by performers on radio and film, while other artists could not eke out a living. Notwithstanding the earlier effort by Falla, it was not until 1957 that the chair of flamencology was created at Jerez, preceded by the first reinstated competition and festival of song at Córdoba (1956). These events marked a renaissance for flamenco and the rise of a new generation of performers.

Flamenco

2. Classification.

An indiscriminate classification of the *cante* as *hondo* or *flamenco* neglects the fact that *cante hondo* constitutes a major flamenco category.

Nonetheless, two basic divisions of *cante flamenco* appear to have gained wide currency: the first, twofold, with *cante grande* comprising songs of the *hondo* type, and *cante chico* the remainder; and the second, threefold, with the category *cante intermedio* inserted between *grande* and *chico*. While there is wide disagreement as to which *cante* belong to the *intermedio*, the *hondo* and *chico* categories represent the most and the least difficult *cante* respectively in terms of their technical and emotional interpretation.

Moreover, various *cantes* have achieved prominence by their links with individual singers (e.g. *soleá* Tomás Pavon, *siguiriya* El Manolito) or by their stylistic amalgamation with other *cante* (*chufas por* ('sung in the manner of') *bulerías*, *fandanguillos por soleares*, *saeta por siguiriya* etc.). In more recent studies, the *chico* category has been further enlarged to include popular flamenco (*flamenco árabe*, *flamenco pop* and *nuevas canciones andaluzas*), which takes into account current commercial

repertoires at theatres and night clubs (explained in greater detail by Manuel, 1989).

Table 1, comprising a selection of 44 *cante*, represents songs of the 'classical' flamenco repertory together with songs which have enjoyed a peripheral association, although many no longer exist. If the table were extended to encompass *cante* from the many subdivisions, it would exceed 300 items and variant forms. While the derivations of numerous *cante* have been firmly established, the identity of musical precursors for the remainder, as well as related forms, has been problematic. In some cases two or more derivations have been suggested for particular *cantes*. The *caña*, *fandango*, *polo*, *soleá* and *toná* constitute the most basic songs in the flamenco hierarchy. Such *cante* as the *mariana*, *murciana*, *palmares*, *policaña*, *roás*, *rosa*, *temporera* and *tirana* were once prominent but now either no longer exist or are in the process of extinction. The songs grouped under the generic name *cantiñas* comprise those with a smaller number of *coplas*.

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| <hr/> 1 | Alegría | 37 | | • | • | | | | | | • | | • | | • | | | | | • |
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| <hr/> 3 | Cabal | var . of 36 | | | | | | | | | | | | | | | | | | |
| <hr/> 4 | Caleser a (<i>afi</i>) | 34 | | • | | | | | | | • | | | | | | | | | • |
| <hr/> | Cantes de Levante | 11 | (inclu des nos. 8, 15, 19, 23, 31 and 40) | | | | | | | | | | | | | | | | | |
| <hr/> | Cantiñas | | (inclu des 1, 2, 6, 24 and 30) | | | | | | | | | | | | | | | | | |
| <hr/> 5 | Caña | Un cer tai n | ? | | • | | | | | • | | • | | | • | | | • | | |
| <hr/> 6 | Caracol es | * | | • | • | | | | | | • | | • | | • | | | | | • |
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| 8 | Cartage nera | 11 | | • | | • | | • | | | | • | | |
| 9 | Colomb iana (<i>afl</i>) | 38 | | • | | • | | • | | • | • | | | |
| 10 | Debla | 42 | • | | • | | • | | | • | | • | | |
| 11 | Fandan go | | | • | • | | • | • | | | | • | | |
| 12 | Fandan guillo | | | • | • | | • | | • | | | • | | |
| 13 | Farruca (<i>afl</i>) | 38 (de Cá diz) | | • | | • | | | • | | | • | • | |
| 14 | Garrotí n (<i>afl</i>) | 13 | | • | • | | | • | | • | • | | • | ? |
| 15 | Granadi na or granain a | 11 | | | • | | • | | • | | | • | | |
| 16 | Guajira (<i>afl</i>) | 38 | | • | | • | | • | | • | • | | • | |
| 17 | Jabera | 11 | | | • | | | • | | | | • | | |
| 18 | Jaleo | | | • | | | | | | • | | | • | • |
| 19 | Liviana | 42 | • | | • | | • | | • | | • | ? | • | ? |
| 20 | Malagu eña | 11 | | | • | | • | | • | | | | • | |
| 21 | Martine te | 42 | | • | | • | | • | | • | | | | |
| 22 | Milonga (<i>afl</i>) | 38 | | • | | • | | • | | | | | • | |
| 23 | Minera | 11 | | | • | | • | | • | | | | | |
| 24 | Mirabrá s | 37 | | • | • | | | • | | • | | | | • |
| 25 | Nana (<i>afl</i>) | | | • | • | | | • | | | • | | | |
| 26 | Petener a (<i>afl</i>) | ** | | • | • | | | • | | • | | | • | |
| 27 | Playera | Ide nti cal to 36 | | • | • | | | | | | | | | |
| 28 | Polo | | • | | • | | • | | • | | • | | • | |
| 29 | Roman ces (corrida s) | | | • | | | | | | • | | | | |
| 30 | Romera | 37 | | • | • | | | • | | • | • | | | • |

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| 31 | Rondeña | 11 | | • | | • | | • | | • | | • |
| 32 | Rumba | | | • | | • | • | | | • | | • |
| 33 | Saeta | 42 | • | | | • | | • | | • | | • |
| 34 | Serrana | 36 | | | | | | | | • | | |
| | (<i>afl</i>) | | | | | | | | | | | |
| 35 | Sevillana | Se | | • | • | | | • | | • | • | |
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| 36 | Siguiriy | | | | • | | | • | | • | | • |
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| 37 | Soleá | | | | | • | | • | | • | | • |
| | (pl. | | | | | | | | | | | |
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| 38 | Tango | | | | | • | | | | • | • | |
| 39 | Tanguillo | | | | | | | | | | | |
| 40 | Taranta | 11 | | | • | | | • | | • | | • |
| 41 | Tiento | 38 | | | | • | | • | • | | | • |
| 42 | Toná | 29 | • | | | • | | | | • | | |
| 43 | Trillera | 37 | | • | • | | | • | | | | • |
| | (<i>afl</i>) | | | | | | | | | | | |
| 44 | Verdiales | 11 | | | • | | | • | | • | • | • |

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| key | 1. Derived from or similar to | | 8. Celtic influence | | 1 Accompanied | |
| | 2. From the liturgical tradition | | 9. <i>Hondo</i> or <i>Grande</i> | | 5. by guitar | |
| | 3. From the folkloric tradition | <i>Cante</i> | 1 <i>Intermedio</i> | | 1 (<i>a palo seco</i>) | |
| | 4. Andalusian origin | | 0. | | 6. Unaccompanied | |
| | | | 1 <i>Chico Toque</i> | | 7. <i>Grande</i> | |
| | | | 1. | | 18. | <i>Intermedio</i> |
| | 5. Andalusian gypsy origin | | 1 <i>Grande</i> | | 1 <i>Chico</i> | |
| | 6. Hispano-American origin | <i>Bail</i> | 2. | | 9. | |
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| | | | 4. | | | |

The earlier inclusion of the *alboreá* (or *alboleá*), a Gypsy wedding song, is questionable as is the case of the extremely popular Gypsy songs *cachuca*, *mosca* and *panadero*. Songs and dances which have been associated with the repertory include the *bamblera*, *bolera*, *camparsa*, *cantes de trilla* (work songs), *chufla*, *danza mora*, *macho*, *media granaína*, *medio polo* (*hondo* type), *olé* (*hondo* type), *panadero*, *rociera*, *seguidilla gitana* (= *siguiriya*), *soleariya*, *taranto* (= *taranta de Almería* and other localities), *vidalita*, *villancico*, *vito*, *zambra* and *zorongo*.

The *cantes aflamencadas* of Hispanic American origin, mainly associated with dancing, include *danzón flamenca*, *habanera flamenca*, *punto de La Habana*, *rumba flamenca*, *tango cubano* and *vidalita flamenca*. Additional *cantes religiosas aflamencadas* include the *campanillero* and *villancico* (mainly those sung for Christmas), whereas examples of *cantes folklóricos aflamencadas* (of Andalusian origin) comprise the unaccompanied *nana* (lullaby), *temporera* (work song) and *pajarona* (work song), as well as the *sevillana* (a species of the *seguidilla castellana*) which accompanied the dance. While the relationship of *cante flamenco* to Gypsy traditions has been more thoroughly investigated than the Arab and Celtic, the two principal streams from which the *cante* developed were the liturgical and the secular.

The predominant textual unit for the *cante* is the aforementioned *copla*, which varies according to the number of lines and syllable count. The popular octosyllabic and hexasyllabic quatrain structures, with second and fourth lines rhyming in assonance, point to the *romance* ('traditional ballad') as a significant antecedent. Also popular is the *seguidilla* strophe, with alternating hepta- and pentasyllabic lines.

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3. Andalusia's musical foundations.

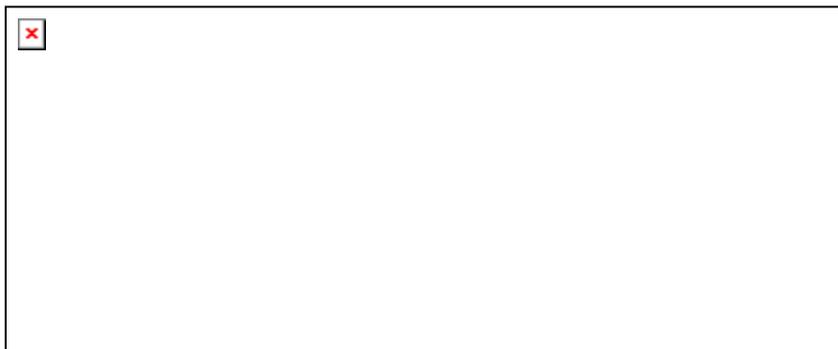
Andalusia has long been a melting pot for varied musical traditions and systems, brought from the remote corners of the Mediterranean by Greek, Carthaginian, Roman and Byzantine settlers. In Visigothic Spain, Seville was one of the main centres for what later became known as Mozarabic chant. The Islamic invasion in the early 8th century may not immediately have added substantially to the musical traditions. However, with the arrival of the famous Baghdad musician Ziryāb, who founded a singing school at Córdoba during the reign of 'Abd al-Rahmān II (822–52), Persian music became influential. During the 10th century, under Umayyad rule, the Arabs began to cultivate a musical tradition that later rivalled those of the eastern caliphates of Damascus and Baghdad. Muslim and Jewish poets shared the splendour of the Andalusian courts, where they composed many of their poems on existing popular tunes. With the Spanish reconquest, well under way by the 13th century, the influence of Christianity brought with it the Gregorian musical system which undoubtedly assimilated with the indigenous styles. (To what extent Jewish liturgical music played an important role throughout the region has been difficult to determine.) Even as Castilian was making inroads in southern Spain, much of the popular music then current was being transformed; by 1492 and the achievement of Spain's Catholic hegemony, which brought about the expulsion of Muslims and Jews, the music of Andalusia had a characteristically synthetic style that set it apart from other regions. The question remains whether the Gypsies, on their arrival in Spain around the mid-15th century, brought with them a new musical tradition or whether they simply nourished their own tradition from this synthesis. Some scholars believe that the Gypsies brought the flamenco style from North India, the region of their origin. Such arguments issue from the strong resemblance found in the singing of *rāgas* as well as in the nuances of the dance. Similar arguments have pointed to strong Arab influences in terms of performing practices and modal theories.

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4. Musical characteristics.

While generalities abound concerning the musical style and characteristics of flamenco, and several studies have concentrated on particular *cante*, no exhaustive study of the repertory had been attempted by the end the 20th century. Such an undertaking will require the gathering of notated examples from 19th- and 20th-century *cancioneros* ('song anthologies') and comparison with transcriptions made from field recordings as well as commercially recorded data. A search for possible melodic and structural antecedents in earlier Iberian musical sources is also a task still to be undertaken.

As in the popular music of Andalusia, the scales used for flamenco mostly exhibit an affinity for three principal types: firstly, the medieval Phrygian (or Greek Dorian); secondly, a modified scale resembling the Arab *maqām Hijāzī*; and thirdly, a bimodal configuration alternating between major and minor 2nds and 3rds (ex. 1). The melodies are predominantly diatonic, with occasional leaps of 3rds and 4ths, and the Phrygian cadence (A–G–F–E) is a common feature. According to the individual *cante* of the flamenco repertory, the use of ornamentation varies from light to heavy, and ascending or descending appoggiatura-like inflections are commonly used to accentuate certain notes. Such inflections are microtonal and are a particular feature of *cante hondo*. It is here that comparisons with North Indian and Arab modal practices appear valid. The flamenco repertory incorporates many metres: binary, simple and complex; ternary; and combinations of both. Polyrhythmic passages also occur in which the vocalist, singing in binary metre, may be accompanied in ternary metre. Additional cross-rhythms are provided by *taconeo* (heel-stamping), *palmas sordas* (hand-clapping) and *pitos* (finger-snapping). Songs of a purely parlando-rubato nature are usually sung *a palo seco* (without guitar accompaniment).



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5. The zambra, juerga and cuadro flamenco.

Seville was the cradle of the Gypsy *zambra* (from Arabic *sāmira*, 'festival'), which may have been patterned on the all-night soirées that were popular in Muslim Spain and included singing and dancing. The *juerga* ('spree', 'carousal'), another type of gathering both informal and spontaneous, at which wine flowed freely and the merrymaking rose to a state of licentiousness, came to be regarded as infamous by Spanish society. The *juerga* assumed a new role during the period of the *café cantantes*, when

it became a commercial enterprise revolving around *cante flamenco*. The high-spirited intimate settings of the 'closed door' flamenco sessions (*sesiones a puertas cerradas*) took over the informal role of the *juerga*.

The *café cantante* period also gave birth to the *cuadro flamenco* which comprised a group of singers, dancers and guitarists who sat in a semicircle on a *tablao* ('slightly elevated platform'). This ensemble has continued to be the most popular throughout the Hispanic world, although much of its traditional repertory has changed. A notable addition is the use of castanets, not originally a Gypsy practice (the introduction of which is attributed to the Sevillian dance instructor José Otero Aranda). Besides performing as a group, each member of the *cuadro flamenco* takes a turn as soloist while others in the ensemble provide the accompaniment; even during the group singing and dancing, each member performs as an individual. The performances usually begin with some form of *jaleo* ('shouts of encouragement'), arousing the enthusiasm of the audience by eliciting their verbal participation. The guitarists always provide a *tiento* or *temple* (introduction or prelude) for singing and dancing to create the proper atmosphere and mood. While preparing to sing the more traditional *cante*, particularly those of the *hondo* type, the singer literally tunes the voice (*temple*) before entering into the vocalized melismas (*salidas*), on the syllable 'ay', preceding the first line of the song. A good guitarist seems to know intuitively what the singer is going to do. The hoarse, nasal timbre (*rajo, a voz afillá*) of the voice is still highly respected in some circles, vocal quality being one of the most distinctive features of flamenco. The guitar, tuned in 4ths, plays a dual role as solo and accompanying instrument, but is chiefly used as a rhythmic instrument, providing three basic types of accompaniment: *rasgueado* (strumming), *paseo* (spritely melodic passage work) and *falsetas* or *rosas* (improvised melodic phrases between the sung strophes, including a prelude). *Cuadro flamenco* performances usually end with the *fin de fiesta*, a combination of songs and dances, which creates exciting and spectacular entertainment. Allied to the art of flamenco are the various classes of enthusiasts, ranging from *aficionados* and *entendidos* to *cabales*, who either practise the art (*prácticos*) or appreciate it (*téóricos*).

See also [Cante hondo](#).

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Flamenco guitar.

See [Guitar](#).

Flamingus, Johannes

(*fl* 1565–73). Flemish composer. He is first recorded in Leiden, where he is thought to have been *phonascus* of St Pieter in 1565–7. In 1571 he was engaged at the music-loving Lutheran court of Mecklenburg in Schwerin as director of court music to Duke Johann Albrecht I, where he remained until 1572/3. He last appears as cantor in Zwickau in 1573. A great deal of his music survives, all in autograph copies. He was among the copyists of additional music in the Leiden choirbooks D, E and F (*NL-L* 1441–3): one mass, 26 motets, three settings of the Magnificat and four of the Nunc dimittis and one hymn are ascribed to him and complete; four masses, a motet, a Nunc dimittis setting and a hymn are incomplete; and one more mass, 12 complete and four incomplete motets and an incomplete hymn are probably by him though lacking any ascription (see Ruhnke). These are all four- or five-voice works on plainchant cantus firmi. A finely-bound set of six partbooks dated 1571 and dedicated to Johann Albrecht I of Mecklenburg, entitled *Opusculum cantionum*, survives (in *D-ROu*) from Flamingus's time at the court in Schwerin. It contains a five-voice mass and 10 motets, which may have constituted a liturgical cycle celebrating the conclusion of the Seven Years' War between Denmark and Sweden. Four of the motets have Low German texts, among them an attractive *O Lam Gades*. Another autograph from his Schwerin period is a *Missa nova 'Etsi me occiderit Dominus'* dated 1573 (*ROu*, Cantus 2 only). No music survives from his stay in Zwickau or later. Like so many other Netherlandish musicians who occupied positions in court chapels and cathedrals all over Europe in the 16th century, Flamingus was an uneven composer, but at his best his music is very fine indeed.

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OLE KONGSTED

Flammer, Ernst Helmuth

(b Heilbronn, 15 Jan 1949). German composer and musicologist. His first choice of study was mathematics and physics (1969–72), but in 1975 he changed his focus to music, studying counterpoint and theory with Peter Förtig and composition with Klaus Huber and Ferneyhough at the Musikhochschule in Freiburg. He also received occasional tuition from Dittrich. Over the same period (1974–80) he studied art history, philosophy and musicology at Freiburg University with Eggebrecht among others. He graduated (DPhil 1980) with a dissertation on Nono and Henze. From 1980 to 1981 he taught at the Staatliche Hochschule für Musik at Trossingen and from 1982 to 1985 at Freiburg University. After 1985 he served as a visiting lecturer at Newcastle University and Salzburg Mozarteum, in Odessa, St Petersburg and Paris, and taught regularly at the Darmstadt international summer schools, where he also served as a jury-member for the Kranichstein prize (1986, 1994). From 1985 to 1987 he was artistic director of the Ensemblia festival in Mönchengladbach and from 1985 to 1990 ran the Freiburg 'ensemble recherche', of which he was a founding member. In 1993 he initiated the International Pianists' Forum (Contemporary Piano Music Festival) '... antasten ...' in Heilbronn. He has received awards from many sources, including the cities of Baden-Baden, Dresden, Freiburg, Hanover, Paris, Parma, Rome and Stuttgart.

Flammer's work as a composer, governed by an existential engagement, protests against the inhumane elements in society and against blind – or even overly simplistic – faith in science and technology. He demands from his interpreters and listeners, and from himself, a correspondingly high degree of artistic engagement, which expresses itself both in the complexity of his musical structures and in the progress of the musical material.

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(selective list)

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STEFAN FRICKE

Flanagan, William

(*b* Detroit, MI, 14 Aug 1923; *d* New York, 31 Aug 1969). American composer and music critic. He came comparatively late to music, his first college education having been directed towards a career in journalism. In 1945 he went to the Eastman School of Music to study with Bernard Rogers and Burrill Phillips. At the Berkshire Music Center in 1947–8 he worked with Barber, Honegger and most particularly Copland, who became his major influence. He also studied intensively with David Diamond in New York for two years. In the mid-1950s, on the strength of his earlier education, he became a critic for the *New York Herald Tribune*, wrote also for periodicals such as *Musical Quarterly* and finally became permanent critic for *Stereo Review*. He was among the most skilful and caustic verbal commentators on music in the USA.

Flanagan's diversified musical instruction, however, never yielded a stable technique for structure or orchestration in his compositions; he had a natural bent towards the pure idea rather than the manipulation of that idea. Thus he preferred and excelled in the smaller vocal forms. His vocal

works flow with a natural grace attractive to singers and are settings of the best of English-language poetry, usually of sombre content. *The Ice Age* was commissioned by the New York City Opera and *Silences* by the Thorne Foundation.

If Flanagan was indifferent to innovation for its own sake, he was passionately concerned with language and felt that American composers would never fully realize themselves until they came to grips with native inflection. It may safely be said that Flanagan, through both his warm music and his cool intellect, was directly responsible for the oral style in the early plays of his close friend Edward Albee, with whom he collaborated on several projects.

Flanagan's songs seem to be written with the soaring ease characteristic of many prolific composers; actually they are few and were produced with an anxiety which, coupled with the increasing stress of being an unappreciated conservative in a time of artistic upheaval, was partly responsible for his suicide.

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NED ROREM

Flanders, Michael.

English lyricist and performer. See under [Swann, Donald](#).

Flandrus, Arnoldus

(*d* after 1607). Flemish composer and organist active in Italy. He can possibly be identified with Arnaldo Fiamengo. He was a monk and was organist at Tolmezzo, north of Udine. He published *Sacrae cantiones ... liber primus* (Venice, 1595), for four voices, and the seven-part *Missa solemne ... intitulata Si fortuna favet* (Dillingen, 1608). A book of five-part madrigals (1608) referred to in 17th-century catalogues is lost. There are two eight-part manuscript motets by him (in *D-Bsb*). A three-part *laude* by Arnaldo Fiamengo (in RISM 1599⁶) may be by him. (*Eitner*Q ('Arnoldus Flandrus'); *Vander Straeten*MPB, i, vi; *VannesD*)

GODELIEVE SPIESSENS

Flanging.

The effect of a type of signal processing unit on electronically produced sound: an enhanced form of 'phasing'. The unit is often operated by means of a foot-pedal. See [Electric guitar](#), §2.

Flaschenspiel

(Ger.).

See [Bouteillophone](#).

Flat

(Fr. *bémol*; Ger. *Be*; It. *bemolle*; Sp. *bemol*).

In Western notation the sign  normally placed to the left of a note and indicating that that note is to be lowered in pitch by one semitone. Such a note is described in English usage as 'flattened' or in American usage as 'flatted'. The adjective 'flat' is used to denote intonation below the notated

pitch (though the phrase 'flat six' etc. is colloquially used to signify a note or chord of the flattened 6th by reference to the figuring '♭6').

A double flat (Fr. *double bémol*; Ger. *Doppel-Be*; It. *doppio bemolle*), the notational sign  indicates that a note is to be lowered in pitch by two semitones.

See also [Accidental](#); [Notation](#), §III, 3, 4; [Pitch nomenclature](#).

RICHARD RASTALL

Flaté [flatté]

(Fr.).

See [Flattement](#).

Flat-pick.

See [Plectrum](#).

Flatt and Scruggs.

American bluegrass and country duo. Lester (Raymond) Flatt (*b* Duncan's Chapel, TN, 14 June 1914; *d* Nashville, TN, 11 May 1979; vocals, acoustic guitar) and Earl (Eugene) Scruggs (*b* Flint Hill, NC, 6 Jan 1924; banjo) played a major role in popularizing bluegrass music. From rural homes, they worked in textile mills before becoming professional musicians. Flatt began his career in 1939 and met Scruggs in 1945 when they joined Bill Monroe's band, the Blue Grass Boys. Scruggs had developed a distinctive style enabling him to play a wide variety of music with speed and clarity and they helped Monroe create the sound that became known as bluegrass. In 1948 they formed their band, the Foggy Mountain Boys, recording for Mercury and working at radio stations in the South-east. In 1950 they signed with Columbia, with whom they remained for the rest of their career together. Their band maintained a purely acoustic sound resembling Monroe's until 1955, when they diverged slightly with the addition of a guitarist playing a Dobro.

In 1953 Martha White Flour began sponsoring their performances on WSM radio, Nashville, remaining their sponsor for the rest of their career, and in 1955 they joined the country radio show 'Grand Ole Opry'. During the late 1950s their syndicated television shows were seen by millions in the South-east, and their recordings became hits in the country charts. Meanwhile their banjo-sparked acoustic sound found favour with folk music revivalists. While performing at a Hollywood folk club, they were noticed by the producer of the television show 'The Beverly Hillbillies', and subsequently recorded its theme *The Ballad of Jed Clampett*, a number one country hit for them in 1963. Five years later their 1949 recording of *Foggy Mountain*

Breakdown, used in the film *Bonnie and Clyde*, was a hit in the pop charts. Musical differences brought the act to an end in 1969. Both continued to perform, Scruggs with his sons in the Earl Scruggs Revue, and Flatt with his Nashville Grass. In 1985 the duo of Flatt and Scruggs was elected to the Country Music Hall of Fame.

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NEIL V. ROSENBERG

Flattement [flaté, flatté, tremblement mineur]

(Fr.; Ger. *Bebung*).

An ornament, not unlike a trill, used in woodwind playing, produced by a quick finger movement on the edge of or above a tone hole (usually the highest open hole). It was described in Dutch, English, French and German sources from 1654 to 1847, including Jacques Hotteterre's *Principes de la flûte traversière* (1707). One of the few collections where it was explicitly marked was P.D. Philidor's suites (1717–18). In English the ornament was described as a 'sweetening' or 'softening' of the note. Sometimes called a 'finger vibrato', the *flattement* was not intended to be perceived as a change of pitch. It was applied selectively, usually to long notes, and was often associated with swells. The sign for the *flattement* (rarely marked in music) was a horizontal wavy line. The *flattement* afforded considerable control of both speed and amplitude, and was better suited to the short and complex phrasing of the music of the 17th and 18th centuries than modern breath vibrato; the latter is not documented before the 1790s.

In string playing a similar ornament was termed *pincé* by Marais and others. It was described as a two-finger vibrato, produced by the rocking motion of two fingers pressed against each other. The terms 'flattement' and 'flaté' or 'flatté' were also applied to vocal vibrato. For further information and variant interpretations see [Ornaments, §8](#); see also [Vibrato](#).

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BRUCE HAYNES

Flutterzunge

(Ger.).

See [Flutter-tonguing](#).

Flat trumpet.

Trumpet built or adapted to play in 'flat', i.e. minor, keys. The term, and presumably the instrument, was used in England only for a brief period, between about 1690 and 1720. No original flat trumpets survive, nor are there any reliable iconographical sources; the best evidence is James Talbot's description (transcribed in Baines and Smithers). Unlike the continental [Slide trumpet](#), which itself glided up and down the mouthpipe, the flat trumpet he examined had a J-shaped double slide that pulled out backwards past the player's left ear; to allow this, the trumpet was held at a slant, bell pointing to the right, and the mouthpiece plugged into a cranked mouthpipe. The shorter arm moved inside the trumpet's bell-yard (the straight section of tube ending in the bell) reaching as far as the boss (ornamental ball) when the slide was shut up tight. The longer arm fitted over the middle yard, sliding outside it and in closed position covering it completely.

Talbot does not mention any sort of mechanism for moving the slide. The overall length of the flat trumpet 'with the yards shutt' was the same as the 'common trumpet' (the trumpet in [E♭](#)). Yet Talbot's chart of slide positions ascends chromatically from *c* to *c'''*, and the notes of the C major arpeggio (e apart) are all played with the slide fully pushed in. The chart may have been obtained from John Shore, as were the ordinary trumpet scale and the cornett fingerings; either Shore used a crook to bring his instrument down to C or else transposed the results for easier reading. As a guide to flat trumpet playing technique the chart must be interpreted cautiously.

Shore, according to Roger North, invented a 'screw or worme' to control the movement of the slide on his concert instrument. He used this device instead of lipping 'to aid the tuning [of] some notes', and to play a number of 'exotick' (i.e. non-harmonic) notes otherwise beyond reach. How the screw worked, and whether Shore's special model counted as a flat trumpet too, are issues which remain unclear.

Only a very few late 17th-century scores call for flat trumpets explicitly. 'Flat' pieces like the March and Canzona of Henry Purcell's music for the funeral of Queen Mary are brief and mostly slow-moving, practicable on instruments of the Talbot type, however ungainly. But North's comments seem to suggest that shorter slides (slides with fewer positions) were also

tried 'to adapt [the trumpet] to consort' rather than with the aim of achieving full chromaticism. Slide experiments of which Talbot knew only a little, and of which modern scholars know even less, might help to explain many apparent anomalies in English trumpet writing around the time of Purcell. The 19th-century English slide trumpet is clearly related to the flat trumpet, but whether it was independently re-invented or a conscious attempt to improve the earlier design is unknown.

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ANDREW PINNOCK

Flautado

(Sp.).

See under [Organ stop](#).

Flauta metálica

(Sp.).

See [Pennywhistle](#).

Flautando [flautato]

(It.).

An instruction to produce a soft flute-like tone. It requires string players to draw the bow lightly and fairly rapidly across the string with a point of contact near to or over the fingerboard. A more precise term for such an effect is *sul tasto*, also referred to as *sulla tastiera* (It.; Fr. *sur la touche*; Ger. *am Griffbrett*), as in Paganini's *Caprice* no.9 which contains the direction *sulla tastiera imitando il flauto* ('over the fingerboard imitating the flute'). (See also [Bow](#), §II, 3(xii).)

To a harpist (but not to a violinist), *flautando* or *flautato* might suggest the use of harmonics to achieve a flute-like tone, but composers normally indicate harmonic effects with more precise terminology (e.g. *armonici*, *sons harmoniques*).

DAVID D. BOYDEN/ROBIN STOWELL

Flautino (i)

(It.: 'little flute').

Diminutive of *flauto*. In early 17th-century Italian music a synonym for *flauto* (treble recorder, lowest note *g'*); in late 17th- and early 18th-century Italian practice (as in Vivaldi), probably a small [Flageolet](#) (see also [Zuffolo](#)); in German practice of the second half of the 18th century, generally a piccolo, occasionally (as in Mozart's *Die Entführung aus dem Serail*) a small flageolet. Since the early 19th century it has not been used for the piccolo, which in Italian is called *flauto piccolo*, or more commonly *ottavino*. The *flautino alla vigesima seconda* (small recorder at the 22nd, or third octave) listed in the first print of Monteverdi's *Orfeo* (1609) is probably a sopranino recorder in *g''*.

DAVID LASOCKI

Flautino (ii).

See under [Organ stop](#).

Flauto (i)

(It.).

See [Flute](#) or [Recorder](#). Until about 1735, composers specified *flauto traverso* or simply *traversa* (not *traverso*) when they intended the flute; the word *flauto* without modification invariably meant recorder (especially the treble), to which the terms *flauto a becco*, *flauto diritto* or *flauto dolce* also apply. Composite terms mentioned in musical sources include: *flauto a culisse* ([Swanee whistle](#)); *flauto d'echo*, scored for by J.S. Bach in his fourth Brandenburg Concerto (probably just a treble recorder, possibly an [Echo flute](#)); *flauto d'amore* (either a flute, lowest note *a*, a minor 3rd below the concert instrument, or occasionally an alto flute in G); *flauto di voce* ('voice flute': a recorder, lowest note *d'*, also a type of [Mirliton](#)); *flautone* (a large recorder; since the 19th century an alto or bass flute); *flauto octavo* (a small recorder); *flauto pastorale* (occasionally applied to panpipes); *flauto piccolo* (either a piccolo, which in Italian is now more usually called *ottavino*, or else a small recorder or flageolet); *flauto taillo* (tenor recorder); and *flauto terzetto* (flute, lowest note *f'*).

DAVID LASOCKI

Flauto (ii)

(It.).

See under [Organ stop](#) (Flute). For *Flauto a camino* see under *Chimney flute*.

Flauto a camino

(It.).

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

Flauto diritto

(It.).

See [Recorder](#).

Flauto di voce

(It.).

Alto flute in G, with an extra hole covered by a vibrating membrane. It is also known as the 'patent voice flute'. See [Mirliton](#).

Flauto dolce (It.).

See [Recorder](#).

Flautone

(It.).

An alto flute, pitched in G, a 4th below the concert flute. See [Flute](#), §II, 3(iv).

Flauto pastorale.

Term used by Telemann to denote [Panpipes](#).

Flauto piccolo

(It.).

Piccolo. See [Flute](#), §II, 3(i).

Flauto traverso

(It.).

Transverse flute. See [Flute](#), §II.

Flaviol.

An alternative spelling of *flabiol*, the Catalonian tabor pipe. See [Pipe and tabor](#), §2.

Flaxland, Gustave-Alexandre

(*b* Strasbourg, 26 Jan 1821; *d* Paris, 11 Nov 1895). French music publisher. He first studied piano with J. Leybach in Strasbourg until sent at the age of 15 by his father to Paris to make a living. He worked at various commercial jobs and then left a banking position to enter the Paris Conservatoire. He was already a fine pianist, and gave lessons to pay for his studies. Flaxland was never considered an outstanding pupil of the Conservatoire, although he composed several small piano pieces and songs and developed musical skills which helped him as a music publisher and editor. He married London-born Fanny d'Eresby on 12 January 1847, and shortly afterwards they pooled their savings and bought a small shop at 4 place de la Madeleine, where they sold sheet music. The enterprise flourished and as their resources grew the shop became a musical and social centre in Paris, recognized for its publication of vocal anthologies. Particularly in the 1860s, Flaxland's was known for the distinguished circle of writers, musicians and wealthy patrons who convened there daily.

Flaxland's business prospered largely because he acquired the copyrights to the French editions of compositions by Schumann (piano pieces) and Wagner, but the rights to some of Wagner's operas were controversial. During the winter of 1859–60 Franz Schott (of the Mainz firm of B. Schott's Söhne) contacted Wagner and bought the German, French and English publishing rights of the full score of *Das Rheingold*; Wagner hoped to repay his debts to Otto Wesendonck, who had advanced him money for each completed score of the *Ring*, but as the 10,000 francs he received from Schott were devoted to three Paris concerts, he sought additional funds early in 1860 by selling the French rights of three earlier operas to Flaxland. *Der fliegende Holländer* and *Tannhäuser* had been published in Germany by C.F. Meser, and his Dresden successor, Hermann Müller, claimed that Wagner was not entitled to sell the copyrights; Müller also threatened legal action against Flaxland, who avoided it by paying Müller 6000 francs. Wagner eventually (1863) conceded the foreign rights to Müller (not to Flaxland, as suggested by Dubuisson). The third opera, *Lohengrin*, had been published by Breitkopf & Härtel, who did not object to an independent French edition, but insisted that they also had a right to sell in France. Although Wagner has been accused of cheating Flaxland and failing in *Mein Leben* to give him due credit for his efforts, it seems that Wagner assumed that a contract with a German publisher applied only to Germany, leaving him free to arrange for publication elsewhere. The correspondence and documents of this period show little basis for the insinuation that he knowingly misled Flaxland; indeed the two appeared to be on the friendliest of terms and Flaxland championed Wagner's music in Paris even when feeling against Wagner was strong in France.

On 30 December 1869 Flaxland sold his enterprise to Durand Schoenewerk & Cie. He devoted his last years to composition and the

manufacture of pianos, and remained an affluent and respected member of musical and literary society until his death. His will attests that he left his family the sum of almost 10,000 francs.

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THOMASIN LA MAY

Flebile

(It.: 'mournful', 'plaintive').

A mark of expression particularly characteristic of the *galant* style. Boccherini used the direction *andante flebile* (g214).

Flecha, Matheo (i)

(*b* Prades, ?1481; *d* Poblet, ?1553). Spanish composer. According to Fétis he studied music in Barcelona with Juan Castelló. In December 1522 he joined Lérida Cathedral as cantor and in the following year was appointed *maestro de capilla*, leaving that post before 31 October 1525. In 1533 his name appeared in the preparatory evidence for the synodical constitutions of the diocese of Sigüenza, and he was *maestro de capilla* there from perhaps 1537 to 1539. From May 1544 he held the equivalent post in the *capilla* of the Infantas María and Juana of Castile in the castle of Arévalo, an appointment he left in 1548, perhaps because of the marriage of María to Maximilian of Austria.

By 1557 – some years after his death – his work was still arousing enough interest for Pedro Pujol, a cleric of Valencia, to seek a licence to print it. 24 years later his nephew and namesake Matheo Flecha (ii), published in Prague the only known printed collection of his uncle's works, *Las ensaladas de Flecha* (1581¹³). These and his other compositions must have enjoyed great popularity in their day, to judge by the different sources and adaptations which have survived. Besides the Prague printing, works by Flecha are included in the Cancionero de Uppsala (1556³⁰), the Cancionero de Barcelona (*E-Bc* M454), the Cancionero dela casa de Medinaceli (*E-Mmc* 607), *Le difficile des chansons* (1544⁹) and two manuscript collections of *ensaladas* dating from after 1581 (*E-Bc* M588/I–II). Valderrábano, Pisador and Fuenllana adapted several of his works for voice and vihuela, and a mass by Morales and two other anonymous masses of the Medinaceli Cancionero parody *ensaladas* by him.

In his *ensaladas* Flecha frequently uses the device of quotation, which was in effect the basis of this kind of composition. According to Romeu, they were written for Christmas over a period of about 10 years (1534/35–43). He interwove his own melodies and those of others in a continuous musical flow in which homophonic passages alternate with more imitative writing. The quotations – in Castilian, Catalan and Latin – barely stand out in the whole because of his very unusual style, between learned and popular, probably an echo of the musical taste of some aristocratic circles of Spanish society of the first half of the 16th century. One of the best is *La viuda*, an autobiographical *ensalada* whose text names a series of individuals with whom Flecha may have been connected: it contains eleven different quotations, at least four of which involve musical material. One of his villancicos, *Si amores*, is mentioned in Luys Milán's *El cortesano* (Valencia, 1561), and was copied on one of the lost folios of the *Cancionero Musical de Palacio* (E-Mp II/1335). *Que farem* is one of the rare Renaissance villancicos with a text in Catalan. The *Miserere* attributed to Flecha in E-Bc M587 is stylistically more typical of the uncle's style than of the nephew's.

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MARICARMEN GÓMEZ

Flecha, Matheo (ii)

(*b* Prades, nr Tarragona, c1530; *d* La Portella, nr Berga, 1604). Spanish composer, nephew of Matheo Flecha (i). In 1543 he entered the service of the Infantas María and Juana, the daughters of Charles V, as a chorister.

After the marriage of María to Maximilian of Austria in 1548 he remained in the service of Juana, but left to become a Carmelite friar in 1552. In 1564 he was in Italy, and from there he went to the Austrian court where from 1568 he held the office of 'Chaplain to the Empress and Musician to the Imperial Majesty'. In 1579 Rudolph II conferred on him the abbacy of Tihany in Hungary in recognition of his services. After various journeys to Spain, some of them on official business, he retired in mid-1601 to the Benedictine monastery of San Pedro de Portella, near Berga, of which he was abbot until his death.

Two copies survive of *Il primo libro de madrigali* (Venice, 1568; ed. M.C. Gómez, Madrid, 1985). There are 19 items in the collection; one is a Spanish villancico, and one was later transcribed for string quintet with the title 'Harmonía a 5' (*A-Wgm* 23573). His second vernacular publication (1581) corresponds to the famous compilation of *Las ensaladas* of his uncle and namesake, to which he added two *ensaladas* and a madrigal of his own (ed. in M.C. Gómez: *F. Matheo Flecha: La feria y Las cañas*, Madrid, 1987), an *ensalada* by Cárceres, and one by Chacón; the book survives incomplete. His last publication (1593) consisted of a book of poems linked by a 'short account of the life and death of the Most Christian Queen of France, Doña Isabel of Austria', some 'Epitetos a la Virgen' and nine sonnets on religious subjects. His *Divinarum completarum psalmi, lectio brevis et Salve regina, cum aliquibus motetis* (Prague, 1581) does not seem to have survived complete, and his mass (1576) is lost.

Flecha is one of the rare 16th-century Spanish composers who followed international trends in madrigal writing. His madrigals show a considerable mastery of contrapuntal technique in spite of a certain conservatism of style and a lack of dramatic tension; they were probably written in an Italian prison, to which he had been sentenced for debt, and the sounds he used are notable for their sobriety. His *ensalada Las cañas* is a four-part reworking of his uncle's *ensalada* of the same name; in *La feria*, an expansion of the anonymous ballad *En la ciudad de Toledo*, he used the alternation of contrasting passages typical of this genre.

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MARICARMEN GÓMEZ

Flechtenmacher, Alexandru (Adolf)

(*b* Iași, 23 Dec 1823; *d* Bucharest, 28 Jan 1898). Romanian composer, conductor, violinist and teacher of German descent. The son of a lawyer and schoolteacher from Transylvania, he received his first training in music from Paul Hette and Joseph Leitner, violinists in the French vaudeville company of Iași, and at the age of 11 became violinist in the company's orchestra. He then studied with Joseph Boehm and Mayseder in Vienna; there he became Konzertmeister of a theatre orchestra and began to

compose. About 1840 he returned to Romania, stopping on the way in Russia and giving a successful concert in Odessa. He played the violin in the German opera orchestra in Iași, and later he was made orchestral conductor at the National Theatre, for which he also wrote overtures and incidental music to plays and operettas. *Baba Hîrca* ('The Witch Hîrca', 1848) is one of the earliest Romanian operettas. These works, together with his patriotic choruses and solo songs, earned him a place as one of the leading pioneers of Romanian music.

After the defeat of the Revolution of 1848 Flechtenmacher taught and conducted in various cities in Romania. He founded the Philharmonic Society of Craiova and the Bucharest Conservatory (1864), of which he was the first director and professor of violin; his pupils included Eduard Wachmann, Constantin Dimitrescu and Robert Klenck. He married Ana Maria Mavrodin, an actress, poet and editor of a women's magazine. She wrote the texts for some of his vocal works, which were inspired by and often written for social and political events of the time; many of them became popular tunes. Most of his manuscripts were destroyed by a fire at his home in 1891.

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stage

BN National Theatre, Bucharest

IN National Theatre, Iași

Baba Hîrca [The Witch Hîrca] (operetta, 2, M. Millo), IN, 27 Dec 1848 (Iași, 1850)

Scara mîții [Cat's Cradle] (vaudeville, V. Alecsandri), IN, April 1850

Coana Chirița la Iași [Mme Chirița in Iași] (vaudeville, Alecsandri), IN, April 1850

Coana Chirița în provincie (vaudeville, Alecsandri), IN, 31 Oct 1850

Barbu lăutaru [Barbu the Fiddler] (stage canzonetta, Alecsandri), 1850, IN, 1854

Iașii în Carnaval (vaudeville, Alecsandri), 1852

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Clevetici, ultra-demagogul (stage canzonetta, Alecsandri), 1861

Sandu Napoailă, ultra-retrogradul (stage canzonetta, Alecsandri), 1861

Banii, Gloria și Amorul [Money, Glory and Love] (vaudeville, E. Carada), BN, 3 Jan 1861

Răzvan și Vidra (historical drama, B.P. Hașdeu), BN, 10 Feb 1867

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Others, undated or lost

other works

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ROMEO GHIRCOIAȘIU

Fleckno [Flecknoe], Richard

(d ?London, c1678). English poet, playwright, lutenist, composer and courtier. He was a Roman Catholic priest. According to his *Relation of Ten Years' Travells in Europe, Asia, Affrique, and America* (London, 1656), he travelled extensively during the 1640s and 50s. He was unsuccessful as a poet and playwright and is best remembered as the butt of two satires: Andrew Marvell's *Fleckno, an English Priest at Rome* and Dryden's *MacFlecknoe*.

Fleckno's importance for the history of music lies in his two operas: *Ariadne Deserted by Theseus and Found and Courted by Bacchus* (London, 1654) and *The Marriage of Oceanus and Brittainia* (London, 1659). Neither appears to have been performed and the music for both is lost. The libretto for *Ariadne*, published two years before Davenant's *The Siege of Rhodes*, describes the work as 'a dramattick piece apted for recitative musick, written and composed by Richard Fleckno'. An important preface (reprinted in Haun) gives Fleckno's ideas on opera, acquired during visits to Genoa and Venice and three years in Rome. He mentioned Monteverdi as a model, but declined to speak further of the music 'untill the publishing of it, as shortly I intend to do, with a Treatise of the Air of Musick, and of this particular, to shew, that as no composition seems more easy to the ignorant than it, so none is more hard to those who understand it'. The treatise was never published. *The Marriage of Oceanus and Brittainia* described on the title-page of the libretto as 'an Alegoricall Fiction really declaring England's Riches, Glory, and Puissance by Sea, to be Represented in Musick, Dances, and Proper Scenes' shows the influence of Davenant's opera. The mixture of Italian recitative, French dance and English masque prefigured a characteristic English approach to opera for decades to come. Both librettos are well-wrought examples of their genre, showing a keen understanding of Italian opera of the 1640s. In his 'Of a petty French lutenist in England' (*Enigmatical Characters*, 1658) Fleckno railed against the music of [Denis?, Ennemond?, Jacques] Gaultier and Dufaut, claiming weak technique and a lack of variety in the playing of visiting French lutenists and denouncing the fashion among the English gentry for admiring and hiring those visitors. A canzonet by Fleckno, *Go Phoebus go*, was printed in Playford's *The Musical Companion* (RISM 1672⁵).

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NEAL ZASLAW/SARAH ADAMS

Fleetwood Mac.

English rock group. Formed in London in 1967, the group emerged out of the 1960s blues scene. Founding members Mick Fleetwood (*b* Redruth, 24 June 1942; drums), John McVie (*b* London, 26 Nov 1942; bass) and Peter Green (*b* London, 29 Oct 1946; guitar and vocals) had all played with John Mayall's Bluesbreakers. Together with Jeremy Spencer (guitar and vocals) and also later Danny Kirwan (guitar and vocals) the group enjoyed success in the UK, with four singles entering the top ten of the pop charts, including the instrumental *Albatross* (1968), which reached number one. In 1970 Green left the group suddenly for religious reasons; he was followed in 1971 by Spencer. Christine McVie (keyboards and vocals) joined the group in 1970. A series of personnel changes plagued the group until the McVies and Fleetwood relocated to Los Angeles and joined forces with Lindsey Buckingham (guitar and vocals) and Stevie Nicks (vocals). The reformed band released *Fleetwood Mac* (Reprise, 1975), which rose to the top of the US album charts, an achievement surpassed only by the group's next album, *Rumours* (WB, 1977), which not only rose to number one but stayed in that position for 31 consecutive weeks. Together these two albums contained seven hit singles. Subsequent albums *Tusk* (WB, 1979) and *Mirage* (WB, 1982) also did well commercially. In 1987 Buckingham left the group, followed in 1990 by Nicks and Christine McVie. The quintet regrouped briefly in 1993 and again in 1997. While Fleetwood Mac's music from the late 1960s was strongly influenced by American electric blues, their later music is much more pop- and folk-influenced, relying on strong songwriting, arranging and vocals. The group's tremendous success in the mid- to late-1970s makes them one of the most important and influential bands of the decade.

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C. Crowe: 'The True Life Confessions of Fleetwood Mac: the Long Hard Drive from British Blues to California Gold', *Rolling Stone* (24 March 1977)

D. McLane: 'Five Not So Easy Pieces: Fleetwood Mac is More than the Sum of its Parts', *Rolling Stone* (7 Feb 1980) [interview]

M. Fleetwood with S. Davis: *Fleetwood: My Adventures in Fleetwood Mac* (New York, 1990)

Fleischer.

German family of instrument makers. Christoffer Fleischer, lute and theorbo maker [Fleescher, Vleescher] (*fl* ?1622–?48) was probably of Dutch descent. None of his instruments survive. His son Hans [Johannes] Christoph(er) Fleischer (bap. Hamburg, 28 May 1638; *d* ?before 1692) is also known as a lute maker, but is said to have made keyboard instruments too. According to the latter's son Johann Christof(fer) Fleischer (bap. Hamburg, 4 July 1676; *d* c1730), he also made a replica of a Venetian gut-strung 'Clavicymbel' (harpsichord). Hans Christoph's widow married the organ and clavichord maker Johann Middelburg [Middelborg] (1648–?1710), who then ran the family workshop, in which Johann Christof and his brother Carl Conrad(t) Fleischer (bap. Hamburg, 13 Nov 1680; *d* 1721/2) were apprentices. From 1707 to 1709 Middelburg was in a dispute with the cabinet makers' guild; Johann Christof and Carl Conrad joined the dispute around 1708. The plague of 1712–14 was a further setback to the business. Johann Christof and Carl Conrad ran a separate workshop between 1705 and 1708 and another from 1718 until Johann Christof's death. Their 'Clavicordis' were praised by Mattheson (*Das neu-eröffnete Orchestre*, i Hamburg, 1713, 263 and 342) for their accurate though costly workmanship and their bright resonance. In 1718 Johann Christof advertised two instruments of his own invention, the 'Lauten-Clavessin' (lute-harpsichord) and the 'Theorben-Flügel' (theorbo-harpsichord). Surviving instruments by him include a harpsichord (1710) and five clavichords (1722–9). His clavichords of 1722 and 1723 are the earliest surviving examples of the new, larger type of clavichord that became associated with Hamburg makers in the 18th century (see [Clavichord](#), §4). Two harpsichords by Carl Conrad have been preserved, dated 1710 (see illustration) and 1720. Another may be a harpsichord, converted into a piano, that was auctioned at Sotheby's in November 1995, which certainly came from the Fleischer workshop.

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J. Bracker: 'Die Instrumentenbauerfamilie Fleischer in Hamburg', *Beiträge zur deutschen Volks- und Altertumskunde*, xxi (1982), 45–53

ALEXANDER PILIPCZUK

Fleischer, Friedrich Gottlob

(*b* Cöthen, 14 Jan 1722; *d* Brunswick, 4 April 1806). German composer. He studied in Leipzig, probably with J. Friedrich Doles. After 1747 he was ducal court musician and organist at the Lutheran churches of St Martin and St Aegidien in Brunswick. As ducal music master he taught the later Duchess Anna Amalia of Weimar among others. An important keyboard

player, Fleischer moved in Lessing's circle, and also had contact with the professors Eschenburg, Zachariä and Jerusalem of the Brunswick Collegium Carolineum. Although contemporary opinion of his keyboard playing was uniformly high, his compositions brought mixed critical reaction. His songs were widely disseminated but do not rise above the average of their era. He also composed pleasant, virtuoso keyboard works orientated towards C.P.E. Bach, and the Singspiel *Das Orakel* (1771).

WORKS

Stage: *Das Orakel* (operetta, C.F. Gellert), vs (Brunswick, 1771); *Comala* (incidental music, J.J. Eschenburg), lost

Vocal: *Oden und Lieder*, i–ii (Leipzig, Brunswick and Hildesheim, 1745–57); *Cantaten zum Scherz und Vergnügen, nebst einigen Oden und Liedern* (Brunswick and Leipzig, 1763); *Sammlung grösserer und kleinerer Singstücke* (Brunswick, 1788); *lieder in contemporary anthologies*

Inst: *Clavier-Übung* [sonata], kbd, i (Nuremberg, 1745); *Sammlung einiger Menuetten und Polonoisen nebst anderen Stücken*, kbd (Brunswick, 1762, enlarged 2/1769); *Sym.*, *D-DI*; *Sonata*, kbd, *B-Bc*; *pieces*, fl, bc, *D-ROu*

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FriedlaenderDL

H. Schneider: 'Vaudeville-Finale in Haydn's Opern und ihre Vorgeschichte', *Joseph Haydn: Vienna 1982*, 302–9

HEINRICH SIEVERS

Fleischer, Oskar

(*b* Zörbig, 2 Nov 1856; *d* Berlin, 8 Feb 1933). German musicologist. He studied ancient and modern languages and philosophy at Halle University (1878–82), where he obtained the doctorate with a dissertation on Notker Labeo. He then studied musicology in Berlin with Philipp Spitta and in 1886 his study of Denis Gaultier's *La rhétorique des dieux* appeared. Two years later he became director of the Berliner Königliche Instrumenten-Sammlung and catalogued its holdings. He was appointed lecturer at Berlin University in 1892 and reader in 1895. In 1899 he founded the International Musical Society and until 1904 was coeditor of its *Zeitschrift* and the *Sammelbände*.

It is unfortunate that the framework of ideas which provides a point of reference for most academics' work included, in Fleischer's case, an element of fantasy and even fanaticism, which ensured a stormy reception for his later writings. After the very real advances made by his *Neumenstudien* (1895–1904), its sequel *Die germanischen Neumen* (1923) was an unsuccessful attempt to promote a new system of transcription of Gregorian melodies, which involved jettisoning the whole corpus of later chant manuscripts written with staves as unreliable, and even denouncing the parallel alphabetic and neumatic notation of the Dijon tonary (*F-MO* h159) as transmitting different melodies in the two notations. His idea that 'German' neumatic script (in itself a concept now untenable) was, apart from some Byzantine contribution, the fount and origin of all systems of chant notation, is reminiscent of the patriotic fervour that makes *Vom*

Kriege gegen die deutsche Kultur (1915) such distasteful reading. After World War I his continuing nationalist sentiment led him to claim that the German race was responsible for all that was superior in music. As a regular contributor to the *völkisch* monthly *Die Sonne*, he expounded on the Germans' invention of diatonicism and polyphony and their strict adherence to the major mode. This claim prompted others to investigate the tonality of German folksong and trace the development of the 'idea of major' (*Dur-Gedanke*).

It is probably as a co-founder of the International Musical Society and as a Byzantine chant scholar that Fleischer will be remembered. The third part of *Neumenstudien* (1904) gave a facsimile of a papadikē (from the Basilean monastery of S Salvatore near Messina, now *I-ME* cod.graec.154), a short manual of late Byzantine music, together with a transcription, translation and commentary. The transcriptions of melodies in late Byzantine notation that he made in this volume were the first substantial step towards complete deciphering of the music (the rhythmic discoveries of Wellesz and Tillyard were still to come). His most important pupil was Hermann Abert.

WRITINGS

Das Accentuationssystem Notkers in seinem Boethius (diss., U. of Halle, 1882; Halle, 1882)

Denis Gaultier (Leipzig, 1886)

Königliche Hochschule für Musik zu Berlin: Führer durch die Sammlung alter Musikinstrumente (Berlin, 1892)

Die Bedeutung der internationalen Musik- und Theaterausstellung in Wien für Kunst und Wissenschaft der Musik (Leipzig, 1894)

Neumenstudien: Abhandlungen über mittelalterliche Gesangs-Tonschriften (Leipzig and Berlin, 1895–1904)

'Geschichte des Klaviers', *Geschichte der Klaviermusik*, ed. M. Seiffert (Leipzig, 1899) pp.v–vii

'Ein Kapitel vergleichender Musikwissenschaft', *SIMG*, i (1899–1900), 1–53

'Sind die Reste altgriechischer Musik noch heute künstlerisch wirksam?', 'Das Bachsche Clavicymbel und seine Neukonstruktion' *ZIMG*, i (1899–1900), 49–54, 161–6

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'Musik und Lehrberuf', *ZIMG*, ii (1900–01), 300–12

Führer durch die Bach-Ausstellung im Festsale des Berliner Rathauses (Berlin, 1901)

'Die Snoecksche Sammlung alter Musikinstrumente', *SIMG*, iii (1901–2), 565–94

'Napoleon Bonapartes Musikpolitik', *ZIMG*, iii (1901–2), 431–3

Zur Phonophotographie: eine Abwehr (Berlin, 1904)

Musikalische Bilder aus Deutschlands Vergangenheit (Berlin, 1913)

Vom Kriege gegen die deutsche Kultur (Frankfurt, 1915)

Die germanischen Neumen als Schlüssel zum altchristlichen und gregorianischen Gesang (Frankfurt, 1923)

'Vor- und Frühgeschichtliche Urgründe des Volksliedes', *Die Sonne: Monatschrift für nordische Weltanschauung und Lebensgestaltung*, v (1928), 193–200

'Die Luren', *Die Sonne: Monatschrift für nordische Weltanschauung und Lebensgestaltung*, vii (1930), 556–9

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A. Einstein: 'Oskar Fleischer', *ZMw*, xv (1932–3), 209 only

DAVID HILEY/PAMELA M. POTTER

Fleischer, Tsippi

(b Haifa, 1946). Israeli composer and musicologist. She studied at the Music Teachers' Training College (Tel-Aviv), the Rubin Academy (Jerusalem), New York University (MA 1975) and Bar-Ilan University (PhD in musicology 1995). She also studied Arabic language, culture and history, and Hebrew linguistics at Tel-Aviv University (BA 1969–72). In 1996 she was appointed to a post at the Music Teachers' Training College. Her honours include the Prize of Excellence in Israeli Music (1992), the ACUM (Israeli performing rights society) Prize (1994), the Composer's Residency Award of Villa Montalvo and the Prime Minister's Composition Prize (1998).

The ideology of East-West synthesis, characteristic of much Israeli music, has been deeply ingrained in Fleischer's personality. Her admiration for the qualities of Arabic poetry has found its expression in a series of settings that smoothly alternate between Western and Arabic idioms, as in the *Ballad of Expected Death in Cairo*. The trilingual *Oratorio 1492–1992*, written in commemoration of the expulsion of Jews from Spain, shifts freely between atonal and tonal harmonies, monophonic cantillation and patterns borrowed from Spanish folk music. *Four Old Winds*, a series of four multimedia works, employs tape, video and dancers, as well as sounds produced from palm tree branches. Israeli folk and popular song are among her research interests. (R. Fleisher: *Twenty Israeli Composers*, Detroit, 1997)

WORKS

(selective list)

Stage and multimedia: Rattles, Baskets and Kindling (ballet), vc, perc, 1978; Four Old Winds (4 multimedia works, Ugaritic, biblical Heb., Babylonian and Coptic texts), dancer, palm tree branches, tape, video, 1993–5; Medea (chbr op), S, fl + rec, cl + b cl + sax, vc, perc, 1995

Other works: *Ballad of Expected Death in Cairo* (S. El-Sabur), (T, 3 vn, pf)/(Mez, 2 vn, va, pf), 1987; *Oratorio 1492–1992* (medieval Heb., Arabic, Sp. and Jewish texts), SATB, ens (gui, mand), orch, 1991; *Hexapptichon* (J.I. Jabra), SATB/(A, baroque ob, vc, hpd)/hp/str qt/(hp, str qt)/pf 4 hands, 1996–7

Principal publishers: Israel Music Institute, Israeli Music Publishers, Israel Music Centre

Fleischhauer, Günter

(b Magdeburg, 8 July 1928). German musicologist. He studied classics with Erich Reitzenstein, music education with Fritz Reuter and musicology with Max Schneider at Halle University (1947–52), where he took the doctorate in 1959 with a dissertation on musicians' associations in Hellenistic and Roman antiquity. After working as an assistant (1952–9) at the Halle Music Education Institute, he began teaching at Halle University, and was appointed lecturer (1962), supernumerary professor (1990–92) and subsequently professor (1992–4). His main areas of research are the music of antiquity, Telemann and Handel. He was one of the founders of the Telemann Festival, held regularly in Magdeburg since 1962, and has edited a number of Telemann's works; he also wrote the volume on Etruria and Rome (1964) for the series *Musikgeschichte in Bildern*.

WRITINGS

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- 'Zu den Einflüssen polnischer Musik im Instrumentalmusikschaffen Georg Philipp Telemanns und ihrer Wiedergabe', *Studien zur Aufführungspraxis*, i (1975), 43–50
- 'Georg Philipp Telemann als Wegbereiter des "vermischten Geschmacks" im Musikleben seiner Zeit', *Studien zur Aufführungspraxis*, xiii (1981), 33–48
- 'Karl Wilhelm Ramlers musikalische Idylle "Der May" in den Vertonungen Georg Philipp Telemanns und Johann Friedrich Reichardts', *Dichtung und Musik: Walther Siegmund-Schultze zum 65. Geburtstag*, ed. S. Bimberg (Halle, 1982), 23–39
- 'Die "galante" und die kontrapunktische Schreibart Georg Philipp Telemanns im Urteil Friedrich Wilhelm Marpurgs', *Telemann und seine Freunde: Magdeburg 1984*, ii, 71–81
- 'Zur Verwendung einiger musikalisch-rhetorischer Figuren in Händels "Alexander's Feast or The Power of Musick" (HWV 75)', *HJb 1986*, 23–51

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- 'Georg Philipp Telemanns Zyklen "VI Moralische Cantaten", (TWV 20:23–28 und 29–34) im Urteil Johann Adolph Scheibes', *Musica privata: Festschrift zum 65. Geburtstag von Walter Salmen*, ed. M. Fink, R. Gstrein and G. Mössmer (Innsbruck, 1991), 315–38
- 'Zur Funktion und Bedeutung der Instrumentalmusik in Händels dramatischen Werken (Opern und Oratorien)', *HJb* 1991, 121–34
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HORST SEEGER/WOLFGANG RUF

Fleischmann, Aloys (Georg) [Ó Rónáin, Muiris]

(*b* Munich, 13 April 1910; *d* Cork, 21 July 1992). Irish composer, conductor and musicologist of German birth. After completing the BMus (1931) and MA (1932) at University College, Cork, he studied composition and conducting at the Akademie für Tonkunst, Munich, and musicology at Munich University (1932–4). On returning to Cork in 1934, he was appointed professor of music at University College, where he remained until his retirement in 1980. Acutely aware of the obligation of his generation to create circumstances in which modern Irish music could flourish in a recently independent Ireland, his involvement in all aspects of musical life was deep and committed. He founded the Cork SO (1934), which he conducted for almost 60 years, and the Cork Music Teachers' Association (1938), of which he remained chair for 50 years; he also co-founded the Cork Ballet Company (1948) with Joan Denise Moriarty. In 1954 he helped to found the Cork International Choral Festival, of which he was director until 1987, and in 1962 instituted public seminars in which works specially commissioned for the festival were discussed. He completed the DMus at the National University of Ireland in 1963, and received an honorary MusD from Dublin University in 1964. Other honours included membership in the Royal Irish Academy (1966), the Order of Merit of the German Federal Republic (1966) and the title of Freeman of the City of Cork (1978).

As one of the first group of composers to live and work in modern Ireland, the question of what it meant to be an Irish composer occupied Fleischmann greatly. He adopted the Irish pseudonym, Muiris Ó Rónáin, for a time feeling that his German surname was inconsistent with his nationalist aspirations. His early music, while outward looking, shows the clear influence of folk idioms. Terse modal diatonicism gradually gave way,

however, to a freer chromatic style (from about 1960), but his sympathies remained with traditional forms of expression. His final years were largely occupied with *Sources of Irish Traditional Music*, a project he completed shortly before his death.

WORKS

Ballets: *The Golden Bell of Ko*, 1947; *An Cóitín Dearg* [The Red Petticoat], 1951; *Macha Ruadh* [Red(-Haired) Macha], 1955; *The Táin*, 1981

Vocal-orch: *Clare's Dragoons* (T. Davis), Bar, chorus, war pipes, orch, 1945; Song Cycle 'The Fountain of Magic' (F. O'Connor), S/T, orch, 1945; *Bata na bPlanndála* [The Planting Stick] (P. Ó Laoighre, D. Ó Drisceoil), dance suite, chorus, small orch, 1957; *Amhrán na gCúigí* [Song of the Provinces] (attrib. Alfrid), chorus, orch, 1963; *Song of Colmcille* (R. Farren), spkr, chorus, orch, 1964; *Mass for Peace*, unison chorus, orch, 1976; *Festival Song* (J. Montague), chorus, orch, 1978; *Omós don Phiarsach* [Homage to Pádraig Pearse] (P. Pearse), spkr, Mez, orch, 1979; *Time's Offspring* (Bishop Berkeley), spkr, chorus, orch, 1985; *Clonmacnoise* (O'Connor), chorus, orch, 1986

Other vocal: *3 hAmhráin* [3 Songs] (M. Ó Murchú), S/T, pf, 1935, orchd 1937; *Na Trí Captaení Loinge* [The Three Sea Captains] (Ó Laoighre, Ó Drisceoil), dance suite, chorus, 1956; *Mass*, female vv, org, 1972; *The Poet's Circuits* (P. Colum), S, Irish hp, 1972; *Song cycle 'Tides'* (J. Montague), Mez/Bar, pf, 1973, orchd 1974; *Poet in the Suburbs* (T. Kinsella), chorus, 1974; *Games* (V. Popa, trans. A. Pennington), chorus, hp, perc, 1990

Inst: *Suite*, pf, 1933; *Pf Qnt*, 1938; *Prelude and Dance*, orch, 1940; *The Humours of Carolan*, suite, str, 1941–44; *The Four Masters*, ov., orch, 1944; *Introduction and Funeral March*, orch, 1960; *Cornucopia*, hn, pf, 1969, orchd 1971; *Sinfonia votiva*, orch, 1977

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Principal publishers: Chester, An Gúm, OUP, Cumann Náisiúnta na gCór [Association of Irish Choirs]

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T. Ó Canainn: 'Aloys Fleischmann in Conversation', *Cork Review* (1992), 13–18

S. de Barra: 'Aloys Fleischmann's Ballet Music', in R. Fleischmann (ed), *Joan Denise Moriarty: Founder of Irish National Ballet* (Cork, 1998)

SÉAMAS DE BARRA

Fleischmann, (Johann) Friedrich (Anton)

(b Marktheidenfeld, nr Würzburg, 18 July 1766; d Meiningen, 30 Nov 1798). German administrator and composer. When he was 11 his father Johann Friedrich Fleischmann, a school headmaster and amateur composer, sent him to the Mannheim Gymnasium, where he studied with G.J. Vogler and Ignaz Holzbauer. After finishing courses in philosophy and law at Würzburg University, he became private secretary and tutor to the *Regierungspräsident* von Welden's son at Regensburg (1786). From 1789 he was cabinet secretary to Duke Georg I of Saxe-Meiningen, where he exerted a great influence on the court's music.

Although Fleischmann had composed music for a Singspiel *Hanns und seine Frau Mama* by 1785, his extant compositions belong to his Meiningen period. His principal work, the Singspiel *Die Geisterinsel* (after Shakespeare's *Tempest*), was composed before the better-known settings of Reichardt and Zumsteeg, and produced at Weimar in 1798; the librettist Gotter had intended his work for Mozart. Fleischmann's setting of the *Wiegenlied* 'Schlafe, mein Prinzchen' (from Gotter's Singspiel *Esther*, 1795), published in 1796, is remarkably similar to the well-known setting of the same year by Bernhard Flies (formerly attributed to Mozart) and may have served as its model. A variant of Fleischmann's setting was used by Wenzel Matiegka under the title 'Mädchen, o schlumm're noch nicht' for variations in the last movement of his Notturmo op.21, which Schubert later arranged as a guitar quartet.

Fleischmann also wrote an essay 'Wie muss ein Tonstück beschaffen seyn' (published posthumously in *AMZ*, i, 1798–9, cols.209, 225) that, by prescribing three-part structures for instrumental movements, has been considered an early description of Classical form. However, his description more closely applies to pre-Classical monothematic three-part forms, and aesthetically it is likewise still largely in the tradition of the older doctrine of the Affections.

WORKS

printed works published in Offenbach unless otherwise stated

Vocal: *Hanns und seine Frau Mama* (Spl, C.A.G. von Sekendorff), ?not perf., lost, text in *Neue Beyträge zum deutschen Theater aus Franken* (n.p., 1785), according to *Grove5*; *Die Geisterinsel* (Spl, 3, F.W. Gotter and F.H. von Einsiedel, after Shakespeare), Weimar, 1798, *D-Bhm*, ov., op.7 (c1807); *Wiegenlied* (Gotter), 1v, gui/kbd (1796); *Einige Lieder* (Fürstin von Neuwied) (Leipzig, 1798); *Die Wollust*, 1v, kbd (Leipzig, n.d.), doubtful; 3 lieder in Göttingen *Musenalmanach*; song in *Romanze und Oden mit ... Gitarre* (Brunswick, c1800)

Orch: *Conc.*, hpd/pf, op.1 (1794); *Conc.*, hpd/pf, op.3 (1796); 1797: *Zur Feyer des Friedens*, pf *conc.*, op.4 (1797); *Sinfonie*, op.5 (1800); *Sinfonie*, op.6 (c1806) [minuet by A. André]; double *conc.*, kbd, vn, mentioned in *GerberNL*

Chbr: *Air avec des variations*, kbd (Vienna, 1787), lost; *Sonate*, hpd 4 hands, op.2 (1795); several Mozart ops arr. 8 wind insts, mentioned in *GerberNL*

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KLAUS RÖNNAU

Fleischmann [Fleyshman], Veniamin Iosifovich

(*b* Bezhetsk, 7/20 July 1913; *d* Krasnoye, near Leningrad, 14 Sept 1941). Russian composer. Although musical as a child, he was a schoolteacher before turning to music seriously. In 1937 he left the Musorgsky Music College, where he had studied with Mikhail Yudin, and entered the Leningrad Conservatory to study composition with Shostakovich. After composing settings of Lermontov and Goethe and a number of piano preludes (all of which were lost), in 1939 he started writing a one-act opera *Skripka Rotshil'da* ('Rothchild's Violin') using his own libretto based on a story by Chekhov. The score was almost finished by June 1941 when Russia became involved in World War II; Fleischmann volunteered and never returned from the front. Shostakovich completed the last few pages of the vocal score and by February 1944 had made a fair copy of the orchestral score. In musical language and dramatic plan the work belongs to the Russian tradition exemplified by Musorgsky and in particular to the tradition of shorter operas established by Rimsky-Korsakov and Rachmaninoff. The first concert performance of the opera took place on 20 June 1960 at the Central House of Composers in Moscow; the first staging occurred at the Experimental Chamber Opera Studio of the Leningrad Conservatory on 24 April 1968.

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Fleisher, Edwin A(dler)

(b Philadelphia, 11 July 1877; d Philadelphia, 9 Jan 1959). American music patron. He studied at the William Penn Charter School in his native city and at Harvard University (BA 1899). In 1909 he founded the Symphony Club of Philadelphia to provide gifted young musicians with a free complete training in the performance of orchestral literature under professional conductors, who have included Johan Grolle, Camille Zeckwer, William F. Happich and Arthur Cohn. As many as 400 students a year have been members of the three orchestras and four theory classes. Fleisher frequently played viola in the orchestras. The club at first was limited to boys from ten to 16 years of age, but Fleisher soon did away with all discrimination on the grounds of age, sex, race or religion. He received the honorary degree of MusD from the Philadelphia Musical Academy in 1924. Originally a yarn manufacturer, he retired from business in 1925 to devote himself full time to music.

Since half of all rehearsals were given over to the sight-reading of new or unfamiliar works, Fleisher began to collect performance material on a large scale. After his retirement he visited the significant musical centres of Europe, returning with 1000 works by 350 contemporary composers. In 1929 he gave the club's large collection of scores and parts to the Free Library of Philadelphia, where it is maintained in quarters of its own, separate from the library's music department. During the Depression years of the 1930s, Fleisher Collection custodians, with the assistance of the Federal Works Progress Administration, copied by hand nearly 2000 compositions by contemporary Americans, at a time when no performance material for these works was available. In the 1940s Nicolas Slonimsky was sent to Latin America to acquire material, and returned with some 650 symphonic works.

Since 1929 the Fleisher Collection has grown from 4000 compositions to more than 15,000, making it the largest collection of orchestral performance material in the world. Although it was first intended as a reference collection, regulations were liberalized in order to permit orchestral groups throughout the USA and some foreign countries to borrow (without charge) otherwise unobtainable music for study and performance. A collection of tape and disc recordings is also maintained to facilitate the study of unfamiliar work. A catalogue of the music in the collection was begun in 1933, giving information on instrumentation, movements, duration and first performances, as well as other pertinent facts, which makes it an indispensable tool for libraries and conductors. A complete revision was published in 1979.

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OTTO E. ALBRECHT

Fleisher, Leon

(*b* San Francisco, 23 July 1928). American pianist and conductor. He gave his first public recital at the age of six, then went in 1938 to Schnabel, who was his teacher until 1948, in Italy and in New York. In 1942 he played the Liszt A major Concerto with Pierre Monteux and the San Francisco SO, and the next year the Brahms D minor. In 1944 he and Monteux again performed the Brahms, this time with the New York Philharmonic-Symphony. Monteux also taught him conducting. In 1952 he was the first American to win the Queen Elisabeth International Music Competition, Brussels, and his career became international. By the early 1960s he had made many recordings including a distinguished series of concertos with Szell and the Cleveland Orchestra. In 1963, with the composer conducting the Seattle SO, he gave the first performance of Leon Kirchner's Second Piano Concerto, which he had commissioned with a grant from the Ford Foundation.

In 1965 his right hand became disabled, and after some years he began to play the left-hand repertory, including Ravel's Concerto and chamber music by Franz Schmidt. In 1968 he became co-director of the Theatre Chamber Players in Washington, DC, and conductor of the Annapolis (Maryland) SO, a community orchestra. In 1973 he was named associate conductor of the Baltimore SO; he resigned in 1978 in order to accept more engagements as a guest conductor. His ailment was finally diagnosed as focal dystonia; after extensive treatment, he returned in 1982 to the standard piano literature, appearing as guest soloist with Comissiona and the Baltimore SO at the inaugural concert of Meyerhoff Symphony Hall.

In 1959 Fleisher joined the faculty of the Peabody Conservatory of Music, where he later held the Andrew W. Mellon Chair in piano; he was also a visiting professor at the Rubin Academy of Music in Jerusalem. André Watts and Lorin Hollander were among his pupils. In 1985 he was appointed artistic director of the Tanglewood Music Center, where in 1994 he gave the première of Foss's Piano Concerto for left hand.

To Monteux, Fleisher at 15 was 'the pianistic find of the century'. When he was at his peak his playing combined intellectual power, warmth of feeling, grace, taste and sensuous beauty. Although not on the same technical level as his piano playing, his conducting has been marked by equally distinguished musical perception.

MICHAEL STEINBERG/R

Fleming [Flemming], Paul

(*b* Hartenstein, Saxony, 5 Oct 1609; *d* Hamburg, 2 April 1640). German poet. He received a good early education at home from his theologian father and at 12 entered the Thomasschule, Leipzig, where Schein taught him Latin and German poetry. In 1628 he entered Leipzig University and studied medicine and the arts. He received the degrees of PhD and MA in 1633, when he also accepted a place on a mission of Duke Friedrich of Schleswig-Holstein to Moscow and Persia. During a one-year respite in Tallinn in 1635 he met the three Niehus daughters, whose beauty inspired many of his poems. From 1636 to 1639 he was again in Moscow and Persia. He left his post to marry Anna Niehus and then went to the university in Leiden, where he became Doctor of Medicine in 1640. He died suddenly while returning to his bride in Tallinn.

Fleming was the best and most admired German Baroque lyric poet. Under the influence of Opitz, whom he knew personally by September 1630, and his teacher Schein, he wrote reform verse with a depth and mastery of sound unsurpassed by his models and other contemporaries. His best poems are sonnets and odes, and he was specially expert at writing alexandrines. His powerful love-poems exerted a great influence on successors such as Finckelthaus, Zesen, Schirmer, Brehme and Stieler, and they have been continually republished since his death.

As early as his first year in Leipzig Fleming showed a deep love of music, and the musicality of his language testifies to Schein's encouragement and influence on him (after Schein's death in 1630 he sang his praises in a number of poems). Hammerschmidt, C.C. Dedekind and Pohle each set some of his poems to music; Bach used his popular chorale text 'In allen meinen Taten' in his cantata no.97; and Brahms set 'O liebliche Wangen' as his op.47 no.4.

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JOHN H. BARON

Fleming, Renée

(*b* Rochester, NY, 14 Feb 1959). American soprano. She studied at SUNY and made some early appearances singing Gershwin with the New Harlem SO. After further study at the Juilliard School she won a Fulbright Scholarship to work in Europe with Arleen Augér and Elisabeth Schwarzkopf. In 1986 she sang her first major operatic role, Konstanze in *Die Entführung aus dem Serail*, at the Salzburg Landestheater. Some of

the most coveted awards, such as the Richard Tucker and George London prizes, fell to her, and in 1988 she gained a Metropolitan Opera Audition Award, with a house début in 1991 as Countess Almavira in *Le nozze di Figaro*. This was also the role which introduced her to Vienna, Paris, San Francisco and Buenos Aires. At Glyndebourne she sang Fiordiligi in *Così fan tutte* (1992), and Covent Garden heard her first as Dirce in Cherubini's *Médée* (1989). On recordings she came to notice with a brilliant performance in the title role of Rossini's *Armide* at the Pesaro Festival of 1993. Fleming also confirmed her growing reputation as a concert artist in a recital at Lincoln Center that same year. On the opening night of the Metropolitan season 1995–6, her Desdemona to Domingo's *Otello* placed her among the leading singers of the day. The beauty of her voice and the charm of her acting were equally acclaimed on her Bayreuth début as Eva in *Die Meistersinger* in 1996. She has also been in demand for world premières, including Corigliano's *The Ghosts of Versailles*, Susa's *The Dangerous Liaisons* and Previn's *A Streetcar Named Desire*, which brought perhaps the greatest personal triumph of her career so far. Her voice combines the moderate power of a lyric soprano with the fullness and intensity of a more dramatic type. From the first, her recordings revealed an extensive range, considerable accomplishment in florid singing, and a distinctive, vibrant timbre. Later years have brought a deepening of her expressive powers in a steadily growing recorded repertory which includes such roles as Donizetti's *Rosmonde* and Dvořák's *Rusalka*, Schubert lieder and Strauss's *Vier letzte Lieder*.

J.B. STEANE

Fleming, Robert (James Berkeley)

(*b* Prince Albert, SK, 12 Nov 1921; *d* Ottawa, 28 Nov 1976). Canadian composer. Following piano studies with Marjorie Wilson among others, Fleming was heard in 1937 by Arthur Benjamin, who recommended that he continue his studies in London at the RCM. His teachers there included Herbert Howells and Percy Buck. The following year he won the Exhibition Scholarship in piano, but returned to Saskatoon to study with Lyell Gustin. In 1941–2 he earned the Licentiate degree and won the Canadian Performing Rights Society (CPRS) scholarship for the first time. In 1942–4, after further study at the Toronto Conservatory with Healey Willan (composition), Ettore Mazzoleni (conducting) and F. Silvester (organ), he won three additional CPRS scholarships. After a brief period of service as a wireless operator for the Royal Canadian Air Force (1943–4) he recommenced his studies at the Toronto Conservatory. In 1946 on the strength of his film score *Red Runs the Fraser* (1946) Fleming joined the National Film Board (NFB) staff as a composer, conductor and music editor. He assumed the position of music director in 1957. In addition to his responsibilities with the NFB he continued to compose music for a variety of media. He returned to Ottawa in 1970 to join the faculty at Carleton University.

Songs and choral works are central to Fleming's output. When setting a text he paid particular attention to word stress, changing the metre as well as the rhythmic figures to accommodate the accentual pattern of a chosen

phrase. While his compositional approach was primarily melodic, his harmonic language includes extended tertian harmonies and chordal streams of 4ths and 5ths. Ostinatos are a common textural feature. From 1946 his style became increasingly modal. The song cycle *The Confession Stone* (1966), on a set of religious texts by Owen Dodson, combines lyricism with marked dissonance.

Fleming wrote over 50 hours of music for films, including documentaries, features and short films on a wide variety of topics. In the course of this work, Fleming familiarized himself with much of Canada's folksong and indigenous music. This research also effected his concert music as he increasingly incorporated idioms initially developed for film scores (particularly those for the series *Canada at War*, *Struggle for a Border* and *Tuktu*) into other compositions. His use of folksong also reflected his close involvement with community musicians.

WORKS

(selective list)

dramatic

Stage: Chapter 13 (ballet), 2 pf, 1948; Shadow on the Prairie (ballet), 1951; Laurentain Parade, Why There are No Frogs on the Queen Charlotte Islands, Square-dance: the Maple Leaf Forever (3 puppet plays), 1967

Film scores: Red Runs the Fraser, 1946; Mental Health (series), 1946–53; Stanley Takes a Trip, 1948; Canadian Cruise, 1949; Look to the Forest, 1950; Canada's Awakening North, 1951; My Prairie Home, 1951; Age of the Beaver, 1952; Musician in the Family, 1953; The Country Auctioneer, 1954; The Colour of Life, 1955; The Spruce Bog, 1956; La plume au vent, 1957; Railroaders, 1958; Les pêcheurs, 1959; Above the Timberline, 1960; The Saddlemaker, 1961; Jacky Visits the Zoo, 1962; Canada at War (series), 1962; Exploding Metropolis (series), 1963; Edge of the Barrens, 1963; Phoebe, 1964; Northern Research, 1965; Antonio, 1966; Canadian Artists (series), 1966; Tuktu (26-part series), 1966–9; Adventures, 1967; Struggles for a Border (9-part series) 1967–9; The Best Damn Fiddler from Calabogie to Kaladar, 1968; Matter of Fat, 1969; Family House, 1970

instrumental

Orch: Around the House, nursery suite, 1942; Red River Country, 1953 [based on film score]; Mestizo, 1954; Summer Suite, 1957; Ballet Introduction, orch/2 pf, 1960; Conc. 64, pf, orch, 1964; You Name It, suite, str orch, 1964; Conc., tuba, orch, 1966; 4 Fantasias on Canadian Folk Themes, band, 1966; Festival Suite, band, 1967; Prairie Sailor, vc, orch, 1970; Hexad, 1972

Chbr and solo inst: Sonatina, pf, 1941; Rondo, 2 pf, 1943; Sonata, vn, pf, 1944; 5 Graded Pieces, vn, pf, 1959; A 2 Piece Suite, 2 cl, b cl, 1959; 3 Pieces, org, 1962; 3 Dialogues, fl/ob, pf, hpd, 1964; Choreographic Sketches, fl, 1965; Brass Qnt, 1965; Variations on a Timeless Theme, org, 1966; A Qt for Str, 1969; Divertimento, 2 ob, 2 vn, va, vc, db, org, 1970; Prelude, Nocturne, Finale, 1971; Threo, s sax, pf, 1972; many pedagogical pieces

vocal

Choral: Missa Brevis, f, 1942; Would that I were There (R. Fleming), 1942; A Wreath of Carols (M. Fleming), 1952–75; A Kangaroo Sat on a Oak (trad.), arr. 1954; The Old Man (trad.), arr. 1954; King of Glory (G. Herbert), 1964; Madrigal (W.

Shakespeare), 1964; *The Lord Himself* (Ps lxx) (1965); *Heirs through Hope* (M. Fleming), 1968; 3 *Canadian Folksongs* (trad.), (1976)

Solo vocal: *Secrets* (W.H. Davies), 3 songs, 1940; *The Oxen* (T. Hardy), song cycle, 1942; 4 songs (J. Coulter), 1946–54; *Folk Lullabies* (trad.), arr. 1952, rev. 1970; *Sarah Binks's Songs* (P. Hiebert), 1952–4; *Hymn to War* (Coulter), Bar, orch, 1954; *The Confession Stone* (Songs of Mary) (O. Dodson), 1966; 3 *Folk Songs* (trad.), 1972; *Our Mind Was the Singer* (R. Finch), Bar, orch, 1972; 6 *Folk Songs from Prince Edward Island* (arr., trad.), 1973; *Of a Timeless Land* (M. Fleming), A, orch, 1974

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C.D. Keitges: *The Solo Vocal Music of Robert Fleming (1921–1976)* (DMA diss., Arizona State U., 1988)

GODFREY RIDOUT/ELAINE KEILLOR

Flentrop, Dirk (Andries)

(b Zaandam, 1 May 1910). Dutch organ builder. The firm of organ builders that bears his name was founded at Zaandam in 1903 by his father Hendrik (Wichert) Flentrop (1866–1950); Dirk Flentrop assumed direction in 1940. Dirk Flentrop learnt organ building in his father's workshop and at the firm of Frobenius in Denmark. Like his father, he had been trained as a church organist, and the two became interested in the restoration of early instruments as well as in the construction of new ones based on traditional principles of the 17th and 18th centuries. Among the first organs they restored (1936) was one built in 1756 by Christian Müller for the Grote Kerk

at Beverwijk. Their aim was to return the instrument as far as possible to its original condition, rather than to modernize it.

By the end of World War II, Dirk Flentrop had become convinced that the traditional mechanical-action organ, housed in a shallow case, with scaling, disposition and wind supply based on the principles of early builders, represented the best direction for his own work. His first significant effort in this style was the organ made in 1950 for the Dutch Reform church in Loenen aan de Vecht. Implicit in this approach to organ building was his concern for the instrument's ability to play the Baroque and Classical repertoires, as well as for its technical and artistic design. The disposition of the Loenen instrument was as follows: *Hoofdwerk*, Prestant 8', Roerfluit 8', Octaaf 4', Spitsquint 2²/₃', Octaaf 2', Mixtuur VI, Dulciaan 16'; *Rugwerk*, Gedekt 8', Prestant 4', Roerfluit 4', Gemshoorn 2', Quint 1¹/₃', Scherp IV–V, Regaal 8'; *Pedaal*, Subbas 16', Octaaf 8', Nachthoorn 4'; manual and pedal couplers.

Flentrop's influence since 1950 has been strong both in Europe and in the USA, where his first major organ was built for the Busch-Reisinger Museum at Harvard University in 1958. Other notable instruments by him in the USA include the four-manual organ for St Mark's Cathedral, Seattle (1965), and instruments for Salem College, Winston-Salem, North Carolina (1965); Warner Hall, Oberlin College Conservatory, Oberlin, Ohio (1974); and Duke University Chapel, Durham, North Carolina (1976). In addition to the restoration of many smaller instruments in the Netherlands he has restored major organs there and in several other countries, including the Schnitger organ of 1721 in the Michaelskerk, Zwolle, the Netherlands (1955); the 16th-century instrument in the cathedral at Évora, Portugal (1967); and the two organs from the 17th and 18th centuries in the Metropolitan Cathedral of Mexico City (1977).

Flentrop has also been active in the Dutch Organ Builders' Association and was one of the founders of the International Society of Organ Builders, of which he was president from 1957 to 1965. He received honorary degrees from the Oberlin Conservatory in 1968 and Duke University in 1976.

On Flentrop's retirement in 1976 direction of the firm was assumed by J.A. Steketee (b 1936). The firm has continued to build and design new organs, including Seitoku College, Tokyo (1983); Holy Name Cathedral, Chicago (1989); Dunblane Cathedral, Scotland (1990); and the State Conservatory, Kazan', Russia (1997). Major restorations include the Walcker organ in Riga Cathedral, Latvia (1983), and the Schnitger organ in St Laurenskerk, Alkmaar, the Netherlands (1987). Steketee was succeeded by C.P.W. van Oostenbrugge (b 1947) in August 1998. Significant works since then include a large new organ for the Muziekcentrum in Enschede, the Netherlands (1999), and the reconstruction of the organ in the Petrus-en-Pauluskerk, Ostend.

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G. Pels: 'Dirk Andries Flentrop at 85', *ISO News*, v/10 (1995), 9–21

JOHN FESPERMAN/R

Flesch, Carl

(*b* Moson [now Mosonmagyaróvár], 9 Oct 1873; *d* Lucerne, 14 Nov 1944). Hungarian violinist and teacher. He received his first violin lessons at the age of five. From 1886 to 1890 he studied at the Vienna Conservatory under J.M. Grün, then at the Paris Conservatoire, which he left in 1894 with a *premier prix*; his teachers were Sauzay and, particularly, Marsick. He made his *début* in Vienna in 1895 and in Berlin the following year. From 1897 to 1902 he taught and led the Queen's String Quartet in Bucharest. He then moved to Amsterdam, where he became known as a teacher and chamber music player (1903–8). A milestone in his career was his series of five historical concerts in Berlin in 1905, illustrating the development of violin literature through the works of 50 composers from the 17th century to the 20th – a scheme which was afterwards adopted by other violinists.

After settling in Berlin in 1908, Flesch enjoyed growing international acclaim as a soloist, chamber music player (Trio Schnabel-Flesch-Becker) and teacher. In 1921 and 1922 he gave master courses at the Hochschule für Musik and was a professor there from 1928 to 1934. During the intervening years (1924–8) he was head of the violin department at the newly founded Curtis Institute in Philadelphia. His private summer courses at Baden-Baden (1926–34) attracted an international group of young violinists. In 1934 he moved to London. During World War II he was in the Netherlands, where he was detained by the occupying Germans. He was finally permitted to return to his native Hungary. From 1943 to his death he taught at the newly founded Lucerne Conservatoire and continued to perform in public.

Flesch was famous for his classical purity, his impeccable technique, and his intellectual grasp of styles. His interpretations of the Beethoven and Brahms concertos had noble grandeur and inner warmth, but he could also play virtuoso pieces by Paganini and Hubay with surprising *élan*. A technical speciality was his playing of fingered octaves with amazing speed and accuracy. He was not a 'born' violinist but developed through constant analysis and self-criticism. This diagnostic ability made Flesch into one of the greatest teachers of our time: he approached technical and musical problems in a rational way. His method is available in books and treatises which form the basis of modern violin playing. The most comprehensive is *Die Kunst des Violin-Spiels* and the most concentrated the *Urstudien* which reduce technique to a few basic motions. He also made many editions. His pupils included Max Rostal, Szymon Goldberg, Henryk Szeryng, Henri Temianka, Ida Haendel, Ginette Neveu and Alma Moodie.

The Flesch Medal, an award in his memory, was established through the initiative of Max Rostal and Edric Cundell, then head of the Guildhall School of Music and Drama, which then administered it. The first

competition (1945) was won by Raymond Cohen, the second (1946) by Norbert Brainin. In 1968 the competition became part of the Festival of the City of London, and in 1970 it was opened to violists. As the City of London International Competition for Violin and Viola (Carl Flesch Medal), it was held every two years, and was one of the most important testing grounds for aspiring soloists up to the age of 32. The competition was suspended in 1992.

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BORIS SCHWARZ/MARGARET CAMPBELL

Fleta, Miguel

(*b* Albalate de Cinca, 28 Dec 1893; *d* La Coruña, 30 May 1938). Spanish tenor. He studied at the Barcelona Conservatory and then in Milan with Luisa Pierrich, whom he later married. He made his début in 1919 at Trieste in Zandonai's *Francesca da Rimini*, then sang in Vienna (1920), Rome (1920–22, including the première of Zandonai's *Giulietta e Romeo*), Monte Carlo (1921), Madrid (1921–2) and Buenos Aires (1922), in *Rigoletto*, *Aida*, *Tosca* and, above all, in *Carmen*. He appeared at the Metropolitan (1923–5), at La Scala (1924), where he returned to sing Calaf in the first *Turandot* in 1926, and at the Teatro Colón from 1922 to 1927; his Paris début, singing Cavaradossi, followed in 1928. His repertory included *Lucia*, *Pagliacci*, *Andrea Chénier* and *Manon*. He had a beautiful voice remarkable for its colour, range, evenness, sensual warmth and ease of inflection and expression, and was considered by Puccini to be the ideal performer of his works. He had also an exuberant and passionate

temperament, but lacked taste and style, and failed to care for his voice, so that by 1928 he was already in decline. His virtues and failings are vividly exemplified in many recordings.

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RODOLFO CELLETTI/R

Fletcher, Alice Cunningham

(*b* Cuba, 15 March 1838; *d* Washington DC, 6 April 1923). American ethnologist. She devoted herself to the study of the Great Plains Indians, so completely winning their confidence that she was privileged to gather data and record ceremonies and rituals not usually witnessed by non-Indians. While living on the Omaha reservation in 1881, she became interested in the education of the 24-year-old son, Francis, of Chief Joseph La Flesche. She took him to Washington where he lived with her, as her 'son by adoption', until 1910; with him, Fletcher wrote an important monograph on the Omaha tribe (1911).

Fletcher, who was an assistant at the Peabody Museum of American Archaeology and Ethnology from 1882, began collecting ethnological and musical data in 1883 among the Omaha and Dakota Indians. She also wrote about other tribes and kinship groups and transcribed hundreds of songs including the first complete record of the Pawnees' Hako ceremony. Initially she notated melodies by ear, having her informants repeat each song until she was satisfied that she had an accurate transcription. Soon after the pioneer field use of the Edison phonograph by Jesse Walter Fewkes in 1890, Fletcher adapted her procedure to incorporate it and that enabled her to obtain a greater quantity of material. Her wax cylinder recordings (1893) of Omaha and Osage songs were mostly published by the Peabody Museum; the originals were transferred to the Archive of Folk Song at the Library of Congress.

Fletcher's discussions and articles generated considerable interest in the scientific and aesthetic value of Indian music among other ethnologists and musicians. Fewkes, an ethnologist, and Benjamin Ives Gilman, a psychologist, followed her with their own pioneer work, applying scientific methods to the analysis of Indian melodies. For technical consideration of the music she collected, Fletcher turned to John Comfort Fillmore, with whom she worked closely from 1893 to 1896. As a result Fillmore became a prolific author of articles on American Indian music. Contemporary American composers began to use Indian music in their compositions: the first was Edward MacDowell in his 'Indian' Suite for orchestra (op.48, 1890); others included C.T. Griffes and Arthur Farwell.

Fletcher was also active in organizations, and held various offices in learned societies. Her publications include 46 monographs on aspects of Indian music and ethnology.

WRITINGS

- 'The Elk Mystery or Festival: Ogalala Sioux', 'The "Wawan", or Pipe Dance of the Omahas', *The 16th and 17th Annual Reports of the Peabody Museum of American Archaeology and Ethnology*, iii (1884), 276, 308
- 'Glimpses of Child-Life among the Omaha Tribe of Indians', *Journal of American Folklore*, i (1888), 115
- 'Leaves from my Omaha Note-Book', *Journal of American Folklore*, ii (1889), 219
- 'Hae-Thu-Ska Society of the Omaha Tribe', *Journal of American Folklore*, v (1892), 135
- with F. La Flesche and J.C. Fillmore:** *A Study of Omaha Indian Music* (Cambridge, MA, 1893/R)
- 'Indian Songs, Personal Studies of Indian Life', *Century Magazine*, xlvii (1893–4), 421
- 'Music as Found in Certain North American Indian Tribes', *Music* [Chicago], iv (1893–4), 457
- 'Love Songs among the Omaha Indians', *Memoirs of the International Congress of Anthropology: Chicago 1893*, ed. C. Staniland Wake (Chicago, 1894), 153
- 'Some Aspects of Indian Music and its Study', *Archaeologist*, ii (1894), 195, 234
- 'Indian Music', *Music* [Chicago], vi (1894–5), 188
- 'Indian Songs and Music', *Papers of the American Association for the Advancement of Science*, xlv (1895), 281
- 'Indian Songs and Music', *Journal of American Folklore*, xi (1898), 85
- Indian Story and Song from North America* (Boston, 1900/R)
- 'The Old Man's Love Song: an Indian Story', *Music* [Chicago], xviii (1900–01), 137
- The Hako: a Pawnee Ceremony* (Washington DC, 1904/R1996 as *The Hako: Song, Pipe, and Unity in a Pawnee Calumet Ceremony*)
- 'Music and Musical Instruments'; 'Poetry', *Handbook of the American Indians, North of Mexico* (Washington DC, 1907–10)
- with F. La Flesche:** 'The Omaha Tribe', *Annual Report of the Bureau of American Ethnology 1905–1906*, xxvii (1911), 17–672
- Indian Games and Dances with Native Songs* (Boston, 1915/R)
- 'A Birthday Wish from Native America', *Holmes Anniversary Volume: Anthropological Essays presented to William Henry Holmes* (Washington DC, 1916/R), 118

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- C. Haywood:** *A Bibliography of North American Folklore and Folksong* (New York, 1951, 2/1961)

J. Hickerson: *Annotated Bibliography of North American Indian Music North of Mexico* (diss., Indiana U., 1961)

N.M. Judd: *The Bureau of American Ethnology: a Partial History* (Norman, OK, 1967), 52ff

SUE CAROLE De VALE

Fletcher, Harvey

(*b* Provo, UT, 11 Sept 1884; *d* Provo, 23 July 1981). American acoustician. He studied at Brigham Young University in Provo (BS 1907), then at the University of Chicago, where he gained his doctorate in 1911 for research into the charge of the electron. In 1916 he joined the staff of Bell Telephone Laboratories in New York; he remained there for 33 years, becoming director of acoustical research in 1928 and of physical research in 1935. In 1949 Fletcher was appointed professor of electrical engineering at Columbia University, and in 1952 he returned to Brigham Young University as director of research. He became professor emeritus in 1974, and continued his research activity until his death. Fletcher was one of the great pioneers of the science of psychoacoustics, and his work on the human perception of sound was of fundamental importance. Responsible for the first public demonstration of stereophonic sound reproduction in 1934, he later worked intensively on theories of pitch perception and contributed to the understanding of the inharmonicity of piano strings. A co-founder of the Acoustical Society of America in 1929, he was made an honorary fellow of the society in 1949 and was awarded its Gold Medal in 1957.

WRITINGS

'The Physical Criterion for Determining the Pitch of a Musical Tone', *Physical Review*, xxiii (1924), 427–37

Speech and Hearing (New York, 1929, rev. 2/1953 as *Speech and Hearing in Communication*)

'A Space Time Pattern Theory of Hearing', *JASA*, i (1930), 311–43
with W.A. Munson: 'Loudness, its Definition, Measurement and Calculation', *JASA*, v (1933), 82–108

'Auditory Patterns', *Reviews of Modern Physics*, xii (1940), 47–65

'Normal Vibration Frequencies of a Stiff Piano String', *JASA*, xxxvi (1964), 203–9

MURRAY CAMPBELL

Fletcher, John

(*b* Leeds, 19 May 1941; *d* London, 6 Oct 1987). English tuba player. He studied natural sciences at Pembroke College, Cambridge, and as a tuba player was largely self-taught, with occasional tuition from Clem Lawton in Leeds. He gained initial orchestral experience with the National Youth Orchestra before joining the BBC SO in 1964. From 1968 to 1987 he was a member of the LSO. His most significant work was with the Philip Jones Brass Ensemble, with which he toured worldwide and made many recordings. His virtuosity allowed him to set new standards for his instrument in both orchestral and chamber settings, and made him a

source of great inspiration. His solo recordings include Vaughan Williams's Concerto (with the LSO under Previn) and Edward Gregson's Concerto for tuba and brass band, which was written for him. He remained a tutor for the National Youth Orchestra until his death; a trust fund in his memory was set up to help young players in the orchestra.

EDWARD H. TARR

Fletcher, Maria.

See [Manina, Maria](#).

Fletcher, Neville (Horner)

(*b* Armidale, NSW, 14 July 1930). Australian physicist and acoustician. He studied at Sydney University (BSc 1951) and Harvard (PhD 1956); after a period working in industry and with the Commonwealth Scientific and Industrial Research Organisation (CSIRO) Radiophysics Laboratory, he was appointed in 1963 to a chair in physics at the University of New England, NSW. In 1983 he became director of the CSIRO Institute of Physical Sciences and in 1988 visiting fellow at the Australian National University. He studied the flute with Victor McMahon in Sydney and James Pappoutsakis in Boston. Most notable in Fletcher's extensively published research is his work with Suzanne Thwaites on sound generation in flutes and organ pipes, on flute performance techniques and on reed and lip-valve generators in woodwind and brass instruments. He also studied the vibration characteristics of gongs and cymbals, and with the composer Moya Henderson invented the alemba, a keyboard percussion instrument of tuned triangles. He is best known as co-author of the influential *The Physics of Musical Instruments* (1991). A fellow of the Australian Academy of Science (1976) and a member of the Order of Australia (1990), in 1998 Fletcher was awarded the silver medal of the Acoustical Society of America.

WRITINGS

'Some Acoustical Principles of Flute Technique', *The Instrumentalist*, xxviii/7 (1973–4), 57–61

Physics of Music (Melbourne, 1976*R*) [incl. cassette]

with T.D. Rossing: 'Nonlinear Vibrations in Plates and Gongs', *JASA*, lxxiii (1983), 345–51

with T.D. Rossing: *The Physics of Musical Instruments* (New York, 1991, 2/1998)

with T.D. Rossing: *Principles of Vibration and Sound* (New York, 1995)

MURRAY CAMPBELL, CLIVE GREATED

Fletcher, Percy (Eastman)

(*b* Derby, 12 Dec 1879; *d* Windsor, 10 Sept 1932). English composer, orchestrator and director of music. He trained as a violinist, pianist and organist, was in charge of the music successively at the Prince of Wales, Savoy, Daly's and Drury Lane theatres, and, for the last 17 years of his life,

at His Majesty's Theatre. He conducted the record-breaking run of Norton's *Chu Chin Chow* (which he also mainly orchestrated). He also orchestrated the *Hiawatha* and *Minnehaha* suites from Coleridge-Taylor's posthumous music (1919 and 1925 respectively), as he did Woodforde-Finden's *Indian Love Lyrics*, *A Lover in Damascus* and *The Pagoda of Flowers*. His choral selections from Wagner's *Die Meistersinger* and *Parsifal* were once popular with choirs.

Fletcher's own musical output was vast. To succeed *Chu Chin Chow* in 1921 he wrote *Cairo*; its intermezzo is still played. Among his partsongs, *Ring Out*, *Wild Bells* shows his mastery of late Edwardian vocal styles, to which he added some unusual modulations of his own. *The Passion of Christ* (1922) displays the influence of Elgar. The tone poem *Labour and Love* (1913) and the *Epic Symphony* (1926) were commissioned for the Crystal Palace Brass Band Festivals. His instrumental suites, such as *Rustic Revels* (1918) or *Sylvan Scenes* (1921), suggest responses to Grieg and Coleridge-Taylor, while the solid craftsmanship and brilliance of his *Festival Toccata* (1915) for organ owe something to the French School. Fletcher is known today by the splendid waltz *Bal masqué* (1914).

WORKS

(selective list)

stage

Mecca (a mosaic in music and mime, 3, O. Asche), New York, Century, 4 Oct 1920 [perf. London, His Majesty's, 15 Oct 1921, under the new title *Cairo*]

The Good Old Days (romantic musical play, 3, Asche), London, New Gaiety, 27 Oct 1925

instrumental

Orch: *The Spirit of Pageantry*, grand march (1911); *Folk Tune and Fiddle Dance*, str (1914); 2 *Parisienne Sketches* (1914): 1 *Demoiselle chic*, int, 2 *Bal masqué*, valse caprice; *Prelude to an Unwritten Sym.*, 1914; *Rustic Revels*, suite (1918); *Woodland Pictures*, rural suite (1920): 1 *Introduction and Dance: In the Hayfields*, 2 *Romance: An Old World Garden*, 3 *Humoreske: The Bean Feast; The Crown of Chivalry*, march (1927); *Ballade and Bergomask* (1931); *In the Olden Style*, suite; *Vanity Fair*, ov.

Brass band: *Labour and Love*, tone poem (1913); *Epic Sym.* (1926)

Orch and arrs.: *Chu Chin Chow* (F. Norton) (1916); *Hiawatha* (S. Coleridge-Taylor), ballet suite (1919); *Minnehaha* (Coleridge-Taylor), suite (1925); *Indian Love Lyrics*, *A Lover in Damascus*, *The Pagoda of Flowers* (A. Woodforde-Finden)

Org: *Interlude* (1901); *Festival Toccata* (1915); *Fountain Reverie* (1915); *Festal Offertorium* (1926)

Pf: *Sylvan Scenes* (1921): 1 *In Beauty's Bower*, 2 *Sylvia Dances*, 3 *The Pool of Narcissus*, 4 *Cupid's Carnival*; other pf works

Many arrs. of own inst works

vocal

Choral: *The Walrus and the Carpenter* (L. Carroll), children's cant (1910); *The Passion of Christ* (1922); *Cupid's Garland*, S, T, B, male chorus, orch (1931); many arrs., incl. selections from *Die Meistersinger von Nürnberg* (R. Wagner) and *Parsifal* (Wagner)

Many partsongs, incl. Ring Out, Wild Bells (A. Tennyson) (1914)

Songs: 4 Tennyson Lyrics (1926): 1 A Lullaby, 2 The City Child, 3 The Reign of Roses, 4 The Throstle; many other songs

Principal publishers: Boosey & Hawkes, Novello

GEOFFREY SELF

Fleuret, Maurice

(*b* La Talaudière, 22 June 1932; *d* Paris, 22 March 1990). French writer on music and administrator. He studied music at the Paris Conservatoire with Dufourcq, Roland-Manuel and Messiaen, and was subsequently a lecturer (1955–65) and artistic adviser (from 1974) of the Jeunesses Musicales de France. His other activities included editing the review *Musique de tous les temps* (1958), directing the music department of the Centre National de Diffusion Culturelle (1960–64) and working as music critic of *France observateur* (1962–4) and *Nouvel observateur* (from 1964). From 1962 he was also a producer at ORTF and then at Radio-France, editing *Événements-musique*, and in 1967 he became head of the music section of the Paris Musée d'Art Moderne. He was director of music and dance at the French Ministry of Culture from 1981 to 1986, and founded in 1986, together with Henry-Louis de La Grange, the Bibliothèque Gustav Mahler in Paris.

Fleuret's main interest was contemporary music, which he promoted in numerous writings, as well as radio and television programmes, concert series and festivals (notably Semaines Musicales Internationales de Paris, 1968–74, and an annual Fête de la Musique); as an ethnomusicologist he undertook fieldwork in West Africa (1966, 1967), travelled extensively throughout Africa and Asia, and organized many concert series in Europe. His papers are held in the Bibliothèque Gustav Mahler.

WRITINGS

'Claude Ballif: notes pour un portrait', *ReM*, no.263 (1968), 11–18 [partially repr. in *ReM*, nos.370–71 (1984), 7–8]

ed.: 'Varèse, Xenakis, Berio, Pierre Henry', *ReM*, nos.265–6 (1969) [special issue]

'Créateur d'une nouvelle critique musicale', *Schumann* (Paris, 1970), 93–113

'La puissance d'une imagination prophétique', *Berlioz* (Paris, 1973), 229–39

Xenakis (Paris, 1978, 2/1981)

'L'Opéra des paris: confessions d'un fonctionnaire désabusé', *L'opéra: théâtre en Europe*, no.14 (1987), 47–51

'Variations libres sur des thèmes de sempé', *Musiques – signes – images: liber amicorum François Lesure*, ed. J.-M. Fauquet (Geneva, 1988), 117–26

ed.: 'Joseph Kosma (1905–1969): un homme, un musicien', *ReM*, nos.412–15 (1989) [issue]

'Das Musikleben in Frankreich: eine Kulturrevolution?', *ÖMz*, xlv (1989), 500–11
'Actualité et commentaires', *Georges Aperghis: le corps musical*, ed. A. Gindt (Paris, 1990), 163–92
Chroniques pour la musique d'aujourd'hui (Arles, 1992) [articles by Fleuret, 1963–81]

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T. de La Croix: 'La musique dans tous ses états', *Silences*, i (1985), 17–21 [interview with Fleuret]
La collection d'un voyageur: les instruments de musique de Maurice Fleuret, Musée de l'Hospice Comtesse, Lille, 16 Nov–31 Dec 1990 (Lille, 1990) [exhibition catalogue]
M.-G. Soret: 'La Bibliothèque musicale Gustav Mahler', *FAM*, xxxvii (1990), 239–42

Fleuretis.

See [Flos](#).

Fleurie

(*fl* ?1385). French composer. He is probably to be identified with the Martin Florie who was chaplain at the Ste Chapelle in Paris in 1385. His only known composition is a three-voice Sanctus from the Avignon repertory (in *F-APT 16bis*), in discant style; surprisingly, it omits the Benedictus section (edn in *CMM*, xxix, 1962, p.120, and in *PMFC*, xxiii, 1989, p.36).

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H. Stäblein-Harder: *Fourteenth-Century Mass Music in France*, *MSD*, vii (1962), 69–70, 163

GILBERT REANEY

Fleury, André (Edouard Antoine Marie)

(*b* Neuilly-sur-Seine, 25 July 1903; *d* Paris, 8 June 1995). French organist and composer. His father, Gaetan Fleury, was a pupil of d'Indy and Paul Vidal. His teachers at the Paris Conservatoire, which he entered in 1915, were Henry Letocart, Gigout and Dupré. He also studied the organ privately with Marchal and Vierne, and composition with Vidal. From 1921 he was Gigout's assistant at St Augustin, and also assisted Tournemire at Ste Clotilde. In 1930 he succeeded Jean Huré at St Augustin, and in 1943 he became organ professor at the Ecole Normale. In 1949 he was appointed organist of Dijon Cathedral and piano professor at the Dijon Conservatory. In 1971 he returned to Paris to become co-organist, with Jean Guillou, of St Eustache. His recital career, which began brilliantly, was interrupted by a serious illness caused by the privations of the German occupation. In his prime he played in London for the BBC and for the Organ Music Society to which he introduced pieces from Messiaen's *La*

nativité du Seigneur as early as 1937. A sturdy technique and exceptional rhythmic verve characterized his playing. Fleury's compositions reflect a pre-Messiaen and even pre-Dupré chromaticism within unequivocally tonal bounds. His Prelude and Fugue in F minor won the Halphen and Lili Boulanger prizes in 1929, and his Prelude, Andante and Toccata was awarded first mention at the Concours des Amis de l'Orgue in 1932. Apart from his organ works he wrote Three Pieces for piano (1935), an Andante for piano trio, two volumes of simple pieces for harmonium and four songs.

WORKS

(selective list)

Organ: Allegro symphonique (1927); Prelude and Fugue, f (1928); 24 Pieces (1930–33); Prelude, Andante and Toccata (1932); Postlude (1935); Sym. no.1 (1947); Sym. no.2 (1948); Prelude and Fugue, d (1957–9); Fantaisie, c (1969); Prélude, Cantilène et Finale (1980); other short pieces for liturgical use

Pf music, chamber music, songs

BIBLIOGRAPHY

N. Dufourcq: *La musique d'orgue française de Jehan Titelouze à Jehan Alain* (Paris, 1941, 2/1949), 206

B. Gavoty: *Silhouettes d'organistes* (Nantes, 1945)

FELIX APRAHAMIAN/R

Fleury, Charles, Sieur de Blancrocher [Blanrocher, Blancheroche]

(*b* c1605; *d* Paris, Nov 1652). French lutenist. The son of a *valet de chambre*, writers of the period refer to him as Blancrocher in their summaries of leading performers. His sudden death (following a fall down a flight of stairs) inspired a number of *tombeaux* from his contemporaries, Denis Gaultier, François Du Fault, Louis Couperin and Johann Froberger (the last witnessed the accident). Due to the paucity of attributed works, it appears that Fleury thrived mainly as an amateur performer; a single allemande (or gigue) is extant (*D-KI, ROu, F-B (Manuscrit Vaudry de Saizenay, 1699; facs., Geneva, 1980; ed. B.K. Burchmore, in preparation), GB-En, Ob*).

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W.J. Rave: *Some Manuscripts of French Lute Music 1630–1700: an Introductory Study* (diss., U. of Illinois, Urbana-Champaign, 1972)

B.K. Burchmore: 'A Saizenay miscellany', *JLSA* (forthcoming)

BRUCE K. BURCHMORE

Fleury, Louis (François)

(*b* Lyons, 24 May 1878; *d* Paris, 10 June 1926). French flautist. He studied at the Paris Conservatoire with Paul Taffanel, winning a *premier prix* in 1900. In 1902 he joined the Société Moderne des Instruments à Vent, succeeding Georges Barrère as director in 1905 and commissioning more than 100 new chamber works over the next 20 years. In 1913 he also gave the première of Debussy's *Syrinx* (originally called *La flûte de Pan*), which was dedicated to him. Fleury gained some experience as an orchestral player but, unusually for a flautist at that time, chose to concentrate on a solo and chamber music career, achieving success throughout Europe and America. Fleury was an elegant player and his broad musical and cultural interests also made him a perceptive writer and scholar. He revived and edited much 18th-century music for the flute and wrote extensively about the instrument and about musical life in general in many musical journals. He also completed the article on the flute which Taffanel had planned for Lavignac's *Encyclopédie de la musique et Dictionnaire du Conservatoire* (Paris, 1920–31).

EDWARD BLAKEMAN

Fleury, Nicolas

(*b* ?Châteaudun, Eure-et-Loire, c1630; *d* after 1678). French composer, *haute-contre* singer and theorbo player. He is referred to in the *Mercurie galant* for March 1679 as being 'from Châteaudun'. He served the Duke of Orléans as *ordinaire de la musique* from 1657, but by 1663 he was in England, where he was admitted as one of 'the King's French Musicians' by a warrant of 23 July, together with Jean de la Volée and Claude Desgranges. This appointment must have been short-lived, however, since the *Etat de la France* of 1665 lists Fleury as *Haute-contre ordinaire* among musicians serving the Duke of Orléans. Fleury's *Méthode pour apprendre facilement à toucher le théorbe sur la basse-continuë* (Paris, 1660/R) is a manual devoted to teaching the realization of thoroughbass on the theorbo by means of tablature; his rules are especially directed to beginners. The work shows that quite early there was interest in France in thoroughbass practice as well as in the theorbo as an accompanying instrument. Fleury's *airs* reflect the vogue of his time for love songs and drinking-songs as well as for *airs spirituels*. His settings show particular concern with expressing the dramatic quality of the text, which he achieves largely through the use of ornamented melodic lines, vocal leaps, active basses, mild chromaticism and changes of metre to accommodate text scansion.

WORKS

Airs spirituels, 2vv, cont (Paris, 1678)

Depuis que de ces lieux, air, 1v, bc, 1692³, 1692⁵

Qu'on est content, air, 1v, in Recueil d'airs sérieux et à boire (Paris, 1704)

Dialogue, Mars, la Victoire, la Paix, music lost, referred to in *Mercurie galant* (March 1679)

BIBLIOGRAPHY

M. Brenet: *Les concerts en France* (Paris, 1900), 71, 87

H. Quittard: 'Le théorbe comme instrument d'accompagnement', *BSIM*, vi (1910), 231–7

- F. Robert:** 'La musique à travers le "Mercure Galant" (1678)', *RMFC*, ii (1961–2), 173–90
- C. Massip:** 'Le mécénat musical de Gaston d'Orléans', *L'âge d'or du mécénat (1598–1661)*, ed. R. Mousnier and J. Mesnard (Paris, 1985), 383–91
- M. Vincent:** *Donneau de Visé et le Mercure Galant* (Paris, 1987), i, 272

ALBERT COHEN

Fleury Playbook.

The title usually given to a separable unit of the manuscript *F-O 201*, ff.176–243. The four gatherings contain the following liturgical plays: *Tres filie*, *Tres clerici*, *Iconia Sancti Nicholai*, *Filius Getronis*, *Officium stelle*, *Ordo Rachelis*, *Visitatio sepulchri*, *Peregrinus*, *Conversio Sancti Pauli*, *Resuscitatio Lazari* (these are editorial titles used by Young). The provenance of the manuscript is traditionally supposed to be the Benedictine monastery of Fleury (St Benoît-sur-Loire); an argument for the abbey of St Lomer at Blois (see Corbin, 1953) has been questioned (Collins, see Campbell and Davidson, 1985). The plays date from the 12th century, and the manuscript was probably copied late in that century; the music is written in diastematic neumes. The literary texts have been edited by Young and others, and the plays complete with their music by Coussemaker (1860), and by Tintori and Monterosso (1958) with complete facsimiles of poor quality.

For further information and bibliography see [Medieval drama](#), §II, 7(iv).

JOHN STEVENS/RICHARD RASTALL

Fleute a neufte trous.

See [Recorder](#).

Flex

(Lat. *flexa*).

In Latin monophonic psalmody, a minor inflection. See [Inflection](#), (1). See also [Psalm](#), §II, 7(iii).

Flexa.

See [Clivis](#).

Flexa resupina.

See [Porrectus](#).

Flexatone.

A modern instrument for special effects consisting of a small flexible metal sheet suspended in a wire frame ending in a handle. A wooden knob mounted on a strip of spring steel lies on each side of the metal sheet. The player shakes the instrument with a trembling movement which causes the beaters to strike the sides of the metal sheet. An eerie tremolo is thus produced, and the pitch altered by variable pressure on the sheet of metal. It is extremely difficult to produce a particular required pitch, as the thumb pressure exerted on the frame to vary the pitch is subtle, and difficult to gauge. Different sizes of flexatone have varying ranges of pitch. An invention for a flexatone occurs in the British Patent Records of 1922 and 1923. In 1924 the 'Flex-a-tone' was patented in the USA by the Playertone Co. of New York, and introduced as an instrument to make 'jazz jazzier'.

During its brief success as a novelty instrument the flexatone attracted the interest of Honegger and Schoenberg. Honegger employed it in *Antigone* (1924–7) and Schoenberg in his Variations for Orchestra (1926–8), *Von Heute auf Morgen* (1928–9) and *Moses und Aron* (1930–32). In Khachaturian's Piano Concerto (1936) it plays the melody line with the strings in the second movement: there is evidence that the composer had wanted to use a musical saw but, as no instrument (or player) was available, substituted a flexatone. Other composers to score for the flexatone include Henze (*Elegy for Young Lovers*, 1959–61) and Penderecki (*De natura sonoris I*, 1966). The flexatone (like the musical saw) is often used in film music. In the Hornbostel and Sachs system it is classified as an indirectly struck idiophone.

JAMES BLADES/JAMES HOLLAND

Flexus

(Lat.: 'curved', 'bent').

In Western chant notations an adjective describing a neume of more than two notes where notes in ascending order are followed by a final turn downwards. Thus a [Porrectus flexus](#) has four notes forming the following steps: down, up, down. See [Notation, Table 1](#); see also M. Huglo: 'Les noms des neumes et leur origine', *EG*, i, 1954, pp.53–67.)

DAVID HILEY

Flickkanzone

(Ger.).

See [Quilt canzona](#).

Flicorno

(It.).

A valved bugle of widely conical profile; the Italian equivalent of the Austrian **Flugelhorn**, the Spanish *fiscorn* and the French **Saxhorn**. Family members include: *sopracuto* in B \flat or A; *sopranino* in E \flat or D; *soprano* in C, B \flat or A; *contralto* [*clavicorno*, *Genis*] in F, E \flat or D; *tenore* in C or B \flat ; (equivalent to the English baritone; see **Baritone (ii)**); *baritono* [*bombardino*] in C or B \flat ; (equivalent to the **Euphonium**); *basso* [*eufonio*, *bombarda a 4 piston*] in C or B \flat ; (same bore as the *baritono* but always with four valves); *basso-grave* [*bombardone*] in F or E \flat ; (used in the orchestra like the bass tuba in F or E \flat ; see **Tuba (i)**); and *contrabasso* in C or B \flat ; (equivalent to the bass tuba in C or B \flat).



Flicorno baritono [flicorno basso]

(It.).

The tenor tuba in B \flat ; See **Tuba (i)**.

Flicorno soprano

(It.).

See **Flugelhorn**.

Fliessend

(Ger.: 'flowing'; present participle of *fliessen*, 'to flow', 'run', 'melt').

A word often used as a tempo (and mood) designation, particularly in the context *fliessender Viertel* ('flowing crotchet').

Fliew.

See **Pirouette**.

Flight, Benjamin

(*b* London, c1767; *d* London, 1847). English organ builder. See *under* **Flight & Robson**.

Flight & Robson.

English firm of organ builders. The partnership began in 1806 when Benjamin Flight (*b* London, c1767; *d* London, 1847), was joined by Joseph Robson (*d* ?1842). Flight's father, Benjamin (*fl* 1772–1805) was credited with introducing the barrel organ to churches, and Flight and Robson maintained a reputation for ingenuity in the construction of mechanical organs demonstrated in the 'machine organ' for the Earl of Kirkwall (1811)

and the more famous [Apollonicon](#) (first exhibited in 1817). They also devised a system of handles and cranks for blowing the bellows (Trinity College, Cambridge, 1819) and disputed their apprentice J.C. Bishop's claim (see [Bishop](#)) to have invented the [Composition pedal](#).

The firm was declared bankrupt in 1832. Robson re-established himself in the old premises in St Martin's Lane, London; he was succeeded (c1842) by his son, Thomas Joseph F. Robson (c1800–76) who, by 1851, was employing 20 men. The firm built a number of progressive organs at this time, including St Dunstan-in-the-West, London (1834), St Michael, Chester Square, London (1845), and Buxton Road Chapel, Huddersfield (c1850). The Flights also continued on their own account: John Flight (c1802–90), son of the younger Benjamin Flight, benefited from the patronage of [frederick arthur gore Ouseley](#), as a result of which he built organs in St Barnabas, Pimlico (1849), and St Michael's College, Tenbury (1854). Both firms had ceased work by the 1880s.

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NICHOLAS THISTLETHWAITE

Fliyer, Yakov (Vladimirovich)

(*b* Orekhovo-Zuyevo, 21 Oct 1912; *d* Moscow, 18 Dec 1977). Russian pianist and teacher. He graduated from Igumnov's class at the Moscow Conservatory in 1934 and two years later was awarded first prize at the Vienna Competition, in which Gilels was placed second. Fliyer taught at the Moscow Conservatory from 1937, and in 1945 was appointed professor, a post he held with great distinction until his death. An impeccable virtuoso, whose style was equally suited to large- and small-scale works alike, his international career was eclipsed by the Cold War. He did not make his United Kingdom début until 1962. Notable among the relatively few recordings he left is Khachaturian's Piano Concerto, with the composer as conductor. In latter years his reputation rested largely on his abilities as a teacher. A man of wide culture, he paid much attention to imaginative use of tone quality, and in matters of interpretation was sufficiently objective to allow the student's own response to the music to be the guiding force. Among his best-known pupils are Lev Vlasenko, Viktoria Postnikova, Mikhail Pletnev and the composer Rodion Shchedrin.

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JAMES METHUEN-CAMPBELL

Flodin, Karl (Theodor)

(*b* Vaasa, 10 July 1858; *d* Helsinki, 29 Nov 1925). Finnish writer on music, critic and composer. After attending Helsinki University (MA 1883) he studied music theory and composition in Helsinki with Richard Faltin, and in Leipzig (1890–92) with Jadassohn. He was music critic for the Swedish-language Finnish daily papers *Nya pressen* (1883–98, 1900, 1906–8) and *Aftonposten* (1899) and editor of *Helsingfors posten* (1900–05). In 1901 he founded the art and literature periodical *Euterpe* (1901–5), which supported the avant garde. Subsequently he moved to Buenos Aires (1908–21), where he was music critic for the German paper *La Plata*. He was one of the founders of professional music criticism in Finland (in Swedish); his judgments, though often dogmatic, were based on a wide knowledge of music, literature and the arts. His compositions include four cantatas, *Helena* (a lyric scene from Goethe's *Faust*), *Luca Signorelli* (a ballade for baritone and orchestra), *Cortège* for wind orchestra, and about 30 solo songs, 20 choral songs and over 80 piano pieces. They are less original than his writings, but show a refined lyrical taste and a strong Wagnerian influence in the harmony.

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Martin Wegelius (Helsinki, 1922)

Musikliv och reseminnen (Tampere, 1931)

Richard Faltin och hans samtid (Helsinki, 1934) [completed by O. Ehrström]

ERKKI SALMENHAARA

Flonzaley Quartet.

American string quartet. It was established in 1902 in New York by Edward J. De Coppet, a banker of Swiss descent, for private performances in his house; there was a stipulation that the members, all trained in Belgium, should devote themselves entirely to rehearsing and playing together. They were Adolfo Betti, Alfred Pochon, Ugo Ara and Iwan d'Archambeau. Ara left in 1917 to join the Italian army, and was replaced first by Louis Bailly, then in 1924 by d'Archambeau's brother Felicien, and in 1925 by Nicolas Moldavan. 'Flonzaley' was the name of De Coppet's summer estate, near Lake Geneva, where the first rehearsals were held. In 1904 the quartet gave a European tour with great success, and from then onwards it gave public concerts regularly in the USA and Europe. The finish, brilliance and beautiful tone quality of its playing were widely admired, and made it one of the most important quartets in the USA in the first quarter of the century. Its performances were, however, generally regarded as elegant and graceful rather than especially powerful or profound. The quartet was disbanded in 1928 and gave its last London concert in April of that year. It was one of the first quartets to make recordings; among them were works by Haydn, Mozart, Beethoven, Brahms (including the Piano Quintet with Harold Bauer), Dohnányi, Schubert and Schumann (including the Piano Quintet with Gabilovich).

Flood, W(illiam) H(enry) Grattan

(*b* Lismore, Co. Waterford, 1 Nov 1859; *d* Enniscorthy, 6 Aug 1928). Irish music historian, organist and composer. He received his first musical education from his mother and was then educated at Mount Melleray Roman Catholic University, All Hallows College, Dublin, and Carlow College. Although intended for the priesthood he turned to antiquarian studies (chiefly musical) and was organist of Belfast Pro-Cathedral from 1876, Thurles Cathedral from 1882 and Enniscorthy Cathedral from 1895 to his death. He also taught music at St McCartan's College, County Monaghan, St Kieran's College, County Kilkenny, and Clongowes Wood College, County Kildare. Devoting himself to raising the standard of church music, he wrote three masses and numerous other church compositions. The National University of Ireland awarded him an honorary DMus (1907) and his services to Catholic church music were recognized by the award of the papal cross *Pro Ecclesia et Pontifice* and his elevation to the Order of St Gregory (1922). He was a member of the Coleraine Harp Festival and the Musical Antiquarian Society, vice-president of the Irish Folksong Society and president of the music section of the Celtic Congress, Brussels, in August 1910 and July 1913.

Flood is chiefly remembered for his work on the history of Irish music and for his studies on Tudor composers. Among his Irish works are studies of folksong, music theatre and visiting musicians as well as biographies of John Field and Vincent Wallace. He also published books on local history. Now regarded as unreliable for missing sources, his studies are characterized by an enthusiastic rather than thorough appreciation of detail. In some of his claims, such as the Irish origin of Dowland or Purcell, his patriotism led him to confuse clues with evidence. Flood was, however, a pioneer in the areas he touched upon. He had access to sources which were later burnt during the Irish civil war (1921–3) and he was the first to point out facts which were of immense value to later historians.

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AXEL KLEIN

Floquet, Etienne Joseph

(*b* Aix-en-Provence, 23 Nov 1748; *d* Paris, 10 May 1785). French composer. He studied in the *maîtrise* of St Sauveur at Aix and began his career by writing sacred music. He had motets performed at the age of ten, and a mass when he was 12. He was in Paris by 1767 and soon gained recognition, having sacred and secular works performed, such as his motet *Deus noster refugium* in 1769, and attracting aristocratic patronage. His first theatrical work, *L'union de l'Amour et des arts*, staged at the Opéra in 1773, is a *ballet-héroïque* with three independent entrées. In a period when tragic opera was languishing it won general approval; Floquet was the first composer to be called on stage after a performance at the Opéra, and the work was given 60 times up to January 1774. The following year Floquet joined the Opéra orchestra, playing the viola; and Gluck began to distract attention from native talent. Floquet's second *ballet-héroïque*, *Azolan*, was performed between *Orphée* and the revival of *Iphigénie en Aulide*. Its comparative failure (it was performed 20 times but never revived) was attributed to Gluckist intrigue: it soon acquired the sobriquet 'désolant'. Nevertheless, Floquet had faithful supporters (self-styled 'Floquetistes') who joined the cabal against Gluck's *La Cythère assiégée* in 1775.

Meanwhile, possibly on the advice of Grimm, Floquet went to Italy. He studied composition with Nicola Sala in Naples and counterpoint with Padre Martini in Bologna. When he returned in 1777, Piccinni was Gluck's established rival, and the Opéra showed little interest in native composers. He composed his first *tragédie*, *Hellé*, to a libretto previously declined by

Mondonville, and his first *opéra comique*, *La nouvelle Omphale*; they waited until 1779 and 1782 for performance. *Hellé* had only three performances; Floquet had been offered a greatly increased fee if it was successful. Its failure was attributed to Laguerre's poor performance in the title role, but Floquet was outstripped in the Italian style by Piccinni and in dramatic strength by Gluck. *La nouvelle Omphale* was well received, as was *Le seigneur bienfaisant*, which deals with the joys and mishaps (righted by the benevolent lord) of ordinary people. Although it was cordially despised by Gluck and his followers, its considerable charms attracted the public and it remained in repertory until 1787.

Floquet determined to try another tragic subject, a revision of Quinault's *Alceste* (*Le triomphe d'Alcide*). Both subject and occasion were unpropitious. Recent resettings of Quinault, by Philidor and Gossec, had failed; Gluck's *Alceste* was well known; and Piccinni had just triumphed with *Didon*. *Alceste* was rehearsed and provisionally accepted by the Opéra committee but it was never performed. Floquet was already in poor health, perhaps as the result of loose living; the disappointment with *Alceste* may have hastened his early death. He left two unfinished operas; one, *Alcindor*, was completed by Dezède and performed in 1787.

Floquet's talents suited the pastoral, the picturesque and sentimental, required of him in *Le seigneur bienfaisant*, rather than tragedy or real comedy. His early works show fashionable interest in Italian music, while remaining within the bounds of French taste. His adoption of an Italian style, fostered by his studies there, was never more than skin-deep. In *Hellé*, his most ambitious and most uneven work, the choruses are reminiscent of an older French style but several of the arias are italianate, particularly the florid piece for Legros (Neptune), with two obbligato clarinets. Of *Alceste* only the opening scenes survive; they suggest that Floquet, perhaps trying to imitate Piccinni, had fallen into prolixity.

WORKS

stage

first performed at the Paris Opéra unless otherwise stated

L'union de l'Amour et des arts [Bathilde et Chloé: Théodore; La cour d'Amour] (ballet héroïque, 3, P.R. Lemonnier), 7 Sept 1773 (Paris, ?1773)

Azolan, ou Le serment indiscret (ballet-héroïque, 3, Lemonnier), 22 Nov 1774, Acts 1 and 2 *F-Po*, excerpts pubd

Hellé (tragédie lyrique, 3, Lemonnier and La Boullaye), 5 Jan 1779, *Po*, excerpts pubd

Le seigneur bienfaisant (op, 3, M.-A.-J. Rochon de Chabannes), 14 Dec 1780 (Paris, ?1780); rev. (4), 23 Dec 1782 (Paris, 1782)

La nouvelle Omphale (cmda, 3, Beaunoir [A.L.A. Robineau]), Versailles, 22 Nov 1782 (Paris, ?1782)

Grisélidis, 1783 (oc, 3), unperf.

Le triomphe d'Alcide [Alceste], 1783 (tragédie lyrique, 5, P.-A. Razins de Saint-Marc, after P. Quinault), unperf., frags. *Po*

Les françaises, ?1784 (oc, 1, Rochon de Chabannes), unperf.

Alcindor, 1785 (opéra-féerie, 3, Rochon de Chabannes), completed by N. Dezède, perf. 17 April 1787 (Paris, 1787)

other works

unpublished and lost unless otherwise stated

Sacred vocal: Motet à grand choeur, 1758; Motet pour la semaine sainte, c1760; Messe solennelle, c1760; Deus noster refugium, motet, Paris, Concert Spirituel, 1769; La gloire du Seigneur [from Ps xlvii], Paris, Concert Spirituel, 1769, *F-Pn*; Messe des morts, Paris, 1771; Messe de requiem, Paris, 1772; Te Deum, 2 choirs, 2 orch, Naples, 1776; Cantate Dominum canticum nouum, Bologna, 1777 *I-Baf*; 42 lezioni di contrappunto, 4–5vv, Bologna, 1777, *I-Bc*; Crucifixus, Bologna, 1777, *I-Baf*; Dixit, motet; In exitu, motet; Magnificat

Secular vocal: Les amans seroient charmans, air, in *Mercure de France* (March 1774), extant; 9 fugues on themes of G.B. Martini, 4–5vv, Bologna, 1777; La contrainte du silence, ariette, S, 2 vn, va, b (Paris, n.d.), extant

Inst: Chaconne, 2 vn, va, b, before 1774, later arr. in *L'union de l'Amour et des arts*, many arrs. pubd, extant

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JULIAN RUSHTON

Flor, Christian

(*b* Neukirchen, nr Oldenburg, Holstein, 1626; *d* Neukirchen, 28 Sept 1697). German composer and organist. He came from a well-known Holstein family of clergymen. He probably received his musical education in Hamburg or Lübeck. He was organist of the Marienkirche, Rendsburg, from 1652 to 1654, when he went to Lüneburg to become organist of the Lambertikirche. In 1668 he became deputy organist at the Johanniskirche, the town's principal church, and in 1676 organist there, while retaining his post at the Lambertikirche. He quickly achieved recognition in Lüneburg, and his work as composer, teacher and organ adviser extended beyond the town itself. Michael Jacobi, the Kantor at the Johanniskirche from 1651 to 1663, apparently befriended him, and probably introduced him to Johann

Rist, two of whose volumes of poems he set to music. From 1658 on he played the harpsichord in performances of Passion music at the Johanniskirche. When Jacobi died in 1663, he dedicated a funeral motet to his memory. He applied for Jacobi's position as Kantor but was passed over in favour of Friedrich Funcke, 16 years his junior, who showed himself anxious to safeguard his superior status and limited his organist's sphere of activity. When Flor acquired municipal citizenship in 1683, his financial situation improved. After his death Georg Böhm succeeded him as organist of the Johanniskirche. His two youngest sons also became organists at Lüneburg – Johann Georg (1679–1728) at the Lambertikirche and Gottfried Philipp (1682–1723) at the Michaeliskirche.

The bulk of Flor's output consists of sacred strophic songs. The affected artistry of his melodies in Rist's *Neues musikalisches Seelenparadies*, however, deprived the poet of his expected success. His metrical experiments and use of remote keys did not serve the ideals of the Hamburg school of songwriters, and in a letter to Rist he freely admitted that he had written his settings not for laymen but for learned musicians. His surviving vocal concertos are in the motet style. A more significant work is his *St Matthew Passion*, which is one of the earliest oratorio Passions. Flor took the still unaccompanied liturgical recitative from Melchior Vulpius's Passion of 1613 and composed new music for all the polyphonic movements; Funcke's *St Matthew Passion*, of later origin, corresponds closely to this work. Flor's harpsichord suites and arrangements of dances from Lully's operas show that he was familiar with the latest musical developments in France. His chorales for harpsichord are a synthesis of French harpsichord style and the German chorale.

WORKS

occasional

Hochzeitlicher Freuden-Segen, 5vv, 2 insts, bc (Hamburg, 1656)

Hochzeitlicher Freudenklang, 1v, bc (Hamburg, 1659)

So hast du nun geendigt deine Stunden, 6vv, bc (1663) [for funeral of M. Jacobi]

other sacred

Das heisset wohl gelebet, 1v, bc (Jena, 1657)

164 melodies, bc, in J. Rist: *Neues musikalisches Seelenparadies*, i, ii (Lüneburg, 1660–62); 8 ed. in Winterfeld; 9 ed. in Zahn, ii–iv

23 melodies, 1v, bc, in G.H. Webern: *Gläubiges Senffkorn* (Ratzeburg, 1665)

36 melodies, bc, in C. von Stöcken: *Heilige Nachtmahls-Musik* (Plön, 1676)

St Matthew Passion, solo vv, chorus 4vv, insts, 1667, Scinawa Church (frag.); extract ed. in Epstein

Machet die Tore weit, 4vv, 2 vn, 2 viols, vle, bc, *D-Bsb* (score)

Der Herr ist des Armen Schutz, 2vv, 2 vn, vle, bn, bc, *S-Uu*

Das ist meine Freude, 2vv, 2vn, 2 viols, vle, bc, *Uu*

Es ist g'nug, 1v, 2 va, 3 viols, bc, *Uu*; ed. B. Grusnick, *Ungenannter Meister "Es ist g'nug"* (Stuttgart, 1981)

Pastores currite in Bethlehem, 4vv, 2 vn, 2 viols, vle, bc, *Uu*

Details of 7 lost sacred works, incl. 2 dialogues, in Seiffert

keyboard

Todes-Gedancken (Hamburg, 1692), lost, cited in Walther

10 suites, 37 dance movts, 13 chorale preludes, hpd, *D-Lr* (fac. in 17th-century Keyboard Music, xxii (New York, 1987))

2 preludes, org, *Lr*; ed. in *Organum*, iv/2 (Leipzig, 1925)

1 chorale prelude, org, 1652, *Lr*; ed. in *EMDC*, II/ii (1926), 1303ff

1 fugue, org; 2 suites, kbd: *Bsb*

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*Walther*ML

*Winterfeld*EK

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HORST WALTER/ARNDT SCHNOOR

Flor, Claus Peter

(b Leipzig, 16 March 1953). German conductor. He studied at the Musikhochschule in Weimar and the Leipzig Conservatory, then with Kubelík, Masur and Sanderling, winning first prizes at competitions in Poland and Denmark. His first appointment was as principal conductor of the Sühl PO, 1981–4, then with the Berlin SO, 1984–92 (from 1985 as music director), when he began to build a wider reputation. He made his American début with the Los Angeles PO in 1985 and first conducted the Berlin PO in 1988; the same year he toured Britain with the Berlin SO. He was principal guest conductor of the Philharmonia Orchestra in London, 1991–4, and conducted their 50th anniversary concert in 1995. In 1991 he was appointed principal guest conductor and artistic adviser of the Zürich Tonhalle Orchestra. An exuberant, voluble personality, Flor has also proved an invigorating conductor of opera, mainly in Berlin, Dresden, Hamburg and Munich. Flor's recordings of Mendelssohn's symphonies and music to *A Midsummer Night's Dream* have been much admired for their elegance and lucidity.

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NOËL GOODWIN

Florence

(It. Firenze).

City in Italy. It stands at the natural boundary between the north and the south of the country, and owes its special cultural prestige to the fact that its dialect was raised to the dignity of national language by Dante, Petrarch and Boccaccio; in different ways, these authors established unsurpassed models of artistic expression in which the essential characteristics of Italian life and temperament were perfectly mirrored. The city has traditionally been regarded as a national cultural centre, a place where artists and intellectuals from all over the world found their natural home. Economic prosperity, realized mainly through craftsmanship and international commerce, helped give support to an exalted level of achievement in every aspect of culture, from philosophy to architecture, from science to poetry, from visual arts to humanistic scholarship; and music is second to none of them.

1. To 1600.
2. 1600–1815.
3. After 1815.

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FRANK A. D'ACCONTE (1), JOHN WALTER HILL (2), LEONARDO PINZAUTI/JULIAN BUDDEN (3)

Florence

1. To 1600.

(i) Sacred music.

Documentary evidence of Florentine musical history is slender before 1200, though recent research on the cathedral's surviving chant manuscripts points to a rich repertory reflecting both local and Roman traditions. Developments after 1310 saw the inclusion in its liturgy of apparently unique chants dedicated to city-patron saints Reparata and Zanobi as well as to Mary Magdalen and Nicholas of Bari whose relics were kept there. Ecclesiastical singers are mentioned in Florence from 941; Rozo, *cantorum praepositus*, was active at the cathedral from 1026 to 1057 and was succeeded by his son Theodaldus, called *cantor dulcissimus* in a document of 1094. In the 12th century chant was performed throughout the Florentine diocese, and according to the Vallombrosan chronicles each convent had its own singing school. The quality of musical instruction was emphasized: in the 13th century novices at the Dominican church of S Maria Novella were taught from Guido's *Micrologus*, and certain of its friars became famous in the city for their beautiful voices. The performance of chant flourished in the city's major churches throughout the period.

Vocal polyphony was introduced in a few churches in the mid-13th century, but at the cathedral its performance was prohibited by Bishop Ardingo (1231–49) on the grounds that only chant was appropriate for services. His views apparently prevailed for many years, because vocal polyphony at the cathedral is not mentioned again until the mid-14th century; before then the choir generally chanted the Creed in alternation with the organ. But a vocal performance of Bartolo's two-voice Credo was so well received that polyphony gradually became accepted in services, first at the cathedral, then at other major convent churches such as Santa Trinita, S Lorenzo, Santo Spirito and SS Annunziata, and generally during the 15th century. Very few Florentine sacred works survive from this period but the repertory

presumably included other works by native composers and music from northern Italy and France.

The practice at the cathedral of employing two singers of polyphony, established by 1407, continued with few interruptions for almost 40 years. The singers included composers of polyphony such as Conradus of Pistoia, Nicola Zacharie, Ugolino of Orvieto and groups of foreign musicians including the itinerant *cantori tedeschi* (i.e. northerners) at SS Annunziata in 1410 and the singers of Pope Martin V's chapel at S Maria Novella in 1419–20. The recent discovery of the palimpsest (*I-Fsa* 2211) shows that music from the international repertory also found a receptive audience in Florence at this time. At the consecration of the cathedral dome in 1436, the singers of Pope Eugene IV (in Florence from 1434) sang two works especially commissioned from Du Fay, a monophonic sequence and a polyphonic motet, both beginning with the words *Nuper rosarum flores*. Eugene IV established a cathedral school which initially taught only chant, but included polyphony in the regular curriculum in the later 15th century.

In 1438 a chapel of four singers, including the composer Benotto di Giovanni, known as Benoit, was established at the cathedral and baptistery to sing Vespers at one church and masses at the other on Sundays and major feast days. Subsequently six singers were employed and also sang at SS Annunziata. The presence of these singers, hired from Ferrara and later employed in Rome and Ferrara, hints at the important role Florence played in the broad cultural exchange of musicians and repertoires during the following decades. Many singers of this period were northerners, some of them recruited by Du Fay. In the early 1480s Lorenzo de' Medici instigated a major reorganization of the chapel and it became one of the best in Italy with 18 singers including Isaac, Agricola and Ghiselin. Florentine sacred music does not survive from this period either, but these men, particularly Isaac who lived in Florence for several years, probably composed many works for the local singers. Some of the same singers also served other Florentine churches (e.g. S Lorenzo and Santo Spirito), which began to develop chapels; but this unprecedented musical activity was arrested by the rise of Savonarola and the expulsion of the Medici in 1494.

In the early 1500s independent chapels were re-established at the three principal churches; the Medici returned in 1511, and under Pisano, Verdelot and Rampollini the chapels slowly revived. In 1540, after another period of decline, Duke Cosimo de' Medici had the cathedral and baptistery chapels reorganized as a single group. For the next century, the singers (24, later 32) had a master nominated by the Medici, and sang masses and Vespers at the cathedral and baptistery on Sundays and feast days, as well as services at other churches. Francesco Corteccia, the first ducal *maestro di cappella*, composed extensively for the chapel, as did his successors, notably Luca Bati and Marco da Gagliano.

Public musical performances increased with the formation of *laudesi* in the late 13th century. These groups of laymen and women of all social classes met daily or weekly to venerate the Virgin Mary or another saint in processions, prayers, chants, hymns and *laude*. The earliest group was the

Compagnia delle Laudi founded at S Maria Novella in 1244 by St Peter Martyr; at least a dozen such groups were active during the 15th century.

From their inception the principal companies offered instruction in singing to their members, all of whom participated at services. Later, paid singers and instrumentalists were also engaged (by 1312 at S Maria Novella). During the late 15th century and the 16th, some companies employed semi-professional groups of between five and 11 singers. It was also during this time that the practice of having boy singers of *laudi* accompanied by the organ became prevalent; the composers Bartolomeo degli Organi, Francesco de Layolle and Jacopo Peri began their careers in this way.

Manuscript collections in Florence and Cortona of monophonic *laude* dating from the late 13th century suggest the kind of music performed by the early companies. In the late 15th century and the 16th *laude* texts were either adapted to popular secular works or given new music. The principal Florentine sources for the texts and music of the later polyphonic *laudi* are the printed and manuscript collections of the 16th-century monk Serafino Razzi, which contain texts by such 15th-century poets as F. Belcari, L. Tornabuoni de' Medici and Lorenzo de' Medici, and in some cases their original melodies. Giovanni Animuccia, a Florentine who lived in Rome as a friend of Filippo Neri, published two *laudi* collections (1563 and 1570).

The *sacra rappresentazione* was also much cultivated between 1450 and 1525; several leading literary figures, including Belcari and Lorenzo de' Medici, contributed to the genre. The plays were performed by companies and confraternities in churches, private halls and palaces and sometimes outdoors. No music for them survives, but according to their rubrics chant, *laudi*, polyphonic secular songs, contrafacta and instrumental music (in one instance specifically a *moresca*) were incorporated.

(ii) Secular music.

Secular vocal music flourished during the late Middle Ages: monophonic troubadour song, introduced to Florence during the 13th century, was subsequently much admired and emulated. Native composer-performers known from this period include Pietro Casella, who set one of Dante's canzoni, and Garzo dell'Ancisa (possibly a direct ancestor of Petrarch). Although none of these composers' works is known, some extant ballate by Gherardello, Donato da Cascia and Lorenzo testify to the continuing monophonic tradition (see Pirrotta, 1973).

The Florentine polyphonic secular works of the second half of the 14th century, by Giovanni da Cascia, Gherardello, Donato, Lorenzo, Landini, Paolo da Firenze and Andreas de Florentia, constitute one of the supreme achievements of Italian musical history. The chief forms cultivated were the madrigal, the caccia and particularly the ballata, of which some 140 by Landini alone survive. This repertory exists principally in four large early 15th-century manuscript collections and a number of fragments, whose contents were often arranged in a chronological order that suggests Florentine awareness of the historic importance of the repertory. The most famous of the collections, of Florentine provenance like many of the others, is named after the organist Antonio Squarcialupi, its earliest known owner.

In the history of Florentine polyphony Squarcialupi linked the achievements of the Trecento school (ended c1425) with the emergence of the new Florentine school at the close of the 15th century; he was one of the few native composers to gain renown during the unexplained decline of Italian written polyphony in the mid- and late 15th century (his works are not known to have survived). As far as 1460, perhaps following northern European models, he was also responsible for having the cathedral organ's range expanded with the addition of a few large pipes perhaps meant to be played from a pedal board. During this period Franco-Flemish musicians began their domination of Italian musical life which lasted well into the 16th century. Notwithstanding the vogue for northern polyphony, traditional modes of vocal improvisation retained great popularity in Florence throughout the 15th century. Singing to the *lira* or other instrument was practised by popular musicians such as Antonio di Guido in the city piazzas, by scholars such as the philosopher Marsilio Ficino in more private surroundings, and at the court of Lorenzo de' Medici, himself a considerable singer.

Chansons and instrumental pieces by the Franco-Netherlanders living in Florence, many extant only in Florentine manuscripts, were written expressly for patrons there. Some of these chansons make use of typically Italian stylistic elements and seem to have furnished models for the later development of the narrative type of Parisian chanson. Some of the northerners even composed to Italian texts, and two, Isaac and Agricola, contributed greatly to the polyphonic revival of the traditional Florentine Carnival songs. The presence of these musicians also encouraged the formation, in the late 15th century, of a new native school that cultivated such traditional Florentine forms as the ballata and Carnival songs, as well as the newer styles of northern motet and mass. Alessandro Coppini and Bartolomeo degli Organi and their successors Pisano, Francesco de Layolle, Cortecchia, Rampollini and Verdelot (who was in Florence as early as 1521) all contributed to the early development of the 16th-century madrigal. Pietro Aaron, another Florentine of this generation, gained widespread fame with his lucid and informative theoretical writings; the most famous, *Toscanello in musica*, had at least six editions in the 16th century. His work indicates the traditional Florentine interest in musical theory, as does the presence in the city during the 15th century of distinguished theorists (Ugolino of Orvieto, Hothby and Ramis de Pareia); it is significant that the city's libraries have a large collection of medieval and Renaissance treatises.

Arcadelt, the greatest master of the early madrigal, reputedly lived in Florence during the early 1530s; other composers such as Costanzo Festa, Cipriano de Rore and Francesco de Layolle, though not resident in the city, were patronized by prominent Florentine families. Later madrigal composers associated with the city include Cristofano Malvezzi, Alessandro Striggio (i) and Marenzio, who also wrote for the celebrated *intermedi* that characterized the Medici festivities: lavish entertainments including spectacle, dance, poetry and song, presented by leading Florentine artists, usually in celebration of Medici weddings (see [Intermedio](#)). In the late 16th century such well-known Florentines as de' Bardi, Peri and Marco da Gagliano, together with their non-Florentine associates at the Medici court, Giulio Caccini and Emilio de' Cavalieri,

participated in formulating the new monodic style and the first operas, to which the Florentine theorist Girolamo Mei and the theorist-composer Vincenzo Galilei also contributed. Important works by Galilei, Caccini, Peri and others, as well as those by Florentine gentlemen composers, were issued by the firm of Marescotti (later Pignoni), which began a modest publishing programme in 1581.

Little Florentine instrumental music survives but its use was evidently widespread in both public and private life during the Middle Ages and Renaissance. A municipal band (brass and percussion) existed by the early 13th century; a reorganization of forces in 1384 created two groups of trumpeters (six *trombetti* and eight *trombadori* assisted by one or two percussionists) and a wind band of three shawm players (*pifferi*). With some variation in the number of personnel, the three groups were maintained throughout the period of the republic. In 1443, with the addition of a trombonist, the wind band numbered four musicians; five were employed in 1510, six in 1520, five in 1532, by which time cornetts and other wind instruments were coming into use. Trumpeters were generally of Florentine or Italian origin, but throughout the 15th century German musicians dominated the wind band's ranks; the most prominent of them was the trombonist Augustine Schubinger of Augsburg, appointed in 1489. The brass groups generally played at military functions and state processions, while the wind band performed at public and religious ceremonies and within the Palazzo Vecchio at mealtimes and at official receptions. 19 musicians, including an organist, a harpist, lutenists, trumpeters, trombonists and singers, were associated with the court of Duke Cosimo I. Their number was considerably enlarged by Cosimo's successors, most notably Ferdinando I, who employed string, woodwind, brass, keyboard and lute players.

As in other Italian cities, there was considerable amateur music-making in Florence during this period. Public musical instruction was available at least by 1432, when three musicians banded together for two years 'to teach the playing of harp, lute and all other instruments to all people who came to their studio to learn'. Many public figures, including the rulers from the early Medici, were keenly interested in instrumental music, gave their children musical instruction and collected instruments. None set a better example than Lorenzo de' Medici, who at the time of his death in 1492 owned four organs and an organetto as well as several other keyboard instruments, strings, lutes and a harp.

The earliest organ was at SS Annunziata (1299); from the 14th century organs were built with increasing frequency. After 1400 a native Tuscan organ builder, Matteo da Prato, repaired existing organs or built new ones in many of the principal churches, and during the 16th century such builders as Fra Bernardo d'Argentina and Onofrio Zefferini constructed new instruments. Almost all the leading Florentine composers of the late Middle Ages and Renaissance were organists at the major churches, including Landini, Andreas de Florentia, Squarcialupi, Coppini, Bartolomeo degli Organi, Corteccia, Francesco de Layolle, Cristofano Malvezzi, Alamanne de Layolle and Peri. A set of *ricercares* by Malvezzi, the incomplete *Intavolatura* of Layolle and some Florentine manuscripts containing keyboard music from the later 16th century are extant. The lute was also

popular in Florence during the 16th century and at least two native composers for it acquired international fame: Perino Fiorentino had several works published with those of his teacher Francesco Canova da Milano; Galilei included many intabulations and original compositions in his *Intavolatura* (1563), *Fronimo* (1568, 1584) and in a large manuscript volume (*I-Fn*).

Florence

2. 1600–1815.

Florence is generally regarded as the birthplace of opera. The earliest composers of musical drama, Jacopo Peri, Giulio Caccini and Emilio de' Cavalieri, all employed at the grand-ducal court, built their pioneering works on the foundation provided by the tradition of the 16th-century Florentine court theatre festivals, usually celebrating Medici weddings, and by the discussions of Greek antiquity carried on by generations of Florentine humanists. These discussions resulted in Vincenzo Galilei's *Dialogo della musica antica et della moderna* (1581) as well as other theories and compositions in *recitar cantando* by other members of Giovanni de' Bardi's *Camerata*, by another group centring on Jacopo Corsi, by the Accademici degli Alterati, the members of the Accademia Fiorentina and by professional musicians at the court and chapels of Florence. There are two reasons why the new styles of accompanied solo singing (monody) that underlay the foundation of opera would have been promoted by courtiers such as Bardi and Corsi, who wished to curry favour with Grand Duke Ferdinando de' Medici. Firstly, these styles were based upon a (partly unwritten) tradition which was considered quintessentially Italian and which had strong associations with aristocratic behaviour and accomplishments – all of this was in line with Ferdinando's political policy to refeudalize Tuscany and promote Italian independence under his leadership, and with the underlying cultural conservatism of the Florentine nobility. Secondly, the pretence that recitative style and entirely sung drama represented a revival of ancient Greek arts was in keeping with the work of several of the academies founded by Cosimo I, which helped to promote the myth that Florence was the new Athens and that the Medici was a long-established ruling family destined to create a new golden age.

The first, brief, pastorales entirely sung were Cavalieri's *Satiro* (1590), *La disperazione di Fileno* (1590) and *Il giuoco della cieca* (1595), all on texts by Laura Guidiccioni. No music for these works survives and Giulio Caccini claimed (1614) that they did not contain actual recitative. *Dafne* (1594–8) by Jacopo Peri, on a text by Ottavio Rinuccini, is thought to have been the first full-length opera, and several pieces from it are known. The first opera to be preserved completely, Peri's *Euridice* (text by Rinuccini), was performed with some music by Caccini in celebration of the politically crucial wedding of Maria de' Medici and King Henri IV of France in October 1600 (fig.2). In honour of the same occasion, Caccini's opera *Il rapimento di Cefalo* (text by Gabriele Chiabrera with music also by Stefano Venturi del Nibbio, Piero Strozzi and Luca Bati) was performed in the theatre in the Palazzo degli Uffizi. Later (5 December 1602) Caccini's own setting of *Euridice* was produced and published. Although operas continued to be staged from time to time in early 17th-century Florence, the new styles of

solo singing were more frequently heard in *intermedi*, *veglie*, *mascherate*, *cocchiate* and *balletti a cavallo*.

Following the early death of Ferdinando's successor, Cosimo II, in 1621, Florence was ruled by a regency of Cosimo's mother, Christine of Lorraine, and his widow, Maria Maddalena of Austria, until Cosimo's son Ferdinando II attained the age of 17 in 1627. These two women used musical spectacle for political ends no less than their male predecessors, but, facing a challenge to the legitimacy of female rule rather than one directed at their lack of pedigree, they employed a different allegorical programme. Since Greek mythology provided few useful models of female rule, the regents turned to the lives of saints, particularly virgin-martyrs, and Old Testament heroines as the subjects for many of the musical stage works produced during their reign. Notable among these works that projected the image of strong, decisive female rulers were *Il martirio di Sant'Agata* (1622, text by Jacopo Cicognini, music by Giovanni Battista da Gagliano and Francesca Caccini), *La regina Sant'Orsola* (1624, text by Andrea Salvadori, music by Marco da Gagliano; fig.3), *Trionfo del disprezzo del mondo* (1625, text by Cicognini, music by Filippo Vitali) and *La Giuditta* (1626, text by Salvadori, music by Marco da Gagliano). The most important work in this series was Francesca Caccini's opera (*La liberazione di Ruggiero dall'isola d'Alcina* (1625, text by Ferdinando Saracinelli), a complex political allegory referring to pending marriages and alliances. The end of the regency is signalled by Marco da Gagliano's opera *La Flora* (1628, text by Salvadori), in which Venus gives Cupid back his arrows. Ferdinando II's wedding was celebrated by the last opera held in the Medici court theatres, *Le nozze degli dei* (1637, text by G.C. Coppola), composed by Marco da Gagliano, Peri and Francesca Caccini.

The composers of early opera also provided the churches of Florence with music, much of it for multiple choirs. Luca Bati's successors as *maestro di cappella* of the cathedral were Marco da Gagliano from 1608, Giovanni Battista da Gagliano from 1643, Filippo Vitali from 1651, Giovanni Battista Comparini from 1655, Niccolò Sapiti from 1660, Bonaventura Cerri from 1681, Pietro Sanmartini from 1686, Giovanni Maria Pagliardi *de facto* in 1701, Giovanni Maria Casini *de facto* in 1702, Francesco Maria Mannucci from 1712, Giuseppe Maria Orlandini from 1732, Giovanni Nicola Redi *pro interim* from 1760, Carlo Antonio Campioni from 1763, Salvatore Pazzaglia (c1723–92) and Gaspero Sborgi in 1792. These leaders were appointed with confirmation by the grand duke and often at his initiative, and most of them, until Redi, were considered in effect *maestro di cappella* of the court musical establishment as well. Antonio Cesti's appointment as *maestro di cappella* in 1669 seems to have been the first time that title was used for a grand-ducal court appointment distinct from the baptistery or cathedral.

Parallel to public, civic and courtly music and spectacle runs a stream of semi-private activity centred in the numerous religious confraternities of Florence. Nearly every male citizen belonged to one, in most of which the traditional *laudi* continued to be sung in the 16th century. But the older *sacra rappresentazione* that the boys of these sodalities performed earlier gave way, especially after 1550, to the newer *commedia sacra*, especially by Giovanni Maria Cecchi, with dialogue in realistic prose and adorned with incidental songs and *intermedi*. One of these confraternities, the

Compagnia dell'Arcangelo Raffaello *detta* della Scala, included most of the prominent musicians of Florence by the end of the 16th century, and from about 1585 it produced a series of musical skits and dramatic dialogues that led, in the 17th century, to works that belong to the history of the oratorio; by that time it had been followed by a half dozen or so similar confraternities. Towards the mid-17th century most of these groups, originally founded to educate boys, became dominated by adult members who no longer took an interest in acting; the dialogues and oratorios they sponsored were sung by professional musicians, frequently by opera virtuosos, without costume, action or scenery, but still on a stage erected at the front of the church. In these oratories, sacred musical dramatic dialogues in Italian were performed from at least the second decade of the 17th century; collections of many texts reveal their popularity. Oratorios were performed from the early 1660s, perhaps as early as 1652. The first of these were by the Roman Antonio Melani and by the Florentines Cerri, Benvenuti and Sanmartini. The Oratorian fathers, established in Florence in 1632, built the oratory of S Filippo Neri (1645–88) for public exercises, where until 1808 they produced an annual series of between 16 and 37 different oratorios, to be sung every Sunday evening and on the more important feasts, from All Saints' to Easter. Among the Florentine composers of oratorios (and the number of known titles to their credit performed in Florence) are Lorenzo Conti (20), Orlandi (15), F.M. Veracini (10), A.F. Piombi (8) and Casini (6).

From about 1586 to 1593 the court cornettist Bernardo Pagani *detto* il Franciosino (*d* 1596) built up an instrumental ensemble at first consisting of orphans and abandoned children whom he trained. The ensemble, always called the Franciosini, continued to function as a unit within the court musical establishment until 1656. One of the original members, Antonio Vanetti, was a violinist who trained the German boy Tobbia Grünscheider. The latter, in turn, became the teacher of Francesco Veracini, whose son and grandson, Antonio and Francesco Maria, earned lasting reputations as violin virtuosos and composers in the late 17th century and the 18th. Girolamo Frescobaldi, a guest at the Medici court from 1628 to 1633, initiated a thriving school of organists, which in the 17th and 18th centuries included Negetti, Casini, Feroci, Bartolomeo Felici and Gaspero Sborgi.

During the second half of the 17th century operas in Florence were performed almost exclusively in theatres operated by 12 or more academies, descendants of those that produced the first experiments in *recitar cantando*. The most important were the Accademia degli Immobili (founded 1648) and its offshoot, the Accademia degli Infuocati (founded 1652). The Immobili constructed a large theatre in the Via della Pergola (fig.4), which they inaugurated in 1656 with Jacopo Melani's *La Tancia ossia Il potestà di Colognole* (text by G.M. Moniglia). Melani composed four of the six operas presented at the Teatro della Pergola, including *Ercole in Tebe* (Moniglia) for the wedding of the future Cosimo III and Marguerite Louise of Orléans (8 July 1661), before it closed in 1663 on the death of its patron, Cardinal Giovanni Carlo de' Medici. From then until 1718 this theatre was used only for special events, such as the performance of *Il Greco in Troia* (M. Noris) by Pagliardi for the wedding of Prince Ferdinando de' Medici and Violante Beatrice of Bavaria (29 January 1689), and *Il vero onore* (F.M. Corisgnani) by F.M. Mannucci for the visit of Prince Friedrich

August of Saxony (13 February 1713). Meanwhile the theatre of the Infuocati in Via del Cocomero became the most important opera centre in the city. It specialized in comic operas, many by Florentine poets and composers, which were occasionally written in dialects and often drew on the characters of the *commedia dell'arte*. Other theatres within the city that produced operas during the late 17th century included the Teatro nel Corso de' Tintori, the Teatro in Borgo Ognissanti, and, apparently, the Casino Mediceo, where Ferdinando II's brothers, Giovanni Carlo, Mattias and Leopoldo de' Medici, may have produced the lost operas by Giovanni Cinelli and Buonaventura Cerri.

About 1690 Prince Ferdinando de' Medici (1663–1713), the son of the ruling Grand Duke Cosimo III, opened a particularly brilliant episode in the history of Florentine music. He was learned in art, literature and the sciences as well as music, and is reported to have been able to play a difficult sonata at sight on the harpsichord and to repeat it from memory immediately. His voluminous correspondence with composers, especially with Alessandro Scarlatti, contains specific discussions of musical style. In the prince's laboratory, and possibly according to his own designs, Bartolomeo Cristofori constructed the first pianoforte (1698–1700). Every autumn and Carnival season the prince directed operas in this private theatre in the Villa di Pratolino. During Lent his musicians performed in the church of S Felicità, and there was a concert in his chamber nearly every evening (according to the diary of one of his lutenists). Among the composers under the prince's protection were the Florentine residents Lorenzo Conti, F.A.M. Pistocchi, Antonio Veracini, Pietro Sanmartini, Casini, Martino Bitti and G.M. Orlandini, and he assisted Handel in 1708–9. His music collection of at least 390 volumes, mostly manuscript, has been lost.

The reopening of the Teatro della Pergola with Vivaldi's *Scanderbeg* (22 June 1718) marked a capitulation of native Florentine opera to international styles. The most important impresario at this theatre during the first half of the 18th century was Luca Casimiro degli Albizzi, who commissioned works by Vivaldi, Giovanni Porta and G.B. Pescetti. The music director of the theatre at this time was normally G.M. Orlandini, who provided substitute arias for operas by other composers when requested and arranged a large number of pasticcios in addition to providing original operas of his own. His speciality was the composition of comic intermezzos, a genre of which he may have been the principal creator. Francesco Pecori, another important impresario, produced six premières of operas by Antonio Predieri, 1718–20. From 1738 to 1752 Florence saw new operas by Orlandini, Giuseppe Scarlatti, Domenico Scarlatti, Domingo Terradellas, G.B. Lampugnani and Michele Fini, five of them commissioned by Ugolino Grifoni.

Following the death of the last Medici grand duke, Gian Gastone, in 1737, Florence was ruled by regents of Emperor Francis I. The first of these, Marc de Craon and Emmanuel de Richécourt, took little interest in serious opera, although Craon gave encouragement to comic opera performed at the Cocomero theatre. They banned opera from theatres other than the Pergola and Cocomero and forbade foreign companies from performing in the city. In 1785 Francis's successor, Leopold (1765–90), suppressed

many of the city's churches and religious companies; but he did give vital support to opera, which gave rise to a new generation of local composers, including Michele Neri Bondi, Bernardo Mengozzi, Giovanni Marco Rutini, Alessandro Felici, Giovanni Vincenzo Meucci, Ferdinando Rutini and Giuseppe Moneta. Leopold also gave decisive encouragement towards the establishment of public concerts in Florence. From 1766 to 1799 the Armonici, a group of bourgeoisie and nobility, presented concerts at a series of theatres: the Teatro di Borgo dei Greci, the Teatro di Porta Rossa and the Filomusi theatre. The Faticanti held their academies in the Sala di Giovacchino Ferrini and later at the Borgo dei Greci. The Ingegrosi began their concerts at the Teatro del Corso dei Tintori in 1767, where they continued until 1782. These concerts of vocal and instrumental music stimulated interest in orchestral genres and gave rise to a remarkable absorption of northern Classical style in keyboard concertos by such local composers as Carlo Antonio Campioni, Alessandro Felici, G.M. Rutini, Gaspero Sborgi and Eugenio Sodi. Opera continued in a healthy state during the first reign of Ferdinando III (1791–1800). During the mid-1790s Florence actually saw more opera premières than any other city in Italy. The French occupation of Florence (1800–14) brought severe dislocations in the musical life of the city, including the closure of theatres, prohibitions of public concerts, further suppressions of churches, monasteries and confraternities, and the departure of many of the city's notable composers. Luigi Cherubini, born and initially trained in Florence, pursued his career largely beyond the Alps.

Florence

3. After 1815.

When the house of Lorraine returned to power under Archduke Ferdinando III (in accordance with the Treaty of Vienna, 1815), closer commercial and cultural relations between the Florentine bourgeoisie and the Viennese way of life were restored, creating the conditions for a musical life increasingly different from that of other Italian cities. Particularly after 1824 (when the Grand Duchy of Tuscany came under the enlightened rule of Leopold II) Florentine élite circles were determined to tackle the problem of fostering a new music based on foreign models, giving precedence to instrumental music over opera, sometimes with a strongly polemic slant. The Teatro della Pergola had in 1810 been declared an imperial theatre for the performers of grand opera, *opera seria* and *opera buffa* and in 1830 Alessandro Lanari, one of the most intelligent and active Italian opera impresarios, became its manager. Premières during the 19th century included Donizetti's *Parisina* (1833) and *Rosmonda d'Inghilterra* (1834), Mascagni's *I Rantzau* (1892) and the first Italian performances of *Der Freischütz* (1843) and Meyerbeer's *Dinorah* (1859). The slant towards instrumental music is reflected in the opening (1828) of a piano factory, which employed Viennese craftsmen, and in the foundation of a Società Filarmonica (the first in Italy) to propagate Classical – and particularly instrumental – music in 1830. In 1834 the pianist Gioacchino Maglioni launched a regular series of chamber music concerts in a hall in the centre of the city; known as the Sala Maglioni, it was for decades, even after the Grand Duchy of Tuscany became part of the Kingdom of Italy, a focus of musical life where the public could become familiar with music by Haydn, Mozart and Beethoven, as well as Meyerbeer. It was to Meyerbeer that

Florentine developers of instrumental music looked for guidance on the path abandoned by Rossini (regarded as the last of the Classical composers) and as an example to Italian opera writers of greater scholarship with a modern style devoid of vulgarity.

Hence even Verdi's work was received in Florence with some suspicion although with immediate close critical attention. In 1847 his *Macbeth* had its première at the Teatro della Pergola but did not arouse much enthusiasm among the Florentine élite. In 1849, during the final period of the Grand Duchy, the Istituto Musicale was set up in association with the Accademia di Belle Arti and in 1853 people interested in popularizing instrumental music founded the *Gazzetta musicale di Firenze*, a periodical which greatly influenced the cultural life of the city before the publication of *L'armonia* (1856–9) which defined itself as the 'organ of musical reform in Italy'. The editor Abramo Basevi (1818–85) remained, even after the demise of *L'armonia*, one of the most lively personalities of 19th-century Italian musical culture; his *Studio sulle opere di Giuseppe Verdi* (1859) is basic to Verdi studies, and his many enterprises included 'Mattinate Beethoveniane' (from 1859), morning concerts presenting Beethoven's music. Basevi's collaborator in this pioneer work was the publisher Giovanni Gualberto Guidi (1817–83), a double bass player at the Teatro della Pergola who took up printing in 1844 and who published pocket editions, possibly the first of their kind, of many full scores, including Rossini's *Guillaume Tell*, Meyerbeer's *Robert le diable* and *Les Huguenots*, and Spontini's *La vestale*, and instrumental music, as well as the modern edition of Peri's *Euridice* (1863).

The campaign waged by Basevi and his friends awakened Wagner's interest in the Florentine 'reformers' (see his letter from Zürich, 30 March 1856). But he inspired no more enthusiasm than Verdi in cultured Florentine circles where, under Basevi's guidance, Meyerbeer long continued to be preferred. However, the unremitting efforts of the Florentine cultural élite resulted in a wider acquaintance with Beethoven's music, often many years before the rest of Italy. By 1841 the Second, Third and Fourth Symphonies and the Egmont and Fidelio Overtures were known; in 1857 the Pastoral Symphony was performed under the direction of Teodulo Mabellini (1817–97) and in 1880 Jefe Sbolci conducted the Ninth Symphony. In addition, the Società del Quartetto was founded in 1861 and in 1863 Concerti Popolari were started, again to popularize instrumental music.

In these attempts to convert and inform the public Basevi was aided by Gerolamo Alessandro Biaggi (1819–97) who, arriving in Florence in 1863, was for almost 30 years music critic of the newspaper *La nazione*, where his 'arts supplement' articles give a detailed picture not only of the musical life of the city but also of the aesthetic and organizational problems that were developing in Italy and Europe. In fact the pattern of Florentine musical life continued unbroken even after the annexation of Tuscany to the Kingdom of Italy with the plebiscites of 1860; when Florence was provisional capital between 1865 and 1870 its new administrative and political prestige added nothing substantial to the achievements of men such as Basevi and Guidi. However, after 1870 a slow decline of the city's musical life began, becoming particularly apparent at the end of the century

when once vigorous activities languished and general interest was once again limited to opera at the Pergola and the bigger, modern Teatro Pagliano (now Teatro Verdi). This should be understood in the context of Florence's traditional preference for visual arts rather than abstract music.

The first signs of a revival came just before World War I, when Giannotto Bastianelli and Ildebrando Pizzetti, based in Florence as musicians and critics, came into contact with Florentine literary review circles, breaking down former prejudices. In 1914 Bastianelli and Pizzetti founded the magazine *Dissonanza* devoted to contemporary music; in 1915 Bastianelli was the critic of *La nazione* and for some years a lively voice in the musical life of the city which, through his articles, suddenly made contact with more recent European music, from Debussy to Schoenberg. In 1918 Luigi Parigi (1883–1955) launched the review *La critica musicale* which ran until 1923, having among its contributors Bastianelli, Fausto Torrefranca and Pizzetti, who from 1919 to 1923 was also music critic of *La nazione* and from 1917 to 1923 director of the conservatory. In 1920 a group of citizens founded the society Amici della Musica, which was chiefly interested in chamber music; at one of its concerts (1 April 1923) Schoenberg and Puccini met. The latter had come from Viareggio to Florence expressly to hear *Pierrot lunaire* conducted by Alfredo Casella at the Sala Bianca in Palazzo Pitti.

But it was not until 8 December 1928 that Florence emerged from musical inferiority with the creation of a symphony orchestra, suggested by Vittorio Gui, who also directed it. The Orchestra Fiorentina became a permanent orchestra (one of the best in Italy), so it was possible to organize concert seasons at the Teatro Comunale (formerly the Politeama Fiorentino Vittorio Emanuele II) and, in 1933, the first Maggio Musicale Fiorentino, conceived and directed by G.M. Gatti until 1937. This festival soon gained international renown for the importance and originality of its opera productions, the prestige of the guest conductors, and for its restorative influence on the whole of Italian musical life. It was particularly successful just before the war under the direction of Mario Labroca (1937–44) and between 1950 and 1956 under Francesco Siciliani; it presented the Italian première of Stravinsky's *Oedipus rex* (1937), the world première of *Volo di notte* (1940) by Dallapiccola (who became Florentine by adoption in 1922), Prokofiev's *War and Peace* (1953) and many new works by Malipiero, Pizzetti and other Italian and foreign composers. Many celebrated conductors have been invited there, and the contributions of Bruno Walter, Furtwängler, Victor de Sabata, Antonio Guarnieri, Mitropoulos and Rodzinski were particularly valuable. The permanent conductors of the Orchestra del Maggio have included Bruno Bartoletti (1957–64), Riccardo Muti (1969–73) and Zubin Mehta (from 1985). Musicians most active as composers and teachers after the war included Dallapiccola, Bruno Bartolozzi, Carlo Prospero and Sylvano Bussotti. Torrefranca had considerable influence in university studies as professor of music history at the Faculty of Letters and Philosophy (1941–53). He was succeeded as professor and head of department by Remo Giazotto in 1957 and Mario Fabbri in 1969. Musicologists active as critics for the Florentine press have included Pizzetti, Arnaldo Bonaventura, Adelmo Damerini, Federico Ghisi and Leonardo Pinzauti. The Istituto Musicale, founded during the Grand Duchy, became the Regio Conservatorio in 1923 and is named after Luigi Cherubini; its library is largely inherited from the grand-ducal collections in

Palazzo Pitti and there is also a museum of instruments including the 'Medicean' viola by Antonio Stradivari.

A more recent institution, unique to Italy, is the Scuola di Musica di Fiesole. Founded by Piero Farulli in 1974, it offers a variety of part-time courses that range from musical appreciation for amateurs to masterclasses conducted by international artists, 'finishing' lessons and orchestral training for professionals. From it has emerged the Orchestra Giovanile Italiana (1984), which performs regularly in Italy and abroad and competes with national youth orchestras throughout Europe. Another product of the school is the Coro di Voci Bianche, which takes part in the operatic seasons and has performed children's operas such as Maxwell Davies's *The Two Pipers* (1981), Britten's *The Little Sweep* (1995) and Hans Krása's *Brundibár* (1996), the last two at the Piccolo Teatro del Comunale. A further department is concerned with research into modern methods of musical education, its findings set forth in the quarterly magazine, *Bequadro*. The city's concert life has been enriched by the foundation in 1980 of the Orchestra Regionale Toscana, a body of 45 players capable of being broken down into chamber ensembles and possessing a repertory that extends from Baroque to contemporary music. In 1983, under the direction of Luciano Berio, it attained government recognition and has since toured widely abroad. Also worthy of mention is the Concentus Musicus, an association founded in 1972, which specializes in the promotion of jazz concerts and music of the avant garde.

[Florence](#)

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For further bibliography see [Camerata](#); [Medici](#).

Florentia, Franciscus de.

See [Landini, Francesco](#).

Florentine Opera Company.

Opera company founded in 1933, based in [Milwaukee](#).

Florentius de Faxolis [Fiorenzo de' Fasoli]

(d 18 March 1496). Italian theorist. He entered the service of Cardinal Ascanio Maria Sforza in about 1480 and was a canon at S Florenzio in Fiorenzuola d'Arda from 1482. Some time between 1484 and 1492 he wrote a theoretical work of 95 folios entitled *Liber musices* (I-Mt 2146). This treatise, commissioned by the cardinal for personal use, is notable for its finely executed miniatures by Attavante degli Attavanti or a member of his school. Gilded notes on blue staves are used for the music examples. The work is divided into three books; it begins with an extended treatment of the value, uses and effects of music and continues more summarily with the elements of music, plainsong, counterpoint, composition and rules of mensural notation. As authorities Florentius cited many ancient Greek, Roman and medieval writers, but did not name any contemporary theorists or composers of renown. He described briefly such musical practices of his time as fauxbourdon, imitation and canon. The treatise contains short polyphonic pieces for discant and tenor to illustrate the five genera of proportions. To conclude the work a Latin poem by Francesco Tranchedino praises the treatise as a valuable guide to musical understanding.

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CLEMENT A. MILLER/BONNIE J. BLACKBURN

Florentz, Jean-Louis

(b Asnières, 19 Dec 1947). French composer. Before completing university courses in natural science, literary Arabic and ethnomusicology, he entered the Paris Conservatoire, where he studied with Messiaen and Schaeffer, receiving additional instruction from Duhamel. He won the Lili Boulanger composition prize in 1978, which was followed, from 1980 onwards, by further prizes from the SACEM and the Institut de France. During the

1970s he undertook 14 field trips to Africa, and between residencies at the Villa Medici, Rome (1979–81), and at the Casa Velasquez in Madrid and Palma de Mallorca (1983–5), he was a visiting lecturer at Kenyatta University College, Nairobi (1981–2). Appointed to a professorship in ethnomusicology at the Lyons Conservatoire in 1985, he subsequently extended his studies of oral traditions to the West Indies, Polynesia, Egypt and Israel. He was elected to the Académie des Beaux-Arts in 1995.

Florentz's music shows the influence of a variety of non-Western traditions, both secular and liturgical. His Marian triptych *Le livre du pacte de miséricorde* (which comprises *Magnificat-Antiphone pour la visitation* op.3, *Laudes* op.5 and *Requiem de la vierge* op.7) grafts onto the ancient Greek apocryphal text extracts from the Qur'an and texts from the Ethiopian orthodox liturgy, while the rhythmic and polyphonic character of the instrumental writing at times resembles the ensemble music of Central Africa. His enthusiasm for birdsong, which is often quoted, and his development of a personal modal system suggest parallels with Messiaen. But though comparable in its richness of instrumental colour, Florentz's music differs strikingly from his teacher's in its approach to form and texture, favouring continuous narrative structures whose preoccupation with the superimposition, interpenetration and constant transformation of layers and events the composer has attributed to the influence of African story telling traditions.

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(selective list)

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Principal publishers: Leduc, Ricordi

MYRIAN SOUMAGNAC

Flores.

See *Indonesia*, §VII, 3(i).

Flores [Flores Dalcaraz], Alfonso [Alonso]

(*b* ?Alcaraz; *f*l Nîmes, late 16th century). ?Spanish composer, active in France. Winterfeld surmised, on the evidence of his name and his psalm

settings, that he was a Spanish Calvinist. His extensive five-part settings of Psalms 23, 28 and 97, published in Heidelberg (RISM 1597⁶), are cantus firmus settings of the Geneva melodies in the style of Claude Le Jeune, in which the cantus firmus is set afresh in each *pars* and moves from voice to voice. According to the preface of the psalm collection, he intended to set the whole psalter in this style. Flores also wrote three four-part secular pieces to French texts in a predominantly chordal style; all survive in manuscript parts held in Aberdeen (GB-A). *Belle admirablement* is a chanson, the other two, *Rien ne dement jamais* and *Les lieux vont rechangeant*, are sonnets in praise of Nîmes, probably dating (on the evidence of their texts) from after the massacre and expulsions of Catholics in 1569.

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GEOFFREY CHEW

Flores, Pedro

(*b* Naguabo, 9 March 1894; *d* Puerto Rico, 13 July 1979). Puerto Rican bandleader and composer. He was a schoolteacher in his native Puerto Rico, then moved to New York City in 1926, when small trios and quartets were forming on its Latin music scene to perform romantic boleros and other Cuban genres such as *son* and *guaracha*. In 1928, despite no prior musical training, Flores established his own group, the Cuarteto Flores which, through the 1930s, became internationally famous, with vocalists such as Davilita, Alfredito Valdes, Chenco Moraza and Daniel Santos. Flores was a prolific composer, writing such classics as *Obsesión*, *Amor perdido*, *Perdón*, *Irresistible*, *Despedida*, *Bajo un palmar*, *Toma jabon pa'que laves* and the patriotic *Sin bandera*. His arrangements were strongly influenced by the predominant Cuban style of the day, with heavy percussion and catchy riffs. While Flores lacked the skills and sophisticated compositional style of his contemporary and life-long rival Rafael Hernández, his songs had a broad appeal among working-class Latin Americans for their depictions of everyday life and ordinary people. See also R. Glasser: *My Music is my Flag: Puerto Rican Musicians and their New York Communities, 1917–1940* (Berkeley, 1995).

LISE WAXER

Flores Zeller, Bernal

(b San José, 28 July 1937). Costa Rican composer, musicologist and teacher. His first music teacher was Carlos Enrique Vargas. He trained at the Eastman School of Music in New York (1951–64; BM, 1961, MM, 1962, PhD in composition, 1964). At the Eastman School he studied the piano with José Echániz and composition with Wayne Barlow, Bernard Rogers and Howard Hanson. After graduating he went on a research tour in Central America, and from 1965 to 1966 he taught at the Castella Conservatory of the University of Costa Rica. He taught theory at the Eastman School of Music (1966–7), then returned to Costa Rica to teach at the Castella Conservatory, the Escuela Superior de Música and the University of Costa Rica. At the university he carried out a large-scale institutional reforms and in 1971 set up degree courses in musical science and composition. He also set up the School of Musical Arts of the Rodrigo Facio University (inaugurated in 1971) and the degree courses in music history and composition at the Autonomous University of Central America. In 1971 he was appointed director of the music department of the Ministry of Culture, Youth and Sports. Together with Benjamín Gutiérrez Sáenz he trained a whole new generation of Costa Rican composers. He was also instrumental in propagating the theories of Hanson, whose *Harmonic Materials of Modern Music* he translated into Spanish.

Flores Zeller has dedicated his life to composition, research, teaching and research into Costa Rican music, and played a leading role in important reforms that have revitalized the musical development of Costa Rica.

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JORGE LUIS ACEVEDO VARGAS

Flórez, Francisco

(*fl* 1784–1824; *d* Madrid, 1824). Spanish piano and harpsichord maker. He was born in Murcia. By 1784 he had established a workshop in the Calle de San Bernardo, Madrid, where his first advertisements in Madrid newspapers (dating from 1784 to 1787) were for 'Forte Pianos' based on the English model; one of those, advertised in 1786, had seven registers. Between 1789 and 1790 he travelled to London, with financial help from King Carlos IV, in order to perfect his craft. On 20 January 1795 he was named organ builder and harpsichord maker to the Royal Chamber of Carlos IV, although his work consisted of making, repairing and tuning the pianos of the royal palaces. He worked first from a shop in the Calle de San Andrés before moving to the Carrera de San Jerónimo in 1814. He also made harpsichords and pianos for the Duchess of Benavente and for other members of the aristocracy in Madrid.

In 1795, following his trip to London he advertised combined harpsichord-pianos based on the models of J.J. Merlin. In addition, he offered glass harmonicas and barrel organs. In 1797 he made a piano with a compass of six octaves (C'–c'''), which was, according to him, the first with that compass in Madrid. In the same year he made a harpsichord-piano for the king in the English style, possibly modelled on the 1796 Broadwood piano now preserved in the Museum of Fine Arts, Boston, which had been a present from chief minister Manuel de Godoy to the queen. At his death he left unfinished an upright piano-organ intended for the king, the description of which indicates that it was to have been a luxurious and expensive instrument. His main rival was Francisco Fernández, who was also given a position at the Royal Chamber of Carlos IV.

Few pianos with Flórez's signature survive. Six square pianos are preserved in the Victoria and Albert Museum, London, the Palacio Real, Madrid, the Museo Municipal, Madrid, and various private collections. There is also an upright piano, dated 1807, with six registers and a compass of five and a half octaves (F'–c'''), at the Palacio Real, Madrid.

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CRISTINA BORDAS

Flori [Florii, Florio, Florius].

Dutch family of musicians, active in Italy and Germany. Apart from the five separately discussed below, a sixth member of the family, Gregorio, is known from a motet for seven voices (in RISM 1609¹⁵).

(1) Francesco [Franz, Franciscus] Flori (i)

(2) Francesco [Franz, Franciscus] Flori (ii)

(3) Giovanni [Johannes, Johann, Iohan] Flori

(4) Giorgio [Georg, Georgi] Flori

(5) Jacobus [Jacob, Jean] Flori [Florij, Flory]

R.B. LENAERTS, E. HARRISON POWLEY/R

Flori

(1) Francesco [Franz, Franciscus] Flori (i)

(*b* ?Maastricht; *d* Munich, 1588). Music copyist and composer. He entered the Munich court chapel in 1556 and in April 1557 received a lifelong appointment there as a singer. From about 1565 he worked as a scribe alongside the court copyist Johannes Pollet, and he took over from him in 1570. Flori was the copyist of several choirbooks belonging to the Munich court chapel and to the Jesuit College in Munich. His compositions are indistinguishable from those of (2) Francesco Flori (ii).

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Flori

(2) Francesco [Franz, Franciscus] Flori (ii)

(*d* Innsbruck, 1583). Singer and composer, ?son of (1) Francesco Flori (i). He was a bass at the Graz court chapel from 1567 to 1572 and at the Innsbruck court chapel from about 1573 to 1578. In 1578 he applied for a post at Stuttgart and in 1581 for one at Munich. He appears to have spent some time in Heidelberg, but by 1581 he had returned to the Innsbruck court, where he remained until his death. One chanson for three voices, *Waer machse sijn die alderliefste* (in RISM 1554³¹), and a four-part mass based on it (in *D-Mbs*) may be by him or by (1) Francesco Flori (i).

Flori

(3) Giovanni [Johannes, Johann, Iohan] Flori

(*fl* 1555–98). Composer, son of (1) Francesco Flori (i). In 1555 he served at the Habsburg court. He may be identifiable with Johannes Flory, who left Maastricht in 1559 and entered the Capilla Flamenca in Madrid. In 1562 he returned and may have matriculated at Douai University. He travelled to

Munich and Tübingen and may have lived in Venice during the 1560s. In 1572 he served at L'Aquila Cathedral and in 1573 at the Innsbruck court as an alto and as music teacher to the princesses; in 1580 he became *maestro di cappella* at Treviso Cathedral, where he remained for about a year. From 16 August 1586 to the end of 1598 he was *maestro di cappella* at S Maria Maggiore, Bergamo; in 1589 he applied unsuccessfully for the post of *maestro di cappella* of Verona Cathedral. He composed three masses and five *falsobordoni*, as well as a book of madrigals for five voices. He also contributed to many important madrigal anthologies. In his madrigal *Più trasparente velo* (RISM 1592¹¹) he used word-painting skilfully, creating varied and interesting textural contrasts and setting the refrain in an extended homophonic style.

WORKS

Il quarto libro de madrigali, 5vv (Venice, 1586)

Madrigals, canzonettas, 1566², 1566³, 1566⁷, 1567¹⁶, 1587⁶, 1592¹¹, 1594⁶, 1596¹¹, 1600¹⁶

Missa 'D'ogni gratia e d'amor', 6vv, 1579, *D-Mbs*; Missa 'Nisi Dominus aedificaverit', 5vv, *SI-Lng*; Missa 'Non ves me elegistis', 5vv, 1564, *D-Mbs*

5 falsobordoni, *I-Bc*

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Flori

(4) Giorgio [Georg, Georgi] Flori

(*b* c1558; *d* after 1594). Composer and singer, son of (1) Francesco Flori (i). In 1564 he entered the Emperor Maximilian II's chapel as a choirboy; he may have been taught there by Monte. He remained there until 1576, acting as music teacher to the emperor's sons Maximilian and Matthias. In 1577 Archduke Ferdinand of the Tyrol summoned him to the Innsbruck court as a bass, and in 1578 he stayed briefly in Venice. He was employed by the Fugger family at Augsburg in 1580 and served as vice-Kapellmeister at Innsbruck from 1584 to 1587. Between 1588 and 1589 he was *maestro di cappella* at Treviso Cathedral and in 1592 returned to his former post at Innsbruck, where he remained until 1594. His music was well known and much admired. He published one book of madrigals for six voices, and several of his masses, motets and madrigals appeared in anthologies of the time. He may have learnt from Monte his talent for madrigal writing in a traditional style with suave melodic lines.

WORKS

Il primo libro de madrigali, 6vv (Venice, 1589); 1 ed. in *MMG*, ii/5 (1870)

Works in 1583², ed. S.W. Dehn, *Sammlung älterer Musik* (Berlin, 1837), vi; 1585¹⁷, 1590¹, 1604⁷, 1609¹⁵ [?with Gregorio Flori], 1609²⁸

Missa 'Sù, sù, sù, non più dormire', 6vv, 1580, *D-Mbs*; Missa 'Ung l'amant e l'amie', 8vv, *A-Wn*, *D-Mbs*; Missa sexti toni, 4vv, 1580, *As*, lost, according to *EitnerQ*

2 motets, *As*; several intabulated motets, *Mbs*, *I-TVd*

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G. d'Alessi: *La cappella musicale del duomo di Treviso (1300–1633)* (Vedelago, 1954)

Flori

(5) Jacobus [Jacob, Jean] Flori [Florij, Flory]

(fl 1571–99). Composer, probably son of (1) Francesco Flori (i). Much of his biography has been confused with that of (3) Giovanni Flori. However, he is known to have applied for a post at Stuttgart in 1571. He visited L'Aquila in 1572 and Venice in 1573, shortly after which he became a member of the court chapel at Innsbruck. He applied unsuccessfully for a post at the Emperor Maximilian's court at Vienna in 1574. With Lassus's help he obtained a grant to travel to the Netherlands in 1575. He returned to Innsbruck in 1581 and then lived at Hechingen from 1581 to 1583. In 1596 he became Kapellmeister at Salzburg but returned to the Netherlands in 1599. A document in the Munich Kreisarchiv records a payment of 12 gulden to 'Jacob Florj' for a mass sent to the Duke of Bavaria in 1599; this may have been the *Missa 'Deus in nomine tuo'*.

WORKS

Modulorum aliquot tam sacrorum quam prophanorum liber unus, 3vv (Leuven, 1573)

Cantiones sacrae, 5vv (Munich, 1599)

Missa 'Deus in nomine tuo', 4vv, *D-Mbs*; Missa 'Lyram, lyram pulsent', 4vv, *H-Bn*; Missa 'Sù, sù, sù, non più dormir', 6vv, 1592, *A-Gu*

Magnificat, 6vv, *D-Mbs*

1 motet, 7vv, 1590⁵

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Florid.

A term used to describe melody that is ornamented, either written out by the composer, or improvised by the performer. It can apply to a single melodic line, or to polyphony. In the florid organum of Aquitaine in the early 12th century the upper part of the note-against-note counterpoint is embellished with melismas. The term is also used to describe the *musica figurata* of early Netherlandish composers such as Ockeghem, in which elaborate polyphony was created by combining a number of equally florid

lines. Most often it refers to a profuse style of ornamentation running in rapid figures, passages or divisions, but it can also designate ornamentation in general. For example, P.F. Tosi's treatise on improvised embellishment, *Opinioni de' cantori antichi e moderni, o sieno osservazioni sopra il canto figurato* (1723), translated into English (1742) as *Observations on the Florid Song*, includes specific ornaments, such as trills and appoggiaturas, alongside various types of passage work.

See also [Fioritura](#).

OWEN JANDER/GREER GARDEN

Florido de Silvestris [Floridus de Sylvestris].

See [Silvestris, Florido de](#).

Florie, Martin.

Chaplain at the Ste Chapelle in Paris in 1385, probably identifiable with [Fleurie](#).

Florificatio vocis

(Lat.).

A type of trill; see [Ornaments](#), §1.

Florilegium.

British ensemble. Based in London, it specializes in 17th- and 18th-century chamber music on period instruments. Its core players are Ashley Solomon (flute and recorder), Neal Peres Da Costa (harpsichord), Rachel Podger (violin) and Daniel Yeadon (cello and bass viol). Florilegium made its début at Blackheath Concert Halls in 1991, since when it has performed and broadcast regularly at the Wigmore Hall, throughout Europe, the USA, East Asia and Australia. Its many CDs include recordings of Telemann's chamber music and Vivaldi's cello sonatas (with Pieter Wispelwey as solo cellist), both of which received awards.

LUCY ROBINSON

Florimi, Giovanni Andrea

(*b* Siena; *d* Pistoia, Jan 1683). Italian composer and organist. According to Morrocchi he was a pupil of Cristofano Piochi. He was a member of the Servite order. In 1668 he was organist at Budrio, near Bologna, and

according to Fétis he was a member of the Accademia Filarmonica at Bologna. Morrocchi referred to him as *maestro di cappella* at the collegiate church in Siena. In 1680 or 1682 he was appointed *vicemaestro* of Siena Cathedral and in 1682 *maestro di cappella* of Pistoia Cathedral. On the title-page of his op.7 he described himself as 'very aged'. He was one of the most skilful Tuscan composers of his time; all his extant music is sacred, some of it scored for double choir. The title-page of the *Compendio* compiled by Girolamo Chiti, which survives only in a manuscript dating from after Florimi's death, mentions Piochi, Florimi and other composers as the source for some of the information contained in it.

WORKS

Misse concertate, 5vv, 2 vn, bc (org) (Venice, 1668)

Salmi pieni con il Tedeum, 8vv, bc, op.2 (Bologna, 1669)

Concerti musicali, 4–5vv, bc (org), op.3 (Bologna, 1673)

Hymni concinendi, 1v, 2 vn, org, op.4 (Bologna, 1673)

[8] Flores melliflui in deiparem virginem, 8vv, bc (org), op.5 (Bologna, 1676)

Versi della turba ... per li passii della domenica delle palme, e venerdi santo con alcuni brevi, e devoti motetti da cantarsi nel visitare li santissimi sepolcri, 4vv, org, op.7 (Bologna, 1682)

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JUDITH NAGLEY

Florimo, Francesco

(*b* San Giorgio Morgeto, Calabria, 12 Oct 1800; *d* Naples, 18 Dec 1888). Italian librarian, musicologist, teacher and composer. The varied activities of his career were dominated by a single theme: the preservation and glorification of the Neapolitan musical tradition. At 12 (or 15) he entered the Naples Conservatory, where he was a fellow student of Bellini, who became his closest friend and the object of his intense devotion. He was made archivist-librarian there in 1826 and (perhaps his most important achievement) acquired a large part of the library's rich holdings. He also served as director of vocal concerts and singing teacher there. His widely praised *Metodo di canto* (Naples, ?1840; Milan, 1841–3, enlarged 3/?1861) was conservative in tendency, claiming to be based on the precepts of the castrato Crescentini, then director of the conservatory's singing school, and intended to restore the 'antico bello' of 'the only true tradition of Italian song', that of Scarlatti, Porpora and Durante, which had been displaced by 'la moda barocca' of the present age. Florimo composed in all genres except the dramatic, but apart from a *Sinfonia funebre per la morte di Bellini* (*I-Nc**; piano four-hand arrangement, Milan, 1836), only his songs are of interest. Many are in a Neapolitan popular style, and from 1844 he published several collections in the Neapolitan publisher Girard's series *Collezione completa delle canzoncine nazionali napoletane*, some of which

were reprinted about 1853 by Ricordi in Milan. Even in these, however, it is difficult or impossible to determine to what extent they embody genuinely popular material.

In his old age Florimo turned to historical writing. His *Cenno storico sulla scuola musicale di Napoli* (Naples, 1869–71) and the supplementary *Cenni storici sul Collegio di musica S. Pietro a Majella in Napoli* (Naples, 1873) were enlarged as *La scuola musicale di Napoli e i suoi conservatorii* (Naples, 1880–82/R). In sending the first volume to Verdi in 1869, Florimo wrote: 'Without being either a man of science or a man of letters, I have ventured to write a book. If the world only regards my good intentions, then it will have indulgence for me, otherwise I shall be lost'. Florimo's failings as a historian are great, but his collection of unsorted fact, legend and error remains unreplaced and indispensable.

Most of Florimo's other writings are on Bellini. His *Traslazione delle ceneri di Vincenzo Bellini* (Naples, 1877; Florimo arranged for the body to be moved from Paris to Catania) was reprinted with a biography, anecdotes and letters in *Bellini, memorie e lettere* (Florence, 1882). Besides authentic material he published letters, parts or the whole of which he had invented, and made assertions based on 'remembered conversations' that could not have taken place; these for many years bedevilled studies of Bellini. On the occasion of the first Bayreuth Festival Florimo wrote a short, highly antagonistic pamphlet, *Riccardo Wagner ed i wagneristi* (Naples, 1876). After Wagner's visit to Naples in 1880, when he astutely declared to Florimo his predilection for Bellini, Florimo published a much longer second version (Ancona, 1883) in which he praised Wagner and criticized only his fanatical followers.

Florimo was on friendly terms with many figures of his time, including Rossini, Donizetti and Verdi. His view of Italian musical development was that Rossini had been the great revolutionary who had put an end to the old Neapolitan school, but that his style had been replaced by Bellini's, and the Bellinian reform had been carried on by Donizetti and completed by Verdi in *Don Carlos* and *Aida*. His relations with Mercadante were at times strained during the latter's directorship of the conservatory (1840–70). As Walker pointed out, the praise of Mercadante in the *Cenno storico* was much toned down in the second edition, published after Mercadante's death, and in some cases simply reversed by the addition of 'not'. In 1870–71 Florimo unsuccessfully tried to persuade Verdi to become director. Even in extreme old age he continued to live in his beloved conservatory and bequeathed to it 37 volumes of his correspondence, an important source that has only begun to be drawn on by historians; some of these documents showed up his own published falsifications.

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DENNIS LIBBY/JOHN ROSSELLI

Florinda, La.

See [Andreini, Virginia](#).

Florio.

See [Flori](#) family.

Florio, Charles H(aiman)

(*b* c1768; *d* Moscow, 1819). British composer, flautist and singer of Italian descent, son of Pietro Grassi Florio. According to Pohl, Florio made his début in London as a flautist in 1782, and Burney lists him as a tenor singer in the Handel Commemoration concerts in 1784. He was engaged as a flautist for Mme Mara's concerts in 1788. His earliest composition appears to be a duet sung by Mrs Bland and Miss Hayley at the end of Act 2 of *Twelfth Night*, performed at the King's Theatre on 31 May 1792.

In the summer of 1794 Elisabeth Mara caused a scandal by leaving her husband and running off to Bath with young Florio. He accompanied her to Dublin in 1796, but despite Mara's great success, Florio, who unwisely described himself as 'first singer at the Hanover Square Concert', was hissed by the audiences. His first complete score, *The Outlaws*, with a libretto by Andrew Franklin, was performed at Drury Lane on 16 October 1798. His most significant work, *The Egyptian Festival* (London, 11 March 1800), written for Mara's first appearance at Drury Lane, was described in the *Monthly Mirror* as one of the 'most magnificent spectacles the stage has for some time produced'.

In 1802 Florio and Mara left London for an extended tour of the Continent. He provided flute solos at her concerts, and she sang some of his songs in an attempt to win him a continental reputation as a composer, but with little success. They travelled first to Paris, to Berlin in 1803, and to Russia in 1807, where Florio remained, though he made some trips to London to participate in unsuccessful financial ventures. Some of his songs were published in London (c1795, 1800), including a duet originally sung by Mara and Inledon in *Love in a Village*. He also published three piano sonatas with obbligato flute accompaniment (London, after 1800).

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RICHARD PLATT

Florio, Pietro Grassi

(*b* before 1740; *d* London, 20 June 1795). Italian flautist and composer. He was in the Dresden court orchestra in 1756. Leaving there about that time, he went probably to Paris and then to London, where, according to Pohl, he first appeared at a concert in 1760. Over the years he appeared in the Bach-Abel concerts and at several theatres (his flute obbligatos to Mrs Sheridan's performances of Handel's 'Sweet Bird' were long remembered); he was also flautist in the orchestra of the Italian opera at the King's Theatre. His last years were darkened by the scandalous liaison of his son, Charles H. Florio, with the celebrated opera singer Gertrud Elisabeth Mara. He published several sets of chamber music, all with flute.

WORKS

6 Sonatas or Duets, 2 fl/vn, op.1 (London, 1763); 6 Sonatas, 2 fl, op.2 (London, c1765); 6 Trios, fl, vn, vc, op.3 (London, 1781); 8 Duos, 2 fl, op.4 (The Hague and Amsterdam, n.d.); 6 quatuors, fl, vn, va, vc, arr. from favourite Fr. airs (London, n.d.)

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BDA

EitnerQ

FétisB

SchmidIDS

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Florius.

See [Flori](#) family.

Floros, Constantin

(*b* Thessaloniki, 4 Jan 1930). German musicologist of Greek birth. After studying law at the University of Thessaloniki (1947–51), he went to the Vienna Music Academy, where he studied composition with Alfred Uhl and conducting with Hans Swarowsky and Gottfried Kassowitz, graduating in both subjects in 1953. At the same time he studied musicology with Erich Schenk at Vienna University as well as art history (with C. Swoboda), philosophy and psychology. In 1955 he obtained the doctorate in Vienna

with a dissertation on Campioni. He continued his musicological studies with Husmann at Hamburg University (1957–60), where in 1961 he completed his *Habilitation* in musicology with a work on the Byzantine kontakion. In 1967 he became supernumerary professor, in 1972 professor of musicology and in 1995 professor emeritus at the University of Hamburg. He received the honorary doctorate from the University of Athens in 1999.

He is the co-editor of the *Hamburger Jahrbuch für Musikwissenschaft* and in 1988 he founded and became president of the Gustav Mahler Vereinigung, Hamburg. In 1992 he was elected a member of the Erfurt Akademie der gemeinnützigen Wissenschaften and in 1999 was made an honorary member of the Richard Wagner-Verband.

Floros is one of the leading German musicologists and his research interests are varied. His three-volume *Universale Neumenkunde* (1970) overturned previous theories concerning the origin of Gregorian neumes. In his treatise *Gustav Mahler* (1977–85), and his writings on other composers of instrumental music in the 18th and 19th centuries, he examined the semantic meaning of the symphony alongside theories of the dominance of absolute music. He also carried out pioneering research on the music of the Second Viennese School, in particular Alban Berg; he discovered the hidden programme for Berg's Lyric Suite before the relevant sources were found. His view of 'Musik als Autobiographie' characterizes his books on Berg (1993) and Ligeti (1996) and connects musical aesthetics with everyday circumstances.

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HANS HEINRICH EGGBRECHT/PETER PETERSEN

Flos

(pl. *flores*) (Lat.: 'flower'; Fr. *fleuretis*).

A species of vocal embellishment. Jerome of Moravia (late 13th century) gave this definition: 'est autem flos armonicus decora vocis sive soni celerrima procellarisque vibratio' – an 'ornamental vibration of the voice, or a very rapid rippling of the sound' – that is, a shake. He described three types of 'flowers': long, open and sudden. 'Long flowers' resemble a slow vibrato, taking the note a semitone above the note to be graced. 'Open flowers' are slow, taking the tone below. 'Sudden flowers' begin slowly and gradually gather speed, using the interval of a semitone. Describing these ornaments in connection with plainchant, the author warned against applying them indiscriminately. Five notes are singled out for embellishment: the first, last and penultimate notes to be graced with long flowers, the second note of the first syllable with open flowers, and the long plica with sudden flowers. Singers may insert several short notes between this ornamental plica and the next note 'to make the melody more elegant'.

The addition of flowers was reserved for festal performance and was omitted during times of penance or mourning:

Enffans du cueur, ne faictes plus leçons
De fleuretiz, mais note contre note
Sur Requiem, en doulcettes façons.

(Guillaume Crétin: *Déploration sur le trespas de feu Okergan*)

In the 18th century Lebeuf used the term *fleuretis* as synonymous with *chant sur le livre* (p.110).

See also Ornaments, §I.

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MARY BERRY

Flosman, Oldřich

(*b* Plzeň, 5 April 1925; *d* Prague, 12 Oct 1998). Czech composer. He studied at the Prague Conservatory with Karel Janeček, and at the academy with Bořkovec (1946–50). After a period as secretary of the composition department of the academy, he acted as artistic director of the Army Arts Ensemble from 1951. He left his appointment to devote time to composition, and to work on behalf of the Pragokonzert agency. He became a committee member of the Union of Czech Composers in 1971, and in 1977 was appointed director of the Czechoslovak performing rights society. His early music was much influenced by Czech folksong. He then turned in the direction of Shostakovich and Prokofiev and thereafter succeeded in developing a highly individual style, most noticeably in the Second Violin Concerto, dedicated to Gertler, who gave the première at the 1973 Prague Spring Festival, and in *Michelangelův kámen* ('Visions of Michelangelo'), written for the Czech violist Lubomír Malý. Flosman received many honours during his lifetime, among them the State Prize (1974) and the titles Artist of Merit and National Artist.

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(selective list)

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Orch: Bn Concertino, 1956; Vn Conc., 1958; Dances, hp, str, 1961; Concertante Music, wind qnt, orch, 1965; Fl Conc., 1969; Hn Conc., 1970; Vn Conc. no.2, 1972; Sym. no.2, 1974; Michelangelův kámen [Visions of Michelangelo], va, orch, 1976; Rhapsody, vc, orch, 1977; Concertino, gui, str, 1979; Sym.-Conc., pf, orch, 1979; Sym. Plays, b cl, pf, orch, 1983; Sym. no.3, 1984

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4 operettas, incid music, songs

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OLDŘICH PUKL/JAN LEDEČ

Flöte (i)

(Ger.).

See [Flute](#).

Flöte (ii)

(Ger.).

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

Flötenbass

(Ger.).

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

Flötenuhr

(Ger.).

A flute-playing [Musical clock](#), a [Mechanical instrument](#) producing its sounds from organ pipes activated by pinned cylinders. Mozart, Haydn, Beethoven, C.P.E. Bach and other late 18th- and early 19th-century composers wrote for the instrument.

Flothuis, Marius (Hendrikus)

(*b* Amsterdam, 30 Oct 1914). Dutch composer and musicologist. After studying musicology with A. Smijers and K.P. Bernet Kempers at Amsterdam University he was assistant to the artistic director of the Concertgebouw Orchestra (1937–42). During the later years of the war he was interned in concentration camps. After the war he worked as a librarian and music critic before returning to the Concertgebouw in 1953; two years later he was appointed artistic director. In 1974 he left this post to become professor of musicology at Utrecht University until his retirement in 1982. From 1980 to 1994 he was president of the Zentralinstitut für Mozartforschung in Salzburg. Although Flothuis had no instruction in composition, in 1922 he wrote a cadenza for Haydn's keyboard concerto in D, and this was followed by several piano pieces and an incidental score for Sophocles' *Philoktetes*; all the music composed before 1934 has been withdrawn. Important works of the 1940s and 1950s include the Horn

Concerto (1945), the charming *Four Trifles* (1948) the *Sonata da Camera* for flute and harp (1951) and the lyrical String Quartet no.1 (1952), winner of the Professor van der Leeuw Prize. *Symfonische muziek* (1957) is a brilliant score somewhat in the vein of César Franck. The first three movements are cyclical, with a single motif linking a vivid scherzo-like Allegro, a funeral march and a tempestuous Allegro agitato, while the finale is a passacaglia built on a related theme. In the symphonic song *Hymnus*, awarded the Johan Wagenaar Prize, Flothuis presents an accurate musical realisation of the hope and despair permeating Ingeborg Bachmann's poem *An die Sonne*. Flothuis's music is in general lyrical and intimate, tonal and extensively contrapuntal.

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(selective list)

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Cadenzas for Mozart's concertos for piano and for flute and harp

vocal

Choral: Bicinia, female vv, 1944; Cant. silesiana, female vv, fl, str qt, hpd, 1946; Tricinia, male vv, 1947; Het lied van't degelijks brood (B. Schönlank), 1949; Marschlied (J. Slauerhoff), 1949; 4 antieke fragmenten, 1951; Lente (Flothuis), male vv, 1952; 2 liederen (B. Aafjes), 1953; Sonnet (J. Campert), 1952; Round, 8vv, 1953; Seizoenen (Aafjes, L.P. Braat, H. Michaelis, H. Lodiesen, A. Moriën), male vv, fl, 1960; Celdroom (radio score, H.M. van Randwijk), nar, chorus, orch, 1964; Music for USC, 1980; Herinnering [Remembrance] (Aafjes, C. Eggink), 1985

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pf 4 hands, 1975; Str Qt no.2, 1992; Qnt, fl, vn, va, vc, hp, 1995

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JOS WOUTERS/LEO SAMAMA

Flotow, Friedrich (Adolf Ferdinand) Freiherr von

(*b* Toitendorf [Teutendorf] estate, nr Neu-Sanitz, Mecklenburg-Schwerin, 27 April 1812; *d* Darmstadt, 24 Jan 1883). German composer. He is best remembered for his romantic comic opera *Martha*, which continues to be staged; the aria 'Ach so fromm' (and in its Italian version as 'M'appari tutt' amor') has become a staple of the tenor aria repertory.

1. Life.
2. Works.

WORKS

BIBLIOGRAPHY

PETER COHEN

Flotow, Friedrich Freiherr von

1. Life.

Flotow was born into one of the oldest aristocratic families of Mecklenburg. Both parents were musical, and he began composing as a child, receiving his first musical instruction from his mother and from Thiem, the local organist. He resisted his parents' wish that he enter the diplomatic service, and in 1828 was taken by his father to Paris, where his musical education was entrusted to Reicha and the Mannheimer Johann Peter Pixis. By the following year he had already been offered the libretto of *Pierre et Cathérine* by Jules-Henri Vernoy De Saint-Georges, who during the ensuing four decades was to provide Flotow with eight further librettos (including that for a ballet, *Lady Harriette, ou La servante de Greenwich*, in 1844, which was to become the basis of *Martha*). The 1830 Revolution caused the composer to return to Mecklenburg, where he completed *Pierre et Cathérine* and had it translated into German by his uncle; as *Peter und Kathinka* it was performed in Ludwigslust, Mecklenburg, in 1835. By 1831 Flotow had already returned to Paris, where he continued composing. During this period he also made the acquaintance of prominent artistic and aristocratic figures there, which helped him towards having Parisian performances of his works, and it was at the *hôtel* of Count Castellane, where aristocratic families ran their own private amateur theatre, that works such as *Rob-Roy* and *Alice* were performed in 1836–7. His first

professional performances were of pastiche works to which he contributed, a situation that arose often owing to the tight schedules of theatres whereby portions of a work were given to various composers to write in time for the opening night. The play *Le comte de Charolais* (1836) was such a work, and Flotow gladly accepted the opportunity to write several numbers for it, including a waltz and a hunting chorus. The work was performed at the Théâtre du Palais Royal and served to draw Flotow's abilities to the attention of a wider public.

The first important theatre to mount his works was the Théâtre de la Renaissance with two pastiches: in 1838 *Lady Melvil* (where Flotow's name was not even mentioned; the other composer, Albert Grisar, took all the credit), and in 1839 *L'eau merveilleuse*, for which Flotow wrote much of the music. His first real box office success, however, was *Le naufrage de la Méduse* (later enlarged as *Die Matrosen*), to which he contributed the last two acts, also performed at the Théâtre de la Renaissance (54 times in 1839 alone). In 1840 *La duchesse de Guise* (originally *Le comte de St-Mégrin*) was given an amateur charity performance as *Le duc de Guise* for Polish refugees at the Salle Ventadour, and it was there that Flotow met Friedrich Wilhelm Riese, a poet and translator for the Thalia-theater in Hamburg, who was in Paris looking for new vaudeville comedies to translate into German for performances at home. It was Riese, under the pseudonym W. Friedrich, who was to create the librettos for the only two operas which were to bring Flotow lasting fame, *Alessandro Stradella* (1844) and, particularly, *Martha, oder Der Markt zu Richmond* (1847). Flotow's greatest ambition, however, was to make his name as an opera composer in Paris, and his first performance at a major opera house there (by the Opéra-Comique at the Salle Favart) was in 1843 with the one-act *L'esclave de Camoëns* (later enlarged as *Indra*). He was finally accepted by the Opéra in 1844 with a contribution to the pastiche ballet *Lady Harriette*, the seed of *Martha*. In the meantime *Alessandro Stradella* had been performed in Hamburg in 1844 and within a year was such a success there, and in Berlin, Vienna, Budapest and Prague, that Flotow received a commission to write a new German opera for the Hoftheater in Vienna. He offered Friedrich the *Lady Harriette* plot, and *Martha* was the result. *Martha* was first performed at the Kärntnertortheater in 1847, with immediate success. By 1858 it had already been played across Europe and as far afield as Algiers, San Francisco and Sydney.

In the mid-1840s, still living in Paris, Flotow continued to write French operas, many of which were translated and performed in Germany. The Revolution in Paris caused him to leave France again in 1848, and he returned to Mecklenburg where he had inherited the family estates from his father, who had died the previous year. There he married and had a son; his wife and child died in 1851. In 1850 *Sophie Katharina, oder Die Grossfürstin* was performed in Berlin and he received the Mecklenburg-Schwerin Goldene Verdienstmedaille für Kunst und Wissenschaft in recognition of his achievements. His next moderate success was his second version of *L'esclave de Camoëns*, *Indra*, which had its première in Vienna (1852). As a result of his growing reputation in Vienna, he now moved there, where in 1853 he married his second wife, who bore him three children, only two of whom were to survive into adulthood. In 1855 Flotow was appointed director of the grand-ducal court at Schwerin in

Mecklenburg, where he remained until 1862. There he was in charge of the incidental music for the court celebrations, directed performances of opera and ballet at the Hofoper and continued to compose operas for Vienna and Berlin. He achieved modest successes in 1859 with *La veuve Grapin* and incidental music to Shakespeare's *The Winter's Tale*.

In the 1860s Flotow's opera premières were being staged as a matter of course right across Europe. He married for the third time in 1868, having divorced his second wife, and went to live on his new wife's estate in Reichenau in Austria, where he continued to compose. His last success was *L'ombre*, which was performed in Paris in 1870 by the Opéra-Comique. The Franco-Prussian war of 1870 caused a wave of anti-German sentiment in Paris which had a negative effect on Flotow's fortunes there. His *La fleur de Harlem* (completed in 1874), which he may have begun as early as 1866 and which had been accepted by the Opéra-Comique, could now no longer be performed there and had its première in Turin in 1876 as *Il fiore d'Arlem*. In 1873 Flotow finally left Paris and returned to the family estate in Toitendorf, where he resumed work on his most problematic opera; what had started as a French work, the one-act *L'esclave de Camoëns*, in 1843, and been extended to three acts in 1852 as *Indra* with a German text, he now revised and further enlarged to four acts for an Italian première as *Alma l'incantatrice*. Animosities in France having subsided, however, Flotow was able to obtain a performance of the new work in Paris in a French version, as *L'enchanteresse*. In addition, *Indra* was also known at various times as *Zora*, *Die Hexe* and possibly *Griselda*, making a total of seven different names and three different languages used by the composer for this work alone. In 1880 Flotow moved to Darmstadt, where he spent his last years almost blind. He died, as the result of a stroke, at the age of 70.

[Flotow, Friedrich Freiherr von](#)

2. Works.

Between Weber's death (1826) and Wagner's *Rienzi* the history of German opera lay primarily in the hands of Kreutzer, Spohr, Marschner, Lortzing, Nicolai and Flotow. Flotow's musical style is a synthesis of German and French influences. On the German side he may be grouped with Lortzing and Nicolai, with whom he shared a north German musical heritage. These three cheerful, if modest, talents were in turn all influenced by their francophile compatriot Meyerbeer, much of whose cantilena, esprit and orchestration shed its light on their works. But while Meyerbeer is best known for his serious works, these three are remembered today for their comic operas. This Berlin school of composers possessed a profound sense of the stage that German contemporaries such as Schubert, Mendelssohn or Schumann lacked. Flotow's French models can be sought in composers like Boieldieu, Auber and Adam: indeed the comic bandits Malvolino and Barbarino in *Alessandro Stradella* find their musical ancestors in Auber's Giacomo and Beppo (*Fra Diavolo*). Whereas Nicolai combined German Singspiel with *opera buffa*, Flotow was to merge the Singspiel with *opéra comique* to create a kind of French Biedermeier opera, a fusion of styles which had its dramaturgical justification and precedent. Just as Mozart, in *Don Giovanni*, had fused elements of *opera buffa* and *opera seria*, and Beethoven, in *Fidelio*, had combined the

Singspiel with an emerging Romantic music drama, so Flotow, in *Martha*, reserved the Singspiel style for his buffoonish and peasant characters (Nancy, Plumkett and the maids of Richmond) and the sustained, bel canto French Romanticism of *opéra comique* for the lovers Martha and Lyonel (see illustration).

For that reason, Flotow's own description of his works as 'romantic' (*Alessandro Stradella*) or 'romantic comic' (*Martha*) has met with some objection: the former fits rather the description of an *opéra comique*. Meyerbeer referred to *Martha* in his diary as a 'komische Oper (eigentlich semiseria)'. What distinguishes such works as *Alessandro Stradella*, *Martha* or *Indra* (originally *L'esclave de Camoëns*) from *opéras comiques* is that (by contrast, for example, with Lortzing) Flotow omits spoken dialogue and links the numbers with short recitatives, achieving an uninterrupted musical flow. It is perhaps rather the manner of performance of these works that determines which of Singspiel or *opéra comique* is to predominate. In Flotow's two most successful works, *Alessandro Stradella* and *Martha*, a balanced fusion of all stylistic elements is achieved. The former is perhaps the better work, but it was *Martha* that found its way into the hearts of the public. The reason for this lies not only in the quality of the text and the music, but also in the dramatic situations which keep the audience in a state of amused suspense.

Flotow's musical style is characterized by simple harmonies, pithy and gracious rhythms, and short musical forms, among which he often uses dance movements (tarantella, gavotte, mazurka or polka) as the basis for his arias. His melodies are catchy, often italianate, and he is musically most successful when he confines himself to the strophic song with facile melodies. The inclusion of simple folksongs as local colour further adds to the attractiveness of his works, for example the Irish folksong 'The Last Rose of Summer' in *Martha* (which is used to great effect as a leitmotif), or the Hohenfriedberger March and Russian folksong in *Sophie Katharina*. Within the framework of a completely homophonic style, contrapuntal or even motivic writing is only occasionally found and is a little incongruous, such as the moment in the overture to *Martha* where he combines a cheeky motif (symbolizing Martha's flirtations) with Lyonel's heartfelt 'Mag der Himmel Euch vergeben'. In *Die Matrosen* (originally *Le naufrage de la Méduse*) there is a canon to the amusing alliterative text 'O Du, der Du, die, die Dir dienen'. Flotow's instrumentation is well considered and effective, playing host to the melody and thematic material in parlando sections; in the last works an increasing refinement of orchestral technique can be observed. It is perhaps not surprising that his basically lyrical style is least convincing when a plot such as *Indra's* calls for an exotic Iberian-Indian treatment, a musical exoticism familiar from *L'Africaine*, *Carmen* or *Samson et Dalila*. Here Flotow's French Biedermeier *Spieloper* shows its limitations. At their best, his works are a fascinating Franco-German link in the chain from 18th-century Italian *opera buffa* to Arthur Sullivan in England.

Flotow's librettos are based on works by authors as varied as Kalidasa, Shakespeare, Massinger, Racine, Goldoni, Scott, Dumas and Soulié. A certain emphasis on historical figures is evident: the statesmen Henri III of France (*Le comte de St-Mégrin*) and Peter the Great (*Pierre et Cathérine*);

the religious reformer Johann Albrecht of Mecklenburg, the poet Camões (*L'esclave de Camoëns*), and the composers Stradella and Mozart (*Die Musikanten*). Among the mythical subjects are Thetis, Medusa and Rübezahl. Using the pseudonym Marckwort, Flotow himself made excellent translations of some of his French works into German. His most prominent librettists were Salomon Hermann Mosenthal (who wrote the text for Nicolai's *Die lustigen Weiber von Windsor*), Léon Halévy (brother of the composer) and Charlotte Birch-Pfeiffer (who helped Fétis prepare the final version of Scribe's libretto for *L'Africaine*).

A comprehensive survey of Flotow's works today presents almost insurmountable difficulties. At least 14 of them are lost, parts of which were no doubt re-used later. At least eight works are known to have been rearranged by Flotow. An exact correlation of lost and re-used material is therefore no longer possible. Many of his works also received new titles with each arrangement or even performance, to say nothing of the translations. At least six were written in collaboration with other composers, sometimes, especially the earlier ones, without even mention of Flotow's name. A realistic estimate of the number of Flotow's operas is about 30. Ironically, although he dedicated his life to French opera, and composed mainly French and what might be called Franco-German works, his adopted country never fully returned the compliment. It is perhaps no coincidence that his only lasting successes were two works which, as French as they are in spirit and style (Gustav Kobbé originally classified *Martha* as a French opera), were thoroughly German in their composer, their librettists, their texts and their premières. It may be added that it took *Martha* 11 years to reach Paris and *Alessandro Stradella* 19 years; both were first performed there in Italian. Conversely, the one theatre where almost all his works were performed as a matter of course was the court opera house of Schwerin in Mecklenburg, the land of his birth.

A truer reflection of how widely disseminated Flotow's operas were can be gained if the performances of his works in such a city as Hamburg are considered. There *Martha* alone had enjoyed 440 performances by 1955 and *Alessandro Stradella* 218 by 1932. Nine other works performed at some time or other in Hamburg never exceeded 16 performances (*Die Matrosen*), and these nine played an average of five performances each. Nonetheless, *Martha* and *Alessandro Stradella* have earned Flotow 15th place among Hamburg's most-played opera composers, just after Beethoven and Offenbach. During the 19th century Flotow's fame was such that many parodies and potpourris of his works appeared, for example Nestroy's *Martha, oder Die Mischmonder Markt-Mägde-Mietung* in three acts to music by Michael Hebenstreit (1848), Offenbach's one-act *La romance de la rose* (1869) and Johann Strauss's *Quadrilles*, op.46 on themes from *Martha*, and op.122 on themes from *Indra*. Perhaps of interest is that almost every decade of the 20th century has borne witness to the revival of one or another unknown work by Flotow: *Indra* and *Wintermärchen* were still being played until well into the century; in 1922 and 1943 *La veuve Grapin* was revived; in 1925 and 1933 *Zilda* was played, under the title *Fatme*; and in 1934 *L'ombre* and *Rübezahl* were staged. Blacher's opera *Das Zauberbuch von Erzerun* (1942) is based on music by Flotow.

Although Flotow's creative career was dominated by opera, he also wrote works in other genres throughout his life, most of which are lost. In his early years he seemed to have had ambitions as an orchestral composer, and two piano concertos, a symphony and a concert overture (the latter both lost) all date from this period. In his later years his non-operatic compositions became increasingly modest in scope, consisting mainly of songs, piano works and chamber music for various traditional combinations of instruments, including two piano trios and two string quartets of which the first has recently been rediscovered. Some of Flotow's song texts are in French and Italian, but most are settings of German verses, intended for use in his native Mecklenburg-Schwerin, where he was always held in high esteem. He also composed several melodramas. Flotow's chamber and orchestral works, often akin to Mendelssohn in style, are composed with careful attention to detail and, like his operas, are characterized by deft instrumental writing, graceful melody and clear, light textures.

Flotow, Friedrich Freiherr von

WORKS

stage

Pierre et Cathérine (op, 2, J.H. Vernoy de Saint-Georges); Ger. trans., Ludwigslust and Schwerin, 1835

Die Bergknappen (op, 2, T. Körner)

Alfred der Grosse (op, 2, Körner)

Rob-Roy (Rob le barbe) (oc, 1, P. Duport and P.J. Desforges, after W. Scott), Royaumont Castle, Sept 1836

Sérafine (oc, 2, Desforges, after F. Soulier), Royamount, 30 Oct 1836

Le comte de Charolais (incid music, Duport and Desforges, after P. Massinger and N. Field), Paris, Palais Royal, Nov or Dec 1836

Alice (oc, 2, H. de Sussy and D. de Laperrière), Paris, Hôtel Castellane, 8 April 1837

Stradella (pièce lyrique, 1, Duport and P.A. de Forges), Paris, Palais Royal, 1837

La lettre du préfet (oc, 1, E. Bergounioux), Paris, Salon Gressier, 1837, rev. 1868

Le comte de Saint-Mégrin (La duchesse de Guise) (opéra, 3, F. and C. de la Bouillierie, after A. Dumas père: *Henri III et sa cour*), Royaumont, 10 June 1838; rev. as Le duc de Guise, Paris, Ventadour, 3 April 1840; Ger. trans., Schwerin, 24 Feb 1841

Lady Melvil (oc, 3, Saint-Georges and A. de Leuven), Paris, Renaissance, 15 Nov 1838, collab. A. Grisar; rev. Grisar as Le joaillier de Saint-James, 1862

L'eau merveilleuse (opéra bouffe, 2, T.M.F. Sauvage), Paris, Renaissance, 30 Jan 1839, collab. Grisar; Ger. trans. as Das Wunderwasser, vs (Mainz, n.d.)

Le naufrage de la Méduse (opéra, 3, H. and T. Cogniard), Paris, Renaissance, 31 May 1839, Act 1 by A. Pilati; excerpts (Paris, n.d.); rev., expanded as Die Matrosen, Hamburg, 23 Dec 1845, vs (Hamburg, 1845)

Lady Harriette, ou La servante de Greenwich (ballet, 3, Saint-Georges and J. Mazilier), Paris, Opéra, 21 Feb 1844, Act 2 by R. Burgmüller, Act 3 by E. Deldevez

L'esclave de Camoëns (oc, 1, Saint-Georges), Paris, Opéra-Comique, 1 Dec 1843; rev., enlarged as Indra, das Schlangemädchen (3), Vienna, 18 Dec 1852; as Alma l'incantatrice (4), Paris, Italien, 6 April 1878 [also known as L'enchanteresse, Die Hexe, Zora ? and Griselda

Alessandro Stradella (romantische Oper, 3, Friedrich), Hamburg, Stadt, 30 Dec 1844; numerous scores pubd

Lâme en peine (Der Förster; Leoline) (opéra, 2, Saint-Georges), Paris, Opéra, 29 June 1846; (Paris, n.d.), Ger. (Hamburg, ?1847)

Martha, oder Der Markt zu Richmond (romantische-komische Oper, 4, Friedrich), Vienna, Kärntnertor, 25 Nov 1847; vs (Vienna, ?1847), fs (Leipzig, 1940); *US-STU**

Sophie Katharina, oder Die Grossfürstin (romantische-komische Oper, 4, C. Birch-Pfeiffer), Berlin, Hof, 19 Nov 1850; vs (Berlin, 1850)

Rübezahl (romantische Oper, 3, G.H. Gans zu Putlitz), Retzien, 13 Aug 1852 [privately], Frankfurt, 26 Nov 1853 (Berlin, 1853)

Albin, oder Der Pflegesohn (opera, 3, S.H. Mosenthal, after *Les deux savoyards*), Vienna, Kärntnertor, 12 Feb 1856; rev. as Der Müller von Meran, Gotha, 15 Jan 1860

Die Libelle (La demoiselle, ou Le papillon ou Dolores) (ballet, 2, Markwort), Schwerin, 8 Aug 1856

Herzog Johann Albrecht von Mecklenburg, oder Andreas Mylius (opera, 3, E. Hobein), Schwerin, 27 May 1857

Pianella (komische Oper, 1, E. Pohl, after C. Goldoni *La serva padrona*), Schwerin, 27 Dec 1857 (Paris, 1860)

Die Gruppe der Thetis (ballet), Schwerin, 18 Aug 1858

Wintermärchen (incid music, 4, W. Shakespeare, trans. F. von Dingelstedt), Weimar, Hof, 23 Oct 1859

La veuve Grapin (Madame Bonjour) (opéra comique, 1, de Forges), Paris, Bouffes-Parisiens, 21 Sept 1859 (Paris, ?1859); Ger. trans., Vienna, Theater am Franz-Joseph-Kai, 1 June 1861, vs (Berlin, n.d.)

Der Tannkönig (ballet, 2, Hobein and A. Rossi), Schwerin, 22 Dec 1861

Wilhelm von Oranien in Whitehall (incid music, 5, Ganz zu Putlitz), Schwerin, 2 Oct 1861

Der Königsschuss (Divertissement) (ballet, 1), Schwerin, 22 May 1864

La châtelaine (Der Märchensucher) (op, 2, M.A. Grandjean), Vienna, Karl, Sept 1865; rev. K. Treumann as Das Burgfräulein

Naida (Le vannier) (op, 3, Saint-Georges and L. Halévy), St Petersburg, 11 Dec 1865 (Milan, n.d.)

Zilda, ou La nuit des dupes (oc, 2, Saint-Georges, H.C. Chivot and A. Duru), Paris, Opéra-Comique, 28 May 1866; vs (Paris, 1866); Ger. trans. as Fatme, vs (Berlin, c1925)

Am Runenstein (op, 2, R. Genée), Prague, 13 April 1868 (Leipzig, 1868)

Die Musikanten (La jeunesse de Mozart) (komische Oper, 3, Genée), composed ?1869–70, Mannheim, 19 June 1887; Ger. vs (Leipzig, 1890)

L'ombre (oc, 3, Saint-Georges and de Leuven), Paris, Opéra-Comique, 7 July 1870; vs (Paris, 1870); Ger. trans. as Sein Schatten, Vienna, Wien, 10 Nov 1871 (Berlin and Posen, ?1871)

Le fleur de Harlem (op, 3, Saint-Georges and de Leuven, after Dumas père: *Le tulipe noir*); It. trans., Turin

Rosellana (op, 3, de Lauzières), Vittorio Emanuele, 18 Nov 1876 (Turin, 1876)

Sakuntala (op, 3, C. d'Ormeville, after Kalidasa), inc.

1 aria in La champmeslé (Duport, ? after Racine), Paris, Nouveautés, 11 Feb 1837

melodramas

Der Deserteur, acc. hp, hn, str, pf, lost; Der Blumen Rache (F. Freiligrath), acc. str, pf, rev. for pf, op.16 (Berlin and Posen, 1876); Der Schweizer-Soldat in Bologna; Die Heimkehr; Die Harfe, acc. hn, str, pf; 3 Poems (Franz Freiherr von Gaudy), acc. hn, str

vocal

Choral: Mass, solo vv, vv, orch, inc.; Dorf-Messe, male vv; Das Waldvögelein (J.N. Vogl), 4 male vv (Leipzig, n.d.); Songs for the Viennese artists' fraternity 'Grüne Insel': Aufnahmslied (I. Castelli), also as Wilkommlied (O. Prechtler), Pilgrimslied (Prechtler), Jubellied (J. von Paümann), all for male vv, pf; Abschiedslied, B, unacc. male vv

Songs with pf: Maria (E. Plouvier) (Paris, ?1840); Rêverie (N. Duff) (Paris, ?1840); 4 Savoyardenlieder (A. Alberti), op.17 (Rostock, 1875): Der Abschied, Die Ankunft, Vor dem Palast, Im Sterben; 3 Lieder und Balladen (Alberti) (Dresden, n.d.): Heimweh, Lied der Amme, Frühlingwunsch; 4 Lieder (Berlin, 1883): Zum Scheiden (C. Stieler), Grüss dich Gott (O. Roquette), Fahr' wohl (E. Geibel), Der Landsknecht (Geibel); 3 Lieder (Berlin, n.d.): Silvia, Serenade, Sehnsucht nach der Nachtigall

Other songs (1v, pf), all lost: 6 Lieder: Wiegenlied, Sehnsucht, Das Gruseln, Müller, hab' acht, Maiennacht, Mädchenlied; Der blinde Musikant (G.L. Mohr), Die Drei (N. Lenau); Für mich alleine (M.G. Saphir); Les hirondelles (Marquis de Foudras); Künstlers Erdenwallen (Markwort); Lied eines Schmiedes (Lenau); Die Madonna (T. Oliphant); Schlummergesang (Markwort) [=Serenade (A. Tastu)]; Ständchen (Saphir), also for S, A, T, B (hp, ob)/(pf, vn/fl); Der Holunderbaum, ballad, Das Kreuz am Weg, Mama die Muhme (K. Schäfer), Star and Spatz

instrumental

Orch: Sym., 1833, lost; 2 pf concs., no.1, a, 1830, no.2, c, 1831; Ov., D, 1830, lost, arr. pf 4 hands, op.4; Jubel-Ouverture, F, 1857 (Leipzig, n.d.; Hamburg, n.d.);

Fackeltanz, E♭:

Chbr: 2 str qts, no.1, C, no.2, lost; Trio de salon, vn, vc, pf, a, c1845 (Leipzig, n.d.); Trio no.2, vn, vc, pf (Leipzig, n.d.); Sonata, A, vn, pf, op.14 (Leipzig, n.d.); 6 études, pf 4 hands, op.15 (Rostock, 1874); 6 rêveries, 6 chants du soir, vc, pf, collab. Offenbach (Leipzig, n.d.); Nocturne concertant, ob, pf, op.47; Nocturne, ob, vn, pf, collab. C. Wacker (Paris, n.d.); Fantasie, fl, pf, collab. L. Coninx; L'écho du bocage, romance, fl, obbl, pf, collab. Coninx (Paris, n.d.)

Flotow, Friedrich Freiherr von

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Flotzinger, Rudolf

(b Vorchdorf, Upper Austria, 22 Sept 1939). Austrian musicologist. While at the Vienna Academy, where he was a composition pupil of Schiske (1958–64), he studied at Vienna University with Erich Schenk and Walter Graf (1959–64); later he studied in Göttingen with Husmann (1966–8). He took

the doctorate in 1965 with a dissertation on lute tablatures in Kremsmünster and in 1969 completed the *Habilitation* at Vienna University with a work on music at Notre Dame. In 1971 he succeeded Othmar Wessely as professor at Graz University; in 1999 he resigned. His main areas of research are medieval music (particularly early polyphony) and the music history of Austria. From 1992 until 1999 he was editor of *Acta musicologica*. He is a member of several academies and scientific societies.

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RUDOLF KLEIN

Flourish.

A term applied to various kinds of short prelude (occasionally postlude) pieces, originally improvised but later often written out.

In stage music the term usually refers to a call of the fanfare type, generally for trumpets with or without drums but sometimes for other instruments. Elizabethan dramatists frequently used the word in stage directions in this sense (e.g. Shakespeare, *Antony and Cleopatra*, Act 2 scene vii, ‘Sound a Flourish with drummes’). The flourish and the sennet were not identical, as a direction in Thomas Dekker's *Satiromastix* (1601) shows: ‘Trumpets sound a florish and then a Sennate’.

In a more specialized sense the term was used in England from the Restoration period to the 18th century to denote a short improvised prelude consisting largely of scales and arpeggios decorating a common chord. Its function was to acquaint the audience with the key of the following piece and, as in the toccata and other prelude forms, to allow the performer to test the tuning and functioning of his instrument and briefly to exercise his fingers in a passage of increasing brilliance in preparation for the performance. Roger North described a flourish as ‘sounding the proper accord-notes of an assumed key successively, and then breaking or mixing those notes as may best be done, *dividendo*, *consonando*, or *arpeggiando*, with what elegance and variation the fancy suggests or capacity admits’. He went on to say that before a piece of ensemble music ‘the like may be performed in severall manners by any number of instruments, with perpetuall variety of fancy in each, and no one much regard what another doth; and in all that disorder upon the key the sound will be rich and amazing’.

Although the best performers improvised flourishes, many were printed for the less adept. *Select Lessons for the Violin* (London, 1702) contains A

Florish or Prelude in Every Key designed to preface pieces in keys from C to F minor on the flat side and to A on the sharp side. The *Florish in C fa ut Natural* arpeggiates the common chord and then makes division on it in precisely the manner described by North (ex.1). That flourishes for several instruments were used for dramatic effect is apparent from Act 2 of Purcell's *Dioclesian* (1690), where the unaccompanied chorus 'Sound all your instruments' is followed by the direction 'Flourish with all the instruments in C fa ut-Key'. Whether this practice was generally much employed in ensemble music outside the theatre is very doubtful.



With only a little elaboration the flourish becomes a prelude with formed thematic elements developed in rudimentary fashion. Some of the pieces in *Select Preludes or Volentarys for the Violin* (London, 1704), described on the title-page as 'Florishes', fall into this category. That by Purcell (Purcell Society Edition, xxxi, 93) is highly chromatic at the outset, so its main function as a true flourish, to impress the tonic chord on the listener, is no longer so evident.

Military flourishes were decorative trumpet calls or fanfares, more elaborate than the 'duty' and 'routine calls' and unlike them in not necessarily having any stereotyped features or promptly recognizable melodic outlines. Until the 18th century, British Army flourishes were 'without any set rule'; later a fixed notation developed for those intended as salutes for royalty and general officers (see [Signal](#)).

In the prefatory note to the 'Table of Graces proper to the Viol or Violin' in his *Introduction to the Skill of Musick* (1660), John Playford used the word as synonymous with 'graces' or ornaments, at any rate with the more elaborate shaken graces. Eventually it came to be applied to almost any florid instrumental passage.

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MICHAEL TILMOUTH

Flower, Sir (Walter) Newman

(*b* Fontmell Magna, Dorset, 8 July 1879; *d* Blandford, 12 March 1964). English author, collector and publisher. After training as a writer on various popular journals, Flower joined the publishers Cassell & Co. in 1906 and took over as proprietor in 1927. He was knighted in 1938. His purely literary work includes an edition of the journals of Arnold Bennett.

Flower's musical interests were amateur. His books are marred by a poor literary style and the absence of scholarly discipline, though the use of previously unknown documentary material gives them some value. His important collection of manuscripts and early printed editions of Handel's music (including the bulk of the Aylesford Manuscripts, copied for Handel's friend Charles Jennens) was acquired by the Henry Watson Library, Manchester, in 1965.

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ANTHONY HICKS

Floyd, Carlisle (Sessions)

(*b* Latta, SC, 11 June 1926). American composer. His ancestors on both sides were among the earliest European immigrants to the Carolinas. During his childhood his father, a Methodist minister, was posted to a variety of small South Carolina towns, and the composer has derived much inspiration from this background. Almost all his operas have southern, rural or colonial settings.

In 1943 Floyd entered Converse College (Spartanburg, SC), where he studied the piano with Ernst Bacon. When Bacon took a position at Syracuse University, New York, in 1945, Floyd followed him there as his pupil (BM 1946); in 1947 Floyd was appointed to the piano faculty of Florida State University in Tallahassee; he remained there for nearly 30 years, eventually becoming professor of composition. Until 1955, however,

he was primarily a pianist, returning to Syracuse for a master's degree (1949), then taking private piano lessons with Sidney Foster and Firkušný.

While at Syracuse he began to take an interest in composition. Drawing on existing skills as a playwright (as an undergraduate he had won a competition for one-act plays), he wrote his first operas. His third attempt, *Susannah* (an updating of the biblical tale of Susannah and the Elders), proved a tremendous success. Initially mounted in Tallahassee in 1955, it was taken up by the New York City Opera and performed in New York in September 1956 to great acclaim, garnering for its composer a New York Music Critics' Circle Award, a Guggenheim Fellowship and several other awards. The work was chosen to represent American opera at the Brussels World Fair (1958), and has since become a repertory item. It remains the linchpin of Floyd's reputation. Of the subsequent operas, *Of Mice and Men* (1969) has achieved the greatest success. In 1976 Floyd left his Tallahassee post for an equivalent position at the University of Houston in Texas, becoming also co-director of the Houston Opera Studio. He retired from teaching in 1996.

The guiding spirit of Floyd's operas is a studied, almost draconian pragmatism that makes them attractively easy to stage while limiting the heights to which they can aspire. Casts and orchestras are small; plots, action and scenery uncomplicated. No unusual instruments, voices or theatre technologies are required, nor any great virtuosity in the performers. There is little counterpoint, or any other musical feature that would demand more than minimal rehearsal time.

Musically, Floyd owes a great deal to Ernst Bacon. His work is most readily understood as a nostalgic continuation of the populist 'social realism' of the 1930s and 40s, a style of which Bacon was a characteristic exponent. In Floyd's case, this takes the form of an all-purpose substrate of quartal harmonies with numerous parallel 5ths, supporting melodies imitative of various American folk genres. The later operas, starting with *Of Mice and Men*, display greater chromaticism and metric flexibility.

Dramatically, the operas continue the *verismo* tradition. Floyd, who wrote his own librettos, relied heavily on the dramaturgy for emotional effect: directions for facial expression and the like are unusually detailed, and emotional climaxes are often expressed by moments of silence or in spoken dialogue.

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stage

all to librettos by Floyd

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The Passion of Jonathan Wade (op, 3), New York, City Opera, 11 Oct 1962; rev.

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Willie Stark (op, 3, after R.P. Warren: *All the King's Men*), Houston, 24 April 1981

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ANDREW STILLER

Floyd, John.

See [Lloyd, John.](#)

Floyd, Samuel A(lexander), Jr

(*b* Tallahassee, FL, 1 Feb 1937). American musicologist and music administrator. His early training was in music education: he graduated from Florida Agricultural and Mechanical University in 1957 (BME) and Southern Illinois University in 1965 (MME). He received the PhD from Southern Illinois in 1969. Floyd taught at Florida Agricultural and Mechanical University (1962–4) and Southern Illinois University (1966–78). He was then appointed director of the Institute for Research in Black Music, Fisk University (1978–83). From 1983 to 1990 he was director of the Center for Black Music Research at Columbia College, Chicago and he was reappointed to this position in 1993.

Floyd's research has centred on the music of Black Americans. He has worked on the bibliography of the field, and his interests include interdisciplinary studies and music in Harlem. He is editor of *Black Music Research Journal* and *Lenox Avenue: a Journal of Interartistic Inquiry*, and artistic director of the Black Music Repertory Ensemble. As a musician, Floyd has been active as a percussionist; he taught percussion instruments and studies at both Florida Agricultural and Mechanical University and at Southern Illinois University. His honours include the Irving Lowens Award from the Sonneck Society for American Music.

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PAULA MORGAN

Fludd, Robert

(bap. Bearsted, Kent, 17 Jan 1574; *d* London, 8 Sept 1637). English writer and composer. Robert was the seventh child of Sir Thomas Fludd, knight, who lived at Milgate House, Bearsted. He was admitted a commoner at St John's College, Oxford, in 1591, obtained the BA on 3 February 1596 and the MA on 8 July 1598. After six years travelling through Europe teaching, he returned to England and achieved the degrees of MB and MD at Christ Church, Oxford, on 16 May 1605. His unorthodox views, associated with

Rosicrucianism, hindered his admission to the College of Physicians, but he was eventually elected a Fellow on 20 September 1609. He practised in London, lived for a time in Fenchurch Street and died unmarried on 8 September 1637 at his home in the parish of St Catherine's, Coleman Street. He was buried in the chancel of Bearsted church on 21 September 1637, where there is an elaborate memorial he designed himself.

Of Fludd's many Latin treatises only a few touch on music. *Utriusque cosmi ... metaphysica, physica atque technica histories* (Oppenheim, 1617–24; see illustration) treats of musical phenomena in tract I, book 3; tract II, part i, book 6, and part ii, book 4. In obscure language and with fantastic diagrams Fludd postulated that the universe was a musical instrument set playing by the soul or spirit of the world. He criticized his contemporary theoreticians Kepler and Mersenne. Kepler's *Harmonices mundi* (1619) attacked Fludd's theories, to which the latter replied in his *Monochordum mundi symphoniacum* (Frankfurt, 1622, 2/1625). Mersenne's *Quaestiones celeberrimae in Genesim* (Paris, 1623) also censured Fludd, provoking *Sophiae cum moria certamen* (Frankfurt, 1629) and *Summum bonorum quod est verum* (Frankfurt, 1629) in reply. Fludd's abstruse fantasies leave most agreeing with Hawkins that he was 'a man of a disordered imagination'.

13 trite dances for two trebles and a bass by 'Dr Fludd' (*US-NH Filmer 3*) come from the Filmer home at East Sutton, a few miles from Bearsted. The manuscript dates from the later years of Fludd's life and the pieces may reasonably be assumed to be by him.

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ANDREW ASHBEE

Flude, John.

See [Lloyd, John](#).

Flue-work.

The flue-stops of an organ collectively (as distinct from [Reed-work](#)), i.e. those in which sound is produced on the fipple or flue principle whereby wind is directed through a narrow windway to strike against a lip or edge above. The term refers to the open or stopped Diapasons or Principals, the Flutes, the narrow-scaled, conical, compound and all varieties of metal or

wooden stops other than those of the reed-work. The term appears only late in English writings, being absent from such authors as Talbot, Hawkins, Burney, Blewitt etc., who used only the phrase 'reed stops' to distinguish the non-flues. Hopkins and Rimbault (*The Organ*, 1855) gave alternatives: 'lip, mouth or flue pipes – for they are called by all these names', although he himself preferred 'flue'. Some American authors prefer the terms 'labial' (flue) and 'lingual' (reed).

PETER WILLIAMS

Flügel

(Ger.: 'wing').

A term used for wing-shaped stringed keyboard instruments. During the 18th and early 19th centuries it was applied to the [Harpsichord](#). Later in the 19th century the term came to denote the [Grand pianoforte](#). The word is also applied to the 'wing' (tenor) joint of the bassoon.

JOHN KOSTER

Flugelhorn

(from Ger. *Flügelhorn*; Fr. *bugle, grand bugle*; It. *flicorno soprano*; Sp. *fiscorno*).

A valved brass instrument pitched in B \flat with the same compass as the cornet. It has the conical bore, wide bell and large format of its parent the keyed bugle. The mouthpiece cup is deep, almost funnel-shaped, and a sliding mouthpipe serves as the tuning-slide. The tone is round and suave though rougher and bugle-like in loud playing. The flugelhorn plays a leading role in most continental bands as it has done for over a century. Military bands in Britain and America do not use it, but one flugelhorn is an obligatory constituent of the British brass band, in which it is played from the same part as the repiano cornet following the instructions 'unis.' and 'solo' (with the instrument specified).

At the beginning of the 18th century in Germany, the *Flügelhorn* was a large semicircular hunting horn of brass or silver carried by the *Flügelmeister* who directed the wings of a ducal hunt. It became a military instrument during the Seven Years War and from it was developed the [Bugle \(i\)](#) as known since, at first in a single-wound model, to which Halliday added keys in his keyed bugle of 1810. This was adopted by German bands from 1816, first described as 'Klappenflügelhorn'. Substitution of valves for keys took place in Germany where the Munich manufacturer Michael Saurle registered the privilege for the valved flugelhorn (*Ventilflügelhorn*) in 1832. The resulting instrument made a great impression in France, where Kastner described it in *Cours d'instrumentation: supplément* (Paris, 1844) as 'bugle à pistons (Flügelhorn)' and a 'miraculous transformation of the [keyed] bugle'. It helped suggest to Sax the proportions of his saxhorns, his own valved 'bugle' being practically a bell-to-front model of the B \flat contralto saxhorn

and a little smaller in bore than some of the German and Austrian instruments. This was sold in England from about 1846, first as 'soprano saxhorn or bugle'. The name 'flugelhorn' had entered by 1857 probably under the influence of German bandmasters, and brass band journals by then included a part for it exactly as today.

An equally important instrument in the larger continental bands is the small flugelhorn in E♭ (sometimes F) known best in Germany simply as 'Pikkolo' and in France as 'petit bugle' (see illustration). Expressions like 'Altflügelhorn' and 'bugle tenor' denote bell-to-front (trumpet-form) models of 'Althorn' etc., but in Italy 'flicorni alto' to 'contrabasso' are the ordinary deep brass instruments, normally in upright form.

Orchestral uses of the flugelhorn include Respighi's *Pini di Roma* (representing the 'buccine' of a consular army), Stravinsky's *Threni*, Vaughan Williams's Ninth Symphony and works by Tippett. Tim Souster's *The Transistor Radio of St Narcissus* (1982–3) is a substantial work for flugelhorn and live electronics which uses the instrument over a range of three and a half octaves, and the same composer's *Concerto for Trumpet, Live Electronics and Full Orchestra* (1988) employs the instrument for the solo part in two of the movements, 'Beach' and 'Dawn'.

The flugelhorn has been used extensively in jazz in the 20th century. Several players, particularly Miles Davis, have used it in addition to the trumpet, but others have developed the idiom of the instrument in its own right. Chet Baker, Thad Jones and Clark Terry are notable American players, while London-based players such as Harry Beckett, Kenny Wheeler and the lesser-known but highly respected Henry Lowther have established distinguished reputations for their flugelhorn playing.

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ANTHONY C. BAINES/TREVOR HERBERT

Fluitje van een cent

(Flem.).

See [Pennywhistle](#).

Flute.

[concert flute, cross flute, German flute, transverse flute] (Fr. *flûte*, *flûte traversière*, *flûte allemande*, *flûte d'Allemagne*, *traversière*; Ger. *Flöte*, *Querflöte*; It. *flauto*, *flauto traverso*, *traversa*). Term used to refer to a vast number of wind instruments, from the modern orchestral woodwind to folk and art instruments of many different cultures.

See also [Organ stop](#).

I. General

II. The Western transverse flute

BIBLIOGRAPHY

JEREMY MONTAGU (I, II), HOWARD MAYER BROWN/JAAP FRANK,
ARDAL POWELL (II)

Flute

I. General

1. Acoustics.
 2. Classification and distribution.
- Flute: 1. General

1. Acoustics.

Generically, a flute is any instrument having an air column confined in a hollow body – whether tubular or vessel – and activated by a stream of air striking against the edge of an opening, producing what acousticians call an ‘edge tone’ (see [Acoustics, §IV, 7](#)); flutes are therefore often called edge-tone instruments. The edge is generally referred to as ‘sharp’, although sharpness is by no means necessary and may even be a disadvantage, as for example, on the modern orchestral flute – most makers prefer a slightly rounded edge. The opening is either at one end of a tube, or in the side of a tube or vessel. The air stream may be shaped and directed by the player’s lips as on the modern orchestral flute; confined in a channel, or duct, which leads the air across the hole, as on the [Recorder](#) or [Whistle](#); or produced by the wind, as in the *bulu pārinda*, a large (up to 10 metres in length) aeolian pipe hung in treetops in Southeast Asia.

Where the air meets the edge it is divided, peeling off in vortices like miniature swiss rolls, alternately outside and inside the instrument. The pitch produced is determined mainly by the length of the tube or the volume of the vessel, although other factors such as the shape and diameter of the air body and the area of any open holes (including the embouchure hole) are also influential. If, with a tube, the distal end is closed, the length is effectively almost doubled, and the pitch produced is almost an octave lower; ‘almost’ because the true acoustic length of the open tube is slightly longer than the tube itself, a factor called end-correction. When the end is closed, the length of the tube is doubled but not this slight elongation of the air column, and thus the lower pitch is very slightly sharper than a true octave. If the uppermost range of an open tubular flute is to be playable and the octaves in tune, some conicity in the bore is necessary. This is one reason why the cylindrical Renaissance transverse flute and recorder had a more limited range than the Baroque forms, which had a conical body. When Theobald Boehm reinstated the cylindrical body on the transverse flute (see §4(iii) below), he introduced some conicity into the head joint (‘Boehm’s parabola’). A similar effect is produced on many other flutes by constricting the diameter of the distal end, often by boring a hole smaller

than the diameter of the tube in the natural septum which closes the end of a tube of reed or cane.

Flute: 1. General

2. Classification and distribution.

Flutes are classified in the Hornbostel and Sachs system by the way in which the sound is generated and then by a variety of other criteria. Flutes are:

4 Aerophones

42 Wind instruments proper

421 Edge instruments or flutes, and thereafter

421.1 Flutes without duct, either

421.11 End-blown flutes (fig.1a–d), or

421.12 Side-blown (transverse) flutes (fig.1g, or

421.13 Vessel flutes (only those without a duct) (fig.1e). These are followed by:

421.2 Duct flutes, either

421.21 Flutes with external duct (fig.1h and j), or

421.22 Flutes with internal duct (fig.1f, i and k)

Within these main categories, further numbers are provided to indicate: whether the instruments are single or multiple and if multiple how arranged (whether the tubes of Panpipes, for example, are in a raft or a bundle); whether they are with or without fingerholes; or whether the distal ends are open, closed, a combination of both (as some panpipes are) or constricted, and if closed whether with a fixed stopper (as some organ pipes) or a movable stopper (such as a Pitchpipe or a Swanee whistle). Suffixes preceded by a hyphen are available to indicate the presence of air reservoirs (on the organ, for example) and whether the reservoir is rigid or flexible; and whether there are keys, keyboards or mechanical drive. The suffixes can, of course, be used in combination, so that a barrel organ could be 421.222.11/.31–62–9 (*flutes (421) with internal duct in sets (.222) open ended without fingerholes (.11)/also closed ended without fingerholes (.31) with flexible bellows (–62) played mechanically (–9)*) whereas a Boehm-system flute would be 421.121.12–71 (*flutes (421) side-blown and single (.121) open-ended with fingerholes (.12) with keys (–71)*).

There are very few parts of the world where the flute is unknown. One is Australia, where the only Aboriginal wind instrument seems to be the didjeridu. Another is Greenland, where the only instrument of the Inuit is said to be the frame drum. Whistles were certainly known in palaeolithic Europe, for pierced animal phalanges have been found at Magdalenian sites in France (fig.2), and it is improbable that bone antedated cane and reed, although of course bone survives far longer as a buried artefact (for further discussion, see [Europe, pre- and protohistoric](#)). Equally, it is hard to credit the assertion that no such use existed among the Inuit or the Australian Aborigines.

The most basic form of flute is a tube of reed or cane, stopped at one end and blown across the other. Such instruments, played in sets by a group of people (see [Stopped flute ensemble](#)), each playing a single note in turn in hocket style, are used in a number of areas, for example the *skudučiai* in

Lithuania (see [Lithuania](#), §II, fig.1) and the *nanga* of the Venda of South Africa.

More complex forms, with the tubes combined into a single instrument, are known as [Panpipes](#) and are found almost worldwide. The pipes may be arranged in a raft (fig.3b) or a bundle, although the bundle, found mainly in Oceania, is much less common. The pipes are usually arranged in scalar order, although zigzag patterns that suit the musical needs of a particular culture are also used: the best known example is the *rondador* of Ecuador. Also common is an interlocking arrangement, either with half the scale in each of the left and right ends of one raft, as in China or Japan, or divided between two instruments, as is frequent in South America. Rafts are frequently doubled: the *sikus* of Bolivia and neighbouring areas have one rank half the length of the other or one rank closed at the distal end and the other the same length but open. Both produce pitches in approximate octaves.

End-blown open-ended tubes with fingerholes are also widespread, especially throughout North Africa and the Middle East, most commonly under the name of [Ney](#) (fig.3a). The somewhat more elaborate [Kaval](#) is found in Turkey and the Balkans. A characteristic of all flutes is that when blown harder the pitch becomes sharper, and when blown more gently, flatter. With an end-blown flute, the player can compensate for this by altering the angle of blowing and thus covering the open end more or less with the lip – the more covered, the flatter the pitch. Thus the *kaval* and the *ney* are capable of great subtlety in performance, with infinite gradation of tuning and pitch.

The end-blown flute (sometimes called a rim-flute) normally has the rim chamfered externally to produce a better edge and thus aid production of the sound. A variant form has the chamfer at one point only, at the base of a U-shaped or V-shaped notch (fig.3c); the sides of the notch help to focus the airstream (see [Notched flute](#)). Notched flutes are found in Africa, the Pacific Islands, Central and South America, and East Asia. Among them are the Andean [Kena](#), the [Xiao](#) of China and the [Shakuhachi](#) of Japan. A lacuna in the Hornbostel and Sachs system is the lack of any separate provision for the notched flute.

The end- and notch-blown flutes require considerable skill to produce a sound, for it is essential to maintain the correct angle of blowing and speed of airstream. An instrument on which the sound is easier to produce has the notch further down the tube, usually in the form of a rectangular mouth, and a plug almost closing the blowing end (for example, the [Recorder](#)). A narrow passage is left as a duct or windway to lead the air at the correct angle to the sharp edge at the base of the mouth (fig.1i). The player has only to blow, and a sound will always result. Thus the [Duct flute](#) is known almost everywhere; such instruments, however, lack the subtlety of tone control available on the end-blown flute.

Three variant forms of duct flute are more limited in distribution. The Indonesian [Suling](#) has an external duct, between a strip of leaf or bamboo and the head of the instrument (fig.1h), which is thinned in one section of its circumference to form the duct. In North and Central America, and in parts of East Asia, an internal plus external duct is found. The player blows

into the end; a plug or a natural septum then forces the air out through a hole; and an external block, tied over the tube above the hole, channels the air along and then down into a mouth (fig. 1j). Extremely elaborate blocks can be seen on flutes in pre-Columbian Mexican codices, and such flutes are still used in that area and in the southern USA. In another less common type, which appears in a number of areas, the player's tongue forms the duct.

The number of finger-holes on flutes varies according to the needs of the music and the preferences of the culture. The most common number is six, to which is added, where necessary, a thumb-hole to aid overblowing to an upper register: heptatonic scales of various forms are the most frequent throughout the world. Chinese and some Southeast Asian flutes have an extra hole between the mouth-hole and the uppermost finger-hole which is covered by a thin membrane (a [Mirliton](#)) made from the inner lining of a piece of bamboo; this adds an enlivening buzz to the sound (see for example the [Di](#) of China). Chinese transverse flutes commonly have more holes than any others: a mouth-hole, a membrane hole, six finger-holes, two tuning vents and two holes for a decorative tassel which also functions as a suspension loop.

Some open-ended flutes have no holes at all. By opening or closing the far end with a finger, the player can produce the harmonics of either an open or a closed tube and, by interlocking these harmonics, can play melodically. An open tube would need to be a metre or more in length for this to be practicable, but a stopped tube which can also use some notes of the harmonic series of the open tube can be half that length or less. In the Highlands of Papua New Guinea one finds flutes 2 or 3 metres long but sounding only the overtones of the open flute (fig. 3d); these are played in pairs, using hocketing techniques. In the Eastern Highlands, young men play shorter, very wide-bore flutes (often 10 cm or more in diameter) without finger-holes; pitch is varied by closing the open end more or less with the hand. Rather narrower flutes in Suriname and Guyana have a large hole in the side which is similarly used.

Otherwise flutes without finger-holes are usually regarded as whistles (see [Whistle](#)). But some whistles can produce more than one note, for example the boatswain's pipe, on which the signals are varied by moving a hand over the airstream after it leaves the instrument (in Britain, in the Royal Navy, the instrument is the 'call' and the signals are the 'pipes'). Whistles sometimes have one or two finger-holes. The one-hole whistle is a very common children's toy, signal instrument, and bird-call imitator; the two-hole whistle is common in West and Central Africa, often with the holes in projections, one on each side near the top of the end- or notch-blown tube.

Whistles are blown in almost all the ways mentioned here, the most common being the end-blown and the duct. Many are more or less globular in shape, and vessel whistles and vessel flutes, sometimes called ocarinas (see [Ocarina](#)), are found in most parts of the world, made from natural seeds and gourds, or of pottery.

While most flutes are blown by mouth, a few, especially in Oceania and Southeast Asia, are blown by the nose (fig. 3h). This is most commonly for cultic reasons, the breath of the mouth, which is used for eating and

talking, being considered profane and the breath of the nose nearer to the soul (see [Nose flute](#)).

The least common flute worldwide is that best known in Western art music. The transverse flute is found in other cultures mainly in India, China, Korea, Japan and Papua New Guinea. Some other cultures in which it is well known today, for example that of the Indonesian island of Sulawesi, are known to have acquired it from European contact. In India it has been associated with Krishna, and, as the *vamśa*, is a favourite instrument for classical music. In the south it is quite a short instrument, around 30 cm in length, but in the north it may be twice that length or more. It is usually assumed that it was from India that the transverse flute migrated into Byzantium in the 10th century, at which period it began to appear in manuscript illuminations, and thus came into Europe.

In China the *dí*, and before that the *chí*, were used. The latter was mainly a ritual instrument and the former was initially, as in Europe, a military flute eventually becoming an instrument for opera and later for all sorts of music. It is probable that the Korean transverse flutes derived from the Chinese, and it is certain that the Japanese instruments did, for Tang dynasty prototypes are preserved in the Shōsōin (the imperial treasury of Emperor Shōmu, *d* 756) in Nara.

In Japan the *ryūteki* and other transverse flutes are, with the cylindrical oboe *hichiriki*, the main melody instruments of the ritual court music, *gagaku*. The *Nōkan*, which is thought to have derived from the *ryūteki*, is the most important melody instrument of the *nō* theatre and is also widely used in other genres.

It is clear that all the East Asian transverse flutes derived from the Chinese; whether there is any connection between the Chinese and the Indian is not known, although as with many other instruments, the *dí* is thought to have come into China from western areas. Certainly, however, the 'sacred flutes' of Papua New Guinea are of independent origin. Some are short, 30–50 cm in length, and often played in groups; the most impressive are up to 3 metres long and are used in pairs, one a note higher than the other. They sound only natural harmonics, hocketing an interlocking series a tone apart.

There is no evidence of the transverse flute in ancient Egypt. The end-blown flute was common there, as in Mesopotamia, from the earliest times; because such instruments were held obliquely, as they almost invariably still are, they have often been misinterpreted as transverse instruments, for example the one on a slate palette in the Ashmolean Museum illustrated by Hickmann (1961). The transverse flute was unknown also in ancient Greece (a statue illustrated by Wegner (1963) is a fragmentary late Roman copy with a very small piece of something next to the figure's mouth; there is no evidence that this is the remains of a flute). One well-known late Etruscan relief of the late 2nd or early 1st century bce, carved on an urn or sarcophagus in the tomb of the Volumnii family near Perugia, has been identified as the first European illustration of a transverse flute (fig.4). There is no other evidence for the transverse flute in Etruria or Rome, whereas there is frequent evidence for the *plagiaulos*, a reed instrument played transversely; thus, while the Volumni relief does look much like a

transverse flute, it should be regarded with some suspicion. The Roman bone tubes made in short sections, each with one or two holes in the side, which have often been described as flutes – ignoring the difficulty of assembling such fragments into a single tube – have more recently been recognized as hinges.

Flute

II. The Western transverse flute

1. Terminology.
2. The modern flute.
3. Other members of the family.
4. History.

Flute, §II: The Western transverse flute

1. Terminology.

Before the late 18th century, the term ‘flauto’ or its equivalent, without a modifier, almost always referred to the **Recorder**, evidently the dominant instrument of the two during much of their history, and sometimes specifically to the treble (alto) recorder, the most characteristic member of the family. Similarly ‘flautino’ or ‘flauto piccolo’ referred to a small recorder, a descant or even a sopranino. If, in earlier times, a transverse flute was intended, a modifier had to be added to the noun (e.g. cross, German, transverse, *traversière*, *traverso*).

Flute, §II: The Western transverse flute

2. The modern flute.

The modern flute is a tube of metal, more rarely of wood, about 67 cm in length and 1.9 cm in bore diameter (see fig.6c below). It is built in three sections fitted together with tenon-and-socket joints: a head joint with the mouth-hole or embouchure (raised in metal flutes to give the hole its proper depth); the middle joint with the principal keywork; and the foot joint with the keys for the right little finger. In the head joint the bore is terminated by a plug or stopper, usually threaded, which can be shifted to adjust intonation. The junction of the head joint with the body is also used as a tuning-slide, which can be pulled out to lower the instrument’s pitch.

The sound is produced by blowing across the mouth-hole, activating the air in the tube. The basic scale of the flute begins on *d'*, but keys on the foot joint extend the compass down to *c'* and on some flutes to *b*. The instrument is functionally in C and thus non-transposing. It has an effective compass of just over three octaves, overblowing at the octave, so that the fingering of the first octave is duplicated in the second; the fingering of the third octave differs from the other two. Control of the sound is achieved principally by the player’s lips, and thus the embouchure is an important part of the flautist’s training.

The mechanism of the modern flute is based on Theobald Boehm’s design of 1847, as modified by 19th-century French makers (see §4(iii)); there are a number of small variations between types. Practically all have a closed G₁ key, and they may be fitted with various trill keys, rollers and special mechanisms to enhance the instrument’s playability. Flutes with keys having solid, airtight surfaces (as Boehm originally designed them) are

called closed-hole flutes; on open-hole or 'French-model' flutes, five of the keys are perforated so that the finger forms part of the seal. Pitch levels of the later 20th century, higher than Boehm's, have compelled makers to devise adjustments to his specifications for internal tuning: several slightly different scales have been used, the best known of which is that devised by Albert Cooper (*b* 1924). Materials used for the tube and mechanism include nickel-silver, sterling silver, gold and platinum, while the springs are usually of tempered steel or phosphor bronze, occasionally of gold or another metal. The choice of material, especially for the head joint, influences the flute's tone: wooden flutes produce a rich tone with a very full *fortissimo* in the lower register; metal flutes produce a limpid, flexible tone with great carrying power and also allow the player very sensitive control over the tone-colour; gold produces a mellow sound while silver is more brilliant. To achieve a combination of these qualities a head joint of wood or gold is sometimes fitted to a tube of silver.



The modern flautist is expected to be able to play a broad repertory. Distinct styles and techniques for playing Baroque, Classical, 19th-century, avant-garde music and jazz have all become part of the flautist's training, and the well-rounded orchestral flautist must also be an accomplished piccolo player. The flute is highly popular among young people, especially girls, although there is still a high proportion of male players in some countries such as Ireland and Italy.

Flute, §II: The Western transverse flute

3. Other members of the family.

The flute with *c'* or *b* as its lowest note (sometimes called the concert flute) is the most common representative of a family of instruments of different sizes and pitches. Other sizes were developed to play various parts in consort or band music or for other special uses, some of which no longer exist. Mechanically and acoustically these variants share the history and development of the concert flute. Only the principal members of the flute family that are employed in art music are discussed here, although other types, such as the G treble of the Irish flute bands, are well-known in particular places. Military band flutes are sometimes pitched in D \flat rather than C to match the B \flat and E \flat standards of brass instruments and clarinets, but these are not, strictly speaking, separate sizes.

(i) Piccolo

(Fr. *petite flûte*; Ger. *kleine Flöte*, *Pickelflöte*, *Pikkoloflöte*, *Oktavflöte*; It. *ottavino* or, more rarely, *flauto piccolo*). A small flute pitched an octave higher than the concert flute. It is a transposing instrument, its music written an octave lower than sounding pitch. The piccolo is fingered like its larger relative but, as it has no separate foot joint, its range usually extends down only to *d''*, although Verdi in his *Requiem* and Mahler in his *First Symphony* wrote for it down to *c''*. 'Old-system' piccolos were used well into the 20th century even after the Boehm-system flute had displaced other types (fig.5). The most common model at the end of the century was a

wooden, two-piece instrument with Boehm-system keywork, having a conical bore and either a wooden or a metal head and a range of $d''-c''''$.

In the 18th-century 'petite flûte' or 'flautino' could indicate a flageolet or small recorder as well as the piccolo, and it is thus not always clear which instrument a composer had in mind. However, the transverse piccolo was used in 18th-century France: Michel Corrette mentioned it in his *Méthode* (1740), and Rameau (*Dardanus*, 1739) and Gluck (*Iphigénie en Tauride*, 1779) scored for it. Since Beethoven (*Egmont* Overture, Symphonies 5, 6 and 9) it has been an integral part of the symphony and opera orchestra, often used for special effects. Late 19th-century composers such as Richard Strauss and Mahler made the piccolo a full member of the orchestra, integrating its sound into the orchestral colour. As parts became increasingly difficult, piccolo playing became a speciality, and by the end of the 20th century most large orchestras had a principal piccolo player ranking with the other principals. The piccolo's brilliance is a feature of the military band repertory, and the military piccolo appears occasionally in the orchestra (as for example, in Berlioz's *Grand Symphonie funèbre et triomphale*, 1840, originally for military band, which also includes third flutes in F).

(ii) Third flute

[soprano flute, tierce flute] (Fr. *flûte à tierce*; Ger. *Terzflöte*). A soprano flute pitched a minor 3rd above the concert flute – hence its name. Its development followed that of the concert flute through the 18th, 19th and 20th centuries. 18th-century examples are usually in F (the lowest note of the contemporary flute was D), while later ones in E \flat also served in military bands to replace or double other instruments such as the E \flat clarinet. It has been used in the USA and Ireland in flute bands and choirs, together with flutes of all other sizes. It was used by Mozart in *Entführung aus dem Serail*, by Beethoven in the ninth symphony and by Tchaikovsky in the *Nutcracker* among others.

(iii) Flûte d'amour

(Ger. *Liebesflöte*; It. *flauto d'amore*). Flute usually pitched in A, a minor 3rd below the concert flute. J.M. Molter (1696–1765) wrote a concerto in B for *flûte d'amour* and Christoph Graupner (1683–1760) included the instrument in five cantatas and a triple concerto in G for *flûte d'amour*, *oboe d'amour* and *viola d'amour*. However, the repertory of the 18th and 19th centuries is small compared with the number of surviving instruments; perhaps they were used as transposing instruments, employing the same fingerings as concert flutes. Music written at concert pitch could be played on the flute in A by reading it as though written in French violin clef (g' on the bottom line), a procedure recommended by Quantz. Verdi scored for three *flûtes d'amour* in *Aida*; by then the instrument was so uncommon that some had to be specially made. The derivation of the instrument's name is not clear; it may have come from the soulful tone quality of the deeper pitched instrument, or it may merely be by analogy with the oboe d'amore in A (see [Oboe, §III, 3\(ii\)](#)).

(iv) Alto flute

(Fr. *flûte alto*, *flûte contralto en sol*; Ger. *Altflöte*; It. *flautone*). Flute pitched in G, a 4th below the concert flute (fig.6b). It was constructed by Theobald Boehm in about 1854 as a completely new instrument. Its mechanism differs slightly from that of the concert flute to allow the fingers to reach the keys and it has a powerful sonorous tone, which Boehm compared to that of a french horn. It is a transposing instrument, its music written a 4th higher than it actually sounds. Boehm promoted the instrument by performing on it a repertory of specially composed and arranged music. Its slightly melancholy, haunting tone attracted 20th-century composers such as Stravinsky (*Rite of Spring*), Ravel (*Daphnis et Chloé*) and Holst (*The Planets*), and it has been much used in avant-garde music. The *tiefe Quartflöte* mentioned by Quantz (1752) may have been an earlier instrument at this pitch. The alto flute has sometimes been called the bass flute, especially in Britain.

(v) Bass and sub-bass flutes.

Flutes of several different kinds, used principally as the lowest members of flute ensembles. The most common is that in C (fig.6a), an octave below the concert flute. It is held transversely, with the head doubling back in a U-bend to reach the player's lips. Other types include a sub-bass flute in G, an octave below the alto flute, or a tone lower still, in F. A double bass flute in C, two octaves below the concert flute, has been made by Jaeger and by Kotato & Fukushima. The instrument is held vertically, the head bent twice like the letter P to bring the embouchure within reach. In 1910 a wide-bore bass flute in C, the *Albisiphon*, was made by Abelardo Albisi, principal flautist at La Scala, Milan; it was used in Mascagni's *Parisina* (1913). About 1925 Gino Bartoli introduced a U-shaped instrument with a narrower bore which he called a 'contrabass flute'. Rudall, Carte & Co. devised another transverse type in 1932; it had a coiled head joint and a crutch to rest the instrument on the player's thigh. Ravel, Stravinsky and Shostakovich have scored for bass flutes, and various types have been used in avant-garde music and jazz. Several 18th-century bass flutes survive, including instruments by Beuker, Naust, Thomas Lot and Delusse; the latter has a U-shaped head joint.

Flute, §II: The Western transverse flute

4. History.

- (i) To 1500.
- (ii) 1500–1800.
- (iii) 1800 to the present.

Flute, §II, 4: The Western transverse flute: History

(i) To 1500.

The earliest undoubted representations of transverse flutes on the fringes of Europe come from Byzantium. Such instruments appear on 10th-century ivory caskets (Museo Nazionale, Florence, and Victoria and Albert Museum, London) and in a number of 11th-century manuscripts (listed in Braun; fig.7). Thereafter, the transverse flute makes very occasional appearances, the earliest being on a Hungarian bronze water vessel of c1100, found in eastern Slovakia. The figure probably represents the centaur Chiron, here playing a drum, teaching the art of music to Achilles, who stands on the centaur's back playing the flute left-handed – the normal

posture in the Middle Ages. Two 12th-century Benedictine manuscripts (an encyclopedia and a psalter) show figures playing transverse flutes, as does an illustration in the 13th-century Munich psalter (*D-Mu* 24).

Music was not conceived for specific instruments in this period, and most references to flutes in written sources are ambiguous, possibly referring to duct flutes such as recorders or tabor pipes. Flutes of all kinds were often identified with mythical or spiritual figures, with pastoral life, and with death. Although depictions and descriptions of transverse flutes were rare compared with references to other instruments until the mid-16th century, in the most realistic of them certain customary uses can be identified. Adenés Le Roi's romance *Cléomadès* (c1285) mentions 'Flahutes d'argent traversaines' as part of the instrumentarium of a well-known minstrel: the word 'silver' [argent] may refer to their material or perhaps their tone. The *Nibelungenlied* of c1300 refers to the loud sound of the flute, comparing it to that of the trombone and trumpet, and in the *Roman d'Alexandre* (GB-Ob) illustrated by Jehan de Grise in 1344, transverse flutes are shown being played with large bells, drums, bagpipes and trumpets. A number of references to flutes in the hands of sentries and soldiers point to its use in outdoor military music as well as indoor courtly songs.

The first evidence to link the flute with a particular musical repertory is provided by two medieval illustrations. A manuscript of the *Cantigas de Santa María* (E-E; c1270–90) associated with the court of Alfonso, King of Castile and León, contains a depiction of two seated flautists playing left-handed on slightly different instruments, one with ornamental turning or binding. At this date flutes, like the other instruments, were probably made by the musicians themselves rather than by specialized instrument makers. The early 14th-century Manessische Liederhandschrift (*D-Heu*), one of the most important sources of Minnesang, includes a miniature, 'Der Kanzler', which presents a clear and elegant portrayal of three musicians: a fiddler playing a four-string instrument, a transverse flute player holding the instrument to his right, and a singer (fig.8). As the music in these manuscripts is monophonic, it is not clear how the flute was used: perhaps it doubled the vocal line or played a drone, perhaps it provided improvised heterophony. Guillaume de Machaut gave instructions in *Le Livre dou Voir dit* (1363–5) that when instruments were used, his (polyphonic) ballades should be played without ornamentation or cuts, therefore this was probably not the normal practice. In *La Prise d'Alexandrie* (c1369), he distinguished between transverse flutes – 'flaüstes traverseinnes' – and duct flutes – 'flaüstes, dont droit joues quant tu flaüstes', that is, 'flutes you blow straight when you play them'. Other literary references, notably in the works of Eustache Deschamps (c1346–c1406), suggest that the flute still led a double life as both a soft, indoor instrument and a loud one with military connotations. No medieval flutes survive, but they were probably built in broadly the same way as surviving 16th-century examples: a basically cylindrical tube with six or more finger-holes and an embouchure hole, but perhaps with different ratios of bore and outer diameter to sounding length, which affected range, tone and carrying power.

Pictures and literary references involving flutes become rare for about 70 years after the second decade of the 15th century; Franco-Flemish, English and Italian polyphonic music of this period may have provided few

opportunities for the instrument. At the end of the 15th century the military flute became common again, particularly in the hands of Swiss mercenary troops and in combination with large side drums. The first use of the term **Fife** occurs in a description of an occasion in 1489 in which drums, fifes and trumpets played together at a French feast. By 1494 the *grande écurie* of the French court was making payments to ‘tambourins suisses’, probably a corps of transverse flutes and side drums associated with Swiss mercenary troops who accompanied Charles VIII to Italy. In this period, as before, any technical distinction between the ‘fife’ and the ‘flute’ remained unstated. In fact, early 16th-century illustrations, such as the group of four Basle soldiers by Urs Graf, himself a mercenary, seem to indicate that, even if the instruments differed, the soldiers played both, perhaps performing four-part consort music on ordinary flutes and functional field calls and improvised marching music on military flutes.

Flute, §II, 4: The Western transverse flute: History

(ii) 1500–1800.

Court inventories of the 16th century suggest that the flute was in high favour for playing the four-part consort repertory of that period. Henry VIII of England possessed 74 flutes, including examples in lacquered ivory and in glass (1547), Maria of Hungary had more than 50 (1555), Felipe II of Spain had 54 (1598) and the Stuttgart court (1589) no fewer than 220 transverse flutes, as opposed to 48 recorders, 113 cornetts and 39 viols. Multiple sets of a wide range of tuned instruments must have been necessary to play music in a wide range of modes. From the 1530s the flute emerged as a chamber instrument frequently played by amateur musicians of the aristocracy and the merchant class, a group that clearly included women (fig.9).

The earliest printed instructions for flute playing confirm that the flute was made in several sizes in the 16th century (see, for example, fig.10). Like all Renaissance woodwind instruments it was fingered according to Guidonian theory (see **Hexachord**), which resulted in three sizes of instrument pitched a 5th apart. The recorder consort consisted of a bass which followed the flat hexachord (beginning on F *fa ut*), two tenors in the natural hexachord (C *fa ut*), and a descant in the hard hexachord (G *ut*). But on the transverse flute the scale began one note higher, so that the bass had G (*gamma ut*) as its lowest written note, the tenor and contratenor D *sol re*, and the descant A *la mi re*. Meylan (1974) has suggested that these flutes played an octave higher than written, so that in a mixed consort a D tenor flute could have played a descant or contratenor part. While most Renaissance wind instruments – cornetts, crumhorns, recorders, pommers, bagpipes and shawms – had almost identical fingering, that of the flute was unique, differing considerably in its upper register.

Information on the flute and on playing technique appears in 16th-century treatises by Virdung (1511), Agricola (1529 and 1545) and Jambe de Fer (1556) (essays by Gorlier, 1558, and Lengenbrunner, 1559, are lost). Virdung illustrated only one size of flute, which he called ‘Zwerchpfeiff’. The first edition of Agricola’s treatise, which was written for children, gives a rather unlikely range of three octaves, and mentions that the flute should be played ‘with trembling breath’; other 16th-century sources reveal that

vibrato was considered a characteristic feature of flute sound at this time (Hadden, forthcoming). Agricola's revised edition of 1545 contains 'transposed' scales for sets of instruments in D, A and E and in C, G and D as well as 'regular' scales for instruments in G, D and A, all with a more realistic range of two octaves and a 2nd or two octaves and a 6th. Three sizes of flute played four parts, the range of the instrument in D being wide enough to cover both inner parts, tenor and contratenor. Jambe de Fer, whose instructions were directed at amateurs, described only two instruments, a G bass with a range of 15 notes, and a D tenor with a range of 15 or 16 good notes, or up to 19 including some forced ones at the top. He directed that the highest part be taken by an instrument of the same size as those playing the tenor and contratenor, so that his consort would have consisted of a G bass and three D flutes, using principally the higher part of their range.

Collections of printed music for instruments gave occasional precise indications as to the use of flutes. In Paris, Attaignant (1533) published arrangements of chansons by Claudin de Sermisy, Janequin, Josquin Des Prez, Gombert, Heurteur, Passereau and others, and, in Nuremberg, Forster (1539) printed music by himself, Senfl, Wolff and others. Attaignant's *Chansons musicales* distinguished between pieces suitable for recorder consort and those for flute consort: they confirm the view expressed by Jambe de Fer, and later by Praetorius, that the flute of those times is best suited to playing in the flat modes, that is, scales with the natural notes of the gamut as well as B \flat ; not in the scale of D major as is often assumed today.

Surviving instruments from the 16th century are predominantly D flutes, a high proportion of these and of the basses, according to Puglisi (1988), pitched at $a' = 410$, with a smaller group at $a' = 435$. Among surviving instruments the best represented makers are probably members of the families of Bassano (Venice and London) and Rafi (Lyons; see fig.14a below); they were performers and composers as well as makers of wind instruments. To ensure correct ensemble tuning, flutes were made in sets, as is made clear in a contract of 1542 between the maker Mathurin de La Noue and a French merchant, for 'ung jeu de flustes unyes, façon d'allement'. The term *flûte d'Allemagne* or 'German flute' remained common for the transverse flute until the late 18th century.

By the late 16th century military instruments were sometimes differentiated from indoor flutes. Arbeau's *Orchésographie* (Langres, 1588) noted that the military flute then used by the Germans and the Swiss had a narrow bore and a piercing sound, was played with a special hard articulation, and was used to improvise freely over a steady drum beat in marching. The distinction between flute and fife was mentioned again by Praetorius (2/1619) and Mersenne (1636–7), who gave different fingerings and a range of only a 12th for the fife. However, Puglisi (1988) points out that two surviving military flutes (from before 1674), contrary to Arbeau's description, have a larger bore than usual for their length, producing a more powerful first octave and less facility in the third.

The first surviving solo pieces for transverse flute date from the end of the 16th century and the beginning of the 17th. Giovanni Bassano's *Ricercate*,

passaggi et cadentie (1585) is a collection of pieces exemplifying the Italian division style. Aurelio Virgiliano's *Il dolcimeo*, ii (c1600) contains *ricercate* in a similar style for cornetto, violin, transverse flute [*traversa*] or other instruments. Book iii contains a fingering chart for a D flute with a range of two and a half octaves. However, Lodovico Zacconi's *Prattica di musica* (1592) gives a range of only two octaves. The flute was a part of the peculiarly English mixed consort of treble viol, lute, flute, cittern, bandora and bass viol. Music for this combination by Thomas Morley (1599 and 1611), Philip Rosseter (1609) and others used a D flute on the tenor part, playing an octave higher than written.

The principal German source of the 17th century is Praetorius's *Syntagma musicum* (2/1619). His D flute had a range of 19 notes (d^f – a'''), including four overblown ones, while his A flute could play only two octaves, its highest note being the same as that of the D flute. Praetorius noted that flat modes were the best for the flute, and specified the pitches in use in different situations and locations: in some places there was a choir pitch (*Chor Thon*) a whole tone lower than chamber pitch (*Cammer Thon*); and in England and the Netherlands there was another pitch a minor 3rd lower than chamber pitch, at which harpsichords and flutes sounded better – but this pitch was not used for large ensembles. From the Stuttgart court inventory of 1589, it appears that curved cornetts there were at chamber pitch (about $a' = 450$), while mute cornetts and flutes were at choir pitch ($a' = 410$). Thus chamber-pitch flutes were probably exceptional, a conclusion borne out by the pitches of surviving 17th-century flutes. Praetorius also mentioned two sizes of military *Schweizerpfeiff* or *Feldtpfeiff*, in D and high G, each with a range of an octave and a half.

Mersenne's *Harmonie Universelle* (1636–7) signalled a change in the design of the D flute, a prelude to the alterations that were to mark the emergence of the 'Baroque' flute. His two fingering charts, for G and D instruments, differed significantly from one another. Meylan has pointed out the similarities between Mersenne's chart for the D flute and that of Hotteterre (1707), and argued that Mersenne's flute must have had a conical bore if it functioned with the fingerings given, although unlike the true Baroque flute it was constructed in only one or perhaps two pieces and had no key. Mersenne mentioned that fifes were not used in consort, but that flutes, playing at choir pitch, were so employed, with the bass part taken by a sackbut, serpent or other bass instrument. As an example, he gave a 4-part *air de cour* for flute consort.

Although conical-bore instruments may have been made before the mid-17th century, cylindrical-bore transverse flutes continued in use. A two-piece flute by Lissieu with a cylindrical bore but proto-Baroque styling (Kunsthistorisches Museum, Vienna) was probably made in Lyons in the third quarter of the 17th century, and an instrument with similar characteristics (Germanisches Nationalmuseum, Nuremberg) may be from Augsburg or northern Italy. Jacob van Eyck's *Der Fluyten Lust-hof* (1646–9) is a Dutch collection of pieces and divisions for C recorder or flute in high G, the latter with a range of g^f – d''' .

The flute, like all the woodwind instruments, was transformed during the 17th century. The one-piece, keyless, cylindrical flute of the 16th century

became a conical-bore instrument, divided into three sections, with a key for D/E. The new flute could produce hitherto difficult semitones more clearly, could play in more tonalities and in music which modulated, and had a more tractable and flexible tone, particularly useful for performing vocal music.

When and where these changes were first united in one instrument is uncertain. Most modern writers have assumed that the woodwinds were transformed at the French court, but the musical life of this period in the Netherlands, north Germany, southern France, Italy and England remains little studied by comparison. Probably the earliest surviving instruments with the new features are an anonymous D flute at $a' = 395$ (Biblioteca Comunale, Assisi) and a C flute at $a' = 410$ by Richard Haka (fl 1645/6–1705) (Ehrenfeld Collection, Utrecht). The musical connections between Italy and the Netherlands were strong in this period, and the city of Amsterdam, where Haka worked, reached its apex as a cultural centre at this time. The woodwind instrument makers of Amsterdam, themselves high in social status, supplied an extensive market of prosperous merchant amateurs. The flute held a favoured position in the domestic music-making that marked the lifestyle of the rising middle class, while the most favoured music and musical styles came from Italy.

Nevertheless the first famous performers on the new transverse flute were those who emerged at the French court in the late 17th century. In France as elsewhere transverse flutes had been considered warlike instruments, but they were also thought suitable for soft and charming music of a more touching nature, especially that in which love was a theme. It was in the latter character that the flute playing of Philbert Rebillé (1639–1717) came to notice, not only in court music but in private concerts held in the apartments of the king and his principal courtiers. On such occasions the repertory probably consisted of simple brunettes, noëls and *airs*, in which flute and voice were accompanied by the lute and sometimes other instruments. R.P. Descoteaux (c1645–1728) was another famous player; he was known as a fine singer, and had an excellent tone on the flute, on which he was reported to have played 'scarcely anything but delicate airs'. Jacques Hotteterre's *Airs et Brunettes* (1721) is a rare printed collection of such music. A ritornello in G minor for two flutes and continuo appeared in Lully's *Le triomphe de l'amour* (1681), and the flute was used in Charpentier's *Médée* (1693) and Destouches' *Isée* (1697). The first French instrumental work to call specifically for the new flute may be the *Sonate* of about 1686 attributed to Charpentier, while the title-page of Marin Marais' *Pièces en trio* (1692; [fig. 11](#)) depicts flutes of the new style.

According to Michel de La Barre (c1730), the transformation of the flute in France took place some time after that of the other woodwinds; it is not known whether the earliest surviving French new flutes were made earlier or later than the Dutch/Italian models. In Paris the woodwind instrument making workshops of Pierre Naust (c1660–1709) and J.-J. Rippert (c1668–1724) were active towards the end of the century, while at court members of the Hotteterre and Philidor families made flutes as well as playing them. Two original Hotteterre flutes survive (Landesmuseum Joanneum, Graz, and Musée de la Musique, Paris); they are probably the work of Martin Hotteterre (c1665–1712) or his son Jacques (ii) (1673–1763). Other

examples in Berlin and St Petersburg previously thought to have been by Hotteterre are 19th-century copies of a lost original (Powell, 1996). Of the surviving flutes with Naust's stamp, one is at the same unusual pitch as the Haka instrument while three others are D flutes pitched at around $a' = 395$. P(eter) Bressan (1663–1731), active in London, was noted in the 1690s as a flute maker, but only one three-joint flute by him survives, at the higher London pitch of $a' = 408$.

During the first half of the 18th century in northern Europe male amateurs from merchants to princes adopted the flute as their favourite instrument. Professional players of the Baroque flute were principally oboists. In London they included foreigners such as Peter La Tour (c1705), and later Jean Baptiste Loeillet (1680–1730) and C.F. Weideman. London had excellent flute makers in Bressan, Thomas Stanesby (ii) (1692–1754) and, after his arrival from Germany about 1726, J.J. Schuchart (c1695–1758). Music for flute began to be published there at the beginning of the century; the first to appear was an aria for 'Flute D. Almagne' (1701) from John Eccles's *The Judgment of Paris*. Englishmen such as Thomas Roseingrave and M.C. Festing (whose father Michael and brother John were flautists) also published music in London, and Handel's sonatas op.1 were printed there about 1730. The first solo music for the new flute was published in Paris; Michel de La Barre's *Pièces pour la flûte traversière avec la basse-continue* appeared there in 1702. In his preface the composer, one of the most eminent French flautists of the period, observed that the music was of a quite different character from the sighing tender airs of Philbert and Descoteaux hitherto considered suitable for the flute. Instead he modelled its dance-like movements on the viol pieces of Marais. Jacques Hotteterre (ii) published the first tutor for the Baroque flute, *Principes de la flûte traversière*, in 1707 (fig.13); he also published Italian-influenced solos and trios for flute and continuo.

Hotteterre's tutor described the flute as 'one of the most pleasant and one of the most fashionable' of instruments. The fingering chart gave different fingerings for flat and sharp versions of the same enharmonic note, although as Hotteterre observed, 'a number of people do not make this distinction at all'. His brief discussion of tonguing was limited to the two syllables 'tu' and 'ru', but he gave extensive instructions for playing the *graces* – trills, *ports-de-voix*, *accents*, *flattements* and *battements* – so integral to the successful performance of French music of this period. The first Dutch version of Hotteterre's flute tutor was published in 1729, and an English translation the following year – Hotteterre's prototype was also closely imitated by the only known Spanish Baroque flute tutor, Pablo Minguet y Yrol's *Reglas y advertencias generales* (Madrid, 1754).

The new flute became known in Germany around the second decade of the 18th century. In Hamburg, Reinhard Keiser scored for the flute in his opera *Heraclius* (1712), while the orchestra in Dresden employed the virtuosos P.-G. Buffardin (c1690–1768), his pupil J.J. Quantz (1697–1773), and J.M. Blockwitz (*fl* 1720–30). But according to Quantz, solo music for flute was rare at this time and flautists had to adapt pieces for violin or oboe. Three works by Keiser survive (1720) and a manuscript collection of 54 pieces (Brussels Conservatory) contains early solos by Blockwitz, Christoph Förster, J.H. Freytag, Handel, J.S. Weiss and Quantz. Pieces by Telemann

and J.S. Bach are among the earliest German flute music to survive. Telemann's *Six Trio* (1718) includes a piece for violin, 'Flûte traverse' and basso continuo, and several manuscript trios, some from Dresden, dating from 1720 or before, contain parts for one or two flutes. Mattheson's *Der brauchbare Virtuoso* (1720) contained the first flute solos printed in Germany. Much of this music was in a 'violinistic' style characterized by constant semiquaver or quaver motion and arpeggiated passage-work, evidently influenced by the Italian style. The influence of Italian violin music and the Vivaldian concerto style is also apparent in Bach's solo sonata (Partita) in A minor, bwv1013, which is reminiscent of unaccompanied flute pieces originating in Dresden around 1720, and in his Sonata in E minor bwv1034, a 'sonata in the style of a concerto' written, according to Marshall (1989), about 1724.

Flutes of the first two decades of the 18th century were usually made of boxwood, ebony or ivory; they were constructed in three sections, with an essentially conical bore and a single key for D \square /E \square . However the instrument was by no means standardized: each maker developed an individual concept of tone and intonation, and devised original technical means to achieve it. Among the few surviving examples from this period, by Bressan, Chevalier, Jacob Denner, Hotteterre, J.N. Leclerc, Naust, Panon and Rippert (fig. 14b), pitches range from $a' = 395$ to $a' = 408$, the bore taper (the difference between the largest and smallest points in the bore) can be as much as 6.5 mm or as little as 4 mm, and maximum bore diameters differ by up to 1.5 mm. Hence there are great differences in timbre, intonation, range and flexibility of tone. Around 1720 there was a brief vogue for flutes with an extension to low C, but although these were made by Bressan, Denner, Schuchart and Stanesby (ii), the idea did not become widespread.

About 1720 flutes began to be made in four sections instead of three, dividing the body between the two hands (fig. 15). Experimentation with the bore may have made the division expedient, but Quantz (1752) gave two further reasons: portability, and the prospect of supplying upper body sections of different lengths to adjust the pitch of the flute. Of the earliest four-joint flutes, by J.H. Eichentopf (1678–1769) (Musikinstrumenten-Museum, University of Leipzig), Scherer (Museum Vleechuis, Antwerp) and J.H. Rottenburgh (1672–1756) (Brussels Conservatory and Museo Clemente Rospigliosi, Pistoia), the flute in Pistoia has *corps de rechange* for $a' = 392$ and $a' = 415$. The first written mention of *corps de rechange* appears in a document of 30 December 1721 from the Naust workshop in Paris (Giannini). Flutes of different sizes, such as the *flûte d'amour* in B \square or A, the piccolo and the tierce flute in F (the same pitch as the treble recorder), were also made, but their repertory, possibly including flute band and military music, remains largely unexplored. In 1726 Quantz added a separate key for D \square to his flute to supplement the one for E \square ; although this made the precise tuning of intervals easier and was retained by some later flautists, the idea never gained general acceptance.

In the second quarter of the 18th century, French composers for the flute turned from the French suite to the Italianate sonata, and the number of publications increased. Works by J.-C. Naudot, Michel Blavet and J.-M. Leclair may have been played by their composers in public concerts (the

last as a violinist), in spaces much larger than those for the soft music of private performances at court. Such performers no longer relied on court appointments for their living, but were employed in the musical establishments of aristocrats and the bourgeoisie and gave lessons to wealthy amateurs. Buffardin returned to Paris occasionally to perform at the Concert Spirituel; Quantz visited Paris in 1726 (and became friends with Blavet). Composers such as J.B. de Boismortier and Michel Corrette supplied the growing demand for flute music and tutors, while the workshops of Charles Bizet, Louis Cornet (c1678–1745), Leclerc, Naust and Rippert made flutes available to anyone who could afford them.

In the Netherlands the flute was evidently already flourishing before 1730. Abraham van Aardenberg (1672–1717), J.B. Beuker (b 1691), Willem Beukers (1666–1750), Thomas Boekhout (1666–1715), Philip Borkens (1693–c1765), Frank Eerens (1694–1750), J.J. van Heerde (1638–91) and Engelbert Terton (1676–1752) were all established early as flute makers and made instruments that have survived. Italian composers such as Lotti, T.G. Albinoni, Vivaldi, Geminiani, Porpora, Tassarini, Leonardo Vinci, P.A. Locatelli and Sammartini published flute solos in Amsterdam and London beginning in the 1720s.

Flutes of the 1730s and 40s were just as diverse as earlier types. The workshop of Thomas Lot, successor to Naust, supplied large numbers of flutes to a widespread market and in 1744 August Grenser established a woodwind workshop in Dresden which went on to become one of the most famous in Europe. Ivory flutes from the Scherer workshop in Butzbach became popular with wealthy amateurs.

Telemann's *Sonate metodiche* (1728), *Continuation des sonates méthodiques* (1732) and *XII solos* (1734) added 36 superb solos to the repertory, while pieces composed by J.S. Bach include the sonatas in B minor bwv1030 and A major bwv1032 (c1736), as well as the Trio Sonata in G major bwv1039 (c1736–41) and probably the sonatas in C major bwv1033 and E \flat major bwv1031 (which Swack (1995) suggests was modelled on a piece by Quantz). In 1733 W.F. Bach, then organist in Dresden, became friends with Buffardin; between 1733 and 1746 W.F. Bach composed six challenging flute duets.

Frederick the Great became King of Prussia in 1740, appointing C.P.E. Bach as his keyboard player and his flute teacher Quantz as Music Director; C.P.E. Bach composed six flute sonatas, h552–6 and h548, in 1738–40, and three more, h560–62, in 1746–7. J.S. Bach's Sonata in E major bwv1035 may have been composed for Frederick's flute-playing valet, M.G. Fredersdorf, in 1741 or 1747, and the difficult trio sonata in the *Musical Offering* bwv1079 is a flattering comment on the king's own abilities as a flautist. Quantz supplied the king with flutes and with 300 concertos to play on them; his *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752) codified the musical practices of the Prussian court and remained influential for at least 40 years. Quantz's flutes had keys for both D \flat and E \flat ; a head-joint tuning-slide, and a set of *corps de rechange*, of which only the lowest, pitched at about $a' = 392$, received much use.

Quantz's *Versuch* is less a tutor for the flute than a compendium covering musical taste and execution on all sorts of instruments. Because of its broad scope it became and has remained one of the most widely known instrumental method books of the 18th century. Its instructions on how to play the flute itself are tantalisingly brief. Although the tutor was written for the two-key flute that Quantz favoured, using separate fingerings for sharps and flats, he gave only brief hints on how to use these keys. His instructions on tonguing were by far the most sophisticated to date, using 'ti', 'di' and 'ri' for single tonguing, and 'did'll' for double tonguing, a technique which he was the first to mention (see [Tonguing](#)).

In London by the mid-18th century music shops supplied a growing middle class with flutes, tutors and music. Economic and artistic opportunities there attracted good players, such as P.G. Florio (before 1740–95) and Joseph Tacet, while makers included Thomas Cahusac (i) (1714–98), Benjamin Hallet the elder (*b* 1713), Charles Schuchart (1719/20–65), Caleb Gedney (successor to Stanesby (ii)) (1729–69), and Richard Potter (1726–1806). Most of the music was by foreign composers, but Englishmen such as John Stanley (1712–86) were also represented. Sophisticated tutors like Granom's *Plain and Easy Instructions* (London, 4/1766) and Luke Heron's *A Treatise on the German Flute* (1771), and, later, Gunn's *Art of Playing the German-Flute* (c1793), were for sale alongside cheap anonymous method books.

Flutes with between three and seven *corps de rechange* were common by this period ([fig. 14d](#)), and two devices were introduced to regularize the instrument's tuning, which varied with the length of the joint. These were the screw-cork, to make fine adjustments to the cork stopper in the head joint, and the index or 'register' foot joint, which had a telescoping tube to make it longer or shorter. Not many makers supplied these gadgets: flutes from the Grenser workshop are among the few from this period with registers, while in England Potter first used the device during experiments with a graduated head-joint tuning-slide in the 1780s. The most important mid-century development in England was the addition of keys for B \flat and G \flat and F, with an extension of the range down to c'. The earliest surviving example of such a six-key flute was made about 1755 by J.J. Schuchart (Powell, 1996). The new keys facilitated the penetrating and even tone that was becoming fashionable, particularly in the lowest octave, among players developing a new bravura style. The Seven Years War in Europe made life more difficult than in England, thus the transmission of keyed flutes to the Continent occurred slowly.

In France, the flute was in decline in the mid-18th century while musical life focussed on opera. However a tutor by Charles de Lusse (Delusse) (c1761) showed the increasing virtuosity of flute playing by including brilliant studies and a piece using quarter-tones. In 1764 Buffardin wrote to the *Mercure de France* to say that Lusse's prescriptions for quarter tones were less advanced than his own. Later the Count of Guines commissioned Mozart, while in Paris, to write the Concerto for flute and harp (k299/297c); that the flute part includes a low C probably indicates that the count had acquired an English flute during his earlier sojourn in London.

In Mannheim and Vienna Mozart wrote concertos in G major (K313/285c) and D major (K314/285d; an adaptation of an oboe concerto in C), and three quartets for flute and strings. Mozart's friend J.B. Wendling (1723–97), principal flute in Mannheim, may have played in Mozart's symphonies, perhaps on a flute by Parisian maker Thomas Lot. Other concertos and chamber works for flute include those by J.C. Bach, François Devienne (1759–1803), Carl Ditters von Dittersdorf, Michael Haydn and the Mannheim composers. The largest output, consisting mostly of printed solos, duets, quartets and concertos, was that of the Viennese composer and publisher F.A. Hoffmeister (1754–1812).

The most famous players of the late 18th century were travelling virtuosos. Those who performed in England, still a richly attractive destination for musical travel, included F.L. Dülon, Andrew Ashe and Tebaldo Monzani. Concepts of tone and performance style varied greatly between one virtuoso and another, and the varied acoustics, materials and key configurations of contemporary flutes tended to promote this diversity. In 1785 Richard Potter added to the numerous types of flute on the market a 'new-invented Patent German Flute', the first to be manufactured under patent protection; it had pewter instead of leather seals for the keys, a foot-register and a metal-lined head-joint with a tuning slide. The new flute was mass-produced and the pewter seals were soon imitated by other makers.

When the Paris Conservatoire was established in 1795 Devienne became professor of the flute. He encouraged his students to use flutes with only four keys (i.e. without the C-foot), a type institutionalized by the first official tutor written for the Conservatoire, by Antoine Hugot and J.-G. Wunderlich (1804). The Conservatoire's military-style regime introduced a new and more disciplined method of teaching, in which students were drilled in technical exercises.

The Leipzig virtuoso J.G. Tromlitz published his *Ausführlicher und gründlicher Unterricht die Flöte zu spielen* in 1791. Although he said less about musical style and ensemble playing than Quantz, he provided far more detailed instructions for playing the flute, including two chapters on single and double tonguing. As a performer Tromlitz was famous for his powerful tone and excellent intonation, qualities due in part to the flutes he made and played on. In 1785 he announced the invention of an instrument with seven keys (C for the left thumb, B_♭, G_♭, an F for each hand, D_♭ and E_♭). In 1796 he improved it by duplicating the B_♭ key, and in 1800 he published a tutor with detailed instructions for playing it. Tromlitz's design of 1785 was the first important synthesis of existing elements, prefiguring developments of the following century. He combined his own thumb C key and the second F key invented by Dülon's father in 1783 with the basic English configuration of 30 years before, retaining on the foot joint Quantz's D_♭/E_♭ combination rather than extending the range down to C. His flute was the first on which every semitone was supplied with its own tone hole.

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(iii) 1800 to the present.

While one-key instruments remained in use by beginners and amateurs, flutes with more keys were devised, modified and used in almost chaotic

profusion according to the preference of individual players and makers. The most influential maker was Theobald Boehm (1794–1881), whose revolutionary design concepts provided the basis for the modern flute.

(a) Early 19th-century flutes.

(b) The Boehm flute.

(c) The flute after Boehm.

(d) The modern Boehm flute.

(e) The historical revival.

Flute, §II, 4(iii): The Western transverse flute: 1800 to the present

(a) Early 19th-century flutes.

Flute makers of the early 19th century modelled their instruments on those of the previous generation. Their flutes had a conical bore, a small embouchure-hole and six irregularly sized small tone holes, a key for D₄ and, usually, keys for F, G₄ and B₄ with eventually up to 12 further keys to supplant the fingerings inherited from the one-key flute; many have ivory ferrules or graduated tuning devices such as screw stoppers, registers or *corps de rechange*. Around 1820 a long *c*'' lever for the right forefinger appeared; its invention has been attributed to both Claude Laurent (*fl* 1805–48) and J.N. Capeller (1776–1843). Capeller also devised a one-piece body joint to replace the separate joints for each hand. Instruments were made of boxwood, ebony or other woods, ivory or crystal, and keys of brass, silver or pewter.

Key systems developed along national lines. In France, Devienne and, for many years, the influential maker and player J.-L. Tulou persistently rejected the addition of a second F key and keys for *c*' and d₄; most early 19th-century French flutes had four or five keys, with a separate joint for each hand. From 1805 French flutes had their keys suspended on rods and pillars attached to a plate screwed to the body of the instrument. Makers included Tulou, Laurent, who was especially noted among the post-Revolution upper classes for his crystal (glass) flutes, and Clair Godfroy *ainé*. German, Austrian and English makers continued to mount the keys on wooden protrusions called 'blocks', but their head-joints were now, after innovations by Richard Potter (1726–1806), often lined with metal. Keys for F and B₄ were sometimes supplied in dual form – either by fitting a second key or by adding a second touchpiece – to give the option of two different fingerings. A key for *d*'' operated by the first finger of the right hand was added by Capeller about 1811; it served also to improve trills involving D, B₄ and B. Although variations persisted, by about 1820 the flute with eight or nine keys and *c*' or *b* as its lowest note was standard everywhere except France. Prominent English makers included James Wood (*fl* 1799–1832), Tebaldo Monzani, J.M. Rose (1794–1866) and Thomas Prowse (*fl* 1816–68), who made the large-hole flutes associated with the English virtuoso Charles Nicholson (1795–1837). The most important German maker was Wilhelm Liebel (1793–1871) of Dresden, whose instruments, along with those of Koch and Ziegler, were recommended by A.B. Fürstenau, the most influential German player, teacher and flute composer of the period.

Fürstenau toured as a virtuoso and served from 1820 as first flautist at the Hoftheater in Dresden, then under the direction of Weber. He wrote two methods for the flute: *Flöten-Schule* (1826) and *Die Kunst des Flötenspiels*

(1844). He performed (on a flute by Koch) the Adagio (1819) from Weber's Trio op.63 for flute, cello and piano with the composer and the cellist J.J.F. Potzauer and was the dedicatee of Friedrich Kuhlau's Three Grand Duos op.39 (1821). After 1825 Fürstenau played a flute by Liebel. Kuhlau, who did not play the flute himself, but had an affinity for it, wrote a number of other chamber works for the instrument: his Grand Trio op.90 for three flutes (1826) was dedicated to the French flautist A.-T. Berbiguier and his Six Divertimentos op.68 (1825) to P.N. Petersen (1761–1830). Schubert's *Introduction and Variations on Trockne Blumen* (1824) was composed for Ferdinand Bogner, professor of the flute at the Vienna Conservatory. The most prominent French players were Tulou and his rival Louis Drouet, who played Mendelssohn's Scherzo from *A Midsummer Night's Dream* in its first London performance (24 Jun 1829); both were prolific composers for the instrument. The most important English player was Nicholson, whose powerful tone, the result in part of his use of a flute with unusually large finger-holes and embouchure-hole, had both admirers and detractors. Drouet, in vain, tried to establish himself in London, but neither he nor his French flutes were accepted by the English public. Another important player was the Spaniard J.M. del Carmen Ribas (1796–1861), who served as first flute in the Gewandhaus Orchestra in Leipzig from 1838 to 1843 and played on an eight-key Nicholson flute.

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(b) The Boehm flute.

Flutes featuring the concept, technology and acoustic principles devised by Theobald Boehm are called Boehm flutes. Boehm was trained in his father's trade as a goldsmith, but even as a child displayed an aptitude for music. As a young man he combined the careers of goldsmith, flute maker and professional flautist. In 1828 Boehm, then flautist in the Bavarian Hofkapelle, opened a flute factory in Munich. In 1829 he made an 'old-style' conical-bore flute with the keys suspended on pillars and axles, and right-hand levers on rods for b^{\flat} and c ". On hearing Nicholson in London, Boehm was struck with the tone he produced on his large-hole flute and set out to design an instrument on which larger holes were spaced for good intonation and evenness of tone rather than according to the reach of the player's fingers. A prototype was made for him by Gerock & Wolf of London in 1831. Boehm's instrument broke new ground by employing ring keys, an idea patented in 1808 by the English inventor Frederick Nolan and also employed by J.C.G. Gordon. This device transferred the movement of a finger to keys outside its reach, allowing a single finger to stop two or more holes at the same time. On Boehm's new flute, a ring key allowed the right first finger to stop two holes, producing F^{\flat} rather than the usual F^{\flat} — an idea suggested by H.W.T. Pottgiesser in 1803, and F^{\flat} was now produced with a second ring-key mechanism, for the right third finger: the basic scale of the instrument was now C rather than D.

Boehm's second model, which featured a combination of ring keys and rod axles (the 'ring key' flute), was made in his Munich shop in 1832. The hole for G was closed indirectly by the second or third finger of the right hand, the key for G^{\flat} was open-standing and Tromlitz's open-standing C key for the left thumb was revived. As early as 1833 Boehm's pupil Eduard Heindl

(1837–96) performed a *Fantasie* by Kuhlau on the new flute. Within a few years conical ring-key Boehm flutes were being made in Paris by the firm of Godfroy and by 1843 the instrument had become successful enough for Boehm to license its manufacture by Rudall & Rose in London (under the direction of Boehm's foreman, Rudolph Greve). In 1846–7 Boehm studied acoustics with his friend Carl von Schafh utl with a view to improving his flute and developed his *Schema* (Munich, 1862, a plan for the relationship between the tube diameter and the placement and size of the tone holes, also published in his pamphlet *Die Fl te und das Fl tenspiel in akustischer, technischer und artistischer Beziehung* of 1871). His next design, the 'Boehm-system' flute (1847), was a cylindrical-bore instrument of silver with a parabolic head, a rectangular embouchure-hole with rounded corners, and tone holes of the largest possible size, closed by padded keys interlinked with rod-axles and clutches; this instrument was the basis of the modern flute (see [Keyword](#)). After several experiments with a thumb key for B/B  in 1849 Boehm devised the version that has since been universally adopted. The invention of this key was incorrectly ascribed by R.S. Rockstro (1890) to Giulio Briccialdi and the key has since been known by his name. Boehm at first manufactured his flutes himself, later in partnership with his foreman Carl Mendler (1833–1914) under the name Boehm & Mendler. His pupils Emil Rittershausen (1852–1927) and Thomas Mollenhauer (1840–1914) also made flutes to his design, the latter making a piccolo to Boehm's specifications in 1862. Under Liszt's direction, between 1842 and 1862 Theodor Winkler (1834–1905), principal flute in the Weimar Hoforchester, was the first orchestral player in Germany to use the Boehm cylinder.

The practicality of the 1832 'ring key' flute was recognized early in France, and instruments were made and promoted by Godfroy, his son V.H. Godfroy and his son-in-law Louis Lot. Victor Coche (1806–81) and Auguste Buffet *jeune* (1830–85) modified the instrument, moving the rod-axles to the player's side of the tube and adopting needle springs instead of the flat ones used by Boehm. In 1837–8 Vincent Dorus (1812–96) devised a G  key that remained open except when the ring key for the adjacent hole for A was pressed – a compromise between Boehm's closed G  key and the open G  of earlier flutes; this open key, although opposed by Boehm, has been generally adopted. Dorus adopted Godfroy's improved conical ring-key Boehm flute because 'it was, in essence, the keyed Godfroy flute he had used until 1838 except for its more functional mechanism'. In 1839 he played Berlioz's *Rom o et Juliette* on a conical ring-key Boehm flute by that maker. Dorus and P.H. Camus (*b* 1796) championed Boehm's flute and wrote the first tutors for it (1839); they introduced his cylinder flute at the Paris Conservatoire when Dorus succeeded Tulou as professor of the flute in 1860. But the conical ring-key Boehm flute remained in use: Saint-Sa ens's *Romance* op.37 (1871) and Carl Reinecke's *Undine* (1882) were dedicated to A. de Vroye (1835–90), a student of Coche, who was then still playing one.

Boehm sold the rights to make his 1847 cylinder flute to Godfroy and Lot in France and Rudall & Rose in London. The French manufacturers replaced Boehm's G  key with Dorus's open one, arranged the keys in a straight line and perforated some of them as a compromise between the rings of the

1832 model and the closed keys of some non-French instruments. Buffet replaced the vaulted clutches used by Boehm and Godfroy with flat ones. After about 1850 the French Boehm cylindrical flutes were usually made of silver or nickel-silver, less often cocus or rosewood. The earliest methods for this, Boehm's second and final concept, were written by E. Krakamp, W. Popp, W. Barge and by Boehm himself.

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(c) The flute after Boehm.

Fürstenau and most other German flautists rejected Boehm's designs; his new flutes, they felt, made superfluous the alternative fingerings that enhanced the tonal character and intonation of the instrument. Partisans of the old conical keyed flute – Wagner prominent among them – were not willing to relinquish the old instrument's wider variety of tone to gain the smoother technique, greater dynamic range and better intonation offered by Boehm's instruments. Wagner referred to the new instruments as 'Blunderbusses' (*Gewaltröhre*) and forced Moritz Fürstenau, one of the first to play the Boehm flute in Germany, to return to his old instrument. Boehm's pupil Rudolph Tillmetz (1847–1915), who was Wagner's principal flautist at Bayreuth, ordered an adapted ring-key flute from J.M. Bürger (*fl* 1881–1904) for the première of *Parsifal* in 1888. As late as 1898 Tillmetz claimed that 'the tone of the cylindrical flute was too assertive and lacking in flexibility', and the firms of Rittershausen (*fl* 1876–1927), Joseph Pöschl (1866–1947) and J.H. Zimmermann (1851–1922) offered hybrid conical ring-key flutes until 1920.

Beginning in 1853 H.F. Meyer of Hanover (1814–97) made flutes that reflected the requirements of German and Austrian symphony orchestras: they played easily in the high and low registers, produced greater volume and had better intonation than earlier 'old-system' flutes. Although his flutes were superficially similar to the nine-key instruments of the period, they differed in bore dimensions, placement and size of the tone holes and the size and form of the embouchure-hole; the keys and ferrules were generally made of nickel-silver or other metals. Flutes following his concept were known as 'Meyer' flutes or 'old-system flutes' to distinguish them from Boehm system flutes; they were immensely popular in the second half of the 19th century and played the flute parts in orchestral works by Schumann, Tchaikovsky, Brahms, Mahler and Richard Strauss. They remained standard in the symphony orchestra until about 1930 and in military bands even later. Important players of the Meyer flute included Franz and Karl Doppler and Jules Demerssmann (1833–66); Ernesto Koehler (1849–1907), Wilhelm Popp (1828–1903) and Adolf Terschak (1832–1901) wrote methods or studies for it.

By the late 19th century national preferences had given way to personal ones. Some players remained true to their first flutes while others switched to new models: in the Bilsesche Kapelle in Berlin in 1881 the Danish flautist Karl Andersen, who played a Meyer flute, sat next to the Frenchman Charles Molé, who played a silver Boehm-system instrument; later in New York Andersen sat next to Boehm's pupil Carl Wehner (1838–1912), who played a wooden Boehm flute with an open G₂ key. In the Leipzig Gewandhaus Orchestra, William Barge (1836–1925), playing a Meyer flute,

sat next to Maximilian Schwedler, who played on a 'reform' flute of his own design (see below). Many hybrid instruments, combining features of both the Boehm flute and old conical flutes, appeared in the second half of the 19th century; such instruments may have been developed as a result of reluctance among professional players to adopt an unfamiliar instrument, or sometimes in the belief that a new design represented a perfect compromise between the old system and the Boehm flute. Among the hybrids were Rudall, Rose and Carte's 'Council & Prize Medal' flute of 1851, Richard Carte's model of 1867, models designed by R.S. Rockstro and John Radcliff (1842–1917), Briccialdi's flute of 1870/71, 'Pratten's Perfected', made by R.S. Pratten (1814–62) and instruments by Thibouville, Abel Siccama (1810–65), John Clinton (1810–64), Tulou/Nonon and Giorgi. Of these, only the Carte model of 1867 and a version of it with a closed G₁ key known as the 'Guards' model' achieved popularity; in Great Britain and its colonies the Carte model of 1867 was the most widely used after Boehm's cylindrical flute until well into the 20th century. As well, makers including Clinton ('Equisonant' flute), Cornelius Ward and Siccama ('Diatonic flute') subjected Boehm's designs to various, sometimes eccentric, alterations and additions.

In 1885 Maximilian Schwedler (1853–1949) of Leipzig, an opponent of the Boehm flute, created the 'reform' flute – a conical-bore instrument based on Meyer's design. Like Meyer, he considered the conical bore and the combination of open and veiled notes as essential to the character of the flute. However, his instruments, mostly made for him by Carl Kruspe (1865–1929), took into account the demands of contemporary scores. The innovations he introduced from 1885 until his last reform of about 1916 were: the raised-side (*Seitenerhöhte*) embouchure-hole, a touchpiece for F₁, a Tulou-like cross F₁ mechanism, and, about 1900, a metal headjoint with ebonite embouchure plate to replace the metal-lined wooden one. Schwedler's best known models were those of 1889 and 1911. His last model, made in 1923 by M.M. Mönning (1875–1949), was dubbed by Hindemith the 'six-cylinder flute' on account of its ample volume and advanced technology. His instruments never achieved the popularity of the Meyer flute and were played almost exclusively in Germany and the Balkans. In 1886 Brahms praised Schwedler's playing of the solo in the fourth movement of his Symphony no.4; other compositions written for the reform flute include Carl Reinecke's Concerto op.283 (c1908), dedicated to Schwedler, and probably the compositions of Sigfried Karg-Elert, dedicated to Tillmetz's pupil Carl Bartuzat (1882–1959). Schwedler took part in the first performance of Saint-Saëns's *Tarantelle* for flute, clarinet and orchestra (1893). He was one of the first to rediscover the forgotten repertory of the 18th century and the 19th: in 1901 he and Barge's pupil Oskar Fischer performed Bach's Brandenburg Concerto no.4 on reform flutes; for Peters of Leipzig he edited Bach's solo Partita (to which the organist Gustav Schreck (1849–1918) added a piano part in 1918) and six Sonatas (1910–24), and Mozart's Flute Quartets (1924).

By the end of World War I most Germans had overcome their reservations and were playing wooden Boehm-system flutes; English flautists played the Carte model of 1867, an instrument by Radcliff or a Boehm flute of silver, wood or ebonite. Most French players after 1860 used metal instruments of the modified Boehm system. Of these three 'national schools', the German

and English players concentrated on tonal power while the French cultivated finesse in tone production and colour. Paul Taffanel and his student Louis Fleury gave new impetus to flute playing in France at the turn of the century by creating a new culture of pedagogy, playing style and repertory, which included the hitherto mostly unexplored flute music of the past 200 years. The flute methods written by Henri Altès (1906) and by Taffanel and his student Philippe Gaubert (1923) were still widely used at the end of the 20th century. Players of the French school favoured instruments by the firms of Lot, Claude Rive (*fl* 1877–95) and Auguste Bonneville (*fl* 1858–67). Outstanding solos from this period were Debussy's *Prélude à l'après midi d'un faune* (1892–4) and *Syrinx* (1913) for solo flute, the latter written for Fleury.

Around the turn of the century, German- and French-style flutes and flute playing were transmitted to North America. The French style became dominant, and the recordings, teaching and concert tours of French performers hastened the change from wooden Boehm-system flutes to silver flutes such as those made by Louis Lot. American firms founded by W.S. Haynes and V.Q. Powell began to make French-style flutes in the USA in the first decade of the century. These have set the standard both in the USA and, from the 1930s, in Japan, where Koichi Muramatsu began to make flutes inspired by Haynes and Powell. After World War II these and other American and Japanese makers added low-priced models to their lines while the few remaining French makers primarily made instruments for professional use.

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(d) The modern Boehm flute.

After World War II players of the French-style flute cultivated a smooth, rich, penetrating and brilliant sound, to which vibrato was commonly added. This replaced the dark, dense, compact sound, without vibrato, that had been cultivated by English and German players for the past 150 years. Brahms and Mahler had desired a flute tone that merged with the other instruments, but this ideal became subordinate to an emphasis on the characteristic sound of each instrument; conductors such as Herbert von Karajan required a penetrating sound and a wide range in dynamics. Taffanel's axiom 'le volume est peu de chose et le timbre est tout' had been reversed.

The French Boehm-system flute best fulfilled all these requirements. The instrument is modelled after Lot's, with closed keys, five of them perforated; it is made of silver, silver alloy or gold, occasionally ebonite (predominantly in Great Britain), German silver or platinum. The bore is slightly wider than earlier models (19 mm) and a key for *b* is standard, as is a closed key for G \flat . Since the late 1980s, occasionally the head joint is made of wood. Changing pitch levels and tone ideals led to larger embouchure-holes and a revision of Boehm's *Schema* by Albert Cooper (*b* 1924) and others. The resulting redefinition of the flute's sound through an increase in overtones differentiated it from earlier models. Such revisions led to the modern multi-purpose flute and a related playing style.

Following World War II, broadcasts and recordings made the polished and evocative playing of René le Roy (1898–1985) and J.-P. Rampal (1922–

2000) available to a large international public. These players were exponents of the Taffanel school, passed down by his students Adolphe Hennebains (1862–1914), Gaubert and Marcel Moyse (1889–1984). Moyse's innovatory approach provided the foundation for a new French school: French flute playing and teaching were responsible for the almost complete disappearance of the German and English wooden flutes and related styles of playing.

Many outstanding works for the flute were composed for players of the French school. Ibert's Concerto (1932–3) was written for Marcel Moyse and Hindemith's Sonata (1936) for Gustav Scheck. Varèse's *Density 21·5* (1936) was written for a platinum flute (21·5 is the density of that metal) made by Powell for Georges Barrère, who had earlier played the first performance of the *Prélude à l'après-midi d'un faune*. Honegger's *Danse de la chèvre* (1926), Jean Rivier's *Oiseaux tendres* (1935) and Martinů's Trio for flute, cello and piano (1944) were composed for Le Roy and Poulenc's Sonata (1956) for Rampal. Prokofiev's Sonata (1943), however, was first performed by the Russian flautist N. Kharkovsky, who probably played a silver, closed-hole Boehm flute with an open G₄ key, the usual instrument in that region until late in the 20th century.

Especially since World War II players and composers have increasingly explored new techniques and expressive possibilities. Avant-garde techniques include multiphonics, whistle tones and whisper tones, humming and slap tones (created by slapping the keys without blowing through the instrument), and the electronic manipulation of sound. Pioneering works include Varèse's *Density 21·5*, Boulez's *Sonatine* (1946), written for Rampal, Messiaen's *Le merle noir* (1951) for flute and piano, Jolivet's *Cinq incantations* (1936) for solo flute and *Suite en concert* (1965), Maderna's *Musica su due dimensioni* (1952, rev. 1963) for flute and tape and Berio's *Sequenza I* (1958) for solo flute. Notable works of the late 20th century include Ferneyhough's *Unity Capsule* (1975–6) for solo flute, Cage's *Ryoanji* (1983–5) for small ensemble, written for Robert Aitken, and Boulez's *...explosante-fixe...* (1991–4). Flautists such as Severino Gazzeloni (*b* 1915), Aurèle Nicolet (*b* 1926), Istvan Matúz (*b* 1947), P.Y. Artaud (*b* 1946) and Robert Dick (*b* 1950) have played a major role in bringing the repertory up to date. Since the late 1930s the flute has been used as a jazz instrument by players such as Frank Wess, James Moody, Bobby Jaspar and Clement Barone. Bud Shank and others such as the more experimental Eric Dolphy, Roland Kirk and Mike Mower, have translated the advanced techniques of the avant garde to jazz.

Although a few women such as Cora Cardigan, Edith Penville and Winfred Gaskell (Liverpool PO) had played professionally in the early decades of the 20th century, the flute remained essentially a masculine instrument until the 1950s, when women began to occupy principal positions in orchestras and to make their mark as soloists. Among the first to achieve prominence were Doriot Anthony Dwyer (Boston SO) and Elaine Schaffer (Dallas SO); they were followed by many others. Prominent women soloists have included Susan Milan, Irena Grafenauer, Kirsten Spratt, Andrea Lieblenecht, Paula Robison and Carol Wincenc on the modern flute and Lisa Beznosiuk on historical flutes.

Makers have also been inspired to experiment with the instrument. As early as 1948 the British-born flautist Alexander Murray began a series of experiments in collaboration with the makers Elmer Cole and Albert Cooper, and, in 1967, with Jack Moore. In 1972 Greta Vermeulen invented a *Flûte à coulisse*, which has a trombone-like slide instead of tone holes. Developments of the late 20th century include the Matúz-Nagy 'Multiflute' developed by Matúz, and the Oston-Brannen Kingma system 'Quarter-tone C flute' developed by Eva Kingma and Bickford Brannen, both for extended techniques such as multiphonics. A carbon-fibre flute with magnets instead of needle springs was developed in Finland by Matti Haekoenen and Matti Hellin and new alto, bass and lower flutes, such as the 'Grossbass' made in 1981 by Christian Jaeger for Max Hieber, have been introduced. The open-hole (perforated key) alto flute was the result of a collaboration between the Dutch player Jos Zwaanenburg and the makers Dick Kuiper and Eva Kingma; the latter also applied this idea to her bass flutes. At the end of the 20th century Kotato & Fukushima of Japan was making a range of flutes from the piccolo down to a sub-contra bass with a range to C.

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(e) The historical revival.

In the late 1960s there was a revival of interest in early music and instruments. German teachers such as Scheck and H.-P. Schmitz reintroduced historical techniques while recordings by H.-M. Linde, Leopold Stasny, Frans Vester, Stephen Preston and Barthold Kuijken demonstrated that such effects were at their most convincing on period instruments. Around 1970 a modern school of 'Baroque flute' or 'Traverso' playing emerged, based on a selection from the mass of specific historical information. The all-purpose traverso, usually adapted from mid-18th-century models and pitched at the neo-Baroque standard of $a' = 415$, was used to play the music of Bach and Handel in a modern style loosely based on the instructions of Quantz; 'Hotteterre' flutes at $a' = 392$ were sometimes used for French repertory, and for music by Mozart, Haydn and Beethoven an early 19th-century keyed flute at $a' = 430$ became standard. The neo-Baroque style revived interest in 18th-century repertory among players of both the traverso and modern instruments; at the end of the 20th century the work of scholars, teachers and makers, and the development of an audience for early music, had provided a few young performers with the means to develop a personal yet 'historically informed' style, to investigate neglected music and to perform on instruments associated with specific repertories. At the same time, the revival influenced modern styles of flute playing. The flute repertory of the 16th, 17th and 19th centuries, however, was still viewed as more remote, and its techniques and instruments had been explored by only a few specialists.

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Flûte (i)

(Fr.).

See [Flute](#). The term is normally applied to the transverse flute (*flûte traversière*, *flûte allemande*, *flûte d'Allemagne*; the form *flûte d'amour* refers to the instrument in A, a minor 3rd below the concert flute, or occasionally to the alto flute in G, a 4th below (usually *flûte alto* or *flûte contralto en sol*); *flûte à tierce* or third flute is pitched a minor 3rd above the concert flute, and *petite flûte* signifies the piccolo (for further discussion of the various members of the flute family see [Flute](#), §ii, 1–3). This group is distinct from duct flutes, where French compounds often signify [Recorder](#) (*flûte à bec*, *flûte à neuf trous*, *flûte d'Angleterre*, *flûte douce*); a *flûte du quatre* is the recorder B \flat ; a 4th above the treble instrument. Other composite terms include *flûte brehaigne*, *flûte d'oignon* and *flûte eunuque* (see under [Eunuch-flute](#)), *flûteau d'un sou* and *flûte en fers blanc* (see [Pennywhistle](#)), *flûte d'accord* (see [Pitchpipe](#)) and *flûte à coulisse* (see [Swanee whistle](#)).

Flûte (ii)

(Fr.).

See under [Organ stop](#). (*Flute*; see also *flûte à pavillon*, *flûte d'amour*, *flûte harmonique* and *flûte triangulaire*; for *flûte à cheminée* see under [Chimney Flute](#)).

Flute clock

(Ger. *Flötenuhr*).

See under [Musical clock](#).

Flutter-tonguing

(Fr. *trémolo avec la langue*; Ger. *Flatterzunge*; It. *vibrato linguale*).

A type of [Tonguing](#) demanded by some 20th-century composers in which the instrumentalist rolls the letter 'r' on the tip of his tongue while playing. The technique is particularly effective on the flute, but it is also applied to various other wind instruments.

Fluxus.

An international avant-garde art movement that emerged during the 1960s. Founded by George Maciunas, a Lithuanian artist and architect who organized and promoted its activities in Europe and the USA, Fluxus

consisted of a loose affiliation of artists, writers and musicians. In medical terminology, 'fluxus' denotes a flowing or fluid discharge and Maciunas hoped that Fluxus would likewise purge the world of bourgeois intellectuals, commercialized culture and institutionalized art. The movement officially began on 9 June 1962 at the Galerie Parnass in Wuppertal, West Germany. The first official Fluxus concert was held in Wiesbaden during the same year. It was followed by several other concerts throughout Europe featuring works by Nam June Paik, James Tenney, La Monte Young, Allison Knowles, Yoko Ono and many others.

Fluxus composers rejoiced in the musical potential of unconventional sounds, such as the smashing of a violin in Nam June Paik's *One for Violin Solo*. They pioneered a new genre of performance art called 'short forms' or 'events'. Events consist of brief instructions, usually no more than a sentence or two, defining a limited activity of some sort to be carried out by a performer. La Monte Young's *Composition 1960 no.10*, for example, instructs a performer to draw a straight line and follow it. Several other members of the Fluxus group, including Takehisa Kosugi, George Brecht, Dick Higgins and Yoko Ono, experimented with works in the same genre.

Members of the Fluxus movement believed that artists should not have a professional status in society and that their work should be accessible to everyone. A newspaper called *Fluxus V Tre* appeared sporadically from 1964 to 1979. It included announcements for Fluxus events and advertisements for its publications, as well as works by Fluxus artists, writers and musicians. In addition, a series of anthologies of Fluxus materials called 'Fluxus Yearboxes' were published. These contained scores for musical compositions and events, poetry, articles, records, photographs and 'found objects'.

When Maciunas's leadership faltered, Fluxus began to fall apart. A devastating blow came in 1965 during a demonstration at a performance of Stockhausen's *Originale*. Organized by Maciunas in response to the composer's alleged racist remarks about jazz, the demonstration failed miserably, probably because many of the performers in the concert were also members of Fluxus. Fluxus continued until the late 1970s; many agree it finally perished with Maciunas's death in 1978. Despite its critique of institutionalized art, Fluxus works now appear in museum exhibitions around the world.

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DAVID W. BERNSTEIN

Flyarkovsky, Aleksandr Georgiyevich

(b Leningrad, 6 July 1931). Russian composer. He studied at the Moscow Conservatory under Shebalin and has occupied various managerial posts in the USSR and the RSFSR Union of Composers. He is a professor at the M.M. Ippolitov-Ivanov Pedagogical Institute of Music. His compositions range in scope from symphonic works to popular songs: choral music, operettas and musical comedies also occupy an important place in his output. As a composer who has arranged more than 100 Russian folksongs, there is a particularly Russian orientation to his style. The general style of his music and the variety of musical images he employs are striking and specific; he often uses musical programmes which are primarily of a heroic and patriotic content. He has been a frequent prizewinner at Soviet and Russian competitions and also at international composing competitions. He is a laureate of the A.V. Aleksandrov State Prize.

WORKS

Stage: *Dorogi dal'niye* [Distant Roads] (op, L. Derbenyov, Yu. Gulukin, I. Sharoyev), 1944; *Otvazhniy trubach* [The Gallant Trumpeter] (op, V. Viktorov, after O. Gottsche), 1963; *Budet zavtra* [There will be a Tomorrow] (operetta, N. Olev, A. Shaykevich), 1970; *Yablochnaya lèdi* [The Apple Lady] (operetta, A. Borisov, Ya. Khaletsky), 1979

Choral: *Ave Maria* (poem-cant., M. Tank), 1962; *Pesni vîrvavshiyesya iz ada* [Songs Broken Free from Hell] (poem-cant., African poets), 1965; *Na grazhdanskoy na voyne* [In the Civil War] (orat, A. Prokof'yev), 1972; *Pesni Kulikova polya* [Songs of Kulikovo Field] (orat, old texts), 1980; *Aleksandr Matrosov* (orat), 1983; *I mir glyadel na nas* [And the World Looked down on us] (orat, from military folklore)

3 Syms.: 'Rosveniku' [To my Contemporary], 1966; Sym. no.2; Sym. no.3, str (1992)

Other orch: Vn Conc., 1955; Sax Conc., 1958 (1996); *Pyatnadtsat' minut do starta* [15 Minutes to Take-Off], sym. poem, 1960; *Urildaan* [Competition], sym. poem (1979); 4 other sym. poems

Chbr inst: 24 Preludes and Fugues, pf (1992); pf sonatas; Sonata, vc, pf; sonatas, vn, pf

Vocal: 12 song cycles incl. *Khudozhnik* [The Artist] (V. Sokolov); *Madrigali* (P. Rozhar); *Razmîshleniya* [Meditations] (P. Eluard); *Tebe, o rodina* [To Thee, o Homeland] (S. Yesenin)

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GALINA GRIGOR'YEVA

Flynn, George (William)

(b Miles City, MT, 21 Jan 1937). American composer and pianist. He studied at Columbia University (DMA 1972), where his teachers included Ussachevsky, Luening and Beeson. In 1977 he was appointed chair of the department of musicianship studies and composition at DePaul University's School of Music, Chicago. During the 1960s he collaborated with John Cage and Dick Higgins in New York, helping to define what the Fluxus movement called 'danger music'.

Flynn's music is propelled by the repetition in many time scales of similar gestures, loosely anchored around specific pitches and pitch-class aggregates. These gestures are related to kinaesthetic motions and postures, rather than to visual images. His piano music is intensely active and poses unprecedented kinematic challenges, such as the body trills in the second of the Preludes (1965, rev. 1994). Few can equal his keyboard virtuosity, especially in performances of his own works. A preoccupation with large forms and an aversion to notational complexity link Flynn to Kaikhosru Shapurji Sorabji and Cecil Taylor, rather than to Xenakis and Ferneyhough. Much of his work reacts against political and historical events.

WORKS

Orch: Mrs Brown, chbr orch, tape, 1965; Music for Orch (Sym. no.1), 1966; Tirades and Dreams, nar, S, chbr orch, 1972; Meditations, Praises, 1981; Sym. no.2, 1981; Coloration, chbr orch, 1983; Focus, chbr orch, 1983; Quietude, small orch, 1983; Lost and Found, youth orch, 1984; A Reign of Love, nar, orch, 1992; The Density of Memory, cl trio, orch, 1997; Surfaces, chbr orch, 1997

Vocal: Benedictus, SAT, 1962; Christmas Fanfare, SSAATB, 1972; Ave Maria, SA, opt. pf, 1973; Ave Maria, SSAA, 1973; Lady of Silences, SSA, 1973; Songs of Destruction, S, pf, 1973–4; Dies sanctificatus, SA, pf, 1976; Agnus Dei, SA, 1977; Dawn, SSAATTBB, 1977; Dusk, SSAATTBB, 1977; Kyrie, SA, 1977; American Voices, mixed vv, hn, pf, 1983; St Vincent's Words, SATB, 8 brass, 2 db, 1995

Chbr and solo inst: Pf Qt, 1963; Solos and Duos, vn, pf, 1964; 4 Pieces, vn, pf, 1965; Ww Qnt, 1965, rev. 1983; Duo, cl, pf, 1966; Duo, tpt, pf, 1974; Duo, va, pf, 1974, rev. 1995; American Rest, cl, va, vc, pf, 1975, rev. 1982, 1984; American Festivals and Dreams, str qt, 1976; Duo, vc, pf, 1977; 4 Dances, various qt, 1978; Duo, vn, pf, 1979; Celebration, vn, pf, 1980; Sax Qt, 1980, rev. 1982; Fantasy-Etudes, vn, 1981; Diversion, fl, cl, vn, vc, pf, 1984; American Summer, vn, vc, pf, 1986; Disquietude and Lullaby, cl, va, vc, pf, 1986; Turmoil and Lullabies, cl, va, vc, pf, 1986; Diversions, 5ww, 1988; 'Til Death, vn, pf, 1988; Who Shall Inherit the Earth?, cl, vn, 2 pf, 1989; Forms of Flight, cl, 1991; The Streets are Empty, sax qt, 1992

Kbd (pf, unless otherwise stated): Fuguing, 1962; Preludes, 1965, rev. 1994; Fantasy, 1966; Music, 4 hands, 1966; Wound, 1968; Drive, hpd, 1973; Kanal, 1976; Toward the Light, 1980, rev. 1987, 1991; Pieces of Night (American Nocturnes), 1986–9; American Icon, 1988; Salvage, 1993; Derus Simples, 1995; Glimpses of Our Inner Lives, 1997

Tape: Forgive Death, 1972

Principal publisher: Imprimis (Sikesdi)

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Foard, Thomas.

See [Ford, Thomas](#).

Focile, Nuccia

(*b* Militello, Sicily, 25 Nov 1961). Italian soprano. She studied with Elio Battaglia in Turin, where she made her début in 1986 as Oscar in *Un ballo in maschera*. In that year she also won the Pavarotti Competition in Philadelphia. The clarity of her voice and the charm of her youthful appearance helped to fit her ideally for the lighter Mozart roles and others such as Norina in *Don Pasquale* and Nannetta in *Falstaff*, which she sang at Covent Garden in 1988. In the first five years of her career Focile sang in many of the major Italian houses, including La Scala, and was a frequent visitor to the USA and Britain, where she was particularly popular with the WNO. In Paris her roles have included Tatyana in *Yevgeny Onegin* (1992) and Gounod's Juliet (1994). The voice gaining weight, she has added roles such as Amelia Boccanegra and Butterfly, and also developed her concert repertory. She has made some solo recordings but is probably heard best as Susanna in *Le nozze di Figaro* with Mackerras and as a delightful Eleonora in Donizetti's *L'assedio di Calais*.

J.B. STEANE

Fock, Gerard(us Hubertus Galenus) von Brucken.

See [Brucken Fock, Gerard von](#).

Focking, Hendrik

(*b* Danzig, 17 Aug 1747; *d* Amsterdam, 7 April 1796). Dutch composer, organist and carillonneur. His parents were Mennonites from Haarlem who lived in Danzig from 1739 to 1752, when they moved to Amsterdam. Focking was blind, and it may be assumed that he received his musical instruction from the blind organist Jacob Potholt. From 1769 until his death he was carillonneur at the Oude Kerk and the Regulierstoren (now Munttoren), Amsterdam. In 1780 he became organist of one of the Mennonite communities in Amsterdam, the one usually called 'bij het Lam en bij de Toren', after the locations of its churches. In 1780 only the church 'bij het Lam' ('near the Dram', a brewery on the Singel) had an organ, an instrument by J.S. Strumphler (inaugurated in 1777). In 1786 another organ by Strumphler was installed in the church 'bij de Toren' ('near the Tower', the Jan Rodenpoort Tower), and Focking probably also played on that instrument. Focking taught the well-known blind Amsterdam organist and carillonneur Daniël Brachthuyzer (1779–1832). His son Cornelis Focking (1770) was also an organist.

Focking's only known compositions are the *VI sonates pour le flute traverse solo, avec une basse continuo, oeuvre première* (Amsterdam, c1765–9/R; 1 ed. H. Schouwman, Amsterdam, 1956). They follow the pattern of the mid-18th-century three-movement solo sonata, beginning with a binary movement in a moderate tempo, followed by a fast binary movement and concluding with an air or minuet, often with variations. Their style resembles that of North German composers such as C.P.E. Bach, Kirnberger and Mützel, and sometimes echoes from his teacher's teacher, Locatelli, can be heard. Though attractive and well-composed, Focking's sonatas are, on the whole, quite simple and not very imaginative. They were published privately by the composer, lack a dedication and are undated.

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RUDOLF A. RASCH

Födermayr, Franz

(b Grieskirchen, 13 Sept 1933). Austrian musicologist. He studied musicology (with Erich Schenk and Walter Graf) and anthropology at the University of Vienna from 1953, and took the doctorate with Graf in 1964. After completing the *Habilitation* in 1972 at Vienna he succeeded Graf in 1973 as professor of comparative musicology, a post he held until his retirement in 1999. From 1983 he was a corresponding member of the Österreichische Akademie der Wissenschaften and he was president of the Österreichische Gesellschaft für Musikwissenschaft, 1986–90. His scholarship is based on the traditions of the Viennese school of comparative musicology, including its celebrated techniques for sound analyses of vocal styles, and the fundamental questions concerning the relationship between psychology, acoustics and music. He has also examined Country and Western music. The Festschrift *Vergleichend-systematische Musikwissenschaft: Beiträge zu Methode und Problematik der systematischen, ethnologischen und historischen Musikwissenschaft* (ed. E.T. Hilscher and T. Antonicek, Tutzing, 1994) was published to mark his 60th birthday.

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RÜDIGER SCHUMACHER

Fodor.

Family of Dutch and French musicians.

- (1) [Josephus Andreas Fodor](#)
- (2) [Carolus Emanuel Fodor](#)
- (3) [Carolus Antonius Fodor](#)
- (4) [Joséphine Fodor-Mainvielle \[Mainvielle-Fodor\]](#)

ELIZABETH FORBES

Fodor

(1) Josephus Andreas Fodor

(*b* Venlo, 21 Jan 1751; *d* St Petersburg, 3 Oct 1828). Dutch violinist and composer. He studied with Franz Benda in Berlin and became a famous virtuoso, touring extensively in Europe. He played at the Concert Spirituel in Paris in 1780, and published some of his violin concertos around that

time. In 1792 he moved to St Petersburg. His compositions also include sonatas, duets and other occasional pieces.

Fodor

(2) Carolus Emanuel Fodor

(*b* Venlo, 31 Oct 1759; *d* Paris). French harpsichordist of Dutch birth, brother of (1) Josephus Andreas Fodor. One of the foremost harpsichordists of his time, in about 1780 he settled in Paris, where he gave concerts, and taught and composed harpsichord concertos and sonatas, as well as a symphony and music for piano and strings.

Fodor

(3) Carolus Antonius Fodor

(*b* Venlo, 12 April 1768; *d* Amsterdam, 22 Feb 1846). Dutch pianist, conductor and composer, youngest brother of (1) Josephus Andreas Fodor. He studied in Mannheim, Paris and probably Russia, and in 1795 returned to Holland and became a leading figure in the musical life of Amsterdam. He promoted and conducted many concerts and composed symphonies, piano concertos, sonatas, quartets, other chamber music and several cantatas.

Fodor

(4) Joséphine Fodor-Mainvielle [Mainvielle-Fodor]

(*b* Paris, 13 Oct 1789; *d* Saint Genis-Laval, 14 Aug 1870). French soprano, daughter of (1) Josephus Andreas Fodor. She studied in St Petersburg with Eliodoro Bianchi. After some public appearances as a pianist and harpist, she made her stage début about 1810 in Fioravanti's *Le cantatrici villane*. In 1812 she married the French actor Mainvielle, and after singing in Stockholm and Copenhagen, returned to Paris, where she made her début at the Opéra-Comique on 9 August 1814 in Grétry's *La fausse magie* and Berton's *Le concert interrompu*; she also sang in numerous roles at the Théâtre Italien. Her London début was in 1816 as Paer's Griselda at the King's Theatre, where her many other roles included Mozart's Vitellia, Fiordiligi, Countess Almaviva, Zerlina and Susanna. The *Morning Post* described her voice as 'rich, harmonious, and, without possessing extraordinary power, of a considerable compass. Her taste is chaste, her execution correct, easy and elegant, and her science evidently profound. To the brilliance of ornamental flights, she joins the still greater charm of feeling'.

In 1818 Fodor-Mainvielle took part in the first London performances of Rossini's *Il barbiere di Siviglia* and *Elisabetta, regina d'Inghilterra*. That year she also appeared at La Fenice. She later took part in the first Paris performances of Rossini's *La gazza ladra* and *Elisabetta, regina d'Inghilterra* (1822) and also in 1822 was engaged at the S Carlo, Naples. She appeared at the Kärntnertortheater, Vienna, scoring an immense success as Semiramide, a role she also sang at the first Paris performance of Rossini's opera at the Théâtre Italien in 1825; but not completely recovered from an illness, she lost her voice during the performance, and was later replaced by Pasta. She retired from the stage in 1833. Her book *Réflexions et conseils sur l'art du chant* was published in 1857.

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Foerster, Anton

(*b* Osenice, nr Jičín, 20 Dec 1837; *d* Novo Mesto, Slovenia, 17 June 1926). Slovenian composer of Czech birth, uncle of [Josef Bohuslav Foerster](#). He studied law and music in Prague (including work with Smetana) and was *regens chori* at Senj Cathedral, 1865–7. From 1867 he worked in Ljubljana, holding the post of conductor of the dramatic society (1868–1909) among others. One of the most important Romantic composers in Slovenia during the second half of the 19th century, he strove in his secular compositions to found a national style of Slovenian music. The Slovenian spirit is particularly evident in his lyrical comic opera *Gorenjski slavček* ('The Nightingale of Upper Carniola'). In three acts, to a libretto by E.F. Züngl after L. Pesjak and given in Ljubljana on 13 December 1896, it was originally composed as an operetta (Ljubljana, 17 April 1872). In this work Foerster tried to compose a national opera with an authentic Slovenian melodic idiom, taking as his model Smetana's *Bartered Bride*; *The Nightingale* has become a standard work of the Slovenian repertory. He also wrote a five-act opera, *Dom in rod* ('Home and Family', 1920–23), to a libretto by F. Göstl and F. Mohorič; it has not been performed. Among his other compositions are sacred works (mass settings in Latin, two in Slovene and a Glagolitic Mass), secular choral works and pieces for piano and for orchestra.

MANICA ŠPENDAL

Foerster, Christoph.

See [Förster, christoph](#).

Foerster [Förster], Josef

(*b* Osenice, nr Jičín, Bohemia, 22 Feb 1833; *d* Prague, 3 Jan 1907). Czech teacher, organist and composer, father of [Josef Bohuslav Foerster](#). He was born into an old Bohemian cantor family and continued the tradition by studying in Prague as a teacher (1849–51) and at the organ school. After being employed as an organist in Vyšší Brod, he returned to Prague and held appointments as organist and choirmaster, notably at St Mikuláš (1858–61), St Vojtěch (1863–88) and at Prague Cathedral (1887–1907). At the same time he was an active and influential teacher at the organ school (from 1857), the Teachers' Institute (from 1863) and at the Prague Conservatory (1866–1904). His harmony manual, *Nauka o harmonii*, retained its usefulness for several decades. At St Vojtěch (where the organist at that time was Dvořák) he trained the choir to its leading position

in Prague and performed large-scale masses with soloists from the Provisional Theatre. In 1873, however, he began performing *a cappella* Renaissance works. This change is reflected in his own compositions. With Lehner, Skuherský and Křížkovský he belongs among the leading figures of the church music reform movement in Bohemia and Moravia.

WORKS

all printed works published in Prague

3 Requiem, chorus, orch: op.33 (c1880); op.34 (c1880); op.37 (c1890)

7 masses (chorus, orch, unless otherwise stated): male vv, op.20 (c1865); Sv. Vojtěch, op.31, in *Cyril*, i (1874), suppl. and ii (1875), suppl.; De beata, SA (optional TB), org, op.32 (1877); Sv. Metoděj, op.35, in *Cyril*, xi (1884), suppl.; Jubilaei solemnis Francisci Josephi I, SATB, org, op.36 (1898); Bohemica, op.38a (c1900); op.38b (c1900)

Other sacred vocal: Responsoria gregoriánská (n.d.); Sbory k sňatku [Choruses for a Wedding] (n.d.); Otec vlasti [Father of the Fatherland] (cant.); 2 TeD; 15 motets; other works

Org: Katolický varhaník [The Catholic Organist: Collection of Hymn Harmonizations, Preludes etc.], op.13 (1858); Dvě slavnostní přede hry [2 Ceremonial Preludes], op.16 (n.d.); other works, MS

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Praktický návod ku hře na varhany [Practical instruction in organ playing] (Prague, 1862)

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C. Sychra: 'Jos. Foerster st. "Missa solennis"', *Smetana*, i (1911), 231–3

H. Doležil: 'Josef Foerster', *Tempo* [Prague], xii (1932–3), 209–12

C. Sychra: 'Josef Foerster', *Cyril*, lxi (1943), 49 [with list of works]

JOHN TYRRELL

Foerster [Förster], Josef Bohuslav

(*b* Prague, 30 Dec 1859; *d* Vestec, nr Stará Boleslav, Bohemia, 29 May 1951). Czech composer, writer and teacher. Together with his contemporaries Janáček, Novák, Suk and Ostrčil, he led the development of Czech music from the nationalist trinity of Smetana, Dvořák and Fibich to the interwar avant garde.

1. Life.

Foerster came from an established musical family. His father, Josef Foerster (1833–1907), served as organist and choirmaster in the foremost Prague churches, as organist at St Vitus's Cathedral, as a teacher at the Prague Organ School and, from the 1860s, as professor of theory at the Prague Conservatory. His uncle Antonín Foerster (1837–1926), a pupil of

Smetana, was an organist, choirmaster and conductor who contributed much to the musical life of Ljubljana.

Foerster himself studied at the Prague Organ School (1879–82). He succeeded Dvořák as organist of St Vojtěch (1882–8) and was then choirmaster of Panna Marie Sněžná (1889–94). At the same time he taught singing in Prague secondary schools and, from 1884, wrote reviews for *Národní listy*. He was personally acquainted with Smetana and Dvořák, and was also on friendly terms with the poet Jan Neruda, Tchaikovsky and many other artistic figures. In 1888 he married the National Theatre soprano Berta Lautererová (1869–1936), and in 1893 moved with her to Hamburg when she was engaged by the Stadttheater. He worked there as a critic for the *Neue Hamburger Zeitung*, the *Hamburger freie Presse* and the *Hamburger Nachrichten*, and in 1901 was appointed piano teacher at the Hamburg Conservatory. He became a friend of Mahler, who, on his move from Hamburg to Vienna, engaged Lautererová for the Hofoper. Husband and wife moved in 1903 to Vienna, where Foerster became professor of composition at the New Conservatory and, from 1910, music critic for the influential daily *Die Zeit*.

On the formation of the Czech Republic in 1918 the couple returned to Prague and Foerster took appointments as professor of composition at the conservatory (1919–22). He then transferred to the master school (1922–31), also teaching music at the university (1920–36). His pupils included Jirák (in Vienna), Bořkovec and Karel Hába (at the Prague Conservatory), Řídký and Burian (at the conservatory master school), and Plavec (at Prague University), among a host of others. Many of these played leading parts in the interwar Czech avant garde, though Foerster's teaching was never partisan. He received an honorary doctorate from Prague University in 1919, when the Foerstrova Společnost ('Foerster Society') was founded to promote his works. In addition, he was president of the Czech Academy of Sciences and Art (1931–9), and in 1945 he received the title National Artist. After Lautererová's death in 1936 he married Olga Dostálová-Hilkenová and moved to Staré Strašnice, dividing his time between his home there and his summer residence in Vestec. He was granted a state funeral, starting from the National Theatre in Prague (5 June 1951).

2. Works.

Foerster's artistic production was enormous. His extensive literary work includes essays and memoirs (which, like those of Janáček, are of high quality and value), verse (including his own texts for songs, choruses and operas) and criticism. He contributed to specialist journals – *Dalibor*, *Hudební revue*, *Smetana*, *Hudba*, *Národní divadlo* and Janáček's *Hudební listy* – and to reviews of the arts, including *Lumír*, *Lipa* and *Světlozor*. In some cases he used pseudonyms: '-ter' for *Národní listy*, 'Griffith' for *Den*, and 'Essex' and 'Felix Triste' for *Politik*. While in Vienna, too, he made his mark in the Czech newspapers *Vídeňský deník*, *Svědomí* and *Vídeňský národní kalendář*. His criticism shows a sympathy with the late Romantics: Grieg, Tchaikovsky, Wagner, Bruckner, Mahler and the Czechs Smetana, Dvořák, Fibich and Ostrčil. His essays reveal a reflective intelligence and a wide knowledge of world literature. He was also a gifted graphic artist; his

paintings and drawings, to which he devoted great attention throughout his life, show him as more than a passionate amateur.

Foerster wrote more than 190 works with opus numbers, and many of these consist of sets or cycles. The bulk is made up of vocal music, including 6 operas, over 350 songs, over 300 choral works and 26 melodramas. The inclination towards music for voices was the result of his constant and fundamental emphasis on the linking of word and sound, in which he saw an ideal medium for the fusion of thought and emotion.

The maturing of Foerster's style may be dated to the period 1890–1910, most of which he spent in Hamburg and Vienna. In these two decades he produced nearly all his key works, these falling into six basic genres: choral music (the *Devět sborů* op.37 for male voices), operas (*Eva*), symphonic works (the Fourth Symphony), orchestral suites (*Cyrano de Bergerac*, *Ze Shakespeara*), songs, and pieces having a stylistic link with Czech pre-Classical music (the Wind Quintet in F major). The feature which unifies all of these is Foerster's lyricism, which had been at first influenced by the Romanticism of Grieg and Fibich. Around 1890 his style became expressively subjective, and before World War I he moved slowly on to a meditative plane, projecting his philosophy of Christian humanism and love as a world principle.

Foerster's musical language is restrained, conventional in harmony and structure. The central feature of his formal conception is a free polyphony in which the influence of organ playing is evident in his attempts to build a structure from complementary melodic voices. Melodic writing was for him a major preoccupation; his aim was a perfect melodic shape, and he achieved his best in his vocal music.

Foerster's first opera, *Debora* (1890–91), is a remarkable work, the earliest serious village drama in Czech opera (as opposed to the many village comedies beginning with Smetana's *Bartered Bride*) and one that provides striking evidence of his abiding sympathy for minority groups such as Jews. His next opera, *Eva* (1895–7), continued the village-opera trend in an adaptation of Gabriela Preissová's drama *Gazdina roba* ('The Farm Mistress'), thus anticipating Janáček's *Jenůfa* (based on Preissová's next play) by several years. But whereas Janáček emphasized the folkloristic aspects, these are muted and regionally unspecific in Foerster. Above all, Foerster (unlike Janáček) turned Preissová's prose into verse, with the result that *Eva*, in comparison to *Jenůfa*, has a much more conventional cut and structure. With its strong line in melancholy lyricism and well-drawn principal character, *Eva* scored a popular and critical success at its première and remained for nearly a century as a repertory opera in Bohemia. After *Jessika* (1905), a light-hearted adaptation of *The Merchant of Venice*, Foerster wrote three later operas, all of which explore an increasingly personal vein in which the psychological depiction of the main characters and their spiritual development are paramount.

WORKS

(selective list)

operas

all first performed at Prague, National Theatre

op.

| | |
|-----|---|
| 41 | Debora (3, Mosenthal, J. Kvapil (i), after S.H. Mosenthal), 1890–91, 27 Jan 1893 |
| 50 | Eva (3, Foerster, after G. Pressová: <i>Gadzina roba</i> [The Farm Mistress]), 1895–7, 1 Jan 1899 |
| 60 | Jessika (3, J. Vrchlický, after W. Shakespeare: <i>The Merchant of Venice</i>), 1902–4, 16 April 1905, with addl court scene, 1906 |
| 100 | Nepřemožení [The Invincible Ones] (4, Foerster), 1906–17, 19 Dec 1918 |
| 102 | Srdce [The Heart] (prol., 2, epilogue, 2, Foerster), 1921–2, 15 Nov 1923 |
| 158 | Bloud [The Simpleton] (7 scenes, Foerster, after L.N. Tolstoy), 1935–6, 28 Feb 1936 |

vocal

Sacred: Stabat mater, op.56, chorus, orch, org, 1891–2; Glagolská mše [Glagolitic Mass], op.123, chorus, org, 1923; Missa in honorem S. Francisci Assisiensis, op.131, chorus, org, 1925–6; Missa in honorem Santissimae Trinitatis, op.170, chorus, org, 1940; Missa in honorem S. Adalberti, op.188, chorus, org, 1947

Cantatas: Hymnus andělů [Hymn of the Angels] (S. Čech), op.13, chorus, orch, 1889; Mrtvým bratřím [To the Dead Brothers] (Bible, Gehrok, J. Vrchlický, R. Tagore), op.108, solo vv, chorus, orch, 1918; 4 bohatýři [4 Heroes] (J.V. Sládek), op.117, 1913, orchd 1921; Svatý Václav [St Václav] (cant., A. Klášterský), op.140, solo vv, chorus, orch, org, 1928; Máj [May] (K.H. Mácha), op.159, Bar, spkr, male chorus, orch, 1936; Píseň bratra slunce [Song of Brother Sun] (St Francis, A. Vyskočil), op.173, Bar, male chorus, orch, 1944; Kantáta 1945 (M. Rafojová, B. Mathesius), S, Bar, male chorus, orch, 1943–5

Mixed choruses: Česká píseň [Czech Song] (J. Kvapil), op.30, 1890; Modlitba na moři [Prayer to the Sea] (M. von Strachwitz, V. Hornof), op.71, 1901; Skon [Passing] (H. Heine, trans. V.J. Novotný), op.77/1, chorus, pf, 1898; Gethsemane (16th century), op.121/4, 1900; Oblačný pták [Cloud Bird] (R. Krupička), op.134, 1927–8; Srdci mému [To my Heart] (K.H. Mácha), op.151b, chorus, pf/orch, 1936; 6 sborů [6 Choruses] (T. Shevchenko, J. Hora, R. Krupička, E. Stoklas), op.175, 1933–40

Female choruses: 2 ženské čtvero zpěvy [2 Female Quartets] (J.V. Sládek), op.74, 1913; Posvěcení noci [Blessing of the Night] (F. Hebbel), op.87/1, chorus, pf/orch, 1910; Most vzdechů [Bridge of Sighs] (T. Hood, trans. Sládek), op.87/2, chorus, orch, 1911

Male choruses: 3 selské písně [3 Village Songs] (Sládek), op.19, 1889; 9 sborů [9 Choruses] (Sládek), op.37, 1894–7; Hymnus (Sládek), op.63/3, double chorus, 1907; Svatý Václave! [O St Václav!] (Sládek), op.86, 1910; [7] Mužské sbory [Male-Voice Choruses] (Sládek, Vrchlický), op.102, 1920–21; 12 sborů (Sládek), op.171, 1925–44

Melodramas: 3 jezdcí [3 riders] (Vrchlický), op.21, 1889; Amarus (Vrchlický), op.30a, 1897; Carçamon (H.A. Beers, trans. Sládek), op.149a, 1942–3; Romance štědrovečerní [A Christmas Eve Romance] (J. Neruda), 1934; Kejklíř [The Juggler] (O. Fischer), op.176a, 1934, orchd 1949

Songs: Frühlings- und Herbstlieder (F. Gilm and others), op.11, 1896–8; 3 Lieder (folk text, K. Stieler, Vrchlický), op.24, 1890–95; Lásky [Love] (G. Falke, trans. J. Theurer, K. Burian), op.46, 1899–1900; Démon lásky [The Devil Love] (Vrchlický), op.81, 1909; Písně na slova Karla Hynka Máchy [Songs to the Words of Mácha],

op.85, 1910; Milostné písně [Love-Songs] (Tagore), op.96, 1v, pf/orch, 1914; Čisté jitro [Pure Morning] (O. Březina, A. Sova, F.X. Šalda), op.107, 1v, orch, 1914–18; 2 motivy z Jana Nerudy, op.109a, 1911; 3 modlitby [3 Prayers] (M. Maeterlinck, P. Flemming, M. Lermontov), op.109b, 1897–1912; Kvetoucí magnolie [Flowering Magnolia] (V. Hálek), op.132, 1924; 6 písní [6 Songs] (A.S. Pushkin, trans. P. Kříčka), op.161, 1937; 6 písní (Sládek, J. Kvapil, Vrchlický), op.165a, 1941–2; U bran štěstí [At the Gates of Happiness] (Sládek), op.186, 1945; Písně červnových dnů [Songs of June Days] (Foerster, Shakespeare, Sládek), op.189, 1948

instrumental

Orch: V horách [In the Mountains], suite, op.7, small orch, 1884; Sym. no.1, d, op.9, 1887–8, unpubd; Sym. no.2, F, op.29, 1892–3; Sym. no.3 'Život' [Life], D, op.36, 1894; Mé mládí [My Youth], sym. poem, op.44, 1900; Sym. no.4 'Veliká noc' [Easter], c, op.54, 1905; Cyrano de Bergerac, suite, op.55, 1903; Ze Shakespeara [From Shakespeare], suite, op.76, 1908–9; Legenda o štěstí [Legend of Happiness], op.83, 1909; Vn Conc. no.1, c, op.88, 1910–11; Jaro a touha [Spring and Longing], sym. poem, op.93, 1912; Vn Conc. no.2, d, op.104, 1925–6; Jičínská suita [Jičín Suite], op.124, 1923; Sym. no.5, d, op.141, 1924–9; Vc Conc., 1930; Capriccio, fl, small orch, op.183b, 1945–6

For 5–9 insts: Str Qnt, op.3, 1886; Wind Qnt, op.95, 1909; Pf Qnt, op.138, 1928; Nonet, op.147, 1931

Str qts: no.1, E, op.15, 1888; no.2, D, op.39, 1893; no.3, C, op.61, 1907–13; no.4, F, op.182, 1944; no.5 'Vestec' [Vestec], F, 1951

Pf trios: no.1, f, op.8, 1883; no.2, B, op.38, 1894; no.3, a, op.105, 1919–21

Inst pieces for str: Sonata, b, op.10, vn, pf, 1889; Sonata no.1, op.45, vc, pf, 1898; Fantasie, op.128, vn, pf, 1925; Sonata no.2, op.130, vc, pf, 1926; Zbirožská suita [Zbiroh Suite], op.167, va, 1940; Sonata quasi fantasia, op.177, vn, 1943

Pf: Snění [Dreaming], op.47, 1898; Imprese, op.73, 1908–9; Erotovy masky [Erotic Masks], op.98, variations, 1912; Črty uhlím [Charcoal Sketches], op.136, 1926–8

Org: Fantasie, C, op.14, 1896; Impromptu, op.135, 1927

Principal publishers: Foerstrova Společnost, Hudební Matice, Universal, F.A. Urbánek, Mojmir Urbánek

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Edvard Hagerup Grieg (Prague, 1890)

ed. J. Květ: *Stůl života* [The table of life] (Prague, 1920) [selected articles]

J.B. Foerster o Smetanovi (Prague, 1929) [selected reviews from *Národní listy*]

Poutník [The pilgrim]: i (Prague, 1929); ii: *Poutníkovy cesty* [The pilgrim's journeys] (Prague, 1932); in one vol. (Prague, 1942; Ger. trans., 1955)

Zápisník hudebníkův [A musician's notebook] (Prague, 1929) [selected articles from *Dalibor*]

Poutník v Hamburku [The pilgrim in Hamburg] (Prague, 1938, 2/1939)

Co život dal [What life gave] (Prague, 1942) [essays on art and music]

Dvě kapitoly pro zpěváky [Two chapters for singers] (Prague, 1945)

Poutník v cizině [The pilgrim abroad] (Prague, 1947)

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- J. Gabrielová:** 'Opus magnum Josefa Bohuslava Foerstera: Milostné písně op.96 na slova Rabíndranátha Thákura' [Love-Songs op.96 on words by Rabindranath Tagore], *HV*, xxxiv (1997), 267–86 [incl. Ger. summary]
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OLDŘICH PUKL (with JOHN TYRRELL)

Foetisch, Charles

(*b* Ballenstedt, 24 Nov 1838; *d* Pully, nr Lausanne, 13 Oct 1918). Swiss music publisher of German birth. As a resident of St Gallen he formed a quintet under the name of La Chapelle de Saint-Gall, in which he played the double bass. With this group he moved to Lausanne, where he helped to found the Orchestre de la Ville et de Beau-Rivage. In 1865 he started a small music business. He bought the firm of Delavaux in 1877, and later the music firm of Hoffmann. He subsequently sold his business and his house to the four sons of his first marriage, who then founded the firm of Foetisch Frères and in 1905 made it into a joint-stock company. Two grandsons left the company in 1947 to start the business which in 1949 became the publishing house of M.P. Foetisch (to be distinguished from Foetisch Frères S.A., which no longer contains any representative of the Foetisch family).

Foetisch Frères S.A. has published numerous Swiss choral works, a small amount of instrumental music, and works by Honegger (*Le roi David*, *Nicolas de Flue*). The firm was bought by Hug & Co. on 7 January 1978. The house of M.P. Foetisch publishes Swiss choral works and Swiss contemporary music; its catalogue also includes works on musicological

subjects and music appreciation. It is now owned by Jean-Claude Foetisch who runs the business with his two sons, Jérôme and Grégoire.

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ETIENNE DARBELLAY

Fog, Dan

(b Hellerup, Copenhagen, 11 Aug 1919). Danish music antiquarian, writer on music and publisher. He founded the publishing firm known by his name in 1953 when he purchased the Knud Larsen Musikforlag (founded 1906), and added to this an antiquarian business. He studied at the University of Copenhagen (1944–6) and the Royal Danish Conservatory (1948). From 1957 to 1977 he was in charge of the distribution of the publications of the Samfund til Udgivelse af Dansk Musik, active since 1871.

Dan Fog is regarded as the most important Scandinavian music antiquarian. Through the distribution of the Samfund editions the firm represents much 19th- and 20th-century Danish music, including works by J.A.P. Schulz, Niels Gade, Carl Nielsen, Knudåge Riisager and Ib Nørholm. As a writer and musicologist he has presented valuable contributions in the field of Danish music history. Fog is co-editor of the *Edvard Grieg-Gesamtausgabe* and was also involved in the planning of the complete edition of works by Gade (1986–94). He has also edited catalogues on Edvard Grieg, Niels Gade, Carl Nielsen and other Danish composers. In 1994 his archive was taken over by the Kongelige Bibliotek.

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Fogel, Johann Christoph.

See [Vogel, Johann Christoph](#).

Fogg, (Charles William) Eric

(*b* Manchester, 21 Feb 1903; *d* London, 19 Dec 1939). English composer and conductor. He was the son of Charles H. Fogg, organist to the Hallé Orchestra and himself a minor composer. Much of Fogg's life was centred on Manchester. He was a chorister at Manchester Cathedral from the age of 10 until his voice broke and, from the age of 15, organist at St John's, Deansgate. Encouraged by his parents, he composed from childhood, winning the Cobbett Prize (1919) with his *Dance Fantasy* for piano and strings. In 1920 he went to Birmingham to study with Bantock. His first published music, a song, appeared in 1919, and before he was 20 he had a substantial published catalogue including the song *Peace* (with words by Tagore), which became popular. In 1920 he conducted his music at the Queen's Hall.

He joined the BBC in Manchester as a pianist (1924), also appearing on Children's Hour (from 1929). In 1935 he moved to London to direct the newly formed BBC Empire Orchestra, giving concerts during the night for live transmission to distant time zones. He died after falling under a London tube train.

Early in his career Fogg was influenced by Stravinsky's early works and criticized for his modernism; however, his later music owes more to Bantock and Strauss. His success in the 1920s centred on his chamber music and songs, including works written for his wife, the cellist Kathleen Moorhouse. His orchestral works, short and usually lightweight, include the overtures *Comedy of Errors* (1922), *Song of Myself* (1929) and *September Night* (first performed at the Proms in 1935). His delightful Bassoon Concerto (Proms, 1931) was championed by Archie Camden and has been revived by Rachel Gough.

His two choral works, the ballade *The Hillside* (first performed in 1927) and the Blake setting *The Seasons* (1931), though both published in vocal score, had been thought unperformable owing to the loss of the manuscript full scores and orchestral parts. However, *The Hillside* was revived in 1989 in an orchestration by Rodney Newton.

WORKS

(selective list)

Stage: Hänsel and Gretel, c1928

Vocal: 3 Chinese Songs (L. Henry), op.59 (1921); Songs of Love and Life (R. Tagore), 5 songs (1921) [incl. 'Peace']; *The Hillside* (ballade, Tagore), S, Bar, chorus, orch, perf. 1927, reorchd R. Newton, 1989; *The Grizzle Grumble* (M. Levy)

(1930); The Seasons (W. Blake), chorus, orch, 1931; other songs, solo vocal pieces, choral works

Orch: Dance Fantasy, pf, str, 1919; Comedy of Errors, ov. after W. Shakespeare, 1922; Scenes from Grimm, c1928; Song of Myself, ov., 1929; Bn Conc., D, perf. 1931; September Night, ov., perf. 1935

Chbr and solo inst: Suite, vn, vc, hp, 1920; Poem, pf trio, 1922; Str Qt, AL, 1922–3; solo pf pieces

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LEWIS FOREMAN

Foggia, Antonio

(*b* Rome, c1650; *d* Rome, May 1707). Italian composer, son of [Francesco Foggia](#). He was a pupil of his father. In 1675 he became *maestro di cappella* of S Girolamo della Carità, Rome. While his father was *maestro di cappella* of S Maria Maggiore, Rome, he served as *vicemaestro*, and on his father's death he succeeded him as *maestro*. Like his father he directed Lenten music at the Oratorio del Crocifisso: he is known to have done so on at least three occasions – 1686 (first Friday in Lent), 1687 (one of the Fridays) and 1688 (fifth Friday). His works comprise a few liturgical compositions and at least six oratorios, known only from their librettos. His solo motet *O quam fulgido splendore*, like those of his father, is similar in style and structure to a secular cantata.

[Foggia, Francesco](#)

WORKS

oratorios

all first performances in Rome, music lost

Bethsabeae, 1679; Archangeli de Antichristo triumphus, 1679, revived 1681; Innocentium clades (A. Politauro), 1686, revived 1687; Superbia depressa in fornace Babilonica, 1687; Saul in Davidem, 1688; Per la notte del SS Natale (P. Giudici), 1694

other works

Mass, 3vv, in F. Foggia: Messe e offertorii (Rome, 1673), lost, cited in Baini; Mass, 3vv, bc (org), in F. Foggia: Messe (Rome, 1675); Motet, 1668¹; Sicut liliūm, 2vv, 2 vn, bc, *I-MOe*; O quam fulgido splendore, S, bc, *B-Bc*, ed. in *Cantio sacra*, x (Cologne, 1958); Bacio (Capriccioso desio Lilla), S, bc, *I-Rc*

For bibliography see [Foggia, francesco](#).

HOWARD E. SMITHER/R

Foggia, Enrico Antonio Radesca di.

See [Radesca, Enrico Antonio](#).

Foggia, Francesco

(*b* Rome, 1604; *d* Rome, 8 Jan 1688). Italian composer. He was one of the most important *maestri di cappella* in 17th-century Rome, serving many of the city's most prestigious choirs and publishing church music extensively. He trained as a choirboy at the Jesuit church of S Apollinare under the direction of Ottavio Catalano and perhaps Antonio Cifra. He also received instruction from other important Roman *maestri*, including the Nanino brothers and Paolo Agostini (whose daughter he married in 1631). Early in his career he worked outside Rome (a typical pattern for rising Roman musicians who were expected to prove their merit outside the city), serving, during the 1620s, at the courts of the Elector Ferdinand Maximilian at Cologne, Duke Maximilian I of Bavaria at Munich, and Archduke Leopold of Austria at Brussels. After his return to Italy he became *maestro di cappella* of the cathedrals at Narni and Montefiascone. Payments from 1628 show that he was working at S Maria in Aquiro, Rome, and between 1634 and 1636 he served the important choir of S Maria in Trastevere there. In 1637 he was appointed to the prestigious position of *maestro di cappella* of S Giovanni in Laterano, his contract stating that he could retain the post for life. Although he left in 1661 for a similar position at S Lorenzo in Damaso, it was during his lengthy tenure at S Giovanni that Foggia established his credentials as a composer and *maestro*. Between 1645 and 1681 he published numerous volumes of motets, masses and other liturgical works at a time when music publishing in Italy had generally fallen on hard times. Some of his volumes were reprinted, many individual compositions were solicited for anthologies, and inventories reveal that many *cappelle* in the Papal States, Tuscany and Germany performed his works from manuscripts. He was repeatedly elected as chief officer of the Congregazione dei Musici and was highly sought after to direct smaller churches' feast-day celebrations, often involving elaborate musical productions. He also served a number of times as *maestro* for the Lenten observances of the Oratorio del SS Crocifisso at the request of Duke Altemps. His students were important in the next generation of Roman musicians and included G.B. Bianchini, G.O. Pitoni and his own son Antonio Foggia. It may have been primarily for Antonio's benefit that the elder Foggia made his last career move in 1677 to S Maria Maggiore: his contract stated that Antonio would serve as his assistant and then succeed him as *maestro* upon his death.

Foggia's accomplishments as a church-music composer were recognized by his contemporaries, among them Antimo Liberati, who pointed in general to his facility with a variety of styles and in particular to his ability to please the ears of both the learned and ignorant. Foggia's involvement with the Oratorio del SS Crocifisso resulted in two works which can be reliably attributed to him (*David fugiens a facie Saul* and *Tobiae*) and several

others which have at some time been attributed to him. Like other mid-century Roman oratorios, these works comprise an easy mixture of recitative, arioso and occasional aria writing, but – capitalizing on his polyphonic skills – the chorus and ensemble contributions are somewhat more prominent in his works than in those of his contemporaries. Foggia's small-scale motets for two or three voices and continuo reveal a keen sense for the concerted style: *In tribulationibus* (op.3, 1650) for two sopranos, for example, has a typically judicious combination of sequential motion between the two voices, passages of parallel thirds, and suggestions of imitative development. However, it is the full-choir compositions, which are the real tours de force of his output, the Vesper psalms, Marian antiphons, litanies, masses and offertories highlighting Foggia's primary activity as a church musician. In these works he invariably combines contrapuntal skill with a compelling rhythmic and harmonic flair. Imitative openings to mass movements are common, but the motives are sharply chiselled in terms of their rhythm and tonal focus, and robust triple-meter passages provide frequent metrical contrast. Foggia also made occasional use of recent formal developments; for example his Mass *Exultate Deo* (op.15, 1672) uses an ostinato bass. Foggia's compositional orientation seems predominantly polyphonic and probably justifies Martini's assertion that he was the last composer of the 'Roman school' founded on Palestrina.

WORKS

oratorios

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Tobiae oratorium, *Bc*, ed. in IO, i (1986)

S Giovanni Battista, music lost, lib pubd in *Sacra melodia d'oratorii musicali* (Rome, 1678/R)

Doubtful, mentioned in *SmitherHO*, i: Daniele, *Bc*; Victoria Passionis, *F-LYm*

other sacred works

all published in Rome, for complete MS sources see Fassbender (motets) and Miller (masses)

Editions: *Psalmi duo*, ed. L. Feininger, Monumenta liturgiae polychoralis, xv (Trent, 1974) Motetti, ed. G. Morche, Fonti Musicali, i (Palestrina, 1988)

Concentus ecclesiastici, 2–5vv, bc (org) (1645)

Missa et sacrae cantiones, 2–5vv, bc (org), op.3 (1650)

Litanie et sacrae cantiones, 2–5vv, bc (org), op.4 (1652)

Psalmi, 4vv, bc (org) (1660)

Sacrae cantiones, 2–5vv, bc (org), op.6 (1661)

Octo missae, 4–5, 8–9vv, bc (org) (1663)

Sacrae cantiones, 3vv, bc (org), op.8 (1665)

Psalmodia vespertina, 5vv, bc (org), liber 2, op.13 (1667)

Messe, 3–5vv, bc (org), op.15 (1672), rev. ed. G.B. Caifabri (1675), only in part

Litanie, 3–6vv, bc (org), op.16 (1672)

Motetti et offertorii, 2–5vv, bc (org), op.16

Offertoria, 4–8vv, bc (org), op.18 (1681)

Sacred compositions, 1642¹, 1643¹, 1643², 1645¹, 1645², 1646², 1647¹, 1647²,

1648¹, 1649¹, 1649², 1650¹, 1650², 1652¹, 1653¹, 1654², 1655¹, 1656², 1659¹,
1662², 1663¹, 1664¹, 1665¹, 1665³, 1667¹, 1668¹, 1672¹, 1675³

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STEPHEN MILLER

Fogliano [da Modena], Giacomo [Fogliani, Jacopo]

(*b* Modena, 1468; *d* Modena, 10 April 1548). Italian composer, brother of [Lodovico Fogliano](#) (according to Giacomo's letter to Pietro Aretino dated 7 May 1542). In his *Dialogo* (Modena, 1483), Parente (*Dialogo*, Modena, 1483) described the young Giacomo as 'very accomplished on both the keyboard [organ] and the pedal, a master of harpsichord playing, and more than accomplished on other instruments'. From 1479 to 1497 he was the organist at Modena Cathedral. His whereabouts from 1497 to 1504 are not known; Fusi cites a reference to 'Giacomo di Salvatore, Piffaro dei Magnifici Signori' in the city archives of Siena in 1498 and suggests that this is Fogliano. Petrucci published many of his vocal works, the earliest datable being a frottola of 1502. From 1504 until his death he was again the organist at Modena Cathedral, making a short trip to Parma in 1543 to test a new organ. His duties at Modena also included singing, teaching the choirboys, composing and teaching the organ. His most famous keyboard student was Giulio Segni, whom he taught from 1512 to 1514 at the request of Cardinal Ippolito I d'Este. A memorial tablet to Fogliano laid by his daughter is in the cathedral.

Fogliano's few sacred compositions reveal much use of imitative duets and frequent homophonic episodes; the text setting is workman-like and not

particularly expressive. Their style and the date of 1518 for one source (*I-Bc* Q19) suggest that he wrote them in the early years of the 16th century. His *laude* are in an even more homophonic style and have a simpler texture, suitable for performance by non-virtuoso singers.

His frottolas, most of which date from about 1500, are chordal and rigidly periodic such as *La non vol più esser mai*, dance-like such as *L'amor, donna, ch'io te porto* (in which the hemiola pattern in the superius contrasts with the regular rhythm of the lower voices) or, as in *Quanto più quopro*, have the superius and bass proceeding in parallel 10ths while the meandering inner voices function as fillers. *Occhi suavi et chiari*, however, has an equal-voiced texture which Rubsamen has seen as a link to the madrigal (despite its strophic text). Although published in 1547, his five-voice madrigals are not much more advanced in style than those by the madrigalists of the early 1530s, nor do they have the same skill in text expression. Frottola-like texts are sometimes set in motet style whereas other settings are similar to the frottola itself.

His four keyboard ricercares, probably composed in the late 1520s or 30s, are of moderate length and divided into sections by the use of imitation, instrumental figuration and some homophonic interludes. They reveal an advance over those by Marco Antonio Cavazzoni in planning, in concision and in disciplining instrumental features to more unified ends. While Fogliano's ricercares are not unidiomatic, they betray a certain restrictive influence of vocal polyphony. He achieved coherence by well-defined and carefully placed phrases, employing chords for sheer sonority much less often. Compared to Cavazzoni's treatment, the ambitus of Fogliano's scale work is a full octave less, and his preparation and resolution of dissonances are rarely bold, more usually conforming to contemporary vocal music. Fogliano's major innovation was to introduce short points of imitation in a great number of entries, but he avoided any feeling of pervading imitation by loosening the fabric with brief scalar, ostinato and chordal passages.

WORKS

sacred

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Laude: *Ave Maria*, 4vv, ed. in Jeppesen (1935), 163; *Vengo a te madre Maria*, 4vv, ed. in Jeppesen (1935), 6 [= *Senza te alta regina*, attrib. D. Nicolo in 1508³]

frottolas

further concordances in Jeppesen, 1968–70

Donna ingrata, 4vv, *I-Fn* B.R.230; *La non vol esser più mai*, 4vv, 1515² (attrib. Tromboncino in 1514²); *La pietà chiuso*, 4vv, *Fn* B.R.230; *L'amor donna ch'io te porto*, 4vv, ed. in *EinsteinIM*, iii, 5, MME, v (1947), 116; *Occhi suavi et chiari*, 4vv, ed. in *Chanson and Madrigal*, 227; *Odete aure suavi*, 4vv, 1515²; *Piangho el mio fedel servire*, 4vv, *Fn* B.R.230; *Pur al fin convien*, 4vv, *Fn* B.R.230; *Quanto più quopro*, 4vv, ed. in Gallico, 122; *Scoprite mille volte*, 4vv, ed. in Gallico, 124; *Segue cuor e non restare*, 4vv, 1507³; *Si dederò el mio core*, 4vv, *Fn* B.R.230; *Tua volsi esser sempre mai*, 4vv, ed. in *EinsteinIM*, iii, 54, Cw, xlili, 11 (attrib. Tromboncino in 1514²)

madrigals

Madrigali, 5vv, Il primo libro (n.p., 1547¹⁶); ed. in SCMad, xiii (1994) [1547]

Alla mia grave, 3vv, 1551¹⁴; Amor è questo, 5vv, 1547; Amor e so che sai, 5vv, 1547; Chi vol cantar, 5vv, 1547; Diva signora, 5vv, 1547; Dolor crudel, 5vv, 1547; Fuggite pur, 5vv, 1547; Gran miracol, 5vv, 1547; Io vorrei dio d'amore, 3vv, ed. in *EinsteinIM*, iii, 54

Madonna harano mai, 5vv, 1547; Madonna, ho che da fare, 5vv, 1547; Madonna, i vi vo dire, 5vv, 1547; Madonna la pietade, 5vv, 1547; Madonna se 'l morire, 5vv, 1547; Madonna somm'accorto, 5vv, 1547; Mentre mia dura sorte, 5vv, 1542¹⁶; Miser chi in amar, 5vv, 1547; Morte deh vieni, 5vv, 1547

Non harano mai, 5vv, 1547; O invidia nemica, 5vv, 1547; Poich'io viddi, 3vv, 1551¹⁴; Quand'amor, 5vv, 1547; Si come all' hora, 5vv, 1547; Si come chiar, 5vv, 1547; S'in me potesse morte, 5vv, 1542¹⁶; So ben che tanta gloria, 3vv, 1551¹⁴; Tanquam aurum, 5vv, 1547; Tanto è l'empio, 5vv, 1547; Vergine santa, 5vv, 1547

instrumental

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H. COLIN SLIM

Fogliano [Fogliani], Lodovico [Folianus, Ludovicus]

(*b* Modena, *c*1475; *d* Venice, shortly before 7 May 1542). Italian theorist and composer. His name appears in the records of Modena Cathedral in 1494 as 'Don Lodovico de Alexandro da Fojano'; his brother Giacomo had been organist there since 1489. Despite the note that Orazio Vecchi wrote on the cover of a Modenese manuscript which includes a mass by Lodovico (*I-MOd* IV), 'Jacobi et Ludovici Foliani olim cathedralis Mutinae magistri opera', Lodovico was never choirmaster. He may be the 'Ludovico da Modena' who was a singer in the chapel of Ercole I d'Este in 1493 and again in 1503–4, especially if this person was the 'Ludovigo da Fulgano' listed in 1499–1501 (lists in *LockwoodMRF*). In 1513–14 he was a singer in the Cappella Giulia. Some time after this he moved to Venice, and seems to have devoted the rest of his career to music theory and philosophy.

In 1580 Zarlino is quoted as saying that Fogliano 'was neither priest, friar, nor monk, and he never practised music in public, but ... lived in Venice for a very long time'. It is there that he probably learnt Greek; Pietro Aretino, in a letter to him of 30 November 1537, encouraged him in his wish to translate Aristotle (Tiraboschi). A manuscript containing his excerpts from Aristotle and Averroes's commentaries survives (*Flosculi ex philosophia Aristotelis et Averrois, F-Pn* lat.6757). By 1538 he had completed his philosophical study *Refugio de' dubitanti*; the publisher Caterino Ferri sought a privilege for it, but the book seems not to have been printed. This was probably the work that Lodovico left behind at his death and that his brother Giacomo requested from Aretino on 7 May 1542.

Fogliani's treatise, *Musica theorica* (Venice, 1529/*R*), is the first to bear this title after Gaffurius's *Theoricum opus musice* of 1480 and the second edition of 1492, *Theorica musice*. After a discussion of the nature of sound Fogliano restricts his enquiry to the proportions, discussed in the first part from a purely mathematical point of view, and in the second as applied to musical intervals, especially the parts of the tone. Both sections are presented in a lucid manner, helped by graphic illustrations, including a man showing how to produce various proportions on the monochord, using two movable bridges (allowing two tones to be heard simultaneously). The third section is concerned with Fogliano's new division of the monochord. Unlike the Pythagorean proportions, most of the ratios for the smaller intervals are superparticular: 9:8 for the major tone, 10:9 for the minor tone, 27:25 for the major semitone, 16:15 for the minor semitone, 25:24 for the minimal semitone, and 81:80 for the comma. This division ('according to nature') was expressly intended to correspond to harmonic intervals in contemporary practice. Although he does not say so, the division is based on the 10:9, 9:8, and 16:15 ratios of Ptolemy's syntonic diatonic, the just intonation that would later be championed by Zarlino. It had been adumbrated by Ramis de Pareia in his monochord division, though not explained in theoretical terms.

Only two compositions by Fogliano survive, *Fortuna d'un gran tempo*, a quodlibet based on popular tunes published in Petrucci's *Frottole libro nono*

(1509²; ed. in Torre Franca), and a concise mass for four voices which makes sporadic use of an unidentified cantus firmus but is otherwise in frottola style (*I-MO*d IV; ed. K. Jeppesen, *Italia sacra musica*, Copenhagen, 1962, vol. ii).

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BONNIE J. BLACKBURN

Foignet.

French family of composers and performers.

(1) Charles Gabriel [Jacques] Foignet

(2) François Foignet

(3) Gabriel Foignet

DAVID CHARLTON

Foignet

(1) Charles Gabriel [Jacques] Foignet

(*b* Lyons, 1750; *d* Paris, 1823). Singer and composer. Loewenberg stated that he was baptized Jacques. He went to Paris, according to Fétis, in 1779 and taught the harpsichord, the harp and singing ('goût de chant'). From about 1781 to 1785 he published six collections entitled *Les plaisirs de la société*, which consisted of easy arrangements of popular melodies for keyboard and violin ad lib. At the same time he wrote and published numerous songs, some of which appeared in periodicals. On 1 November 1788 a *scène* by Foignet was given at the Concert Spirituel. In 1791, when it became a common right in France to open a theatre, he began to compose stage works, initially in collaboration with Louis Victor Simon. These were performed at theatres such as the Théâtre des Beaujolais, the Théâtre de la Cité and the Théâtre Montansier. They were primarily *opéras comiques* or vaudevilles, and enjoyed much success; most are lost.

Foignet later became (with Simon) one of five joint administrators of the Théâtre Montansier, and in 1798 founded the Théâtre des Jeunes-Artistes, rue de Bondy, where he created with his son (2) François Foignet a highly-regarded troupe. Almost nothing is known of Foignet after 1807, when most small theatres were closed by Napoleon at only a fortnight's notice. The manuscript of a mass signed 'Foignet, organiste à Evreux' may be

attributed to either Charles Gabriel or François as it dates from the Empire period.

Foignet wrote more than 25 operas and melodramas. His most successful early stage works were *Le mont Alphéa* (1792), *Michel Cervantes* (1793), *L'apothicaire* (1793), *Les petits montagnards* (1794) and *L'orage* (1798). Later works include *Raymond de Toulouse*, with François Foignet (1802), *Walther le cruel*, with Lanusse (1809), *La fille mendicante* (1809) and *Stanislas Leczinsky* (1811).

Foignet

(2) François Foignet

(b Paris, 17 Feb 1782; d Strasbourg, 22 July 1845). Singer and composer, son of (1) Charles Gabriel Foignet. His talents were nurtured in youthful appearances at the Théâtre des Jeunes-Elèves, and his first stage composition was given shortly before his 17th birthday. Between 1801 and 1807, when he and his father ran the Théâtre des Jeunes-Artistes, François made a considerable reputation as a singer and composer. His greatest success was earned while playing in his own *opéra comique*, *La naissance d'Arlequin* (1803), in which he made nine changes of character and costume. This ran for over 100 performances; August von Kotzebue's remarks on seeing it are quoted by Clément and Larousse. At the time the Foignets' theatre was nicknamed 'Le théâtre lyrique du boulevard'.

After Napoleon closed most of the smaller Parisian theatres in 1807 Foignet sought his livelihood as a singer outside Paris, first as a tenor and later as a baritone. Either he or his father may have acted as organist of Evreux and left a mass in manuscript. In 1818 he was in a troupe in Liège, and the next year he wrote an opera for the theatre at Bruges. In 1822 he sang in the Grand Théâtre, Marseilles. He is afterwards noted as being in Nantes (1824), Lille (1826, 1828), Ghent (1827, 1830) and Rouen (1840). For a time he was *régisseur* of the theatre at Angoulême.

WORKS

first performed in Paris unless otherwise stated; music lost

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Les gondoliers, ou La soirée vénitienne (1), Montansier, 6 May 1800

Le chat botté, ou Les vingt-quatre heures d'Arlequin (4, opéra-féerie, J.-G.-A. Cuvelier de Trie), Jeunes-Artistes, 19 March 1802, collab. J.-B.-A. Hapdé

Le retour inattendu, ou Le mari revenant (1, Monnet), Jeunes-Artistes, 9 May 1802

Raymond de Toulouse, ou Le retour de la Terre-Sainte (3, R.C.G. de Pixérécourt), Jeunes-Artistes, 15 Sept 1802, collab. C.G. Foignet

Riquet à la houppe (3, pantomime/opéra-féerie), Jeunes-Artistes, 12 Dec 1802

L'oiseau bleu (4, C. de Rougemont), Jeunes-Artistes, 25 March 1803

La naissance d'Arlequin, ou Arlequin dans un oeuf (opéra-féerie, 3, Hapdé), Jeunes-Artistes, 15 July 1803

Arlequin au Maroc, ou La pyramide enchantée (folie-féerie, 3, Hapdé), Jeunes-Artistes, 29 July 1804, lib. *Pn*

Achille plongé dans le Styx, ou L'oracle de Calchas (scènes allégoriques, Hapdé), Cirque Olympique, 8 June 1811

Barbe-bleue, ou Les enchantements d'Alcine (tableaux, 3, A. Friedelle and Hapdé), Jeux-Gymniques, 16 Dec 1811, lib. *Pn*, collab. Alexandre

Floreska, ou Les déserts de la Sibérie (tableaux, 3, Hapdé), Jeux-Gymniques, 16 March 1812

La houillère de Beaujonc, ou Les mineurs ensevelis (grand tableau historique, Hapdé and E.T.M. Ourry), Jeux-Gymniques, 24 March 1812

L'heure de supplice, ou Les remords du crime (scène tragi-lyrique), Bruges, 5 Feb 1819

Romances

Messe en symphonie, choir, insts, doubtful

Foignet

(3) Gabriel Foignet

(*b* Paris, 1790). Harpist and composer, son of (1) Charles Gabriel Foignet. He was a pupil of J.-G. Cousineau and F.-J. Naderman and played in the orchestra of the Paris Opéra-Comique until 1821. His works, principally for harp, include three sonatas op.3, Nocturnes for harp with horn or violin opp.4 and 5, genre pieces, fantasies and variations.

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Fokine [Fokin], Mikhail Mikhailovich

(*b* St Petersburg, 13/25 April 1880; *d* New York, 22 Aug 1942). Russian dancer and choreographer; see [Ballet](#), §3(i).

Fokker, Adriaan Daniel

(*b* Buitenzorg [now Bogor], Java, 17 Aug 1887; *d* Beekbergen, 24 Sept 1972). Dutch physicist and acoustician. He took the doctorate in physics in 1913 at the University of Leiden, and studied with Einstein in Zürich, Rutherford in Manchester and Bragg in Leeds. He taught physics at Delft Gymnasium (1921–3) and Technical College (1923–7), and was Lorentz's

assistant (1927) and director of the physics section (1928–55) at Teyler's Stichting, Haarlem, concurrently occupying the chair founded by this institute at Leiden (1928–55). During these years Fokker became one of the foremost physicists in the Netherlands, and with the suspension of academic activity under the German occupation he turned to problems of musical aesthetics, his chief interests being the theories of Euler and Christiaan Huygens. He constructed two pipe organs, one (1943) with just intonation scales according to the principles of Euler's *genera musica*, and another (1950) that realized Huygens's theories of the pure 3rd, secured by a scale of 31 5th-tones. He described this scale in his several books and articles on harmony and temperament.

Fokker became an ardent promoter of the use of the 31-tone system in musical performance (especially on the 31-tone organ at Haarlem) and in composition. He composed a number of musical works, including *Preludium chromaticum* (1948), Nine Bagatellen (1950–52) and *In generibus Leonhardi Euler* (1956–7), for the tuning systems and instruments he devised. Other composers who adopted the 31-tone system under his influence include Henk Badings, Jan van Dijk, Anton de Beer, Hans Kox, Alan Ridout and Joel Mandelbaum. In 1970 Fokker founded the Stichting Nauwluisterendheid (Foundation for Listening Accuracy), later Stichting Huygens-Fokker, to take charge of the application and dissemination of his ideas on music.

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RUDOLF A. RASCH

Fokkerod, Gottfried.

See [Vockerodt, Gottfried](#).

Folc de Marseille.

See [Folquet de marseille](#).

Foldes [Földes], Andor

(*b* Budapest, 21 Dec 1913; *d* Herrliberg, nr Zürich, 9 Feb 1992). American pianist and conductor of Hungarian birth. He inherited musicianship through his mother (née Ipoly), and was educated at home, studying the piano with Tibor Szatmari. In May 1922, aged eight, Foldes made his début playing Mozart's k450 Concerto with the Budapest PO. A year later he entered the Liszt Academy of Music, studying composition with Leo Weiner and conducting with Ernst Unger; he graduated from Dohnányi's masterclass in 1932. He had made his début in Vienna in 1929, and that year he met Bartók and at once began to study his piano music under his supervision, continuing until Bartók's death. Dohnányi's conducting of concertos from the keyboard fired Foldes with the ambition to do the same, though he did not do so until 1960, after when he also pursued a side-career as a symphonic conductor.

Foldes first toured Europe in 1933, but retired for a while to replace childish intuition with adult reasoning in musical interpretation through study of other arts, language and philosophy. He soon resumed his career though he did not consider himself an adult pianist until 1939 when he played Beethoven's Second Concerto under Erich Kleiber. After his New York début in 1940 he remained in the USA, taking American nationality and marrying the Hungarian journalist Lily Rendy. In 1948 the Foldes returned to Europe; from 1958 to 1965 he took masterclasses in Saarbrücken. At that time he concentrated on the Viennese Classics from Haydn to Schubert, adding Bartók when he recognized that his earlier, pugnacious interpretations were no longer apt to a modern Classical master. He never lost his early virtuoso technique. In the early 1960s his playing was exuberant, outward-going and bright-toned, always attentive to articulation

and rhythm. After then he became more concerned with softer shades, and subtle phrasing, perhaps through his study of the late works of Mozart, Beethoven and Schubert, as well as Schumann and Debussy. He composed a number of works and made keyboard transcriptions of three numbers from Kodály's *Háry János*.

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WILLIAM S. MANN/R

Foli [Foley], A(Ilan) J(ames)

(*b* Cahir, Tipperary, 7 Aug 1835; *d* Southport, 20 Oct 1899). Irish bass. Originally a carpenter, he went to Naples to study with Bisaccia when he discovered that he had a good singing voice. He made his début as Elmiro in Rossini's *Otello* in Catania in December 1862. After appearances in Milan, Modena, Turin and at the Théâtre Italien, Paris, he was engaged by Mapleson for the 1865 season at Her Majesty's Theatre, where he sang Saint-Bris in *Les Huguenots* and the Second Priest in *Die Zauberflöte*. He continued to appear in London at Her Majesty's, Drury Lane and Covent Garden until 1887. He sang Daland in the first performance in England of *Der fliegende Holländer* at Drury Lane in 1870, and had a repertory of more than 60 roles, including Bertram in *Robert le diable*, Assur and Oroë in *Semiramide*, and the title role in Rossini's *Mosè*, which he sang with great success in Russia.

He took part in many of the English choral festivals, and sang in the first performances in England of Berlioz's *L'enfance du Christ* (1880) and Gounod's *Redemption* (1882). At ballad concerts he was invariably billed as 'Signor Foli'. He possessed a powerful voice of more than two octaves, from *E* to *f*.

HAROLD ROSENTHAL

Folia

(Port., It. [It. occasionally *follia*]; Sp. *folía*; Fr. *folie*).

A term for a musical framework used during the Baroque period for songs, dances and sets of variations. In the late 17th century a related, alternative form gained popularity and for some time co-existed with the original model.

1. Origins.

The history of the folia predates the earliest surviving musical sources. A dance called 'folia' was popular in late 15th-century Portugal; it probably

originated as a folk dance, but Portuguese sources of the period mention folias sung and danced during both popular festivals and courtly spectacles (Vasconcelos, 1904). Folia texts appear in Portuguese in theatrical works by Gil Vicente (c1465–c1536) and in Spanish by Diego Sánchez de Badajoz (c1460–c1536). Sung on stage by an ensemble ‘properly dressed for the folia’ (Vicente, *Triunfo do Inverno*), they retain a popular tone and a metrical form characterized by a refrain of two, three or four lines (Rey, 1978). The few descriptions of the folia dance containing specific references to its performance manner date from the beginning of the 17th century. In 1611 Sebastián de Covarrubias (*Tesoro de la lengua castellana*) described the folia as a Portuguese dance, very noisy, performed with tambourines and other instruments by disguised street-porters carrying young men in women’s clothing on their shoulder. He also explained that the name, which means ‘mad’ or ‘empty-headed’, was appropriate because the dance was so fast and noisy that the dancers seemed out of their minds. Gonzalo Correa (*Arte de la lengua castellana*, 1626) related the poetic form of the folia to that of the *seguidilla* and added that the performance was accompanied by guitar and *sonajas* and *pandero* (types of tambourine).

Since no music for Vicente’s and Badajoz’s plays survives, the relationship between such traditions and the harmonic-melodic formula known later as the folia remains somewhat obscure. Some earlier scholars (Gombosi, Ward) located the origins of folia music in the Spanish and Italian vocal repertory of the late 15th and early 16th centuries. Similarities between the harmonic structure of the 17th-century folia and the chord progressions found in some villancicos in the Cancionero de Palacio (*E-Mp* 1335; an anthology compiled in Spain for the ‘Reyes Católicos’ Ferdinand and Isabella in about 1500) as well as in some frottoles printed by Petrucci and Antico have led to the suggestion that the folia model was already at work in these compositions. However, like other dance forms and ostinato types, the folia did not consist merely of a chord progression, but included a complex of other distinctive musical elements such as metric patterns, rhythmic and melodic figures, cadential formulae and so forth. The isolated appearance of the chord progression, often fragmented, in compositions whose structure and character are altogether different may not have been associated with the folia music. On the contrary, the use in early 16th-century compositions of chord sequences similar to those of the folia would simply seem to suggest a common musical idiom gravitating toward certain standard progressions.

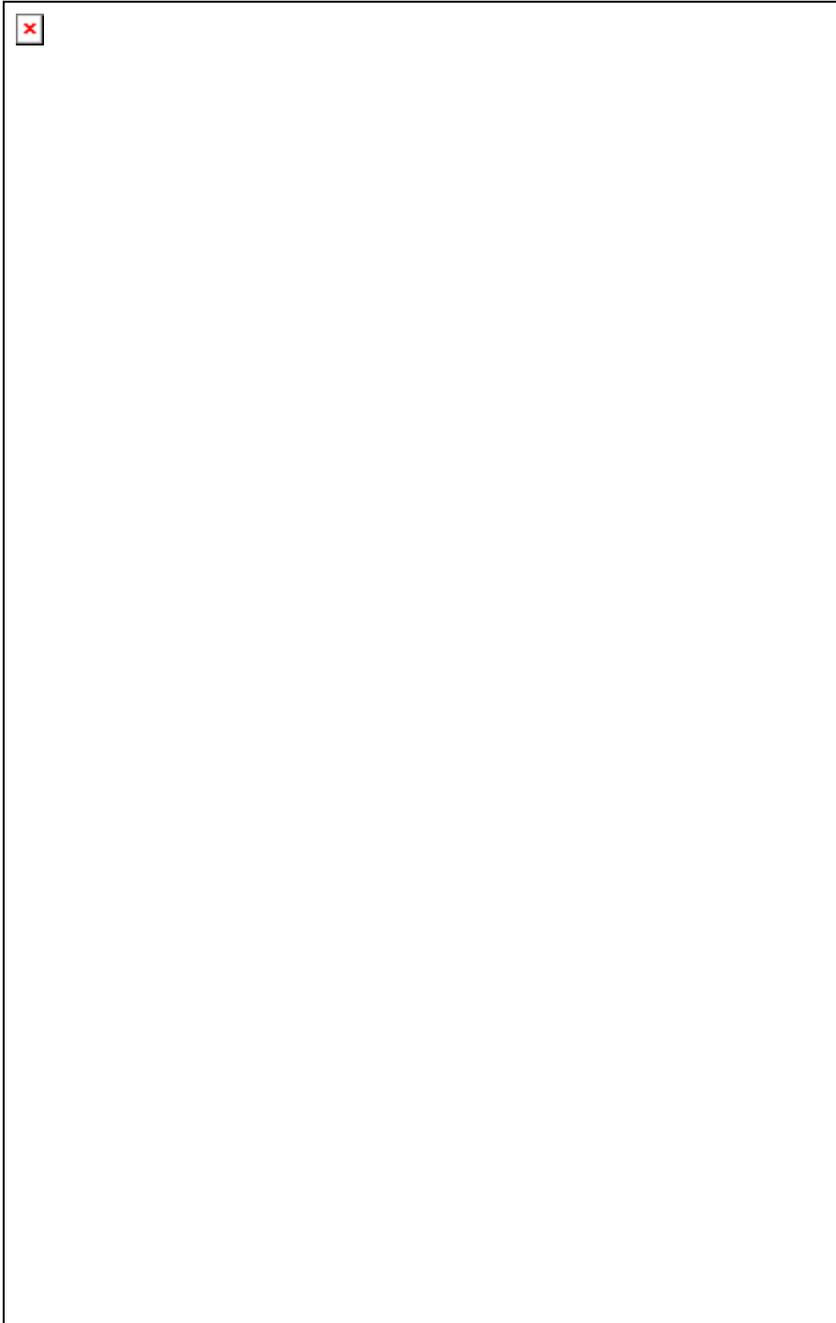
2. The early folia.

The earliest extant composition to use the folia progression in an ostinato fashion is the *Fantasia que contrahaze la harpa* in Alonso Mudarra’s *Tres libros de música en cifras para vihuela* of 1546 (Griffiths, 1986). The title ‘folia’ first appeared in 1577, however, in Francisco de Salinas’s *De musica libri septem*. The melody given by Salinas (on p.309), and associated with the text ‘No me digays madre mal de padre fray Anton’ does not fit the folia scheme; indeed, it is the tune of ‘Veritate facta’ on the previous page that appears in the next century as the folia melody (ex.1). Some *diferencias de folías* may be found in an anonymous manuscript collection of music for vihuela dated 1593 (*Ramillete de flores nuevas*, *E-Mn* 6001). In Italian

sources the term makes its first appearance in 1604, in a set of variations by G.G. Kapsberger (*Libro primo di intavolatura di chitarrone*). There is no doubt that the folia was enjoying great popularity in Italy by the early 17th century. The chords to be strummed as the accompaniment to the folia were included in more than 50 tablatures for the five-course guitar, beginning with Girolamo Montesardo's *Nuova inventione d'intavolatura* (1606).



Ex.2 shows the musical design of the early 17th-century folia. The upper staff provides the melodic framework, although the precise melody varies. The lower staff gives the simplest type of guitar accompaniment, with the notes representing chords and the stems showing the strumming direction. Two four-bar ritornellos may occur between renditions of the 16-bar structure; occasionally the latter half is repeated. The opening two beats of anacrusis are sometimes omitted, but in any case the first accent always falls on the V chord. The stroke pattern continually emphasizes 3/4 metre, whereas both the melody and the harmonic changes often oscillate between 3/2 and 6/4. Though most often in G minor, the folia may be cast in other keys or, rarely, in the major mode; sometimes both major and minor modes alternate within a single statement of the scheme. The structural chords of the folia formula may be reached by way of intermediary chords. Examples of this practice abound in guitar books of the first half of the 17th century. These usually present a series of folias, each consisting of a single statement of the scheme, and each adding different chords to the framework of ex.2; these pieces were probably intended as pedagogical examples. Some sources suggest that the folia was still sung in early 17th-century Spain; Luis de Briçeno, in his *Método mui facilissimo* (Paris, 1626), provided texts as well as guitar music. In Italy texts were not usually given with guitar folias, but the musical framework is indicated for use in singing poetry in *I-Fr* 2793, 2951, 2973 (III) and *Fn* XIX 143 and, in keyboard notation, in *I-Fn* XIX 115. A monody based on the *aria della folia* appears in Giovanni Stefani's *Scherzi amorosi* of 1622.



Sets of instrumental variations on the folia were written for guitar by A.M. Bartolotti (1640), Foscarini (c1640) and Corbetta (1643, 1648, 1671 and 1674), for chitarrone by Alessandro Piccinini (1623), for two violins and continuo by Falconieri (1650) and for keyboard by Frescobaldi (1615), Bernardo Storace (1664), Ximénez (*d* 1672) and Cabanilles (1694). Early 18th-century examples also appear in Portuguese and Spanish manuscripts (*P-Pm* 1577, Loc.B, 5 and *E-Mn* 1538–60).

In his *Nova inventione d'intavolatura* Montesardo claimed that the music that the Spanish called 'folia' was known among Italians as 'fedele' (Folia chiamata così dagli Spagnuoli, che da Italiani si chiama Fedele'). In reality, 'folia' was the term commonly adopted in Italian prints, but some composers did prefer the name 'fedele', including Trabaci (1603), Mayone (1603), Francesco Lambardi (*GB-Lbl* Add.30491, c1617), P.A. Giramo (a set of three-voice *partite* on the text 'Filli mia, Filli cara' in *Arie a più voci*, c1650) and Cristoforo Caresana (1693). Two variations on *fedele* for guitar

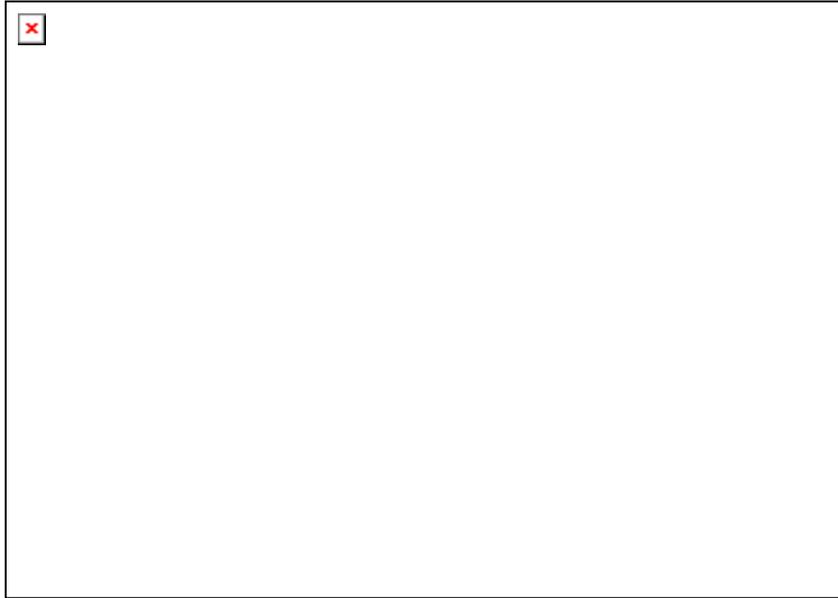
with bass courses also survive in *I-Nc* 1321. As Montesardo suggests, no significant differences seem to distinguish the examples of *fedele* from those of *folia*. *Fedele* settings tend to use the first inversion of IV in the third and 11th bars of ex.2. But the same variant, which can be easily explained as a mere variation in the part-writing, occasionally appears also in pieces labelled 'folia'. The reason why Italian composers adopted such terminological distinction thus remains ambiguous.

The name *La gamba*, transmitted exclusively in 16th-century sources, seems to have designated a rather different dance type. Although *La gamba* settings share the same chord progression as the *folia*, they differ from the *folia* music in other respects, specifically in their rhythmic shape. Moreover, they usually terminate each statement of the formula with a reiteration of the same chord sequence in shorter note-values. Although not identified as such, Diego Ortiz's *recercada quarta* and *recercada ottava* (*Trattado de glosas*, 1553) correspond to the *La gamba* model. In the 16th century a musical framework very close to *La gamba* circulated under the name *Caracossa* (or *Cara cos(s)a*), especially in north European prints and manuscripts. Numerous examples appear in Phalèse's collections, often in the guise of a *gaillarde* (see Apfel 1976–7).

3. The late folia.

In the course of the 1670s the *folia* scheme underwent some decisive transformations. Lully, who composed the earliest known example of the new *folia* model (an *Air des hautbois* dated 1672 in *F-V* 168), no doubt played a vital role in the late history of the genre. His *folia* settings seem to have exerted a strong influence on French musicians, contributing to the definition of a distinctive local idiom. Francesco Corbetta, one of the most celebrated guitar virtuosos of his time, who emigrated to France in about 1648, might have been in part responsible for this transformation, as some of the characteristic traits of the late *folia* are already discernible in his works. The new structure developed by Lully and his French colleagues remained popular in France and England until the end of the Baroque period. In France it was often called 'folie(s) d'Espagne', in England 'Farinell(i)'s Ground'. Corbetta's two sets of variations (*La guitarra royale*, Paris, 1671) began with a statement of the scheme in ex.2 in which all second beats were dotted. This threw a powerful secondary accent on the opening chord, a significant detail that may have acted as a transition to the new rhythmic structure employed by the later *folia* (ex.3). A comparison of like-numbered bars reveals that the chord progression of ex.3 is similar to that of ex.2, especially when III is inserted in the fifth bar. But in the later *folia* the first accent falls on I, with a resulting shift in the rhythmic structure. The almost fixed melody shown in ex.3 moves a 3rd lower than the melody in ex.2, with second beats dotted, particularly in the odd-numbered bars. The second-beat accentuation may be the reason why Taubert (*Rechtschaffener Tanzmeister*, 1717); and Mattheson (*Der vollkommene Capellmeister*, 1739, p.230) related the *folia* to the saraband. The later *folia* has no ritornellos, is almost always in D minor (transposed in ex.3 to facilitate comparison), and is generally slow and dignified. Some Spanish sources contain examples of both types of *folia* (*E-Mn* 811 and 1360, dated 1705 and 1709; *E-Bc* 1453). In the *Reglas y advertencias generales* of

Pablo Minguet y Yrol (1754), the earlier type is called 'folías españolas' and the later type 'folías italianas'.



Among the earliest examples of the later folia type are some lute variations in the *Pièces de luth composées sur différens modes* of Jacques Gallot, which date from around the same times as Lully's *Air des hautbois* (1672). The new folia first appeared in Spain in Gaspar Sanz's *Instrucción de música sobre la guitarra española* (1674) and in England in 1682 as the music for *The King's Health*, a political text by Thomas D'Urfey, followed by variations for recorder in 1683 (in Humphrey Salter's *The Genteel Companion*) and violin in 1685 (John Playford's *The Division-Violin*). Like the earlier folia, this type was used as a scheme for songs and dances, as well as the subject of variation sets. It appeared as a song in *Die grossmächtige Thalestris* of J.P. Förtsch (1690), as *A Royall Ode* for the coronation of Queen Anne in 1702 (contained in *A Collection of the Choicest Songs*, GB-Lbl G.304), in *The Beggar's Opera* (1728) and in *Le théâtre de la foire* of Le Sage and D'Orneval (1724–37); and it is presented as a dance in the books of Feuillet (1700), Gregorio Lambranzi (1716; see [illustration](#)) and Taubert (1717). The numerous sets of variations include those by Corelli (1700) and Albicastro (c1700) for violin, Marais (1701) for viol, D'Anglebert (1689), Alessandro Scarlatti and C.P.E. Bach (1778) for keyboard, and Vivaldi (1705) for chamber ensemble. The scheme is quoted in Keiser's *Der lächerliche Printz Jodelet* (1726), Bach's 'Peasant Cantata', Grétry's *Les fausses apparences, ou L'amant jaloux* (1778) and the overture to *Hôtellerie portugaise* (1798) by Cherubini. Later works using the folia are Liszt's *Rhapsodie espagnole* (1863), Carl Nielsen's *Maskarade* (1906) and Rachmaninoff's *Variations on a Theme by Corelli op.42* (1932).

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GIUSEPPE GERBINO, ALEXANDER SILBIGER

Folianus, Ludovicus.

See [Fogliano, Lodovico](#).

Foliot, Edme

(*b* Château-Thierry, last third of 17th century; *d* Paris, before 1752). French composer. He was a choirboy at the church of St Paul in Paris under the direction of Lemercier. He took minor clerical orders and, before 1694, was director of the choir school at Dreux. He was appointed *maître de chapelle* at Troyes Cathedral (27 August 1694), but the unexpected return of his predecessor, Bouteiller, disrupted his employment. When the position became available again, he returned until the discovery of his marriage, contracted in Paris in 1698, forced him to go elsewhere.

In 1701 he was in Paris living on Rue St Martin in the parish of St Jacques-de-la-Boucherie. At the time of publication of his *Motets à I. II et III voix avec symphonie et sans symphonie* (privilege date, 1711), which Foliot acknowledged as the 'first of my works', his title was *Maître de musique de la maison professe des Jésuites*, a post he may have held until 1725.

On 19 September 1726 Foliot succeeded Lacroix as director of the choir school of St Paul. He retired on 10 January 1735 because of the infirmities

of age, with a yearly pension of 500 livres. Fétis's assertion that Foliot died in 1777 is in error; he must have died between 1735 and 1752 when P.-L. D'Aquin de Château-Lyon included him among the deceased in his *Lettres sur les hommes célèbres*.

The 12 motets of the 1711 collection and one *air* (*Je dormais auprès de ma pinte*), found in Ballard's *Recueil d'airs sérieux et à boire* of 1708, are all that remain of Foliot's music. The motets are dedicated to Lalande.

Perhaps to dispel fears that his motets were too difficult for the performers he had in mind, Foliot reassured them in his *Avertissement*: 'In composing these works, I have no other purpose than to render them useful to the nuns and for concerts of private individuals. I have restricted myself to flowing, natural melody, so sought after by all people of good taste'. He added that the psalms in particular could be abridged 'in order not to prolong the divine office'. The collection is divided into three sections: five motets for solo voice, five for two voices and two for three voices. The psalm *Venite exultemus Domino* (no.12) includes extensive *symphonies* for two violins and two flutes and may be performed 'en Choeur'.

Harmonically, Foliot's motets are less static than the motets of Brossard or Nivers, which they resemble superficially. Chords of the 7th and 9th abound, and, as in the motets of Charpentier, Lalande and Couperin, there is use of the strikingly dissonant mediant 9-7- \square 5 chord (see *Ave verum corpus*, no.7). Even though they are more French than Italian, the motets include some sentimental duos with paired voices creating chains of suspensions (see *Regina coeli*, no.10) and some brilliant alleluia and amen finales resembling vocal 'gigues'.

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Folk hymn.

A type of American spiritual which became popular after the Great Awakening of the early 18th century. Most folk hymns are religious texts sung to secular folk tunes. See [Shape-note hymnody](#), and [Spiritual](#), §1, 1.

Folk music.

This concept has been defined and developed in multiple ways by collectors, scholars and practitioners, within different geographical locations and in different historical periods. Widely used in Europe and the Americas, it has been used both covertly and overtly in the construction

and negation of identities in relation to class, nation or ethnicity and continues to be the source of controversy and heated debate. At its root lie questions about the identity and identification of the 'folk', the delimitation of musical repertoires, how these repertoires are transmitted and the assessment of sounds.

1. Definitions and scope.
2. Studies.
3. Folk revivals.
4. Sound-ideals.
5. Political and ideological issues.
6. New Grove usage.

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CAROLE PEGG

Folk music

1. Definitions and scope.

Volkslied ('folksong') as a term was coined by the German cultural philosopher, theologian and writer [Johann Gottfried Herder](#) (1744–1803) and established by his publication 'Stimmen der Völker in Liedern', *Volkslieder* (1778–9). Among its characteristics, he posited the necessity of its production by 'communal composition' and an aesthetic of 'dignity'. German scholars have extensively debated the ontological status of the concept, its characteristics and delimitations, and the effectiveness of its replacement by the term 'traditional' (see Germany, §II).

From the late 19th century onwards, the concept became increasingly crucial to the debates on nationalism. Those seeking to identify or create their own national musics, ranging from individual composers and collectors to totalitarian régimes, used 'folk' as a synonym for 'nation', interpreting the concept to fit their needs (see below, §5). Across Europe, the 'folk' were initially identified as peasants and rural artisans. The Merrie England movement and the Irish and Scottish Gaelic Revivals of the 1880s were fuelled by notions of a lost 'golden age' of innocence symbolized by the music of the 'peasantry' and song airs, song texts and dance tunes of rural working people were idealised in contrast to the artiness of élite society or vulgar products of the industrial poor. Although preoccupied with the collection and classification of rural music, the Hungarian composer, pianist and collector Béla Bartók included urban popular forms within the rubric of 'folk music'. For the English folksong collector [Cecil Sharp](#) and for others in the first British Folk Music Revival, folk music was perceived as only produced by artisan and labouring rural people. Sharp argued that continuity, variation and selection were the three vital components of folksongs and that anonymous composition and oral transmission were defining elements (1907) (see [Ethnomusicology](#), §II, 2(iv) and England, §II). Broadside ballads did not fit happily into this definition since they were published and sold in urban contexts for popular consumption. They were, however, embraced as 'folk music' by the folk music revivals of both North America and Britain.

The [English Folk Dance and Song Society](#) was formed in 1932 by the amalgamation of the Folk-Song Society and the English Folk Dance Society (the latter founded by Sharp in 1911). The International Folk Music

Council (IFMC), founded in 1947, attempted a definition of 'folk music' at its conference in São Paulo (1955) that incorporated Sharp's three criteria and the notions of 'tradition' and 'oral transmission'. Folk music was 'the product of a musical tradition that has been evolved through the process of oral transmission'. The concept embraced only music that had evolved within a community uninfluenced by 'popular' and 'art' music. The IFMC dispensed with Sharp's ideas about anonymous composition, rather folk music might originate with an individual composer but must have been absorbed subsequently into the unwritten living tradition of a community. The definition did not cover composed popular music that had 'been taken over ready-made by a community' and remained unchanged as it was the re-fashioning and re-creation of the music by the community that gave it its 'folk' character.

Although at the time Sharp had defined 'folk music', he used it as coterminous with 'traditional music', the IFMC changed its name in 1981 to the International Council for Traditional Music (ICTM) in response to concerns about the concept 'folk'. The identification of 'folksong' and 'folkdance' (in Ireland 'Irish song' or 'Irish dance') by collectors of the early years of the century was reassessed in the later years of the 20th century, noting that the terms promoted often heavily edited and reconstructed items, through music publishers, live concert performance and state education systems (e.g. Harker, 1985). From the 1960s onwards, North American increasingly extended the meaning of 'folk music' to include the musics of ethnic and racial communities.

Folk music

2. Studies.

The study of folk music, developed differently in different countries, has been influenced by historical contexts and intellectual perspectives. During the 18th and 19th centuries the emphasis across Europe and in America was on folksong texts, which were analysed as literature and therefore the province of literary studies; in some areas, such as Germany, this perspective remains strong. During the 20th century, folksong and folk music became a subject within [Ethnomusicology](#), folklore and folklife studies, sociology, and popular music studies.

In the USA, state folklore societies were founded in the early years of the 20th century dedicated to collecting folksongs from the 'Old World', especially Child ballads. A large number of regional textual collections were made until the 1950s including an eclectic range of items: imported and native narratives, lyric songs, parlour songs, game songs, instrumental music and 'Negro' songs (Myers, 1993). John A. Lomax (1867–1948), born in Texas, collected songs from cowboys, miners, stage drivers, freighters and hunters and later, with his son Alan (*b* 1915), 'Negro' songs (see [Lomax family](#)). In 1933, the two 'discovered' the black American blues singer and guitarist Leadbelly (1885–1949) and recorded much of his repertory for the Archive of American Folk Song of the Library of Congress (founded in 1928).

Members of the [Society for Ethnomusicology](#), founded in Philadelphia in 1955, included a strong contingent of socio-cultural anthropologists who related the structure of all musics to social organization and who had

turned their attention to problems of social change rather than stability as in Sharp's homogeneous model. Efforts continued, however, to delimit 'folk music'. Bruno Nettl (1965) distinguished between the styles and repertoires of 'folk music', existing in societies that had urban professional musics sometimes called 'art' or 'classical' music, and 'tribal music' or, as he perceived it, the music of non-literate cultures. Nettl assumed an evolutionary perspective with 'folk' and 'tribal' musics as part of an earlier stage of musical development and the communal creation of folk music.

Cecil Sharp's definition of folk music began to come under sustained attack. The interaction of orally-transmitted music with broadsides, songsheets and manuscript or printed texts in Britain and North America became an issue. The implied notion of a bounded homogeneous and unchanging community was in line with blossoming functionalist academic models of Sharp's time. In the first half of the 20th century in Europe, folksongs were identified and classified using functionalist models, such as being part of annual- or life-cycle rituals or work songs. Within anthropology, 'tribes' were similarly analysed using functionalist models, which were soon to be recognized as being restricted in value. The Romanian folklorist [Constantin Brăiloiu](#) scathingly identified folk music theories of the past as romantic (1958; 1959), and the static models of functionalism and structuralism in Western academic disciplines were augmented in the second half of the 20th century by post-structuralist, interpretive and postmodern perspectives. In China a recent functionalist definition has linked folk music among different ethnic groups to local sexual customs (Yang Mu, 1998).

Folk music

3. Folk revivals.

New folk music revivals swept through Europe in the last decades of the 20th century, each with their own powerful structuring ethos and complex of musical and social interaction. An understanding of the concept 'folk music' was crucial to each. Some were influenced by the American Folk Revival which, like the British one, 'appealed primarily to individuals who celebrated traditions not their own' (Jackson, 1993). The US Folk Music Revival came out of the social and economic setting of the 1940s in which many young people believed that the parent generation had gravely mismanaged the world. Figures such as Pete, Mike and Peggy Seeger, and Alan Lomax, promoted engagement by college students and intellectuals in the ideals of populist folksong. 'Folksingers', who became 'stars' in urban contexts resurrected old styles but also created new songs with personal or political texts. By contrast, urban-based folk music enthusiasts remained a minority in Norway's Folk Music Revival which centred on the National Fiddlers' Association and concentrated on innovative, often virtuoso, approaches to performing folk music (Goertzen, 1997).

Scholars disagree about whether there were two 20th-century folk music revivals in Britain or whether they constitute two phases of the same revival. The first period had its origins in the 19th century when collections were published by middle-class enthusiasts with antiquarian and musical interests (see England, §II; [Ballad](#), §I, 2; [Lucy E. Broadwood](#); [Frank](#)

[Kidson](#); [Sabine Baring-Gould](#)). Important initial architects of the second or post World War II revival, inspired by the American labour movement and the skiffle music of Lonnie Donegan, were the dramatist, songwriter and collector [Ewan MacColl](#) and singer and collector [a.I. Lloyd](#), both of whom came from a background of left-wing socialism and radical Marxism. The driving ethos was to give importance to the music and values of working people and to make a stand against the perceived vacuousness and capitalism of pop music and its associated industry. Largely because of Lloyd, 'folk music' came to be perceived as emanating from not only the rural but also the industrial worker.

During the 1960s, the term 'folk' came closer to its American usage of singer-songwriters, such as Bob Dylan, Joan Baez, Caroline Hester and Judy Collins, who accompanied themselves on acoustic guitars and performed some traditional material. Soon it was used indiscriminately by the media to include any acoustic music. As the [Folk Music Revival](#) began to develop, a distinction was made by the participants between 'contemporary folk music' and 'traditional folk music'. Contemporary songs, including protest songs or songs about social issues, usually accompanied by acoustic guitars, were performed in clubs such as the Troubadour in London; traditional songs and melodies, either unaccompanied or accompanied by instruments such as fiddles, melodeons, concertinas, tin whistles and pipes, were performed in 'traditional' clubs. The first traditional club, the Singer's Club in London, was followed shortly after by a host of others including the Fighting Cocks in Surrey (see [Rod Stradling](#)); the Nottingham Traditional Music Club and the 'Sovereign' in Leeds (see [Bob Pegg](#), [Carole Pegg](#)). Neo-traditional performers, who hunted out 'traditional' performers in order to learn from them and who shared their values, included singers such as Anne Briggs, Shirley Collins and Louis Killen, and groups such as the Watsons (see [Norma Waterson](#)), Webbs Wonders and The Old Swan Band. Traditional music venues tried to reverse the aesthetics of the pop star syndrome and often arranged seating to enable singing in the round in order to avoid the division between audience and performer. For neo-traditionalists, the definition of 'traditional' embraced all items in the repertoires of traditional singers, including music-hall songs.

As the movement developed, both contemporary and traditional folk clubs began to develop 'traditions' of their own. The Critics Group, based at the Singer's Club, were a company of revival singers trained in vocal techniques and mannerisms considered to be intrinsic to a 'traditional' style, such as singing nasally with the hand cupped over one ear, and incorporated techniques from European traditional singers. Similarly, [Martin Carthy](#) introduced new techniques for the acoustic guitar: sensitive finger-picking and open-string tunings that enabled drones to be produced. Soon each traditional folk club had its imitators of MacColl and Lloyd and every contemporary club had its own Martin Carthy. The sounds produced began to be an issue.

See also [Folk Music Revival](#).

Folk music

4. Sound-ideals.

The organization of musical sound is one of the ways through which shared meanings are articulated. Values are not only represented in the social organization of musical performance but also in musical sounds themselves. One of the criticisms raised about the early collectors of folk music has been that their 'sound-ideals' did not coincide with those of their 'source' singers or musicians; their musicological value systems were those of the Western classical tradition. Across Europe in the late 19th and early 20th centuries, collectors tended to be leading composers of the day who largely considered their archives as a source of ideas for 'serious composition'. For instance, Bartók created huge archives in Hungary which were a source of inspiration for his music, and in England the Folk-Song Society was founded (1898) by [Charles Villiers Stanford](#), professor of music at Cambridge and of composition and orchestral playing at the Royal College of Music, and Welsh composer Joseph Parry. Committee members later included Vaughan Williams, Holst, Grainger and Butterworth.

Folk musics of the world had differing interactions with the sounds of classical and religious musics. They have been characterized as having regional qualities, such as the vocal polyphony of southern and eastern Europe and the parallel 2nds of Bosnia. The identification of such traits depends upon the agreed repertoires of folk music.

Arguments about sound-ideals within the second British Folk Revival centred on the shape, speed and decorations of melodies, the uses of harmonization rather than drones, and the timbres produced. Sharp had recognized that English folksong tunes did not fit into the classical music sound-ideal of western European tempered scales and suggested that they were built on non-harmonic principles, used Dorian, Aeolian and Mixolydian modal systems, had varying tonality, frequently used extra wide intervals and so on. In order to introduce folksongs into schools, lyrics had to be bowdlerized and melodies adapted for piano accompaniments but Sharp preserved the characteristics of the traditional tunes and lyrics in his own notes. A few other enlightened collectors preserved the actual sounds produced by folksingers by using the new invention, the cylinder phonograph. In 1906, Percy Grainger recorded several outstanding singers, including [Joseph Taylor](#) of north Lincolnshire, whose singing of *Brigg Fair* inspired Delius' *English Rhapsody*.

As recording technologies improved, there was more widespread access to the sounds produced by traditional singers themselves. During the 1920s in America, record producers issued African and Anglo folksong (especially 'race' and 'hillbilly' later to be replaced by blues, soul, and country music styles). In 1939, Moses Asch (1905–86) founded Asch Records (later Folkways) releasing recordings of Leadbelly and Woody Guthrie (Myers, 1993).

During the 1930s and 40s in England, the BBC began to build up a sound archive of folksingers and musicians from different parts of the British Isles. For instance, in 1939 A.L. Lloyd recorded the singing of 'Jumbo' Brightwell

of Little Glemham, East Suffolk, and in 1946 and 1948 the fiddler Sam Bennett of Ilmington, Warwickshire, was recorded playing *Jockey to the Fair*, *Shepherd's Hey*, *Step and Fetch Her* and a broomdance tune. Great excitement was aroused by the 'discovery' of the traditional singer [Harry Fred Cox](#) of Catfield, Norfolk, and more recordings were made in the 'Eel's Foot' in East Suffolk by e.j. Moeran.

During the 1950s, Alan Lomax collaborated with local scholars in publishing the results of extensive field collecting on the Columbia World Library series. With respect to England, Scotland, Ireland, Wales and Spain, these recordings were largely from tapes made by Lomax and his local associates. In England he worked with folksong collector Peter Kennedy making recordings of traditional singers from East Suffolk that were included in the 'Folk Song of Britain' record series, issued by the American label Caedmon in 1961 and re-issued by the English company [Topic](#). In Bulgaria, France, Romania and Yugoslavia, the contents were assembled by specialists who drew on archival sources. Lomax subsequently made available supplementary field material from Italy (Folkways), Scotland (Tradition) and Spain (Westminster). These recordings formed the basis of Lomax's Cantometrics project (Lomax, 1968). In 1955 Kennedy made the film *Here's a Health to the Barley Mow* of singers, musicians and stepdancers at the Blaxhall 'Ship', East Suffolk (cf C.A. Pegg's video film, *Tune-up at the Ship*, 1985). Also during the 1950s and early 60s, recordings were made in Norfolk for the seminal album of *English Country Music*, including Walter Bulwer (fiddle and mandolin-banjo), Billy Cooper (hammer dulcimer), Reg Hall (melodeon and fiddle), Daisy Bulwer (piano), Mervyn Plunkett (tambourine, drum) and Russell Wortley (pipe-and-tabor), initially issued by Reg Hall and Bob Davenport (1962).

Having increasing access to such recordings during the early years of the second Folk Song Revival, the difference between the sweet sounds of contemporary folksingers and those of what came to be termed 'traditional' singers became obvious as did the differences between the traditional sounds of England, Scotland, Ireland and Wales. During the 1970s, the growing interest in 'traditional' music and song was reflected in the output of the two specialist record labels in England, Topic and Leader. In 1972, Leader transferred Grainger's original cylinder recordings to disc and released a compilation album.

Meanwhile the [Folk-rock](#) movement of the early 1970s exacerbated the raging debate about sounds, with [Steeleye Span](#) choosing to accompany traditional folk lyrics with Mid-Atlantic sounds using a fiddle style that was akin to Scottish and Irish styles in its ornamentation and speed, and [Mr Fox](#) backing their own traditionally-inspired lyrics with harsher and slower English vocal and instrumental sounds. These two strands continued to develop with various bands organized by [Ashley Hutchings](#) following the route of English sounds and different spin-offs of Steeleye Span pursuing less traditional or regional sounds. The journal *Traditional Music* gained ground during the late 1970s eventually metamorphosing into the electronic journal *Musical Traditions* in the early 21st century.

[Folk music](#)

5. Political and ideological issues.

'Folk music' as cultural construct, used for a variety of political agendas including nationalism, communism, fascism and colonialism, is the subject of ongoing research and debate.

From the late 18th century, the concept was linked to a variety of nationalist endeavours as compilations of folksongs began to proliferate (see [Europe, §2](#)). These were consolidatory, educational and aspirational. Kolberg's folksong compilations (1857; 1865), for instance, made during the period of partition between Russia, Austria and Prussia (1772–1914), were collected from the pre-partition Polish borders. Throughout the 19th century, folksongs were often published together with new songs inspired by the 'spirit of the people', often with piano accompaniment, with the aim of creating national music and forming national taste. In the early 20th century, Bartók (1931) attempted to define the essence of the Magyar musical style and thereby to distinguish Hungarian peasant music from that of the Gypsies with which it had been previously associated. In England, Sharp hoped to eventually found a 'National School of English Music' by the introduction of English folksongs into schools.

In the Middle East and Central Asia, nationalist projects included the codification of 'classical' and 'folk' idioms supported by the appropriate publications and institutions, conservatories and traditional music archives. The sharp division between 'art' (*san'at*) and 'folk' (*halk*) music by the founders of the Turkish Republic (established 1923) served to separate the new nation from its Ottoman past (see [Central Asia, §1](#)). State run media have used folk musics as a means of creating the nation. In India, for instance, the state television network, Doordarhan was used.

An important strategy in creating socialist international and national identities under the former Soviet system was the identification of 'folk' or 'people's' music. In the former Soviet Central Asia, as across Eastern Europe, aspects of indigenous folk music were combined with the sound-ideals of Russian classical music and disseminated through theatres, colleges and schools. Bartók's methods of 'musical folklore' – involving the collection of folksongs and customs and the use of evolutionary perspectives – were compatible with Soviet ideology. Reaching for the supposed pinnacle of social and cultural development, the sizes and tunings of indigenous instruments were changed so that as 'national' instruments they could play in orchestras together with European instruments; traditional melodies were retained but adapted and 'folksong' was redefined as composed song that comprised lyrics in praise of their happy modern lives (cf. Pegg, 2001).

Folk music was also used as an ideological tool by other totalitarian systems. In common with Soviet communism, 'folksongs' under Chinese communism comprise newly-composed texts with State approved lyrics sung to already existing tunes (see [China, §IV, 2](#)). And in order to ensure the racial superiority of Aryan music in Nazi Germany, folk music was grouped together with choral music in the Reich's Chamber of Music and controlled by the German Singers' Union (Deutscher Sängerbund) (Levi, 1994).

The extent to which the use of 'folk music' outside of Europe and America is a colonialist construction needs to be further explored. Recently, scholars have been challenging the idea that music can be classified into discrete categories of 'folk' in juxtaposition with 'classical/art' music (e.g. for South Asia, see Allen, 1998; Groesbeck, 1999). There is no equivalent indigenous concept to 'folk music' in sub-Saharan Africa and it is rarely used in the Pacific. The folk-art (or popular music distinction) is also recognized as a recent importation into the Arab world (see [Arab music, §II](#)).

[Folk music](#)

6. New Grove usage.

For European countries, the dictionary distinguishes between 'art' music (i.e. European classical and sacred musics), 'folk' or 'traditional' music and 'popular' music. However, the perspectives of contributors express different national intellectual and disciplinary traditions. 'Folk music' is sometimes used interchangeably with 'traditional' music: to distinguish it from art or popular musics (as in Europe, for instance, see [England, §II](#)); to distinguish between indigenous rural and urban traditions (as in the Middle East); and to distinguish 'community music-making' from 'popular music' intended for mass dissemination or marketing (for instance, see [Cuba](#)). It has been used in sometimes essentialist and sometimes very loose ways. The definition of Jewish 'folk music' includes composed song (see [Jewish music, §IV](#); [Israel, §II](#)). Since the 1980s and 1990s, a continuum has developed including World music, World Beat and Roots musics. Operating in a global context, these range from fusions of local folk music with Western pop sounds to the selection and elevation of indigenous folk musics on to the world stage.

[Folk music](#)

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Folk Music Revival.

The folk revivals of the 20th century in the USA and UK involved the performance of traditional songs and dances by young singers and instrumentalists in coffee houses, clubs, concert halls and at special folk festivals. In addition, a number of 'source singers' were identified and brought into the revival.

The US Folk Revival dates from the late 1940s when the considerable commercial success of recordings by the Weavers was the catalyst for the formation of numerous folk groups among which were the Kingston Trio, the Limeliters and the Chad Mitchell Trio. The revival also included solo singers who sang ballads as well as their own compositions (Joan Baez, Caroline Hester and Judy Collins), blues players (Dave Van Ronk and Alexis Korner, Ray and Glover), source singers (Fred McDowell and Son House) and exponents of 'old time' white rural music (the New Lost City Ramblers).

The revival was founded on song collecting and field recordings undertaken in the first decades of the 20th century by such figures as Carl Sandburg, John and Alan Lomax, and on the extensive musical repertory of such key source singers as Leadbelly and Woody Guthrie, along with early revivalists including Oscar Brand, Burl Ives and John Jacob Niles. Particularly in the field of rural blues, the revivalists 'rediscovered' recording artists from pre-1939, including Son House and Mississippi John Hurt.

The backdrop to the contemporaneous Folk Music Revival in England and Scotland (see England, §II) was the work of song collectors in Britain stemming from the period of the formation of the English Folk Song Society in 1898 and associated primarily with Cecil Sharp. The hundreds of songs

collected and published at this period were initially used in schools and as inspiration for compositions by Vaughan Williams, Holst, Grainger and others.

Half a century later, these songs, plus those codified by Francis James Child and those which continued to be performed by rural singers, provided much of the repertory for the British revivalists. Source singers in England included Fred Jordan (Shropshire), Walter Pardon (Norfolk) and Bob Copper (Sussex; of the Copper family), who was both the heir to a family folk singing tradition and a song collector for the BBC. In Scotland, the ceilidhs organized at the Edinburgh Festival in the early 1950s by the collector Hamish Henderson and others were attended by such major source singers as Jeannie Robertson and Jimmy Macbeath. In Ireland the piper Seamus Ennis was also a song collector. The songwriter and singer Ewan MacColl was a leading figure in the revival, providing an influential if controversial definition of what constituted the correct procedure for a revivalist singer.

The younger generation attracted to the Folk Music Revival in both sides of the Atlantic often had a more flexible attitude to issues of repertory. The revival spawned a large number of singer-songwriters who accompanied themselves on the acoustic guitar but had little in common with those concerned primarily to bear witness to the tradition. In this category were Paul Simon, Donovan, Phil Ochs, Tom Paxton, Joni Mitchell and, above all, Bob Dylan. In the UK, revivalists such as Martin Carthy and his daughter Eliza typify much stronger traditional links. The end of the 20th century saw folk revivals in many European countries.

See also [Folk music](#).

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DAVE LAING

Folk-rock.

A term used for a broad range of popular music in which contemporary amplified instruments are used to reinterpret traditional music or to accompany contemporary songs in a folk idiom. It was first applied in 1965 in the USA when the Byrds recorded songs associated with the folk singers Pete Seeger (*Turn, Turn, Turn*) and Bob Dylan (*Mr Tambourine Man*). The group had an orthodox rock line-up of drums and electric guitars. The Byrds inspired others in turn, including Dylan, to attempt various forms of folk-rock synthesis. Dylan used electric guitars and the electronic organ

playing of Al Kooper on his recordings before working with the Hawks (later renamed the Band) in concert. In New York, the Lovin' Spoonful performed the charming and witty compositions of John Sebastian in the manner of an electric jug band. However, 'folk rock' was soon appropriated by the record industry as a marketing concept, used to describe almost any group employing vocal harmonies and an acoustic or semi-acoustic instrumental sound. Such groups included Simon and Garfunkel, Sonny and Cher, the Turtles, the Mamas and the Papas and Harper's Bizarre.

In Britain, the pioneers of folk-rock included Fairport Convention, a group whose initial aesthetic was drawn from West Coast groups such as Jefferson Airplane as well as the Byrds. Fairport Convention then turned to traditional music for inspiration, followed by such groups as Steeleye Span and Mr Fox in the development of electric folk music. Steeleye Span's *Hark! The Village Wait* and the eponymous début album of Mr Fox were among the first recordings of the genre, initiating two different strands within British folk-rock. Steeleye Span fused the texts and melodies of traditional songs with mid-Atlantic pop; Mr Fox wrote their own songs, inspired by traditional themes, and combined the uncompromising sounds of English village bands and singers with those of rock. Folk-rock excited strong passions within the folk revival. It was condemned by 'purists' such as Pete Seeger in the USA and Ewan MacColl in Britain who saw the use of amplified instruments as a fatal compromise with show business and the music industry.

Electric folk music also emerged in many other European countries in the 1960s and 70s. In Ireland, the groups Sweeney's Men and Horslips created different syntheses of traditional and contemporary musics. In Brittany the harpist Alain Stivell and the electric guitarist Dan ar Bras renewed the local Celtic repertory. The Swedish group Hedningarna provided a variation on the formula by treating traditional instruments such as the Hardanger fiddle and hurdy-gurdy with contemporary techniques of reverb and sampling. Outside Europe, other variants of the combination between indigenous musics and modern rhythms or technologies were developed, as in Brazil by Chico Science and the group Nação Zumbi and in Australia by Yothu Yindi.

Although many of the European folk-rock musicians above continued to perform at concerts and festivals throughout the 1990s, new forms of transforming folk music were developing. The most important of these was connected with the growth in local variants of rap music around the globe where musicians integrated sounds and lyrics from their own cultures into the black American genre. Also, in 1999 the latest revival of songs from the United States folk movement of the 1950s occurred when the group Snakefarm made arrangements of them in melancholic trip hop style on the album *Songs From My Funeral*. (D. Laing and others: *The Electric Muse: the Story of Folk into Rock*, London, 1975)

DAVE LAING

Folk-Song Society.

Organization founded in London in 1898 and amalgamated with the English Folk Dance Society to form the [English Folk Dance and Song Society](#).

Folkways.

American record company. It was created in 1948 by Moses ('Moe') Asch (*b* Warsaw, 1905; *d* New York, 19 Oct 1986) to issue American and other folk music. Asch, the son of the renowned Yiddish writer Sholem Asch, established Folkways on the shoulders of two predecessor labels (Asch Records and Disc Records) which had issued folk, jazz, Jewish and symphonic music during World War II and in the immediate post-war years on 78 r.p.m. discs. It was during the war that he began to record Leadbelly, Woody Guthrie, Pete Seeger, Cisco Houston and Sonny Terry, the founding fathers of American folk music. With the reissue of these artists on LP in the 1950s and 60s – as well as with the release of the *Anthology of American Folk Music* in 1952 (a collection of 84 rural southern recordings of the late 1920s and early 30s) – Asch substantially outlined the musical canon at the heart of America's folk music legacy. He continued to issue recordings of important American folk artists from the late 1950s until his death in 1986, including Ella Jenkins (a leading proponent of folk music for children), the New Lost City Ramblers, Dave Van Ronk and Memphis Slim.

In its 38-year history, Folkways Records became a repository not only for American folk music but for indigenous folk musics from around the world, often presented to Asch by anthropologists who had recorded ceremonies and rituals in the course of their fieldwork. Its catalogue broadened over the years to include spoken word recording of world literature, electronic music and documentary recordings of historical importance, particularly from the era of the American civil rights movement. With Asch's death, the Folkways catalogue was transferred to the Smithsonian Institution's Center for Folklife Programs, which keeps all of the recordings available to the public while issuing new recordings, consistent with Asch's eclectic vision, on the Smithsonian/Folkways label.

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PETER GOLDSMITH

Follia.

See [Folia](#).

Folquet [Folc] de Marseille [Fulco Anfos]

(*b* ?Marseilles, *c*1150–60; *d* Toulouse, 25 Dec 1231). French troubadour. According to his *vida* he was born in Marseilles and was the son of a Genoese merchant named Amfos. His name first appears in a document in Marseilles dated 23 January 1178, where the reference is to 'Fulco Anfos'; the possibility that he was born in Genoa, however, cannot be discredited. The *vida* states that after the death of his father Folquet was left a rich man, and he has been frequently referred to as a merchant.

His early career may be traced with some precision through allusions in his poems: it began in about 1180 at the court of Alfonso II of Aragon, continued in Nîmes and Montpellier until about 1187, and, according to songs related to the third crusade (1189), concluded in about 1195 (see Stronski's edn, pp.68–75). The *vida* states finally that he 'abandoned the world and entered the Cistercian order with his wife and two sons'. He became abbot of Thoronet Abbey in Provence in about 1201 and was later Bishop of Toulouse from about 1205 until his death.

In spite of the scepticism with which the Provençal *vidas* must be regarded, the apparently inexplicable conversion from merchant and secular poet to prominent churchman in Folquet's later life is supported by documentary evidence. The *Chanson de la croisade contre les albigeois*, for example, mentions 'L'evesque de Tholosa Folquets, cel de Maselha'. Johannes de Garlandia's *De triumphis ecclesie* is even more explicit, identifying 'Fulco, presul' as 'civis et inde Marsilie', but also as a 'joculator'.

While Bishop of Toulouse, Folquet became protector of St Dominic and was a co-founder of the Dominican order in 1215. He also established the university in Toulouse in 1229, where Johannes de Garlandia taught for a brief period. He was apparently inactive as a poet for the last 35 years of his life. Although names of other troubadours occur in Dante's *La divina commedia* (notably Bertran de Born and Arnaut Daniel), Folquet is the only one to appear in *Paradiso* (canto ix), where he recounts his early sinful life and subsequent conversion. He was certainly one of the most remarkable men of his time, and his poetic and musical output, though considerable, is only one facet of a long and richly varied career.

There are 29 poems extant bearing ascriptions to Folquet, 13 of them surviving with melodies. Folquet's songs obviously became well known since three served as models for later songs: *En chantan m'aven a membrar*, *Greu feira nuls hom faillesa*, *Si tot me sui*; and one, *Tan m'abelis*, was quoted at the beginning of a motet. Several (*Amors merce no mueira*, *Ben an mort*, *S'al cor plagues*, *Si tot me sui*, *Us volers outra*) also served as models of strophic construction and rhyme scheme for poems that survive without music.

The formulaic nature of troubadour melody may be seen with particular clarity in his works: eight begin with a melodic formula of two or more repetitions of the note *a*, moving most typically to *b* and then to *g* and cadencing finally at a lower pitch. The first lines of these songs are shown in [ex.1](#), with the simplest and clearest version of the formula in first place. This formula is common to the works of other troubadours and, by way of contrafacta (e.g. *Greu feira*, *Si tot me sui*, *Tan m'abelis*), to other repertoires as well; it dominates the melodies of Folquet, however, and may perhaps be a personal contribution of his to the stock of melodic

phrases that make up medieval song. (There is no question of direct contrafactum relationships among any of the songs cited.)

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Ben an mort mi e lor [1179–80], PC 155.5

En chantan m'aven a membrar [Montpellier, c1187], PC 155.8 [contrafactum: Friedrich von Hûsen, 'Si darf mich des zihen niet']

Greu feira nuls hom faillesa [c1192], PC 155.10 [contrafactum: 'En la vostre maintenance', R.229] (see commentary in Gennrich, 1960, for Fr. trans. of 2nd strophe which served as the model for the contrafactum)

Ja no-s cuit hom qu'eu camge mas chansos [c1193–4], PC 155.11

Mout i fetz gran peccat amor [c1189], PC 155.14

Per Deu amors be sabetz veramen [c1190–91], PC 155.16

S'al cor plagues be for' oimais sazos [c1188], PC 155.18

Si tot me sui a tart aperceubutz [c1190–91], PC 155.21 [contrafactum: Rudolf von Fenis-Neuenberg, 'Gewan ich ze minen ie guoten wân']

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ROBERT FALCK

Folville, Eugénie-Emilie Juliette

(*b* Liège, 5 Jan 1870; *d* Castres/Dourgnès, 19/28 Oct 1946). Belgian pianist, violinist, teacher and composer. She began to study music with her father and later entered the violin class of Ovide Musin at the Liège Conservatoire. She also studied the violin with Charles Malherbe and César Thomson, counterpoint and fugue (*premier prix* 1887) at the Conservatoire, composition with Jean-Théodore Radoux and the piano with Delaborde in Paris. In 1879 she embarked on a virtuoso violin and piano career, travelling throughout Europe. She was also a pioneer in the revival of the harpsichord, and taught historical performing practice and the piano at the Liège Conservatoire.

Her many compositions exhibit a distinctive compositional craft, accomplished scoring, some chromaticism, and an elegance of style paralleling that of Massenet. Her only opera, *Atala* (1892), was well received when presented in Lille and Rouen in 1892 and 1893. Other significant works include the music for theatre *Jean de Chimay* (1905), the *Concertstück* and *Triptyque* for cello and orchestra, concertos for violin and for piano, the symphonic poem *Oceano Nox*, and three orchestral suites (*Scènes champêtres*, *Scènes d'hiver*, *Scènes de la mer*). Sacred works include *Chant de Noël* for chorus and orchestra, a *cappella* motets and organ music. She also composed *mélodies*, cantatas, piano works and chamber music. (*SchmidID*)

JAMES R. BRISCOE

Folz [Voltz], Hans [Hans von Wurmss]

(*b* Worms, ?before 1440; *d* Nuremberg, Jan 1513). German Meistersinger. After spending some time in northern Spain and Augsburg, he was settled by 1459 in Nuremberg, where he worked as a barber and surgeon. Between 1479 and 1488 he also engaged in printing, especially his own works. Through his various enterprises he became a wealthy man. As the writer of 48 epigrammatic couplets (*Reimpaarsprüche*), 12 Shrovetide farces (*Fastnachtsspiele*), two treatises and nearly 100 Meisterlieder he proved himself the chief exponent of Nuremberg Meistergesang in the 15th

century. Hans Sachs, who published reprints of Folz's works, held him in high esteem, describing him as a 'durchlechtig deutsch' poet. Folz sided vigorously with those who wished to perform their own *Töne* (see [Ton \(i\)](#)) as well as those of the old masters; this has long been misinterpreted as a reform of Meistergesang but is in fact a conservative defence of established Nuremberg practice. His melodies survive only in late 16th-century sources, though autograph collections (texts only) survive in *D-WRz* Q566 and *Mbs Cgm* 6353 (both from the second half of the 15th century). They are firmly within the tradition of this art form, differing at most in a more rational disposition.

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töne

Abenteuerweise, Baumton, Blutweise, Chorweise, Feielweise, Freier Ton, Hahnenkrat, Hoher Ton, Langer Ton, Passional, Schrankweise, Strafweise; 3 others, untitled

Doubtful: Geteilter Ton, Kettenton, Tagweise

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CHRISTOPH PETZSCH/MARTIN KIRNBAUER

Fomin, Yevstigney Ipat'yevich

(*b* St Petersburg, 5/16 Aug 1761; *d* St Petersburg, 16/28 April 1800). Russian composer. The orphaned son of a cannoneer, he was admitted shortly before his sixth birthday to the Foundling School of the Imperial

Academy of Fine Arts, a charitable institution set up by Catherine II to foster a new generation of Russian artists. After nine years of general instruction he went on to specialized training in music at the academy, where his teachers included Hermann Raupach, composer of *Dobriye soldatī* ('The Good Soldiers'), a popular Singspiel of the day. On his graduation with honours in 1782, Fomin went on a four-year scholarship to Bologna to study with Padre Martini, though he actually worked mainly with Martini's assistant (and, from 1784, successor) Stanislao Mattei. In 1785 he was elected (as 'Eugenio Fomini') to the Accademia Filarmonica. With the possible exception of Maksym Berezovs'ky, his predecessor in Bologna, no countryman of Fomin's could claim a comparable musical education – or a comparable professional technique – until the institution of the conservatory system in Russia some 80 years later. There is no doubt that he was the finest Russian composer of dramatic music in the 18th century.

On his return to St Petersburg in autumn 1786, Fomin was immediately put to work setting one of the empress's librettos to music: *Novogorodskiy bogatīr' Boyeslavich* ('Boyeslavich, Champion of Novogorod'), after one of the Russian national epics (*bīlinī*) as retold by Chulkov. Fomin completed the work – a 'comic opera compiled from stories, Russian songs and other sources' in five acts with ballet – in about a month; it was performed at the Hermitage the same year.

Fomin's effort evidently failed to please. He did not receive a court appointment until 1797, after the accession of Paul I; nor were his operas performed in the capital during the decade following his début. Indeed, Fomin's very whereabouts are uncertain in this period. What evidence there is seems to connect him with Gavriil Derzhavin (1743–1816), not only the greatest poet of the period but also a highly placed official, who in the late 1780s served as provincial governor of Tambov in south-central Russia and opened the first municipal theatre there in 1787. It was in Tambov that the libretto of Fomin's next opera, *Yamshchiki na podstave* ('Postal Coachmen at the Relay Station'; 1787), was published (anonymously) in 1788. A manuscript copy discovered in Derzhavin's archive in 1933 has established the great folksong collector Nikolay Aleksandrovich L'vov, Derzhavin's brother-in-law, as the author of the libretto. Whether the composer spent any time in Tambov during the period of Derzhavin's service there, as Dobrokhotov (1968) has suggested, and whether he led provincial serf orchestras or managed the theatre on Count Sheremet'yev's estate (where his unlucky first opera was revived), are at present open questions.

Towards the beginning of this obscure decade Fomin composed what would eventually prove his most successful opera: *Amerikantsī* ('The Americans'), to a 'heroic' libretto modelled on Sedaine's *Le déserteur* by the later fabulist Ivan Krīlov (1769–1844), then a youth of 19. According to the title-page of the holograph score, the opera was written in St Petersburg in 1788, but was rejected by P.A. Soymonov, director of the court theatre, on account of its 'revolting' scene of attempted human sacrifice. It was not performed until very shortly before the composer's death, when it was given a lavish production in the court theatre. (By this time Fomin had found official employment in the Imperial Theatres, as a répétiteur.) The many ensembles far surpass, in their formal mastery and

scope, the work of any Russian contemporary. The success of *The Americans* made Fomin's (posthumous) reputation, and was undoubtedly responsible for the many apocryphal attributions to him, the most conspicuous being that of Sokolovsky's *Mel'nik-koldun, obmanshchik i svat* ('The Miller who was a Wizard, a Cheat and a Matchmaker').

Fomin's theatrical masterpiece, however, was not an opera but the melodrama *Orfey* ('Orpheus'), set to a tragic poem by the neoclassical author Yakov Knyazhnin as a vehicle for the actor Ivan Dmitrevsky in 1791 (Moscow, 1953). He also wrote choruses for tragedies by Knyazhnin and Vladislav Ozerov. Except for the finale of Act 1, his last opera, the posthumously produced *Zolotoye yabloko* ('The Golden Apple'), to a libretto adapted by one I. Ivanov from the myth of Daphnis and Chloë, has reached posterity in the same mutilated form as his first: only the orchestral parts survive.

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RICHARD TARUSKIN

Fondazione Rossini.

Organization founded in 1940 in [Pesaro](#).

Fonds [fond] d'orgue

(Fr.: 'organ foundation'; 'foundation stops').

The 32', 16', 8', and 4' flue ranks in French organ terminology; the actual tonal implications reflect the stoplists typical of each period (see [Registration](#), §1, 5). Gigault's 'fonds d'orgues' registration (*Livre de musique pour l'orgue*, 1685) was an expansion of the 'Concert de flûtes' and implied the *Positif* coupled to the *Grand orgue*; this definition was based on the era's flute-like Principal tone which remained the norm well into the 19th century: Bédos de Celles (*L'art du facteur d'orgues*, 1766–78) concurred with this conception. By extension, *Fond d'orgue* designated a compositional style, a slow piece of rather vocal character. A sparser musical texture toward the end of the 18th century ultimately offset the gradual enriching of the stoplists with Bourdons, 4' flutes and additional treble-only ranks. As flue pipework became more diversified in timbre and intensity throughout the 19th century, the 'fonds' – henceforth conceived as a plural term – took on an orchestral character, allowing and indeed encouraging great subtlety in registrational colour. Between 20% and 60% of a late 19th-century French organ – depending on its overall size – would consist of varied 8' [Foundation stops](#). The composers of Franck's era further understood the term 'les fonds' or 'jeux de fonds' as the flue portion of each division, as opposed to the reeds and upperwork placed on a separate pallet box with a pedal-operated wind cut-off ('anches' or 'jeux de combinaison'). Although postwar French organ specifications somewhat curtailed unison flue ranks, composers of Messiaen's generation continued to use 'fonds' in the same generic way.

KURT LUEDERS

Fongaard, Bjørn (Einar)

(b Oslo, 2 March 1919; d 26 Oct 1980). Norwegian composer and musician. He studied harmony and the piano with Kristian Lange, and in 1945 studied both the piano and the guitar at the Oslo Conservatory. He worked as a guitarist, and as a teacher of guitar at the conservatory (1945–9, 1956–73), continuing to teach there after its reorganization as the Norges Musikkhøgskole (1973–6). In the early 1950s his composition studies were with Brustad, with whom he particularly studied polytonality; at the same time he took lessons in 12-note technique from Karl Andersen.

His is a very large output, the most significant compositions of which are all based on specially defined scale systems. From his studies of Hindemith's technique he developed new possibilities through his use of central pitches within his own constructed scales. His 12 Piano Sonatinas from 1953 already show his interest in single-pitch through to six-pitch systems. From 1960 he devoted himself to working with microtonal structures, developing his own composition technique and modifying instruments for the performance of his microtonal works. The symphonic poem *Uran 235* is built on microtonal scales taken from the upper part of the overtone series (from the 16th partial), combined with a free, unmeasured notation of rhythm. The absence of traditionally tempered scales and a regular pulse imbues the music with a floating quality; this demanding piece waited 33 years for its first performance in 1999. In discovering electronic music he refined and developed his ideas further from 1975.

WORKS

(selective list)

Orch: Sinfonietta, 1951; Kosmos, sym. poem, 1964; Uran 235, sym. poem, 1966; The Space Conc., pf, orch, tape, 1971; Tellus, pf conc., 1977; Circum Polare, pf conc., 1977

12 syms., several other pf concs. and sym. poems; 18 wind concs., 7 vn concs., 5 org concs.

Chbr and solo inst: 12 Piano Sonatinas, 1953; Abstraction, 12 vn, 8 va, 4 vc, 2 db, 1963; 21 str qts; 12 str trios; 9 sonatas, vn/vc; 9 wind qnts, 40 pf sonatas; 57 solo sonatas; 18 org syms.

Elec (for microinterval gui): Galaxe, 1966; Homo sapiens, 1966; Epos, 1967; Aforismer, 1968; Elektrofonia 1–7, 1970; Sinfonia mikrotonalis 1–5, 1970; Andromeda (ballet), 1971; Sonate, 1971; Suite, 1971; Dimensjoner (ballet), 1972

Tape and insts: Mora parva infinitatis, S, str qnt, tape, 1975; Die Erkenntnis, S, perc, vn, tape, 1976; many concs.; music for theatre, radio and TV

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B. Kortsen: *Contemporary Norwegian Orchestral Music* (Bergen, 1969)

S. Schneider: *Mikrotöne in der Musik des 20. Jahrhunderts* (Bonn, 1975)

ELEF NESHEIM

Fonghetto [Funghetto, Fonghetti, Fongheto], Paolo [Paolo Luca]

(*b* Verona, c1572, *bap.* 19 Oct 1572; *d* after 1628, before June, 1630). Italian composer. He trained for the priesthood at the Scuola degli Accoliti of Verona Cathedral, where he also received his musical education from, among others, Ippolito Baccusi. He was ordained early in 1596 and later became one of the resident priests of the Mensa Cornelia. In 1610 and probably thereafter he taught singing to members of the Scuola degli Accoliti and to private pupils. His name is last mentioned in household records in 1629. He was the first Veronese composer to publish instrumental and vocal works with basso continuo; his two-part instrumental capriccios are early examples of the type. His 1595 publication, the contents of which he described in the dedication as 'praecoces fructus', includes a mass clearly designed for provincial use, since it may be performed by three voices as written, by three voices with bass part transferred to the top part, or by two voices without the bass.

WORKS

Lamentationes in hebdomada maiori decantandae, missaque triplici modo concinenda, 3vv (Verona, 1595)

Capriccii, et Madrigali, 2vv (Verona, 1598)

Missa, psalmi omnes ad vespervas, completorium, motecta, et concertus, cum duobus Magnificat, 8vv, bc (org) (Venice, 1609)

Salmi...concertati, 4vv, bc, op.8 (Venice, 1620; bc pubd 1621)

2 madrigals, 3vv, 1594¹⁰; sacred canzonetta, 1599¹³

PIER PAOLO SCATTOLIN

Fonotipia.

Italian music publishers. The Società Italiana di Fonotipia was founded in 1904 in Milan. Its musical adviser was Umberto Giordano. From the outset there was close involvement with Odeon, the International Talking Machine Company of Berlin; indeed Fonotipia was virtually Odeon's Italian section. There were frequent reorganizations and changes of ownership, and Fonotipia eventually became part of EMI which issued an historic series largely of Fonotipia origin in the 1930s. The label depicts a seated angel, wings spread, holding a lyre in one hand while the other operates a press.

The catalogue consisted primarily of opera but also included violin and piano works. Recording was done almost entirely in Milan, but also occasionally in Paris; the standard of orchestral accompaniment is generally noticeably better than that on other labels. Artists who recorded mainly or exclusively for the firm include Giuseppe Anselmi, Alessandro Bonci, Victor Capoul, Adamo Didur, Léon Escalaïs, Salomea Krusceniski, Victor Maurel, Mario Sammarco, Rosina Storchio, Riccardo Stracciari, Francesco Vignas and Giovanni Zenatello. Many recordings have been re-released on CD. Jean de Reszke and the Romanian soprano Hariclea Darclée may also have been recorded in Paris but no copies are known.

Fonseca, Julio

(*b* San José, 22 May 1885; *d* San José, 22 June 1950). Costa Rican composer. He studied music with his father, a military band musician, at the Escuela Nacional de Música in San José (theory and solfège), and later with Alvise Castegnaro. A government grant (1902–6) enabled him to continue his studies in Milan with Ricci, Coronaro and Ferroni (piano and harmony), and at the Brussels Conservatory with Tinel (composition) and Louis Van Dam (piano). In 1906 he returned to Costa Rica, where he was appointed Instrumentista Oficial de las Bandas de la República (arranger) and *maestro de capilla* at the church of La Merced, San José (1922–50), taught at the Colegio Superior de Señoritas (1927–42) and the Escuela S Cecilia (1942–50), was founder-director of the Euterpe Music Academy in 1934, and was founder and professor of the Conservatorio Nacional in 1942. In 1914 he resided in New York, and he conducted a concert of his works in Washington, DC, in 1949; he spent the rest of his life in San José.

Fonseca is the most prolific composer in the history of Costa Rica, but his isolation from contemporary musical developments meant that his music, though full of charm and fresh inspiration, remained relatively conservative. It is tonal, sometimes Impressionist, showing fine command of harmony and form (with some counterpoint), good orchestration and a lively rhythm.

WORKS

(selective list)

Stage: Caperucita encarnada (children's op); Caperucita roja (children's op); Money is not all (operetta)

Vocal: Himno del centenario de la aparición de la Virgen de los ángeles, chorus, orch, 1934; Himno-cant. a la música, chorus, orch, 1935; Marcha festiva de la Orden Mercedaria, chorus, orch, 1937; 5 masses; 3 cants.; 55 songs

Orch: Leda, waltz intermezzo, 1914; Oh! Costa Rica, Suite tropical sobre temas costarricenses, 1934; Gran fantasía sinfónica sobre motivos folklóricos, 1937; Las ruinas de Ujarrás, ov., 1938

Chbr and solo inst: Sonata, B♭, vn, pf, 1904–5, Pf Trio, c1905; Pf Qnt 'El Cenáculo y el Gólgota'; Str Qnt; Suite 'Wheaton Hills', pf; other pf pieces, incl. 2 mazurkas, Nocturne, Notturmetto, 12 pasillos, 22 waltzes

Other: tangos, foxtrots, danzóns

Principal publisher: Imprenta nacional

WRITINGS

'Referencia sobre música costarricense', *Revista de estudios musicales*, i/3 (1950), 75–97

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BERNAL FLORES ZELLER

Fonseca Luzio, Pedro da

(*b* Campo Maior, c1610; *d* ?Vila Viçosa, after 1662). Portuguese composer. From 1638 he was parish priest of the church near the palace of the dukes of Bragança in Vila Viçosa, and on 15 August 1640 he officiated at the marriage of a relative of the composer brothers João Laurenço Rebelo and Marcos Soares Pereira, who were witnesses. Baptised Pedro da Fonseca, he began to add 'Luzio' to his name in 1638 and used it consistently from 1640, possibly in honour of his brother Bartolomeu da Fonseca Luzio, who died in 1642. According to Stevenson, he composed a polychoral Requiem for the King's brother, Duarte, and corresponded with the King on the compositional techniques used in this and other pieces. In 1663, he was succeeded as *mestre de capela* by the chaplain, João Gomes Vaqueiro (see Alegria, 1983).

Five psalm settings for four voices by Fonseca Luzio are given pride of place in a manuscript (in *P-VV*) copied by Pedro da Crus in 1735. A mass, a *Magnificat*, nine psalm settings, two lessons for Holy Week and 47 villancicos were included in the library of João IV in Lisbon; none of these works survives.

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R.V. Nery: *A música no ciclo da 'Biblioteca lusitana'* (Lisbon, 1984)

J.A. Alegria: *Biblioteca do Palácio real de Vila Viçosa: catálogo dos fundos musicais* (Lisbon, 1989)

MICHAEL RYAN

Font [Fons], de la.

See [Delafont](#).

Fontaine, Pierre

(*b* c1380; *d* c1450). French composer. He apparently came from Rouen and may have received his musical training in the cathedral there. He is listed in the chapel of Philip the Bold, Duke of Burgundy, in 1403; from 1405 to 1407 he was a *clerc* in the newly built Ste Chapelle in Bourges, where he was a colleague of Guillaume Legrant. From 1415 to 1419 Fontaine served with the composers Nicolas Grenon, Guillaume Rouge,

Cardot and others as chaplain to the new Duke of Burgundy, John the Fearless. Following the death of Duke John on 10 September 1419, he and another Burgundian singer travelled to northern Italy and were inscribed as members of the chapel of Pope Martin V on 30 March 1420. Sometime between 1428 and 1430 he returned to the court of Burgundy and remained there as a singer in the chapel of Duke Philip the Good for almost 20 years. His name last appears in the lists of the Burgundian chaplains for 1447, although no other singer was engaged 'in place of Fontaine' until 1451.

Pierre Fontaine seems to have written only French secular chansons, if we are to judge from his surviving works. (The motet *Regali ex progenie* by Fonteyns in the Old Hall Manuscript (GB-Lbl 57950) and the Kyrie by Perrinet in the Apt Manuscript (F-APT 16 bis), ascribed to Pierre Fontaine by some present-day writers, are undoubtedly not by the same man.) Seven chansons with his name survive in various 15th-century manuscripts. Six are rondeaux and one is a ballade. Most are in the simple, treble-dominated style of the northern French chanson of the early 15th century. His ballade *Pastourelle en un vergier* is typical of the modest scope of his songs: the music occupies only 11 bars in modern transcription, less than one-fifth of the length of many ballades of the earlier, post-Machaut generation. Although only a few of his works survive today, Pierre Fontaine was evidently well known to his contemporaries; he is mentioned in Binchois' motet *Nove cantum melodie*, and appears to be the 'Perinet' named in Du Fay's rondeau *Ce moys de may* and the 'Fontaine' to whom the anonymous rondeau *Fontaine, a vous dire le voir* is addressed.

WORKS

rondeaux unless otherwise stated

Edition: *Les musiciens de la cour de Bourgogne au XVe siècle, 1420–1467*, ed. J. Marix (Paris, 1937/R) [M]

A son plaisir volentiers serviroye, 3vv, M (Ct by Guillaume Legrant)

De bien amer, 3vv; ed. J. Wolf, *Geschichte der Mensural-Notation von 1250–1460*, iii (Leipzig, 1904/R), 83

J'ayme bien celui, 3vv, ed. in CMM, i/6 (1964) ('contratenor trompette')

Mon cuer pleure, 3vv, M; ed. in CMM, xxxvii (1966)

Pastourelle en un vergier (ballade), 3vv, M

Pour vous tenir en la grace amoureuse, 3vv, M (GB-Ob Can.misc.213 has alternative cantus 'Mon doux amy'; I-PAas B.75.52 has Ct by Matteo da Perugia)

Sans faire de vous departie, 3vv, M (Ct by Francus de Insula; T survives as a basse danse T in B-Br 9085)

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D. Fallows: *A Catalogue of Polyphonic Songs, 1415–1480* (Oxford, 1999)

CRAIG WRIGHT/R

Fontaine-Besson.

See [Besson](#).

Fontainebleau.

French château, south of Paris, used for musical performances in the 17th and 18th centuries; see [Paris](#), §V, 2. The American Conservatory, at which Nadia Boulanger taught, is at Fontainebleau.

Fontana, Bill

(*b* Cleveland, OH, 25 April 1947). American composer, sound sculptor and radio producer. He studied philosophy at John Carroll University (1965–8) and composition privately with Louis Lane (1967–8); he attended the New School for Social Research (BA 1970) and also studied with Philip Corner (1968–70). In 1972–3 he was composer-in-residence and music director for the Toronto Free Theater. He compiled an archive of natural sounds for the Australian Broadcasting Commission (1975–8) and another for the Oakland Museum in California (1979), where he was a consultant to the Natural Sciences department. In 1983, with the aid of a grant from National Public Radio, he collected material for and compiled 365 programmes of sounds, which were broadcast daily in San Francisco under the title 'Soundscapes'. He has been artist-in-residence at various universities throughout the world as a composer, sound sculptor, sound recordist, and radio producer for noncommercial networks. He is considered a pioneer of sound installation pieces; his works in this field belong equally to the areas of music, sculpture, architecture and acoustics. In his early work, Fontana concentrated on the relocation of sound into a new context. *Entfernte Züge* (1983) took the sounds of trains, announcements and the movement of people in the Cologne main railway station and broadcast them in the deserted ruins of the Anhalter railway station. In *Metropolis Köln* (1985) microphones were placed at various acoustical landmarks around Cologne including church bell towers, bridges, streets and two locations along the Rhine. These sounds were then mixed and broadcast live in the Roncalliplatz. This turned the city into a living sound sculpture.

WORKS

(selective list)

Phantom Clarinets, 2 cl, 1975; Handbell Sculptures nos.1–3, 1975–7; Wave Spiral, temple bells, 1977; Sculptural Music Systems, orch, 1977; Music for a Resonant Space, 2 cl, 1977; Music for Carillon, 1977; Standing Wave Sculpture, sine wave generator multitrack tape, 1977–8; Motion through Space as a Way of Changing Pitch, aluminium rod, 8-track tape, 5 pfms, 1978; Piano Sculpture, 4 pf, 1978; Ocarina Sculpture, multiple ocarinas, 1978; Sound Sculpture for Brass Band, 1978;

Space between Sounds, tape delay, tape, 1978–80

Flight Paths out to Sea, 1980; Grid Projections, slide projections, tape, 1980; Oscillating Steel Grids along the Cincinnati Covington Suspension Bridge, 1980; Incoming Wavefronts meeting a Shape of Land over Time, 1980; Landscape Sculpture with Foghorns, 1981; Sound Sculpture with a Sequence of Level Crossings, 1982; Oscillating Steel Grids along the Brooklyn Bridge, 1983; Sound Recycling Sculpture, 1983; Soundscapes, 365 4-minute radio programmes, 1983; Entfernte Züge, sound sculpture, 1983; Metropolis Köln, sound sculpture, 1985; Vertical Water, sound sculpture, 1991; Earth Tones, installation, 1992; Spiraling Sound Axis, installation, 1993; Sound Island, sound sculpture, 1994; Wave Trains, installation, 1996; Acoustical Visions of Venice, sound sculpture, 1999; Wave Memories, sound sculpture, 1999; Musical Information Network Lyon, forthcoming

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H. de la Motte-Haber: 'Die Gestalt des Klanges', *Motiv*, nos.4–5 (1991), 14–16

M. Blume: 'Portrait of Bill Fontana', *International Herald Tribune* (9 July 1994)

STEPHEN RUPPENTHAL/R

Fontana, Fabrizio

(*b* Turin, ?c1610; *d* Rome, 28 Dec 1695). Italian organist and composer. He was organist of Turin Cathedral in 1632 but spent much of his working life in Rome. In 1651 he was a member of the Congregazione di S Cecilia. He became organist of S Maria in Vallicella and continued to hold this post while acting as Alessandro Costantini's substitute at S Pietro from 24 September 1657. After Costantini's death on 20 October 1657, he was appointed organist of S Pietro. On 7 March 1664 he was organist of the second choir at the first oratorio in S Marcello, and he played the 'violone' (probably cello) at similar oratorios from 1674 to 1678. In 1653 and 1688 he was *guardiano* of the organists' section of the Congregazione di S Cecilia. On 13 August 1691 he retired from S Pietro and received a pension 'on account of his old age and in recognition of his outstanding service'. In spite of failing sight he became organist of S Maria dell'Anima on 15 March 1692, a post he held until his death. As a composer he is known for keyboard music. The 12 *Ricercari* for organ (Rome, 1677; ed. G. Doderer, Milan, 1975) are modelled on Frescobaldi's *Fantasia* of 1608 and show the same interest in contrapuntal problems; the preface states that they were the first to be printed in Rome for half a century. They are deliberately written in a *stile antico e grave* and with Battiferri's *Ricercari* (Bologna, 1669) are the last Italian keyboard pieces in this conservative style. Toccatas by Fontana appear in the anthologies *The Lady's Entertainment or Banquet of Music* (London, [1708]) and *A Second Collection of Toccatas* (London, 1719). Other surviving works include a corrente (in *I-Rvat* Vat.Mus.569; ed. in Silbiger, *JAMS*, 1980, and

Johnsson), three 'preludes' (in *D-Hs*, see *ApelG*), which appear to be from the printed *Toccatas* of 1719, and two cantatas: *Giuda disperata* (*I-Rvat* Vat.Mus.426) and *L'Impotente* (*I-Bc* Q46).

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JOHN HARPER

Fontana, Ferdinando

(*b* Milan, 10 Jan 1850; *d* Lugano, 12 May 1919). Italian writer and librettist. An adherent of the artistic avant-garde movement known as the 'scapigliatura', he first made his name as a poet and dramatist, many of his works being written in Milanese dialect. Ponchielli brought him into contact with the young Puccini, for whom he wrote the librettos of *Le villi* and *Edgar*. His career as a librettist effectively came to an end in 1898 when, as a radical republican, he was suspected of having fomented the popular riots of that year and consequently banished to Switzerland, where he spent the rest of his life in reduced circumstances.

Fontana's theatrical credo is set forth in his manifesto, *In teatro* (1884), which among other bizarre theories proclaims the need for an opera synopsis to form an independent work of art; hence, no doubt, the verses that link the two acts of *Le villi*, which were intended to be read by the audience, not declaimed from the stage. His most successful libretto is *Asrael*, written for Alberto Franchetti, which with its scenes in heaven and hell shows the influence of Boito's *Mefistofele*. Fontana was also the Italian translator of d'Albert's *Tiefland* and of four of Lehár's operettas, including *Die lustige Witwe*. Several of his *romanze* were set by Paolo Tosti.

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JULIAN BUDDEN

Fontana, Giovanni Battista

(*b* Brescia, ?1589; *d* ?Padua, ?1630). Italian composer and violinist. Knowledge of his life and work is confined to a few documents, the most extensive of which is the preface to a posthumous memorial publication, *Sonate a 1. 2. 3. per il violino, o cornetto, fagotto, chitarone, violoncino o simile altro istromento* (Venice, 1641/R1985; examples in AML, vii, 92; HAM, no.198; Mw, xv, 1960; *Diletto musicale*, xiii–xv, 1962, and cdxlii, 1969; ed. F. Cerha, Vienna and Munich, 1976). He is described as being from Brescia and as having also worked in Venice, Rome and finally Padua. His death was attributed to ‘the voracity of the pestilence’, that raged in northern Italy in the years 1630–31. Another Brescian, Cesario Gussago, dedicated a sonata to him (in RISM 1608²). Other documents may refer to the musician. One of them, a property assessment of 1627 for a Gio: Batta Fontana, gives his age as 38, his residence as Padua, and refers to extensive connections with Brescia. An *atto di morte* dated 7 September 1630 for a “Zan Batta Fontana” aged 50, is the only one among the Paduan death registers of 1625–30 for a person bearing that name (see Baroncini).

The 1641 collection comprises six sonatas for solo violin and continuo and 12 ensemble sonatas for one to three violins and continuo, the latter group often including a technically demanding concertante part for bassoon or cello. None of the individual works can be firmly dated: it can only be stated that they represent sonata composition probably from its beginnings to about 1630. All are divisible into numerous contrasting sections; in about a third of them some sections are repeated, suggesting an arch form. Repeated periods are often elaborated with diminutions. Except for a few short sections recalling the style of vocal recitative, the melodic material is on the whole related to that found in canzonas and dance pieces of the period. A nervous, variegated rhythmic idiom is found in some of these works; the sixth sonata, for example, abounds with sudden bursts of diminutions and triplets. The underlying contrapuntal and harmonic vocabulary is quite conservative, with the bass line often a regular voice part rather than a truly accompanimental line. Works such as sonatas 5, 6 and 16 show Fontana to be a leading figure in the early development of the sonata, especially the solo sonata, of which he and Marini were the first important composers.

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THOMAS D. DUNN

Fontana, Julian

(*b* Warsaw, 1810; *d* Paris, 24 Dec 1865). Polish composer, pianist and writer. He studied law at Warsaw University and music under Elsner at the

Warsaw Conservatory, where he became a friend of Chopin. After the suppression of the 1831 uprising he emigrated to Hamburg; in 1832 he went to Paris, where he taught the piano and gave concerts. From 1833 to 1837 he lived in France and England, and from 1842 to 1851 he lived in New York and Havana, giving concerts in the USA with the violinist Sivori. In 1852 he went to live in Montgeron, near Paris, where he became a friend of the Polish poet Mickiewicz and a member of Parisian literary society. Owing to deafness he had to give up his musical career; he died, poor and alone, by his own hand. The most important of Fontana's compositions are piano pieces: *Marche funèbre* op.1, *Rêverie* op.2, *Douze études* op.8 and two fantasias entitled *Souvenirs de l'île de Kuba* op.12 in which he used black American melodies; he also composed songs and published Polish folksongs (with English texts) in London. His writings include a study on Polish orthography, one on folk astronomy and historical and political articles in Polish newspapers. Fontana copied out about 80 of Chopin's works and acted as intermediary between the composer and his publishers. He made a posthumous edition of Chopin's works (opp.66–77), which was published by Schlesinger in 1855 and 1859. Chopin dedicated to Fontana the two polonaises op.40 (manuscript in *GB-Lbl*).

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ELŻBIETA DZIĘBOWSKA

Fontana, Vincenzo

(*fl* 1545–55). Italian composer and poet. The only indication of his activity is the publication *Canzone villanesche ... a tre voci alla napolitana* (Venice, 1545), which suggests a sojourn in Naples. He may have been the Vincenzo da Venafro (Abruzzo) who in 1546 selected music for the Prince of Salerno's production of the comedy *La Philenia* at his palace in Naples. By 1555 Fontana was a leading member of the literary Accademia Bocchi in Bologna. The 22 poems he presumably wrote for musical settings in the Neapolitan style are, in large measure, dependent on literary idioms; only seven contain regional expressions. Fontana was clearly influenced by Nola, with whom he shared a predilection for animated, syncopated rhythms, humorous false starts and imitative textures, generally avoiding parallel 5ths except at cadences. Their works were far more attractive to northern arrangers than the pedestrian, uniform *villanesche* of Maio and Cimello. Fontana's Neapolitan songs received widespread attention, being arranged for four voices by Perissone (1545), Donato (1550), Barges (1550), Lassus (1555, 1581; 5 ed. in *RRMR*, lxxxii–lxxxiii, 1991), Nasco (1556), Waelrant (1565) and Scandello (1566), and intabulated for vihuela by Pisador (1552) and Fuenllana (1554; ed. in C. Jacobs: *Miguel de Fuenllana, Orphenica Lyra*, Oxford, 1978) and for lute by Kargel (1574). In the majority of these arrangements Fontana's superius tune was placed in the tenor: in this way it was possible to derive new harmonic and

contrapuntal combinations from the model while preserving the essential properties of the borrowed melody. When it was retained in the superius there was usually a great deal of literal quotation from the model's other parts. The linear integrity of the borrowed tune was respected by all of Fontana's arrangers except Barges, Scandello and Lassus (1581), who quoted fragments or expanded upon its motifs. Four of his *villanesche* appeared in Burno's *Elletione de canzone alla napoletana a tre voci ... libro primo* (RISM 1546¹⁸): two anonymously, one attributed to Rosso and the other to Signor Paulo. Fontana's *Mill'anni sono* was reprinted anonymously in *Canzoni alla napolitana de diversi* (1557¹⁹). A slightly reworked version of his *Passan madonna* is found in Maio's *villanesca* book of 1546 and attributed to Maio in *Elletione*.

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DONNA G. CARDAMONE

Fontanelli, Alfonso

(*b* Reggio nell'Emilia, 15 Feb 1557; *d* Rome, 11 Feb 1622). Italian composer, courtier and statesman. His travels as a statesman enabled him to make the acquaintance of many of the important Italian musicians of the time. His compositions and his letters are among the most important documents of the early *seconda pratica*.

1. Life.

Fontanelli's early musical education seems to have come from Gasparo Pratoneri (Spirito da Reggio), not Salvatore Essenga as has been previously surmised (Sirch, 1986). In addition to music, Fontanelli also showed from an early age a talent for literature and oratory that was to stand him in good stead as a courtier and statesman. He wrote at least one *favola pastorale* (*Corilla*, 1596–7, lost) and doubtless a number of lyric poems (of which only two have so far been identified, printed in Pocaterra and Guasco).

Fontanelli's father, Count Emilio Fontanelli, died in 1579, and in 1580 Alfonso married Veronica of the Conti di Correggio; they had one child, who died in infancy. Fontanelli's activity as a servant of the Este family began in 1584, in which year he helped organize the festivities for the official visit of the Ferrarese Duchess Margherita d'Este to Reggio. In the same year he became *maestro di camera* of Alfonso d'Este, Marquis of

Montecchio and uncle of Duke Alfonso II of Ferrara; in 1586 he passed into the service of the marquis's son Cesare, the future Duke of Modena. His service in the court of Cesare took him to Rome in 1586 and again in 1587, the second time with the delicate charge of settling the affairs of the debt-ridden Cardinal Luigi d'Este (Marenzio's employer), who had died in late 1586. This protracted stay in Rome probably brought him into contact not only with Marenzio, but also with other Roman composers active in the 1580s. It was presumably his skill in handling Luigi's estate (and perhaps reports of his musical skills) that caused him to be called in 1588 to the main centre of Este patronage, the court of Duke Alfonso II at Ferrara. His first surviving compositions probably come from the end of this period (Newcomb, 1974).

Fontanelli's status as an increasingly trusted representative of the Este court was to take him to the principal centres of musical activity in Italy. Repeated official visits to the Gonzaga court in Mantua are documented in the early 1590s, as are visits to the Medici court in Florence in 1590 and 1592. In 1591 and 1593 he returned to Rome with Duke Alfonso to plead the case of the Este succession in Ferrara with Pope Clement VIII. In 1594 he accompanied Carlo Gesualdo in his visits to Florence, Venice, Venosa and Naples as part of the travels surrounding Gesualdo's marriage to Eleonora d'Este, sister of Cesare. His first wife having died, Fontanelli married Maria Biancoli in 1591. His first published book of madrigals (1595) appeared with the group of madrigal books by Luzzaschi, Gesualdo, and other Neapolitan musicians published by the Ferrarese court in 1594–7. In Ferrara during those years there arose the famous dispute between Monteverdi and Artusi over dissonance treatment that led to Monteverdi's proclamation of the *seconda pratica*. In all contemporary writings Fontanelli is listed as one of the leaders of this new style, and Orazio Vecchi's preface to the second edition of Fontanelli's first book confirms that his music had become involved in this controversy (although, as noblemen, neither Fontanelli nor Gesualdo were likely to be subject to Artusi's direct attack).

Duke Alfonso II died childless in late 1597 and the duchy of Ferrara reverted to the Church; Cesare d'Este was forced to retire to the Duchy of Modena and Reggio, bestowed on the family by the Empire. Fontanelli followed the court to Modena and assumed the position of *maestro di camera* to Duke Cesare. This office again sent him to Florence (1599 and 1601), Rome (1600, with Orazio Vecchi, with whom he returned via Florence) and Paris (1600).

In November of 1601 Fontanelli was stripped of his property and banned from Este territory for the murder of his wife's lover. In early 1602 he joined the service of Cardinal Alessandro d'Este, Cesare's younger brother, as *maggiordomo* and effective head of the Roman household (reportedly a very lavish one) during the frequent periods when Alessandro was in Modena. A letter of April 1603 from Fontanelli to his friend and confidant Ridolfo Arlotti (Sirch, 1994) tells of the Thursday evening musicales that Fontanelli held in the Roman palace, attended by many of the principal musicians of the city. His second book of published madrigals (1604) appeared during this period.

Presumably through the offices of Alessandro and other influential friends, Fontanelli was returned almost immediately to the good graces of Duke Cesare, whose official resident in the papal court he became in 1605. Fontanelli continued to travel widely, and to visit musicians wherever he was. It seems that he also continued to compose. A letter of Marco da Gagliano (Vogel, 1889, 552–3) reports that Fontanelli had been in Florence in June of 1608, that his visit had led to continuous music-making, and that he had delighted musicians there with his 'usual exquisite madrigals' – presumably unpublished ones. Fontanelli was frequently at the Florentine court in the first decade of the century, where he belonged to the musical Accademia degli Elevati (Strainchamps, 1976). He is mentioned in the preface to Peri's *Euridice* (1600) and the dedication to Del Turco's *Primo libro de madrigali* (RISM 1602⁹), and he stood as godfather to one of Peri's sons in March 1608 (Kirkendale, 1993).

In late November 1608 Fontanelli – apparently responding to heavy pressure from Duke Cesare, whose wife was a Medici – assumed the post of *maggiordomo maggiore e Cavaliere d'honore* at the court of the Archduchess Maria Maddalena of Austria, the recently arrived wife of Prince and soon-to-be Grand Duke of Florence, Cosimo II. On 24 December of the same year he was appointed *Capo principale et d'autorità* over all the musicians of the Medici court (Santi 1910, 357). It would appear that Fontanelli was brought in to try to calm the bitter internecine fighting that went on among the musicians of the Florentine court, fighting that had been especially marked during the wedding festivities in October 1608 (Carter, 1983). Contrary to what is reported in some scholarship, Fontanelli does not appear to have been directly involved in these October festivities, but to have been brought in afterwards to restore order and decorum in the Medici music establishment. He remained in the post until mid-January 1610, when he remarked in a letter to his friend Arlotti that he could 'take it no longer'.

In 1611–12 Fontanelli was sent to the court of Spain as the Este resident. In the next years he continued to travel widely in Italy (Milan, Turin, Venice, Rome) on missions for the Este court. By 1615 letters of his friend the poet Alessandro Tassoni remark on his renewed permanence in Rome, again in the circle of Cardinals Montalto and Scipione Borghese, among the richest and most powerful of the Roman cardinals. By early 1617 he had become increasingly involved with the Oratorio dei Filippini at the Chiesa Nuova (S Maria in Vallicella), for which he provided music at least from 1620 onwards. An undated letter from this period (Morelli, 1991, pp.26, 180–81) describes his life at this time, including musical visits to Cardinals Este, del Monte and Montalto. At the end of 1621 Fontanelli took priestly orders. A letter of Tassoni dated 5 March 1622 reports that he had died of an insect bite received in the Oratorio della Chiesa Nuova. The official record of his death gives the date as 11 February (Morelli, 1991).

2. Works.

Fontanelli's music has long been both lauded and neglected. Becker wrote that he was among the best madrigalists of his time, and Einstein considered him the most gifted of the many noblemen-composers at the end of the century (whose number included such figures as Striggio and

Gesualdo). His first printed book of madrigals is decisively in the new Ferrarese style of the 1590s, a style also represented by some pieces from Gesualdo's first four books and from Luzzaschi's fourth, fifth and sixth books. Like his colleagues in this style, Fontanelli was at times bold and experimental in his handling of dissonance and in his use of direct chromaticism and wide-ranging harmonies. But, like his mentor Luzzaschi and unlike Gesualdo, this is not the primary identifying feature of his style.

It is in his handling of texture that Fontanelli, like the later Luzzaschi, is distinctive. Fontanelli avoided the trio texture characteristic of the villanella and beloved of Marenzio, Wert and Monteverdi (mostly parallel 3rds or 6ths in the upper voices over an independent lowest voice). He also avoided almost entirely the diminution-like melismas characteristic of the 'luxuriant style' madrigals written for the various new *concerti di donne* of the 1580s. Much of his writing is discontinuous and complex in texture, with nervous imitation of jagged subjects declaimed in quavers and rich in cross-relations. Unlike almost all the madrigals of the closing years of the century, in many passages in Fontanelli's madrigals it is nearly impossible to imagine a *basso seguente* and accompaniment by a chordal instrument. He was a master at avoiding strong cadential articulations in the course of a piece, and, again like Luzzaschi, he knew the rhetorical and articulative value of silence: the rest for all voices, often preceded by the weakest of cadences or none at all. Sections isolated by this method were usually repeated with their material recomposed, often involving the vertical rearrangement of the component parts. As a madrigalist Fontanelli was a miniaturist. Most of his pieces are no more than 35 breves long and take under three minutes to perform. The result was, as Gagliano said in 1608, *madrigali rarissimi* – exquisite lyric pieces meant for connoisseurs, both as performers and listeners. The preface to Fontanelli's second book (1604) says that the composer had been careful to avoid sameness of style, even lowering his style on occasion, in order to please all tastes. Although most of the pieces in the book are in the exquisite and rarified style of the first book, there is also a polyphonically much simpler style reflected mainly in the last pieces of the collection. One must recall that Fontanelli was no longer composing for the esoteric tastes of the Ferrarese court.

Although documents make it clear that Fontanelli continued to compose after 1604 (Vogel, 1889, Strainchamps, 1976 and Morelli, 1991), none of this music has been identified. It has been suggested (Newcomb, 1974) that a manuscript of anonymous madrigals (in *I-MOe*) is a collection of pieces written by Fontanelli in the years immediately preceding July 1590 (when he referred to a manuscript collection of madrigals from his pen). The pieces in this manuscript, in their expansiveness and in some of their texts, suggest a composer more oriented towards Rome than was Fontanelli in the first book of 1595. If the composer of the manuscript is indeed Fontanelli, this Roman quality may reflect his sojourns in Rome in the later 1580s; the manuscript also would offer the only full collection of datable pieces by a member of the new Ferrarese-Neapolitan school of the later 1590s written during the decade before 1594.

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ANTHONY NEWCOMB

Fontanes, Joaquim António Peres

(c1750–c1820). Portuguese organ builder. He built two impressive organs for Lisbon Cathedral (one still in the cathedral, the other now in Santa Engrácia), and some instruments for provincial Franciscan churches, including Lamego (1791) and the convent of Nossa Senhora da Conceição (1797) at Ponta Delgada in the Azores. His involvement with the construction of the six organs for Mafra (1792–1807), undertaken by royal command, indicates that his reputation as a builder was more extensive than the surviving evidence suggests. A study of the relevant documentation and a comparison of components of the Mafra organs with counterparts made by Fontanes and António Machado e Cerveira elsewhere suggest that the principal builder may have been Fontanes, and that he subcontracted much of the work to Cerveira. The specifications of the Mafra organs may not have been entirely typical of Fontanes' tonal style. The organs built for Lisbon Cathedral suggest a preference for the older Baroque tradition, with façades that are more Baroque than Classical, a compass of 51 notes (C–d^{'''}), and the inclusion of a small *eco* division. Nevertheless, there are features which are typical of foreign and contemporary organ building trends. Of 20 half-stops in the bass and treble, 13 are common; there is a Corneta inglesa *eco* in the treble and a treble Clarinette stop in both the Principal and *eco* divisions.

There are several references to builders by the name of Fontanes or Fontana, and there is circumstantial evidence to suggest that they were members of the same family. Simão Fontanes, from Santiago de Compostela, built a large organ for Orense Cathedral between 1731 and 1734 in collaboration with Filipe Felix Feijoo. He also built two monumental organs for Braga Cathedral between 1737 and 1738: his inscription on the gospel organ confirms both his Spanish and Franciscan origin. Following the project at Braga, he may have collaborated with his pupil [Francisco António Solha](#) in Amarante. Although nothing can be proved because the instrument is now in ruins, from the stylistic aspects it is possible that Fontanes was also responsible for the great organ of S Gonçalo. However, references to Simão Fontanes seem not to exist after 1738. An inscription found inside the wind-chest of the organ of S Vicente de Fora, Lisbon, refers to João Fontanes de Maqueisa and gives the date of rebuilding as 1765. A builder named Fontanes appears to have worked on the organ in the Episcopal palace, Coimbra, shortly before his death at Mafra in 1770, and there is an inscription dating from about 1763 in the organ in the Seminary church, Coimbra, which refers to Bento Fontana de Sequeira (previously interpreted as Maqueixa or Maqueisa by Azevedo and others). The latter builder is known to have sold an organ to the Franciscan church of the Incarnation, Mafra, in about 1770; he was also an assistant organist at Mafra at that time.

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W.D. JORDAN

Fontanes, Simão

(*fl* 1731–8). Portuguese organ builder. He is best known for his two organs built for Braga Cathedral (1737–8). He was possibly related to [Joaquim António Peres Fontanes](#).

Fontei [Fonte, Fonteio], Nicolò

(*b* Orciano di Pesaro, nr Fano; *d* probably Verona or Venice, 1647 or later). Italian composer and organist. He had probably settled in Venice before 1634, by which time he was closely associated with [Giulio Strozzi](#) and [Barbara Strozzi](#) (also see below). There is no evidence of his relationship with them after 1636, though he may well have been one of the musicians who performed at the meetings of the Accademia degli Unisoni, which Giulio Strozzi founded in 1637. In January 1638/9 he was, according to the title-page of his 1638 book, organist 'in aede Sancte Mariae Cruciferorum' (presumably S Maria de' Crocicchieri, Venice), and he may have entered the priesthood at about this time. In the dedication to his op.5 (1640) he mentioned that he and his music had been favourably received at Verona, but its wording does not support Gaspari's conclusion that he was then living there. He certainly intended to continue his career as an organist in Venice, for on 22 January 1640 he competed against Giacomo Arrigoni, Cavalli and Monferrato for the post of second organist at S Marco. Although he was unsuccessful (the post was awarded to Cavalli) it is likely that he continued to live in Venice, where his only known opera was performed in 1642. In 1645, however, he did move to Verona, where on 13 May he succeeded Simone Zavaglioli as choirmaster of the cathedral and teacher of the acolytes. Apart from an absence between April and November 1646, he remained at Verona until 1647 and may have died there. Federico Mompellio's suggestion (in *MGG1*) that he left in 1647 to enter the service of the Duke of Mantua seems to be based on the ambiguous wording of the dedication to his op.6: the desire he expressed there to be regarded as the duke's servant appears to be a form of conventional politeness rather than an appeal for new employment.

Fontei wrote his first two books of *Bizzarrie poetiche poste in musica* for Barbara Strozzi; Giulio Strozzi provided all the texts for the first book and most of those for the second. The solo arias, many of them with a ritornello for one or two instruments, which make up the greater part of the first book are characterized by rather clumsy, short-breathed melodic phrases. Fontei's melodic style matured rapidly, however, and by the time of his op.4

(1639) he was able to handle the sensuous lines of the Venetian triple-time bel canto aria with complete assurance, as can be seen, for example, in the aria over an ostinato bass (marked 'as slowly as you can') that forms the central section of the lament *La bella Erinna su le sponde*. His continuing mastery of the Venetian triple-time aria can also be seen in his sacred music. In the solo motet *Peccavi, O bone Jesu* (RISM 1645³), for example, three stanzas set as strophic variations in an exquisite bel canto style are introduced by an arioso which includes a hint of the *genere concitato* in the setting of the phrase 'quoniam irritavi iram tuam'. Although Fontei wrote secular music for only one, two or three voices, the scoring of his sacred music encompasses a wider range, from solo works – some, such as *Laudate pueri* in op.6, with obbligato and optional instruments – to the eight-part ceremonial Mass in D minor in the same collection, which includes parts for continuo, two violins and three further, optional instruments.

Fontei was a pioneer of rondo or refrain structures in secular vocal music. His settings of *Hor tra l'aure* and *Beltà non ho* (both in op.1) seem to be the earliest published examples of rondo cantatas. The first of these comprises an opening section in triple time followed by three stanzas set as a strophic-bass cantata; between the stanzas a refrain in two sections and a ritornello are performed. Each of the three stanzas of the duet *Scorre amor* (in op.4; ed. in Whenham), the first two set as solos and the third as a duet, is rounded off by a triple-time duet refrain marked 'presto'. Fontei used rondo structure with more freedom in the pastoral dialogue of Lidio and Lilla, *Lilla, se Amor non fugga* (also in op.4), a complex work of considerable musical merit. Bearing in mind his connections with Giulio and Barbara Strozzi, it may be more than coincidence that its subject matter – the contrast between, and the interrelationship of, song and tears, love and misery – resembles that of the so-called *Contesa del Canto e delle Lagrime*, two papers read before the Accademia degli Unisoni and published in 1638. Although much of the text is set in alternate arioso and triple-time sections, focal points are provided by two strophic canzonettas, 'Amor fra 'l canto è ascoso' and 'Amor fra 'l duol s'asconde', sung by Lilla.

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all except anthologies published in Venice

sacred

Melodiae sacrae, 2–5vv, op.3 (1638)

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Messa, e salmi a diverse voci [1–8vv], et istromenti, op.6 (1647)

Salmi brevi, 8vv, con il primo choro concertato, op.7 (1647)

Laudate Dominum, ps, 5vv, 1641³; Congregati sunt inimici nostri, 3vv, bc, 1642⁴; Peccavi, O bone Jesu, 1v, bc, 1645³; Lauda Jerusalem Dominum, 5vv, vns, insts, *I-Nf* (? from op.6)

secular

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JOHN WHENHAM

Fonteio [Fonteijo], Giovanni.

See [Nielsen, Hans](#).

Fontenay, Hugues de

(*b* ?Paris, late 16th century; *d* after 1635). French composer. The only established fact about him is that on 20 January 1615 Cardinal de Sourdis appointed him canon of St Emilion, Bordeaux. The letter of appointment was addressed to him as a cleric in the diocese of Paris, which may have been the basis of Fétis's claim that he was born there. Pierre Trichet, of Bordeaux, wrote an epigram in his honour in 1635, which indicates that he was still alive then: possibly it was meant to celebrate the 20th anniversary of his appointment at Bordeaux. All his music is lost. It is known to have included three separately published masses, two for four voices and one for six (Paris, 1622), which were still in the Ballard catalogue of 1707, and

Preces ecclesiasticae, liber primus (Paris, 1625), which consisted of several motets, three five-part Tenebrae lessons and a *St Matthew Passion*.

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*Honegger*D

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WILLIAM HAYS

Fonteyn, Dame Margot [Hookham, Margaret]

(*b* Reigate, 18 May 1919; *d* Panama City, 21 Feb 1991). English dancer; see [Ballet](#), §3(ii).

Fonteyns

(*fl* c1400). English composer. He may have been connected with Fountains Abbey in Yorkshire. His only known composition, preserved in the Old Hall Manuscript (ed. in *CMM*, xlvi, 1969–73; no.51), is a three-part descant setting in score of the Marian antiphon *Regali ex progenie*. There is no reason to suggest an identification with [Pierre Fontaine](#).

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

MARGARET BENT

Fontyn, Jacqueline

(*b* Antwerp, 27 Dec 1930). Belgian composer. She was taught the piano by Ignace Bolotine and Marcel Maas, and studied composition first with Marcel Quinet (1947–59), then in Paris (1954–5) with Max Deutsch, who introduced her to serial techniques. She furthered her studies in Vienna (1956) and at the Chapelle Musicale Reine Elisabeth, Belgium (1956–9). In 1961 she married the composer Camille Schmit, who encouraged and influenced her through the rigour of his own work. She held appointments as professor of counterpoint at the conservatories in Antwerp (1963–70) and Brussels (1969–71), and taught composition at the latter (1971–90). From 1991 she devoted herself entirely to her own composition. Among the

awards she has received are the Oscar Espla Prize (Alicante, 1961) and the Arthur Honegger prize (1987). In 1988 she was awarded a commission by the Koussevitzky Foundation of the Library of Congress in Washington.

From the early *Danceries* (1953) – where a feeling of tonality is still present – to *La fenêtre ouverte* (1996), a constant evolution can be followed in Fontyn's musical style. With *Capriccio* (1954) she made a first step into dodecaphony which she adopted freely until 1979. From *Ephémères* on, she explored a new track, working on invented modes. *Filigrane* is the beginning of a controlled aleatorism with free playing on given notes, but done with great care and economy. Fontyn aims to invent a specific form for each composition, developing the musical material organically. She says that her favourite instrument is the orchestra; indeed, her compositions always show colourful instrumental combinations. Her style, a kind of modern impressionism, is characterized by clearness, transparency and well-balanced concision.

WORKS

(selective list)

Stage: *Piedigrotta* (ballet, 5 scenes), women's vv, orch, 1958

Orch: *Mouvements concertants*, 2 pf, str, 1957; 6 *ébauches*, 1964; *Evoluon*, 1972; *Per archi*, 1973; *Vn Conc.*, 1976; 4 *sites*, 1977; *Halo*, hp, 16 insts, or chbr orch, 1978; *Arachne*, 1983; *Créneaux*, youth orch, 1983, rev. sym. band; *In the Green Shade*, 1988; *Pf Conc. 'Rêverie et turbulence'*, 1989; *Va Conc. 'A l'orée du songe'*, 1990; *Vc Conc. 'Colinda'*, 1991; *Aratoro*, wind orch, 1992; *On a Landscape by Turner*, 1992; *Vent d'est*, accdn, str, 1995

Chbr and solo inst: *Capriccio*, pf, 1954; *Pf Trio*, 1956; *Ballade*, pf, 1963; *Musica a quattro*, vn, cl/va, vc, pf, 1966; *Nonetto*, fl, ob, cl, bn, hn, vn, va, vc, db, 1969; *Filigrane*, fl, hp, 1969; *Strophes*, vn, pf, 1970; *Spirales*, 2 pf, 1971; 6 *climats*, vc, pf, 1972; *Horizons*, str qt, 1977; *Zones*, fl, cl, vc, perc, pf, 1979; *Le gong*, pf, 1980; *Analecta*, 2 vn, 1981; *Aura*, pf, 1982; *Controverse*, b cl/t sax, perc, 1983; *Either ... or*, str qnt/str qt, cl, 1984; *Zephyre*, bn, pf, 1984; *La devinière*, vn, pf, 1987–8; *Scurochiaro*, fl, cl, bn, pf, vn, vc, db, 1989; *Compagnon de la nuit*, ob, pf, 1989; *Polissonnerie*, perc, pf, 1991; *La quinta stagione*, vn, 1991; *Sul cuor della terra*, fl, vn, va, vc, hp, 1993, also version for fl, cl, vn, vc, pf; *Meglio tardi ...*, fl, b cl, pf, 1994; *La fenêtre ouverte*, fl, va da gamba, hpd, 1996

Vocal: *Psalmus tertius*, Bar, chorus, orch, 1959; *Ephémères*, Mez, 11 insts, 1979, orchd, 1979; *Alba*, S, cl, vc, hp/perc, pf, 1981; *Pro et antiverb(e)s*, S, vc, 1984; *Cheminement*, S, 9 insts, 1986; *Rosa, rosae*, S, C, cl, vn, hp, pf, 1986; *Ku soko*, S/Mez, T/Bar, pf, 1989; *Rose des sables*, Mez, spkr, women's vv, orch, 1990; *Blake's Mirror*, Mez/C, wind orch, 1993; 7 *Galgenlieder* (C. Morgenstern), S, ob, vc, pf, 1994

Principal publishers: Bote & Bock, Peer Southern, Molenaar, Perform Our Music

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T. Beigel: *'Halo': Erkundungen über ein Werk von Jacqueline Fontyn*
(Düsseldorf, 1991)

B. Brand: *Jacqueline Fontyn, Klangportraits*, ii (Berlin, 1991)

CHRISTINE BALLMAN

Foord, Thomas.

See [Ford, Thomas](#).

Foort, Reginald

(*b* Daventry, 21 Jan 1893; *d* California, 22 May 1980). English organist. He studied the organ with Parratt at the RCM and was appointed organist and choirmaster at St Mary's, Bryanston Square, in 1911, gaining the FRCO the same year. His theatre organ career began in Edinburgh in 1925 and he made his cinema début in 1926 at the New Gallery Cinema in London. He went on to become resident organist at many leading theatres. Foort was the first to broadcast on a Wurlitzer organ in Britain, and in 1936 became the first BBC staff theatre organist. He left the post after two years to tour vaudeville theatres with a 30-ton, five-manual pipe organ which became BBC Theatre Organ no.2 after World War II. In 1951 Foort went to live in America, where he remained for the rest of his life, becoming organist of Temple Sholom in Chicago and then of a temple in Miami. His recording output was immense, and he is best remembered for his transcriptions of well-known classical and light orchestral music on the theatre organ. He wrote *The Cinema Organ* (London, 1932) and composed several pieces in the lighter idiom.

NIGEL OGDEN

Foot (i).

A section of a verse, usually of two or three syllables, one of which carries the ictus or principal stress. For example, an unaccented (or short) followed by an accented (or long) syllable (-) comprises an iambic foot.

HOWARD MAYER BROWN/MARTIN RENSHAW

Foot (ii).

In organ building, [Eight foot](#) (8'), [Sixteen foot](#) (16'), [Four foot](#) (4'), [Two foot](#) (2') and so on are used to differentiate stops that sound at written pitch from those that sound at higher or lower octaves or even at other intervals. The terminology derives from the fact that an open organ pipe sounding *c* will be approximately eight feet (2.4m) long (the other pipes of the same stop, will, of course, be different lengths). Thus an 8' stop sounds at written pitch, a 16' stop an octave lower, a 4' stop an octave higher, a 2' stop two octaves higher and so on. In a 22/3' stop, depressing the *c* key will sound a pipe one-third as long as normal (22/3' being one-third of 8), i.e. a 12th above the written pitch, or *g'*, the third partial. Similarly, a 13/5' stop sounds two octaves and a 3rd above written pitch (*e''* when the *c* key is

depressed); a $3\frac{1}{5}$ ' stop one octave and a 3rd above (e' for c); a $5\frac{1}{3}$ ' stop a 5th above written pitch (g for c); and so on. By extension this terminology can be used to distinguish one octave from another (hence, 4' octave, 8' octave, and so on).

The terminology is also used by analogy to describe harpsichord registration: a unison set of strings is also called an '8' stop' (whatever the actual length of the strings might be), an octave set a '4' stop' and a sub-unison set a '16' stop'.

Italian organ builders do not refer to feet but instead count diatonic scale degrees from the fundamental. Thus a $2\frac{2}{3}$ ' stop is called in Italian 'alla duodecima' (at the 12th).

See also [Registration](#).

HOWARD MAYER BROWN/MARTIN RENSHAW

Foot (iii).

The part (usually the lowest) of an organ flue pipe below the mouth; it supports the pipe and conveys wind received in the toe-hole from the [Wind-chest](#) and directs it via the [Windway](#) to the flue. The corresponding part of a reed pipe is known as the [Boot](#).

HOWARD MAYER BROWN/MARTIN RENSHAW

Foote, Arthur (William)

(*b* Salem, MA, 5 March 1853; *d* Boston, 8 April 1937). American composer, organist, pianist and teacher. He began his study of music at the age of 12 with Fanny Paine, a local piano teacher. After two years she took him to play for the Boston musician B.J. Lang, on whose advice he enrolled in Stephen A. Emery's harmony class at the New England Conservatory. In 1870 he entered Harvard College, where he studied counterpoint and fugue with John Knowles Paine; he also led the Harvard Glee Club in the two years before his graduation in 1874. That summer he began organ lessons with Lang, who was so encouraging that Foote decided on a career in music rather than law. He returned to Harvard for another year's work with Paine and in 1875 received the first MA in music to be given by an American university. He made eight trips abroad over a 20-year period, beginning with the first Bayreuth Festival in 1876; he also took a few lessons with Stephen Heller in France in 1883.

On his graduation from Harvard Foote opened a teaching studio on Beacon Hill in Boston next door to the Harvard Musical Association, an organization in which he was active all his life. In 1876 he made his piano recital début in Boston and was appointed organist at the Church of the Disciples, moving two years later to the First Unitarian Church, a post he retained until 1910. He introduced a series of chamber music concerts in

Boston in 1880 and was active as a piano recitalist until around 1895. He married Kate Grant Knowlton in 1880; their only daughter, Katharine, was born in 1881.

Foote's first compositions were three pieces for cello and piano op.1, and a set of three piano pieces op.3, both of which were published in 1882 by Arthur P. Schmidt of Boston, the firm which became virtually the sole agent for his music. Foote composed steadily for 45 years, publishing his last numbered work (op.80) in 1919. Of his entire output, only 42 works were not published. He arranged and edited many piano pieces for Schmidt, often using the pseudonyms Ferdinand Meyer and Carl Erich. Most of his major orchestral works were given their premières by the Boston SO, and the Kneisel Quartet gave several first performances of the chamber works.

In his finest works Foote was a memorable composer. His style, firmly placed in the Romantic tradition, is characterized by lyrical melodies, expressive phrasing, and clear formal structure. He excelled in writing for strings and achieved particular popularity in his lifetime with the Suite in E major op.63 and *A Night Piece* for flute and strings. Of his works for full orchestra, the *Four Character Pieces after the Rubáiyát of Omar Khayyám* op.48 is noteworthy for its colourful instrumental writing. His strong melodic gift is exemplified in such songs as *I'm wearing awa'* and *An Irish Folk Song*.

Foote was highly regarded as a pedagogue, earning his livelihood mainly from private piano instruction. He was guest lecturer at the University of California, Berkeley, during the summer of 1911, and from 1921 until his death in 1937 taught piano at the New England Conservatory. With Walter R. Spalding as joint author, Foote wrote a popular theory text, *Modern Harmony in its Theory and Practice* (1905/R). He wrote two other short manuals, *Some Practical Things in Piano Playing* (1909) and *Modulation and Related Harmonic Questions* (1919/R), many journal articles, and *An Autobiography* (1946/R). He was one of the founding members of the American Guild of Organists and its national president from 1909 to 1912, and was active in the Music Teachers National Association during its early years. He was elected to the National Institute of Arts and Letters in 1898, to the American Academy of Arts and Sciences in 1913, and received honorary doctorates from Trinity College and Dartmouth College.

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[M]Catalogue: *W.R. Cipolla: A Catalog of the Work of Arthur Foote (1853–1937)*
(Detroit, 1980)

(printed works published in Boston unless otherwise stated)

orchestral

op.

14 *In the Mountains*, ov., 1886, rev. 1910, *US-Bp, NYp*

24 *Francesca da Rimini*, sym. prol., 1890 (1892)

25 *Serenade*, str, 1891 (1892/R1983) [rev. of Suite op.12, *Air and Intermezzo* from

| | |
|----|--|
| | Suite, D, op.21, 1889] |
| 33 | Cello Concerto, begun 1887 as op.16, completed 1893, <i>NYp</i> ; 2nd movt, Romanza, arr. vc, pf (1908) [additional version in op.22, see instrumental]; M |
| 36 | Suite, d, 1894–5 (1896) |
| 48 | Four Character Pieces after the Rubáiyát of Omar Khayyám, 1900 (1912) [rev. of pf pieces op.41] |
| 63 | Suite, E, str, 1907, rev. 1908 (1909/R1983) |
| — | A Night Piece, fl, str, 1922 (1934) [rev. of Nocturne, see instrumental] |

chamber and solo instrumental

| | |
|----|--|
| 1 | Three Pieces, vc, pf, 1881 (1882); M |
| 4 | String Quartet no.1, g, 1883 (1885) |
| 5 | Piano Trio no.1, c, 1882, rev. 1883 (1884) |
| 9 | Three Pieces, vn, pf, ?1885 (1886) |
| 20 | Sonata, vn, pf, g, 1889 (1890) |
| 22 | Romance and Scherzo, vc, pf, by 10 Dec 1890 [see also orchestral, op.33]; <i>NYp</i> ; M |
| 23 | Piano Quartet, C, 1890 (1892) |
| 31 | Three Pieces, ob/fl, pf, ?1893 (Mainz, c1896) |
| 32 | String Quartet no.2, E, 1893; <i>Bc, Bh</i> ; Tema con variazioni (1901) |
| 38 | Piano Quintet, a, 1897 (1898/R1984) |
| 44 | Melody, va, pf, ?1899 (1900) [also for va, vn] |
| 65 | Piano Trio no.2, B \flat , 1907–8 (1909) |
| 69 | Ballade, f, vn, pf, ?1910 (1910) |
| 70 | String Quartet no.3, D, 1907–11 (London, 1911) |
| 74 | Two Pieces, vn, pf (1913) |
| 76 | Legend, vn, pf, ?1912–13, <i>Bh</i> |
| 77 | Aubade, vc, pf, 1912, <i>Bh</i> , American Academy of Arts and Letters, NY; M |
| 78 | Sonata, vc/va, pf, <i>Bh</i> ; M |
| — | Nocturne and Scherzo, fl, str qt, 1918, <i>Bc</i> [Nocturne rev. as A Night Piece, see orchestral] |
| — | Sarabande and Rigaudon, ob/fl, va/vn, pf, 1921, <i>Bh</i> , American Academy of Arts and Letters, NY |

18 opp., 13 unnumbered pieces, pf; 6 opp., 5 unnumbered pieces, org; 11 opp., 10 unnumbered unpubd works; arrs., pf

vocal

| | |
|----|--|
| 11 | The Farewell of Hiawatha (H.W. Longfellow), male chorus, orch, 1885 (1886) |
| 17 | The Wreck of the Hesperus (Longfellow), chorus, orch, 1887–8 |

| | |
|----|--|
| | (1888) |
| 28 | The Skeleton in Armor (Longfellow), chorus, orch, 1891 (1892) |
| 46 | O fear the immortals, ye children of men (after J.W. von Goethe: <i>Iphigenie in Tauris</i>), recit and aria, Mez, orch, 1900, Bc |
| 58 | Lygeia (G. Rogers), female chorus, orch (1906) |

100 songs (14 opp., others unnumbered, some unpubd), 52 partsongs, 35 anthems

MSS, letters and scrapbooks in *US-Wc, Bp, Bc, Bh, NYp, R, PHf, CA, SA, WI*, Chicago Symphony Orchestra Archives American Academy of Arts and Letters, NY

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WILMA REID CIPOLLA

Foppa, Giuseppe Maria

(b Venice, 12 Aug 1760; d Venice, 1845). Italian librettist. He was educated partly at a Jesuit college and became an archivist; later he held several government posts. Foppa was a prolific author: he wrote novels, poetry and plays, and translated many French dramatic works into Italian. Foppa's father was an amateur violinist, and music-making was important in the household (Galuppi was a close friend). Foppa studied singing with Girolamo Fortuni and harmony with Francesco Bianchi and Carlo Faggi, organist at S Marco. He was on familiar terms with Ferdinando Bertoni and other Venetian composers. During the 1790s he participated in Venetian musical life, particularly around the four *ospedali*. For the Mendicanti he wrote the texts for several oratorios and cantatas, many of which were set by Mayr.

Foppa's first opera libretto was *Alonso e Cora*, produced during Carnival 1786. By the end of his career in 1819 he had written over 100 librettos which were set by many of the most important composers of the day, among them Andreozzi, Bianchi, Coccia, Fioravanti, Gardi, Generali, Nasolini, Paer, Portugal, Spontini and Zingarelli. He carried on long and important collaborations with Mayr (12 operas, 1796–1810), Farinelli (14 operas, 1800–17) and Pavesi (11 operas, 1803–19). For Rossini he wrote *L'inganno felice* (1812), *La scala di seta* (1812), *Il signor Bruschino* (1813) and *Sigismondo* (1814).

The librettos are mostly comic. Many are one-act *farse* (*farse giocose*), a genre popular in Venice from the early 1790s to about 1815. He also wrote full-length comic operas, *drammi giocosi* or *eroicomici*. Many of the works he called *commedie* combine spoken dialogue with musical numbers and reflect the influence of *opéra comique*. His one *tragicommedia* (*Ginevra degli Almieri*) and one *operetta di sentimento* (*La madre virtuosa*) demonstrate the influence of the French *larmoyante* genre. Foppa drew his comic material from the *commedia dell'arte*, the French and Neapolitan theatres and Goldoni.

Foppa's serious works are mainly *drammi per musica*. He preferred French sources, for example Marmontel (*Alonso e Cora* and *Lauso e Lidia*), Beaumarchais (*Eugenia*) and Corneille (*Euristea*), but also drew from mythology and ancient history as well as adapting some of his own spoken dramas (*Don Gusmano*). He also wrote a handful of dramas that mixed spoken dialogue with music, of which *Dorval e Virginia* (1793) is a celebrated example. Based on an episode from the French novel *Paul et Virginie* by Bernardin de Saint-Pierre, Foppa's libretto captured the ideological spirit of the age with its emphasis on the purity and innocence of youth, the wholesomeness of rustic life and the nobility of self-sacrifice.

In his *Memorie storiche*, published in Venice in 1840 (an appendix followed in 1842), Foppa reaffirmed the classic function of the theatre to educate, and warned against theatrical representations that undermined the morality and good habits of the public. While his admonitions may seem anachronistic against the backdrop of Italian Romanticism, his contributions to the operatic stage remain a testament to the philosophical idealism of a past era.

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RONALD SHAHEEN

Forberg, August Robert

(*b* Lützen, nr Leipzig, 18 May 1833; *d* Leipzig, 10 Oct 1880). German music publisher. He opened a book and music shop in Leipzig in 1862. The company achieved international fame principally through the commission work undertaken by C.F.W. Siegel; Forberg's major activity was as a commissioning agent for well-known foreign music publishers. The founder's son Robert Max Forberg (1860–1920) became a partner in 1885 and the sole proprietor after 1888. In 1908 the company's catalogue carried over 6000 titles, which covered a wide range of musical taste. Both Forbergs contributed to the spread of Tchaikovsky's works in Germany; as the assign of the Jürgenson publishing firm, Robert Forberg's company helped the dissemination of many works by well-known Russian composers. Other composers promoted by the firm include Kienzl, Smetana, Richard Strauss, d'Albert, Hausegger and Reger. After suffering severe war damage in 1943, the firm moved to Bonn (1949) and to Bad Godesberg in 1951.

HANS-MARTIN PLESSKE

Forbes, Elliot

(*b* Cambridge, MA, 30 Aug 1917). American musicologist and choral conductor. He studied with Archibald T. Davison, A. Tillman Merritt and Walter Piston at Harvard University, where he received the BA in 1941 and the MA in 1947. He taught at Princeton from 1947 until 1958, when he was appointed Fanny Peabody Professor of Music at Harvard. There he devoted his attention to undergraduate education and until 1970 conducted the Harvard Glee Club and Radcliffe Choral Society, a major university choral group. He has been professor emeritus since 1984. His historical

writings are mainly concerned with choral music, especially that of Beethoven, and with Beethoven biography. His revised edition of Thayer's *Life of Beethoven* is a substantial contribution to Beethoven scholarship in English. Since 1959 Forbes has been general editor of the Harvard-Radcliffe Choral Music Series.

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PAULA MORGAN

Forbes, John

(*d* Aberdeen, Nov 1675). Scottish music publisher. He was a stationer at Aberdeen, where he began publishing in 1656. In 1662 he and his son John (*b* Aberdeen; *d* Aberdeen, late 1704 or Jan 1705) were appointed official printers to the town and university by Aberdeen town council. They immediately ventured into music printing, presumably with town council backing; their first musical publication was *Songs and Fancies: to Thre, Foure, or Five Partes, both Apt for Voices and Viols* (1662, 2/1666, 3/1682), which was Scotland's first secular printed music book. Its presentation and contents now appear old-fashioned, resembling London madrigal partbooks around 1600; it is prefaced by a short 'Exposition of the Gamme', lifted almost word for word from Morley's *A Plaine and Easie Introduction* of 1597. The three editions vary slightly in content; altogether they contain 77 different songs, of which there are 23 by Dowland and his English contemporaries, six other English anonymous partsongs, ten ballad tunes, six Italian songs by Gastoldi with English texts, seven 'new English-Ayres' from recent Playford publications and, most importantly, 25 Scottish items, 16 from the 16th century. Curiously, only the cantus partbook was ever issued; it seems likely that Forbes was printing with sales to burgh music schools in mind (the Aberdeen music school is mentioned on the title-page). As music-school pupils mostly had unbroken voices, a preponderance of cantus copies would be required; other voice parts were perhaps supplied by Forbes in manuscript to individual order. The 1666 and 1682 editions also exist in impressions marked 'on sale in Edinburgh'. Only one copy of the 1662 edition is extant (now in *US-SM*).

In 1666 Forbes issued the first edition of the so-called Aberdeen Psalter, *Psalm Tunes to Four Voices*; it contains 14 metrical psalm tunes and one polyphonic psalm setting, 'Bon accord in reports'. The latter had originally appeared in the 1625 Psalter, also printed in Aberdeen and possibly the work of Andrew Melvill, doctor of the music school at the time. This collection, too, seems to have been aimed at the educational market. It was reprinted as *The Twelve Tunes, for the Church of Scotland* in 1671 and 1706. In 1681 the firm issued *Festival Songs, or Certain Hymns Adopted to the Principall Christian Solemnities*.

After the death of the younger John Forbes the business passed, in January 1705, to his widow Margaret, then in December 1710 to his son-in-law James Nicoll. Nicoll issued the fourth and fifth editions of the Aberdeen Psalter in 1714 and 1720.

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DAVID JOHNSON/KENNETH ELLIOTT

Forbes, Sebastian

(*b* Amersham, Bucks., 22 May 1941). Scottish composer. He was the elder son of the viola player Watson Forbes. He was a choirboy at Hampstead Parish Church before studying at the RAM (1958–60) and at Cambridge (1960–64), where he was a bass in King's College Chapel Choir. After working as a BBC music producer in London (1964–7, during which time he founded the Aeolian Singers), he taught at the University of North Wales until 1972. He then joined the staff at Surrey, and in 1981 he became professor of music. Additionally he has held posts as organist in London and at Trinity College, Cambridge.

Like others of his generation, Forbes was much inspired by the modernist composers promoted by the BBC Third Programme under William Glock. The *Concertante* (1963) shows the clear influence of Schoenberg and Messiaen; later works point to Gerhard (with whom he had a single lesson), but his range of reference is impressively wide. A meticulous craftsman, his best music is formally ingenious with a fluency borne of subtle harmonic plotting. While he has addressed most genres, his music tends to be most characteristic when, as in the vocal works and String Quartet no.4 (based

on his choral cycle *This is England*), he is responding to specific poetic images.

WORKS

(selective list)

instrumental

Orch: Pageant of Paul, suite, 1962–3, rev. 1967; Chaconne, 1967, rev. as Sinfonia 1, 1989; Essay, cl, orch, 1970; Sym. in 2 Movts, 1972; Sinfonia 2, 1979; Sinfonia 3, 1990

Chbr: Pf Qnt, 1959–61; Concertante, cl, bn, vn, va, pf, 1963; Pf Trio, 1964; Theme and 4 Variations, 5 vc, 1964; Antiphony, vn, pf, 1965; Partita, cl, vc, pf, 1966; Str Qt no.1, 1969; Str Qt no.2, 1969; Serenade, cl, pf trio, 1970; Sonata for 14, 1975; Sonata for 21, 1976; Sonata for 9, 1977; Sonata for 8, 1978; Sonata for 16, 1979; Sonata for 10, 1980; Str Qt no.3, 1981–2; Sonata for 17, 1987; Str Qt no.4, 1996

Org: Sonata, 1968; Haec dies, 1969; Ite, missa est, Deo gratias, 1970; Tableau, 1971; Capriccio, 1972; Sanctus, 1983; Reflections, 1998

Other solo: Episodes, pf, 1965; Mosaics, hpd, 1974; 4 Fantasies: vc, 1974, vn, 1975, db, 1977, va, 1979 (arr. as Vn Fantasy no.2, 1979); Triple Canon, tpt, digital delay, 1988; Sonata-Rondo, pf, 1996

vocal

Op: Tom Cree (1, S. Conn), 1970–71

Choral: 3 sequences of Carols, 1967–8 rev. 1971, 1989; Res Miranda, 1980; Voices of Autumn (8 Jap. tanka), chorus, pf, 1975; Aedis Christi no.1, 1980; This is England, 1981; Aedis Christi no.2, 1984; Seasonal Roundelay, 1984; This World of Wales, chorus, pf, 1989, Bristol Mass, chorus, org, 1991; Hymn to St Etheldreda, chorus, org, 1995; madrigals, anthems, motets, etc.

Solo: 4 Songs (Anon., R. Herrick, W. Shakespeare), Mez, vn, pf, 1964; Crete Songs (M. Beckwith), Bar, va, pf, 1966; 4 Psalms, S, org, 1968, arr. S, str; 4 Shakespeare Songs, Bar, pf, 1968; Death's Dominion, T, 6 insts, 1971 (M. Langenheim); Miniature Love Songs, T, pf, 1971 (Anon., R. Mannyng of Brunne, J. Sketton, T. Wyatt); 3 Latin Lyrics, T, lute, 1973

Principal publishers: Chester, Novello, OUP, Stainer & Bell, Associated Board

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'The Chamber Music', 'The Orchestral Music', 'Conclusion', *Alan Rawsthorne*, ed. A. Poulston (Hindhead, 1986), 5–38, 86–145, 146–7

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'Rawsthorne's First Violin Concerto: a Classic Example of his Style', *Creel*, iii/1 (1994), 7–28

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A. Orga: 'Sebastian Forbes: a 50th Birthday Profile', *MT*, cxxxii (1991), 234–7, 290–92

CHRISTOPHER MARK

Forcer, Francis

(*b* Durham, bap. 1 Dec 1649; *d* London, bur. 26 Jan 1705). English organist and composer. He was a chorister at Durham Cathedral from 1661 to 1665, when he became private organist to the Bishop of Durham. In 1669 he ran away from the bishop's household while on a trip to London, and despite this became organist of Dulwich College on the recommendation of the Archbishop of Canterbury, who mentioned his 'skill in Musick' and his 'civill demeanor & sobriety of life'. He moved to St Giles Cripplegate in 1673 or 1674, and to St Sepulchre's, Holborn, probably in June 1676; he may also have been organist of St Bride's, Fleet Street, 1693–6. By the 1680s he was one of London's more prominent musicians. He was one of the Musical Society's stewards for the St Cecilia celebrations in 1684, and on 30 September 1686 he joined Blow, Purcell and John Moss in assessing the new organ at St Katherine Cree and choosing its organist.

Forcer also worked in the theatre. He wrote songs for Thomas Shadwell's *The Virtuoso* (May 1676), Aphra Behn's *Abdelazer* (?July 1676) and Thomas Otway's *The Orphan* (February 1680), all put on by the Duke's Company at Dorset Garden, and theatre suites for Mary Pix's *The Innocent Mistress* (?June 1697) and Charles Hopkins's *Boadicea, Queen of Britain* (November 1697), both put on by Betterton's company at Lincoln's Inn Fields. Some of his untitled suites were also probably written for plays. He was Richard Sadler's partner at Sadler's Wells, apparently from its opening in 1684, and on Sadler's death in about 1697 he went into partnership with James Miles. He was presumably responsible for establishing a music room there with an organ, and for putting on regular concerts in the summer. His son Francis (1677–1743) inherited property in Durham and Holborn, and eventually took over at Sadler's Wells.

Forcer was essentially a composer of light music. His songs are mostly simple tuneful airs, and while the dances of his theatre suites are attractive, he had difficulty coping with the demands of overtures; an extended five-part ground (in *US-NYp* Drexel 5061) is overambitious. His keyboard music is rather more interesting, and would repay investigation. He was the principal scribe of two manuscripts (*US-NH* Filmer 15 and 16), the first of which he seems to have used to teach Amy Filmer the keyboard, starting in the spring of 1678. It contains keyboard arrangements of songs by Purcell and William Turner, as well as pieces by Blow and at least one by Forcer himself.

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24 songs, 1679⁷, 1681⁴, 1683⁵, 1684³, 1685⁴, 1685⁶, 1687⁶, 1689⁵, 1689⁶, 1691⁶, 1693⁶, 1698², *GB-Cfm*

O give thanks (anthem), *DRc* (inc.)

Consort suites and dances, a 3, a 4, 1677⁴, *Lbl*, *Och*, *W*, *US-NH*

Ground, *BL*, a 5, *NYp*

Kbd pieces, 1689⁷, ed. T. Dart (London, 2/1962); *GB-Lbl* (facs. of Add.39569 in *SCKM*, xix, 1987), *Ob*, *US-NH*, *Wc* (facs. in *SCKM*, xxi, 1987)

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I. Spink: *Restoration Cathedral Music 1660–1714* (Oxford, 1995)

PETER HOLMAN

Forcheim [Forchheim], Johann Wilhelm.

See [Furchheim, Johann Wilhelm](#).

Forchert, Arno

(b Berlin, 29 Dec 1925). German musicologist. He was educated in Berlin: from 1947 to 1950 he studied music (with the piano as his main subject) at the Klindworth-Scharwenka Conservatory and the Hochschule für Musik; from 1950 he studied musicology with Gerstenberg, Adrio and Dräger at the Freie Universität, where he took the doctorate in 1957 with a dissertation on the late works of Praetorius. From 1956 to 1960 he was director of the department of music education at the John Petersen Conservatory, Berlin, and from 1959 to 1967 he was an assistant lecturer in the musicology department of the Free University, where he completed his *Habilitation* in musicology (1967) with studies on musical thought in the early 19th century. From 1960 to 1969 he was also a lecturer at the Berlin-Spandau School of Church Music. In 1972 he was appointed professor at the Music Academy of Detmold. He founded a music department in 1977 run jointly by Paderborn University and the Detmold Musikhochschule to facilitate cooperation between these institutions; located in its own building in Detmold, its organization is unique in Germany. Forchert was appointed professor at Paderborn University in 1981 and president of the Heinrich-Schütz Gesellschaft in 1988. He retired in 1991 and was honoured with a *Festschrift* on the occasion of his 60th birthday (*Festschrift Arno Forchert*, ed. G. Allroggen and D. Altenburg, Kassel, 1986). He is principally involved with music of the 17th and 19th centuries, and is the editor of the collected edition of the works of J.H. Schein and (from 1989) of the series *Detmold-Paderborner Beiträge zur Musikwissenschaft*.

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- 'Schumanns Spätwerk in der wissenschaftlichen Diskussion', *Schumann in Düsseldorf: Düsseldorf 1988*, 9–24
- 'Vom Ausdruck der Empfindung in der Musik', *Das musikalische Kunstwerk: Festschrift Carl Dahlhaus*, ed. H. Danuser and others (Laaber, 1988), 39–50
- 'Madrigalismus und musikalisch-rhetorische Figur', *Die Sprache der Musik: Festschrift Klaus Wolfgang Niemöller*, ed. J.P. Fricke and others (Regensburg, 1989), 151–69
- 'Heinrich Schütz und die Musica poetica', *Schütz-Jb 1993*, 17–23
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HANS HEINRICH EGGBRECHT

Forcroy le neveu.

See [Forqueray](#) family, (4).

Ford, Andrew

(b Liverpool, 18 March 1957). English composer and writer, active in Australia. After studying with Cowie and Buller at the University of

Lancaster, he became fellow in music at the University of Bradford (1978–82). In 1983 he moved to Australia to teach at the University of Wollongong's school of creative arts, producing many ensemble pieces and two operas for young performers, *The Piper's Promise* (1986–7) and *The World Knot* (1987–8). He was composer-in-residence at the Sydney Opera House (1985) and at the Australian Chamber Orchestra (1993–5). In 1995 he left academic life to become a broadcaster, producing a major 10-part retrospective of the 20th century, 'Illegal Harmonies' (1997). Ford's music demonstrates the influence and stimulus of language, literature and ideas and of a wide range of popular and art music. His works show a wide rhetorical range, particularly in vocal music, from wry or whimsical theatricality, as in *A Martian Sends a Postcard Home* (1986) and *Harbour* (1992), to a more elemental sense of musical ritual reminiscent at times of Birtwistle, as in *The Widening Gyre* (1993).

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Orch: *Conc. for Orch.*, 1980; *Prologue, Chorale and Melodrama*, 1981; *Epilogue to an Op.*, 1982; *The Big Parade*, 8 insts, str qnt, str octet, 3 orch, 1985–6; *Imaginings*, solo pf, concertino group (vib, cel, hp, elec org), orch, 1990–91; *The Widening Gyre*, 2 vn, vc, chbr orch, 1993; *The Great Memory*, vc, orch, 1994; *Manhattan Epiphanies*, str, 1994–7

Ens: *Chbr Conc. no.1*, fl, cl, pf, vn, vc, 1979; *Bright Ringing Morning*, 2 fl, b cl, trbn, 3 perc, 2 vc, 2 db, 1981; *Chbr Conc. no.2: Cries in Summer*, fl, cl, pf, vn, vc, 1983; *Deep Blue*, fl, cl, trbn, perc, pf, vn, vc, 1986; *On Canaan's Happier Shore*, cl, mand, gui, perc, vn, va, db, 1987; *Chbr Conc. no.3: In Constant Flight*, fl, cl, perc, pf, vc, 1988; *Pastoral*, 3 vn, 2 va, 2 vc, db, 1991; *Dance Maze*, ens, 1997; *The Unquiet Grave*, va, ens, 1997–8; *Tattoo*, 12 timp, 4 pf, 1998; *Icarus Drowning*, 2 cl, hp, perc, str qt, 1998

2–4 insts: *Pit*, bn, db, pf, 1981; *Boatsong*, b cl, mar, 1982; *Four Winds*, sax qt, 1984; *Foolish Fires*, A-cl, pf, 1985; *Str Qt*, 1985; *A Whole Lot of Shaking*, vc, pf, 1988; *Tuba Mirum I*, 2 b trbn, 1989; *The Art of Puffing: 17 Elegies for Thomas Chatterton*, b cl, perc, 1989; *Ring the Changes*, pic, b cl, pf, 1990; *Alchemy*, 4 perc, 1991; *Getting Blue*, a sax, vib, 1993; *Jouissance*, 2 tpt, vib, 1993; *Mondriaan*, fl, 3 perc, 1993; *Tuba Mirum II*, b trbn, tape, 1993

Solo inst: *Portraits*, pf, 1981; *Like Icarus Ascending*, vn, 1984; *Swansong*, va, 1987; *A Kumquat for John Keats*, pf, 1988; *Spinning*, a fl, 1988; *Clarion*, a cl, 1990; *At a Slight Angle...*, b cl, 1991; *... les débris d'un rêve*, pic, 1992; *Becalmed*, b fl, 1993; *Memorial*, vc, 1994; *24 Unusual Things to Do with a Violin*, vn, 1994; *Dark Side*, db, 1995, rev. 1998; *Rough Magic*, hp, 1996

Choral: *Wassails and Lullabies*, SATB, 1989; *The Laughter of Mermaids* (M. Blakey), SSATBarB, 1991; *In somnia*, T, SATB, ens, 1992

Solo vocal: *Est-il paradis?* (13th century), S, C-cl, perc, 1981; *Wedding Songs*, (high v, vn)/(low v, vc), 1981; *Rap* (J. Donne), Bar, digital delay, 1984; *A Terrible Whiteness* (E. Smart), Mez, pf, 1984; *5 Cabaret Songs* (P. Verlaine, C. Baudelaire, A. Rimbaud), 1v, insts, 1985; *Sacred Places* (C. Reid), T, ens, 1985; *A Martian Sends a Postcard Home* (C. Raine), T, hn, pf, 1986; *Epithalamium* (W.

Shakespeare), T, vn, bell, 1991; Harbour (M. Morgan), T, 17 solo str, 1992; A Salt Girl, high v, pf, 1994; Dancing with Smoke, high v, hp, 1994; The Past, Ct, fl, str, didgeridoo, 1997

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Composer to Composer: Conversations about Contemporary Music
(Sydney, 1993)

Illegal Harmonies: Music in the 20th Century (Sydney, 1997)

PETER McCALLUM

Ford, Bruce (Edwin)

(b Lubbock, TX, 15 Aug 1956). American tenor. His steady rise to a leading position among Mozart and Rossini tenors of his generation has been grounded in gifts of musicianship as well as technique, which have also equipped him to master many other musical styles, ranging from Rameau through Verdi to contemporary US composers such as Floyd and Glass. After study at the universities of West Texas State and Texas Tech, and a period with Houston Opera Studio, he made his début at Houston and spent periods in Germany (Wuppertal, 1983–5, Mannheim, 1985–7). A remarkable facility in both the highest and lowest registers and in intricate *fioriture* has given Ford unusual authority over Rossini's vocal writing, both in comic and serious tenor roles: he has sung Agorante (*Ricciardo e Zoraide*) at Pesaro, Almaviva at Covent Garden, James (*La donna del lago*) at La Scala, and Orestes (*Ermione*) at Glyndebourne. His wide vocal compass has also afforded him an impressive command of Mozart's Mithridates (notably at Covent Garden in 1992 and 1994). And in other Mozart roles, such as Belmonte, Ferrando (which he has sung at Salzburg) and Tamino, his graceful, long-breathed control of line and dynamics makes ample amends for an occasional rawness of timbre. Ford's recordings include Almaviva, Meyerbeer's *Il crociato in Egitto* and Mayr's *Medea in Corinto*.

MAX LOPPERT

Ford, Ernest (A. Clair)

(b Warminster, 17 Feb 1858; d London, 2 June 1919). English composer and conductor. He was a chorister at Salisbury Cathedral, and won the first Goss Scholarship at the RAM (1875), where he was a pupil of Sullivan. He also spent some time in Paris studying with Lalo. In 1886 his motet *Exaudivit Dominus* was performed at the 250th anniversary of Harvard University. Most of his other compositions were for the theatre and included operas (*Daniel O'Rourke*, 1884; *Nydia*, 1889; *Joan*, 1890; *Jane Annie*, 1893; *Mr Jericho*, 1893) and ballet music, excerpts from his *Faust* being given under Henry Wood in 1897. Ford held a professorship of singing at the GSM, where he was in charge of the opera class. He conducted Sullivan's *Ivanhoe* at the Royal English Opera House, Cambridge Circus, and for some years directed the Royal Amateur Orchestral Society. His *Short History of Music in England* (London, 1912) is informative on Sullivan and late 19th-century musical life.

Ford [Foard, Foord, Forde, Fourd, Fourde], Thomas

(*d* London, bur. 17 Nov 1648). English composer and viol player. He was appointed one of the musicians to Prince Henry in 1611, initially at a yearly salary of £30, but from March 1612 he received £40. Later he became one of the lutes and voices to Prince Charles, serving him after his coronation and up to the Civil War in 1642. On 1 January 1627 Ford was among 31 musicians who received as 'Newyeares gifts given by the Kinges Ma^{tie} ... to each of them in guilt plate five ounces a peece'. In July 1634 he was granted a £20 increase of pension for life. The charter of the Corporation of Musick in Westminster (15 July 1635), which gave the King's musicians authority over the training and performance of musicians in the capital and its immediate environs, lists Ford as one of the Corporation's first two wardens (the second being Jerome Lanier) with the authority to administer the 'corporall oathes'. Ford was buried at St Margaret's, Westminster. Under the terms of his will, dated 12 November 1648, several musicians received bequests including Walter Porter and Henry Cooke. At his death he was apparently enjoying a double place, both as 'composer to the private musick' and as 'a viall, among the lutes and voices' at a combined yearly salary of £80 plus liveries. After the restoration of the monarchy in 1660 this double vacancy was filled with the appointments of Charles Coleman 'for ye Viall' and Henry Lawes as 'Composer'. Ford also seems to have been in receipt of an annuity of £120 granted by Charles when Prince of Wales.

Ford's *Musicke of Sundrie Kindes* (London, 1607) is in two parts, dedicated respectively to Sir Richard Weston of Skreens, Roxwell, Essex, and to Sir Richard Tichborne. Among the ayres are such famous pieces as *What then is love, sings Coridon*, *Faire sweet cruell*, *Since first I saw your face* and *There is a ladie, sweet and kind*. The ayres are given alternative four-part vocal settings. The lyra viol duets include *M. Southcote's Paven* with its galliard (MB, ix); other titles that might help to identify the circle in which Ford moved at this stage in his life are *The baggepipes: Sir Charles Howard's delight*, and *Snatch and away: Sir John Paulet's toy*. Some pieces contain indications of a pizzicato technique common in lyra viol playing: 'thumpe them with the first and second finger of the left hand according to the direction of the pricks'.

Ford contributed two anthems to Sir William Leighton's *Teares or Lamentacions of a Sorrowfull Soule* (RISM 1614⁷) and a large number of three-part songs (ATB) both sacred and secular survive in manuscript, notably at Winchester College and Christ Church, Oxford. A number require the support of a basso continuo (missing from the set in *GB-Och*). Also in manuscript are some six-part anthems and madrigals, including *'Tis now dead night*, a 'Passion on the Death of Prince Henry'. Ford's viol music includes six fine five-part fantasias (anonymous in *Lbl Add.17792-6*, but ascribed to him in *Lcm* 1145).

Although Ford's work in the context of his time has not yet been authoritatively assessed, it is possible to say that the music merits better than its present relative obscurity. Hsieh has written of the anthems – perhaps the least well-known works – that some 'are equal to the works of the most eminent composers of the period'. The lute-songs, such as the delicately elegant *Since first I saw your face*, rank with the best in a genre not lacking in great works. The lyra viol duets are so finely idiomatic as to suggest that Ford must have been an excellent performer; the depth of expression and originality of one like the *Pauin, M. Maynes Choice* show him to have been a composer of true inspiration.

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19 anthems, 3–6vv, 1614⁷, *GB-DRc, Lbl, Llp, Ob, Och, Ojc, US-NYp*; 2 ed. in *EECM*, xi (1970), 34, 146

4 sacred canons, 1652¹⁰

Musicke of Sundrie Kindes, 4vv, insts (London, 1607/R); songs ed. in *EL*, 1st ser., iii (1921, 2/1966); 2 lyra viol duets, ed. in *MB*, ix (1955, 2/1962), 205, 206

35 partsongs, 3vv, *GB-Och [bc lost], WCc*

6 fantasias a 5, *Ckc, Lbl, Lcm, Ob*; 1 ayre a 4, *Lbl, IRL-Dm*; 1 almaine a 3, *GB-Och*; Fa mee fa, 2 b viols, *Ob*

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F. Traficante: 'Music for the Lyra Viol: the Printed Sources', *LSJ*, viii (1966), 7–24; repr. in *JVdGSA*, v (1968), 16–33

F. Hsieh: *The Anthems of Thomas Ford (ca. 1580–1648)* (diss., Louisiana State U., 1989)

IAN SPINK/FRANK TRAFICANTE

Forefall.

A type of appoggiatura. See Ornaments, §§3 and 6.

Foreground

(Ger. *Vordergrund*). In Schenkerian analysis (see [Analysis, §II, 4](#)) the *Layer* in a piece or movement that preserves the contrapuntal and rhythmic essentials but lacks some ornamentation or its embellishment (including note repetition) or indications of scoring.

The word 'foreground' is sometimes used more loosely in analytical writings to denote the surface of the piece, as opposed to 'background' which is equated with structure.

WILLIAM DRABKIN

Forest

(*fl* first half of the 15th century). English composer. No initial or forename is given in the sources, and no Forests with specifically musical credentials appear in archives. Identification therefore remains uncertain, though the name is not common, and there is only one strong candidate, John Forest, onetime Dean of Wells, who was born about 1365–70 (obtaining a papal dispensation by 1390 to take holy orders despite illegitimate birth) and died on 25 March 1446. Full details of his ecclesiastical preferments are given in A.B. Emden: *A Biographical Register of the University of Oxford to A.D. 1500* (Oxford, 1957–8). He was a member and benefactor of Lincoln College, Oxford, and a lifelong canon of Lincoln Cathedral, also holding prebends at various times at Durham, York, Lichfield, Southwell, Salisbury and Wells. He was Archdeacon of Surrey from 1415 and Dean of Wells from 1425 until his death, having obtained in 1429 a papal indult to visit his archdeaconry by deputy for five years, owing to old age, failing sight and infirmity. This has cast doubt upon the identity of John Forest with the composer as being inconsistent with the fresh, blossoming and youthful music presumably composed at this time. However, he lived for a further 17 years and cannot have been totally decrepit; also, it seems that some of his most advanced compositions may have been copied into the Old Hall Manuscript not much later than 1425. Identification with a close contemporary of Leonel Power's is stylistically convincing. John Forest was particularly active in the Winchester diocese, and closely associated with Cardinal Beaufort, Bishop of Winchester from 1404 (translated from Lincoln); this may reflect some personal patronage. Forest also appears in the records of Christ Church, Canterbury, perhaps significantly, given Leonel Power's association there after the death of his patron in 1421.

Forest was apparently one of the earliest English composers to cultivate the long panconsonant duets, smoothly spun ornamental melodic lines, omnipresence of 3rds and essays in textual declamation, sometimes understood by the term *contenance angloise*. His name is mentioned, together with those of Dunstaple, Leonel, Plummer, Frye and others, in Hothby's *Dialogus*. Forest's style has much in common with that of the 'later' motets of Power, including an instability of metre, though he is perhaps more inclined to write strings of parallel 3rds and 6ths. Like Power also, Forest seems to have had a special partiality for *Alma Redemptoris mater*, having used the text in one antiphon setting (*Alma Redemptoris/Anima mea/Alma Redemptoris*) and the plainchant in another (*Ascendit Christus/Alma Redemptoris*: this marriage of the text of one antiphon with the plainchant of another is found in even closer form in Power's *Salve regina*, which is based on *Alma Redemptoris*). The reasons for assigning him the Credo on this melody (possibly an isolated survival from a cyclic mass) may turn out to be a circular argument, especially since they depended on Bukofzer's inaccurate observation (in MB, viii, 1953) that the plainchant usage was identical to that in *Ascendit Christus*. Its signatures (C C C) are not characteristic of Forest, who favoured and C, though he did use major prolation for the lower parts of the Credo that is ascribed to him by name: its upper part is written in perfect time.

The two Old Hall antiphons and the anonymous Credo copied by the same scribe have long duets for discantus and contratenor, an unusual feature outside the isorhythmic motet, of which Forest's sole surviving example uses the classical structure of Dunstaple, with three statements of the colour, each of two taleae, and regular isorhythm in the upper voices.

Apart from tenor usage, there is no certain case of plainchant paraphrase, though clear allusions can be found to the relevant melodies in the upper parts of *Ascendit Christus* (see critical commentary to MB, vii, no.61) and *Tota pulcra es*. In one source only, *Alma Redemptoris* is provided with a different text to the second part (*Anima mea*), possibly as an alternative for liturgical reasons rather than to produce a simultaneous, motet-like rendering. Four of the texts associated with Forest's antiphon settings are for Vespers for the Vigil of the Assumption (he used four out of the six prescribed in the Sarum Antiphoner) and the other two are for the Nativity of the BVM.

[Old Hall Manuscript](#)

WORKS

Edition: *The Old Hall Manuscript*, ed. A. Hughes and M. Bent, CMM, xlvi (1969–73) [OH]

Credo, 3vv; ed. in DTÖ, lxi, Jg.xxxi (1924/R)

Alma redemptoris mater/Anima mea liquefacta est/Alma redemptoris, 3vv, *I-MOe* α.X.1.11, *Bc* Q15, *AO*, *TRmp* 90

Ascendit Christus/Alma redemptoris, 3vv, OH no.68, also ed. in MB, viii (1953, 2/1970)

Ave regina celorum, 3vv, *MOe* α.X.1.11, *TRmp* 87

Qualis est dilectus, 3vv, OH no.67

Tota pulcra es, 3vv; ed. in DTÖ, lxxvi, Jg.xl (1933/R)

Gaude martyr cum triumpho/Collaudemus venerantes, *MOe* α.X.1.11 (isorhythmic)

For bibliography see Old hall manuscript.

doubtful works

Gloria, 3vv (ascribed to Forest in *D-Mbs* 3232a, and to Hugo de Lantins in *I-Bc* Q15; its pairing in the latter to a Credo by Hugo as well as the musical style suggests authorship by Lantins)

Credo Alma redemptoris mater, 3vv; ed. in DTÖ, lxi, Jg.xxxi (1924/R) (ascribed to 'Anglicanus')

Credo, 3vv, OH no.74 (anon. in source)

MARGARET BENT

Forest, Jean Kurt

(*b* Darmstadt, 2 April 1909; *d* Stahnsdorf, nr Berlin, 2 March 1975). German composer. Between the ages of six and 16 he studied at the Spangenberg Conservatory, Wiesbaden. He was subsequently (1926–41) employed as a violinist, viola player, répétiteur and Kapellmeister in several German cities. His first attempts at composition (from 1935) were occasional works that

fulfilled specific practical demands. After military service and internment in the USSR (1942–8), he settled in Berlin, where he held various posts (consultant on choral music, chief conductor, deputy departmental head) at Berlin Radio (East), East German radio and East German television. From 1954 he dedicated himself exclusively to composition. He became a member of the DDR Academy of Arts in 1970.

Central to Forest's oeuvre are stage works designed to provoke moral confrontations with 20th-century historical topics such as fascism, war, and the explosion of the atomic bomb. In the 1960s he steadily reduced the size of his instrumental forces and derived all melodic and harmonic constellations from a single musical cell (although this sometimes took the form of a 12-note series, he did not adopt strictly serial procedures). The main features of his style are episodic forms, a vigorous and unadorned musicality, captivating orchestral effects and instrumental works on programmatic ideas.

WORKS

(selective list)

stage

Ops: Der arme Konrad (after F. Wolf), 1957, Berlin, 1959; Tai Yang erwacht (after Wolf), 1959, Halberstadt, 1960; Wie Tiere des Waldes (after Wolf), 1963, Stralsund, 1964; Die Passion des Johannes Hörder (after J.R. Becher), 1965, Stralsund, 1965; Die Blumen von Hiroshima (after E. Morris), 1966, Weimar, 1967; Die Odyssee der Kiu (after Nguyen Dun), 1969, Erfurt, 3 May 1969; Eine Fahne hab' ich zerrissen (after B. Brecht: *Die Gewehre der Frau Carrar*), 1971; Die Hamlet-Saga (opéra concertant, F. de Belleforest: *Histoires tragiques*, Saxo Grammaticus: *Historica danica* and W. Shakespeare), Berlin, 1973; Sisyphos und Polyander (after V. Ivanov), 1974; Tage ohne Krieg (after K. Simonov), 1974, unfinished

Ballets: Sadako, perf. 1964; Romeo und Julia und die Finsternis (TV ballet), 1967 [2 stage versions: 1, perf. Zittau, 1967; 2, perf. Erfurt, 1969]; Frühling an der Seine, 1971

Operettas and musicals; incid music for theatre, film and TV

other works

Orch: Habanera Cubana, 1934, rev. 1954, rev. 1962; Indiana-Rhapsodie, 1952; Spartakus, sym. portrait, 1954; Thüringisches Konzert 'Den Kämpfern von Buchenwald', hn, orch, 1958; Patria ardua Patria pulchra, 10 chbr concs., 1968; Va Conc. no.1, 1970; Va Conc. no.2 'Metamorphosen einer Reihe von Arnold Schönberg', 1970; Va Conc. no.3 'Ein Vierteljahrhundert' (K. Stitzer, E. Weinert), va, S, Mez, Bar, children's chorus, youth chorus, orch, 1971

Vocal: November-Kantate (W. Dehmel), 1948; Kantate auf Stalin (Kuba), 1949; Ein Mensch wächst auf in Lenins grossem Haus, 1952; Karl Marx hat gelebt und gelehrt (Kuba), 1953; Die Songs des Tran Dang Khoa, 1v, vn, 1972; Charilaos, oder Die Tugend des Schwertes (offertorio profano, after P. Wiens), 1974; see also Orch [Va Conc. no.3, 1971]; c250 lieder, sacred songs and chanson

Chbr and solo inst: Tor und Tod, fantasias, vn, 1962; Aus Lenins neuer Welt, 6 str qts, 1969; Serenata de Chile, vn pic, vn, vc, 1972; Für Pablo Casals, vc, 1973; Für Pablo Picasso, pf, 1973

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VERA GRÜTZNER

Forest Gate College of Music.

London conservatory founded in 1885 and amalgamated with the London Academy of Music in 1904. See London, §VII, 3.

Forestier, Mathurin

(fl c1500–35). French composer. Lowinsky suggested he was the same person as Mathurin Dubuysson, a singer in the Ste Chapelle, Paris, between 1489 and 1513. If Forestier was close in age to the composers whose sacred music appears with his in manuscripts from the Netherlandish court scriptorium, he was probably born around 1470 and may have died as late as the 1530s. These works (all ed. in CMM, civ, 1996) include three Masses (*Missa 'Intemerata virgo'*, 4vv, on the third and fourth sections of Josquin's *Vultum tuum*; *Missa 'Baises moy'*, 5vv, on Josquin's chanson; and *Missa 'L'homme armé'*, 5vv, also attributed to Mouton) and two motets on sequence texts (*Alma chorus domini*, 4vv; and *Veni Sancte Spiritus*, 6vv, also attributed to Josquin) which reveal a fondness for canonic textures reminiscent of Josquin and Mouton, most remarkably in the final section of the *Missa 'L'homme armé'*, a canon for seven voices out of one on the well-known melody.

Three four-voice chansons in a more modern style (*L'aultre jour en ung jardin* in 1538¹³, and *Frere Bidault* and *O cruaulté qui m'as mis* in 1541⁷) appear in sources later than any of the Mass manuscripts and may therefore have been written by a different man, especially since no first name is given for their author. Similarly, the earlier, untexted, three-voice setting of *La hault d'alemaigne* in 1504³, attributed simply to 'Mathurin', may be by yet someone else, though no other composers of either name are currently known.

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THOMAS G. MacCRACKEN

Foresythe, Reginald

(*b* London, 28 May 1907; *d* London, 23 Dec 1958). English jazz pianist, composer and bandleader. The son of a West African barrister and a German mother, he was educated in England. During the late 1920s he travelled to the USA, where he wrote arrangements for Earl Hines's orchestra and was commissioned by Paul Whiteman to compose new works. In 1933 he returned to Britain and formed a band made up of two clarinets, bassoon, three saxophones, piano, double bass and drums – an unconventional instrumentation for jazz and dance music at that time. For this and later ensembles he wrote many short pieces, including *Serenade for a Wealthy Widow/Angry Jungle* (1933, Col.), *The Autocrat before Breakfast* (1934, Col.), *Dodging a Divorcee* (1935, Col.) and *Swing for Roundabout* (1936, Decca). In 1934 Foresythe returned to the USA to perform with Whiteman, and the following year he recorded in New York with a band that included Benny Goodman, John Kirby and Gene Krupa; apart from this occasion, however, he made little use of improvisation. After World War II he led another band, but his final years were spent in obscurity, playing the piano in small drinking clubs in London around Soho and Kensington.

Foresythe's witty shorter compositions created a permanent impact on his pre-war jazz contemporaries and foreshadowed by a couple of decades the use that American jazz arrangers were to make of woodwind and classical counterpoint; he also wrote longer works, such as *Southern Holiday: a Phantasy of Negro Moods* (1935, Col.).

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CHARLES FOX/R

Forkel, Johann Nicolaus

(*b* Meeder, nr Coburg, 22 Feb 1749; *d* 20 March 1818). German music historian, theorist and bibliographer. He is generally regarded as one of the founders of modern musicology.

1. Life.

Forkel was the son of a cobbler, box maker and tax collector. He received early keyboard training from the local Kantor, Johann Heinrich Schulthesius; in matters of music theory he appears to have been largely self-taught, using printed treatises by Mattheson, J.A. Scheibe, Christoph Nichelmann and others as his guide. In 1766, at the age of 17, he left home for Lüneburg, where he served as a chorister at the Johannisschule (J.S. Bach had studied at the Michaelisschule, the town's other choir school). The following year Forkel moved to Schwerin, where he worked as

a prefect, or assistant conductor, in the cathedral choir. There his skills were noticed by Duke Frederick 'der Fromme', who awarded him a stipend for two years of study at the University of Göttingen.

Forkel matriculated at the university in April 1769 and attended lectures in law, mathematics and ancient and modern philosophy. In 1770 he was appointed university organist, and from then until the end of his life he remained at the university, holding one academic music position or another. From winter 1772 he also gave private instruction, apparently until 1779, when he was appointed academic concertmaster and, soon thereafter, university music director. As music director, Forkel presented an annual concert series, typically consisting of 20 performances given between 5 p.m. and 7 p.m. on Sundays from Michaelmas to Easter. He supplemented these with lectures, often publishing related material in advance to stimulate interest (e.g. *Genauere Bestimmung einiger musikalischen Begriffe zur Ankündigung des akademischen Winter-Concerts von 1780–1781*, Göttingen, 1780; repr. in *Magazin der Musik*, ed. C.F. Cramer, i, Hamburg, 1783/R). The concerts continued until 1815; the lectures, until Forkel's death.

In 1781 Forkel married Margareta Sophia Dorothea Wedekind, the 16-year-old daughter of a Göttingen theologian. The union, which produced one son, ended in divorce in 1793. For his work as music historian and theorist, Forkel was awarded a doctorate 'without examination and without fees' by the university in 1787 and given the title *magister*. The first volume of his ambitious *Allgemeine Geschichte der Musik* appeared the next year, when Forkel also applied, unsuccessfully, for the prestigious position of 'Director Musices und Cantor am Johanneum' in Hamburg that had been vacated by the death of his friend C.P.E. Bach; the post went to C.F.G. Schwencke. In 1792 Forkel issued his ground-breaking music bibliography, the *Allgemeine Litteratur der Musik*. He travelled in 1801 to Leipzig, Prague and Vienna to gather additional material for the *Allgemeine Geschichte*, the second volume of which appeared that year. Around this time Forkel also began to work with the Viennese archivist and librettist Joseph Sonnleithner on the *Denkmale der musikalischen Kunst*, a multi-volume historical anthology of music. He sent off the manuscript to volume i in March 1803, and the music was subsequently engraved and proofed, but before it could be printed, the plates were melted down by French soldiers during the occupation of Vienna in 1806, and Forkel, disheartened, abandoned the project.

In 1801 Forkel began to serve as adviser for *Oeuvres complètes de Jean Sebastien Bach*, Hoffmeister & Kühnel's emerging series of Bach's keyboard music. This work led to the firm's publication, in 1802, of his important biography, *Ueber Johann Sebastian Bachs Leben, Kunst und Kunstwerke*, which was based on material that he had assembled for the third and last volume of the *Allgemeine Geschichte*. Despite the fact that Forkel continued to write and lecture for 16 more years, he did not return to the *Allgemeine Geschichte*, and it remained unfinished at the time of his death (five notebooks of material, *Miscellanea musica*, survive in D-Bsb).

2. Works.

The *Allgemeine Geschichte*, the magnum opus of Forkel's historical studies, was the first German attempt at a comprehensive history of music.

Volumes i and ii cover the period from antiquity to the end of the 16th century; volume iii, never completed, would have carried the account to Forkel's time. Its encompassing approach links it with the earlier histories of Hawkins and Burney, but the incorporation of late-18th-century theories on aesthetics, philosophy and sociology (Forkel was extremely well read and had a personal library of over 2500 books) gives it a distinctive, metaphysical slant. Forkel cast his survey within the framework of universal history then being taught at the University of Göttingen by Johann Christoph Gatterer (1727–99) and August Ludwig Schlözer (1735–1809), according to which history was viewed as a succession not of facts, but of ideas, and as the movement of mankind from natural wildness to a cultivated state of perfection. This perfection was to be achieved through constant progress and improvement (much like the growth of a person from infancy to adulthood) and the development of ethics and sublime mental capabilities. Universal history thus paralleled many aspects of Enlightenment philosophy. Forkel presented the history of music as a gradual evolution from simple to complex, ascribing a decisive role to the appearance of harmony, which enabled composers, in time, to liberate music from its reliance on words and to write instrumental music (which was sublime because it conveyed feeling in its purest guise). Music history thus gained a developmental and psychological dimension. In Forkel's opinion, fugue was the richest instrumental procedure, since its polyphonic combination of leading and imitative parts seemed to reflect the harmonious union of individuals from different levels of society working towards common goals: 'The general feeling of mankind itself pronounces the fugue as the highest and most dignified masterpiece of art that is worthy to be brought before posterity'. Perhaps for this reason Forkel departed from the Enlightenment idea of uninterrupted progress and held up Bach's music, with its fugal counterpoint, as the model for late-18th-century composers.

Forkel's approach to music theory, seen most clearly in *Ueber die Theorie* and the lengthy preface to volume i of the *Allgemeine Geschichte*, was to stress that music was a profound expression of human feeling rather than – as Rousseau and Burney believed – a superficial stimulation of the senses. He allied music not with mathematics, but with language: just as syllables gave rise to words and words to comprehensible paragraphs, so notes gave rise to melodies, and melodies to comprehensible forms. In this development, harmony, again, played the decisive role, placing music 'in the position of becoming a complete, rich, and diverse language of feelings, just as the most developed language of ideas had become for reason'. To Forkel, both melody and harmony were critical, but the feeling generated by the two was the most important element of all. For instance, in a published analysis of C.P.E. Bach's Sonata in F minor, h173 (w57.6) (discussed at length in Powers), Forkel judges the piece in terms of the emotions produced by its themes and movements and the composer's ability to balance and contrast those emotions. By promoting this subjective analytical approach at the University of Göttingen, Forkel was able to shift music from a science to a fine art, allied with language, philosophy, history and literature.

Forkel's remarkable *Allgemeine Litteratur* set the standard for later bibliographies in terms of thoroughness and organization. It contains some

3000 entries, from antiquity to the late 18th century, with well-ordered comments on the content and quality of each source. After Forkel's death the volume was expanded and translated into Italian by Peter Lichtenthal as part of his *Dizionario e bibliografia della musica* (vols.iii and iv; Milan, 1826), and it was updated and enlarged by the Leipzig organist and manuscript collector Carl Ferdinand Becker as *Systematisch-chronologische Darstellung der musikalischen Literatur* (Leipzig, 1836/R). In his original preface Forkel announced a comprehensive bibliography of music scores, but he never carried out the plan.

Ueber Johann Sebastian Bachs Leben, Kunst und Kunstwerke, Forkel's seminal biography, marked the formal beginning of the Bach revival, and it remains a primary source. Based on information received directly from Bach's two eldest sons, Wilhelm Friedemann and Carl Philipp Emanuel, it contains many facts that would otherwise have been lost (such as the origin of the Goldberg Variations). Forkel focusses mainly on Bach's keyboard works and his accomplishments as a keyboard player, composer and teacher, portraying him as a German cultural hero ('Be proud of him, O Fatherland; be proud, but at the same time, be worthy of him!') whose preludes and fugues, trio sonatas and other masterpieces eclipsed the music of Forkel's day. He also claimed, incorrectly, that Bach had simplified and shortened his compositions, stripping them of 'useless diminutions and embellishments'. While Forkel was mistaken in his attempt to align Bach with the Enlightenment cause, his biography remains a primary source in Bach scholarship.

Forkel's own compositions were judged 'dry' in his own time and are largely forgotten today. In Göttingen he published two sets of sonatas for keyboard (1778, 1779), a set of sonatas for keyboard, violin and cello (1783), and keyboard variations on *God Save the King* (1791). Other pieces were published in Augsburg and London; manuscripts of additional vocal, instrumental and keyboard works (especially keyboard concertos) survive, mainly in Berlin (*D-Bsb*).

Forkel was not the first to lecture on music at a university (C.G. Schröter, L.C. Mizler von Kolof and others did so before him), nor the first to write an extensive musical biography (John Mainwaring wrote his famous book on Handel some four decades earlier). Nevertheless, his activities at the University of Göttingen and his published writings helped to establish the discipline of musicology as we know it today.

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GEORGE B. STAUFFER

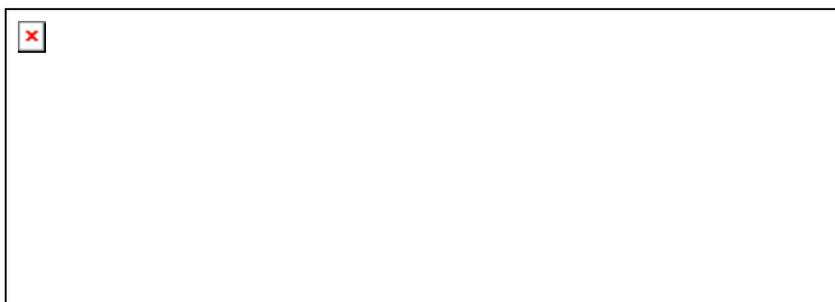
Forlana [furlana]

(Fr. *forlane*).

A lively north Italian folk dance, associated particularly with Venice; it became an aristocratic French court dance and instrumental *air*, flourishing from about 1697 to 1750. It was an energetic courtship dance from the Italian province of Friulia, a Slavonic region controlled by the Venetian republic, and therefore may have had its roots in Slavonic dances.

According to Carlo Blasis (*The Code of Terpsichore*, 1828) it was a lusty, but graceful, dance of flirtation. One or more couples performed at once, the partners moving towards and away from each other, touching hands and feet, turning and beating the air with their arms. It was accompanied by mandolins, castanets and drums, and was popular with gondoliers and 'street people'.

References to the forlana appear in music as early as 1583 in Phalèse's *Chorearum molliorum collectanea*, which includes a 'ballo furlano', *L'arboscello*. This piece, which also appears in Jakob Paix's organ tablature book of 1583 as *L'arboscello, ballo furlano*, is in duple time and shows the characteristic repeated phrase segments of the forlana (ex.1).



The popularity of the forlana in French court life seems to have been established with its use in Campra's *opéra-ballet L'Europe galante* (1697) and *comédie lyrique Le carnaval de Venise* (1699). The latter includes two forlanas, the first used as a dance entry for a troupe of Slavs, Armenians and Gypsies. The [illustration](#) shows the first strain of the second forlana, which exhibits several characteristics of the music: balanced, four-bar phrase structure, 6/4 or 6/8 metre in a moderate tempo, frequent repetition of phrase segments, an upbeat of a crotchet or quaver (depending on the time signature), simple harmonies, and an implied drone bass. The rondeau form prevailed, beginning and ending with a short refrain usually eight bars in length and containing one or more longer couplets.

14 forlana choreographies are extant in the Beauchamp-Feuillet notation; six of them are for theatre dances (including some in Campra's ballets) and the others are for social dancing (Little and Marsh, 159). The steps of the choreography generally fall two to a bar, corresponding to dotted minims in the music, and where there are three steps to the bar the rhythm is minim–crotchet–dotted minim. These steps include the more lively patterns of French court dancing, such as the *pas de rigaudon*, *pas de sissone*, *pas de bourrée* and *assemblée* – that is, steps using many leaps, hops and jumps. Since no choreographies exist for the Venetian forlana it is hard to make a comparison, but it is probable that much of the original lustiness was discarded in the French court versions. In England and France the forlana was also popular as a contredanse.

Music for danced forlanas, in addition to those already mentioned, may be found in Campra's *Les fêtes vénitiennes* (1710) and *Les âges* (1718), and

in stage works by Mouret, Lalande and Rameau. Stylized forlanas were composed by François Couperin (the fourth of the *Concerts royaux*, 1722), Bach (First Orchestral Suite bwv1066), William Corbett (Concerto no.6 in *Le bizzarie universali*, 1728) and G.J. Werner (*Der wienerische Tändelmarckt*, c1750). A number of other pieces appear to be forlanas even though they are not designated as such: examples are the third movement of Mondonville's Trio Sonata op.2 no.2 (1734), the second movement of Leclair's Violin Sonata op.9 no.3 (1743) and the third movement of his Trio Sonata op.4 no.3 (c1731–3). Chausson included a forlana in his *Quelques danses pour piano* op.26 (1896), and there is also one in Ravel's *Le tombeau de Couperin* (1914–17). The third movement of Elliott Carter's Sonata for flute, oboe, cello and harpsichord (1952) is a forlana, according to the composer, although it is not so called. Other 20th-century composers of forlanas include Tailleferre, Pierre Ferroud and Claude Arrien.

The forlana is still found as a folk dance in many regions of Italy and in Italian communities in other countries.

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MEREDITH ELLIS LITTLE

Forlano, Marc'Antonio.

See [Pordenon, Marc'Antonio da](#).

Form.

The constructive or organizing element in music. This article is concerned with the concept of form itself, not with the historical evolution of particular forms or genres (for which see articles under appropriate titles). Form might be defined simply as what forms have in common, reflecting the fact that an organizing impulse is at the heart of any compositional enterprise, from the most modest to the most ambitious. Yet the act, and art, of composition is not synonymous with the selection and activation of formal templates, and composers oblige writers on music to confront the infinite

flexibility of the relation between 'form' as a generic category (such as ternary, canon, sonata) and the musical work as the unique result of the deployment of particular materials and processes. Practice particularizes, just as theory generalizes, and discussion of musical form has been especially vulnerable to the tensions which arise between these very different ways of thinking.

Discussions which concentrate exclusively, or primarily, on matters of musical form lie within the domain of musical pedagogy, rather than of criticism or analysis: their object is to instruct fledgling composers in how musical structures are correctly put together. When the subject is that of particular, and valued, compositions, the critical discussion of musical character and style, or the technical examination of tonal or post-tonal structures and matters concerning motivic and rhythmic processes, tends to have priority over considerations of form as either a generic category or an organizational process or template, which might even be distinct from other modes of organization. For example, Salzer distinguishes between 'structure' as revealed in Schenkerian voice-leading and harmonic analysis, 'form' as 'the organization and division of that structure into definite sections, and the relation of those sections to each other', and 'design' as the organization of the compositional surface, in terms of its thematic and rhythmic material (Salzer; Rothstein).

Definitions of form in both pedagogical treatises and texts on musical aesthetics have commonly given priority to the need for form to be unified and integrated, with contrasts and diversities subordinate rather than predominant. Moreover, form has generally been theorized as implying not simply organization, but organicism – with frequent recourse to biological or botanical analogies. In *Fundamentals of Musical Composition*, Schoenberg declared that 'form means that a piece is organized: i.e. that it consists of elements functioning like those of a living organism ... The chief requirements for the creation of a comprehensible form are *logic* and *coherence*'. For Langer, in contrast, form 'is always a perceptible, self-identical whole; like a natural being, it has a character of organic unity, selfsufficiency, individual reality'.

The argument that formal organization is essentially and inevitably organic reflects the principles of aesthetics formulated during the 18th century, notably by Shaftesbury and Baumgarten. These principles can be traced back to the Aristotelian description of a tragedy as the 'imitation of an action that is whole and complete in itself'. A whole is that which has a beginning, a middle and an end, but the relationship between these elements must not be arbitrary or obscure. Aristotle (*Poetics*, 7 and 9) wrote that 'of simple plots and actions the episodic are the worst' – 'episodic' meaning the absence of probability or necessity in the sequence of episodes which make up the plot as presented in the play. It is clear from this that form (as an organic or episodic sequence of events) and content ('plots and actions') are difficult to separate when the character of an artwork, and not simply its formal framework or structural model, is under discussion, and this difficulty has been a determining factor in studies of musical form which aspire to rise above the purely pedagogical.

Since the 18th century theorists of musical form have reiterated the need for wholeness, symmetry and proportion, though without necessarily imposing a limit to the number of acceptable compositional designs. In an apparent effort to resist the conventionalizing constraints of formal modelling, A.B. Marx argued that ‘there are as many forms as works of art’ (see [Analysis](#), §II, 3), but the tendency of theorizing forms has inevitably been to explore degrees of uniformity: the conditions under which formal frameworks can be defined, and successfully imitated, and in which particular formal categories – chaconne, minuet and trio, and so on – can provide a common organizational underpinning for an infinite variety of musical materials and compositional procedures. What has come to be known as formalist aesthetics – in Hanslick’s formulation, the principle that ‘the beautiful is not contingent upon nor in need of any subject introduced from without, but ... consists wholly of sounds artistically combined’ – does not in itself imply a limited category of ‘beautiful’ formal frameworks. Yet as theorizing became more systematic, and writing about music both critically and historically more formulaic, categorizations of various kinds gained the upper hand, until, as Dahlhaus observed, ‘the theory of form was a description of genres’. As such, it was ill-equipped to confront the protracted crisis of 20th-century music and its fraught relationship to 20th-century social and political history.

The fact that there is more to composition than form, and that discussing form separately from content in all but the most directly technical sense is, as stated above, purely pedagogical, has encouraged musicological interpretation of the musical work as a multivalent entity. For Nattiez, a composition is not merely ‘a whole composed of “structures”. ... Rather, the work is also constituted by the procedures that have engendered it (acts of composition), and the procedures to which it gives rise: acts of interpretation and perception’. The effect of this and other later 20th-century strategies is to challenge the stability and singularity of formal categorization as a means of defining and determining the essence of the musical work. Dahlhaus’s assertion that ‘to expect a discussion about musical form to produce definitions and prescriptions would be naive. It is by no means certain what form in music is, and any attempt to formulate rules would provoke nothing but derision’ is provocative precisely because it turns conventional thinking on its head, and as such it fits well alongside the paradoxical reading of the 20th-century situation found in Adorno’s understanding that ‘form represents the progressive rationalization, integration and control of all aspects of the musical material at the same time as the material itself, as handed-down genres and forms, is tending towards fragmentation and disintegration’. Since, as Paddison notes, ‘for Adorno the “critical” and “authentic” work strives for a consistency of form which is achieved without concealing the fragmentary character of its pre-formed, handed-down material’, it is clear that the Schoenbergian prescription for formal comprehensibility – ‘logic and coherence’ – can no longer be taken at face value. It is as if, in *Fundamentals*, Schoenberg was identifying ‘classical’ procedures which students should first accept as models out of respect for tradition, but which are actually no longer available for authentic, free, post-tonal composition, however sincerely the composer strives to recover or re-create them. In Adorno’s world, that striving cannot succeed, since ‘art of the highest calibre’ – including Schoenberg’s – pushes beyond totality towards a state of fragmentation’.

Dahlhaus was willing to preserve the distinction between a concept of form signifying 'musical coherence on a large scale' and *musique informelle* (exemplified by the radical music of the 1950s and 60s) whose purpose was 'to draw undivided attention to the isolated detail, to the individual musical moment'. Since 'the symptom of extreme *musique informelle* is the heterogeneous nature of the details from which a musical shape is constructed' and 'disconnected matter stands side by side in sharp contrast', the distinction between 'formed' and 'unformed' music is clear, and aesthetic judgments can derive from this distinction, whether one is regarded as good and the other bad, or both are believed to have equal potential for successful or unsuccessful use. This second position can be traced in the attitude that seeks to project the nature of the musical work as dependent not on form as organic – a principle of design that is ultimately singular, rational in the Schoenbergian sense – but on a view of any composition (from any era) as a discourse, something in which the play of different, often ambiguous meanings is the decisive factor. Far from being restricted to the role of 'progressive rationalization', which *musique informelle* rejects, form from this perspective is freed to participate fully in a new world of decentred heterogeneity. This transformation of structure into discourse reinforces the contrast between 20th-century readings of form and those of earlier eras, following the perception that although music is not 'literally a language', it 'becomes most essentially itself when it emulates certain principles found in language' (Clarke).

Given that these principles still involve basic distinctions between similarities and contrasts, their analytical use does not of itself promote less rigorous, less systematic exploration of formal design, as Clarke's analysis of Haydn shows. Yet the implication is that music is emulating 'certain principles found in language' by 'saying' something as the result of adopting certain formal procedures. What the composition says is, however, inherently and irreducibly ambiguous, since the very identity of any text (musical or otherwise) is equivocal and multivalent. Post-structuralist thinking about form therefore proposes that a text itself 'subverts the very idea of identity, infinitely deferring the possibility of adding up the sum of a text's parts or meanings and reaching a totalized, integrated whole' (Johnson).

Such a position seems to be at the furthest possible remove from the Aristotelian principles which underlie classical aesthetics, and pre-20th-century theories of musical form. But the shift from classicism to modernism in composition has helped to promote the exploration of such anti-classical, deconstructive strategies, and just as the application of linguistic analysis to classical music enriches one's awareness of its essential unity and stability, so its employment in relation to post-classical and modernist compositions reinforces the post-structuralist perception that to seek to impose a unified framework on a modernist composition is no less 'violent' than to approach it as a sequence of fragments which may or may not achieve coherence through a balance of opposites. Johnson observes that 'if anything is destroyed in a deconstructive reading, it is not the text, but the claim to unequivocal domination of one mode of signifying over another', and the 'careful teasing out of warring forces within the text itself', which Johnson proposes as the goal of deconstructive analysis, is particularly appropriate as a means of exploring the formal richness and

multiplicity of musical structures which move through time rather than existing as solid, visible objects in space.

It is inevitable, and appropriate, that the concept of deconstruction in musicology should be surrounded by controversy, given the proposition, as formulated by Subotnik, that 'characteristically, a deconstruction results in (at least) two readings of a single text that coexist but cannot be reconciled with each other. In deconstructionist terminology, the relative weight of these two readings is "undecidable"'. There will be many musical works, particularly from periods before the 20th century, for which different, irreconcilable readings of their basic form (as distinct from what that same work expresses through its particular materials and processes) will be unlikely, and even when the composer has consciously worked with more than one formal model, as in the case of Webern's *Variations for Orchestra* op.30, the alternatives are not so much irreconcilable as complementary and interactive. Subotnik's claim that 'in the deconstructionist view, a text is a profoundly indeterminate construct, functioning always as part of an ongoing, open-ended process of historical discourse' and that 'no single meaning can be definitively assigned to a text' underlines the sense in which 'meaning' is implicated in form, yet not identical with it. Even when the form can convincingly be assigned to traditional general categories like ternary, sonata, or variation, as with the movements of Beethoven's *Symphony no.9*, the meaning of the material through which the form is projected remains open to new and different interpretations (Cook). Ultimately, therefore, form is a factor making for relative stability in the inherently open-ended process of musical communication.

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ARNOLD WHITTALL

Formant.

The relationship between amplification, or degree of resonance, and frequency, for any device (whether mechanical or electronic) that modifies, transmits or radiates sound. The graph representing the relationship between amplification and frequency is usually called the 'formant characteristic'.

Three typical examples of the source of a formant will help to clarify the meaning. The body of a violin converts the almost inaudible sound of the strings by a process of resonance and radiation into a very much louder sound, but in so doing it imposes its own formant on the sound; different frequency components in the string vibration are enhanced by different amounts, and so the timbre is changed. Second, the bore characteristics and the size, shape and position of the side holes of a woodwind instrument change the wave-form set up by the reed in the pipe and so impose a formant which leads to a characteristic timbre for each instrument. Third, the cavities of the throat and nose modify the harmonic-rich buzzing sound of the vocal chords and impose formants that are characteristic of the person and also of the different vowel sounds; each vowel sound – regardless of whether spoken by a male or female, adult or child – has formant peaks at well-defined frequencies. Problems arise if the recognizable strong peaks in a formant occur in regions for which no frequencies are present in the basic sound; thus it is difficult to distinguish one vowel from another in a high-pitched human voice, and the timbre differences between instruments are much less pronounced at high pitches than lower down the scale. See also [Sound](#), §6(iv).

CHARLES TAYLOR

Formé, Nicolas

(*b* Paris, 26 April 1567; *d* Paris, 27 May 1638). French composer, singer and priest. He was probably educated at the choir school of Notre Dame, Paris. By the time he was 20 'his ability in both music and letter' was such that on 4 July 1587 he was admitted to the Ste Chapelle du Palais as a clerk; in a document of 28 February 1590 he described himself as a *chantre ordinaire* there. During the next two years the chapter reprimanded him on many occasions for drunkenness, lack of moderation and negligence in carrying out his duties. From the first quarter of 1592 his name appears in the records of the royal chapel as an *haute-contre*, with a salary of 150 livres. One of the *sous-maîtres* under whom he worked was Eustache Du Caurroy. As soon as Du Caurroy died, on 7 August 1609, he succeeded him as *sous-maître* and composer of the royal chapel in alternation with Eustach Picot. Formé held both offices until his death; in the year of his death he was thus able to write in the dedication to Louis XIII of his Mass for double chorus that as well as serving 'the late King Henry the Great for 18 years' he had spent '28 years of humble service and continual allegiance' in Louis' household. He was sensitive and passionately devoted to music to the point of fainting when one of his works was performed in public. Yet he was also eager to obtain honours and lucrative benefices: in 1624 the king made him abbot *in commendam*

of the abbey of Notre Dame de Reclus in the diocese of Troyes, although he resigned in 1634 in favour of his nephew; and on 11 November 1626 he was made a canon of the Ste Chapelle. Apart from these official privileges he assiduously set about increasing his wealth, through property, loans, recognizances and so on, as can be seen from his will, drawn up in 1631, and by the list of his possessions compiled after his death. The text of his epitaph survives (*F-Pn* fr.8219, p.47).

The numerous anecdotes about Formé sometimes illustrate his irritable, arrogant and undisciplined nature or his lax morals and fondness for drink but also the enthusiasm with which those in high places greeted his music. On the one hand, for example, he was at loggerheads with the other canons of the Ste Chapelle because he lived with his mistress in his own house. On the other hand, Richelieu invited him to direct a concert in his palace, and Dubois de l'Estourmière, Louis XIII's valet, related in his memoirs how he told Louis XIV of his father's particular affection for Formé's motet *Nonne Deo subjecta erit anima mea* (which is lost). One can also believe Sauval's report that after Formé's death, Louis XIII collected his works together and locked them away in a cupboard to which he held the key; it is possibly because of this that some at least of his music has survived. Sauval added that these works subsequently fell into the hands of Jean Veillot, 'who turned them to his own good account'.

As a composer Formé is known only by sacred works. In the dedication to Louis XIII of his celebrated Mass published in 1638, cited above, he prided himself on being the first Frenchman to write for double choir in the Venetian style, but this is an idle boast, since several others had done so before him, among them Le Jeune, Du Caurroy and d'Ambleville. In this mass, however, and also in the motets *Domine, salvum fac regem* and *Ecce tu pulchra es, amica mea*, he did break new ground in his explicit use of the concertante style, contrasting a quartet of soloists with a five-part choir: the style, partly fugal partly homophonic, heralds that of the *grands motets* of Versailles. There is no mention of instrumental accompaniment in the score. But it seems unlikely that, at a time when the continuo was becoming more and more accepted in France, such fundamentally modern music was conceived for a *cappella* performance. Moreover the nature of the music implies accompaniment, although it is doubtful if instruments other than organ were used because of the restrictions that the church imposed on the performance of liturgical music, especially masses. There survived in manuscript a series of *Magnificat* settings by Formé based on the eight church tones. Sections for four voices alternate with Gregorian chant, thus confirming that the works were intended for liturgical use, perhaps in the royal chapel or the Ste Chapelle. They are written in a basically unadorned syllabic style, which is, however, varied by imitative entries based on the chant and by the use of contrasted vocal groups. Formé's surviving music is fine enough for the loss of his other works to be a matter for regret.

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DENISE LAUNAY/JAMES R. ANTHONY

Formellis [Formelis], Wilhelmus [Guilelmus]

(b c1541; d probably at Vienna, 4 Jan 1582). Composer and organist, possibly of Flemish birth, resident in Austria. He must have entered the

Kapelle of the future Emperor Maximilian II in Vienna late in 1552 or in January 1553, since in a letter of January 1578 he requested a pension on completing 25 years' service. From 1566 various entries in the court account books show that, as well as playing the organ, he taught the instrument to Archduchess Anna (who later married Felipe II of Spain). He remained in Maximilian's service when he became emperor and then served Rudolf II; both showed their appreciation of him by several times giving him substantial grants of money. Only a few of his works have survived, all of them sacred. Five six-part motets appeared in anthologies of the 1560s (one in RISM 1564³ and a total of four in 1568²⁻⁴ and 1568⁶). The latter collection also includes the eight-part occasional motet *Arma manusque Dei* (ed. in CMM, lxiv, 1974), written in 1566 at the time of Maximilian II's campaign against the Turks. It uses *cori spezzati* technique, and its asymmetrical choral groupings produce dynamic gradations of a kind then very popular at the imperial court. A few other motets by Formellis survived in manuscript, together with intabulations of chansons by Berchem and Lassus (see *EitnerQ* and *MGG1* for details), but some of these may not now be extant.

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ALBERT DUNNING

Formentelli, Barthélémy

(*b* Courquetaine, Chaumes-en-Brie, 21 Jan 1939). French organ builder. He was apprenticed for seven years to Victor Gonzales's workshop at Châtillon-sous-Bagneux, and then worked for four years at Philippe Hartman and Jean Bourgarel's workshop in Rainant, Jura before moving to Verona, where he opened his own workshop. He finally settled in Pedemonte (near Verona) in January 1964, where in 1989 his eldest son, Michel Octave Formentelli (*b* 28 Dec 1970), began working as an assistant. By 1995 Barthélémy had built or restored more than 100 organs, 100 harpsichords and 40 fortepianos. Among his most important new organs are those at the conservatories at Parma (1971), Piacenza (1974) and Padua (1975), Rovereto Cathedral (1975), Meymac, Corrèze (1984), Lemmens Institute, Leuven (1990), Basilique Ste Bernadette, Lourdes (1992), St Etienne de la Cité, Périgueux (1993), and Stroppari, Vicenza (1995). His major restorations have included those carried out on two late 16th-century organs, by Claudio Merulo (Parma Conservatory, 1965) and Luca Biagi (S Giovanni in Laterano, Rome, 1988).

UMBERTO PINESCHI

Formes, Karl Johann

(b Mülheim, 7 Aug 1815; d San Francisco, 15 Dec 1889). German bass. He made his début at Cologne in 1842 as Sarastro. Engaged at the Kärntnertortheater, Vienna, he created Plumkett in Flotow's *Martha* (1847). Forced to leave Vienna for political reasons, in 1849 he sang in London for the first time at Drury Lane. He made his Covent Garden début in 1850 as Caspar (*Der Freischütz*) and sang there regularly until 1868. His roles included Bertram (*Robert le diable*), Marcel (*Les Huguenots*), Leporello, Rocco and Peter the Great (*L'étoile du nord*). He also took part in the première of the three-act revision of Spohr's *Faust* (1852) and the first London performance of Berlioz's *Benvenuto Cellini* (1853), in which he sang the Cardinal. In 1857 he appeared at the New York Academy of Music, returning there for the next 20 years. In 1872 he took part in the première in the USA of Marschner's *Der Templer und die Jüdin*. After his retirement from the stage in 1878, he taught singing in San Francisco. His voice combined a solid, resonant lower register with considerable flexibility, and he was particularly admired as Caspar.

His brother Theodor (b Mülheim, 24 June 1826; d Eendenich, 15 Oct 1875), a tenor, made his début in 1846 at Budapest as Edgardo (*Lucia di Lammermoor*). After singing in Olmütz, Vienna and Mannheim, he was engaged at the Berlin Hofoper (1851–64), where he sang the title roles in the first local performances of *Tannhäuser* (1856) and *Lohengrin* (1859). Two other brothers, Wilhelm (1831–1884) and Hubert, were also singers.

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ELIZABETH FORBES

Formes, Theodor.

German tenor, brother of [Karl Johann Formes](#).

Formes fixes

(Fr.: 'fixed forms').

Poetic forms, particularly of the 14th and 15th centuries, that directly affected the musical forms of practically all song settings of the period. For French song the main such forms are: the ballade, particularly important in the 14th century (see [Ballade \(i\)](#)); the rondeau, which became by far the predominant form in the 15th century (see [Rondeau \(i\)](#)); and the [Virelai](#), which had something of a career in the 14th century but was then dropped until its revival in the middle of the 15th century. All three involve complex repetition patterns with a refrain and music in two main sections (see [Ouvert](#)). According to the early 15th-century *Reigles de la seconde rhetorique* (ed. E. Langlois, *Recueil d'arts de seconde rhétorique*, Paris, 1902, p.12), it was Philippe de Vitry who first used them. But all three forms can be found in one shape or another in the monophonic songs of the 13th century and earlier. Moreover, none of Vitry's songs has been identified: the earliest coherent such repertory is in the work of Guillaume de Machaut, who composed 42 ballades, 22 rondeaux and 33 virelais. Some

time very late in the 15th century all three *formes fixes* were abandoned by composers, though traces of their design can be heard in French music through the first half of the 16th century, and the rondeau in particular continued to be cultivated by poets.

Slightly different versions of these forms were cultivated in the song repertoires of other European languages. In mid-14th-century Italian music, the madrigal is important (see Madrigal, §1) but was largely replaced by the [Ballata](#), a form closely related to the virelai. Other forms related to the virelai include the 13th-century Spanish [Cantiga](#), the 15th-century English [Carol](#), the 15th- and 16th-century Spanish [Canción](#) and [Villancico](#), and the Italian [Barzelletta](#) (see *also* [Frottola](#)). The German [Bar form](#) is loosely related to the ballade. All of these are sometimes called *formes fixes*.

See *also* [Chanson](#).

DAVID FALLOWS

Formica, Antonio [Antonino]

(*b* Licata, Sicily, ?c1575; *d* Palermo, 17 March 1638). Italian composer. He came of a noble Palermo family and was the first pupil – at any rate in Palermo – of Antonio Il Verso, who included pieces by him in four of his own collections. On 1 April 1605 his fellow pupil G.B. Cali dedicated to him his book of two-part ricercares. On 31 August that year he was received (one year before his fellow pupil Giuseppe Palazzotto e Tagliavia) into the Congregazione dell'Oratorio dei Filippini at Palermo, and on 15 December he became a cleric. In February 1606 he became a deacon and priest. On 21 October 1608 he was made a full member of the order, in whose service he spent the rest of his life: from 1614 onwards he was several times appointed its director of music, and he was provost from 17 April 1621 to 28 May 1623 and during the period 1632–3. His music is characterized by skilful counterpoint, rhythmic variety and flexible harmony, achieving an effective realization of the sense of the words.

WORKS

6 madrigals, 4–6vv: 5 in 1592¹⁷, 1594¹⁷, 1601¹⁴, 1604¹², 1610¹⁴, 3 ed. in MRS, vi (1991); 1 in *Infidi lumi* (Palermo, 1603), lost

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Formosa, Riccardo

(b Rome, 1 Sept 1954). Australian composer. Formosa's initial professional experience was in rock music, as a member of the Little River Band in Melbourne. He subsequently enrolled at the NSW Conservatorium (now Sydney Conservatorium) in 1979–80, where his teachers included Don Banks and Martin Wesley-Smith; he then studied privately with Richard Toop before going to Rome to work with Donatoni at the Accademia di S Cecilia.

Donatoni had already been a major influence on Formosa during his Australian student years, though the most impressive work of this period, *Dedica* for amplified oboe and orchestra, embraces a much wider range of Italian influences, including Maderna. Direct contact with Donatoni led to more profound absorption of his teacher's methods, and his subsequent works are notable in equal measure for their arcane technical procedures (a series of codes, often extrapolated from the names of dedicatees) and a brilliant, lucid surface which unites immaculate craftsmanship with memorable invention. The outstanding works of the mid-1980s are *Pour les vingt doigts*, *Iter* and *Vertigo*. Formosa's frankly tortuous compositional method, which made the production of anything but chamber works exceptionally difficult, led to a personal crisis. In 1987, after completing just 11 works, he stopped composing concert music and returned to the commercial world, working primarily as a studio arranger and producer. His decision to do so was widely regarded as an enormous loss to Australian music.

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RICHARD TOOP

**Formschneider [Andre, Andreae,
Grapheus, Enderlin, Enndres],
Hieronymus [Jeronimus]**

(*b* Mergentheim [now Bad Mergentheim]; *d* Nuremberg, 7 May 1556). German printer. It has been suggested that his father was Fritz Enderlin (Lenckner, 154), and he was certainly mentioned in an imperial document in 1515 as 'Iheronimussen Enderlin, formsneider zu Nurnberg'. However, he used the latinization 'Andre' almost exclusively by 1504 and until the early 1520s, after which he replaced his family name with a designation of his principal profession, 'Formschneider'. ('Grapheus' is found only in three colophons presumably written by Hans Ott.)

Formschneider, resident in Nuremberg by 1515 and receiving citizenship in 1523, was Albrecht Dürer's principal woodcutter from 1515 to 1528 and the official die sinker of Nuremberg from 1535 to 1542. Although only a part-time printer, between 1525 and 1555 he printed at least one edition in each of all but three years. He did not have a shop for sales, and it appears that most of his printing was commissioned. One of the most gifted block and type cutters of the German Renaissance, he cut the many illustrations and diagrams in, among others, Dürer's treatises and Hans Gerle's lutebooks, and cut and cast the founts, including only the second single-impression music typeface in Germany and the famous Neudörfer-designed *Fraktur*; his finest print is Ostendorfer's *Warhafftige Beschreibung des andern Zugs in Osterreich*.

Formschneider's role solely as commissioned printer is seen most clearly in his six titles for Ott; the *Choralis constantinus*, the first volume of which was printed for Ott's widow (see [illustration](#)) and the others for the Augsburg bookseller Georg Willer; and Senfl's odes, the printing commissioned by Minervius through Hieronymus Baumgartner of Nuremberg. Although music became central to his printing activities, there is no evidence that he had any understanding of or special interest in it.

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H. Ott, ed.: *Secundus tomus novi operis musici* (1538³); *Trium vocum carmina* (1538⁹); H. Ott, ed.: *Missae tredecim, 4vv* (1539²); H. Gerle: *Musica und Tabulatur* (1546³¹); H. Isaac: *Choralis constantinus, i* (1550); H. Gerle: *Ein neues sehr künstlichs Lautenbuch* (1552³¹); H. Gerle: *Teutsche musica* (1553), lost; H. Isaac: *Choralis constantinus, ii* (1555); H. Isaac: *Choralis constantinus, iii* (1555)

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ROYSTON GUSTAVSON

Fornaci, Giacomo

(*b* Chieti; *fl* early 17th century). Italian composer. He was a Celestine monk. He is known by *Amorosi respiri musicali*, for one to three voices and continuo (Venice, 1617; 1 song ed. in Goldschmidt, appx, 39f; 1 dialogue ed. in Racek, 244f). The 20 pieces it contains, over half of them monodies, cover a wide range of forms current at the time and include settings of some specially popular poems such as Guarini's *Tirsi morir volea*, but the music is relentlessly undistinguished. According to Gerber he also published *Melodiae ecclesiasticae* (Venice, 1622), of which no copy survives.

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NIGEL FORTUNE

Fornari, Andrea

(*b* Venice, *c*1753; *d* Venice, 26 Oct 1841). Italian woodwind instrument maker. In a petition dated 18 January 1792 he claimed to have made – besides instruments for the study of mathematics and physics and for navigation – all kind of woodwinds, including flutes and recorders in different sizes, shawms and 'salmuò' (Chalumeau). He also names the renowned oboists Pietro and Giuseppe Ferlendis as testifying to the quality of his work. Surviving instruments by Fornari are mainly oboes and english horns (respectively 20 and 27 listed in *YoungHI*). Most of his instruments are dated (1791–1832) and show accurate craftsmanship. The earlier oboes have an original vase-shaped top joint without a bulb. Those made after 1810 show the influence of the Dresden school. All the english horns are curved and covered with leather. The earlier instruments include precious materials such as ivory (even for the keys) and ebony; the later ones are less opulent (perhaps due to the economic crisis in Venice). Fornari also invented a sort of basset-oboe, now in the Museo Teatrale a Scala in Milan. His son Pietro (*b* 1793) played the clarinet and also made

woodwind instruments. Some of the later instruments with the stamp FORNARI / A VENEZIA may have been made by him.

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ALFREDO BERNARDINI

Fornari, Matteo [Matteuccio]

(*b* Lucca, *c*1655; *d* Rome, Nov 1722). Italian violinist. Corelli's favourite pupil and close friend, he was one of the greatest violin virtuosos active in Rome at the end of the 17th century and the beginning of the 18th. From 1678 (when he played for the first time at S Luigi dei Francesi on the feast day of the church's patron saint) almost until Corelli's death, he rarely failed to appear alongside his teacher as second violinist. He must have begun his apprenticeship with Corelli before 1678, because his payment at S Luigi dei Francesi was higher than that of the other violinists except for Corelli himself, indicating that he was already a fully formed player. In 1678 also Fornari became a member of the Congregazione di S Cecilia, a necessary qualification for practising as a musician in Rome. From the beginning of the 1680s master and pupil became inseparable. They took up residence together in the Palazzo al Corso of their patron Cardinal Benedetto Pamphili, and together moved in 1690 to the Palazzo della Cancelleria of a rival patron, Cardinal Pietro Ottoboni. Wherever Corelli was asked to play – at meetings of the Arcadian Academy, at celebrations of the Accademia del Disegno di S Luca or at S Luigi dei Francesi and S Marcello – Fornari was almost always his second violin. When Corelli became too ill to play in public Fornari frequently stood in for him, and when his teacher died in 1713 he took his place at the head of Ottoboni's orchestra at the Cancelleria, directing it until 1720. It was, however, Giuseppe Valentini, an excellent violinist and successful composer, who inherited Corelli's post at S Luigi dei Francesi. Corelli left Fornari all his violins and manuscripts, as well as the responsibility for overseeing the publication of his *Concerti grossi* op.6, which appeared in 1714, dedicated to Fornari.

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ENRICO CARERI

Förner, Christian

(*b* Löbejün, 1610; *d* Wettin, 1678). German organ builder. He was the son of the master builder and mayor of Wettin, Lorenz (?Martin) Förner, and was taught by his brother-in-law, J.W. Stegmann (*d* 1637; probably identical with 'Johannes N. von Wettin', who was dismissed for his critical remarks on the occasion of the examination of the famous Gröningen organ). Förner was interested in mathematics and physics and attempted to use scientific knowledge in organ building, as he described in *Vollkommener Bericht, wie eine Orgel aus wahrem Grunde der Natur in allen ihren Stücken nach Anweisung der mathematischen Wissenschaft soll gemacht, probieret und gebauet werden* (1684). He invented the hydraulic wind pressure gauge.

Förner's work included repairs to the organs built by David Beck at Schloss Gröningen (1592–6) and St Martini, Halberstadt, and to the instrument built by Esaias Compenius at St Martini, Croppenstedt, as well as four new organs: at Halle Cathedral (1665–7; the instrument Handel played as organist from 1702 to 1703); at Ulrichskirche, Halle (1673–5; built to Förner's specifications and under his supervision by L. Compenius); at Schloss Neu-Augustusburg, Weissenfels (1673; frequently played by Bach, several of whose works take its peculiarities into account); and at Fischbeck an der Weser. It is possible that Förner was the teacher of Bernhard Schmidt (1629–1708; later known in England as 'Father Smith'). Förner, with his experimental approach to organ building, may be regarded as a clear model for the important central German organ builders Johann Tobias Gottfried (who was his pupil) and Tobias Heinrich Gottfried Trost.

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HANS KLOTZ/FELIX FRIEDRICH

Fornerod, Aloÿs-Henri-Gérard

(*b* Montet-Cudrefin, 16 Nov 1890; *d* Fribourg, 8 Jan 1965). Swiss composer. He studied music in Pully, Lausanne, and from 1909 at the Schola Cantorum in Paris under d'Indy (composition), Sérieyx (counterpoint) and Lejeune (violin). For one term (1910–11) he followed Pfitzner's orchestration course, at Strasbourg and then returned to Lausanne, where he played the violin in the symphony orchestra (1911–13) and conducted choirs (1916–18) for which he wrote several religious pieces. His conducting work continued with the Choeur des Alpes of Montreux and then the Harmonie des Alpes of Bex (1932–8). He worked as a theory teacher in Lausanne at the Institut de Ribaupierre (1921–49) and the conservatory (from 1926); he also taught in Morges (1940–47) and Saint Maurice, Valais (1948–54), and from 1954 until his death he was director of the Fribourg Conservatoire. In addition, he worked as a critic for the *Tribune de Lausanne* and the *Semaine littéraire* of Geneva, and from 1960 to 1965 he was French editor of the *Revue musicale suisse*.

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Sacred vocal: 3 Motets, op.2, SATB, 1918; 3 Motets, op.4, SATB, 1918; Ave Maria, op.6, 1v, org, 1919; Messe brève, op.12, SATB (1926); 3 Motets, op.15, SATB; Angelus Domini, op.22, chorus; Messe brève, op.23, SAB, org, 1934; Missa septimi toni, op.25, SATB, 1935; Salve regina, op.26, SATB; TeD, op.37 (Ronsard), solo vv, chorus, orch, 1954; Messe solennelle 'Ancilla Domini', op.38, solo vv, chorus, orch, 1957; Ps ciii, op.41, male chorus, 1959; Hymne à la très-sainte Trinité, op.43 (G. de Reynold), chorus, brass, db, perc, 1961; Ave Maria, op.44, male chorus

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ETIENNE DARBELLAY

Forns y Cuadras, José

(*b* Madrid, 12 Jan 1898; *d* Geneva, 6 Sept 1952). Spanish musicologist and composer. He studied music at the Madrid Conservatory, where he was taught composition by Emilio Serrano and won the conservatory's composition prize (1919). From 1921 to his death he held the chair of music history and aesthetics at the Madrid Conservatory. As a composer he wrote mostly zarzuelas (including *El toque de oración*, *La veneciana* and *Flores de lujo*) and scores for various films. But he was more influential in disseminating knowledge of the history and aesthetics of music, particularly through his two books, *Estética aplicada a la música* (Madrid 1924, 7/1943), and *Historia de la música* (Madrid, 1925–33), which have appeared in several editions and for many years were standard textbooks in nearly every conservatory in Spain as well as many in Latin America. He was also notable for his untiring defence of the rights of Spanish musicians (having also taken the doctorate in law), through various national and international societies of which he was a member.

JOSÉ LÓPEZ-CALO

Foroni, Jacopo

(b Valeggio, nr Verona, 25 July 1825; d Stockholm, 8 Sept 1858). Italian composer and conductor. He studied in Verona with his father Domenico Foroni. His first opera, *Margherita* (1848), was reviewed favourably by Alberto Mazzucato in the *Gazzetta musicale di Milano*. In 1849 he was appointed conductor of the orchestra of the royal theatre and chapel in Stockholm, where he presented works which were still unperformed in Italy, such as symphonies by Shumann and orchestral works by Berlioz. In 1850 he wrote the opera *Cristina di Svezia* for Stockholm and three sinfonias (single-movement overtures) for Milan. The sinfonias were published immediately by Ricordi, a unique occurrence in mid-19th-century Italy. Their appearance in score meant that they were widely circulated: the first one in particular remained in the repertory of Italian conductors from Angelo Mariani in the 19th century to Toscanini in the 20th. In his last opera, *I gladiatori* (1851), Foroni applied his new style of orchestral writing. In a letter to Mazzucato (1856) he stated that he had finished a treatise on orchestration (now lost) in which he analysed different techniques from Bach to Verdi.

Like Michael Costa and Mariani, Foroni was one of the first musicians to combine the activities of *concertatore* (assistant conductor and coach) and conductor, which at that time in Italy were still undertaken by two people. As an orchestral composer he displayed a vast knowledge of contemporary music. Thanks to his activity as a conductor abroad he could assimilate Berlioz and Liszt's technique of thematic transformation, even though he did not abandon completely the Italian formal tradition of the Rossinian overture. Nevertheless, Foroni developed further the Italian symphonic tradition, especially as regards the orchestration. In 1878 Filippo Filippi defined him as 'a symphonist to take your hat off to' and in 1879 Franco Faccio noted 'the irresistible enthusiasm of all audiences' for his sinfonias.

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ANTONIO ROSTAGNO

Forqueray [Forcroy].

French family of composers, viol players and organists.

- (1) Antoine Forqueray [*'le père'*]
- (2) Michel Forqueray
- (3) Jean-Baptiste(-Antoine) Forqueray [*'le fils'*]
- (4) Nicolas-Gilles Forqueray [*'le neveu'*]

LUCY ROBINSON

Forqueray

(1) Antoine Forqueray [*'le père'*]

(*b* Paris, 1672; *d* Mantes, 28 June 1745). Son of Michel Forqueray (1650–1714/5), a violinist and dancing-master who settled in Paris in 1670. The *Mercure galant* of April 1682 records that at an early age Forqueray

had the honour ... of playing the *basse de violon* before the king, making His Majesty so pleased that he commanded that someone should teach [Forqueray] to play the bass viol ... he profited so much from the lessons that ... there are few who equal him.

According to his obituarist, he remained at court for five or six years and was educated with the court pages. At least six viol players were employed at court, including Marin Marais, but several sources state that he was taught only by his father, and d'Aquin noted that he was never a pupil of Marais. Forqueray often entertained the king during mealtimes and was called upon to play for foreign ambassadors. At the end of the 1689 he became *ordinaire de la chambre du roi*. La Borde recorded that by the age of 20 he was 'the most accomplished viol player of his time'. He also built up a reputation as a teacher; the Duke of Orléans (the future regent) and his son Louis, the exiled Duke of Bavaria and the Duke of Burgundy were among his pupils.

In 1697 he married Henriette-Angélique Houssu, daughter of an organist and herself a harpsichordist. They lived for a time at the residence of the Prince of Carignan, where (3) Jean-Baptiste Forqueray was born. Antoine gave concerts with his wife, but the marriage was unsuccessful: his wife left him five times, describing her husband as hot-headed. They separated in 1710, after which Antoine lived in high style, neglecting his impoverished family until ordered to provide for them. In 1731 he retired to Mantes. There

was some reconciliation with his family, although he altered his will several times to exclude his son: he eventually left him 20,000 livres and some valuable viols, although the bulk of his estate went to his surviving daughter.

Contemporary writings reveal Forqueray as a player of exceptional virtuosity, keenly interested in the latest developments from Italy. The *Mercur de France* (August 1738) describes how 'he wished to do on the viol everything that they [the Italian violinists] could do on the violin'. The report continues that he succeeded in his ambition, translating their technical acrobatics into passage-work for the viol 'with startling accuracy'; this made his music 'more piquant and more recherché' than that of Marais. Above all Forqueray possessed a brilliant gift for improvisation; his obituarist testifies to his 'lively and fertile imagination' and Le Blanc recalls he would 'affect to be whimsical, fantastic and bizarre'. The regent showed his appreciation of Forqueray's extraordinary talents by presenting him with lavish gifts that included covering him for a debt of 100,000 livres from speculation in the Mississippi company. Although Forqueray's obituarist refers to 'about 300 pieces' surviving by him, apart from the book of *pièces de viole* published as his, by his son, in 1747 (see below), only five *pièces de viole* (four in *F-Pn Vm*⁷ 6296), two transcriptions by Visée for theorbo (*B* 279152), a handful of dance melodies and a manuscript for three viols ascribed to 'Forcroy' (in *Lm*) are known. These pieces are limited in harmonic vocabulary but demonstrate a love of virtuosity and a delight in the use of high registers.

[Forqueray](#)

(2) Michel Forqueray

(*b* Chaumes-en-Brie, bap. 15 Feb 1681; *d* Montfort-l'Amaury, 30 May 1757). Cousin of (1) Antoine Forqueray. A pupil of Jean-Baptiste-Antoine Dupuis, organist at Chaumes Abbey, Michel arrived in Paris between 1698 and 1702. He became organist of St Martin-des-Champs in 1703 and on 20 July 1704 organist of St Séverin; he retained both posts until he died. D'Aquin wrote in 1752 that 'M. Forqueray, organist of St Séverin, still preserves the beautiful touch and the graces that attracted so much praise in his youth'. An inventory taken at his death included a Ruckers harpsichord valued at 800 livres.

[Forqueray](#)

(3) Jean-Baptiste(-Antoine) Forqueray [*'le fils'*]

(*b* Paris, 3 April 1699; *d* Paris, 19 July 1782). Son of (1) Antoine Forqueray. Like his father, who taught him, Forqueray was a child prodigy. When he played to Louis XIV at the age of five or six the court was astonished 'by the prodigious technique he possessed at so young an age' (La Borde). He suffered the neglect and jealousy of his father, who about 1715 had him incarcerated in Bicêtre prison and in 1725 had him banished from the country. Fortunately he already had pupils of influence (including Le Monflambert) who rallied to his support and had the sentence revoked; Forqueray returned to France in February 1726 after a two-month exile. Later the same year Quantz remarked on Forqueray's skill in the *petit*

choeur at the Académie Royal; in 1727 he toured Rennes and Nantes with Guignon.

On 29 July 1732 Forqueray married Jeanne Nolson and went to live with her at the house of her brother-in-law and guardian, Chevalier Etienne Boucon. Boucon was a great amateur of all the arts; his daughter Anne, who like Jeanne Nolson was an accomplished harpischordist, married Mondonville; Rameau was also a member of the Boucon family circle, as was Guignon. During the 1730s Forqueray played regularly at the house of the *fermier-général* Ferrand, and in autumn 1737 played Telemann's 'Paris Quartets' with the composer. Telemann recalled in his autobiography with awe: 'if only words could describe the wonderful way the Quartets were played by Herren Blavet, Guignon, Forcroy the Son and Edouard [cellist]'. Following the death of Jeanne Nolson on 22 December 1740 (there were no children from the marriage), Forqueray married the celebrated harpsichordist Marie-Rose Dubois on 13 March 1741. D'Aquin wrote: 'everyone knows of the talents of Madame Forqueray: her reputation is magnificent'. On 14 September 1742 Forqueray officially succeeded to his father's court position, which he held until 7 July 1779. Contemporary descriptions of his playing rank him almost with his father, indeed d'Aquin believed them to be quite equal.

In 1760 he seems largely to have retired from playing and taken up a new career editing Italian works for publication; Mme Leclair remained his engraver. He received a court pension from 1 January 1761 and after that appeared as a 'vétérans de la musique du roi'. He also worked for the Prince de Conti, retiring only at the prince's death in 1776. At a feast given by the prince in 1766 Espérandieu, secretary to Prince Friedrich Wilhelm of Prussia, heard Forqueray play. At Espérandieu's request Forqueray sent five letters to the viol-playing crown prince, containing advice on the best viols to acquire, viol set-up, good fingering and sound bowing technique (c1768, *D-Bsb*; facs. in *Viole de gambe: methodes et traités*, ed. J.-M. Fuzeau, Courlay, 1997). Forqueray declined a request to visit the prince in Potsdam due to poor health; later he suffered from paralysis.

In 1747 Forqueray published a volume dedicated to his pupil Princess Henriette-Anne (daughter of Louis XV) entitled *Pieces de viole avec la basse continuë composées par Mr Forqueray le père* (Paris, 1747/R; ed. C. Denti, Fribourg, 1984–). The attribution of these pieces to Antoine Forqueray is enigmatic for they are progressive works, grandly conceived in a style similar to that of Leclair. Harmonically, the pieces are full of diminished and augmented chords, Neapolitan sixths, chords of the ninth and colourful progressions. In the *avertissement* to the publication Forqueray admits to adding the bass (and thus the figures) and fingering the viol part himself. Three pieces which he claims are solely his work are marked with an asterisk, but they are stylistically indistinguishable from the other 29, ostensibly by Antoine. It thus remains unclear to what extent these are the father's work or the son's. To maximise the distribution of the pieces, Jean-Baptiste published them simultaneously in a version for solo harpsichord, possibly made by Marie-Rose (1747/R; ed. C. Tilney, Paris, 1970). These idiomatic transcriptions fundamentally reinterpret the material, making greater use of counterpoint, bass octaves and flowing arpeggiated bass figurations.

Forqueray's *Pieces de viole* represent the culmination of the French virtuoso viol tradition. Examined in conjunction with the letters that he wrote to Prince Friedrich Wilhelm, they provide us with a unique source not only on mid-18th-century French viol technique but also on the performance of (unmarked) contemporary violin music, notably by Leclair and Guignon. Forqueray meticulously marked his music with most progressive fingerings (notably using high positions across the strings and sequences employing matching fingerings), intricate italianate bowings and ornamentation (with two types of vibrato). Most striking of all is his experimentation with seven different timbres (using high positions on the bass strings) and 260 different chord patterns, including 42 different arrangements of diminished chords. The boldly creative and individual approach displays a profound understanding of the viol's potential and is stimulated far more by contemporary French violinists than by viol plays such as Dollé or Roland Marais.

Forqueray

(4) Nicolas-Gilles Forqueray ['le neveu']

(b Chaumes-en-Brie, bap. 15 Feb 1703; d Chaumes-en-Brie, 22 Oct 1761). Nephew of (2) Michel Forqueray and second cousin of (3) Jean-Baptiste Forqueray. He studied with Dupuis, settled in Paris in 1719 and soon, as an organist, achieved the position of *maître de la chapelle et musique* to Louis XV. In due course he obtained many organ posts: he succeeded Charles Houssu at the church of the Cimetière des Innocents (1731), Fouquet at St Laurent (1732) and St Eustache (1733) and Dandrieu at St Merri (c1738). In 1734 he married Elisabeth-Nicole Séjan and taught her nephew, Nicolas Séjan (also his godson), who later became organist at Notre Dame. Poor health forced him to relinquish his positions, although he took over St Séverin at his uncle's death before retiring to Chaumes. Ancelet listed him, alongside Marchand, Daquin and L.-N. Clérambault, as one of 'the most highly regarded organists' of his day. None of his compositions for keyboard is known to have survived, and even the *airs à boire* ascribed to 'Forcroy le neveu' might be the work of (2) Michel Forqueray; these were published in the Ballard *Recueils* of August and October 1719, April, June and December 1721, and July 1722.

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Forrest, George.

American composer and lyricist. He collaborated with [Robert Wright](#).

Forrester, Maureen (Kathleen Stuart)

(*b* Montreal, 25 July 1930). Canadian contralto. After studies with Sally Martin, Frank Rowe and Bernard Diamant, she concentrated on a concert career. Her New York début (Town Hall, 1956) attracted extraordinary critical attention and engagements soon followed with leading American orchestras. In Europe she appeared at festivals in Berlin, Montreux and Edinburgh, and the Holland festival, earning particular praise for her Mahler singing; she sang in Verdi's Requiem under Sargent at a Promenade Concert in 1957. Her first major operatic engagement was as Gluck's Orpheus, in Toronto in 1962. Subsequently she sang, among other roles, Cornelia in *Giulio Cesare* (1966, New York City Opera), La Cieca in *La Gioconda* (1967, San Francisco), Erda (1975, Metropolitan), Madame Flora in Menotti's *The Medium*, Mistress Quickly, Brangäne, Arnalta (*L'incoronazione di Poppea*), Ulrica, Clytemnestra, Mme de Croissy (*Dialogues des Carmélites*) and the Countess (*The Queen of Spades*), which she sang at La Scala in 1990. A character actress of considerable wit, she was a singer of rare tonal opulence with a high standard of musicianship and interpretative imagination. She has made many recordings, including Gluck's Orpheus, Handel operas and works by Mahler.

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MARTIN BERNHEIMER/R

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Forsell, (Carl) John [Johan] (Jacob)

(b Stockholm, 6 Nov 1868; d Stockholm, 30 May 1941). Swedish baritone. He made his début as Rossini's Figaro at the Stockholm Opera in 1896 and sang there regularly until 1911, and as a guest until 1938. In 1909–10 he appeared with success at Covent Garden as Don Giovanni, and at the Metropolitan in numerous roles including Telramund, Amfortas, Germont, Tonio and Prince Yeletsky. He was notable, especially as Don Giovanni, not only for the beauty and skill of his singing, but for the vivacity and zest of his whole dramatic performance – qualities which were still evident as late as 1930, when his fiery and elegant Don Giovanni, in Italian at Salzburg, provided a marked contrast to the sedateness of an otherwise German-speaking cast. From 1924 to 1939 Forsell was director of the Stockholm Opera; from 1924 to 1931 he taught at the Stockholm Conservatory, where his pupils included Jussi Björling and Set Svanholm. He made numerous recordings, all in Swedish, between 1903 and 1925.

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DESMOND SHAWE-TAYLOR

Forsell, Jonas (Carl Arne)

(b Stockholm, 7 Dec 1957). Swedish composer and administrator. He studied composition with Eklund and instrumentation with Mellnäs at the Royal College of Music in Stockholm (1979–82), where he also studied jazz and arrangement with Bengt-Arne Wallin. He chiefly plays the clarinet and baritone sax. He has also worked as a theatre musician and actor and has also written music for the municipal theatres in Göteborg and Uppsala and for the National Theatre which tours throughout the country. He was the director of the Norrlandsopera from 1996 to 1998.

The Norrlandsopera commissioned from him the artistically successful *Hästen och gossen* ('The Horse and the Boy', 1988). His breakthrough work, however, was the comic opera *Riket är ditt* ('Thine Is the Kingdom', 1990–91), the subject matter of which was nuns' concealment of refugees threatened with deportation; this attracted great attention because of its lighthearted treatment of a current and controversial topic. Performed at the

Vadstena Academy in 1991 and 1992, this prizewinning opera was also broadcast on radio and television.

WORKS

(selective list)

Stage: Show (theatre music), chorus, speaking chorus, b cl, trbn, vc, 1983; Hästen och gossen [The Horse and the Boy], op, 3, 11vv, spkr, fiddler, orch, 1988; Riket är ditt [Thine Is the Kingdom] (op buffa, 3, Forssell), 9 vv, mute actors, chbr ens, 1990–91; En herrgårdssägen [A Mansion House Legend], vv, insts, 1993; Purpurporten [The Purple Gate], 4vv, pic, hn, tuba, vn, hp, perc, 1994; Kampen om kronan eller Gustav Vasa hade fyra söner [The Struggle for the Crown or Gustavus Vasa Had Four Sons], spkr, orch, 1994–5; Prinsessan och månen [The Princess and the Moon], op for children and adults, 1995–6

Vocal: Vaggsång till Maria [Lullaby to Mary], SATB, 1979; Hönsskit [Poultry Shit], music-dramatic scene, B, pf, 1982; 3 Songs, 1v, perc: Älskandes klagan [Complaint of the Lovers], 1984; Påsk 1968 [Easter 1968], 1991; Tiden och en flicka [Time and a Girl], 1991

Chbr: Epitaphium, sax, org, 1978; A Midsummer Night's Wake, b sax, 1979; Vintermörkret formar tankens lus och toner till en kristall [Winter darkness shapes the light and the tunes of the thought into a crystal], a fl, 3 fl ad lib, b cl, pf/org, tape, 1980; Mia, a sax, pf, 1981; Tyst vår [Silent Spring], sax qt, 1986; Rå skinka [Raw Chicken], brass qnt, 1994; Sette peccati mortali, cl, pf, 1994; Sista natten [Last Night], sax

ROLF HAGLUND

Forster.

English family of violin makers and music publishers. They were working in London from about 1760 to 1841.

William Forster (i) (*b* Brampton, Cumberland, 1739; *d* London, 14 Dec 1808), known as 'Old Forster', was instructed by his father in the making of spinning-wheels and violins. He went to London in 1759 and within a short time had established himself in St Martin's Lane. By the early 1770s his violins, copies of Stainer instruments, were in demand, and he had learnt to make the thick dark-red varnish with which almost all Forster instruments are covered. In due course, in common with his London contemporaries, he came to be influenced by Cremonese instruments, particularly those of the Amatis. Benefited by royal patronage, he moved to the Strand about 1785, by which time he was styling himself 'violin maker to the Prince of Wales and Duke of Cumberland'. He also made violas, cellos and double basses (including three at the king's command), and had excellent bows made for him. He was also active as a music seller and publisher, issuing instrumental music by J.C. Bach, G.M. Cambini and Haydn (over 100 works; Forster made an agreement with Haydn in 1781 for the publication rights in England of his music and many of the manuscript copies he received from the composer are now in the British Library).

William Forster (ii) (*b* London, 7 Jan 1764; *d* London, 24 July 1824), the son of William Forster (i), followed in his father's trade; his earliest known violins were made in 1779. For many years the two worked side by side,

writing in respectively 'Senr' and 'Junr' on the printed label. Most of the instruments were also signed in ink on the rib above the tail-button, together with the date and serial number. William Forster (ii) took over the selling and publishing side of his father's business after his marriage in July 1786, and as well as reissuing some of his father's publications he published annual country-dance books. In 1816, following a speculation in a business of which he was not knowledgeable, he went bankrupt. His last years showed declining business activity, and his sudden death in a young woman's chambers prompted a coroner's inquest.

William Forster (iii) (*b* 14 Dec 1788; *d* 8 Oct 1824), son of William Forster (ii), was trained as a violin maker but became an entertainer. Simon Andrew Forster (*b* 13 May 1801; *d* 2 Feb 1870), another son, carried on the business after his father's death and made about 60 good instruments. Much of his work was of a lesser character, although he was capable of finer work of the calibre of his ancestors. His *The History of the Violin* (London, 1864) gives much valuable information about his family and other English makers and lists all the numbered Forster instruments, in most cases with the name of the first purchaser.

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CHARLES BEARE, PETER WARD JONES, PHILIP J. KASS

Förster.

German firm of piano makers. Friedrich August Förster (*b* Oberseifersdorf, nr Zittau, 30 July 1829; *d* Löbau, 18 Feb 1897) founded the firm in Löbau (1859) and was producing about 500 uprights a year by the 1880s. Franz Cäser Förster (*b* Löbau, 7 Feb 1864; *d* Löbau, 20 Feb 1915), the son and successor of the founder, established a second factory in Georgswalde, Bohemia, in 1900. From 1924 to 1931 the company built several quarter-tone instruments (see [Microtonal instruments](#), Table 2; described in A. Förster: *Der Viertelton-Flügel*, Löbau, 1925) to accommodate music by such composers as Alois Hába. Even though the important Grotrian-Steinweg firm took an interest in quarter-tone pianos for a while, the instruments never attained a wide distribution. Förster went on to make an electric piano, the Elektrochord, to the design Oscar Vierling of Berlin patented in 1933. Although the instrument was in other respects a conventional grand piano, electrical amplification enabled the attack and decay of the note and the harmonic development from each fundamental to be modified. Like the earlier Neo-Bechstein-Flügel, a similar instrument but without any soundboard, it could have a radio and gramophone built into it.

Besides these experiments, the firm has maintained a steady production of medium-quality instruments, reaching a total of 161,500 pianos in 1995 under the management of Wolfgang Förster (*b* Löbau, 6 May 1933).

MARGARET CRANMER

Förster, Christoph (Heinrich)

(*b* Bibra, Thuringia, 30 Nov 1693; *d* Rudolstadt, ?5/6 Dec 1745). German composer. He studied first with the organist Pitzler, then left Bibra for Weissenfels where he learnt thoroughbass and composition from Heinichen. When Heinichen went to Italy, Förster became a pupil of Georg Friedrich Kauffmann at Merseburg. In 1717 he was appointed violinist in the Merseburg court orchestra and later became Konzertmeister there. While employed at the court Förster dedicated six sonatas, six cantatas and 12 concertos to the duchess; he also learnt Italian, the predominant language for secular vocal music. Förster was granted leave of absence from Merseburg on several occasions: in 1719 he visited Heinichen at Dresden and in 1723 went to Prague where he met Fux, Caldara, Conti and other eminent musicians involved in the coronation celebrations of Charles VI. In August 1742 he played a leading part (under Johann Graf) in the birthday festivities of Prince Friedrich Anton of Schwarzburg-Rudolstadt, and the following year was appointed vice-Kapellmeister at Rudolstadt. Among works written for this court is a birthday cantata dedicated to Princess Bernhardine (5 May 1745). When Graf died in 1745 Förster succeeded him as Kapellmeister, but held this post for only a few weeks before his own death. There is some confusion surrounding Förster's activities between 1739 and 1743. Loewenberg (*Grove*⁵) stated that he held an appointment at Sondershausen during this period, but in Förster's application for the post at Rudolstadt (3 March 1743) he merely said he had been Kammermusik and Konzertmeister at Merseburg 'for a long time'.

In his own day Förster was greatly respected as a composer of church music. Gerber thought highly of the cantatas; when a boy he had sung many 'agreeable' arias by Förster in the local church at Sondershausen. In his instrumental music, Förster has been described as one of the leading exponents of the French overture: the overture in A major (ed. Riemann) shows a fine sense of form and a keen appreciation of instrumental colour. Whereas the orchestral suites are indebted to French models, the sinfonias and concertos display the influence of the Italian style. Förster's chamber music invites comparison with Telemann's. Both composers show the same ability to combine learned counterpoint and melodious themes, the same predilection for voice change and love of short melodic phrases in the *galant* manner.

Few of Förster's works were printed in the 18th century. The two main publications were a set of six symphonies published by Haffner (Nuremberg, 1747) and six *Duetti oder Trii* for two violins and optional continuo engraved by Telemann (see Mattheson). Förster was an extremely prolific composer. According to Walther he had written over 300 pieces by 1732, and the Breitkopf catalogues mention numerous works by him. It is obvious that existing work-lists are far from complete.

Unfortunately many manuscripts lack the distinguishing Christian name so that authorship is open to dispute. The list below contains only works positively identified as Förster's.

WORKS

stage

music lost

Das Verlangen als die Quelle aller menschlichen Affecten (serenata),
Sondershausen, 1740

Der auserlesene Beytrag zum vergnügten Alter (serenata), Sondershausen, 1740
2 lt. ops, Rudolstadt, 1743, 1745

vocal

Laudate Dominum (Ps. cxvii), 4vv, orch; Sanctus, 5vv, orch; Mass (Ky, Gl), 4vv,
orch: all *D-Bsb*

At least 26 church cants.: complete yearly cycle of 22 formerly owned by C.P.E.
Bach; others, *SHs, B-Bc*

6 lt. cants., solo vv, chorus, orch, some in *D-SHs*: Inimica d'amore; Zeffiretti; Clori,
sei tutta bella; Vieni ò morte; Zeffiretto; Sei gentile, advertised in Breitkopf catalogue
(1765–8)

Birthday cant., 4vv, insts, 1745, *RUI*

2 wedding cants., 4vv, insts, *SHs*

instrumental

6 overtures (suites) a 6–8, *D-LEt*

6 sinfonie, 2 vn, va, vc, hpd (Nuremberg, 1747); ?same as 6 sinfonie, Racc. I or II,
lost, advertised in Breitkopf catalogue

Sei duetti, 2 vn, ad lib, op.1 (Paris, n.d.); ?same as 6 Duetti oder Trii, 2 vn
with/without bc, lost, engraved by Telemann before 1740

At least 12 concs., incl. 1 for hn in *DI*; 6 sonatas, vn, bc, 1724–7, *MERa*; 3 duets, 2
vn, no.3 also arr. as trio sonata, *Mbs*

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EitnerQ

GerberL

GerberNL

MatthesonGEP

NewmanSBE

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PIPPA DRUMMOND

Förster, Emanuel Aloys

(*b* Niederstaina, Saxony, 26 Jan 1748; *d* Vienna, 12 Nov 1823). Austrian composer and teacher. Between 1766 and 1768 he served as a bandsman in the Prussian army. In 1768 he settled in Mittelwalde (now Mezibor), northern Bohemia, where he composed his first work, a set of variations in G minor, in 1769. He dedicated many of his simple divertimentos and keyboard concertos that were written between 1772 and 1774 to one Constanzia Genedl. Förster may have visited Vienna as early as 1776, and settled there permanently as a freelance artist during the 1780s. He became acquainted with Haydn, Mozart, and subsequently Beethoven, who recommended him highly as a composition teacher and whose op.18 may well have been influenced by Förster's quartets.

Förster's main achievements are his piano sonatas and his chamber music. His early keyboard works show his attempts to assimilate the pre-Classical style and *Empfindsamkeit* of (especially) C.P.E. Bach; he revealed himself as a mature composer with an individual style in the op.5 flute sonatas, the op.7 quartets and the op.12 piano sonatas. Many of his later piano sonatas are highly imaginative and original compositions, though the piano writing is sometimes awkward. The quartets and quintets are similarly often powerful and dramatic, and a few of the later unpublished quartets and sonatas are quite experimental harbingers of Romanticism. Mozart's works of the late 1780s, especially those in the minor mode, such as the C minor Fantasy k475 and Sonata k457 (which Förster arranged for string quintet), the G minor Quintet k516, and the G minor Symphony k550, and Haydn's opp.76–7 quartets were Förster's main points of departure. He was also a pioneer in composing large chamber ensembles for piano, strings and wind; the piano quartets feature the opposition of the keyboard to the string trio and quite elaborate viola writing. Förster was an important link between the mature styles of Mozart and Haydn and the early works of Beethoven, and his experiments with form and tonality helped to undermine the equilibrium of the High Classic period.

Förster's music enjoyed at best a *succès d'estime*. He had to publish much of his music at his own expense, and his only musical works published after 1804 were illustrations (mostly preludes and fugues) to later editions of his *Anleitung zum General-Bass* (Leipzig, 1805), and contributions to such collective publications as *In questa tomba oscura* (Vienna, 1808) and the Diabelli Variations of 1823. Only a few of his works are available in modern editions.

WORKS

unless otherwise indicated, all works without publication details are in manuscript in A-Wn, and all printed works were published in Vienna; for spurious works see Longyear (1975)

chamber

Edition: *E.A. Förster: 2 Quartetten, 3 Quintetten*, ed. K. Weigl, DTÖ, Ixvii, Jg.xxv/1 (1928) [incl. thematic index of chamber music] [W]

Strs: Divertimento, vn, va, vc, c1770; 6 str qts, op.7 (1794); 6 str qts, op.16 (1801), nos. 4–5 in W; 12 str qts, 1801; Str Qnt, 2 vn, 2 va, vc, op.19 (1801), W; Str Qnt, 2 vn, 2 va, vc, op.20 (1802), W; 6 str qts, op.21 (1802–3); Str Qnt, 2 vn, 2 va, vc, op.26 (1804), W; 18 str qts, 1805

With pf: 12 divertimentos (sonatas), pf, str, 1771–4; 3 duets, fl, pf, opp.5–7 (1791); 2 pf qts, op.8 (Offenbach, 1794); Sextet, pf, fl, bn, vn, va, vc, op.9 (Offenbach, 1796); 2 pf qts, op.10 (Offenbach, 1796); 2 pf qts, op.10 (1795), as op.11 (Offenbach, 1796); Rondo a polacca, pf, str qnt/orch, c1800; 3 pf trios, op.18 (1801–2); Octet, pf, ob, hn, bn, vn, va, vc, db, 1802; 4 sonatas, vn, pf, 1808, incl. 3 with vc ad lib

piano

Sonatas: 6, 1774; 6 Easy Sonatas, c1780; 2, F, E \flat ; with 10 variations on theme from G. Sarti: *I finti eredi* (n.p., ?1788) [cf kAnh.C.26.06], also sonatas only as op.13 (1802); 2, G, D [op.1] (1788), also as op.12 (1796); 2, A [variations on theme from V. Martín y Soler: *Una cosa rara*], E \flat [op.2] (1788); 6, opp.1–2, c1791; 3 as op.15 (1801); 3 as op.17 (1798); 3 as op.22 (1802–?3); 1 for pf 4 hands, op.23 (1802); Fantasy and Sonata, op.25 (1803); 6 Easy Sonatas, op.26 (1803); 3, E \flat ; C, d, c1805

Other: Variations, g, 1769; 2 divertissements de clavessin, 1771; Pièces de clavessin, 2 sets, c1771; 3 divertimentos, c1774; 2 pf duets, c1780; 7 variations on theme of Mozart (Speyer, 1788) [with Mozart's variations k374b/360]; Rondo no.1 (1789), no.2 (1791); Ländlerische (c1790), lost; 12 tedeschi (c1790), lost; 8 variations, A (Heilbronn and Vienna, c1792); Variations on theme from V. Martín y Soler: *Una cosa rara* (Offenbach, 1794); miscellaneous toccatas and fugues, c1803; Capriccio on theme of Diabelli, in Vaterländischer Künstlerverein, ii (1823); Fugue, g (c1825); 10 variations, A \flat (n.p., n.d.); cadenzas for Mozart's pf concs. k271, k413, k416

other works

Vocal: Kantate auf die Huldigungs-Feyer Sr ... Majestät Franz als Erzherzog von Oesterreich (Vienna and Linz, 1792); 12 neue deutsche Lieder, op.13 (Vienna, 1798); In questa tomba oscura (G. Carpani), song, in *In questa tomba oscura* (1808); Er machte Frieden (Claudius), song, 1v, kbd (Vienna, ?c1825)

Orch: several pf concs., 1774–?85 incl. 3 with complete instrumentation, A-Wn, Wgm; Notturmo concertante no.1 (Augsburg, c1797)

Pedagogical: Anleitung zum General-Bass (Leipzig, 1805, enlarged 2/1823, 3/1840); Praktische Beyspiele als Fortsetzung zu seiner Anleitung, i–iii (1818); 30 Praeludien, org/pf, als Fortsetzung der praktischen Beispiele (1830); 30 Fughetten, org/pf, als Fortsetzung der praktischen Beispiele (1830); 4 Fugen, org/pf, als Fortsetzung der praktischen Beispiele (1830); 50 Präludien, pf (Prague, after 1828)

Arrs.: J.S. Bach: *Das wohltemperirte Clavier* for str qt, c1780; W.A. Mozart: Fantasy and Sonata in c for str qnt, c1803, and Sym. no.41 k551 for 2 pf (1803)

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R.M. LONGYEAR/MICHAEL LORENZ

Forster, Georg

(*b* Amberg, Upper Palatinate, c1510; *d* Nuremberg, 12 Nov 1568). German editor and composer. While a chorister at Elector Ludwig V's court in Heidelberg around 1521, he began to study ancient languages at the university, receiving the BA in 1528. Together with his colleagues in the electoral choir, Caspar Othmayr, Jobst vom Brandt and Stephan Zirler, he received instruction in composition from the Kapellmeister Lorenz Lemlin. Forster's years in Heidelberg were decisive, for during this time he started to collect songs.

He moved to Ingolstadt in 1531 where he studied medicine. From 1534 until 1539 he continued his studies at Wittenberg. He pursued his interest in literature under Philipp Melancthon's tutelage. Luther included him among his dinner-table companions and encouraged him to compose settings of biblical texts. It is very likely that in selecting pieces for the first and second parts of the *Frische teutsche Liedlein*, Forster followed Luther's wishes. Furthermore, Forster may have had a close relationship with the Wittenberg printer Georg Rhau, who published most of his 18 sacred compositions.

In 1539 Forster began to practise medicine in Amberg. At the same time he began his work as an editor, publishing the first two parts of the *Frische teutsche Liedlein* (1539–40) and a collection of motets (1540). He transferred his medical practice to Würzburg in 1541 and in 1542 entered the service of the Count Palatine Wolfgang in Heidelberg, whom he accompanied as personal physician on a French campaign. After taking the doctor's degree at Tübingen in September 1544, he returned to Amberg and from early 1545 to Easter 1547 served as the city physician. Finally he moved to Nuremberg, where he remained until his death.

Forster was highly esteemed as a physician, scholar and musician. In the preface to the second edition of his treatise, *De arte canendi* (1540), Haiden referred to him as 'Vir ut literarum et Medicinae ita et Musicae peritissimus'. His personal library, numbering about 100 volumes, shows the broadness of his interests and learning.

In music, his secondary field of interest, he was a collector, editor, composer, arranger and writer of texts. All these capabilities combine to give the *Frische teutsche Liedlein*, Forster's single most important contribution, its particular character. The largest work of its kind in the 16th century, it contains 382 songs mainly for four voices, covering the course of

the German Tenorlied from the late 15th century to the end of its flowering in the middle of the 16th. Among the approximately 50 composers represented are Isaac, Hofhaimer, Senfl, Othmayr and Brandt. It is also very important because it includes the works of many lesser masters in a wide range of genres and compositional styles. The work enjoyed great popularity: the first part was reprinted four times, the second three and the third twice. The melodies used for tenors and occasionally discants were taken predominantly from highly cultivated *Hofweisen* (court songs) and *Gesellschaftslieder*. Nevertheless, the number of folksongs and folklike tunes is relatively large, particularly in the second part; several survive only because they were included in this collection. Forster was concerned to provide the possibility for a completely vocal performance. This is specially true of the first part, which contains primarily earlier works, originally with text only in the tenor. Forster texted subordinate voices, constantly improved underlay and composed his own texts for pieces whose texts were lacking or unsuitable. The second part contains mostly pieces which Forster himself performed during his student years at Amberg and Wittenberg. The majority of his own 36 secular songs and the compositions of his Heidelberg friends are found in the last three parts. The greatest number of pieces (51) was written by Jobst vom Brandt, followed by Forster himself and Ludwig Senfl.

Forster's talents as a composer far exceed the level of a dilettante, but in general he was quite conservative. In some pieces he adhered strictly to cantus firmus technique and used a moderate amount of imitation. In his songs he paired voices only occasionally, which distinguishes him from his more progressive contemporary Othmayr.

The importance of Forster's work as an editor and collector extended far beyond his own lifetime. Numerous composers used his *Frische teutsche Liedlein* well into the 17th century as a textual source for German lieder.

EDITIONS

Ein Auszug guter alter und newer teutscher Liedlein, einer rechten teutschen Art (Nuremberg, 1539²⁷); ed. in EDM, xx (1942)

Der ander Theil, kurtzweiliger guter frischer teutscher Liedlein (Nuremberg, 1540²¹); ed. in EDM, lx (1969)

Der dritte Teyl, schöner, lieblicher, alter, und newer teutscher Liedlein (Nuremberg, 1549³⁷); ed. in EDM, lxi (1976)

Der vierdt Theyl schöner frölicher frischer alter und newer teutscher Liedlein (Nuremberg, 1556²⁸); ed. in EDM, lxii (1987)

Der fünffte Theil schöner frölicher frischer alter und newer teutscher Liedlein (Nuremberg, 1556²⁹); ed. in EDM, lxiii (1997)

Selectissimarum mutetarum, 4–5vv, tomus primus (Nuremberg, 1540⁶)

Tomus tertius psalmorum selectorum (Nuremberg, 1542⁶)

Some songs ed. in Cw, lxiii (1957)

WORKS

16 sacred works in 1538⁸, 1539¹⁴, 1540⁵, 1542⁸, 1544²¹, 1545⁶

36 German songs in 1539²⁷, 1540²¹, 1549³⁷, 1556²⁸, 1556²⁹

Some sacred works ed. in DDT, xxxiv (1908/R) and in *G. Rhau: Musikdrucke aus*

den Jahren 1538–1545, iii–iv, ed. H. Albrecht (Kassel, 1955); for edns. of songs see Editions

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H. Kallenbach: *Georg Forsters Frische teutsche Liedlein* (diss., U. of Giessen, 1931)

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KURT GUDEWILL/R

Förster, Josef.

See [Foerster, Josef](#).

Förster, Josef Bohuslav.

See [Foerster, Josef Bohuslav](#).

Förster, Kaspar

(*b* Danzig [now Gdańsk], bap. 28 Feb 1616; *d* Oliva [now Oliwa], nr Danzig, 2 Feb 1673). German composer and singer. He received his early instruction in music from his father (who was also called Kaspar and who was a bookseller in Danzig and Kapellmeister of the Marienkirche there from 1627 until his death in 1652). He then studied composition with Marco Scacchi, director of music at the Polish court in Warsaw, and from 1633 to 1636 in Rome with Carissimi. By 1637 he had returned to Danzig and was then employed as singer and choral conductor at the Polish court until 1652. The same year he was appointed Kapellmeister to King Frederik III of Denmark. In 1655 he returned to Danzig to fill his father's post at the Marienkirche, but stayed only two years before returning to Italy and Venice, where he served as an army captain in the fifth Turkish war. For this he was made a Knight of the Order of St Mark. In 1660 he revisited Rome, performing under Carissimi. He resumed his post in Copenhagen in 1661 and retired from it to Oliva in 1667.

An account of Förster's singing is provided by Mattheson.

In the year 1667 Kapellmeister Förster came to Hamburg and visited our [Christoph] Bernhard. They performed a Latin piece by Förster for ATB. He had brought the alto, a castrato, with him from Copenhagen. Bernhard sang tenor and Förster sang bass, playing continuo at the same time. His voice sounded like a soft and pleasing sub bass [an organ pedal stop] in the room, but outside the room like a trombone. He sang from the A above middle C down to the A three octaves below.

Many of Förster's surviving vocal compositions are indeed scored for three solo voices, with very low bass parts. All his surviving compositions are in the Düben collection (in *S-Uu*) with some concordances in German collections. The sources are secondary copies, and the date and place of composition are in most cases hard to establish. Förster's music shows strong Italian influences in its colourful, dissonant harmonic language and smoothly flowing melodies. His sacred concertos all have Latin texts and resemble contemporary Italian small-scale motets. They are scored for one to six solo voices and strings, with a typically italianate predominance of three voices and two violins. Most of the concertos include extended solo sections in arioso style; some of them contain distinct recitatives and arias (e.g. *O plausus orantes*). The soprano duet *Dulcis amor Jesu* is typical of Förster's fine, emotive settings of mystical texts. The dramatic biblical dialogues are clearly modelled on Roman examples, especially those of Carissimi.

According to Mattheson, a sonata by Förster 'in *stylo phantastico*', for two violins and bass viol, was performed at the house of Christoph Bernhard in Hamburg in 1666. The seven sonatas by Förster that survive are in several distinct sections and include vigorous fugal writing, virtuoso solo passages and dance sections. Förster must be considered a major figure among his generation of north German musicians, particularly for his role in the transmission of the Italian style to the north (an influence that can be traced in the music of Buxtehude). In Bernhard's *Tractatus compositionis augmentatus* Förster is recommended as a good example of German music, together with Schütz and Kerll.

WORKS

in *S-Uu* unless otherwise stated

Catalogue in Przybyszewska-Jarmińska (1987)

dramatic biblical dialogues

Ah peccatores graves, SSATTB, 2 vn, 2 va, bc

Congregantes Philistei [Dialogi Davidis cum Philisteo], SATB, 2 vn, va, bc, *D-Bsb*, *S-Uu*; ed. B. Przybyszewska-Jarmińska (Warsaw, 1995)

Et cum Jesus ingressus, ATB, bc

Quid faciam misera, SSB, 2 vn, bc; ed. Noske (1992)

Vanitas vanitatum [Dialogo de Divite et paupere Lazaro], STB, 2 vn, 2 va, bc; ed. in *ŻHMP*, xxxiv (1994)

Viri israelite [Dialogus de Judith et Holoferne], SATB, 2 vn, 2 va, bc; ed. B. Przybyszewska-Jarmińska (Kraków, 1997)

other sacred vocal

Ad arma fideles, SSB, [5 va], bc, *D-Bsb, S-Uu*; Beatus vir, SAB, 2 vn, bc;
Benedicam Dominum, SAB, 2 vn, bc; Celebramus te Jehova, SS, 2 vn, bc;
Confitebor tibi Domine, d, SATB, 2 vn, bc; Confitebor tibi Domine, F, SATB, 2 vn,
va, bc; Confitebor tibi Domine, C, SSATTB, 7 insts, bc; Credo quod redemptor, AT,
2 vn, bc

Domine Dominus noster, SSATB, 5 va, bc; Dulcis amor Jesu, SS, 2 vn, bc; Gentes
redemptae, ATB, 2 vn, bc; Intenderunt arcum, SAB, bc; Inter brachia Salvatoris
mei, S, 4 va, bc; In tribulationibus, SATB, [2 vn, 2 va], bc; Jesu dulcis memoria, B, 2
vn, bc, *D-Bsb, DI, S-Uu*, ed. F. Kessler, *Danziger Kirchen-Musik* (Neuhausen-
Stuttgart, 1973)

Laetentur coeli, SSB, [2 vn], bc; Lauda Jerusalem Dominum, SSATB, 2 vn, 2 va,
vle, bc; Laudate pueri Dominum, ATB, 2 vn, vle, bc; O bone Jesu, SAB, 2 vn, [va],
bc, *D-DI, S-Uu*; O dulcis Jesu, SS, bc; O plausus orantes, ATB, 2 vn, bc; O quam
dulcis, SAT, 2 vn, vle, bc; O vos omnes, SAB, 2 vn, b viol, bc

Peccavi super numerum, SATB, 2 vn, bc, *D-Bsb, S-Uu*; Quanta fecisti Domine,
SATB, 2 vn, b viol, bc; Quid faciam misera, SSB, 2 va, bc; Redemptor Deus, SS, 2
vn, bc; Repleta est malis, ATB, 2 vn, bc, ed. B. Przybyszewska-Jarmińska
(Warsaw, 1995); Stillate rores, ATB, vn, bc; Vulnerasti cor meum, SSB, bc

secular vocal

Cosi va chi serve donna, canzonetta, SSB, bc

Onda che presto, aria, SAB, bc

Silentio mortali, aria, SSB, bc

Sotto la luna, aria, ATB, 2 vn, bc

Der lobwürdige Cadmus (op, A.F. Werner), Copenhagen, 25 Sept 1663, lost

instrumental

6 sonatas a 3 (B♭, d, c, F, G, G), 2 vn, b viol/vle/bn, bc; 4 ed. in Berglund (1994), 1
ed. F. Kessler, *Danziger Instrumentalmusik des 17. und 18. Jahrhunderts*
(Neuhausen-Stuttgart, 1979)

Sonata a 7, 2 cornettos, bn, 2 vn, va, vle, bc; ed. F. Kessler (Neuhausen-Stuttgart,
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KERALA J. SNYDER/LARS BERGLUND

Forster & Andrews.

English firm of organ builders. The firm was founded in 1843 by James Alderson Forster (*b* Hull, c1818; *d* Upper Norwood, Surrey, 15 May 1886) and Joseph King Andrews (*b* London, c1820; *d* Hull, 5 Nov 1896), both of whom had been apprenticed to J.C. Bishop (see [Bishop](#)). Working from premises in Charlotte Street, Hull, they built large numbers of organs for churches and chapels in the north of England, and further afield.

Their earlier instruments had classical specifications, low wind pressures and long compasses down to G¹; C-compasses began to be used after 1850. Edmund Schulze influenced the firm's work; Forster and Andrews visited him often while he was erecting the Doncaster Parish Church organ, and he recommended them for work he had declined at the Kinnaird Hall, Dundee. It is said that they employed a German flue voicer, one Vogel; the German influence may be at least partly responsible for the vigour and brilliance of their best work compared to the typical mid-Victorian English organ. Typical large schemes of this period included All Souls, Halifax (1868), West Bromwich Town Hall (1878) and Holy Trinity, Southport (1880).

James Forster (1847–1925) took over management of the business on his father's death, by which time it had 120 employees. In 1897 he engaged Philip Selfe as manager. Selfe introduced pneumatic actions (little used until then) and modernised the firm's conservative tonal schemes. He became a partner and assumed direction when Forster retired in 1904. He was responsible for ambitious new instruments for the Queen's Hall (1907) and the City Hall, Hull (1911). The business was bought by John Christie in 1924 and finally absorbed by Hill, Norman & Beard in 1956.

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GUY OLDHAM/NICHOLAS THISTLETHWAITE

Forster Virginal Book [Will Forster's Virginal Book]

(GB-Lbl R.M.24.d.3). See [Sources of keyboard music to 1660](#), §2(vi).

Forsyth.

English firm of publishers and music and instrument dealers. The brothers Henry Forsyth (*d* July 1885) and James Forsyth (*b* 1833; *d* Manchester, 2 Jan 1907) were the third generation of Forsyths to work for Broadwood; they started their own business in Manchester in 1857, selling, hiring, tuning and repairing pianos. They published music from 1858, but this activity became important only in 1873, when they produced the first numbers of Charles Hallé's *Practical Pianoforte School* and opened a London publishing house at Oxford Circus. Their list grew to include works by Stephen Heller (a friend of Hallé), Berlioz, Stanford and Delius. The firm also shared significantly in the management of leading concerts in Manchester, in particular the Hallé concerts. In 1901 the firm became a limited company; it now sells pianos, orchestral and school instruments, sheet music by all publishers and records. James's son Algernon Forsyth (*b* 28 Oct 1863; *d* Manchester, 31 October 1961) succeeded his father. The firm remains a family business, and concentrates on educational music: Hallé's tutor was followed by the Walter Carroll piano albums, the most famous of which, *Scenes at a Farm*, was unique in its day for the use of rhymes to stimulate the child's musical imagination.

The Forsyth Collection of antique instruments, keyboard, strings and woodwind, although it does not belong to the firm, is housed at its Manchester premises.

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MARGARET CRANMER

Forsyth, Cecil

(*b* Greenwich, 30 Nov 1870; *d* New York, 7 Dec 1941). English writer on music and composer. He studied at Edinburgh University and then at RCM with C.H.H. Parry and C.V. Stanford. After playing the viola in the Queen's Hall Orchestra for some years, he moved to New York in 1914, and worked for the music publishers H.W. Gray until his death. His compositions include two operas (*Westward Ho!* and *Cinderella*), two masses, a viola concerto, choral, orchestral and chamber works; he is chiefly remembered, however, for his writings, particularly his orchestration manual, in its time the most comprehensive treatment of the subject.

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Choral Orchestration (London, 1920)
A Digest of Music History (St Louis, 1923, rev. 2/1938 by E. C. Krohn, rev. 3/1952 by M. Stellborn)

H.C. COLLES/R

Forsyth, Malcolm (Denis)

(b Pietermaritzburg, 8 Dec 1936). Canadian composer and trombonist of South African origin. He earned undergraduate and postgraduate degrees from the University of Cape Town. After playing the trombone with the Cape Town SO (1961–7), he emigrated to Canada in 1968 where he joined the music faculty at the University of Alberta. He continued his orchestral playing with the Edmonton SO (1968–71, 1973–80). His first major composition, *Sketches from Natal* (1970), is strongly influenced by the African melodies and rhythms that surrounded him as a youth. Other works including the Symphony no.1 (1972), *Music for Mouths, Marimba, Mbira and Roto-Toms* (1973), *African Ode* (1981–7) and 'Chopi', the third movement of *Tre toccate* (1987), share similar characteristics. *Atayoskewin* (1984), however, evokes the atmosphere of his adopted homeland, the Canadian North. A prominent feature of his style is the intricate manipulation of intervallic cells, orchestral textures and rhythmic patterns derived from African and popular musics. Other important aspects of his work are an appreciation of wit and humour revealed in the forms of pastiche and parody and a desire to communicate with a wide audience. The recipient of numerous commissions, Forsyth was recognized as Canadian Composer of the Year in 1989, and has received three Juno awards, for *Atayoskewin* (1987), *Sketches from Natal* (1995), and *Elektra rising* (1998).

WORKS

(selective list)

instrumental

Orch: *Sketches from Natal*, 1970; Sym.no.1, 1972; Pf Conc., 1973–9; Conc. grosso no.1 'Sagittarius', brass qnt, orch, 1975; Conc. grosso no.2 'Quinquefid', brass qnt, orch, 1976–7; Sym. no.2 '... a host of nomads ...', 1976; Colour Wheel, band, 1978; African Ode (Sym. no.3), 1981–7; Conc. grosso no.3 'The Slapinx', str qt, orch, 1981; Images of Night, 1982; ukuZalwa, 1983; *Atayoskewin*, 1984; Songs from the Qu'appelle Valley, band, 1987; Tpt Conc., 1987; Kaleidoscope, band, 1989; Valley of a Thousand Hills, 1989; These Cloud Capp'd Towers, trbn, orch, 1990; *Tre vie*, sax, orch, 1992; *Natal Landscapes*, 1993; *Elektra rising*, vc, chbr orch, 1995; *Siyajabula! Rejoice!*, 1996

Chbr and solo inst: *The Melancholy Clown: a Frippery in Three Flaps*, fl/EL-cl, BL-cl, bn/b cl, 1962–7; *The Golyardes' Grounde*, brass qnt, 1972; Qt '74, 4 trbn, 1974; 4 Pieces, brass qnt, 1976–80; *Steps ...*, va, pf, 1978; *Strange Spaces*, pf, 1978; *Fanfare and 3 Masquerades*, hn, ww ens/pf, 1979; *Two Gentil Knyghtes*, b trbn, tuba, 1979; *6 Episodes after Keats*, vn, vc, pf, 1980; *Suite for Haydn's Band*, 2 ob, 2 bn, 2 hn, 1980; *Rhapsody for 14 Str*, 1982; *Quintette for Winds or ...*, 1986; *Serenade*, str, 1986; *3 toccate*, pf, 1987; *The Tempest: Duets and Choruses*, ob, str qt/nt, 1990; *Breaking Through*, sax, pf, 1991; *Little Traveller before the Dawn*, fl/vn, vc, pf, 1991; *Sonata*, tpt, pf, 1995

vocal

Choral: *Music for Mouths, Marimba, Mbira and Roto-Toms* (abstract phonics), SATB, perc, 1973; 3 Partsongs (D. Parker, D.G. Rossetti, B. Patten), 1980; 3 Zulu Songs (B.W. Vilakazi), SSA, fl, ob, 1988; *Endymion's Dream* (J. Keats), 1993; 3

Love Poems of John Donne, 1994; Northern Journey, female chorus, 1998
Solo: 3 Métis Songs from Saskatchewan (trad.), A, orch/pf, 1975; The Dong with a Luminous Nose (E. Lear), Mez, va, pf, 1979; Canzona, 1v, orch/pf, 1985; Sun Songs (D. Lessing), Mez, orch/pf, 1985; 5 Songs from Atlantic Canada (anon., O.P. Kelland), S, A, orch/pf, 1989; Lines to Fanny Brawne (J. Keats), S, pf, 1991; Evangeline (H. Longfellow), S, tpt, orch/pf, 1993; Je répondrais ..., pf, 1997

Principal publishers: E.C. Kerby, BMG Ricordi, BMG Ariola

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WESLEY BERG

Forsyth, W(esley) O(ctavius)

(*b* Markham Township, ON, 26 Jan 1859; *d* Toronto, 7 May 1937). Canadian pianist. He began musical studies in Toronto with Edward Fisher and from 1886 to 1889 studied in Leipzig with Bruno Zwintscher, Richard Hoffman, Martin Krause and Salomon Jadassohn. He returned to Toronto and joined the piano faculty of the Toronto College of Music. In 1891 he went to the college of music at Hamilton, Ontario, but moved to the Toronto Conservatory in 1893. From 1895 to 1912 he was head of the new Metropolitan School of Music. He taught the piano for several other institutions in Toronto until in 1924 the amalgamation of some of these took him back into the Toronto Conservatory, where he remained until his death. He was a frequent lecturer and critic, and contributed regularly to publications in Canada and the USA. He composed many songs and piano pieces. His style was conservative but he had a fine sense of the piano and a gift for writing attractive melodies. Forsyth was an outstanding piano teacher with a national and even international reputation.

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CARL MOREY

Forte

(It.: 'loud', 'strong').

A performance instruction often abbreviated *For.* or *F* in the 18th century and customarily notated *f* in modern editions. Its superlative *fortissimo* ('very loud') was abbreviated *Fortiss.*, *ffmo* and *FF* in the 18th century. Brossard (1703), however, categorically stated that the correct abbreviation for *fortissimo* was *fff* and that *ff* stood for *più forte* ('louder'), and many 18th-century theorists agreed with him. The extremes of *ffff* and *fffff* are more or less confined to the last years of the 19th century.

The introduction of *forte* in Giovanni Gabrieli's *Sonata pian e forte* (1597) was the model for the manner of its use over the next century: *piano* was primarily an echo effect, and *forte* in the great majority of its early uses was merely an instruction to return to the normal dynamic. As late as 1802 H.C. Koch could state that in the absence of any instruction a movement should be assumed to begin loudly and that the subject of a fugue should normally be played *forte*. In 1768 Rousseau had written that the French needed no superlative equivalent to the Italian *fortissimo* because they always sang as loudly as possible anyway. But Printz (1668) had represented a more flexible viewpoint: he asserted that the normal dynamic was *frequentato* but that this was used only after a *forte* section to denote a return to normal; his view is endorsed by J.F.B.C. Mayer's definition of *frequentato* (*Museum musicum*, Schwäbisch Hall, 1732) as 'nicht zu leise und nicht zu stark' and by Walther (also 1732), who gave it as 'mit rechtmässiger Stimme, wie man insgemein zu singen pflegt'. Leopold Mozart (*Violinschule*, 1756) wrote that 'whenever a *forte* is written the tone is to be used with moderation, without foolish scrapings, especially in the accompaniment of a solo part'. In the mid-20th century attempts at serial treatment of dynamics assumed a more precise absolute, and relative, level (implied by *f*, *p*, etc.) than was the case.

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

DAVID FALLOWS

Forte, Allen

(b Portland, OR, 23 Dec 1926). American music theorist. He was educated at Columbia University, where he received the BA in 1950 and the MA in 1952. From 1953 to 1959 he taught at Columbia University Teachers' College, and from 1957 to 1959 he was a member of the theory faculty at the Mannes College of Music. In 1959 he joined the music department of Yale University; he was appointed professor of music there in 1968. He was editor of the *Journal of Music Theory* between 1960 and 1967. From 1977 to 1982 he was president of the Society for Music Theory. He was named a fellow of the American Academy of Arts and Sciences in 1995.

Forte's theoretical writings range from *Tonal Harmony*, a textbook on the underlying principles of harmonic practice, to analyses of the music of Webern. Much of his work shows the influence of Schenkerian theory. More recently he has investigated the uses of set theory and computer technology in the analysis of atonal music. His interests also include the music of the 18th and 19th centuries, and American popular song.

See also [Analysis](#), §II, 6.

WRITINGS

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 'Schenker's Conception of Musical Structure', *JMT*, iii (1959), 1–30
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 133–76
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PAULA MORGAN

Fortepiano (i).

A term sometimes used today for the piano of the 18th and early 19th
 centuries in order to distinguish it from the 20th-century instrument.
 German writers sometimes use the terms 'Hammerklavier' and
 'Hammerflügel' for the same purpose. See Pianoforte, §I, 1, 6, 7, 8.

EDWIN M. RIPIN

Fortepiano (ii).

See [Musical box](#).

Fortepiano a tavola

(It.).

See [Square pianoforte](#).

Fortep'yanov, Vasily.

See [Botkin, Vasily Petrovich](#).

Forti, Anton

(*b* Vienna, 8 June 1790; *d* Vienna, 16 June 1859). Austrian baritone. He began his career playing the viola in the orchestra of the Theater an der Wien. In 1808 he was engaged as a singer by Prince Esterházy for his theatre at Eisenstadt. During his three seasons there he sang Dandini in the German-language première of Isouard's *Cendrillon*. From 1813 to 1834 he appeared at the Kärntnertheater in Vienna. A very stylish singer and actor, he excelled in Mozart roles, especially Don Giovanni, the Count in *Le nozze di Figaro* and Sarastro. In 1814 he sang Pizarro in the first performance of the final version of *Fidelio*, and in 1823 he created Lysiart in *Euryanthe*. He also sang a number of tenor roles, including Rossini's Othello, Mozart's Titus and Max (*Der Freischütz*). His wife Henriette (1796–1818) sang Cherubino, and Zerlina to her husband's Don Giovanni.

ELIZABETH FORBES

Fortia de Piles, Alphonse-Toussaint-Joseph-André-Marie-Marseille, Comte de

(*b* Marseilles, 18 Aug 1758; *d* Sisteron, Basses Alpes, 18 Feb 1826). French writer and composer, of Catalan ancestry. His father was *gouverneur-viguier* of Marseilles, and Alphonse was himself a godson of the city, an honour which is reflected in the inclusion of 'Marseille' among his christian names. He was an officer in the army until the outbreak of the Revolution. According to Choron he studied with the Neapolitan Ligori, a pupil of Durante. From 1782 instrumental works by him appeared in Paris, and between 1784 and 1786 four comic operas were produced in Nancy. He left France in 1790, but returned in 1792 to make his living in Paris as a journalist. In 1801 he retired to Sisteron and became a successful writer on philosophical, political and satirical subjects. Two of his works, the pamphlet *Quelques réflexions d'un homme du monde sur les spectacles, la musique, le jeu et le duel* (Paris, 1812) and its sequel *A bas les masques! ou Réplique amicale* (Paris, 1813), deal with music criticism and aesthetics, and show him to have been an adherent of Gluck and Méhul.

WORKS

[all printed works published in Paris](#)

operas

La fée Urgèle (oc, 4, ?C.-S. Favart), Nancy, 1784; ov. and entre-act (n.d.); 9 airs pubd, lost

Vénus et Adonis (op, 1, ?Collet de Messine), Nancy, 1784; ov., airs, arr. vn, pf, lost

Le pouvoir de l'amour (op), Nancy, 1785

L'officier français à l'armée (oc, ?J.-F.-H. Collot), Nancy, 1786

other works

Simphonie à grand orchestre [op.1] (1782)

6 str qts, opp.6, 8 (1786–7); 6 sonatas, pf, vn obbl, opp.7, 9 (1787–8); 3 sonatas, vc, b obbl, op.4 (c1785)

Bn conc., op.2; trios, op.3; qnts, fl, ob, vn, va, b; wind qt, 2 ariettes: lost, cited in *BrookSF*, *Choron-FayolleD*

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ROGER COTTE

Fortier, B.

(fl c1736–40). French music engraver and printer, active in England. Though his musical activities in London were apparently short-lived (according to Hawkins he was also a watchmaker), he is renowned for the excellence of his engraving, particularly in his superb edition of Domenico Scarlatti's *Essercizi per gravicembalo* (1739), with notes and staves of a larger size than usual (see illustration). Other fine engravings by Fortier include Porpora's *Sinfonie da camera ... opra II* (1736), De Fesch's *XII sonate, VI per il violino e basso per l'organo ... e VI a duoi violoncelli ... opera ottava* (1736), a song by Farinelli, *Ossequioso ringraziamento* (c1737), Giuseppe Sammartini's *VI concerti grossi ... opra II* (1738) and Guerini's *Sonate a violino con viola da gamba ó cembalo* (c1740).

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WILLIAM C. SMITH/PETER WARD JONES

Fortner, Wolfgang

(b Leipzig, 12 Oct 1907; d Heidelberg, 5 Sept 1987). German composer and teacher. As a child he was taught the piano and the organ, and began to compose when he was only nine years old. After leaving school he studied in Leipzig: composition with Hermann Grabner, the organ with Karl Straube, musicology with Theodor Kroyer, German studies with Hermann

August Korff and philosophy with Hans Driesch. In 1931, after taking the state examination for teaching the arts in higher schools, he was appointed lecturer in composition and music theory at the Heidelberg Institute of Church Music. Here, and at the Darmstadt summer courses started in 1946 by him and Wolfgang Steinecke, the North-West German Music Academy in Detmold (1954–7) and at the Musikhochschule in Freiburg (1957–73), Fortner established his reputation as one of the foremost composition teachers of his time. It is impossible to overestimate his influence on a whole generation of young composers from the 1950s to the 1970s. While effective in transmitting skills and techniques, he also took care to discover and encourage each student's individual talent, an ability borne out by the number of his former pupils who became successful composers, including, among others, Henze, Kelemen, Kelterborn, Paik and Zender. Over the same period Fortner was active in cultural-political bodies: he was a member of the Berlin Academy of Arts from 1955, the Bavarian Academy of Fine Arts from 1956, president of the German section of the ISCM (1957–71), president of the Dramatists' Union in 1975 and artistic director of Musica Viva in Munich (1964–78). His awards include the Berlin Schreker prize (1948), the Brunswick Spohr prize (1953), the North Rhine-Westphalia Grand Art Prize (1955), the Hamburg Bach prize (1960), the Freiburg Reinhold Schneider prize and the Gold Pin of the Dramatists' Union in 1977. On his 70th birthday he was awarded the Grosses Verdienstkreuz der Bundesrepublik Deutschland and honorary doctorates from the universities of Heidelberg and Freiburg.

While a student Fortner had two works performed in public: his massive choral work *Die vier marianischen Antiphonen* (later withdrawn) was given at the Lower Rhineland Festival in Düsseldorf in 1928, and his First String Quartet in Königsberg in 1930. These works testify to the composer's affinity to the Protestant church music tradition in Leipzig, which he encountered not only in his organ lessons with Straube (then Thomaskantor), but also in the Bach-Verein concerts Straube conducted, and in his composition lessons with Grabner, a former pupil of Reger. In later years Fortner emphasized J.S. Bach's considerable importance for his own work in the essay 'Bach in unsere Zeit' (1960); in Bach's fugues he admired 'the high science of the counterpoint' ('die hohe Lehre des Kontrapunkts') and 'the resurrection of the old motet principle of imitation out of a new structural thinking, rendered necessary and possible by major–minor tonality and self-sufficient instrumental music'. For Fortner, the linear counterpoint of 15th- and 16th- century *a cappella* music (which he found again in the works of Hindemith), Bach's fugal art and the serial structural thinking of Anton Webern all belonged in a single historical line of development. Fortner's compositions of the 1930s are mostly sacred and chamber works – polyphonic, with modal harmonies, Gregorian thematic material and also a more modern chromaticism, characteristics which increasingly reveal a freely tonal approach to gestural expression in sound, and a rhythmic cogency such as Fortner admired in Stravinsky. Reviews of the premières of the Violin Concerto, the *Shakespeare Songs*, the cantata *An die Nachgeborenen* on Brecht's poem and the Symphony, all works from the mid- to late-1940s, mention Fortner's innovative and individual style, and in particular the direct emotional appeal of the musical language, which was found to be disconcerting, captivating, aggressive, temperamentally expansive and exciting.

Fortner was intensely preoccupied with 12-note techniques in this period after 1945. He developed a specific principle related to the tradition of linear counterpoint, which he explained in his essay 'Zur Zwölftontechnik' (1952): 'I would identify as a principle used by myself the so-called "cutting" of a mode from the 12 notes, with non-serial relations within this mode. [I lay down] six notes, say (or maybe more, maybe fewer), as a harmonic field and use the remainder to form a mode, in which the melodic formation then proceeds freely but not serially'. An example of Fortner's contrapuntal procedure, using a mode of this kind, is found in the interlude of his cantata *Mitte des Lebens* (1951). In his serial works he sought equality among the 12 notes of the row, without restricting the usual contrapuntal and melodic-motivic working. He later extended this principle towards total serialism, predetermining rhythm above all, but also harmony.

Fortner's first works for the theatre consisted of incidental music for stagings by Karl Heinz Stroux of *Lysistrata* and *Ein Wintermärchen* (both 1946) and *Bluthochzeit* (1950). In his essay 'Zur Situation des musikalischen Theaters' (1950) he wrote, 'whether I shall ever write an opera is still very doubtful ... I must confess that neither music drama nor the reversion to the old lyric opera represents the type of musical theatre that I could enjoy'. In the end he presented his idea of a music theatre appropriate to the age in works which elude categorization as operas. The lyric tragedy *Bluthochzeit* (after Lorca, 1956) is in actuality an expanded incidental music score, in which Andalusian folk idioms are combined with 12-note technique. In the three decades following its première in 1957, the work was given 22 other productions, which makes it one of the most successful operas composed since 1945. In Fortner's next work on a play by Lorca, *In seinem Garten liebt Don Perlimplin Belisa* (1961–3), he used 12-note elements in a leitmotivic way in the service of a subtle textual interpretation, without sacrificing the erotic sound-colour inspired by the original text. The orchestral improvisations prescribed for these passages are expanded in the full-length opera *Elisabeth Tudor* (libretto by Matthias Braun, 1968–71), as is the use of electronic means, which led to the use of live electronics in his last dramatic work, the one-act opera *That Time* (after Beckett, 1977).

Religious questions were a constant preoccupation, although as time went on Fortner composed increasingly less liturgical music. Rather his interest lay in sacred music outside the context of the church service. In the essay 'Geistliche Musik heute' (1956) he explained his view that there is 'no difference between spiritual and secular music'; any difference is confined 'to the subject matter of the work of art. In other words, if a present-day composer employs, say, 12-note melodic and harmonic techniques and ... a predetermined serial rhythmic structure' – as Fortner himself did in his *Creation* (1954) – 'because these are the grammatical elements of his language, a language capable of expressing the eternal contents and subjects of art in a new way for present-day listeners, the spiritual subject can ... be given musical form only in this language'.

This provides an explanation for the logical, consistent way in which Fortner developed as a composer. He found his own language through a detailed knowledge of tradition. Melodic expressivity, eruptive rhythm and rich sound colouring, obligation not to any school but solely to his own

development: these are the distinguishing marks of his powerful compositions.

WORKS

stage

Cress ertrinkt (school play, 3, A. Zeitler), 1930; Lysistrata (incid music, Aristophanes), 1945; Die weisse Rose (ballet, 2 pts, after O. Wilde: *The Birthday of the Infanta*), 1950; Die Witwe von Ephesus (pantomime, G. Weill, after Petronius), 1953; Bluthochzeit (op, 2, after F. García Lorca), 1956; Corinna (op buffa, 1, after G. de Nerval), 1958; In seinem Garten liebt Don Perlimplín Belisa (chbr op, 4 scenes, after García Lorca), 1962; Carmen (ballet, choreog. J. Cranko), 1971; Elisabeth Tudor (op, 3 and epilogue, M. Braun), 1972; That Time (op, 1, after S. Beckett), Mez, Bar, actor, spkr, gui, hpd, pf, live elecs ad lib, 1977

orchestral

Suite [after J.P. Sweelinck], 1930; Org Conc., 1932, arr. as Hpd Conc., 1935; Conc., str, 1933; Concertino, va, chbr orch, 1934; Capriccio und Finale, 1939; Pf Conc., 1943; Streichermusik II, 1944; Vn Conc., large chbr orch, 1946; Sinfonie, 1947; Phantasie über die Tonfolge B–A–C–H, 9 solo insts, 2 pf, orch, 1950; Vc Conc., 1951; La Cecchina, ov. [after N. Piccinni], 1954; Mouvements, pf, orch, 1954; Impromptus, 1957; Bläsermusik, 1957; Ballet blanc, 2 vn, str, 1958; Aulodie, ob, orch, 1960, rev. 1966; Triplum, orch, 3 pf obbl, 1965–6; Marginalien, 1969; Zyklus, vc, wind, hp, perc, 1969; Prolegomena [suite from Elisabeth Tudor], 1973; Prismen, fl, ob, cl, hp, perc, orch, 1974; Triptychon, 1977; Variationen, 1979; Klangvariationen [to the Impromptus], 4 va, orch, 1981

choral

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solo vocal

Fragment Maria (chbr cant., M. Raschke), S, 8 insts, 1929; 4 Gesänge (F. Hölderlin), A/B, pf, 1933, rev. 1968; Shakespeare-Songs, Mez/Bar, pf, 1946; 2 Exerzitien (Brecht: *Die Hauspostille*), S, Mez, A, 15 insts, 1949; Aria (T.S. Eliot: *Murder in the Cathedral*), Mez, fl, va, chbr orch, 1950; Mitte des Lebens (cant., Hölderlin), S, 5 insts, 1951; Isaaks Opferung (Vulgate), orat scene, A, T, B, 40 insts, 1952; The Creation (J.W. Johnson), Mez/Bar, orch, 1955; Parergon Prélude und Elegie zu den 'Impromptus' (Hölderlin), S, orch, 1958–9; Berceuse royale (St J. Perse), S, vn, str, 1958, S, chbr orch, 1975; Minne (cant., W. van der Vogelweide), T, gui, 1964; Terzinen (Hofmannsthal), male v, pf, 1966; Immagini (M. Krleža), S, str, 1966–7; 3 Gedichte von Michelangelo [arr. of H. Wolf], B/Bar, orch, 1972; 'Versuch eines Agon um ...?', 7 solo vv, orch, 1973; Machaut-Balladen, 1/2 T, orch, 1973; Widmungen (W. Shakespeare), T, pf, 1981; Farewell (P. Neruda), 2 medium

vv, 2 fl, vc ad lib, pf, 1981

chamber and instrumental

Toccata und Fuge, org, 1927; Str Qt no.1, 1930; Praeambel und Fuge, org, 1932; Suite, vc, 1932 rev. 1961; Sonatina, pf, 1934, rev. 1962; Str Qt no.2, 1938; Wind Trio, 1943; Kammermusik, pf, 1944; Sonata, vn, pf, 1945; Sonata, fl, pf, 1947; Sonata, vc, pf, 1948; Serenade, fl, ob, bn, 1948; Str Qt no.3, 1948; 7 Elegien, pf, 1950, rev. 1979; Str Trio, 1953; 6 Madrigale, 2 vn, vc, 1954; New-Delhi-Musik, fl, vn, vc, hpd, 1959; 5 Bagatellen, wind qnt, 1960; Intermezzi, org, 1962; Epigramme, pf, 1964; Zyklus, vc, pf, 1964, vc, ww, hp, perc, 1969; Theme and Variations, vc, 1975; Str Qt no.4, 1975; 9 Inventionen und ein Anhang, 2 fl, 1976; Pf Trio, 1978; Madrigal, 12 vc, 1979; Capricen, fl/pic, ob, bn, 1979; 4 Preludes, org, 1980; 6 Kleine späte Stücke, pf, 1982; Duo from 7 inventionen, vn, vc, 1983; Str Trio no.2, vn, va, vc, 1983

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BRIGITTA WEBER

Förtsch, Johann Philipp

(*b* Wertheim am Main, bap. 14 May 1652; *d* Eutin, nr Lübeck, 14 Dec 1732). German composer. At the age of seven he entered the Frankfurt am Main Gymnasium, where he received his early training in music, possibly including lessons with Johann Andreas Herbst. In 1671 he matriculated at the University of Jena, studying philosophy and medicine for three terms. He continued his education the following year at Erfurt, where he studied law. He left Erfurt in 1674, and for four years his whereabouts are difficult to trace. It is known that he travelled extensively, spending time in Hamburg and Helmstedt as well as in many other areas of Germany and in France. It was at this period that he must have continued his musical

training, perhaps, as J.G. Walther reported (*Musicalisches Lexicon*, 1732), working with Johann Philipp Krieger.

In 1678 Förtsch moved to Hamburg, and his career during the next 12 years assured his place in music history. At first he sang with the Ratschor, but soon he joined the opera as a singer. In 1680 he succeeded Theile as director of the Hofkapelle at Schloss Gottorf, Schleswig, the residence of Christian Albrecht of Schleswig-Holstein. In 1681 he temporarily returned to his university education and completed a doctorate in medicine at the University of Kiel. He returned from Gottorf to Hamburg more than once during the next several years because of a war between Schleswig-Holstein and Denmark. Between 1684 and 1690 he became the foremost composer of the Hamburg opera, writing at least 12 operas. He then ended his official connection with music in order to pursue a lengthy and remarkable career, first in 1690 as court physician at Schleswig and then in 1692 as physician to the Bishop of Lübeck at his residence in Eutin. Förtsch lived for the rest of his life in Eutin, where he carried out numerous political and diplomatic assignments, including the role of privy councillor to the bishop; and for a period after the death of the bishop in 1705, he actually administered the bishopric (Weidemann gives a complete account of his colourful career at Eutin).

Förtsch began his brief period with the Hamburg opera just six years after the opening of the theatre, and his operas were almost the only ones heard there during this period. Unfortunately all of them seem to be lost; so also are two manuscript collections containing 20 arias from seven of them, though excerpts were published by Wolff. From these excerpts one can perceive a strongly personal style, characteristically German in its use of strophic, songlike arias and strong bass lines and in its affective rhythmic and harmonic treatment of the words. Förtsch was also a prolific composer of church cantatas, which he probably composed at Gottorf between 1686 and 1688.

WORKS

operas

all music lost

Croesus (L. von Bostel, after Minato), Hamburg, 1684

Das unmöglichste Ding (von Bostel, after F. Lope de Vega: *El mayor imposible*), Hamburg, 1684

Alexander in Sidon (Förtsch, after op by M.A. Ziani), Hamburg, 1688

Die heilige Eugenia (C.H. Postel), Hamburg, 1688

Der im Christentum biss in den Tod beständige Märtyrer Polyeuct (H. Elmenhorst), Hamburg, 1688

Xerxes in Abydus (after Minato), Hamburg, 1689

Cain und Abel (Postel), Hamburg, 1689

Das betrübte und erfreute Cimbria (Postel), Hamburg, 1689

Die grossmächtige Thalestris, oder Letzte Königin der Amazonen (Postel), Hamburg, 1690

Ancile Romanum, das ist Des Römischen Reichs Glücks-Schild (Postel), Hamburg, 1690

Bajazeth und Tamerlan (Postel, after C. Marlowe), Hamburg, 1690

Der irrende Ritter Don Quixotte de la Mancia (H. Hinsch, after M. de Cervantes: *Don Quixote*), Hamburg, 1690

20 arias from 7 of the above, formerly *D-Hs*, lost

other musical works

80 church cantatas, *D-Bim*; titles in Kümmerling (1970)

2 collections of inst canons on Christ der du bist der helle Tag, *Bsb*; incl. several didactic pieces of doubtful authenticity

theoretical works

Musicalischer Compositions Tractat (MS, *D-Bsb*)

Von dem dreyfachen Contrapunct (MS, *Bsb*)

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H. Kümmerling: *Katalog der Sammlung Bokemeyer* (Kassel, 1970), 112ff

GEORGE J. BUELOW

Fortspinnung

(Ger.: 'spinning out').

A term devised by Wilhelm Fischer (1915) to stand for the process of continuation or development of musical material, usually with reference to its melodic line, by which a short idea or motif is 'spun out' into an entire phrase or period by such techniques as sequential treatment, intervallic transformation and even mere repetition. In [ex. 1](#) a four-note motif is spun out over a 12-bar period by threefold repetition within each bar and intervallic transformation from one bar to the next; as in many examples of the process, the harmony moves through a descending circle of 5ths. *Fortspinnung* has been contrasted with the building of periods and period-like structures by symmetrical or complementary phrases (see [Antecedent and consequent](#)). However, the two techniques should be viewed not so much as distinct types of construction but rather as organizing principles – typifying respectively the Baroque and the Classical – whose interaction and coordination is of fundamental importance.



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WILLIAM DRABKIN

Fortunati, Gian Francesco

(*b* Parma, 27 Feb 1746; *d* Parma, 20 Dec 1821). Italian composer and conductor. After moving with his father to Piacenza, he began his musical studies under Omobono Nicolini. With financial assistance from the ducal court he was able to travel to Bologna where from 1767 to 1769 he completed his studies under Padre Martini. On his return to Parma in 1769 his first opera, *I cacciatori e la vendilatte*, was staged and well received. Subsequently he succeeded Traetta as *maestro di cappella* there and, in 1774, was entrusted with the direction of the singing school, succeeding Francesco Poncini. In 1780 he became conductor of the orchestra at the ducal theatre, a position which he held until 1796. In 1787 he was appointed music instructor to the duke's daughters. He made several journeys to Germany, on the recommendation of Maria Amalia, Duchess of Parma, to superintend performances of his operas; some of his vocal and instrumental music was thus written in Dresden and Berlin for Friedrich Wilhelm II. He retained his musical posts in Parma until the death of Duke Ferdinand II in 1802. In 1810 he became one of the eight members of the music section of the Institute of Sciences and Letters founded in Parma under the auspices of the French government.

Fortunati's music is of no extraordinary interest; it soon waned in popularity and was dropped from opera repertoires. His importance as a teacher was more lasting; among his pupils was Paer. His son Ferdinando (*b* Parma, 1772; *d* ?after 1812), an oboist and horn player, served in the Berlin court orchestra from 1797 to 1801, and was shortly thereafter entrusted by Dessalines with the military music of the island republic of San Domingo.

WORKS

stage

music lost unless otherwise stated

I cacciatori e la vendilatte (melodramma giocoso), Parma, Ducale, 1769
La notte critica (L. Salvoni, after C. Goldoni), Parma, Ducale, 1771
Le gare degli amanti (melodramma giocoso, Salvoni), Colorno, Real, 1772
Le négociant (opera comica), Berlin, 1772, *D-Bsb*
Ipermestra (os, P. Metastasio), Modena, Corte, 1773
L'ospite incomodo (dg), Parma, Colorno, aut. 1778
L'incontro inaspettato o fortunato, Parma, Ducale, 1800

Arias in: *Antigono, I-PAc; Artaserse, F-Pn*

other vocal

Messa (Ky, Gl), 4vv, insts; Cr, 4vv, insts; 9 lamentazioni: all *D-DI*
4 arie, solo vv, orch; Mucio o Fernando, recit and quartet; Perfidi al mio furore: all *I-PAc*; Canzonette, 2 S, b; La contesa delle Muse, cant., 4 solo vv: both *D-DI*; 6 cants., with insts, *I-Nc*
Lost: Cr, C, 3vv; 12 ariette sacre e 6 profane, 3vv, 1817, ded. Maria Luisa of Bourbon; 6 ariette, S, pf, 1818, ded. Maria Luigia, Infanta of Spain; 6 duetti di camera, 2 S, 2 vn, va, b

instrumental

6 suonate, pf, op.13; 12 suonate, pf: all *I-PAc*
2 sinfonie concertanti, 2 concertoni a 3 and a 4; 6 quartetti; 6 minuetti; 2 sonatine; 4 contraddanze, pf; Variazioni, pf; all formerly in *Königliche Hausbibliothek, Berlin*

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GIAN PAOLO MINARDI

Fortunatus, Venantius

(*b* nr Treviso, 530–40; *d* Poitiers, c600). Poet and churchman. He was educated at Ravenna, at that time under the rule of Byzantium. In 565 he went to Gaul, a journey that he later described as a pilgrimage to the shrine of St Martin at Tours. The immediate reason for the visit was more likely the wedding at Metz in 566 of King Sigebert to the Visigothic princess Brunhild, after which he spent a year at Sigebert's court and a winter at the court of Sigebert's brother Charibert in Paris. After a pilgrimage to Tours, he settled at Poitiers, where he became a close friend of Radegund, the widow of Clotaire, king of the Franks, and Agnes, abbess of the convent that Radegund had founded before the death of her husband. Fortunatus became Bishop of Poitiers not long before his death and was venerated as a saint during the Middle Ages (but was never canonized).

Fortunatus's works include a verse life of St Martin, a biography of Radegund, and many occasional works addressed to notable personages.

Three of his religious poems were adopted in the liturgy of Holy Week and Easter: *Vexilla regis*, as a hymn for Vespers in Passiontide; *Pange lingua ... proelium*, to accompany the ceremony of the Veneration of the Cross on Good Friday; and *Salve festa dies*, for the procession of the newly baptized at Easter. The latter work is an excerpt from *Tempora florifero*, a poem in elegiac couplets on the subject of Easter, addressed to Bishop Felix of Nantes. These poems were very popular: a number of imitations of *Pange lingua* and adaptations of *Salve festa dies* were composed, for use on various feasts.

Most of Fortunatus's works were originally composed to honour specific events. *Vexilla regis* and *Pange lingua* commemorate the installation in 569 of a fragment of the True Cross in Radegund's convent in Poitiers. Although *Vexilla regis* is in the distinctively Christian form of iambic dimeter and Ambrosian stanzas, it evokes the pagan rhetorical form of the *basilikos logos*, used in late antiquity for the panegyric to a ruler delivered during the imperial *adventus* ceremonies, and adapted by Christians to welcome a bishop or celebrate the entry of relics. *Pange lingua* is in trochaic tetrameter catalectic (the metre of the marching chants of the Roman armies) and its phraseology shows the influence of works by Prudentius.

In his use of classical metres and style, Fortunatus was one of the most important late Latin poets, and his works illuminate many aspects of Merovingian culture and society. His influence on the Middle Ages was very significant; his idealized descriptions of Radegund seem to foreshadow the poetry of courtly love; and his poems on the Cross are among the first, and the finest, in a long tradition.

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RUTH STEINER/SUSAN BOYNTON

Fortune, Nigel (Cameron)

(b Birmingham, 5 Dec 1924). English musicologist. He read music and Italian at Birmingham University (1947–50; BA 1950), and his research into the development of Italian monody at Cambridge (1950–54) was supervised by Thurston Dart (PhD 1954). From 1956 to 1959 he was music

librarian of London University; in 1959 he was appointed lecturer in music at Birmingham University and in 1969 became reader in music; he retired in 1985. From 1957 to 1971 he was secretary of the Royal Musical Association, and he edited the fourth and fifth volumes of its *Research Chronicle*; in 1971 he was elected a vice-president. He was a member of the Purcell Society committee (1963–94), serving as honorary secretary, 1976–83. He sat on the editorial committee of *Musica Britannica* 1975–7. He was a senior member of the editorial committee of the *New Grove Dictionary* (1980) and played a part in the editorial work on the *New Oxford History of Music*. In 1981 he became co-editor of *Music and Letters*. His own research, notable for its care and precision, has dealt with Italian and English vocal music of the 17th century; his wide range of sympathies is reflected in his editorial work and in his teaching.

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DAVID SCOTT/R

Forzando [forzato].

See [Sforzando](#).

Forzano, Giovacchino

(*b* Borgo San Lorenzo, Florence, 19 Nov 1884; *d* Rome, 18 Oct 1970). Italian playwright, librettist and director. After studying medicine he began his career as a baritone, and then turned to the study of law. Having graduated, he became active as a journalist, contributing regularly to several of Italy's leading newspapers. In 1914 he made the acquaintance of Puccini, with whom he collaborated on *Suor Angelica* and *Gianni Schicchi* (both 1918), the last two panels of *Il trittico*, having declined *Il tabarro* on the grounds that he preferred to devise his own plots. Other composers to profit from Forzano's resourcefulness and adaptability as a librettist included Franchetti (*Notte di leggenda*, 1915; *Glauco*, 1922), Leoncavallo (*Edipo re*, 1920), Wolf-Ferrari (*Gli amanti sposi*, 1925; *Sly*, 1927) and Giordano (*Il re*, 1929); the temporary triumph of Mascagni's *Il piccolo Marat* (1921) was partly due to the powerful, almost cinematic vividness of Forzano's scenario. He was a stage director at La Scala (1920–30), and later directed propaganda films for the Fascist regime. His volume of reminiscences, *Come li ho conosciuti* (Turin, 1957), offers revealing sidelights on the composers with whom he worked.

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JULIAN BUDDEN

Foscarini, Giovanni Paolo

(*fl* 1629–47). Italian composer, guitarist, lutenist and theorist. He was one of the most important 17th-century guitar composers and served as a professional guitarist and lutenist in Brussels, Rome, Paris and Venice. A member of the Accademia dei Caliginosi at Ancona, he used the society's name together with his own academic name, 'Il furioso', as a pseudonym in his earliest publications. His first book for guitar is no longer extant but its contents, and those of the second book, were reprinted in part in his later collections. *Il primo, secondo e terzo libro* was the earliest engraved Italian

guitar tablature; it contains selections from Foscarini's first two books in the *battute* style, and an additional third book, which introduces the pizzicato technique. Foscarini's fourth and fifth books were published together with the earlier material, using the original plates but with some changes to the dedications. *Il primo, secondo e terzo libro* and *Li cinque libri* include an elegant portrait of Foscarini (reproduced in Kirkendale, p.xii). He also published a philosophical discourse, *Dell'armonia del mondo, lettione due*, in 1647.

In the preface to *Il primo, secondo e terzo libro*, Foscarini indicated three distinct guitar styles: the older *battute* style; the strict pizzicato style, which he claimed is more appropriate to the lute than the guitar; and a style combining the two, which he particularly emphasized and which may have been his own innovation. This last style was favoured by later guitarists such as Corbetta, Bartolotti and Granata. Although his notation is sometimes inconsistent and incomplete, Foscarini's works cover the entire spectrum of Italian guitar music up to 1640 and they were highly regarded and copied in his own time and later.

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GARY R. BOYE

Foss, Hubert J(ames)

(*b* Croydon, 2 May 1899; *d* London, 27 May 1953). English publisher and writer on music. He joined the Oxford University Press in 1921 and, after brief periods in the army and as assistant editor of *Land and Water*, in 1925 founded its London publishing department. A man of great energy and a musician of varied accomplishments as composer, pianist and concert promoter, he was able in the course of 20 years to initiate series of publications of church music, of English songs, and of commentaries (the Musical Pilgrim booklets), and to act as sole publisher for Vaughan Williams, Walton and Rawsthorne. He was also a friend and champion of Warlock, Moeran and Van Dieren. He edited three volumes of critical biographies of major composers, *The Heritage of Music*, and was himself the author of the first full-length study of Vaughan Williams; he also made substantial revisions to the second edition of Warlock's study of Delius and translated Leon Vallas's *La véritable histoire de César Franck* (Paris, 1950; Eng. trans., 1951/*R*). He prepared new editions of Tovey's *Essays on Musical Analysis: Chamber Music* (London, 1944/*R*), *Beethoven* (London, 1945/*R*), and *Essays and Lectures on Music* (London, 1949). Foss wrote a number of songs, notably seven settings of Hardy, and provided piano accompaniments with Vaughan Williams and Clive Carey for Maud Karpeles's *Folk Songs from Newfoundland* (London, 1934). In 1926 he founded the Bach Cantata Club for the systematic presentation of Bach's cantatas and occasionally conducted its concerts. He was interested in fine printing and founded the Double Crown Club; he was consequently able to assist in the production of the Oxford Lectern Bible. He resigned from the OUP in 1941 and devoted the last ten years of his life to freelance journalism, including the writing of programme notes, adjudicating and broadcasting. He was married to the singer Dora Stevens, and sometimes accompanied her in recitals.

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H.C. COLLES/FRANK HOWES

Foss [Fuchs], Lukas

(*b* Berlin, 15 Aug 1922). American composer, conductor and pianist. He began studies in the piano and theory in Berlin with Julius Goldstein. From 1933 to 1937 he was in Paris, where he studied the piano with Lazare

Lévy, composition with Noël Gallon, orchestration with Felix Wolfes and the flute with Louis Moyse. Having moved to the USA with his family in 1937, he continued his studies at the Curtis Institute, where his teachers included Isabelle Vengerova (piano), Rosario Scalero and Thompson (composition) and Fritz Reiner (conducting). He also studied conducting with Koussevitzky during summers at the Berkshire Music Center (1939–43) and composition with Hindemith as a special student at Yale University (1939–40).

Precociously gifted, Foss began to compose at the age of seven, and at 22 he won wide acclaim for the cantata *The Prairie* on Carl Sandburg's poem. After its first performance by the Collegiate Chorale under the direction of Robert Shaw in 1944 this work received the New York Music Critics' Circle Award. From 1944 to 1950 Foss was pianist in the Boston SO and in 1945 he became the youngest composer ever to receive a Guggenheim Fellowship. In 1950–51 he was a Fellow of the American Academy in Rome and in 1950–52 the recipient of a Fulbright grant. His international reputation was enhanced with the première of his Piano Concerto no.2 in Venice (7 October 1951); he was the soloist.

In February 1953 Foss was appointed professor of music (composition and conducting) at UCLA, where in 1957 he founded the Improvisation Chamber Ensemble (clarinet, piano, cello and percussion). While living in California, he was music director of the Ojai Festival and directed 12 'marathon' concerts, each devoted to the music of one composer, or music from one region, at the Hollywood Bowl with the Los Angeles PO. He was elected to the National Institute of Arts and Letters in 1962. From 1963 to 1970 he was music director and conductor of the Buffalo PO. In 1963 at SUNY, Buffalo, he founded the Center for Creative and Performing Arts and presented concerts of new music. In 1971 he was appointed conductor of the Brooklyn Philharmonia (which changed its name in 1982 to the Brooklyn PO) and from 1972 to 1976 served as conductor of the Kol Israel Orchestra of Jerusalem. In Brooklyn, Foss gave more 'marathon' concerts, and in 1973 he began Meet the Moderns, a series of new music concerts and discussions with composers. In 1981, while continuing to hold his Brooklyn post and live in New York, Foss became music director of the Milwaukee SO, a position he retained until 1986. He has appeared as guest conductor with many orchestras in the USA and Europe, and has lectured widely at colleges and universities in North America.

Foss's development as a composer may be divided into three main periods, with a transitional phase of 'controlled improvisation' (1956–61). The first period (1944–60) was predominantly neo-classical and eclectic, represented by such works as the Symphony in G, the early concertos, various choral works, and the orchestral *Symphony of Chorales* based on chorales by Bach. Also present is an element of American populism, as in the setting of Sandburg's *The Prairie* and the comic opera *The Jumping Frog of Calaveras County* on the story by Mark Twain.

The transitional phase began in 1956 when Foss decided to experiment with ensemble improvisation, primarily for the benefit of his students at UCLA. A year later he founded the Improvisation Chamber Ensemble and formulated what he called 'system and chance music', a kind of controlled

improvisation. This experience led to a profound change in Foss's compositional techniques: he abandoned tonality and fixed forms and opted for serialism, indeterminacy and graphic notation. A transitional work, *Time Cycle* for soprano and orchestra (1959–60), sets texts by W.H. Auden, A.E. Housman, Franz Kafka and Friedrich Nietzsche that probe the nature of time; originally performed with improvised interludes by Foss's group, *Time Cycle* won the New York Music Critics' Circle Award of 1961 and has remained Foss's most performed and recorded work. *Echoi* for four soloists (the players of Foss's ensemble) marks the definitive beginning of the experimental phase. Its point of departure is serialism, but used 'in a free, willful manner', with the performers invited to skip back and forth between different pages of the score.

Three works of this period – *Elytres*, *Fragments of Archilochos*, *For 24 Winds* – 'are based on the idea of a score containing on every page a sum total from which a different selection is extracted for each performance'. *Baroque Variations* (on themes by Handel, Scarlatti and Bach) includes a surrealist element in that the variations are 'dreams' in which the original music is fragmented and distorted. This surrealism pervades Variation III (*Phorion*), on Bach's Partita in E for solo violin; he described its desired effect as 'torrents of baroque semiquavers ... submerging into and emerging out of inaudibility'. There are little jokes too, such as the xylophone's spelling out of 'Johann Sebastian Bach' in morse code. The autobiographical suggestions in *Phorion* become explicit in *Curriculum Vitae with Time Bomb*: while an accordion plays themes remembered from Foss's own childhood (a Hungarian Dance by Brahms, Mozart's Turkish March, the Nazi anthem, etc.), percussion ominously ticks off a countdown; the final explosion, however, turns out to be a gentle pop from a child's cap pistol.

Foss has used the revelations of electronic techniques to refresh live performance. In *Ni bruit, ni vitesse* he explores the ability of two pianos to produce 'electronic' sounds, while in *MAP, a Musical Game* the players make tapes of themselves and then compete against the tapes and each other. Similarly, his String Quartet no.3 and *Solo* for piano both use hypnotic repetition in the minimalist style, but even here Foss cannot resist subtly altering the patterns. With the more conservative musical taste of the 1980s and 90s, Foss revisited the neo-classicism and Americana of his first period, composing again in traditional instrumental and choral genres, but not forgetting the experimental techniques of his second period. In his *American Cantata* (1976) he strove 'to be as crazy as I was in my avant-garde music and yet tonal'. His guitar concerto, *American Landscapes*, combines folk guitar styles and tunes with novel plucking and percussion techniques in the solo part. Similarly, in the wistful and antiquarian *Renaissance Concerto*, the solo flute's key clicks add percussive effect. These later works present music that is frank in sentiment, imaginative in an almost pictorial way, yet refined and witty in execution.

For all their diverse styles, Foss's works spring from a distinct personality: enthusiastic, curious and receptive to every kind of musical idea. Not coincidentally, these are the same attitudes he has instilled in audiences with his performances of the classical repertory and new music. In short, he

has been one of his era's most communicative and representative composer-performers.

WORKS

dramatic

The Tempest (incid music, W. Shakespeare), 1940; The Heart Remembers (ballet), pf, 1944; Within these Walls (ballet), pf, 1944; Gift of the Magi (ballet), orch, 1945; The Jumping Frog of Calaveras County (op, 2, J. Karsavina, after M. Twain), 1949, Bloomington, IN, 18 May 1950; Griffelkin (op, A. Reed, after H. Foss), 1955, broadcast, NBC TV, 6 Nov 1956, staged, New York, 7 Oct 1993; Introductions and Goodbyes (op, 1, G.C. Menotti), B, chorus, 1959, New York, 5 May 1960; Search into Darkness (film score), 1962

orchestral

2 Sym. Pieces, 1939–40, lost; CI Conc., 1941–2, rev. as Pf Conc. no.1, 1944; 2 Pieces: Dance Sketch, Allegro concertante, 1941; Suite from The Prairie, 1944 [after cant.]; Sym., G, 1944; Ode, 1945, rev. 1958; Pantomime, 1946 [after ballet Gift of the Magi]; Ob Conc., 1948; Recordare, 1948; Elegy, cl, orch, 1949 [after Pf Conc. no.1]; Pf Conc. no.2, 1949, rev. 1953; Griffelkin Parade, 1955 [after op]; Sym. of Chorales, 1956–8; Baroque Variations, 1967 [3rd variation arr. as Phorion: str, hpd, elec org, elec gui, 1967; orch, 1994]; Concert, vc, orch, 1967; Geod, 4 orch groups, 1969; Orpheus, vn/va/vc, small orch, 1972, rev. as Orpheus and Euridice, 2 vn, orch, 1984; Fanfare, 1973;

Perc Conc., 1974; Folksong, 1975; Solomon Rossi Suite, 1975; Night Music for John Lennon, brass qnt, orch, 1979-80; Qnts for Orch, 1979 [after Brass Qnt]; 200 Cellos, a Celebration, 1982; Exeunt, 1982; Solo Observed, pf, orch, 1982 [after chbr work]; Renaissance Conc., fl, orch, 1985; 3 American Pieces, vn/fl, orch, 1986 [after 3 Pieces, 1944]; Griffelkin Suite, 1986 [after op]; American Landscapes, gui conc., 1989; CI Conc. no.2, 1989; Elegy for Anne Frank, pf, orch, 1989, rev. as movt of Sym. no.3, 1991; Griffelkin March, orch/band, 1989 [after op]; American Fanfare, orch/band, 1990; Sym. no.3 'Sym. of Sorrows', 1991; Pf Conc. of the Left Hand, 1993; Sym. no.4 'Windows to the Past', 1995; For Toru, fl, str orch/qt, 1996

chamber and solo instrumental

Sonata, vn, pf, 1937; 4 Preludes, fl, cl, bn, 1940; Duo, vc, pf, 1941; 3 Pieces: Dedication, Early Song, Composer's Holiday, vn, pf, 1944; Str Qt no.1, G, 1947; Capriccio, vc, pf, 1948; Conc., 5 improvising insts, 1960; Echoi, cl, vc, pf, perc, 1961–3; Elytres, fl, 2 vn, ens, 1964; For 24 Winds (Stillscape), 1966; Non-Improvisation, 4 insts, 1967; Paradigm, perc + conductor, elec gui, 3 insts, 1968; Waves, ens, 1969, withdrawn; The Cave of Winds, wind qnt, 1972; Divertissement 'pour Mica' (Str Qt no.2), 1973; MAP (Musicians at Play), a Musical Game, 4 insts, tapes, 1973; Str Qt no.3, 1975; Music for Six, 6 insts, 1977; Qt Plus, spkr, 2 str qts, 1977; Brass Qnt, 1978; Round a Common Center, Mez ad lib, pf qt/qnt, 1979; Solo Observed, pf, vc, elec org, vib, 1982; Perc Qt, 1983; Trio, vn, hn, pf, 1984; Embros, wind, elec kbd/gui, perc, str, 1985, withdrawn; Sax Qt, 1985; Tashi, cl, str qt, pf, 1986; Central Park Reel, vn, pf, 1989; Valentine, fl, pf, 1995; Str Qt no.4, 1998

keyboard

for solo piano, unless otherwise stated

Grotesque Dance, 1938; 4 2-Pt Inventions, 1938; Sonatina, 1939; Set of 3 Pieces, 2 pf, 1940; Passacaglia, 1941; Fantasy Rondo, 1944; Prelude, D, 1950; Scherzo

ricercato, 1953; Etudes, org, 1967; Ni bruit, ni vitesse, 2 pf, 2 perc, 1972; Curriculum vitae, accdn, 1977 [rev. as Curriculum vitae with Time Bomb, accdn, perc, 1980]; Solo, 1981; War and Peace, org, 1996

choral

Cantata drammatica, T, chorus, orch, 1940, withdrawn; We Sing, children's chorus, pf, drums, 1941, withdrawn; Cool Prayers, chorus, 1944; The Prairie (C. Sandburg), S, A, T, B, chorus, orch, 1944; Tell this Blood, 1945, withdrawn; Behold I build an house, chorus, org/pf, 1950; Adon olom, cantor, chorus, org, 1951; A Parable of Death (R.M. Rilke, trans. A. Hecht), nar, T, SATB, orch, 1952

Psalms, chorus, orch/2 pf, 1955–6; Frags. of Archilochos, Ct, male spkr, female spkr, 4 small choruses, large chorus ad lib, mand, gui, 3 perc, 1965; 3 Airs for Frank O'Hara's Angel, S, female chorus, fl, pf, 2 perc, 1972; Lamdeni mi [Teach me], chorus, 6 insts, 1973; American Cantata, T, chorus, orch, 1976; And then the rocks on the mountain began to shout, chorus, 1978 [after brass qnt]; De profundis, chorus, 1982; With Music Strong (W. Whitman), chorus, orch, 1988

solo vocal

1 voice, piano, unless otherwise stated

3 Songs (Shakespeare), 1938; Wanderers Gemutsruhe (J.W. von Goethe), 1938; Melodrama and Dramatic Song of Michelangelo (C.F. Meyer), 1940; Where the Bee Sucks (Shakespeare), 1940; Song of Anguish (after Bible: *Isaiah*), Bar, orch, 1945; Song of Songs, S, orch, 1946; For Cornelia (Years: For Anne Gregory), 1955; Time Cycle (W.H. Auden, A.E. Housman, F. Kafka, F. Nietzsche), S, orch, 1959–60 [arr. S, cl, vc, cel, perc, 1960]; 13 Ways of Looking at a Blackbird (W. Stevens), S, fl, pf, perc, 1978; Measure for Measure, T, orch, 1980 [after Solomon Rossi Suite]

Recorded interviews in *US-NHoh*

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GILBERT CHASE/DAVID WRIGHT

Fossa, Johannes de

(*b* c1540; *d* Munich, 1603). Flemish composer, active in Germany. The name suggests that he was a native of Fosses (in the province of Namur), a small town dependent on the principality of Liège. When he copied Guyot's *Te Deum* he stated explicitly that he had been his pupil; he may well have studied under him at Liège for Guyot was choirmaster of St Paul there from 1546 to 1554 and of the cathedral from 1558 to 1563. Several musicians with the name 'de Fossa' figure in the archives at Liège; none, however, is called Johannes. A Johannes de Fossa is nevertheless mentioned in a letter from Duke Philibert of Savoy dated 12 January 1557. The first precise information known about Fossa is that in 1569 he was appointed second Kapellmeister at the Munich court. In 1571 he became master of the choristers and continued in the service of the Dukes of Bavaria until his death. After the death of Lassus in 1594 Fossa took responsibility for the chapel music and in 1597 he was given the official title of first Kapellmeister. On his retirement in 1602 he was succeeded by Ferdinand de Lassus, eldest son of Orlande.

Proske noted that in his compositions Fossa was influenced by Lassus, as one might expect, though not lacking a style and charm of his own.

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all MSS in D-Mbs

6 masses, 4, 5vv

3 antiphonae ante et post processionum dominica psalmarum, 4vv

Vidi aquam, 4vv

2 litaniae BVM, 4vv

Magnificat II modi 'Vivre ne puis sur terre', 6vv, after Antonius Galli's 6vv chanson

1 madrigal, 5vv; 1 litany, 4vv; 1 German song, 5vv; 5 motets, 4vv

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JOSÉ QUITIN/HENRI VANHULST

Fossato, Giovanni Battista

(*b* Genoa; *fl* 1628). Italian composer. He is known only by his *Arie ad una et a più voci* with continuo (Naples, 1628). In a verbose dedication and preface he said that he was still a young man and that he and his family had enjoyed the favour of the father of the dedicatee, G.B. Serra, Prince of Carovigno (which is near Brindisi). The book contains 25 pieces (which he said had been circulating for some time and been performed to great applause), including 15 trios, *partite* for two voices over the Ruggiero and romanesca, and an 'aria variata' for solo voice.

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COLIN TIMMS

Fosse, Bob [Robert] (Louis)

(*b* Chicago, 23 June 1927; *d* Washington DC, 23 Sept 1987). American choreographer, director and dancer. He made his professional début at 13, tap-dancing in vaudeville and burlesque houses; at 15 he choreographed fan dancers in a night club act. These experiences influenced his later work far more than the conventional dance training he had received as a child. After dancing in the Broadway revue *Dance me a Song* (1950), Fosse made several appearances in Hollywood musicals, most notably in *Kiss Me, Kate* (1953), before being invited by George Abbott to choreograph *The Pajama Game* (1954), which established Fosse as Broadway's most sought-after stager. In the hit number 'Steam Heat' he deployed many of the features that would become his trademark: a small group of dancers in abstract costumes, frequently using hats, and performing tight, angular steps in a vigorous, acrobatic combination. He abandoned the fluid lines of the ballet-influenced tradition of Broadway dancing for a jerky style which flaunted itself with pelvic movements and an overt sexuality. The hit shows *Damn Yankees* (1955), *Bells Are Ringing* (1956) and *New Girl in Town* (1957) consolidated Fosse's reputation, and in 1959 he directed the musical *Redhead*, after which he rarely choreographed without the overall control which directing gave him.

His greatest success came with *Sweet Charity* in 1966, conceived as a vehicle for Gwen Verdon, then his wife. More than in any other dance musical a character was explored through choreography. His subsequent successes, *Pippin* (1972) and *Chicago* (1975), were triumphs of his ingenuity over mediocre material. Although his cinematic version of *Sweet*

Charity (1968) was a disappointment, his devotion to the sleazier side of show business made him the ideal interpreter of Kander and Ebb's *Cabaret* (1972), for which he won an Academy Award. His only other musical film, *All That Jazz* (1979), was a bizarrely accurate prediction of the circumstances surrounding his own death. Fosse's last success in the theatre, *Dancin'* (1978), was essentially a dance revue with no book or new score, and demonstrated his growing inability, or unwillingness, to collaborate.

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ROBERT HOWIE

Fossis, Petrus de

(*d* Venice, before 23 July 1526). French singer. He appears on the first extant list of singers at S Marco, Venice, which dates from April 1486. On 31 August 1491 he was named *maestro di cappella* of the basilica, with responsibility for teaching the choirboys, a position he held until his death, although ill-health forced him to relinquish his duties to Pietro Lupato in October 1525. He was admired as a singer by Pietro Contarini of Venice, who called him a Frenchman (*Argo vulgare*, 1541). In 1502 the Venetian humanist Angelo Gabrieli, noting his fame not just in the art of music, praised his singing of a composition (or poem) written by Giovanni Armonio on the occasion of Anne of Foix-Candale's visit to Venice on her way to become Queen of Hungary. If Fossis was a composer, no works exist to prove it. He left his books to the monastery of S Salvatore, Venice; two of them, collections of music treatises, are now in *I-PAVu* 361 and 450.

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BONNIE J. BLACKBURN

Foster, Arnold (Wilfred Allen)

(*b* Sheffield, 6 Dec 1896; *d* London, 30 Sept 1963). English conductor, composer and educationist. At the RCM he was a pupil of Vaughan Williams, from whom he derived his interest in folk music. He became a music master at Westminster School (1926) and subsequently director (1939–61). He also taught at Morley College, where he succeeded Holst as director of music from 1928 to 1940, and at the Institute of Education at London University from 1945.

His music is mostly based on folksong. Probably best known are his felicitous arrangements of Manx folksongs; he also arranged English folkdance tunes for small orchestra, primarily for the use of the English Folk Dance and Song Society. Larger works were the Piano Concerto on Country Dance Tunes (1930) and the ballad opera *Lord Bateman* (1948–56) to a libretto by Joan Sharp, based on the ballad. He also wrote a ballet, *Midsummer Eve*, for the Silver Jubilee of the English Folk Dance Society in 1925, an *Autumn Idyll* (1926, rev. 1930) and a suite for voice and strings, *The Fairy Isle* (1947), based on Manx folk tunes. He founded two choirs, the English Madrigal Choir (1928–40) and one bearing his own name (in 1946, until his death after one of its concerts) which performed madrigals, works by Purcell and modern works.

FRANK HOWES

Fóster, Gerónimo Baqueiro.

See Baqueiro Fóster, Gerónimo.

Foster, John (i)

(*b* c1620; *d* Durham, 20 April 1677). English cathedral musician. He was a chorister of Durham Cathedral in the 1630s, and from Christmas 1660 until his death he served as organist and Master of the Choristers. Three services and eleven anthems by him survive in whole or part (*GB-DRc*) but do not appear to have circulated outside Durham. His First Service was composed in 1638 when he was still a chorister. His transcripts of the organ parts of anthems and services by Mundy (possibly William Mundy) constitute important sources for those works (*DRc A3*). Details of the Dallam organ erected in 1661–2 are in his hand (*DRc A5*).

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BRIAN CROSBY

Foster, John (ii)

(*b* Bentley, nr Doncaster, 1752; *d* High Green, nr Sheffield, 4 Oct 1822). English psalmodist. An amateur musician, he was by profession a coroner. He lived in High Green and (according to A. Gatty: *A Life at One Living*, 1884) was responsible for the suppression of dog- and cock-fighting. In the preface to his first book, *Sacred Music, Consisting of Anthems, Psalms & Hymns* (Sheffield, c1820), he described how he 'devoted a few leisure hours to Musical Composition' in order to encourage local choirs, and how in west Yorkshire, and the borders of adjacent counties, nearly every village had a choir, accompanied by instruments, some of which, in size and skill, approached 'the dignity of an Oratorio'. A second book was also

published (c1820). Foster's music needs competent performers; it is well written in a Classical style, and unusual in that it is fully scored with elaborate symphonies. His most ambitious setting, of Psalm xlvii (Old Version), requires an orchestra of strings, flute, oboes, bassoon, horns, trumpet and drums, and survives in mutated versions as part of the Sheffield pub-carolling tradition, where it is known as 'Old Foster' and sung to *While shepherds watched their flocks by night*.

SALLY DRAGE

Foster, Lawrence (Thomas)

(b Los Angeles, 23 Oct 1941). American conductor. He studied in Los Angeles, principally with Fritz Zweig, and also received important advice from Karl Böhm and Bruno Walter. His first engagement was in 1959 with the Young Musicians Foundation Debut Orchestra in Los Angeles, and he was its music director for four years. He attended the Bayreuth Festival masterclasses, 1961–3 and the Berkshire Music Center in 1966 and 1967, winning the Koussevitzky Conducting Prize in his first year there. From 1961 to 1964 he was associate conductor of the San Francisco Ballet, and from 1965 to 1968 assistant conductor of the Los Angeles PO. He made his London début conducting the English Chamber Orchestra in 1967. He first conducted the RPO in December 1968, and was its chief guest conductor from 1969 to 1974. In 1969 he shared the North American tour with Kempe; after his successful concert in Houston he was offered a series of guest engagements with the Houston SO and became its principal conductor in 1971 and music director in 1972. He conducted opera briefly at Stuttgart in 1964, and began an association with Scottish Opera in 1974. He made his Covent Garden début in 1976, conducting the revised version of Walton's *Troilus and Cressida*. After resigning his Houston post in 1978, Foster concentrated his activities in Europe; he conducted the Orchestre National (now Philharmonique) de Monte Carlo from 1979 to 1990 and from 1981 to 1988 was Generalmusikdirektor in Duisburg. He was music director of the Lausanne Chamber Orchestra from 1985 to 1990, and of the Aspen Music Festival from 1990 to 1996. From 1988 to 1992 he was music director of the Jerusalem SO and in 1996 he became music director of the Barcelona SO.

Foster deals with difficult contemporary music with uncommon sympathy and skill. Among the premières he has given are Harrison Birtwistle's *Tragoedia* (1965) and *The Triumph of Time* (1972), Alexander Goehr's Piano Concerto (with Barenboim, 1972), and Gordon Crosse's Symphony no.2 (1975). He is quiet and direct on the podium and inclined to understatement in his interpretations. The care with which he prepares himself is exemplary, and his performances of music in all styles are marked by rhythmic vitality and great structural intelligence.

MICHAEL STEINBERG/R

Foster, Myles Birket

(*b* London, 29 Nov 1851; *d* London, 18 Dec 1922). English organist, composer and writer on music. The eldest son of the painter of the same name, he rejected a career in stockbroking and studied privately in London from 1871 to 1873 with James Hamilton Clarke, then at the RAM where Arthur Sullivan, Frederick Westlake and Ebenezer Prout were among his teachers. Foster was organist successively at St James's, Marylebone (1873–4), where H.R. Haweis was rector, St George's, Kensington (1875–9), and at the Foundling Hospital (1880–92). During this latter period he was also choirmaster at St Alban's, Holborn, and organist at His Majesty's Theatre. In 1875 he became a fellow of the RCO, in 1889 he founded the RAM Club; he became a fellow of the RAM in 1895. He was an examiner for Trinity College of Music from 1888 until a few years before his death, and as a consequence travelled in Australia, New Zealand and South Africa.

Foster composed a Symphony in F[♯] minor, 'Isle of Arran', overtures, chamber music, numerous songs, partsongs, short cantatas (including several for children) and a substantial amount of church music, including an Evening Service in A which was performed at the Festival of the Sons of the Clergy in 1883. Many of his works were published but all are now forgotten. His most lasting achievement is as the writer of two books which are still valuable factual and bibliographical tools. His *History of the Philharmonic Society of London, 1813–1912* (London, 1912) is a detailed and accurate record of all the concerts given by the Society during its first 100 years. His book on the English anthem, *Anthems and Anthem Composers* (London, 1901/R), has an extensive bibliography which includes over 1400 anthems by 221 English composers born after 1800. Foster also acted as an editor for Boosey.

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ROSEMARY WILLIAMSON

Foster, Sidney

(*b* Florence, SC, 23 May 1917; *d* Boston, 7 Feb 1977). American pianist and teacher. He began his studies with Walter Goldstein in New Orleans. At the age of ten he entered the Curtis Institute, where he was a pupil of Isabelle Vengerova and David Saperton (diploma 1938). In 1940 he became the first winner of the Leventritt Award, and in 1941 he made his début with the New York PO in Carnegie Hall, performing Beethoven's Third Piano Concerto. He then embarked on an international career, making tours of the USA, Europe, Israel and Japan; in 1964 he performed 16 concerts in the Soviet Union. One of the first internationally renowned pianists to teach at an American state university, Foster held positions at Florida State University (1949–51) and then at Indiana University (1952–77), where he developed a reputation as an outstanding teacher. His playing was remarkable for its virtuosity and his repertory notable for including lesser-known works of the 19th and early 20th centuries. He made several recordings for the Musical Heritage Society, including two

Mozart Concertos, Beethoven's 'Appassionata' Sonata and Schumann's *Kreislarian*.

BEN ARNOLD

Foster, Stephen C(ollins)

(*b* Lawrenceville, now part of Pittsburgh, 4 July 1826; *d* New York, 13 Jan 1864). American songwriter of Scots-Irish descent.

1. Life.
2. Works.
3. Reputation and Influence.

WORKS

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Foster, Stephen C.

1. Life.

He was born the ninth child of William Barclay Foster, a businessman and sometime politician, and Eliza Clayland Tomlinson. Though neither parent was musical, their daughters' education in voice and piano and Mrs Foster's subscriptions to literary magazines brought music and poetry into the home. The details of his life and career are sketchy. His first biography, an introduction to a collected edition of his songs, written by his brother Morrison (1896), offered impressions that have been repeated unquestioningly. As the keeper of the family papers, Morrison retained only selected correspondence and manuscripts, destroyed embarrassing items, and portrayed the songwriter as a naive genius, devoted to his parents, a dreamer and hopelessly inept at business. Emerson's more recent biography (1997) helps relate Foster to the other cultural figures and movements of his era in Pittsburgh, Cincinnati and New York.

From the age of five, Foster grew up in Allegheny City (now Pittsburgh's north side), where he heard contrasting musical styles in Scots-Irish, German, Italian and American neighbourhoods and in public halls. He received a thorough education at private academies in Allegheny and at Athens and Towanda in northeastern Pennsylvania. He taught himself the flute (his principal instrument), clarinet, violin, piano and guitar sufficiently to perform socially. Although he did not study composition formally, he was helped by the German-born Henry Kleber (1816–97), who from 1830 began a career as songwriter, music teacher, impresario, accompanist, conductor and music dealer in Pittsburgh. When he was 14 Foster composed the *Tioga Waltz*; his first published work was *Open thy lattice love* (1844), a barcarolle setting of a poem by George Pope Morris. Foster was attracted to the parlour ballads of Henry Russell and William Dempster, and to the songs and dances of the blackface minstrel shows. With a group of friends that included the writer Charles Shiras, who later collaborated with Foster on a musical play *The Invisible Prince* (performed 1853, now lost) and the song *Annie My Own Love* (1853), Foster first tried out his polka-songs *Lou'siana Belle* and *Susanna (Oh! Susanna)* and the dirge *Uncle Ned (Old Uncle Ned)*.

Like his brothers, Foster was expected to find work in industry, and served from late-1846 to 1849 as a bookkeeper for his brother Dunning's steamship company in Cincinnati. His main interest was music, however, and he offered his minstrel songs in manuscript copies to professional performers and the ballads and piano dances to young ladies, making presents of neatly inked scores. *Susanna* became an instant hit, even before he offered it to the publisher W.C. Peters in Cincinnati for a token payment. As the 'marching song of the '49ers' in the California Gold Rush and the unofficial theme song of the wagon trains of the westward expansion, the song became known by members of all levels of society and all ethnic and racial groups, its melody and words – "I come from Alabama, with my banjo on my knee" – becoming enduring as icons of Americana.

Largely on the unprecedented popularity of the minstrel songs, he signed a contract with the New York publishers Firth, Pond & Co. in 1849, then in 1850 returned to Pittsburgh and married Jane Denny McDowell. From 1851 until his death, initially to the disapproval of his family, he wrote songs professionally, becoming the first person in the United States to earn his living solely through the sale of compositions to the public. In February 1852 he took his only trip to the South, a delayed honeymoon with Jane on a steamboat down the Mississippi River to New Orleans. In 1853 he wrote a new contract with Firth, Pond & Co., and in January 1854 produced *The Social Orchestra*, a collection of 73 of his own and other composers' melodies arranged as instrumental solos, duets, trios and quartets to accompany quadrilles and other social dancing. In the same year he ceased writing minstrel melodies and began arranging his most popular songs for guitar accompaniment, focussing his efforts on parlour ballads such as *Jeanie with the Light Brown Hair* and *Hard times come again no more* (1854), the unaccompanied quartet *Come where my love lies dreaming*, the comedic *Some Folks*, his only temperance song *Comrades fill no glass for me* (all 1855) and *Gentle Annie* (1856).

In 1853–4 Stephen and Jane were separated, Shiras died in 1854, and in the following year Foster lost both parents and all but ceased writing music. He produced one published song each in 1856 and 1857; with debts mounting, in 1857 he sold the future rights to his previous work back to his publishers Firth, Pond & Co. and F.D. Benteen. He wrote a new contract with Firth, Pond & Co. in 1858, although still not producing songs, and was soon overdrawn. In 1860 he moved to New York to be near the publishers and theatres, and returned briefly to minstrelsy with *The Glendy Burk*. The same year *Old Black Joe (Poor Old Joe)* appeared, a synthesis of his ideals for stage and parlour ballads. His wife and daughter returned to Pennsylvania, and his remaining three years were his most productive if least inspired, with 98 titles including 27 Sunday School hymns. He collaborated with the lyricist George Cooper on music hall songs such as *If You've Only Got a Moustache* and the comic duet *Mr. & Mrs. Brown* (issued posthumously in 1864). His one enduringly memorable song from this period is the serenade *Beautiful Dreamer*, written in 1862 but published after his death.

Foster's difficulty in earning a living was due in part to a lack of legal recourse with publishers and the absence of performing or mechanical

rights; he frequently borrowed against future earnings and accrued unpayable debts. During the Civil War his health declined and he resorted to alcohol. Weakened by a fever and an untreated burn from an overturned lamp, on 10 January 1864 he collapsed in his New York hotel room, struck a wash basin and gashed his head: he died three days later at Bellevue Hospital. After a funeral at Trinity Episcopal Church in Pittsburgh where his birth and marriage had been registered, he was buried in Allegheny Cemetery in Lawrenceville.

[Foster, Stephen C.](#)

2. Works.

From the start Foster concentrated his attention on songs for the home and for the stage, demurring when asked to write other genres. His 287 authenticated works include songs with piano accompaniment, arrangements of his songs with guitar accompaniment, vocal duets, quartets, hymns, piano pieces and other instrumental works and arrangements published as *The Social Orchestra*. He left a number of unfinished songs and instrumental pieces, mostly in a sketchbook he kept from 1851 until his final departure from Pittsburgh for New York in 1860.

By far the majority of the songs are ballads of sentiment, centred on longing for a place or an absent loved one, written for women who undertook the formal music-making in the home. Only 23 of the songs have 'southern' themes, but these provided 90% of his income while his contracts were in force. Foster had little knowledge of professional blackface minstrelsy, and even less about the American South: his letters (23 Feb 1850 and 20 June 1851) enclosing new songs prior to publication revealed that he was unfamiliar with the Christy Minstrel's voices and instruments and that he had not even heard this widely popular band. Foster composed lyrics and music instead from his own experience of parlour poetic imagery and from the perspective of northern urban society. Hamm (1979, 1983) has identified the immigrant influences in Foster's music, noting that the composer had to appeal to all tastes in order to sell sufficient copies of his songs to support himself; Austin has made a similar point about the imagery of Foster's lyrics. Even in the minstrel songs of pathos, beginning with *Uncle Ned* but increasingly in *Old Folks at Home* ('Way down upon de Swanee Ribber'), *My old Kentucky home, good-night!* (*My Old Kentucky Home*), *Massa's in de cold ground*, and *Old Black Joe*, Foster drew not so much on stage conventions as on the themes of longing for home and family that were so prevalent in his parlour repertory, thus appealing across all boundaries of ethnicity, race, national origin, economic level and class.

Morrison Foster's story of their family's bonded servant taking the young Stephen to a black American church where he 'was fond of their singing and boisterous devotions' has stoked the imaginations of scriptwriters, whose scenes have given rise to the false impression that Foster copied and sold for his own profit the traditional music of its unrecompensed creators. A more pervasive myth sees Foster as an American Thomas Moore (ii) or proto-Bartók, who gathered appealing melodies which he then reworked in his published compositions. Hamm's analysis, however, reveals Foster's command of British pleasure-garden song, Irish and

Scottish melodies, Italian opera airs, German Lieder and other national schools of song, without documentable trace of black American styles. The early songs such as *Ah! May the red rose live away!*, *I would not die in spring time*, and the duet *Turn not away!* especially show the influence of Anglo-American concert music. The Irish influence predominates in *Gentle Annie* and *Jeanie with the Light Brown Hair*. For the piano introduction to *Sadly to mine heart appealing* Foster did borrow eight bars of *Robin Adair* from a book of Scottish melodies, but in the song itself the Germanic tradition is most apparent. Opera is his model for the duets *The Hour for Thee and Me* and *Wilt thou be gone, love?* (on a text from Shakespeare's *Romeo and Juliet*) and the solo *Linger in blissful repose*. He did not typically use syncopation, something considered a marker for black American rhythmic influence, but rather the Scotch snap, frequently to set a two-syllable name as with Mary, Annie, Dolly and Lily.

Foster wrote most of his own lyrics, which usually preceded his work on the musical setting, Morrison's claim to the contrary notwithstanding. Here he took a similarly eclectic approach, drawing on his familiarity with the themes and conceits of immigrant song-poetry: grieving for family and friends, recalling earlier homes and longing for the carefree joys of childhood. Events in Foster's life might have suggested ideas for his songs, but he transformed them from the specific to the universal. His sentiments crossed boundaries of race and social standing and transcended barriers of class and political power throughout the United States and abroad.

A chronological survey of Foster's output reveals his foresighted approach to racial conciliation. His early song *Nelly was a lady* (1848, published 1849) was among the first songs by a white author or composer to portray a black husband and wife as a loving, faithful couple, and to insist on the term 'lady' for the woman. The dialect in Foster's minstrel lyrics, often exaggerated in later editions and in imitations of his work by other songwriters, is limited in his authorized editions mostly to selectively substituting 'd' for 'th', 'b' for 'v' and 'a' for 'e' ('whar' instead of 'where'); other vernacular touches not necessarily denoting race are either contractions or the adding of 'a' to the beginning of present participles of verbs. Foster abandoned these along with race-specific terms in the early 1850s, and his stage-song imagery thoroughly merged with his parlour ballad style. His first minstrel song published without dialect is *My old Kentucky home, good-night!* (drafted in dialect in 1852, copyrighted in 1853), and the first to appear in fully standard English is *Old Dog Tray* (1853), although in 1860 he briefly went back to dialect (*The Glendy Burk*) in an apparent attempt to boost flagging sales. The illustrated sheet-music covers of his authorized editions lack the cartoon caricatures of black Americans or black-face performers that proliferated on other minstrel music and on pirated and foreign editions of his songs. He admonished Christy to perform his tragic plantation songs 'in a pathetic, not a comic style' which would engender pity and compassion rather than derision.

Whether or not Foster sought to redress the injustice of insensitive caricatures of black Americans in popular culture, his tragic minstrel songs conveyed universal human emotions that were embraced by black and white alike. Early stage productions of Harriet Beecher Stowe's anti-slavery novel *Uncle Tom's Cabin* prominently employed *My Old Kentucky Home*,

good-night! and *Old Folks at Home*. Clearly Foster sought to reform minstrel songwriting: at the start of his career Foster felt he could unite with Christy 'in every effort to encourage a taste for this style of music [minstrelsy] so cried down by opera mongers' (letter, 23 February 1850). Two years later, after Christy had paid Foster to name him as the composer and author of *Old Folks at Home*, Foster expressed himself more clearly (letter, 25 May 1852):

As I once intimated to you, I had the intention of omitting my name on my Ethiopian songs, owing to the prejudice against them by some, which might injure my reputation as a writer of another style of music, but I find that by my efforts I have done a great deal to build up a taste for the Ethiopian songs among refined people by making the words suitable to their taste, instead of the trashy and really offensive words which belong to some songs of that order.

He wrote frolicking tunes that entered oral tradition as instrumental numbers, such as *Nelly Bly*, *Camptown Races*, *Angelina Baker* (all 1850) and *Ring, ring de banjo!* (1851). But his minstrel songs, usually written as solos with four-voice chorus, increasingly portrayed sympathetic, dignified, compassionate, even tragic characters: *Oh! Boys, carry me 'long* and *Old Folks at Home* (both 1851), *Massa's in de cold ground* (1852), *My old Kentucky home, good-night!* and *Old Dog Tray* (1853). His parlour ballads such as *Ah! May the red rose live alway!* (1850), solos with refrain but (in the early years) lacking the multi-voice chorus, were more prolific but collectively less remunerative.

[Foster, Stephen C.](#)

3. Reputation and Influence.

The estimation of Foster as a composer varies widely. Within two months of his death *Harper's New Monthly Magazine* proclaimed that 'The air is full of his melodies. They are our national music'. Contemporary reviews noted that his songs sounded distinctively American, and were unprecedentedly popular. The singers who have performed Foster's songs include Jenny Lind, Adelina Patti, John McCormack, Paul Robeson, Richard Crooks, Marilyn Horne and Thomas Hampson. Foster's melodies have been arranged for many combinations of instruments and voices, beginning with the piano variations by Henri Herz, extending through Dvořák's setting of *Old Folks at Home* for soloists, chorus and orchestra, and continuing through Fritz Kreisler's violin encores and Robert Shaw's choral arrangements. Foster's contemporary advocates of refined culture, led by John Sullivan Dwight (*Dwight's Journal of Music*, 19 November 1853), excoriated them: 'they persecute and haunt the morbidly sensitive nerves of deeply musical persons', and 'such and such a melody *breaks out* every now and then, like a morbid irritation of the skin'. Such scorn notwithstanding, the American songwriter George F. Root credited Foster with creating the 'people's song', seemingly simple words and music combined in such a way 'that it will be received and live in the hearts of the people'.

The appraisal of Foster has also shifted with changing social views. In the late 19th century, the post-Reconstructionist recasting of minstrelsy as

'coon songs' coincided with a condescending view that Foster's songs elevated and ennobled the crude music of uncultured peoples; simultaneously, black Americans' sense of ownership is reflected in the assessment by W.E.B. Du Bois that *Old Folks at Home* and *Old Black Joe* were different from the debasing minstrel songs, and in Henry T. Burleigh's singing of Foster's melodies along with black spirituals for Dvořák. By the second quarter of the 20th century, Foster's songs were freely performed on radio and in films, and he was acclaimed as 'America's troubadour'; *My old Kentucky home, good-night!* was adopted as the official state song of Kentucky (1928) and *Old Folks at Home* as that of Florida (1935). Josiah Kirby Lilly, an Indianapolis philanthropist and bibliophile, issued a facsimile edition of Foster's complete works in 1933, and in 1940, Foster was the first musician elected to the Hall of Fame for Great Americans. Between 1939 and 1952 three Hollywood biographical films appeared.

Following the Civil Rights movement of the 1950s and 60s, which heightened sensitivity to minstrelsy's racism, many schools in the USA abandoned Foster's songs. In the 1980s and 90s, however, they gained new currency, partly through scholarly research into the songs' history of interpretations and significance for racial conciliation, partly because of their continued circulation among American country and folk-music performers, partly through worldwide interest in Americana, and partly because the American entertainment industry continued to use them as iconic melodies in cartoons, films and television shows. Ethnomusicologists have recorded them along the Tibetan border in China; black South Africans taught them in their schools under Apartheid; since the 1880s when Luther Whiting Mason created a system of music education for Japan, all Japanese children have sung the music of Foster along with Mozart and Schubert as part of a mandatory eight-year music curriculum. In the 1850s Foster's songs were the first significant body of identifiably American song; by the end of the 1990s, a handful of Foster's songs remained among the best-known music in the world.

[Foster, Stephen C.](#)

WORKS

Principal editions: M. Foster: *Biography, Songs and Musical Compositions of Stephen Foster* (Pittsburgh, 1896); *Foster Hall Reproductions: Songs, Compositions and Arrangements by Stephen Collins Foster 1826–1864* (Indianapolis, 1933; suppl. 1938); S. Saunders and D.L. Root: *The Music of Stephen C. Foster: a Critical Edition* (Washington and London, 1990)

MSS in US-Puf; unless otherwise stated, dates are those of copyright, and songs are listed in chronological order of copyright or composition with lyrics by Foster

vocal

Songs, 1v, pf acc.: Open thy lattice love (G.P. Morris), 1844; There's a good time coming (C. Mackay), 1846; What must a fairy's dream be?, 1847; Where is thy spirit Mary, written 1847; Stay summer breath, 1848; Summer Longings (D.F. MacCarthy), 1849; Mary loves the flowers, 1850; Ah! May the red rose live away!, 1850; Molly do you love me?, 1850; The Voice of By Gone Days, 1850; The Spirit of My Song (M.V. Fuller), 1850; [as Milton Moore] I would not die in spring time, 1850;

Lily Ray, 1850; Give the stranger happy cheer, 1851; Mother, thou'rt faithful to me, 1851; Sweetly she sleeps, my Alice fair (after C.G. Eastman), 1851; Farewell! Old Cottage, 1851; Once I Love Thee, Mary Dear (W.C. Crookshank), 1851; Ring, ring de banjo!, 1851; I would not die in summer time, 1851; My hopes have departed forever (J.G. Percival), 1851; Laura Lee, 1851; Old Folks at Home, 1851; Willie My Brave, 1851; Eulalie (H.S. Cornwell), 1851; I cannot sing to-night (G.F. Banister), 1852; Maggie By My Side, 1852; Annie My Own Love (C.P. Shiras), 1853; Old Dog Tray, 1853; Old Memories, 1853; Little Ella, 1853

Willie we have missed you, 1854; Jeanie with the Light Brown Hair, 1854; Come with thy sweet voice again, 1854; Some Folks, 1855; The Village Maiden, 1855; Comrades fill no glass for me, 1855; Gentle Annie, 1856; I see her still in my dreams, 1857; Lula is gone, 1858; Linger in blissful repose, 1858; Where has Lula gone?, 1858; My Loved One and My Own (Eva), 1858; Sadly to mine heart appealing (E.S. Carey), 1858; My Angel Boy (H. Brougham), written 1858; Linda has departed (W.H. McCarthy), 1859; Parthenia to Ingomar (McCarthy), 1859; For Thee, Love, for Thee (after McCarthy), 1859; Fairy-Belle, 1859; Thou art the queen of my song, 1859

None shall weep a tear for me (R.H. Wilde), 1860; The Wife, 1860; Poor Drooping Maiden, 1860; The Glendy Burk, 1860; Jenny's coming o'er the green, 1860; Beautiful Child of Song, 1860; The Little Ballad Girl ('Tis My Father's Song), 1860; Don't bet your money on de Shanghai, 1861; Molly dear good night, 1861; Our Willie dear is dying, 1861; Lizzie dies to-night (M.B. Reese), 1861; Our bright, bright summer days are gone, 1861; I'll be a soldier, 1861; Oh! Tell me of my mother, 1861; Farewell mother dear, 1861; Farewell sweet mother, 1861; Nell and I, 1861; A penny for your thoughts!, 1861; A Thousand Miles from Home, written ?1861

I will be true to thee, written 1862; A Dream of my Mother and my Home, 1862; That's what's the matter, 1862; Slumber my darling, written 1862; No One to Love, 1862; No Home, No Home, 1862; Was my brother in the battle?, 1862; Beautiful Dreamer, written ?1862; The Love I Bear to Thee, 1863; I'm nothing but a plain old soldier, 1863; I'd be a fairy, 1863; Oh! There's no such girl as mine (after S. Lover), 1863; There are plenty of fish in the sea (G. Cooper), written 1863; Lena our loved one is gone, 1863; Larry's Good Bye (Cooper), 1863; There was a time (J.D. Byrne), 1863; Kissing in the Dark (Cooper), 1863; My wife is a most knowing woman (Cooper), 1863; Oh! Why am I so happy? (F.D. Murtha), 1863; The Song of All Songs (?J.F. Poole), 1863; Dearer than Life! (Cooper), written 1863; My boy is coming from the war (Cooper), written ?1863

If You've Only Got a Moustache (Cooper), 1864; Wilt thou be true? (Cooper), 1864; When old friends were here (Cooper), 1864; She was all the world to me (Dr Duffy), 1864; Sitting by my Own Cabin Door, 1864; When Dear Friends are Gone, 1864; Give this to mother (S.W. Harding), 1864; Tell me love of thy early dreams, 1864; Kiss me dear mother ere I die, 1869

Songs, 1v, with chorus (4vv unless otherwise stated), pf acc. (unless otherwise stated): Lou'siana Belle, TTAB, 1847; Uncle Ned (Old Uncle Ned), S S/A T/B B, 1848; Susanna (Oh! Susanna), SATB, 1848; Away Down Souf, SSTB, 1848; Nelly was a lady, 1849; My Brodder Gum, ATTB, 1849; Dolcy Jones, 1849; Oh! Lemuell, [S]ATB, 1850; Nelly Bly, SS, 1850; Dolly Day, TTAB, 1850; 'Gwine to run all night' or De Camptown Races, [S]ATB, 1850; Angelina Baker, 1850; Way Down in Ca-iro, 1850; Melinda May, [S]ATB, 1851; Oh! Boys, carry me 'long, 1851; Farewell my Lilly dear, 2 vv, 1851; Massa's in de cold ground, 2 vv, 1852; My old Kentucky home, good-night! (My Old Kentucky Home), TSSB, 1853; Ellen Bayne, 2 vv, 1854; Hard times come again no more, 1 v or TSSB, 1854; The White House Chair, unacc., written 1856

Cora Dean, written 1860; Under the willow she's sleeping, [SA]B, 1860; Old Black Joe (Poor Old Joe), 3 vv, 1860; Down Among the Cane-Brakes, T[SS]B, 1860; Virginia Belle, 3 vv, 1860; Why have my loved ones gone?, TSSB, 1861; Sweet Little Maid of the Mountain, 3 vv, 1861; Little Belle Blair, T[SS]B, 1861; Little Jenny Dow, 1 v/T[SS]B, 1862; Better times are coming, SATB, written 1862; Merry little birds are we, T[SS]B, 1862; We are coming, Father Abraam, 300,000 more (J.S. Gibbons), TSAB, 1862; I'll be home to-morrow, TSSB, 1862; Happy Hours at Home, T[SS]B, 1862; Gentle Lena Clare, T[S]AB, 1862; We've a million in the field, TSAB, written 1862

Bring my brother back to me (Cooper), 2 vv, written 1863; While the Bowl Goes Round (Cooper), [S]ATB, written ?1863; Jenny June (Cooper), TSSB, 1863; A Soldier in the Colored Brigade (Cooper), TSAB, 1863; When This Dreadful War Is Ended (Cooper), TSAB, written 1863; Katy Bell (Cooper), 1863; Willie has gone to the war (Cooper), TSSB, 1863; For the dear old flag I die! (Cooper), SATB, written 1863; The Soldier's Home (Cooper), SSTB, 1863; Somebody's coming to see me to night (Cooper), [S]ATB, 1864; The Voices that are Gone, SSTB, 1865; Sweet Emerald Isle that I Love so Well (Cooper), [SA]TB, 1866

Songs, 1 v (unless otherwise stated), arr. with gtr. acc. by Foster: Eulalie, 1853; Oh! Boys carry me long, 1853; Massa's in de cold ground, 2 vv, 1853; My old Kentucky home, good night, 1853; Willie my Brave, 1853; Farewell my Lilly dear, 2 vv, 1853; Maggie by my Side, 1854; Willie we have missed you, 1854; Old Memories, 1854; Old Dog Tray, 1854; Ellen Bayne, 2 vv, 1854; Jeanie with the Light Brown Hair, 1854; Little Ella, 1854; Come with thy sweet voice again, 1854; Hard times come again no more, 1855; Gentle Annie, 1857

Song arr. with pf. acc: Our Darling Kate (words and music J. Mahon), 1 v, SATB, arr. ?1864

Vocal duets, pf acc.: Turn not away!, 1850; Wilt thou be gone, love? (adapted from W. Shakespeare: *Romeo and Juliet*), 1851; The Hour for Thee and Me, 1852; Mine is the mourning heart, T, S, 1861; Mr. & Mrs. Brown (Cooper), 1864

Vocal qts, unacc.: I would not die in spring time, S, A, T, B, arr. ?1850 [after Foster]; Come where my love lies dreaming, S, T, C, B, 1855; The Merry, Merry Month of May, [S, A, T, B], 1862 [tune after Foster 'The White House Chair']

Contribs. to collections of hymns: Water's Golden Harp for Sunday Schools (1863) [10 hymns]; The Athenaeum Collection of Hymns and Tunes for Church and Sunday School (1863) [9 hymns]; Heavenly Echoes: a New Collection of Hymns & Tunes for Sunday Schools and Social Meetings (1867) [2 hymns]

Other hymn tunes: Bury me in the morning, mother, 1863; Little Ella's an angell, 1863; Suffer little children to come unto me, 1863; Willie's gone to heaven, 1863; Onward and Upward! (Cooper), 1863; We will keep a bright lookout (Cooper), written 1863

instrumental

Collection: *The Social Orchestra* (New York, 1854/R) [works by Foster and others, incl. traditional melodies, operatic arias and popular songs, arranged by Foster for various small instrumental groups; orig. works by Foster incl. Irene, Anadolia, Jennie's Own Schottisch and Village Festival]

Pf: Autumn Waltz, written c1846; Santa Anna's Retreat from Buena Vista, 1848; Soirée Polka, 1850; The Soiree Polka, arr. pf 4 hands, 1850; Village Bells Polka, 1850; Old Folks at Home Variations, written c1851; Old Folks Quadrilles, 1853: 'Old Folks at Home', 'Oh! Boys, carry me long', 'Nelly Bly', 'Farewell my Lilly dear', 'Cane Break Jig'; Holiday Schottisch, 1853

lost and doubtful works

Stage: *The Invisible Prince, or The War with the Amazons* (spectacle, C. Shiras), Pittsburgh, 9 Nov 1853 [lost]

The Tioga Waltz, pf, [in M. Foster, 1896]; [Untitled Waltz dedicated to Maria Bach], pf [undated MS, reproduced in Morneweck, 1944]; *Way Down South in Alabama*, 1 v, SATB chorus, pf acc., (?1848); *Long Ago Day*, 1 v, pf acc., 1931; *This will remind you*, 1 v, pf acc., 1931; *Camptown Races*, 1 v, gui acc., 1852; *Laura Lee*, 1 v, gui acc., 1852; *Some Folks*, 1 v, 4 vv chorus, arr. gr. acc., (?1858); *All Day Long* (C. Morton), 1 v, pf acc., 1864; *Little Mac! Little Mac! You're the very man* (?H.F. Thornton), 1 v, [S]ATB chorus, pf acc., (?1864)

Principal publishers: W.C. Peters (1846–8), Firth, Pond & Co. (1849–62), F.D. Benteen (1850–51), Daughaday, Hammond & Co. (1860–62), John J. Daly (1861–4), Horace Waters (1861–4), S.T. Gordon (1862–3)

Foster, Stephen C.

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Foucault, Henri

(fl Paris, 1690–1719/20). French music dealer and publisher. It is not known whether he was related to earlier publishers with the same family name, none of whom was apparently involved in music printing. Like other 18th-century music dealers, Henri Foucault was associated with the corporation of haberdashers and jewellers rather than that of the booksellers. He was originally a paper seller, with a shop 'A la règle d'or', rue St Honoré, but seems to have branched out from this trade by 28 June 1690, when a condemnation issued by the Conseil d'Etat accused him – in association with the engraver Henri de Baussen – of contravening Christophe Ballard's royal privilege by publishing 'divers airs de musique'. Two years later Foucault's name appears on the title-page of Marais's *Pièces en trio pour les flûtes, violons et dessus de viole*, in association with Hurel, Bonneüil and the composer, but he is still designated simply as 'marchand papetier'. However by 1697, in Ballard's edition of André Campra's *L'Europe galante*, he is advertised as a music dealer offering for sale manuscript copies of extracts from Lully's operas and early ballets in six folio volumes, as well as *symphonies* for violin, books of harpsichord and organ music, Latin motets, *leçons de ténèbres* and various novelties. He also offered to buy old operas and to copy music. Foucault thus functioned as a link between the composer and printer (using the services of various engravers, notably Baussen, Claude Roussel and F. du Plessy); he occasionally risked publication at his own expense, but more often shared the expense with the composer.

Foucault was the first music publisher seriously to threaten the Ballard monopoly. The Ballards, who had long dominated movable-type printing in France, had already encountered increasing competition from engraving. Between two collections of *Airs sérieux et à boire* by J.-B. de Bousset, published by Christophe Ballard in 1705–6 (*F-Pn* Rés. 1735 II), is a catalogue of printed music sold 'A la règle d'or', and this, together with the aforementioned advertisement of 1697, suggests that the rivals had reconciled their differences and were collaborating. In 1702 Foucault had collaborated with Baussen and Roussel in publishing a collection of *airs* by J.-B. de Bousset; in 1709 he republished this collection along with a second volume in association with Christophe Ballard's sister-in-law (Pierre Ballard's widow). A catalogue published by Christophe's son J.-B.-C. Ballard in 1719 still advertises Foucault's shop. The links between the two families were reinforced on 2 July 1724 when Henri Foucault's successor François Boivin married Christophe Ballard's granddaughter. Foucault must have died some time between 17 October 1719 and 1720, when his widow's name appears on the title-page of a collection of motets by André Campra. On 15 July 1721 his widow sold the shop and music business in the rue St Honoré to François Boivin, who traded there with his uncle, Michel Pignolet de Montéclair.

The catalogue of 1706 advertises sonatas by Corelli, Jean-François Dandrieu, François Duval and Michely, trios by Michel de La Barre, harpsichord books by D'Anglebert, Chambonnières, Lebègue, Gaspard Leroux and Louis Marchand, organ books by Jacques Boyvin, Gaspard Corrette, Pierre-Claude Fouquet and Lebègue, motets by Bernier, Brossard, Campra, J.-F. Lochon, J.B. Morin and Suffret, vocal anthologies (*Parodies bachiques* and *Brunettes*) and theoretical treatises by L'Affilard and Masson. Foucault also published violin sonatas by Mascitti (1704,

1706–7, 1711 and 1714) and Henry Eccles (ii) (1720; a second set was issued by Boivin in 1723), two books of motets and six books of *Cantates profanes à 1 & 2 voix* by Bernier (1703–18; two further ones by Boivin in 1723), a collection of motets by G.A. Guido (1707), a *Livre de musique d'église* by Alexandre de Villeneuve (1719), and two sets of cantatas by T.-L. Bourgeois.

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FRANK DOBBINS

Fouchécourt, Jean-Paul

(b Blanzay, 30 Aug 1958). French tenor. He trained as a conductor and saxophonist before turning to singing. He quickly acquired a reputation in French Baroque music, singing principal *haute-contre* roles in Lully, Campra and Rameau, most notably with Les Arts Florissants under William Christie. He subsequently toured the world in opera from Monteverdi to Mozart, and more recently has undertaken light tenor roles in 19th- and 20th-century repertory such as Offenbach's *Les contes d'Hoffmann* at the Metropolitan, New York, and Ravel's one-act operas throughout Europe. Despite his versatility, he remains best known as an exponent of French dramatic music, and his fluent, sensual delivery, acute theatrical sense and command of refined nuance have adorned many performances and recordings of works by Lully (*Phaëton* and *Atys*), Mondonville, Campra, Charpentier and Rameau (*Les indes galantes* and *Hippolyte et Aricie*). Fouchécourt's comic virtuosity and mimicry in Rameau's *Platée*, which he sang with the Covent Garden Company in 1997–8, have been exceptionally well received. He is also an admired concert singer and a sensitive exponent of *mélodies*.

JONATHAN FREEMAN-ATTWOOD

Foucquet [Fouquet].

French family of organists. They occupied the post at St Eustache, Paris, for more than a century (1681–1783); a detailed genealogical table is given in *MGG1*. The earliest member of the family known to us is Gilles Foucquet (d 1646), organist of St Laurent c1622 and of St Honoré from 1630.

(1) Antoine Foucquet (i)

(2) Pierre Foucquet

(3) Antoine Foucquet (ii)

(4) Pierre-Claude Foucquet

Both Pierre-Claude's sons held their father's post at St Honoré. The elder, François-Pierre-Charles Foucquet (1726–65), received the reversion on 4 March 1743. Louis Marc (d after 1790) succeeded his brother as reversioner and occupied the post after the latter's death until 1780, when he resigned for reasons of health. He had obtained the reversion of the

position of organist at St Victor on 11 July 1755, but on his father's death the chapter decided to open the post to competition (26 February 1772).

Nothing is known of the last Foucquet at St Eustache, Marie-Louis, except that he occupied that post before 1783.

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GerberL

MGG1 (E. Lockspeiser)

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G. Cucuel: 'Quelques documents sur la librairie musicale en France au XVIIIe siècle', *SIMG*, xiii (1911–12), 385–92

M. Frécot: *La vie et l'oeuvre de Claude-Benigne Balbastre* (diss., U. of Paris, Sorbonne, c1950), i, 68ff

R. Machard: 'Les musiciens en France au temps de Jean-Philippe Rameau', *RMFC*, xi (1971), 5–177

J. Gachet: *L'oeuvre pour clavecin de P.C. Foucquet* (diss., U. of Paris, Sorbonne, 1972)

JACQUELINE GACHET

Foucquet

(1) Antoine Foucquet (i)

(d Paris, 1708). His relationship to Gilles is unknown. He was organist to Queen Marie-Thérèse, wife of Louis XIV, around 1669, and probably succeeded Nicolas de Grigny at the basilica of St Denis. On 1 March 1681 he was appointed organist of St Eustache, and in 1696 he conferred the reversion of this post upon his son (2) Pierre. He had two other sons, one of them the organist (3) Antoine (ii).

Foucquet

(2) Pierre Foucquet

(d Paris, late 1734 or early 1735). Son of (1) Antoine Foucquet. He succeeded Louis Marchand at St Honoré (17 Jan 1707) while he was still reversioner at St Eustache, but resigned on 18 June 1708. His successor, Piroye, was dismissed on 22 February 1712, and Pierre then became the regular deputy of his son, (4) Pierre-Claude, the new *titulaire*.

Three *Airs sérieux et à boire* (Ballard, Nov 1703, Dec 1705 and Feb 1711) can be attributed to him. He was one of the first French composers to write sonatas after Italian models; his four violin sonatas (two solo and two trio) mentioned in the manuscript *Catalogue de la bibliothèque de S. de Brossard* are unfortunately lost.

Foucquet

(3) Antoine Foucquet (ii)

(d Paris, before 1740). Son of (1) Antoine Foucquet. He obtained the reversion at St Laurent in 1707, and was succeeded in 1726 by N.G. Forqueray. He must have been organist of St Victor around 1695, since he later handed on the post to his nephew (4) Pierre-Claude.

Foucquet

(4) Pierre-Claude Foucquet

(b Paris, 1694 or early 1695; d Paris, 13 Feb 1772). Organist and composer, son of (2) Pierre Foucquet and Charlotte Rolland. He was the most illustrious representative of this family: he took over from Piroye at St Honoré on the latter's dismissal and succeeded his uncle Antoine at the Abbey of St Victor (before 1740). He is first mentioned as organist of St Eustache in documents following his mother's death (1741). On 18 May (or 18 June) 1758 he was appointed organist of the royal chapel, replacing Dagingcourt, and on 17 April 1761 he succeeded Jollage at Notre Dame for the October quarter, his colleagues being Daquin, Balbastre and Armand-Louis Couperin. The inventory after his death shows him to have lived in some comfort. His wife, Cécile Télinge, by whom he had six children (four daughters and two sons), survived him by almost four years. Biographical data are sparse and his life was certainly very quiet. If his official functions at Notre Dame and especially in the royal chapel brought him some recognition, it is worth noting that apparently he never appeared at the Concert Spirituel or in any public concert.

Foucquet's surviving works are few and include no organ music. Although the three harpsichord books were published between 1749 and 1751, the clear evolution between the first and last suggests that they were composed well before, as does the preface to book 1:

The special study that I have made of the organ and harpsichord impels me to share with the public the fruit of my labours. I shall be happy if this first essay finds favour. The harpsichord as well as the organ can express all the things that good music should portray. I have tried to represent them in several pieces which I have composed and which I shall publish presently, to prevent the faulty copies that exist from spreading further.

The first book comprises a preface, a method for learning the keyboard in one lesson, tables of ornamentation and scale fingerings, and eight pieces with descriptive titles. Compared with those of Couperin, Rameau, Dandrieu and Corrette, Foucquet's ornament table is the most informative. His fingerings show him to be an experienced teacher. The pieces which follow, all in G, are less original than those of the other books. *Le feu* is notable for its frankly descriptive style and its virtuosity.

The second book is composed of six pieces in F and seven in A, all with such evocative titles as *La marche des pèlerins de Cythère*, *Le passe-temps* and *La destrade*, which serve to indicate the spirit in which the piece is to be played. In this collection the rondo form is used frequently, including varied rondos like *La laborieuse* and rondos with two themes like

Soeur Agnès, anticipating the rondo-sonata. The third book is in three parts: *Les forgerons*, a theme and variations, is followed by two groups of pieces in G and C-c, each containing an allemande remarkable for its ample and majestic style and complex harmony. A minuet in G at the end of the book bears no relation to the rest of the contents.

While remaining faithful to harpsichord sonority, Foucquet was not insensitive to modern tendencies and took advantage of such pianistic devices as arpeggiations, long rising and falling scales, and chord effects. The evolution from old-fashioned, short binary forms to new, more highly developed ternary forms can be seen in his works. Certain of his pieces such as *Soeur Agnès*, *L'Hortense* and the allemandes deserve to be brought out of oblivion to illuminate this particularly happy period of French musical history.

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La belle Sylvie me dit chaque jour, 2vv, bc, in Ballard: Récueil d'airs sérieux et à boire (Paris, 1719)

Les caractères de la paix, pièces de clavecin, op.1 (Paris, 1749/R)

Second livre de pièces de clavecin (Paris, 1750–51/R)

Les forgerons, le concert des faunes et autres pièces de clavecin, IIIe livre (Paris, 1751/R)

Minuet in G, in Musikalisches Allerley von verschiedenen Tonkünstlern, ix (Berlin, 1763)

Fouet

(Fr.).

See *Whip*.

Fougstedt, Nils-Eric

(*b* Raisio, nr Turku, 24 May 1910; *d* Helsinki, 12 April 1961). Finnish conductor and composer. After attending the Helsinki Conservatory from 1927 to 1933, where his teachers included Erik Furuhjelm, he studied composition with Max Trapp in Berlin, conducting in Salzburg, and both composition and conducting in Italy, France and the USA. From 1932 to 1961 he taught music theory and choral conducting at the Helsinki Conservatory (the Sibelius Academy since 1939) and joined Finnish Radio as a conductor in 1944, becoming chief conductor of the RO in 1951. As a guest conductor he performed in many European countries; he also conducted several choirs, including the Academic Choral Society (1946–50) and the Solistikuoro (later Radiokuoro), which he founded in 1940 and directed until 1954.

His compositions show a development from Nordic late-Romanticism (Piano Trio, 1933) through a free tonality in the manner of Bartók and Hindemith (Second Symphony, 1949) to dodecaphonic writing. His *Angoscia* (1954) is probably the first Finnish 12-note orchestral score. A more mature command of this technique is displayed in *Trittico sinfonico*

(1958), performed at the ISCM Festival in Rome in 1959. Fougstedt's choral works, about 60 in number, are fine examples of *Gebrauchsmusik*.

WORKS

(selective list)

Orch: Conc., 1937; Concertino, vn, orch, 1937; Sym. no.1, a, 1938; Concert Ov. no.1, 1941; Passacaglia, 1941; Vc Conc., 1942; Pf Conc., B♭, 1944; Concert Ov. no.2, 1945; Partita, 1947; Sym. no.2, 1949; Angoscia, 1954; Trittico sinfonico, 1958; Aurea dicta, quattro invenzioni per coro ed orchestra (Cicero, Appius Claudius, Socrates, Cato), 1959

Radio op: Tulukset [The Tinder Box] (H.C. Andersen), 1950

Chbr: Pf Trio, 1933; Sonata, vn, pf, 1937; Str Qt, 1940; Divertimento, wind qt, 1946

Choral music, c30 songs, theatre and film scores, incl. Katariina ja Munkkiniemen kreivi, 1943

Principal publishers: Breitkopf & Härtel, Fazer

WRITINGS

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ERIK WAHLSTRÖM/ILKKA ORAMO

Fougt, Henric [Henry]

(*b* Lövånger, Swedish Lapland, 1720; *d* ?Stockholm, 1782). Swedish printer and publisher active in London. After studies at Uppsala University and some years of clerical work he became a general book printer. About 1760 he developed his own version of Breitkopf's improvements in printing music from movable type, using a system of 166 characters. He applied for a patent in 1763, and in the following year was granted a privilege for music printing in Sweden for 25 years. Lacking economic support, however, he left Sweden in 1767 and in November of that year arrived in London, where he began to issue music in his new type. After submitting his first work, an edition of Uttini's Six Sonatas op.1, to the Society for the Encouragement of Arts, Manufactures and Commerce, he obtained a resolution from that body that his method of printing was superior and much cheaper than any that had been in use in Great Britain; he later printed this resolution as a preface to his edition of Sarti's Three Sonatas.

Fougts may be considered a pioneer of cheap music, for he sold his music at 'one penny per page, or 18 for a shilling', far less than the sixpence a page which was the average price of music at that time. He apparently aroused ill-feeling among the rest of the trade, though Hawkins was probably wrong in saying that they drove him out of the country by undercutting his publications. During his three years in London he published about 80 sheet songs and instrumental pieces, and eight more substantial items, including the sonatas mentioned above, a set by Nardini, and other sets by Giacomo Croce, Benedetto Leoni, Bartolomeo Menesini and Giovanni Andrea Sabatini. The works of these last four composers are now known only from Fougts's publications, but Parkinson's suggestion that the names may be fictitious is untenable, at least in the cases of Leoni and Sabatini, since their existence is verifiable from other sources. The typography is of excellent clarity, though the results are not as elegant as the best engraved music of the period.

A dispute in 1769 over a supposedly pirated edition of Dibdin's *The Padlock* may have hastened the end of Fougts's London career. In 1770 he sold his plant and type to Robert Falkener and returned to Stockholm, where in 1773 he was granted a new privilege by Gustavus III and enjoyed patronage as royal printer. Falkener, who was also a harpsichord maker, continued to issue sheet songs in Fougts's style until 1780, and was the author and printer of *Instructions for Playing the Harpsichord* (1770).

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PETER WARD JONES

Foulds, John (Herbert)

(*b* Hulme, Manchester, 2 Nov 1880; *d* Calcutta, 24 April 1939). English composer and conductor. Largely self-taught and the son of a Hallé Orchestra bassoonist, he composed copiously from childhood. During the 1890s he acquired performing experience as a cellist in theatre and promenade orchestras in England and Wales; he also travelled on the Continent. In 1900 he joined the ranks of the Hallé's cello section under Richter, who encouraged Foulds as a conductor, taking him to the 1906

festival of the Allgemeiner Deutscher Musikverein in Essen, where he met Delius, Humperdinck and Mahler. He also studied conducting with Lamoureux, Mahler and Nikisch.

However, encouraged by Henry Wood's performance of his tone poem *Epithalamium* at the 1906 Queen's Hall Promenade Concerts, Foulds left the Hallé to concentrate on composition. He found success in light orchestral and salon music. The *Keltic Suite* (1911) was much performed; its slow movement, the *Keltic Lament*, became a popular light classic through innumerable arrangements. In 1912 there began a fruitful collaboration with the actor-director Lewis Casson; over a 20-year period, Foulds became one of Britain's leading stage-music composers.

During World War I, he was active in music-making for the troops; he was appointed music director of the central YMCA in 1918, and conductor of the London University Musical Society in 1921. His *A World Requiem* (1919–21), composed in memory of the war dead of all nations, was recommended for national performance by the committee of the newly formed British Music Society and adopted by the British Legion as the musical component of the Armistice Night commemorations; its annual performances at the Royal Albert Hall during 1923–6, by a chorus and orchestra numbering over 1200 conducted by Foulds, constituted the first Festivals of Remembrance. After 1926 the Legion's patronage lapsed. Foulds spent part of 1927 in Sicily before settling for three years in Paris, where he worked as a cinema pianist and composed some of his most radical works. Returning to England in 1930, he wrote his highly personal study of contemporary music and its sources of inspiration, *Music To-day*, published in 1934.

In 1935 he travelled to India. His interest in its music, non-European modes and rāgas, and music for meditation, had earlier been awakened by his second wife, the violinist Maud McCarthy (in the 1920s he had essayed a vast Sanskrit opera, *Avatara*, which he subsequently destroyed, though the *3 Mantras*, the preludes to the acts, survive). After a year investigating Indian music first-hand, he was appointed Director of European Music at All-India Radio, Delhi, where he broadcast frequently as a commentator, solo performer and conductor. He also coached Indian musicians to read Western musical notation and perform as an ensemble on Indian instruments; a project never fulfilled was an 'Indo-European orchestra' combining the resources of both continents. He died suddenly from cholera shortly after being transferred to reorganize music at AIR's Calcutta station.

Foulds's idiomatic eclecticism, and his frequently adventurous and unorthodox musical ideas, resist easy classification. His extreme versatility, talent for memorable tunes, instrumental colour and national or exotic characters, made him a natural purveyor of light music and theatre scores. Though such works supported him financially he regarded them as sidelines to his more serious compositional output, which, however, was for the most part ignored or rejected. Indeed for decades after his death, Foulds was only remembered, if at all, as the composer of the *Keltic Lament*.

Music To-day declared his intellectual openness to the whole gamut of modern techniques, which he absorbed and employed as the context

required. His most admired contemporaries included Busoni, Skryabin and Bartók; among English-speaking composers his output has affinities with Grainger and Holst. Upon an early stylistic basis deriving from Schumann, Brahms, Liszt and Wagner, Foulds steadily expanded his range to command diatonic dissonance, folksong elements, extreme chromaticism, bitonality, in synthesis with pioneering advances of his own. As early as 1896 he introduced quarter-tones in a string quartet; they recur throughout his works in passages requiring a certain kind of colouristic intensity. Strict composition in ancient Greek modes (eg. in *Hellas*) led him to explore non-diatonic scales generally, to some extent realizing Busoni's vision of modal composition as laid out in *Entwurf einer neuen Ästhetik der Tonkunst*.

Many of his modal studies (eg. in *Essays in the Modes*) relate to Southern Indian rāgas, and he made use of Indian additive rhythms before Messiaen. These Indian interests intersected with his leanings towards esoteric spirituality to produce explorations of harmonic stasis and 'timeless' repetition (eg. *Gandharva-Music*) that foreshadow the minimalism of 50 years later. His largest works tend to synthesize the multifarious tendencies pursued separately in smaller ones: *The Vision of Dante* is an example from an early stage in his development, as the *Mantras* and *A World Requiem* are respectively more radical and conservative examples from his maturity. In the *Dynamic Triptych* and *Quartetto intimo* he produced his most impressive contributions to the genres of concerto and quartet. The vitality, exuberance and technical command of Foulds's best works are remarkable, and they constitute an important and individual contribution to the British music of the early 20th century.

WORKS

[\[selective list\]](#)

vocal-orchestral

The Vision of Dante, concert op, op.7, solo vv, chorus, orch; *The Song of Honour* (R. Hodgson), op.54, spkr, SSAA ad lib, chbr orch; *A World Requiem*, op.60, solo vv, boys' vv, chorus, org, orch, 1919–21; *3 Mantras*, op.61b, women's vv ad lib, orch

orchestral

Undine Suite, op.3; *Epithalamium*, tone poem, op.10; *Lento e scherzetto*, op.12, vc, orch; *Holiday Sketches*, suite, op.16; *Vc Conc.*, op.17; *Apotheosis*, op.18, vn, orch; *Mirage*, tone poem, op.20; *Suite française*, op.22; *Keltic Ov.*, op.28; *Keltic Suite*, op.29, 1911; *Music Pictures*, group 3, op.33; *Miniature Suite*, op.38 [based on incid music *Wonderful Grandmama*, op.34]; *Hellas*, op.45, double str orch, hp, perc; *April England*, op.48 no.1; *Lyra Celtica*, conc., op.50, 1v, orch, inc.; *Music Pictures*, group 4, op.55, str; *Peace and War*, 1919; *Le Cabaret*, ov., op.72a [from incid music *Deburau*]; *Suite Fantastique*, orch/pf op.72b [based on incid music *Deburau*]; *Suite* [based on incid music *St Joan*]; *Suite in the Olden Style* [based on incid music *Henry VIII*]; *Dynamic Triptych*, op.88, pf, orch; *Death and the Maiden*, sym., 1930 [arr. of Schubert qt]; *Indian suite*, 1932–5; *Puppet Ballet Suite*, 1934; *Chinese Suite*, op.95; *Pasquinades symphoniques*, op.98, inc.; *Sym. of East and West*, Op.100, Indian ens, orch, lost; *Sym. Studies*, op.101, str, lost

chamber

Str Qt, f, 1899; Quartetto romantico, op.5, str qt; Sonata, op.6, vc, pf; Impromptu on a Theme of Beethoven, op.9, 4 vc; Str Qt, d, op.23; Ritornello con variazioni, op.24, str trio; 2 Concert Pieces, op.25, vc, pf; Aquarelles (Music Pictures, group 2), op.32, str qt; Ballade and Refrain Rococco, op.40 no.1, vn, pf; Caprice Pompadour, op.42 no.2, vn, pf; Greek Processional, str qnt, 1915; Music Pictures, group 5, op.73, fl, cl, vn, vc, inc.; Sonia, op.83 no.13 vn, pf [based on incid music Masse Mensch]; Quartetto intimo, op.89, str qt; Quartetto geniale, op.97, str qt [only Lento quieto survives]

Works for Indian ens, 1938–9, mostly inc.; 5 str qts, lost

piano

Sonata, 1897, inc.; Dichterliebe, suite, 1897–8, inc.; Variazioni ed improvvisati su una tema originale, op.4; Eng. Tune with Burden, c1914; Landscapes (Music Pictures, group 7), op.13; April-England, op.48 no.1; Ghandarva-Music, op.49; Essays in the Modes, op.78

other vocal

Choral: 5 Scottish-Keltic Songs, op.70, SATB; 3 Choruses in the Hippolytus of Euripides, op.84b, S, female chorus, pf; 2 Eng. Madrigals, ?1933

Solo vocal: 3 Songs of Beauty (Byron, E.A. Poe), op.11, 1v, pf; The Tell-Tale Heart (Poe), op.36, spkr, pf; 5 Mood Pictures (McLeod), op.51, 1v, pf; 2 Songs (R. Tagore), 1v, str qnt [from incid music Sacrifice, op.66]; 3 Songs (H. Longfellow, G. Griffin), op.69, 1v, pf; Garland of Youth (Longfellow, anon., T.E. Brown, W. Allingham), song cycle, op.86, 1v, pf; The Seven Ages (W. Shakespeare), Bar, pf

incidental music

Wonderful Grandmama (H. Chapin), op.34, arr. orch as Miniature Suite, op.38; Sacrifice (Tagore), op.66, arr. as 2 Songs, 1v, str qnt; Deburau (S. Guitry), op.72; St Joan (G.B. Shaw), op.82; Masse - Mensch (E. Toller), op.83; Hippolytus (Euripides), op.84; Henry VIII (Shakespeare), op.87

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MALCOLM MACDONALD

Foulis, David

(*b* Colinton, nr Edinburgh, 8 Oct 1710; *d* Edinburgh, April 1773). Scottish amateur composer. A physician by profession, he studied medicine at Leiden and Reims in the early 1730s and probably picked up some musical training on the Continent at the same time. He was a director of the Edinburgh Musical Society, 1739–40. He became a Fellow of the Royal College of Physicians of Edinburgh in 1737. His main compositions are his *Six Solos for the Violin with a Bass for a Violoncello or Harpsichord*, published as 'composed by a Gentleman' (Edinburgh, c1774; ed. M. Brown, Glasgow, 1986); they were probably written slowly over a long

period, and are tuneful, with a skilfully written violin part. A *Minuet* and a *March* (both for violin and basso continuo), attributed to 'Dr F', appear in Neil Stewart's *Collection of Marches and Airs* (Edinburgh, c1761).

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DAVID JOHNSON

Foundation stops

(Fr. *fonds d'orgue*; Ger. *Grundstimmen*).

Term for the unison- and octave-sounding ranks of pipes of the organ. The French term *Fonds d'orgue* is used more specifically to denote Principal and Flute ranks.

Foundry Chapel.

John Wesley's first headquarters (1739–78), where the Methodist style of hymn-singing first developed. See London, §I, 7(i).

Foundling Hospital.

London charitable institution founded in 1739 by Thomas Coram. See London, §I, 5.

Fountain, Primous, III

(*b* St Petersburg, FL, 1 Aug 1949). American composer. A largely self-taught musician, he performed on the trumpet and double bass and arranged for jazz ensembles as a youth; he began to compose while attending high school in Chicago. He has won several awards, including the BMI Composition Award (1967), Guggenheim Fellowships (1974, 1977) and the American Academy and Institute of Arts and Letters Goddard Lieberman Fellowship (1984). For three years he enjoyed the patronage of the composer and producer Quincy Jones, who commissioned new work and provided financial support. Under the direction of Michael Tilson Thomas, the Buffalo PO gave the first performance of Fountain's revised *Ritual Dances of the Amaks* in 1977 (with a new second movement commissioned by Thomas) and performed it on a tour that concluded at the Carnegie Hall. This work is characterized by atonality, the use of fragmented melodies, occasional lyrical passages and repeated rhythmic patterns that incorporate folk-jazz rhythms. As illustrated by *Caprice* (1978), his orchestral compositions often contain dramatic contrasts in

register and colour. Some of his works share an affinity with dance: in 1995 he received a commission from the Frankfurt Ballet Company, and one of his best-known early works, *Manifestation*, was choreographed by Arthur Mitchell for the Dance Theatre of Harlem. In later years Fountain, who is African American, has explored the music and indigenous instruments of West Africa, alongside the earlier influences on his style, Stravinsky and Miles Davis. (*SouthernB*)

WORKS

(selective list)

Orch: Mov for Orch, 1967; *Manifestation*, 1970; Huh, 1972; *Ritual Dances of the Amaks*, 1973, rev. 1977; *Exiled*, 1974; *Osiris*, 1975; *Vc Conc.*, 1976; *Caprice*, 1978; *Hp Conc.*, 1981; *Sym. no.1, Epitome of the Oppressed*, 1984

Chr: *Duet*, fl, bn, 1974; *Ricia*, vn, vc, pf, 1980; several other chbr works

Principal publisher: Hinshaw

DORIS EVANS MCGINTY

Fountains Fragment

(*GB-Lbl* Add.40011 B). See [Sources](#), MS, §IX, 3.

Fouque, (Pierre) Octave

(*b* Pau, 12 Nov 1844; *d* Pau, 22 April 1883). French musicologist and composer. After studying classics and harmony at Pau, he went to Paris, where he took organ lessons from Charles Chauvet and was admitted to Ambroise Thomas' composition class at the Conservatoire. In 1869 he competed unsuccessfully for the Prix de Rome, and in 1876 he became a librarian at the Conservatoire. His three operettas, choral works, songs, piano pieces and set of orchestral variations reveal skill and taste. He contributed to numerous periodicals including *Avenir national*, *Echo universel*, *Le ménestrel*, *République des lettres* and *Revue et gazette musicale*, and wrote several books of substantial historical value, particularly *Michel Ivanovitch Glinka: d'après ses mémoires et sa correspondance* (Paris, 1880); *Histoire du théâtre Ventadour, 1829–79* (Paris, 1881); and *Les révolutionnaires de la musique: Lesueur, Berlioz, Beethoven, Richard Wagner, la musique russe* (Paris, 1882).

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ELISABETH LEBEAU

Fouques Duparc, Henri.

See [Duparc, Henri](#).

Fouquet.

See [Foucquet](#).

Fourd, Thomas.

See [Ford, Thomas](#).

Fourestier, Louis (Félix André)

(*b* Montpellier, 31 May 1892; *d* Boulogne-Billancourt, 30 Sept 1976).

French conductor and composer. He studied at the Montpellier Conservatoire (cello and harmony) and then, from 1909, at the Paris Conservatoire with Dukas, d'Indy, Leroux and Gédalge. In 1925 he won the Prix de Rome for *La mort d'Adonis*. After making his conducting début in Marseilles and Bordeaux he was appointed conductor at the Opéra-Comique (1927–32), and in 1938 he moved to a similar post at the Paris Opéra, having founded in 1928 (with Ansermet and Cortot) the Paris SO, which he conducted until its demise. He also made tours throughout France and abroad, and in 1946–8 he conducted at the Metropolitan Opera. From 1945 to 1963 he was professor of conducting at the Paris Conservatoire, where he radically changed the teaching methods in conducting and trained a whole generation of French conductors. After retiring he taught at the international summer school in Nice. His compositions include a string quartet and orchestral works, some with solo voice.

PAUL GRIFFITHS

Four foot.

A term used in reference to organ stops, and by extension also to other instruments, to indicate that they are pitched an octave above the [Eight foot](#) or 'normal' pitch now based on $c' = 256$ Hz. A pipe of average Diapason scale and 4' (1.2m) in length would in fact speak somewhat lower than $c = 128$ Hz, but the foot too has changed in length since this terminology was first used in the 15th century (Delft Oude Kerk, 1458). In the classic Werkprinzip organ design, the Choir organ is of 4', the Great of 8', the Pedal of 16'.

PETER WILLIAMS

Four Freshmen, the.

American vocal group. It was formed in 1948 by Don Barbour (*b* Greencastle, IN, 19 April 1927; second voice), Ross Barbour (*b* Columbus, IN, 31 Dec 1928; third voice), Bob Flanigan (*b* Greencastle, IN, 22 Aug 1926; lead voice) and Hal Kratzch (bass), who were studying music in Indianapolis. They gained a recording contract with Capitol Records, aided by the bandleader Stan Kenton. Among their best-known recordings were *In a Blue World* (1952), *It happened once before*, *Mood Indigo* and *Graduation Day* (1956; later recorded in a similar style by the Beach Boys). The group made over 30 albums during the 1950s and 60s including *The*

Four Freshmen and Five Trombones (1956) and *The Four Freshmen and Five Guitars* (1960). The group represented a modernizing force in the sphere of close harmony quartets in American popular music, moving away from the barbershop style to introduce elements of jazz. In doing so, they influenced younger groups such as the Hi-Los and the Beach Boys. Although the Four Freshmen continued to perform into the 1990s, there were frequent personnel changes and Flanigan was the only remaining founder member.

DAVE LAING

Fourmentin

(fl c1560). French composer. He wrote two *quarillons*, descriptive vocal pieces exploiting bell-like melodies (*Réveillez vous tous plaisans amoureux*, for four voices, in RISM 1559¹¹, and the five-voice *Réveillez vous tous plaisans compaignons*, 1562⁴). Their model was Janequin's *Chant des oiseaux* which begins with the same clarion call 'Resveillez-vous'. These chansons were popular enough to be frequently reprinted. Fourmentin also left one six-voice chanson, in the more conventional courtly style, *Par trop amour me pourchasse* (1559¹⁰). He may be identifiable with Philippe Fromentin, a singer from the diocese of Noyon, who was a vicar and *maître des enfants* of Reims Cathedral in 1558. (All three chansons are ed. in SCC, x, 1994.)

FRANK DOBBINS

Fourneaux.

French family of reed organ makers. Jean-Baptiste-Napoléon Fourneaux (*b* Leard, Ardennes, 21 May 1808; *d* Aubanton, Aisne, 19 July 1846) began his career as a clockmaker. In 1830 he settled in Paris and in 1836 bought the business of Chameroy, a maker of accordions and mechanical organs since 1829. Fourneaux became a significant maker of accordions at the exhibition of 1844 he received a silver medal for his *orgues expressifs*. He built another model of reed organ which he called the 'Orchestrion', and invented the percussion action in reed organs.

His sons Jean-Nestor-Napoléon Fourneaux and Jean-Louis-Napoléon Fourneaux (*b* Paris, 1830) expanded the business which was located in the 10e arrondissement of Paris: in 1860 they were employing 46 workers. Jean-Louis-Napoléon made further improvements to the *orgues expressif*, and was responsible for a number of inventions, including the 'melodina' (1855), the 'pianista pneumatique' (1863), the 'orgue-violiphone' (1879), and the 'piano exécutant' (a [Piano player](#); 1883). Jean-Nestor-Napoléon was the author of the *Petit traité de orgue expressif* (Paris, 1863), *Instrumentologie: traité théorique et pratique de l'accord des instruments à sons fixes ... contenant une théorie complète du temperament musicale et des battements* (Paris, 1867) and, with J.B.A.M.J. Déon, *Methode simplifiée pour l'accompagnement traditionnel ... plainchant sur l'orgue-harmonichordéon* (Paris, 1864).

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(Brussels, 1985)
P. Monichon: *L'accordéon* (Paris, 1985)

M.C. CARR/ARTHUR W.J.G. ORD-HUME

Fournet, Jean

(*b* Rouen, 14 April 1913). French conductor. He studied at the Paris Conservatoire and made his début at Rouen in 1936. His first appointments were there (1938) and in Marseilles (1940), and from 1944 to 1957 he was music director at the Opéra-Comique in Paris. He taught conducting at the Ecole Normale, Paris, 1944–62, and was conductor of the Netherlands RPO 1961–8, and artistic director of the Rotterdam PO, 1968–73. Fournet has toured as a guest conductor in Europe, North and South America, Israel and Japan; he conducted the first performance in Tokyo (1958) of *Pelléas et Mélisande*. He made his début with the Chicago Lyric Opera in 1965, and at the Metropolitan in 1987 with *Samson et Dalila*. Admired for his meticulous and exacting craftsmanship, he has a wide repertory that lays particular emphasis on Berlioz, Debussy and Ravel, and he has been much praised for his performances of *Dialogues des Carmélites* on both sides of the Atlantic. His 1955 recording at the Opéra-Comique of Rossini's *Il barbiere di Siviglia*, in French with spoken dialogue, was reissued on CD in 1988. Fournet's other recordings include *Les pêcheurs de perles*, Berlioz's Requiem, Martin's *Maria-Triptychon* (of which he gave the première in Rotterdam in 1969) and works by Dukas and Henkemans.

CHRISTIANE SPIETH-WEISSENBACHER, NOËL GOODWIN

Fournier, Pierre (Léon Marie)

(*b* Paris, 24 June 1906; *d* Geneva, 8 Jan 1986). French cellist. He began to study the piano with his mother, but after an attack of polio at the age of nine took up the cello. He had lessons with Paul Bazelaire and André Hekking at the Paris Conservatoire, where he later taught (1941–9), after a period on the staff of the Ecole Normale de Musique (1937–9). A player of firm intellectual control, with smooth tone, easy technique, and a classical turn of phrase, he nonetheless cultivated a wide repertory and was an effective advocate of contemporary music. In 1925 he played in the first (private) performance of Fauré's String Quartet. Works written for him include Martin's Cello Concerto and Poulenc's Cello Sonata; among notable premières were sonatas by Martinů and Roussel's Cello Concertino. In 1943 he took Casals's place in trios with Thibaud and Cortot; in 1947 he joined Szigeti, Primrose and Schnabel for chamber concerts in many European centres, and the following year made his first tour of the USA. He later played in a trio with Szeryng and Kempff. Fournier made many recordings, including the Bach suites, Dvořák's Cello Concerto, Strauss's *Don Quixote* under Karajan and Beethoven's cello sonatas with Kempff. He was made an Officier of the Légion d'Honneur in

1963. Fournier's brother Jean (*b* Paris, 3 July 1911), a violinist, studied at the Paris Conservatoire and privately with Enescu, Thibaud and Kamenski. He played in a trio with Janigro and Badura-Skoda, and in sonata repertory with his wife, the pianist Ginette Doyen. From 1966 to 1979 he taught at the Paris Conservatoire.

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ROBERT ANDERSON

Fournier, Pierre-Simon [*le jeune*]

(*b* Paris, 15 Sept 1712; *d* Paris, 8 Oct 1768). French typographer. The son of a typesetter, he was cutting punches and casting type by 1736, and in 1739 was registered in this craft with the printing section of the Chambre Syndicale of Paris. He issued his first specimen book, *Modèles des caractères de l'imprimerie*, in 1742. It was a tremendous achievement, showing (among other material) 4600 letters that he had cut in a wide range of styles with their sizes correlated in a logical and mathematical way. This system, quite new in typesetting, he had evolved in 1737, and he showed it in his *Modèles* as 'Table des proportions des differens caractères de l'imprimerie'.

Fournier's power of analysis and prodigious technical skill were clearly demonstrated in the six types that he devised for the printing of music. Two were for plainchant, one was for 'Huguenot music'. Three were for songs and instrumental music. The first of this group was designed for double impression, with the staff lines printed first and the notes and other signs overprinted in a second pass through the press (1756). The other two (1760) were based on a variation of a technique originated by Breitkopf which required only one pull at the press to deliver a complete copy.

In the foreword to his *Essai d'un nouveau caractère de fonte*, in which he demonstrated his 1756 type, Fournier drew attention to the stagnation that had settled over French music printing, claiming that French publishers could produce music characters in the form of squares or diamonds only. He had devised a method of rendering music from type as if it had been printed by copperplate engraving, but had laid it aside as only one person in France was allowed to undertake this sort of printing (Christophe-Jean-François Ballard, music printer to the king, 1750–65). Breitkopf had revived his interest in the subject, however, and the types he showed in the specimen were the outcome; he offered six short pieces of music set in round-headed notes as if engraved, with the words of the songs in his elegant italic, and the decorative title-page framed by some of his typographical border units: all very much in the taste of the day. Fournier had been 'obliged', as he wrote, 'to be the inventor, the cutter, the founder, the compositor and the printer'. This quotation defines his notion of the complete typographer: the master of a complex of related skills, a craftsman equipped and free to practise them all.

Unfortunately the regulations of the printing trade denied Fournier, as a cutter and founder of types, the right to print: the Ballard monopoly denied

him the right to exploit his music. So in 1756 he applied to the Chambre Syndicale to be admitted as a printer, but was refused. He presented a petition, and after considerable controversy, on 27 July 1764, Parlement confirmed Ballard as sole printer of music to the king but decreed also that any other printer was authorized to print music should he so wish. Ballard, in the eyes of the establishment of the day 'a lazy man without much talent', took a serious view of this threat to his interest. On 23 October 1764, to demonstrate his still privileged status, he made a gesture towards having some of Fournier's music type seized at the office of a printer who was using it to produce a book that was to be published by subscription. It was a gesture without substance: the Ballard monopoly had been broken.

During the time Fournier's petition was under consideration the reporter of the Grand Conseil had asked for a memorial on 'the affair of the music characters'. Fournier wrote one, and having extended the historical part 'to make it more interesting' he published it as a general account of typographical music printing (*Traité historique et critique*, 1765). Though it is polemical, the work contains much source material collected from the archives of letter cutters and founders and from notarial records, court registers and elsewhere, which gives it permanent value. The *Traité* is rounded off with an 'Ariette, mise en musique par M. l'Abbé Dugué à Paris, des nouveaux caractères de Fournier le jeune', in which his 'petite musique' and 'grosse musique' are used in two settings of words: the 'petite musique' shown as a vocal line only, the 'grosse musique' as a vocal line with an accompaniment for the harp.

In 1765 Fournier had the satisfaction of seeing his 'petite musique' used to splendid effect in Jean Monnet's *Anthologie française* (see illustration). Ideally suited to the scale of the pocket book, the type was adopted by printers to set favourite airs in comedies with music and for similar purposes. The type survived well, and as late as 1819 was in case at the Imprimerie Royale in Paris.

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H. EDMUND POOLE/STANLEY BOORMAN

Fourniture

(Fr.).

French [Mixture stop](#). See under [Organ stop](#).

Four-note sol-fa.

A traditional solmization system; see [Fasola](#).

Fourth

(Fr. *quarte*; Ger. *Quarte*; It. *quarta*; Gk. *diatessarōn*).

The [Interval](#) between any two notes that are three [Diatonic](#) scale degrees apart (e.g. C–F, E_♯–A_♯). Unless specified, the term usually implies ‘perfect 4th’, which is the sum of two whole tones and a diatonic semitone. The augmented 4th, the sum of three whole tones (i.e. the sum of a perfect 4th and a chromatic semitone), can occur diatonically (e.g. C–F_♯ in G major or E minor); the diminished 4th, which is equal to a perfect 4th less a chromatic semitone (e.g. C–F_♭; F_♭–B_♭), is never diatonic. The ratio of the perfect 4th in [Just intonation](#) is 4:3.

The 4th has a unique position in Western music because it has been regarded as a [Perfect interval](#) (like the unison, 5th and octave) and a dissonance at the same time. In ancient Greek music the basis of melody was the [Tetrachord](#), a set of four pitches encompassed by a 4th. The earliest forms of medieval parallel [Organum](#) favoured it as the interval between the *vox organalis* and *vox principalis*. With the further development of polyphonic music in the 12th and 13th centuries, the 5th replaced the 4th as the most important [Consonance](#) after the octave and the unison. By the 15th century the 4th appeared as a consonance only between the upper parts of a vertical sonority, for example in 6-3 chords of the fauxbourdon style and at 8-5-1 cadences (e.g. D–A–D); composers of the later 15th century, including Du Fay, sometimes deliberately avoided the 4th in three-part writing (see [Non-quartal harmony](#)), and Tinctoris deemed it a dissonance in his *Terminorum musicae diffinitorium* (c1473).

Since the Renaissance the 4th has been considered a consonance only when it is understood as the inversion of the 5th. By itself it is considered not so much dissonant as ‘unstable’; reckoning from the lower note, it lies halfway between the 3rd and the 5th that make up a triad and must therefore resolve to one of these (usually the 3rd). With the avoidance of triadic harmony in the 20th century, in both rigorously non-tonal and ‘neo-modal’ music, the 4th has come back into use as an important vertical interval. Moreover, chords built of perfect 4ths have come to be regarded as stable harmonic structures (particularly in the music of Hindemith; their use in Schoenberg's Chamber Symphony no.1 and Bartók's Concerto for Orchestra is well known), and the tonic ‘triad’ in which the 4th has been substituted for the 3rd (in C major, C–F–G–C instead of C–E–G–C) has been used effectively by composers like Stravinsky as the final sonority of a tonal work.

WILLIAM DRABKIN

Fourth flute.

A [Recorder](#) with lowest note b_1 ; a 4th above the treble instrument.

Four Tops, the.

American vocal group. Its members are Levi Stubbs (*b* Detroit, 1938), Abdul 'Duke' Fakir (*b* Detroit, 1938), Renaldo 'Obie' Benson (*b* Detroit, 1937) and Lawrence Payton (*b* Detroit, 1938; *d* Detroit, 20 June 1997). As the Four Aims, they cultivated the neat, jazz-influenced harmonies associated with such groups as the Hi-Los and the Four Freshmen, but as the Four Tops they made their international reputation during the mid-1960s with a series of stirring recordings composed and produced for Motown Records by Holland, Dozier and Holland. Their records featured Stubbs's gruff, pleading lead vocals ably supported by the precise harmonies of the other members. Hit songs such as *Baby, I need your loving* (1964), *I can't help myself* (1965), *It's the same old song* (1965), *Standing in the Shadows of Love* (1967) and *Bernadette* (1967) were characterized by swelling instrumental passages, dramatic pauses, unexpected rhythmic changes and elaborate studio production; the intricate arrangement of *Reach out, I'll be there* (1966) included oboes, Middle Eastern drums and flutes. In 1968 Holland, Dozier and Holland left Motown and the Four Tops's recording career went into artistic decline. Subsequently, they were successful reprising their Motown hits as nightclub and concert performers. For further information see N. George: *Where did our Love Go? The Rise and Fall of the Motown Sound* (New York, 1985).

DAVE LAING

Fou Ts'ong

(*b* Shanghai, 10 March 1934). British pianist of Chinese birth. He grew up in a richly varied cultural milieu (his father was an eminent literary scholar) and had piano lessons from the Italian pianist and conductor Mario Paci in Shanghai until the outbreak of civil war in 1948. After gaining the third prize at the 1955 Chopin Competition in Warsaw, at which he was given the special award for playing mazurkas, Fou was offered a scholarship to study with Zbigniew Drzewiecki at the Warsaw Conservatory. In 1958 he decided to settle in London, which has remained his base. Since then he has toured in the Far East, Australia and South America, as well as becoming a particularly familiar recitalist throughout the United Kingdom.

His musical taste is wide-ranging. With a delicate touch and keen sensibility, he excels in composers requiring finesse and varied tone colour, and these qualities have led to notable performances of Mozart, late Schubert and Debussy. His recitals also frequently feature a substantial group of Chopin's works, although in recent years a tendency to rely on key bravura pieces by the composer has at times revealed some limits to his range of imagination as an interpreter.

JAMES METHUEN-CAMPBELL

Fowke, Edith (Fulton)

(*b* Lumsden, nr Regina, SK, 30 April 1913; *d* Toronto, 28 March 1996). Canadian folksong collector. After studying literature and history at Saskatchewan University, she moved to Toronto in 1938 and was spurred to collect English-language folksongs in Ontario in the 1940s by a perceived dearth of recordings and publication of local music. She conducted fieldwork in southern Ontario, discovering a rich heritage of folk music especially in the Ottawa valley and Peterborough regions while also working for CBC radio. The author and editor of numerous books, articles and folksong collections, she was professor of folklore at York University, Toronto (1971–93). Recognized as a dedicated preserver and popularizer of folk traditions, her work lies in the tradition of such Canadian scholars as Marius Barbeau and Helen Creighton.

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GORDON E. SMITH

Fowler, Jennifer

(*b* Bunbury, 14 April 1939). Australian composer. She studied at the University of Western Australia (BA 1960, BMus 1967), during which time she had pieces performed in the Festival of Perth and broadcast by the ABC. She then worked as a teacher while establishing herself as a composer. In 1968 she won a Dutch Government Scholarship and studied for a year at the Studio of Electronic Music, University of Utrecht. In 1969 she moved to London, where she works as a freelance composer.

Her music often uses simple procedures to striking and distinctive effect, as is evident in the frequently performed *Blow Flute* (1983) for flute or *Threaded Stars* (1983) for harp, a work which explores the complex possibilities of a single melodic line. Several choral works, such as *Veni Sancte Spiritus – Veni Creator* (1971) and the haunting *Lament for Dunblane* (1996), reflect and reinterpret plainchant procedures. Fowler has maintained close links with Australia, as can be heard in works such as *Chant with Garlands* (1974), *We Call to You, Brother* (1988) and *Singing the Lost Places* (1996) for soprano and 14 instruments; *Singing the Lost Places* was commissioned by the Festival of Perth, and expresses the concept of ‘singing the landscape’, using Aboriginal place names from Western Australia as a text. Her music has been performed at many international festivals and has won several awards – *Ravelation* for string quintet (1971) was joint winner of the Radcliffe Award of Great Britain in 1971 and also won first prize in the International Competition for Women Composers in Mannheim in 1975.

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Orch: Look on this Oedipus, 1973; Chant with Garlands, 1974; Ring out the Changes, str, bells, 1978; Plainsong for Strings, 1992

Inst: Chimes Fractured, 2 fl, 2 ob, 2 cl, 2 bn, org, bagpipes, 6 perc, 1971; Ravelation, 2 vn, va, 2 vc, 1971, rev. 1980; Piece for an Opera House, 2 pf/(pf, tape)/pf, 1973; Music for Pf – Ascending and Descending, 1980; The Arrows of St Sebastian II, b cl, vc, tape, 1981; Piece for E.L., pf, 1981; Invocation to the Veiled Mysteries, fl, cl, bn + dbn, vn, vc, pf, 1981; Line Spun with Stars, vn/fl, vc, pf, 1982; Blow Flute: Answer Echoes in Antique Lands Dying, fl, 1983; Echoes from an Antique Land, 5 perc, 1983, arr. fl, cl, pf, db/b gui, arr. also variable ens; Threaded Stars, hp, 1983; Answer Echoes, 3 fl, a fl, 1986; Between Silence and the Word, wind qnt, 1987; Lament, Baroque ob, bass viol/vc, 1987; We Call to You, Brother, fl, eng hn, vc, perc, 2 trbn + didjeridoo, 1988; Restless Dust, va, vc, db, 1988, arr. vc, pf, 1988; Reeds, Reflections ... Ripples Re-Sound Resound, ob, vn, va, vc, 1990; Remembering 1695, a fl, cl, eng hn, flugel hn, 1994; Lament for Mr Henry Purcell, a fl, va, hp/vn, cl, mar, 1995; Lament, variable ens, 1996

Vocal: Hours of the Day (Lat., Little Breviary of Stanbrook Abbey), 2 S, 2 Mez, 2 ob, 2 cl, 1968; Veni Creator Spiritus – Veni Creator (Lat.), SATB, 1971; Voice of the Shades (Fowler), (S, ob/cl, vn/fl)/(2 tpt, ob/cl)/cl, ob, vn/fl, 1977; Tell Out, My Soul: Magnificat (Lat.), S, vc, pf, 1980, rev. 1984; When David Heard ... (Bible), SATB, pf, 1982; Letter from Haworth (C. Brontë), S/Mez, cl, vc, pf, 1984; And Ever Shall Be (trad. texts), Mez, fl, ob, cl, trbn, vn, va, vc, perc, 1989; Let's Stop Work! (Fowler), SA, opt. pf, 1993; Come, Quick! (W. de la Mare), (SA, opt. pf)/(vn, vc), 1995; Lament for Dunblane (Fowler), (S, S, T, B)/(SSATB), 1996; Singing the Lost Places (Aboriginal place names), S, ens, 1996

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SOPHIE FULLER

Fowler, John

(fl c1460). English composer. A John Fowler was clerk of the Chapel Royal from 1433 to 1467, and may be the composer of a three-voice *O quam glorifica luce* in *GB-Cmc* Pepys 1236, which is attributed simply to 'Fowler'. The name, however, was a common one: a John Fowler was a member of the Queen's Chapel in 1411 and was still living in 1434; another (d 1472) was in charge of the King's Free Chapel in Nottingham Castle; and a third was a later member of the Chapel Royal, 1499–1518.

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SYDNEY ROBINSON CHARLES

Fox.

American firm of oboe and bassoon makers. The firm was founded in 1949 by Hugo Fox (*b* South Whitley, IN, 2 Feb 1897; *d* South Whitley, IN, 29 Dec 1969), a bassoonist with a serious interest in the acoustics of his instrument, in the wooded district of Indiana where he was born. From 1922 until that year he had been principal bassoonist of the Chicago SO; he also taught for 15 years at Northwestern University, as well as having worked as a bassoon reed-maker and repairman. Specializing in bassoons and in oboe and bassoon reeds, by 1960 he had produced 60 bassoons, 5,000 reeds for bassoon, and 10,000 for oboe. That year he was joined by his son Alan (*b* 1 April 1934), who in 1963 took over the management. Despite the setback of a potentially disastrous fire in 1974, the company, which had recently added double bassoon and oboe to its production, has successfully continued to consolidate and expand its operations. Their bassoons in particular have in recent years enjoyed increasing favour among orchestral players worldwide. In addition to a full range of professional instruments, the company supplies under the Renard brand name inexpensive models for students. For this market the firm has pioneered the use of polypropylene, a synthetic material found to maintain excellent standards of intonation and response while offering advantages of durability and price. The wood used for their bassoons, in addition to North American and European varieties of maple, is grown locally.

Although by training a chemical engineer rather than a musician, Alan Fox has become an acknowledged expert on double-reed acoustics. In an important article 'Defining the Two Types of Bassoons – Long and Short Bore' (*The Instrumentalist*, xxiii/4, 1968–9, pp.53–4), he identified two contrasting acoustical designs among the Heckel-system bassoons then in use, which he has since supplied as alternative models. Thanks to enlightened management and a constant process of research and development, Fox has now become the world major supplier of double-reed instruments, with a workforce of 80 and exporting one quarter of its production.

Fox, Charles Warren

(*b* Gloversville, NY, 24 July 1904; *d* Gloversville, 15 Oct 1983). American musicologist. He studied at Cornell University, taking the AB in 1926. He was an assistant in psychology at the University of Illinois (1926–9) and then returned to Cornell, taking the PhD in 1933. He also worked at the universities of Heidelberg (1928) and Munich (1929). In 1932 he joined the faculty of the Eastman School of Music as an instructor in psychology; he taught musicology there from 1934. He was also editor of *Notes* (the quarterly journal of the Music Library Association, 1941–2) and the *Journal of the American Musicological Society* (1952–9) and was president of the MLA, 1954–6. He was made professor emeritus in 1971.

Fox wrote on both the psychology of music and historical musicology, particularly on the music of the Renaissance. A symposium was held in his honour at Eastman in 1972, and the papers from this conference along with some additional articles were published as a Festschrift in 1979 (*Essays on Music for Charles Warren Fox*, ed. J.C. Graue, Rochester, NY, 1979).

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PAULA MORGAN

Fox, Christopher

(*b* York, 10 March 1955). English composer. He attended Liverpool University (BA 1976) where he studied with Hugh Wood, following which he continued composition studies with Jonathan Harvey at Southampton University (BMus 1977). He was awarded the DPhil at York University in 1984. He has been guest composer for the Darmstadt Ferienkurse (1984–94) and the DAAD Künstlerprogramm in Berlin (1987), and became a senior lecturer in composition at Huddersfield University (1994) and chair of the British section of the ISCM in 1988. Fox won the Performing Right Society Prize at the Huddersfield Contemporary Music Festival in 1981. Fox's music is particularly notable for its variety. Common factors underlying the diverse works are an emphasis upon musical processes rather than individuated gestures and a general distrust of grandiose rhetoric, striving instead for a Stravinskian dryness and clarity of line.

Fox's work combines a love of pure sound and a distancing of the self from the creative process, in a manner that recalls both Cage and Feldman, with a more European concentration upon sophistication and intricacy of form. His aesthetic world comes perhaps closest to that of the group of

composers such as Walter Zimmermann, Klarenz Barlow and Gerald Barry, who worked with Stockhausen and Kagel. Like some of these composers, Fox makes use of compositional algorithms and computer programs to generate some parameters in a work.

After an initial interest in music theatre, the earlier works of Fox prioritise process to a degree that approaches formalism; subsequently, beginning with the piano piece *More Light* (1988), there is a greater focus upon musical material, and a wider range of influences. These include the work of Kurt Schwitters, the writings of Derek Jarman and texts from the *Glorious Revolution* (in *A Glimpse of Sion's Glory*, 1992). Fox has also collaborated frequently with poets and artists.

WORKS

Music theatre: *darkly*, 4 pfmrs, 1981; *Bewegung*, 3 pfmrs, 1981

Vocal: *Magnification*, 1v, tape, 1978–80; *American Choruses*, 16vv (SATB), 2 elec org, 1979–81; 'L', ATTB, 1980; *Alleluia*, ATTB, 1981, rev. 1997; 83 *Hallelujahs*, amp SATB, 1983; *Missa est*, Ct, T, recs, 4 viols, rebec, portative org, bells, 1983; *Threnos*, 1v, 1983; *Ci-Gît*, Mez, a fl, b cl, prep pf, va, vc, 1987; *A-N-N-A Blossom-time*, 1v, pf, 1988; *I Sing for the Muses and Myself*, 1v (ad lib), pf, 1991; *A Glimpse of Sion's Glory*, SSAATTBB, insts ad lib, 1992; *Louisiana*, 1v, pf, 1992; *Trummermusik*, Mez, hurdy-gurdy, 1993; *Vanished Days* (D. Jarman), T, pf, 1998

Chbr: *Dance*, a fl, cl, va, vc, 1980; *Etwas Lebhaft*, fl/a fl, ob, cl, hn, tpt, trbn, pf, vn, va, 1983; *Reeling*, cl, perc, 1983; *auf dem Zweig*, pic, glock, mand, 1984; *Heliotropes*¹, 2 vn, 1985–6; *A Kind of Prayer*, 2 pf, 1986; *Heliotropes*², tpt, trbn, hp, vib, db, 1986; *Heliotropes*⁵, 2 cl, vib, 1986; *Heliotropes*⁶, str qt, 1987; *Heliotropes*³, fl, ob, cl, cl+b cl, bn, hn, 1987, rev. 1990; *Foreplay*, fl + pic, ob, perc, pf, vc, 1988–9; *stone.wind.rain.sun*², sax qt (s, a, t, b), 1989; *Leap like the heart*, b cl, tpt, pf, 2 perc, db, 1989; *stone.wind.rain.sun*⁴, 2 cl, 1989; *The Science of Freedom*, fl, vn, perc, hpd, b viol, 1990; *stone.wind.rain.sun*¹, 4 trbn, 1990; *Cl Qnt*, 1992; *Straight lines in broken times*², cl, vn, pf, 1992; *Ob Qnt*, 1995; *Pastoral*, fl, pf, 1996; *Themes and Variations*, fl, bn, tpt, pf, perc, vn, va, vc, db, 1996; *The Art of Concealment*, 4 perc, 1998

Solo inst: *Second Eight*, pf, 1978–80; *Contraflow*, amp b fl, 1983; *Broadway Boogie*, 3 eng hn, 1984; *... or just after*, cl, 1984; *... or just after*, hp, 1984; *Dead Fingers Talk*, perc, 1985; *The Missouri Harmony*, org, 1985; *Heliotropes*⁴, hn, 1986; *More Light*, pf, 1988; *stone.wind.rain.sun*³, amp a fl, 1989; *Chile*, gui, 1991; *Straight lines in broken times*¹, org, 1991; *lliK.relliK*, pf, 1991–3; *Block*, prep pf, 1992; *You, Us, Me* (*Habañera*), pf, 1992; *Striking Out*, va, 1993; *27 Fanfares* (new heaven, new earth), org, 1994; *Straight lines in broken times*³, vc, 1994; *Paired Off*, pf, 1995; *Complementary Figures*, pf, 1996; *Prime Site*, pf, 1997; *how time passes*, vn, 1997

El-ac: *Recirculation*, trbn, tape, 1982; *Winds of Heaven*, amp rec, elects, 1984; *3 Constructions after Kurt Schwitters*, tape, 1993; *In the Key of H* (with Ian Duhig), spkr, saxes, tape, 1993–4; *More things in the air than are visible*, pf, tape, 1993–4; *Straight lines in broken times*⁴, 2 b cl, tape, 1994; *Alarmed and Dangerous*, tpt, brass ens, tape, 1996; *Another Reality*, fl, cl, s sax, tpt, elec gui, vn, va, vc, tape, 1998

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- 'New Music and the Politics of Distribution', *New Music*, (1988) 127–32
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- 'Steve Reich's "Different Trains"', *Tempo*, no.172 (1990), 2–8
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IAN PACE

Fox, Erika

(b Vienna, 3 Oct 1936). British composer. She came to England as a refugee at the age of three. Fox won a scholarship to the RCM, where she studied the piano with Angus Morrison and composition with Bernard Stevens; she later continued her composition studies with Jeremy Dale Roberts and briefly with Birtwistle. Her highly individual music is influenced by the traditional music of Hungary and Romania as well as hasidic *niggun* and Jewish liturgical chant. She has written for a wide variety of ensembles, from solo works such as *Nick's Lament* (1984) for guitar to powerful orchestral music such as *Osen Shomaat* (1985). Her quartet *Kaleidoscope* (1983) won the Finzi Award. Her works have often been closely linked to music theatre: her puppet music drama *The Bet*, to a libretto by Elaine Feinstein, was performed at the Huddersfield Festival and in London at the South Bank and the Almeida Theatre. Her opera *The Dancer Hotoke* (1991), to a libretto by Ruth Fainlight, was commissioned by The Garden Venture (a scheme set up by the Royal Opera for the purpose of staging new, small-scale works) and was nominated for an Olivier Award. Fox has lectured on music at academic institutions in London, York and Sydney; in 1998 she taught and was visiting composer at the University of Auckland.

WORKS

(selective list)

Stage: *The Slaughterer* (Fox, after I.B. Singer), 1975; *The Bet* (E. Feinstein), 1990; *The Dancer Hotoke* (R. Fainlight), 1991

Orch: *Cocytus*, 1973; *Litany*, str., 1981; *Osen Shomaat*, 1985

Vocal: 8 Songs from Cavafy, Mez, fl, ob, bn, vn, pf, 1968; 9 Lessons from Isaiah, B, str qt, 1970; Voices, 5 solo vv + perc, 1976; *Jeder Engel ist schrecklich*, S, Bar, cl + b cl, hn, t trbn, b trbn, str qt, db, 1976; *Frühling ist wiedergekommen*, S, pf, 1988

Chbr: *Round*, 8 vn, 3 va, 3 vc, db, 1972; *Lamentations for Four*, 2 vc, 2 perc, 1973; *Octet for Two*, vc, pf, tape, 1977; *Omega Serenade*, 4 gui, 1978; *Paths where the Mourners Tread*, fl + pic + a fl, ob, hp, perc, vn, va, vc, db, 1980; *Kaleidoscope*, fl, hp, vib, vc, 1983; *Quasi una cadenza*, cl, hn, pf, 1983; *Shir*, wind qnt, tpt, trbn, str

qt, db, pf, perc, 1983; Hungarian Rhapsody, fl + a fl, eng hn, A-cl + E♭-cl + b cl, tpt, pf, 1989; Tuned Spheres, cl, tpt, pf, 1995; Davidsbündler Lieder, fl, pf, 1999; David singt vor Saul, pf, ens, 2000

Solo inst: Epitaph for Cathy, basset cl + perc, 1980; Nick's Lament, gui, 1984; Rivka's Fiddle, va, 1986; On Visiting Stravinsky's Grave at San Michele, pf, 1988; The Moon of Moses, vc, 1992

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CC1 (N. Losseff); FullerPG

N. Losseff: 'The Music-Theatre of Erika Fox', *CMR*, xi (1994), 109–22

SOPHIE FULLER

Fox, Roy

(b Denver, 25 Oct 1901; d Twickenham, 20 March 1982). American band-leader. In 1917 he started to play the cornet professionally, leading his own bands throughout the USA from 1920. His distinctive muted style earned him the nickname 'the whispering cornetist'. After working as musical director for Fox Film Studios in Hollywood, he went to Britain to lead an American band at the Café de Paris (1930) and formed a recording band for Decca (1931) which included several notable British musicians including Lew Davis, Spike Hughes and Al Bowlly. He was resident band-leader of the Monseigneur Hotel (1931–2), Café Anglais (1932–3), Kit-Cat Club (1933–4) and Café de Paris (1934) and made national theatre tours (1934–8). His group was one of the most consistent and popular recording and radio bands in Britain during the 1930s. Illness caused Fox to go to Australia in 1938 and, unable to return to Britain during the war, he led small bands in New York. In 1946–7 he toured Britain with a new band but following bankruptcy retired shortly afterwards to run an entertainment agency. He wrote an autobiography, *Hollywood, Mayfair, and all that Jazz: the Roy Fox Story* (London, 1975), and is discussed in A. McCarthy: *The Dance Band Era* (London, 1971).

Fox, Sam.

American firm of music publishers. It was founded in 1906 in Cleveland, Ohio, and pioneered the publication of music composed for films; it was the first to publish original scores for major film companies, including Paramount and Warner Bros., and supplied scores for short subjects, 'March of Time' newsreels, film travelogues and documentaries. The company was also one of the first to publish instructional music and has continued to produce didactic works for jazz piano, guitar and accordion. In 1917 the firm became the exclusive publisher of John Philip Sousa, and it represented him until his death in 1932. About 1935 the company moved from Cleveland to New York; subsequently an administrative office was opened in Santa Barbara.

W. THOMAS MARROCCO, MARK JACOBS

Fox, Virgil (Keel)

(*b* Princeton, IL, 3 May 1912; *d* West Palm Beach, FL, 25 Oct 1980). American organist. He studied at the Peabody Conservatory with Louis Robert, with Wilhelm Middelschulte in Chicago (1928–9) and with Marcel Dupré in Paris (1932–3). He made his début at the age of 14 in Cincinnati, and at 19 played in the Kingsway Hall, London, and in Carnegie Hall, New York. He was head of the organ department at Peabody (1938–42) and organist at Riverside Church, New York (1946–65). In 1962 he joined Catharine Crozier and E. Power Biggs in inaugurating the organ at Philharmonic Hall, New York. Fox and Biggs rivalled one another as the best-known organ recitalist in the USA. While Biggs achieved fame from broadcasting and recording, Fox was noted for his dazzling technique and his willingness to make any changes in written scores that would render them more accessible to the ordinary music lover. This was demonstrated not only in his recordings but also in his flamboyantly successful career at Riverside Church and in his energetic tours of the country, playing a large electronic organ that travelled with him together with an accompanying light show. He was a highly controversial artist who talked to the audience during his concerts and whose strong religious beliefs were said to be very much a part of this talk and of his enormous success on the concert stage.

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VERNON GOTWALS/R

Fox Strangways, A(rthur) H(enry)

(*b* Norwich, 14 Sept 1859; *d* Dinton, nr Salisbury, 2 May 1948). English musicologist, critic and editor. He was educated at Wellington College and Balliol College, Oxford (MA, 1882), and studied music for two years at the Berlin Hochschule für Musik. He became a schoolmaster at Dulwich College (1884–6) and a form master at Wellington (1887–1910), where he succeeded Alan Gray as the music master in 1893, a post he held until 1901, when he was made house master in college. During these years he wrote a Wellington College German Grammar and visited India, which aroused his interest in Indian music. When he left Wellington in 1910 he returned to India for eight months, collecting material for a book which is still a classic on its subject, *The Music of Hindostan* (1914); he also acted as Rabindranath Tagore's unpaid literary agent, 1912–14, obtaining Tagore valuable contracts and making possible his international career. Fox Strangways settled in London in 1911 and began to write criticism for *The Times*, soon after becoming a member of its staff. In 1925 he left to become music critic of *The Observer*.

To supplement the inevitable deficiencies of newspaper criticism he founded at his own risk and under his own editorship the quarterly *Music and Letters*, of which the first number appeared in January 1920. After 17 years he relinquished responsibility for it and the editorship, which passed to Eric Blom (1937–50; 1954–9). The 'Letters' of the title indicated not so much an equal concern with literary subjects as the highest kind of literary

treatment of musical subjects; however, the translation of German lieder texts was for a number of years a special concern of his. He published *Schubert's Songs Translated* (London, 1925) with Steuart Wilson and a similar volume of Schumann (1929); he continued to translate the texts set by Brahms, Liszt, Wolf and Richard Strauss long after the movement of taste for lieder in the vernacular had passed. Another earlier interest, possibly connected with his encounter with unharmonized melody in India on his first visit, was folksong. In 1908 he joined the Folk Song Society and in 1929 contributed the chapter on folksong to the introductory volume of the 1929 edition of *The Oxford History of Music*; in 1933 he collaborated with Maud Karpeles in the biography of Cecil Sharp. He remained active in journalism until the outbreak of war in 1939, when he retired.

WRITINGS

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M. Campbell: *Dolmetsch: the Man and his Work* (London, 1975)

H.C. COLLES/FRANK HOWES

Foxtrot.

A social dance of the 20th century. The foxtrot and such ephemeral dances as the 'horse trot', 'fish walk', 'turkey trot', 'grizzly bear', 'bunny hug' and other canters or 'trots' had their origins in the one-step, two-step and syncopated ragtime dances in the USA shortly after 1910. The basis of them was a slow gliding walk at two beats per step and a fast trot at one beat per step. The tempo varied between 30 and 40 bars per minute, and the dance could be done to almost any popular tune in simple duple metre with regular four-bar phrases. It is claimed to have been introduced to the USA by Irene and Vernon Castle in 1914. Both W.C. Handy and Irene Castle claimed that James Reese Europe (the Castles' musical director) created the dance to the accompaniment of Handy's *Memphis Blues*. The foxtrot reached London in summer 1914 and the Continent immediately after World War I. It consisted in its original form of a box-step completed by a gliding walk performed forwards and backwards and quick runs of trotting steps and kicks. During the 1920s it developed into two distinct styles, a slow dance in the English style (later called the 'slowfox' in German-speaking countries) and the 'quickstep' (in German-speaking countries called the 'foxtrott').

The slow foxtrot was fashionably regarded as representing a rebellion against 19th-century styles of social dance. It was danced at about 30 bars per minute, with great attention given to deportment, using smooth gliding movements. The quickstep developed as bands took up faster jazz-influenced music, and became one of the most popular dances in England after a visit by Paul Whiteman's band in 1923. The foxtrot continued to absorb elements from and to give rise to other dances, including the black bottom, Charleston and shimmy. It has remained a popular dance in competitions and ballrooms, but the term is often now used in general reference to slow ballroom dancing.

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M. and J. Stearns: *Jazz Dance: the Story of American Vernacular Dance* (New York, 1968)

L.A. Erenberg: *Steppin' Out: New York Nightlife and the Transformation of American Culture, 1890–1930* (Westport, CT, 1981)

PAULINE NORTON

Fraburgadi.

See [Tieffenbrucker](#) family.

Fracassini, Aloisio Lodovico

(*b* Orvieto, 1733; *d* Bamberg, 9 Oct 1798). Italian violinist and composer, active in Germany. He studied under Tartini in Padua and under Ferrandini in Munich. In 1752, on Tartini's recommendation, he became violinist at the court of Adam Friedrich von Seinsheim, later Prince-Bishop of both Bamberg and Würzburg. Fracassini established himself at both towns in the joint court chapel, marrying the principal court singer, Anna Catharina Bayer, in 1762. He became Konzertmeister in 1764, and on the death of Franz Georg Wassmuth in 1766 assumed responsibility for the orchestra and opera. With the accession of Franz Ludwig von Erthal (1779–95) the court musical establishment was divided, and Fracassini settled permanently in Bamberg. In 1792 he wrote a memorandum on the regeneration of the court music, which had declined under Franz Ludwig, and with the accession of Christian Franz von Buseck in 1795 he was able to restore the orchestra, as attested by the accounts of Nicolai, von Murr and Wackenroder.

Fracassini's sacred and secular compositions were highly thought of by his contemporaries, but only a published set of *Vesperlieder* for two voices and continuo (Würzburg, 1779), three quartets (*D-HR*), seven sonatas for violin and continuo (*US-BEm*) and a motet, *Sonate montes saltate fontes* (*D-TEGha*), are now extant. Umstatt's inventory of music composed for the Bamberg court (1762) lists two arias for soprano, one serenade and five symphonies by Fracassini; his *azione teatrale Il natal di Giove* was destroyed in 1945. Fracassini had a high reputation as a violinist and as

the director of orchestral and operatic performances; along with J.L. Schmitt, another Tartini pupil, he was influential in establishing Tartini's methods in Bamberg and Würzburg. His most important pupil was the Bamberg theatre conductor Anton Dittmaier, whom E.T.A. Hoffmann briefly and unsuccessfully replaced in 1808.

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HANNS DENNERLEIN/R

Frajt, Ludmila

(b Belgrade, 31 Dec 1919). Serbian composer of Czech descent. She was a pupil of Milojević and Slavenski at the Belgrade Music Academy; later she worked as music editor for the Avala film company and for Belgrade radio and television. A composer with a particular sensitivity towards timbre, she successfully assimilated elements of post-serial *Klangmusik* into her musical style, which is generally lyrical and intimate. Her vocal music, which is highly expressive and refined, is often inspired by folk music and rites, as exemplified by *Pesme rastanka* ('Songs of Departure', 1967) and *Zvona* ('Bells', 1981).

WORKS

2 Preludes, hp, 1966; *Pesme rastanka* [Songs of Departure], chorus, 1967; *Asteroids*, elects, 1968; *Pesme noći* [Nocturnal Songs], female chorus, chbr orch, 1970; Lullaby, S, toys, 1971; *Silver Sounds*, str qt, 1972; *Eclogue*, chbr orch, 1973; *Tužbalica* [Dirge], female chorus, 1973; *Kres* [Midsummer Night], 3 choral groups, 1975; *Nocturno*, elects, 1976; *Figure u pokretu* [Moving Figures], elects, 1978; *Zvona* [Bells], chorus, tape, 1981; *Music for 13 Str*, 1983

MELITA MILIN

Frame drum.

Directly struck drum (membranophone) with one or two heads stretched over a frame or hoop. See [Drum](#), §1, 2(vi) and [Tambourine](#).

Framery, Nicolas Etienne

(b Rouen, 25 March 1745; d Paris, 26 Nov 1810). French writer, theorist and composer. While still a student in Paris, he wrote a comedy, *La nouvelle Eve* (1763), to which the censor objected; he then revised it and, as *Nanette et Lucas* with ariettes by the Chevalier d'Herbain, it had some success at the Comédie-Italienne in 1764. In 1768 his *La sorcière par hasard*, an *opéra comique* to his own text, was privately performed; its favourable reception may have led to his appointment in the same year as superintendent of music to the Comte d'Artois. The work was later revived with some success at the Comédie-Italienne, and the score was published.

Framery was not encouraged to pursue a career as a composer, however, and devoted himself to criticism, theoretical works and to writing and adapting librettos. From 1764 to 1768 he collaborated on Mathon de la Cour's *Journal de musique*. From 1770 to 1771 he edited the *Journal de musique historique, théorique, et pratique*; his 'Quelques réflexions sur la musique moderne', which appeared there in 1770, showed an unusual interest in German music, particularly that of Haydn, and attributed some of Philidor's qualities to its influence. However, under the influence of the Encyclopedists, he espoused the cause of Italian music in France, opposing Gluck not as a *piccinniste* but as partisan of Sacchini. He adapted Sacchini's *L'isola d'amore* for the French stage (*La colonie*, 1775), and subsequently tried to persuade the composer to come from London. His adaptation of *L'olympiade* was intended for the Opéra, but rejected through Gluckist opposition; with spoken verse dialogue, it was given with success at the Comédie-Italienne in 1777 and formed a rallying point for the Italian party before Piccinni's first French opera (*Roland*, 1778). Framery adapted other Italian works for various theatres, and (according to Lajarte) assisted with the libretto of Sacchini's first work for the Opéra, *Renaud* (1783). In 1784 he won a competition with a libretto, *Médée*, based on an English tragedy by Glover, which he intended for Sacchini. His own setting of it, after the latter's death in 1786, was never completed.

Framery reviewed performances at the Opéra, Théâtre Feydeau and Concert Spirituel for the *Mercure de France*, and there published an accusation of plagiarism against Gluck (September 1776) and a eulogy of Sacchini (October 1786). He edited the *Calendrier musical universel* (1788–9) and translated poems of Ariosto and Tasso, and Azopardi's *Il musico pratico*. Framery was appointed editor instead of Suard of the musical part of the *Encyclopédie méthodique* (i, 1791). He enlisted the help of Ginguené and the Abbé Feytoux, but must be held responsible for its erratic quality. His own contributions include a further attack on Gluck and commentaries on reprinted articles of Rousseau (*Dictionnaire*) and D'Alembert (*Encyclopédie*), but his work on theory of composition is of limited value. In 1802 he won a prize for his *Discours* on music and declamation, in which his ideas on prosody receive their fullest expression. Framery's admiration for Italian music led him to a dogmatic attitude on vocal melody, for which he demanded strict periodicity; hence he criticized Gluck's arias but allowed merit to his instrumental compositions.

An early advocate of a conservatory for Paris, Framery was involved in the organization of the Conservatoire in 1795. In his last years he was correspondent of the Institut, working on the *Dictionnaire des Beaux-arts* edited by A.-L. Millin; he also established and controlled an agency for the

protection of authors' rights. He left at his death several unpublished musical essays, including a notice on the violinist Gaviniès. A number of airs by him, mostly in instrumental arrangements, were published in contemporary anthologies, and one appeared as a supplement to the *Journal de musique* (1770).

WRITINGS

librettos

Original libs: *La nouvelle Eve (Nanette et Lucas ou La paysanne curieuse)* (comédie, 1), Comédie-Italienne, 14 June 1764, d'Herbain; *La sorcière par hasard* (oc, 3), private perf. for Duchess of Villeroy, 1768, also Comédie-Italienne, 3 Sept 1783, Framery; *L'indienne* (comédie, 1), Comédie-Italienne, 31 Oct 1770, Cifoletti; *Médée*, 1784–7, Framery (unfinished, cited *FétisB*); *Alcine* (op, 3), perf. at court 1785, Lacépède [doubtful, ?by Sedaine]; *La tour-tourelle ou Les enfants dans les bois* (comédie lyrique, 3), Théâtre Louvois, 1796, Gresnich

Parodies, translations, adaptations: *Le trompeur trompé* (Blaise), 1767; *Nicaise* (Bambini), 1767; *La colonie* (Sacchini: L'isola d'amore), 1775; *L'olympiade ou Le triomphe de l'amitié* (Sacchini), 1777; *Les deux comtesses* (Paisiello), 1778; *Le jaloux à l'épreuve* (Anfossi), 1779; *L'infante de Zamora* (Paisiello: La Frascatana), 1779; ?collab. Le Boeuf, *Renaud* (Sacchini: L'Armida), 1783; *Le barbier de Séville* (Paisiello), 1784; *Tarare* (Salieri), 1795 [rev. of Beaumarchais lib]

Brenner also lists *L'illusion, ou Le diable amoureux*, oc, 1, 1773; *Le projet*, comédie, 2, 1772

other writings

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Journal de musique historique, théorique, et pratique, sur la musique ancienne et moderne, les musiciens et les instrumens de tous les temps et de tous les peuples, 5 vols. (Paris, 1770–71) [incl. 'Quelques réflexions sur la musique moderne']

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Le musicien pratique, 2 vols. (Paris, ?1786; rev. A. Choron (Paris, 1816, 2/1824)) [trans. of F. Azopardi: *Il musico pratico*, MS, M-V Libr.328]

ed.: *Calendrier musical universel, contenant l'indication des cérémonies d'église en musique, des découvertes et les anecdotes de l'année, la notice des pièces en musique représentées à Paris, Versailles, Saint-Cloud, sur différentes théâtres de l'Europe* (1788–9/R)

De l'organisation des spectacles de Paris, ou Essai sur leur forme actuelle, sur les moyens de l'améliorer, par rapport au public et aux acteurs (Paris, 1790)

ed., with P.L. Ginguené: *Encyclopédie méthodique: Musique*, i (Paris, 1791/R)

Avis aux poètes lyriques, ou De la nécessité du rythme et de la césure dans les hymnes ou odes destinés à la musique (Paris, 1796)

Notice sur le musicien Della-Maria, mort depuis peu, et membre de la Société philotechnique (Paris, 1800)

Discours qui a remporté le prix de musique et déclamation proposé par la classe de littérature et beaux-arts de l'Institut nationale de France ... sur cette question: Analyser les rapports qui existent entre la musique et la déclamation, déterminer les moyens d'appliquer la déclamation à la musique, sans nuire à la mélodie (Paris, 1802)

Notice sur Joseph Haydn ... contenant quelques particularités de sa vie privée relatives à sa personne ou à ses ouvrages (Paris, 1810)

Several notices on musicians, incl. Gaviniès, MS, cited in *FétisB*

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C.D. Brenner: *A Bibliographical List of Plays in the French Language, 1700–1789* (Berkeley, 1947, 2/1979)

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JULIAN RUSHTON

Franc, Martin le.

See [Martin le Franc](#).

França, Eurico Nogueira

(*b* Rio de Janeiro, 28 May 1913; *d* Rio de Janeiro, 12 Dec 1992). Brazilian music critic. He graduated at the National School of Medicine (1934) and studied the piano at the National School of Music (diploma and gold medal, 1937); while continuing piano studies with Tomás Terán he completed the music teachers' training course under Villa-Lobos. Subsequently he served as music critic for the *Correio da Manhã* (1944), professor of music education of the Guanabara state, member of the Cultural and Artistic Commission of Rio's municipal theatre (1948), founder-member of the Brazilian Academy of Music (1945) and secretary-general of the National Music Commission of UNESCO (1960). He lectured on music history and music appreciation, and produced radio programmes for Radio MEC (Ministry of Education and Culture).

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- 'Destino e significação da música moderna', *Revista brasileira de música*, ix (1943), 93–101
- 'Panorama da música brasileira contemporânea', *Brasil cultural*, ii/4 (1948), 1
- 'Composições de Lorenzo Fernández', *Cultura*, i/3 (1949), 7
- Lorenzo Fernández, compositor brasileiro* (Rio de Janeiro, 1950)
- Do lado da música* (Rio de Janeiro, 1957, 2/1968)
- Música do Brasil fatos, figuras e obras* (Rio de Janeiro, 1957, 2/1968)
- Memórias de Vera Janacopulos* (Rio de Janeiro, 1959)
- A temporada musical no ano do IV centenário do Rio de Janeiro* (Rio de Janeiro, 1966)
- Matéria de música* (Rio de Janeiro, 1966, enlarged 3/1980–83) [2 vols.; collected newspaper articles on 20th-century composers]
- Villa-Lobos: síntese crítica e biográfica* (Rio de Janeiro, 1970, 2/1973)
- A evolução de Villa-Lobos na música de câmara* (Rio de Janeiro, 1976)
- ed.: *Revista do Brasil*, iv/1 (1988) [Villa-Lobos issue; incl. 'Villa-Lobos e Gilberto Freyre', 9–24]
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GERARD BÉHAGUE

Français, Jacques Pierre

(b Paris, 3 July 1923). American violin dealer and restorer, of French birth. His family has been in violin making since the end of the 19th century, while their business origins can be traced back to Nicolas Lupot. Français was apprenticed during the Occupation to Victor Aubry at Le Havre, but after service with the Army of Liberation went to Mirecourt to work with Georges Apparat. He next went to New York for a period in the Rudolph Wurlitzer shop and decided to stay and establish his own business, which he opened in 1951 in the New York premise vacated by Emil Herrman. In addition to his activities as a dealer, he built up a good reputation for repairs and adjustments. About 1964 he was joined by two first-class restorers from the Wurlitzer workshop, René Morel and Luiz Bellini; the scope of the business expanded and in the later part of the century it cared for the needs of most of the USA's finest string players. In 1994 the business divided, Français continuing work as a dealer and Morel taking charge of the workshop. He formally retired from active violin dealing at the end of 1999. See *VannesE*.

CHARLES BEARE/PHILIP J. KASS

Françaix, Jean (René Désiré)

(b Le Mans, 23 May 1912; d Paris, 25 Sept 1997). French composer and pianist. He was born into a musical family: his mother was a singer and teacher of singing, his father Alfred a composer, pianist, musicologist and director of the Le Mans Conservatoire, and it was they who shaped his

earliest musical education. His precocious gifts were recognized by Ravel, who wrote to Alfred Françaix: 'Among the child's gifts I observe above all the most fruitful an artist can possess, that of curiosity: you must not stifle these precious gifts now or ever, or risk letting this young sensibility wither.'

His parents sent his first composition, a little piano suite *Pour Jacqueline*, to Editions Sénart in 1922. Marcelle de Manziarly, a composer on the publisher's selection panel, steered the budding musician towards Nadia Boulanger, who took charge of his study of composition and later played or conducted the first performances of several of his works, notably at the salon of the Princesse de Polignac. He also studied the piano at the Paris Conservatoire with Isidore Philipp and won a *premier prix* in 1930; an excellent pianist, he gave dazzling public performances of his own work. He was the regular accompanist of numerous interpreters, especially the cellist Maurice Gendron; he undertook many tours with Gendron and with the Trio Pasquier. His daughter Claude, also a pianist, was often his duet partner. She played with him in the first performance of his Concerto for Two Pianos (1965). He frequently performed his own works in cities such as Berlin, London, New York and Boston.

Françaix was a prolific composer, who seems to have possessed a constant disposition to create. His output was rich and diverse, and amounts to more than 200 pieces. He took pleasure in reusing traditional forms and genres: works entitled 'concerto', 'symphony' or 'cantata' unite with a charming eclecticism which places Françaix in the great French tradition.

The piano occupied an important place in his output, whether as a concertante instrument or in chamber music and duets. Virtuoso players found his first mature work for solo piano, the Scherzo (1932), to be an exciting, impulsive and technically difficult piece.

Early success came in 1932, with a performance of his Eight Bagatelles for piano and string quartet at the ISCM Festival in Vienna. Although an early Symphony (performed by the Orchestre Symphonique de Paris under Monteux on 6 November 1932) caused a scandal and was withdrawn by the composer, his Concertino for piano was received with enthusiasm at the Baden-Baden Chamber Music Festival in 1936. Heinrich Strobel wrote of this sparkling, witty piece: 'After so much problematic or laboured music, this Concertino was like fresh water, rushing from a spring with the gracious spontaneity of all that is natural.' The same gracefulness is characteristic of Françaix's music, including chamber works such as the String Trio (1933), the Wind Quartet (1933) and the Quintet for flute, harp and string trio (1934).

His first work for the theatre was a comedy for tenor, bass and small orchestra, *Le diable boîteux*. His operas and ballets demonstrate a taste for irony and satire, deployed in the tradition of Les Six. In 1933 he wrote *Scuola di ballo* and *Beach* for the Ballets Russes de Monte-Carlo, the first in a long series of ballets, two of which were given at the Paris Opéra: *Le roi nu* in 1936 and *Les malheurs de Sophie* in 1948. He worked with Roland Petit at the Théâtre Marigny to create *Les demoiselles de la nuit* in 1948 and *La dame dans la lune* in 1958. His distinguished film scores

include the collaborations with Sacha Guitry on *Si Versailles m'était conté*, *Si Paris nous était conté* and *Napoléon*.

The opera *La princesse de Clèves*, after the novel by Madame de Lafayette, was greeted with unanimous critical acclaim when it was first performed at Rouen in 1965, but it has yet to be revived. He also made a notable contribution to the repertory of large-scale sacred works with *L'apocalypse selon Saint-Jean*, inspired by the Book of Revelation (1939).

Françaix was an excellent orchestrator, who made many arrangements and transcriptions of his own works, notably for Klaus Rainer Schöll's Bläser-Ensemble Mainz, as well as of works by Chabrier, Chopin, Mozart, Poulenc and Schubert – all composers for whom he had a special affection. The best-known of his orchestral arrangements is that of Poulenc's *L'histoire de Babar*, made at Poulenc's request.

His choice of literary subjects reveals a preference for the past: some of the best-known works in French literature were among the sources of his librettos. His style is resolutely tonal, yet it expresses his harmonic language very freely. He preserved the exposition–development–recapitulation structure, even in short pieces. His themes are melodic, or constructed from very simple motifs, exploiting the principles of repetition and variation to the full. The incessant jocular dialogues breaking out among instrumental parts in his works agreeably turn the musical discourse into something very like animated conversation in the form of brief phrases sprinkled with emphases and effects, different characters and great rhythmic variety. His music builds up a dynamic impetus on the foundation of dances such as the polka and the galop, displaying irresistible verve: these often difficult rhythms demand considerable virtuosity from performers.

From the Concertino for piano and orchestra to the Double Concerto for flute and clarinet (1991), most of the instruments of the orchestra are represented in his concertante works. The Concerto for 15 solo instruments is a kind of homage to the sonorities of the Classical orchestra. Exploiting the resources of traditional instruments, Françaix cultivated a personal aesthetic and drew on the sources of the past and on the colours of French music, in the manner of Ravel. Regarding atonality as an impasse, he took pride in claiming a position among neo-classical composers.

An undeniable sense of humour is revealed in Françaix's comments on his music: his avowed aim was 'to give pleasure'. He said punningly that his aim in writing his wind quintet was 'to do something that can be called "Français", with both an S and an X, that is, to be jolly most of the time – even comical ... To avoid the premeditated wrong note and boredom like the plague. In sum, Emmanuel Chabrier is my good master.' He won the Florence Gould prize in 1950 and the Grand Prix Arthur Honegger in 1992.

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other dramatic works

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orchestral

Pf Concertino, 1932; Divertissement, str trio, wind, hp, db, 1933; Fantaisie, vc, orch, 1934; Sérénade, 1934; Suite, vn, orch, 1934; Quadruple Conc., fl, ob, cl, bn, orch, 1935; Pf Conc., 1936; Musique de cour, fl, vn, orch, 1937; Divertissement, bn, str, 1942; Les bosquets de Cythère, 7 waltzes, 1946; La douce France, 1946; Rhapsodie, va, wind, 1946; L'heure du berger, 1947; Symphonie d'archets, 1948; Variations de concert, vc, str, 1950; Les zigues de Mars, 1950; Sérénade B E A, str, 1952

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chamber and solo instrumental

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2–4 insts: Qt, fl, cl, ob, bn, 1933; Str Trio, 1933; Sonatine, vn, pf, 1934; Str Qt, 1934; Petit quatuor, sax qt, 1935; Mouvement perpétuel, vc, pf, 1944; Divertissement, ob, cl, bn, 1947; Sonatine, tpt, pf, 1952; Canon à l'octave, hn, pf, 1953; Divertimento, fl, kbd, 1953; 8 danses exotiques, 2 pf, 1957; Scuola di ballo, 2 pf, 1966; Qt, eng hn, str trio, 1971; Trio, fl, vc, hp, 1972; Duo baroque, hp, db, 1980; Notturmo, 4 hn, 1987; Colloque des deux perruches, 2 fl, 1988; Trio, cl, va, pf, 1992; Trio, ob, bn, pf, 1994; Trio, fl, vc, pf, 1995

Solo: Scherzo, pf, 1932; 5 portraits de jeunes filles, pf, 1936; Eloge de la danse, pf, 1947; 2 Pieces, gui, 1950, unpubd; L'insectarium, hpd, 1953; 5 'bis', pf, 1955; Marche solennelle, org, 1957; Danse des trois arlequins, pf, 1959; Pf Sonata, 1960; Suite carmélite, org, 1960; Suite, fl, 1962; Thème varié, db, 1976; 2 Pieces, hpd, 1977; Suite, hp, 1978; Tema con 8 variazioni, va, 1980; 8 variations sur le nom de Gutenberg, pf, 1982; Suite profane, org, 1984; Passacaille, gui, 1985; Promenade d'un musicologue éclectique, pf, 1987; Nocturne, pf, 1994

vocal

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Solo: Cantate en l'honneur de Sully, Bar, 4 tpt, str, org, 1942; Invocation à la volupté (La Fontaine), Bar, small orch, 1946, unpubd; 2 motets, 1v, org, 1946; 5 poèmes (d'Orléans), Bar, pf, 1946; Chanson (Marot), 1v, pf/gui, 1947; Prière du soir (A. d'Aubigné), 1v, pf/gui, 1947; 8 anecdotes de Chamfort, Bar, pf, 1949; Scherzo impromptu (L. de Vilmorin), Bar/B, pf, 1949; La cantate de Mephisto (Valéry: *Mon Faust*), B, str, 1952; Déploration de Tonton, chien fidèle (cant., G. Revon), Mez, str, 1956; La chatte blanche (Mme d'Aulnoy), T, pf/orch, 1957; Naissance du poussin (M. Drouet), S, pf, 1957; L'homme entre deux âges (La Fontaine), 1v, fl, str qnt, 1958; La grenouille qui veut se faire aussi grosse que le boeuf (La Fontaine), S/T/male chorus, pf, 1965

arrangements

orchestrations

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France. Country in Europe.

I. Art music

II. Traditional music

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France

I. Art music

1. The Middle Ages.
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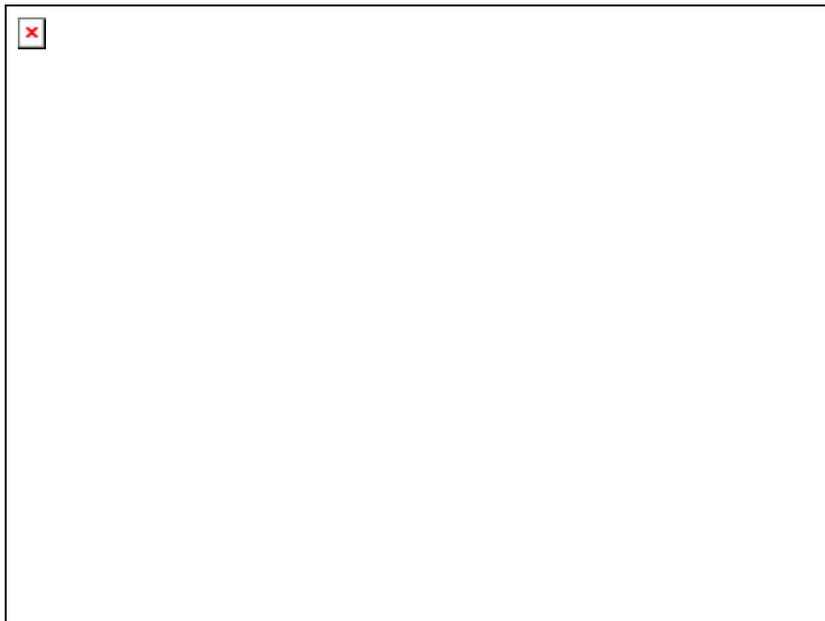
1. The Middle Ages.

At the end of the 9th century, after the decline of [Gallican chant](#), France was divided both linguistically and on the question of musical notation: the area in which the *langue d'Oc* was spoken used Aquitanian notation, while further north the notations of Brittany and Lorraine were employed (see [Notation](#), §III, 1). So a Romanized liturgy was imposed, with the aim of standardizing the heterogeneous usages of Provence, Aquitaine and Burgundy. Based at the cathedrals, clerics and *scholares* united under the same rule to ensure the provision of singers for the Offices of the church and liturgical chant; choir schools were attached to these centres. In the 11th and 12th centuries, the focal point of the Carolingian renaissance shifted from Tours to Reims, together with the Capetian kings who regarded themselves as heirs to the Empire. Aquitaine resisted this pressure: south of the Loire there was unwillingness to accept Carolingian dominance, the episcopal schools and the merging of spiritual and temporal influences: and something of its regional character, and of the courtly art cultivated there, persisted in this area (see *also* [Troubadours](#),

trouvères). Territorial unity would stem from the Ile-de-France, where the monarchy, the episcopal schools and the University gradually imposed their cultural model on the whole country.

(i) The ecclesiastical *maîtrises*.

The origin of these choir schools (also known as *psallettes*) remains rather obscure. Initially young clerics received their training in the episcopal schools, where they were educated not only in chant and the liturgy but also in the liberal arts, including sacred and secular literature. They then took minor orders, eventually becoming priests and canons. During the 11th and 12th centuries groups specifically concerned with the performance of chant became progressively more distinct as the repertory itself grew richer; these groups were the responsibility of the chapters of cathedrals or collegiate churches. The two oldest institutions that seem to have acquired autonomy in this way, with one of two specialist *maîtres* directing them, are Chartres Cathedral in 1119 (by a papal bull of Calixtus II) and Notre Dame Cathedral in Paris in 1127. However, there is some doubt about the exact nature of these foundations, especially as the establishment of *maîtrises* in France, in the form they were to retain until the Revolution, did not begin before the 14th century. According to recent research, the foundation of *maîtrises* is shown by the records as follows:



The immediately striking feature of this distribution is the almost total absence of choir schools in the south of the country. The number of choirboys varied from four to eight, depending on the chapter's resources, and they would live in a community under the control of a master appointed by the chapter. The foundation of a *maîtrise* was almost always made possible by the allocation or assignment of prebends of canonries by the pope or the king. The appointment of not only a *maître de musique* but also a *maître de grammaire*, thus ensuring that the boys received a general education, varied from place to place (as did the organization of the *maîtrises* and their role in the wider community). At Chartres, for instance, the *maître de grammaire* was in charge of the *maîtrise* until the 16th century, when the *maître de musique* took over responsibility for the management of the school. A group of trained adult choristers, who had

often taken minor orders, assisted the choirboys in providing music for the office. Certain benefices were reserved for these choristers, and depending on the area they might be described as *clercs de matines* (Notre Dame, Paris), *petits* and *grands vicaires* (Cambrai), *chapelains-chantres* (Langres), *heuriers-matiniers* (Chartres), or *cantoreaux* (Toulouse). While the *maîtres de musique* were always clerics at this period, organists enjoyed a more independent position in the *maîtrises*.

In addition to the cathedral and collegiate churches the *saintes-chapelles* enjoyed a special standing. They were exempt from ecclesiastical jurisdiction and were under the direct protection of the king or one of the great princes, but their choir schools were organized in exactly the same way as those of the cathedrals or collegiate churches. They comprised the Ste-Chapelle du Palais in Paris, founded by St Louis, which had six choirboys in 1305 and was directed by a cantor from 1319; the Ste-Chapelle of Bourges founded by Jean, Duke of Berry in 1405, also with six choirboys, in which composers such as Grenon, Basiron and Fedé held the post of *maître*; and the Ste-Chapelle of Dijon founded by Philippe 'the Good' (1396–1467) in 1425 with four choirboys.

These *maîtrises* soon constituted a network extending over the whole country. They not only provided music for the liturgical offices but also encouraged the teaching of plainchant, and subsequently of polyphony and composition. A musician's compositional talents became a major factor in his appointment as a *maître*; it was his task to compose original works for solemn feasts and other important occasions. Some *maîtrises* acquired a special reputation for composition, including Cambrai, with Guillaume Du Fay as master, and Chartres (with Mureau, Antoine Brumel and Fresneau), Orléans (Johannes Tinctoris) and Laon (Grenon). There were many exchanges with the chapels of the princely courts; the best cantors of Philippe 'the Good', Duke of Burgundy, came from the Ste-Chapelle and Notre-Dame in Paris as well as Cambrai. The *maîtrises* also took part in mystery and morality plays (see [Medieval drama](#)) and even (outside the liturgical context) in farces, despite repeated prohibitions issued by the ecclesiastical hierarchy. In 1465, for instance, the synod of Troyes banned the Feast of Fools, which was actually held inside churches at Epiphany and gave the choirboys a chance to let off steam. However, it continued to be held in many places well beyond the Middle Ages.

(ii) The princely chapels and the Chapelle Royale.

Until the 14th century the kings and princes who controlled French territory engaged minstrels and instrumentalists to provide music for official ceremonies and for entertainments. After the reign of Philippe Auguste, however, a kind of royal liturgy began to emerge. A two-part *Conductus*, *Ver pacis aperit*, seems to have been composed for Philippe Auguste's coronation in Reims in 1179. The conductus *Gaude felix Francia* has also been preserved, and was apparently composed for the coronation of Louis IX in 1226. In any case, the royal prayer *Domine salvum fac regem* was sung at the coronations of the kings of France from the 13th century onwards. In the 14th century Paris began to emerge as the political and administrative capital of France, but it ceased to be the king's residence while it was entangled in the conflicts of the Hundred Years War. Charles

VII had himself crowned in Paris but spent little time there, and Louis XI followed his example, while their successors preferred the royal residences in the Loire valley. In the 14th and 15th centuries France had many centres of musical activity, and musicians moved freely between them. Many permanent chapels were set up during this period.

From 1309 the seat of the papacy was in Avignon, where Benedict XII founded a college of twelve *cantores capellae*, most of them recruited from the north of France (Laon, Amiens, Thérouanne and Paris). According to Froissart, Gaston Phébus, Count of Foix (1331–91), had 'a great abundance of good singers' at his disposal at Orléans in 1388, and he issued invitations to foreign minstrels. At Bourges, Jean, Duke of Berry not only founded the Ste-Chapelle (1405) but also set up his own personal chapel, employing such composers as Solage. At Moulins, Charles I, Duke of Bourbon, assembled a chapel of 12 musicians (including Ockeghem from 1446 to 1448). Amédée VIII and Louis, dukes of Savoy, engaged such composers as Pietrequin Bonnel and Antoine Brumel for their chapel. At Angers and in Provence Count René of Provence maintained eight singers (including Beltrame Feragut), all of whom joined the Chapelle Royale after René's death.

In the 15th century the two foremost institutions, the chapel of the dukes of [Burgundy](#) and the king's Chapelle Royale, moved about the country quite frequently. The Duke of Burgundy's musicians did not become an established ensemble until about 1430; before that date, and without any real continuity, they had comprised singers from Notre-Dame and the Ste-Chapelle, and from Cambrai, six of whose singers had been at the papal court before entering the duke's service. Under Philippe 'the Bold' (1364–1404) the chapel was, according to one chronicler, 'more numerous and better chosen' than the king of France's own. While Philippe's education had been exclusively French, his successor Jean 'the Fearless' (1404–19) had been brought up in Flanders; when he became duke he spent most of his time in Paris, where the sixteen chaplains in his service included musicians such as Pierre Fontaine, Johannes Tapissier and Nicolas Grenon. Philippe 'the Good' took them into his chapel, but his most famous musicians were Gilles Binchois, Gilles Joye and Robert Morton. During his long reign (1419–67) he spent less time in Dijon than in Flanders, Arras and Lille, where the Order of the Golden Fleece was instituted in 1454, accompanied by lavish musical ceremonies. He also founded *maîtrises* for four choirboys at Dijon and at Lille. The last of the great dukes of Burgundy, Charles 'the Bold' (1467–77), who had received a very good musical education himself, took his singers with him as he moved about the country. They included Hayne van Ghizeghem and above all Antoine Busnoys, who had been in Charles's service when he was Count of Charolais.

The Chapelle Royale of King Charles VI of France was still a relatively modest ensemble consisting of eleven singers, directed in 1399 by the *premier chapelain* Jehan du Moulin and then by Adam Maigret. Several of the singers were also members of the choirs of Notre-Dame or the Ste-Chapelle. In 1401 the dukes of Bourbon and Burgundy founded a short-lived *cour d'amour* which celebrated masses 'à note, à son d'orgues, chant et déchant'. Under Charles VII and Louis XI the court favoured the

châteaux of the Loire as residences. Charles VII chose Jean de Ockeghem to direct his chapel, appointing him to the important post of treasurer of St-Martin, Tours. Having been *premier chapelain*, Ockeghem was appointed *maître de la chapelle de chant du roy* in 1465. He served three French kings over a period of 45 years. Under Louis XI, the beginning of whose reign saw a slight reduction in the numbers of musicians in the chapel, pride of place was given to religious ceremonies and to such composers as Johannes Fedé and Jehan Fresneau; Louis' favourite residence was the château of Plessis-lès-Tours. When Ockeghem died in 1497 he was succeeded by Evrard de la Chapelle.

Until the beginning of the 16th century musicians from the northern provinces were often attracted by offers from the courts and choir schools of northern Italy and the papal chapel, where their gifts for composition and skill in performing the polyphonic repertory were highly esteemed. However, the Council of Basle and the Pragmatic Sanction of Bourges (1438) gave the king of France considerable independence from the papacy in the granting of benefices, and church musicians in particular were now able to obtain positions offering more security. These events marked the beginning of the emancipation of the French church in its move towards Gallicanism.

(iii) Musical education.

Long before the foundation of the universities, musical education was provided by monastic schools and then by the choir schools of a few large cathedrals. The precise role of Alcuin, Charlemagne's chief adviser, who became abbot of St-Martin in Tours in 796, is uncertain, but there is evidence that the liberal arts were taught in several regions of northern France, particularly at Reims under Remigius of Auxerre (893) and Gerbert d'Aurillac (972), at Chartres under Fulbert (1007) and at Fleury (Orléans) under Theodolphus and Abbon (965), not forgetting the contributions of Benedictines such as Aurelian of Réôme (at the abbey of St Jean de Réôme, diocese of Langres) and Hucbald (at the abbey of St-Amand near Valenciennes). With the rise of the universities in the 13th century, Paris grew in importance as a centre of learning, and many foreigners came to the city to study or teach the sciences of the *quadrivium*. These foreigners included Englishmen such as Robert Kilwardy, Robert Grosseteste and his disciple Roger Bacon, as well as the theorist known as 'Anonymus 4' (so called by Coussemaker), Hieronymus of Moravia, and, at a later date, Johann von Jenzenstein. Some of the greatest theorists of the day visited Paris: Johannes de Garlandia, Johannes de Grocheio and Johannes de Muris. Jean Gerson, who succeeded Pierre d'Ailly as chancellor of the university in 1395, was also a canon of Notre-Dame. A manual for choirboys dating from 1408 has been attributed to him: it prescribes the teaching of plainchant, counterpoint, and some 'déchants honnêtes' (inoffensive secular songs), but forbids the singing of bawdy songs. A miniature in a manuscript from Valenciennes shows him surrounded by his students. At this period the university cantor and organist was Guillaume le Bourgoing and the *maître de chant* was Jean Comititis, former *maître des enfants de choeur* at Notre-Dame. The university lecturers of Paris were thus able to devote time to the practice as well as the theory of music. In the city, some specialist teachers were beginning to teach secular music as

early as the 14th century: Jehan Vaillant is said to have 'kept a school of music in Paris'.

Minstrels and instrumentalists had evolved their own system of musical training within the profession. In Paris, under Charles VI, Guillebert of Metz noted the presence of 'escoles de ménestrels' in the rue des Jugléurs. In the 14th and 15th centuries the northern regions of France had a custom of holding annual gatherings ('escolles') during Lent, for the purpose of exchanging professional information, for example about the making and playing of instruments, and new repertory. The most important gatherings seem to have been at Ypres [leper] (1313–1432), Beauvais (1398–1436), Cambrai (1427–40), Saint-Omer (1424–41), and in cities in the Low Countries (Bruges, Brussels, Mons). Elsewhere, we know only that the minstrels of Savoy usually met at Bourg-en-Bresse (1377–1407), and that Pedro III of Aragon used to send his minstrels 'to the schools' in France at the end of the 14th century. By the end of the following century, such customs had disappeared. However, there were links between certain minstrels' guilds and the ecclesiastical chapters: one of these confraternities had its headquarters in the church of Notre Dame-la-Grande in Valenciennes from the 13th century. In 1402 the minstrels of Fécamp were granted a charter allowing them to participate in monastic chant at certain times; in 1465 the minstrel guild of Amiens received permission to use a chapel in the cathedral as its headquarters; and after 1492 the *ménétriers* of Toulouse had their own chapel in the church of the Carmelite convent.

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2. The 16th century.

After the period described (inaccurately) as 'Franco-Flemish', music written in France lost much of the supremacy it had maintained in Europe since the 13th century, and the western European countries seem to have concentrated more on their individual repertoires. In France itself there was a tendency to neglect the legacy of Josquin des Prez in favour of the Parisian [Chanson](#) and other music accessible to a wider public, while the mass and the motet showed the effect of secular influence, at least until the work of Lassus became dominant. Closer contact between poets and composers led to a refinement of the rules regulating the relationship between the two arts during the Pléiade period. However, Italian influence was the most striking feature of the century in France, as in most other parts of Europe. The madrigal had a crucial influence on the evolution of polyphonic song, particularly towards the end of the century, while the many Italian musicians active in France included the Mantuan Alberto da Ripa at the court of François I, Francesco de Layolle in Lyons (the centre of what was virtually a colony of Florentine emigrés) and Balthasar de Beaujoyeux and other violinists at the courts of Charles IX and Henri III.

When François I established Paris as the undisputed political and cultural capital of the country, the need seems to have arisen for the first time to create some kind of national tradition. The anonymous author of *L'art, science et pratique de plaine musique* (Lyons, 1557) referred to Charlemagne, describing him as anxious 'to teach the French people the very devout art and science of singing well', and mentioned Robert 'the

Pious', Gregory the Great and Charles 'the Bold' as composers thanks to whom 'music is now the ornament of the chapels of princes and the diversion of high and noble courts ... now prospering in many provinces'. Baif's Académie de Poésie et de Musique had Charles IX as its 'protecteur et premier auditeur' and according to its statutes its purpose was to serve 'the growth of our State and the adornment of the name of the French people'.

- (i) The Chapelle Royale and the princely chapels.
- (ii) The Reformation and religious conflicts.
- (iii) The university, the académies, the salons and guilds.
- (iv) Music publishing.
- (v) Instrument making.

France, §I, 2: Art music: The Burgundian court

(i) The Chapelle Royale and the princely chapels.

François I (1515–47) made his court an instrument of power marked by a new tendency towards centralization. Although Louis XII had composers such as Mouton, Divitis and Sermisy in his chapel, on his death the *chambre* consisted of only a handful of instrumentalists. Towards the middle of the 1520s the new king set up his *chapelle de musique*, reserved for great occasions and in the charge of a *maître* (Cardinal de Tournon), while its musical direction was entrusted to one and then to two *sous-maîtres* (Sermisy and Jean-Loys Hérault de Servissas in 1547). At the end of the reign a *compositeur* (Pierre Sandrin) was added. François I introduced French violinists into the *écurie* to perform alongside the mainly Italian trumpeters, sackbut players and oboists and the Swiss fife and drum players. About 1526 he also founded a *chapelle de plain-chant* to provide music for the daily offices at court, directed by a *maître et surintendant*. The major development after 1530 was in the music of the *chambre*: this body of singers, lutenists and organists steadily grew in numbers, and on the king's death in 1547 it had some 25 members.

François I's successors retained the administrative framework he had created. Henri II (1547–59) recruited both Jacques Arcadelt and Janequin, making the latter *compositeur ordinaire* in his old age, but Charles IX (1560–74) took the greatest personal interest in music, giving his patronage to Baif's Académie and showing particular appreciation of the works of Lassus, whom he attempted to bring to his court, and of the 'chromatic music' of Nicola Vicentino. Charles also had motets by Jean Maillard and the *Proverbes de Salomon* of his *maître de chapelle* Nicolas Millot dedicated to him.

Under François I a kind of royal liturgy had developed around such texts such as *Domine salvum fac regem*, sung at the king's coronation as early as 1223 and now serving as an official symbol of loyalty to the sovereign. Jean Mouton, who had earlier celebrated the birth of Louis XII's daughter Renée in 1510 with a *Non nobis Domine*, composed a four-part work on this text, possibly for the coronation of François I, while his motet *Exalta regina Galliae* was in effect a celebration of the king's victory at Marignan. Two other composers, Jean Maillard (1552) and Guillaume Costeley (1570), subsequently wrote music on the *Domine salvum* text, although we do not know for what occasions. Music was also composed for peace

celebrations, royal births and weddings, both by 'official' composers such as Sermisy and by others whose links with the court are more obscure.

François I used his musicians to display his power: they were present at all events involving the royal family and accompanied him on his travels, as when he went to Bologna to meet Pope Leo X in 1515, at his meeting with Henry VIII at the Field of Cloth of Gold in 1520, and at the negotiations for the Treaty of Nice in 1538.

Many princes and cardinals followed the example of the court and maintained their own chapels. Composers such as Valentin Bakfark and Simon Joly enjoyed the patronage of Cardinal François de Tournon, administrative head of the Chapelle Royale; François de Clermont, cardinal of Auch, employed Jean Lhéritier as his *maître de chapelle* after attracting Janequin to Auch Cathedral for a time; the Cardinal of Ferrara, Ippolito d'Este, appointed Pierre Sandrin as his *maître de chapelle*; Jean, Cardinal of Lorraine, and his nephew François de Guise both had well-equipped chapels; Count Guy de Bourbon, King of Navarre, employed the organist Nicolas de La Grotte, who subsequently pursued a career at court; and François, Duke of Anjou, King Henri III's brother, engaged Claude Le Jeune as his *maître de chapelle*. Although Lorraine was not part of the kingdom at that time, it was governed by music-loving dukes, notably Duke Charles III (1545–1608), to whom Fabrice Marin Caietain and Paschal de L'Estocart dedicated works.

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(ii) The Reformation and religious conflicts.

Religious conflicts played a major part both in modifying certain features of musical life and in developing the style and forms (*chansons spirituelles* and canticles) of the ecclesiastical repertory. Until the middle of the 16th century the relative tolerance of the government allowed many Calvinist communities to develop, and psalm singing became a driving force in their struggle for freedom of worship (see [Psalms, metrical, §II, 2](#)). In 1551 groups of Calvinists began to go around Lyons singing psalms and abusing the Catholic clergy; psalms were sung publicly at the Pré aux Clercs in Paris in 1558; the following year in Bourges 'the said psalms [were sung] with much melody by large companies every evening', and the same thing happened in Béziers in 1561. The fashion for Protestant melodies from Strasbourg and Geneva was reinforced when such officially appointed musicians as Pierre Certon and Janequin made four-part settings of them, and it continued up to 1562, when the 150 psalms translated by Marot and Théodore de Bèze were distributed. The rift between the religious parties culminated that year in the destruction of many organs (at Le Mans, Rouen, Caen, Angoulême, etc.) regarded by Protestants as papist symbols. In the ensuing religious wars two of the leading composers of the time lost their lives: Claude Goudimel died in the St Bartholomew's Day massacres at Lyons in 1572, and Antoine de Bertrand was killed by Protestants at Toulouse in 1581. Claude Le Jeune only just escaped the Catholic League in Paris and took refuge in La Rochelle before becoming *compositeur ordinaire* to King Henri IV. After abjuring Protestantism in 1593, the king promulgated the Edict of Nantes (1598), which allowed Protestants freedom of worship in certain areas.

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(iii) The university, the académies, the salons and guilds.

The university had largely ignored stylistic developments in music and had lost much of its influence. Janequin and Goudimel studied there for a while; Oronce Finé, a professor at the university, published a lute manual; and Jean Pena and Pierre Forcadel edited the musical writings of Euclid, which were published in 1557 and 1565. However, there was no original thinking on music theory: the only treatises published at this time (by Menehou, Guillaud and Yssandon) were short, elementary manuals. Musicians with an interest in the practice of their art turned instead to more progressive centres. Chief among them was the Académie de Poésie et de Musique, founded in 1570 by Joachim Thibault de Courville and Jean-Antoine de Baïf with the purpose of restoring 'the measure and rules of music as formerly employed by the Greeks and Romans'; one of its aims was to make the Académie a 'school to serve as a nursery from which poets and musicians will one day come', and where 'musique mesurée à l'antique' was taught (see [Vers mesurés](#)). Meetings were held every Sunday in Baïf's house in the rue des Fossés-Saint-Victor on the left bank of the Seine. The music performed was secret to all but members of the Académie, and copying or communicating the works played at meetings was forbidden. The Parlement of Paris, with the support of the university, tried to oppose the registration of the letters patent on which the Académie was founded, but Charles IX overruled them. It is probable that while Lassus was in Paris he attended one of the meetings, for in a letter to Charles IX of August 1571 Baïf mentioned the 'notable personages, both French and foreign' received by the Académie. Hoping to convince the artistic world of the value of *musique mesurée*, Baïf had also planned to organize a meeting of all the musicians in Christendom to test the emotional effects of the works thus created. Under Henri III this first academy was followed by another, the Académie du Palais, directed by Guy du Faur de Pibrac, with its headquarters at the Louvre between 1576 and 1579. After the death of Courville in 1581 Baïf's colleagues were Jacques du Faur and Claude Le Jeune, and later Jacques Mauduit, who in 1585 composed a requiem mass for the funeral of Ronsard.

Music was still taught in charitable institutions such as that founded in about 1578 by the apothecary Nicolas Houel: a drawing of 1583 shows a viol quartet practising in his Maison de Charité Chrétienne. A new feature of this period was the emergence of 'salons' where intellectuals met to discuss poetry, music and art. Nicolas Le Gendre, Sieur de Villeroy, welcomed the poet Desportes and the musicians Certon and Denis Caignet into his house. Among the most influential salons was that of Catherine de Clermont, Duchess of Retz and a lady at court, who herself played the lute. Among the many writers and musicians she received were Baïf, Belleau, Tyard, Costeley and Le Roy.

This was the time when confraternities of Penitents were founded, under the influence of the Counter-Reformation. Music played an essential part in their activities, particularly during large-scale processions. Most of them were located in cities in the south of France such as Toulouse, Marseilles and Aix. The Confrérie Sainte-Cécile was founded at the Augustinian monastery in Paris in May 1575; a *surintendant* and four *maîtres*, elected

by their colleagues, made annual awards for 'new motets or other worthy canticles'. Although its statutes have been preserved, we know nothing about its activities except that it probably took part in the procession of Penitents attended by Henri III in 1583. Much more is known about the Confrérie Sainte-Cécile founded at Evreux in 1570 by 21 citizens and the confraternity's first *maître*. From 1575 it organised a '*puy* or council of music' to award distinctions annually to the best compositions, which were then performed by the *maîtrise* of the cathedral. The names of musicians who received these awards up to 1589 include some of the greatest composers of the time: Lassus, Eustache Du Caurroy, Mauduit, Fabrice Marin Caietain, Paschal de L'Estocart and George de La Hèle. Another Confrérie Sainte-Cécile was founded at the church of St Pierre in Caen in 1564, but nothing is known of its activities.

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(iv) Music publishing.

Music publishing began almost simultaneously in Lyons and Paris in 1528, with the *Contrapunctus* issued by Etienne Gueynard in Lyons and the *Chansons nouvelles* published by Pierre Attaignant in Paris. It is possible that another Lyons printer (? Antoine Du Ry) had published woodcut engravings of a collection of motets by Layolle in about 1525; only one of the parts has been preserved. However, Attaignant was the first to use the method of single-impression printing, also adopted by Jacques Moderne in Lyons in 1532. Attaignant obtained a royal privilege in 1529, renewed in 1531, and in 1537 was describing himself as 'imprimeur et libraire du roy en musique'. By 1552 he had published over 150 collections of sacred and secular polyphonic, vocal, and instrumental music. In Lyons, Moderne published some 50 musical works between 1532 and 1557, sometimes pirated from his Parisian rival, but in the mainstream of the cosmopolitan repertory. There were other less prolific publishers in Lyons, such as the Beringen brothers, Robert Granjon and Simon Gorlier. In Paris the leading publisher in the middle of the century was Nicolas Du Chemin, who issued about 100 collections of music between 1549 and 1576, including nearly 700 chansons, among them the first settings of Ronsard's *Amours*. Finally, the most important publishers of the second part of the century were Adrian Le Roy, himself a lutenist and composer, and his partner and cousin Robert Ballard, the founder of a dynasty of music publishers. They produced over 300 music books of all kinds, and held privileges reviewed every 10 years, as well as bearing the title of 'printers to the king'. Their dedications to the Queen Mother, the King and the Duke of Orléans confirm their close relationship with the court and with officially recognized poets such as Ronsard, Dorat and Baïf.

The rise of music publishing made for wider distribution of musical works and gave composers the opportunity to extend their reputations. Printing in itself offered them professional openings: in Paris, Du Chemin engaged Claude Goudimel, Nicole Regnes and Loys Bisson as 'correcteurs' and in Lyons Moderne employed Francesco Layolle and probably Pierre de Villiers. While giving preference to composers already recognized by the public (Janequin, Arcadelt and subsequently Lassus), publishers also made contact with provincial *maîtres de chapelle* such as Cadéac (in Auch), Le Heurteur (Tours) and Cléreau (Toul). Le Roy & Ballard took

advantage of visits to Paris by foreign composers (notably Alfonso Ferrabosco and Alessandro Striggio), and 'discovered' the Toulouse composer Antoine de Bertrand. It was to Le Roy & Ballard that the Confrérie Sainte-Cécile at Evreux turned to provide advertising material for their annual *puy* competition, a connection that enabled the publishers, in their turn, to find new composers of talent. A new power in music was thus consolidated in Paris, while at the end of the century music publishing in Lyons was in decline.

France, §I, 2: Art music: The Burgundian court

(v) Instrument making.

Instrument making grew and flourished at this period, encouraged not only by the rise of professional instrumentalists' associations organized by the Confrérie Saint-Julien, which had been founded in the rue St-Martin in 1328. The main centres of instrument making were Lyons and, above all, Paris. There seem to have been spinet and clavichord builders (H. de l'Oeuvre) and flute makers (Claude Rafi) in Lyons earlier than lute and violin makers, of whom there were about 40 in the second half of the century, some of German or Italian origin. The outstanding figure was the lute maker Garspard Duiffoprucgar (Tieffenbrucker) from Bavaria, who was active from 1553 to 1571. In Paris there were at least 70 instrument makers in the second half of the century; this figure does not include organ builders, some of whom called themselves 'master spinet makers'. Several, including the organ builders Antoine Dargillières and Francisque des Olliviers, the spinet makers Jean Potin, Médéric Lorillard and Jacques Le Breton, and the lute maker Pierre Aubry bore the title *facteur du roi*. The story that Charles IX ordered 24 violins from Andrea Amati is a legend of 18th-century origin. The instrument makers of Paris also imported flutes, guitars and lutes from Lyons, lutes from Germany and violins, lutes and cornetts from Padua, Venice and Brescia. François Richomme, one of the king's violinists, played a violin made in Cremona, valued on his death at 90 livres. In the second half of the century some makers were also producing violins 'after the fashion of Cremona', cornetts 'after the fashion of Venice' and so on. Demand seems to have been high: in 1575 Gervais Rebans accepted an order for 200 lutes, and when Claude Denis died in 187 there were over 600 instruments in his workshop. Several dynasties of instrument makers were found in the latter part of the 16th century, including the Denis, Hardel, Hurel and Jacquet families. In 1599 letters-patent were granted to the corporation of 'fiseurs d'instruments', defining the conditions for practising their trade.

France, §I: Art music

3. The 17th and 18th centuries.

The territorial unity sought by the kings of France was accompanied by a desire for political, administrative and cultural centralism in which music played an important part. Louis XIII and, after 1661, Louis XIV insisted on the presence of their leading subjects at court, where a whole ritual was designed to reinforce royal power. Over the decades an ever wider gap opened up between provincial centres and the court, particularly when musical genres such as opera and the *grand motet* became fashionable and required large numbers of performers. Versailles and Paris inevitably

attracted the finest musical talents in the kingdom, who were summoned to participate in the development of national art. The artistic vitality of the provinces suffered in proportion: the *maîtrises* in particular had increasing difficulty in attracting qualified *maîtres de chapelle*, and by the beginning of the 18th century were in a state of decline. Composers who did not secure a post in the capital remained of marginal importance in French musical life.

The French church preserved a considerable degree of independence from the authority of Rome. The Council of Trent was not accepted in France until 1615, and even then not by the king or the Parlement but only by the assembly of clergy, after much resistance from the Gallican parties. A Gallican liturgy was introduced, and the Harlay breviary of 1680 even omitted the reference *ad usum romanum*; a neo-Latin form of poetry emerged, and was used by the composers of motets (see also [Neo-Gallican chant](#)).

The relatively isolated position of French music was partly mitigated by Italian influence. The Italian model is mentioned in the first privilege granted to the French opera, and while Louis XIV and Lully discouraged court musicians from going to Italy to study, Italian influence could be discerned in the work of most French composers, although some, like François Couperin, claimed to have adopted the style of the *goûts réunis*. There was constant comparison of the respective merits of Italian and French music in the successive *querelles* that marked musical life from the middle of the 17th century until the time of Gluck. Finally, when the most acute phase of absolutism ended around 1750, Paris became an increasingly cosmopolitan European centre, eventually succeeding Mannheim as the primary centre of symphonic music in the continent.

Versailles had already lost its dominant position under Louis XV, and Paris now became the best place in France to observe the rapid growth of ideas and the evolution of taste. Most of the philosophers of the Enlightenment incorporated music in their thinking, and Sauveur, Rameau, d'Alembert, Diderot and the Encyclopedists made original contributions to European musical theory and aesthetics of music.

- (i) [The musique du roi.](#)
- (ii) [Opera: an affair of state.](#)
- (iii) [Concert life in Paris.](#)
- (iv) [Musical life in the provinces.](#)
- (v) [Music publishing.](#)
- (vi) [Instrument making.](#)

[France, §I, 3: Art music: The 16th century](#)

(i) The musique du roi.

Under Louis XIII, the *musique du roi* was divided into the *chapelle* (directed by two *surintendants*), the *chambre* and the *écurie*, but there was also a smaller independent ensemble, the *musique du cabinet*, consisting of 12 violins. The posts of these musicians were subject to purchase or reversion, or were in the gift of the king. Musicians were permitted to hold more than one office: around 1650 François Richard was lute master to the children of the *chapelle*, lutenist in the *chambre*, composer to the *chambre* and lutenist to the queen, while in 1714 Lalande held the posts of *sous-*

maître of the *chapelle*, composer, *surintendant* and *sous-maître* of the *chambre*. Within the *chambre*, one ensemble acquired particular importance: the 24 Violons du Roi, founded in 1614. It later became the Grande Bande, and was disbanded in 1761. These separate ensembles within the *musique du roi* combined for performances on major religious occasions and a weddings and funerals.

The young Louis XIV was taught the lute, the harpsichord and the guitar from an early age, but his greatest interest was dancing (fig.8) and he created the Académie Royale de Danse in 1661, shortly before the inauguration of the Académie Royale de Musique. For the latter he held competitions to fill what he regarded as the most important posts. The first such competition, in 1663, enabled him to appoint two *sous-maîtres* to the *chapelle*, Henry Du Mont and Pierre Robert. Twice the king himself was the sole judge in the contest to appoint his organists: in 1678, when there was a competition for four organists' posts in the *chapelle*, and again in 1693, when he listened to seven organists before deciding to appoint Couperin. The most spectacular competition, for four *sous-maîtres* to the *chapelle*, occurred in 1683, when the king invited the bishops of France to summon the *maîtres de musique* of their cathedrals to Versailles to perform motets of their own composition. 35 candidates presented themselves, with the four appointments eventually going to Goupillet, Collasse, Minoret and Michel-Richard de Lalande, the last of whom was Louis's personal choice. In 1714, after the others had resigned, Lalande assumed all four posts.

In 1686 Mme de Maintenon founded the Maison Royale St-Louis for the education of girls of noble birth at Saint-Cyr. Nivers was organist and singing master there until his death in 1714 and he, Moreau and Louis-Nicolas Clérambault provided numerous motets for the school's repertory. Celebrations of the Office of the Assumption and Tenebrae services in Holy Week attracted an audience to Saint-Cyr, as well as to the Abbey of Longchamp and other monastic establishments.

Under the regency and the last two kings before the Revolution the *musique du roi* lost its dominant position in musical life. Louis XV preferred the pastoral simplicities of Rousseau's *Le devin du village* to motets, which were now performed at the Concert Spirituel, while his daughters were interested mainly in instrumental music. There was an atmosphere of chicanery in the *chapelle du roi* after the end of the regency (1723) until 1760, with much wrangling between the *surintendants* and *maîtres* of the *chambre*, particularly over the performance of settings of the *Te Deum*. In 1761, for financial reasons, Louis XV once again amalgamated the musicians of the *chambre* and the *chapelle* into a single ensemble. The only subsequent innovation of note occurred in 1784, with the foundation of the Ecole de Chant des Menus Plaisirs, directed by Gossec, to train singers for the king's service. Earlier, in 1778, Mozart had assessed the situation accurately when, on being offered a post as organist at Versailles, he remarked: 'Anyone who enters the king's service is forgotten in Paris.'

France, §I, 3: Art music: The 16th century

(ii) Opera: an affair of state.

French opera was created in a manner that would weigh heavily on the musical life of the country. After Mazarin's disastrous attempt to introduce

Italian opera with Luigi Rossi's *Orfeo* (1647), the creation of a distinctive indigenous opera seems to have become a kind of national duty. Louis XIV put a ban on foreign musicians; in 1666 Cavalli returned to Italy and the Italian musicians in the *cabinet* were dismissed. In 1683 Henry Desmarets asked the king's permission to visit Italy and perfect his art; his request was initially granted, but Lully then persuaded the king to revoke his decision, arguing that the composer would lose his taste for French music. The poet and librettist Pierre Perrin had wished for the foundation of an Académie de Poésie et de Musique, and suggested it to Colbert in 1667. According to Charles Perrault's *Mémoires*, Colbert himself would have preferred 'to leave everyone free to compose operas', but in 1669 Perrin obtained a privilege to set up academies 'in our good city of Paris, and other cities of our realm', the privilege to run for a period of 12 years. When Perrin found himself in difficulties, Lully bought the privilege from him in 1672; this time the wording of the document referred only to Paris, adding merely that Lully might found schools of music 'wherever he may judge it necessary'. The following year he also obtained an order preventing actors from using more than two voices and six violins in their plays. While the purpose of the other academies created by royal decree (the Académie Française and the academies of painting and architecture) was to formulate theories of their arts and serve as centres for debate the sole objective of the Académie Royale de Musique (and the Académie Royale de Danse) was to stage the works of Lully. In 1684 Louis XIV issued letters-patent making it clear that Lully's monopoly was valid 'throughout the whole extent of the realm', and not only for himself but for his heirs. Actors had already been forbidden to make use of 'outside' musicians. Lully defended his rights tenaciously, and even brought a lawsuit against the Les Bamboches marionette company in 1677.

None of the stage entrepreneurs to whom Lully ceded his rights (for large sums of money) was able to exploit them for long. These licensees included Gautier's company in and around Marseilles after 1685 and companies in Lyons after 1688, in Rennes in 1689 and in Lille in 1695. Most such ventures ended in bankruptcy. Louis XIV's decision, which had no parallel in other countries, contributed to the crushing of all initiative in the French provinces.

In Paris, the company of Italian actors performing at the Palais Royal respected the rules imposed by Lully on the number of musicians permitted in vaudevilles and parodies of operas. When they were dismissed in 1697 their tradition was continued by the Foire St-Germain and the Foire St-Laurent, which encountered opposition from the Comédie-Française in defence of its own monopoly. The Opéra-Comique, founded in 1715, was granted a royal privilege in 1721 and became very popular, even among the nobility. However, it experienced many financial and legal difficulties, and in 1762 it merged with the Comédie-Italienne; the members of the company had the title of *comédiens du roi*. Touring companies began travelling the provinces with a lighter repertory than that of the Opéra, but their existence was precarious. An ever-increasing gulf separated the court and the capital from other French cities, where only ritual performances of the *Te Deum* or grand funerals provided occasional reminders of royal power.

While the Concert Spirituel and other concert organizations were open to Italian and German repertory, the Académie Royale remained a French bastion devoted to the operas of Lully, Rameau and their successors. According to Bachaumont's *Mémoires*, written in the 1770s, during the period of Gluck's phenomenal success at the Opéra its directors showed 'little curiosity about foreign music, fearing it would be detrimental to their own'.

France, §I, 3: Art music: The 16th century

(iii) Concert life in Paris.

The idea of concerts organized for the sole purpose of listening to music became widespread in Paris in the first half of the 17th century. Mersenne mentioned concerts given by Maugars, Lazarin, Robert Ballard (ii) and Dubuisson, and for the period before 1650 the *concerts spirituels* of Pierre de La Barre (iii) which were attended by the nobility. The 'Assemblée des honnestes curieux' organised twice a week by Chambonnières seems to have existed from 1640 to 1655. In the next generation many musicians gave concerts in their own homes, including the lutenist Jacques Gallot, the guitarist Médard, the viol players Sainte-Colombe, father and son (and the elder Sainte-Colombe's daughters), and Antoine Forqueray.

Many musical *fêtes* were also held in and around the capital. At the end of the 17th century lovers of Italian music could attend the church of St-André-des-Arts, where the priest, Nicolas Mathieu, introduced them to the trios of Corelli. Among those who attended was Charpentier, who was to direct the music of Mlle de Guise.

The most important concert organization in the 18th century was the Concert Spirituel, founded by Anne Danican Philidor, who obtained a privilege in 1725 allowing him to put on 'public concerts of sacred music', although only on days when the Académie Royale de Musique was closed, on condition that 'no French music nor extracts from operas be sung'. From late 1727 Philidor was allowed to add French music to his repertory. By the time of the Revolution the Concert Spirituel had given nearly 1300 concerts, including music by over 450 composers, first in the Salon des Suisses and then in the Salon des Machines in the Tuileries, made available by the king. The directors of the Concert Spirituel included Mouret, Dauvergne, Gaviniès and Leduc (whose directorship marked perhaps the organization's most brilliant period), and Joseph Legros. The repertory comprised contemporary French works as well as works by Pergolesi (whose *Stabat mater* was always popular), J.C. Bach, Haydn, Sacchini and Piccinni. Mozart composed his Paris Symphony for the Concert Spirituel in 1778, and many foreign virtuosos, particularly from Germany and Italy, performed there.

During the 18th century there were many other concert series, including those organized by the financier Crozat from 1713 to 1724, by the *fermier-général* Le Riche de La Pouplinière from 1731 to 1761 and directed for over 20 years by Rameau, and by the Société Académique des Enfants d'Apollon from 1741. Other concert organizations included the Ecole Gratuite de Dessin, founded by the painter Bachelier (1770); the concerts of Baron de Bagge, a composer and amateur violinist, who was said to pay to have pupils; Mme Filippo Ruge's Italian concerts (1756–7); and the

Concert des Amateurs (1769–81), which commissioned a series of six symphonies from Haydn (1785–6). Among the members of the nobility who maintained sizable musical ensembles were the Prince de Carignan, the Prince de Rohan, the Comte de Clermont and the Prince de Conti, who took on some of La Pouplinière's musicians after 1762. This intensive musical activity also led to the publication of specialist journals – the *Journal de musique* (1770–77) and the *Almanach musical* (1775–83) – from which we know that at this period Paris had over 350 music teachers and over 100 organists.

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(iv) Musical life in the provinces.

Many *maîtres de chapelle* dreamed of a career that would eventually take them to Paris or the Chapelle Royale; one such was Julien Louin, an organist of Nantes, who was granted leave of absence by his chapter in 1685 to go to the capital and 'learn the new modes'. The king also reserved the right for his emissaries 'to take from churches, cathedrals and elsewhere, in those places through which they pass, the finest voices and the best singers they may find and make them part of their company' (Du Peyrat, 1645). The competitors in the *puy* of Caen in 1671 were urged to imitate 'the music books of the masters of the king's chapel as best they can'.

Among the public promoters of musical activities were the provincial *Etats* or local government bodies, who needed musicians to enhance the pomp of their meetings. They included the *Etats* of Brittany (Lully's *Atys* was performed at Rennes in 1689) and of Burgundy (the Prince de Condé invited Mozart to Dijon in 1766), but the grandest were the *Etats* of the Languedoc in the 17th century, when Etienne Moulinié was director of music. While the *puy* of Evreux continued in existence, the chapter of Saintes organised a composition prize in 1628; a *puy* was founded in celebration of St Cecilia at Le Mans, and in 1672 a prize was set up to continue the tradition of the Confrérie Sainte-Cécile. In some towns the citizens themselves founded musical organizations: at Toulouse, whose oboe bands were famous throughout the region, a Société des Lanternistes gave concerts from 1640 onwards, and Troyes had an 'académie' founded in 1647 at the Hôtel-Dieu St-Bernard. After the foundation of the Académie Royale de Musique, very few people were ready to license rights from Lully and his successors and venture into the production of opera, although the licence rights obtained in 1684 by the organist Pierre Gautier (ii) ran for six years at Marseilles and in Provence, and his company performed five operas by Lully at Marseilles, Aix, Toulon, Avignon and Montpellier. In 1688 a three-year concession was granted in Rouen, and several operas by Lully were also staged in following years. In Lyons, the companies of Joseph Dupuis and Jean-Pierre Leguay (1701) exploited their privilege in the region, but not without difficulty. However, most such ventures encountered problems with venues, recruiting and finance, and ended in bankruptcy.

Provincial institutions of greater stability appeared during the first years of the 18th century, mainly in the south of the country; these were the *académies*, founded with the permission and patronage of the regional

governor or administrator, by groups of prominent citizens; their aim was the organization of regular concerts in which amateurs could also take part. The first *académies* were at Bordeaux (1707), Lyons (1713), Arles (1715), Marseilles (1717), Pau (1718), Aix-en-Provence (1719), Carpentras (1719), La Rochelle (1719) and Montpellier (1719). By 1738 some 30 such *académies* had been set up in the provinces, but there were frequent interruptions to their subsequent activities. A distinction must also be drawn between genuine *académies*, with statutes agreed by the authorities, and ordinary concerts, which required only simple permission. However, while the Duke de Richelieu declared at Montpellier in 1752 that the *académie* was 'a thing both useful and agreeable to society', a request to open an *académie* in Caen in 1759 was refused because it might 'distract the citizens from the care of their business'. In 1747, when the members of the Grenoble *académie* asked permission to use a public building in the city for their concerts, the municipal authorities replied that they could not make 99% of the citizens support such an expense for the pleasure of a mere 1%.

However, the *académies*, which were suppressed by the Revolutionary government in 1793, played a considerable part in musical life, and some of their orchestras were conducted by talented composers, although attempts to involve amateur musicians usually failed. Consequently it was felt, for instance in Bordeaux in 1779 and Lille in 1785, that musical education should be provided, at least for the young. When the Mozart family stayed at Dijon in 1766, Leopold severely criticized the musicians he found there as 'detestable ... wretched ... *asini tutti*'. In 1776 a Parisian singing master called Vaudémont advertised his speciality as training 'pupils for dramatic performances and provincial companies'.

The programmes of the Concert Spirituel, particularly under the directorship of Antoine Dauvergne (1762–73), testify to the creative vitality that still existed in some provincial *maîtrises*: a dozen *maîtres* from Dijon, Auch, Reims, Orléans, Coutances and Nîmes performed motets, while performances were given of a symphony by Franz Beck of Bordeaux and organ pieces by Philippe Valois of Toulouse. After 1775, however, when the fashion for *grands motets* had passed, the provinces made almost no contribution to concert programmes. During the 17th century some 25% of the country's composers had come from *maîtrises*, but in the 18th century the figure fell to less than 10%.

France, §I, 3: Art music: The 16th century

(v) Music publishing.

After 1607 Pierre Ballard described himself as 'seul imprimeur du roy pour la musique'. Having distributed the *air de cour* in all its forms early in the century, he and his successors then gave priority to collections of *chansons pour danser* and *chansons pour boire* (20 books, 1627–61), *chansonnettes* (20 books, 1675–94) and *airs à deux parties* (37 books, 1658–94). Sometimes the Ballards received an 'express command' from the king to publish motets for the *chapelle*, but they took advantage of their privileged position chiefly to publish the works of Lully, from *Bellérophon* (1679) until 1720. After the composer's death his heirs tried to dispense with their services and had several operas engraved by Henri de Baussen,

but they eventually had to cede the whole body of Lully's work to the Ballards. From the middle of the 17th century there was increasing resentment of their privilege among musicians, and lawsuits were brought against them by Métru and Sanlecque. The Ballards now had to face strong competition from copyists who, like Henri Foucault, traded in manuscript scores, and from Estienne Roger of Amsterdam, who was distributing 'pirated' works throughout Europe. Above all, their monopoly was challenged after about 1660 by Parisian authors and printers who had given up the use of movable type in favour of the copperplate engraving process, particularly for the instrumental music (including major works by Marais, Gaultier, Chambonnières and Louis Couperin) neglected by the Ballards. Many composers deposited their works with music shops such as those of the Boivins and Leclercs. In 1738 Charles-Nicolas Leclerc became a music publisher himself, and after 1750 there was a considerable increase in the publication of engraved music. The new publishers were either musicians such as Bailleux, Imbault and Sieber, instrument makers such as Cousineau, Naderman and Pleyel, engravers such as Hue and Vendôme, or full-time music publishers (Boyer, La Chevardière, the Erard sisters). Paris became the main European centre of music publishing, and many foreign composers entrusted their works (particularly their instrumental music) to French publishers, attracted by the high quality of engraving and the publicity they were given by the concert organizations. There were over 150 engravers working in Paris during the 18th century. In a single year (1775), for instance, 250 musical works were published. Theoretical treatises and teaching manuals appeared increasingly after 1750, with high print runs, and this trend culminated in a corpus conceived by the Conservatoire in 1794 as the basis for music teaching. Outside Paris the only music publishing of any importance was in Lyons, where the outstanding figures were J.A. Castaud and C.G. Guera.

[France, §1, 3: Art music: The 16th century](#)

(vi) Instrument making.

The development of instrument making can be traced from the statistics: Pierre (1893) gives the names of some 350 instrument makers in France for the 18th century alone, including 170 makers of string instruments. Although most of them lived in Paris, some worked in such large cities as Lyons, Strasbourg, Toulouse and Lille or, occasionally, in smaller towns such as La Couture Boussey (woodwind) and Mirecourt (violins).

The organ 'in the manner of Titelouze' was the standard instrument for a large part of France, and complementary Flemish influence was evident. After 1660 the French classical organ became predominant, in parallel with the flourishing contemporary school of organ composition, exemplified by the works of Couperin, Grigny, Louis Marchand and others. Long before the Revolution, however, the instrument had lost its vitality. In the 17th century Flemish influence initially dominated harpsichord making, but French makers, including the Denis, Jacquet and Desruisseaux families, soon developed their own distinctive instruments. In the 18th century, when some 60 makers were working in Paris alone, many devoted themselves to the restoration of instruments made by the Flemish Ruckers family, obtaining a clearer and less sustained sound because of the light casework, particularly in double-manual harpsichords. Hüllmandel praised

the 'extreme lightness' of the keyboards made by the Blanchets, and the harpsichords of Pascal Taskin, with their famous *jeu de buffle* and *genouillères* (knee-levers) operating the registers. Although the most prized lutes still came from Padua and Bologna, Parisian makers such as Jean Desmoulins, maker to the king about 1630, also excelled. In violin making Italian models retained supremacy, but the early Parisian school emerged in the 18th century with such makers as Claude Pierray, Jacques Boquay and above all Louis Guersan. English viols were the instruments most prized at the beginning of the 18th century, before Michel Collichon, Guillaume Barbey and Nicolas Bertrand began making slimmer instruments with the addition of a seventh string.

Woodwind instruments were a French speciality, thanks to a dynasty founded by Jean Hotteterre, a native of the Norman village of La Couture Boussey. He had settled in Paris by 1632, and was followed by his son Martin and nephew Nicolas who were also virtuoso performers; their oboes, bassoons, musettes and flutes were admired in England and other parts of Europe. Another famous dynasty was the Tourte family of bow-makers, founded by Louis and continued by his son François, who is said to have been advised by Viotti. The pianoforte made its first appearance in France at the Concert Spirituel in 1768. Sébastien Erard was granted a privilege in 1785 to exploit a kind of pianoforte which had 'been preferred to those made in England'. Throughout the 18th century the Académie des Sciences pronounced its verdict on new instruments and refinements to existing instruments.

[France, §I: Art music](#)

4. The 19th century.

In suppressing the *maîtrises*, *académies* and guilds, the Revolution caused more of an upheaval in traditional musical life than when it abjured the king and his court music. Far from giving priority to the musical education of the less privileged classes, it created a highly élitist and monopolistic institution in the Paris Conservatoire, while confirming strong support for the Opéra. With no sacred music worthy of the name, the provinces, apart from some large cities, experienced a long period of musical deprivation in the 19th century, for which military bands and Orphéon male-voice choral societies provided only limited compensation.

Talented composers competed for the Prix de Rome, awarded annually from 1803 onwards by the six members of the Académie des Beaux Arts, most of whom were Prix de Rome winners themselves, as were the professors of composition who had taught them at the Conservatoire. They were therefore well placed to have their works accepted by the Paris Opéra. While there was no official artistic policy, everything conspired to bar from the musical establishment any composers who had not followed this course. Gabriel Fauré, who had not won the Prix de Rome but who nonetheless became director of the Conservatoire, was a late exception who proved the rule.

The notion of 'decentralization', formed about 1829, was constantly invoked in the course of the century, but had no cultural, administrative or political support; all decisions had to pass through Paris. The state, which had concentrated all musical institutions in the capital for three centuries, was

very slow to develop a sense of its educational responsibility for the rest of the country. After 1880 there was a movement to recognize art as a public service, but music remained the poor relation for a long time. When the Conseil Supérieur des Beaux-Arts was set up in 1875, it had 12 artists but only one musician. In 1883, when there were still only five subsidiaries of the Paris Conservatoire, and the state barely contributed to their budgets, Bourgault-Ducoudray was appointed to draw up a report on the reform of teaching in schools and conservatories, which led to the foundation of new institutions in the provinces. In the name of 'artistic decentralization', the Chamber of Deputies voted for a modest amount of aid for popular provincial concerts and for some open-air productions of opera in the south of the country.

(i) Opera.

(ii) Concert life.

(iii) Musical education.

(iv) Music publishing.

(v) Instrument making.

France, §I, 4: Art music: The 'grand siècle' and its aftermath

(i) Opera.

Throughout the 19th century French governments allocated the main part of their musical budgets to the Paris opera houses: the Opéra and the Opéra-Comique, and also, for limited periods, the Théâtre Italien and the Théâtre Lyrique. Although their management methods (ranging from direct administration to licensing) and conditions of contract changed a good deal over the period, this bias towards Parisian opera remained constant throughout all political régimes, which also exercised strict control over the unsubsidized theatres of Paris and the provinces.

When the theatres were granted complete freedom by the Revolutionary assembly in 1791, the *droit des pauvres* and censorship were abolished; they were reintroduced in 1794 after a period notable for its anarchy and its bankruptcies. Napoleon affirmed his will 'to continue the unifying and national work of the academies and institutions of the *ancien régime*', and set up a hierarchical management system controlled by privileges. By a decree of 1806 provincial theatres were divided into two categories: resident theatres and touring companies. Large cities were authorized to have two theatres: a main theatre for grand opera and another to perform the so-called 'secondary' repertory. This system continued under the Bourbon Restoration, but a ruling of 1824 made it clear that each city must be responsible for the financing of its own theatre. Under Louis-Philippe (1830–48), when the railway was beginning to make travel easier, there were many bankruptcies, and municipalities were reluctant to build new theatres (numbers fell from 361 in 1849 to 357 in 1918). There was a general demand for freedom of the theatre, finally granted by Napoleon III in 1864 (although censorship was retained). A period of some disorder followed, and most of the established companies faced crisis, unable to compete with the touring companies which monopolized the best performers and most successful repertories. From 1852 Montelli's company toured the north of the country with Verdi's *Ernani*. The company of the American Ullman, with Caroline Carvalho and V. Capoul, toured 23 towns in 1873 and 25 in 1880. Under the Third Republic, municipalities

usually granted the directors of permanent companies a concession and a subsidy on certain conditions. The frequently incompetent directors had to resort to agents, who became intermediaries between artists and theatres, and whose intervention often led to a generally low standard of production. In 1880 royalties in the provinces were a quarter of the amount in Paris, where the state supported all the national theatres. However, there were some exceptions: Rouen staged 34 first French performances between 1835 and 1912 (including the first performance in France of *Siegfried*), and Marseilles gave 14 operatic premières between 1869 and 1902. Most of the time, however, such productions were confined to one-act *opéras comiques*, with music by local composers, and they were never revived in Paris.

France, §I, 4: Art music: The 'grand siècle' and its aftermath

(ii) Concert life.

While chamber music was played more or less everywhere in amateur circles and salons, for instance in Marseilles, Douai and Bagnères, Paris had a series of public chamber concerts, organized by Pierre Baillet between 1814 and 1840, at which an élite audience heard quartets by Beethoven, Boccherini, Haydn and Mozart. This series was followed by other concerts, such as those put on by Alard and Franchomme (1837–1870), Dancla (1838–70), Maurin and Chevillard (1852–70) and Armingaud (1856–68). Such chamber music concerts were rarer in the provinces. In the symphonic field, François Habeneck founded the Société des Concerts du Conservatoire in 1828, by a decree of the minister for the arts, and the society was granted exclusive rights to the use of the Menus Plaisirs during the season.

The conditions imposed on concert performances were not favourable: while the obligation to pay a fee to the Académie Royale de Musique abolished in 1831, the 'droit des pauvres' was retained until the 20th century. The authorities did not want the number of concerts in Paris to increase, because they were felt to represent competition for the national theatres. Consequently, most of the concert societies were short-lived (the Athénée, 1829–35; the Société Libre des Beaux-Arts, 1830–33; the Société Philharmonique, 1822). Most of the provincial cities founded philharmonic societies, which consisted chiefly of amateurs and received varying amounts of support from the municipal authorities. They gave only a few concerts a year, mostly for charity. Throughout the century, however, these societies were the main source of performances of orchestral music in the provinces. The first of them were founded before the Parisian societies: at La Rochelle in 1815, Rennes in 1819 and Le Puy in 1820; local initiative led to the creation of the Grande Association Musicale de l'Ouest in 1835, uniting the musical resources of Niort, La Rochelle, Angoulême, Limoges and Poitiers, and to the founding in 1866 of the Association Musicale de l'Ouest, bringing Laval, Rennes and Le Mans together. However, towards the end of the century the philharmonic societies, now recruiting only professionals, had lost all their dynamism. In Paris, Jules Padeloup founded the Société des Jeunes Artistes (1853) and then the Concerts Populaires de Musique Classique (1861), at reduced prices (the first concert, in the Cirque Napoléon, had an audience of 6000), and with a new repertory. Following Padeloup's example many cities created their own

societies for popular concerts, among them Toulouse (1861), Nantes (1866), Marseilles (1871) and Lyons (1874). The Angers society (founded in 1877) was distinctive for the quality of its orchestra as well as for a greater emphasis on modern repertory. In 1878 the state granted subsidies to Padeloup, and on a smaller scale to Edouard Colonne, who was continuing the custom of Sunday concerts, but not to any of the provincial societies. In Paris, Romain Bussine and Camille Saint-Saëns founded the Société Nationale de Musique in 1871. Under the banner of 'Ars Gallica' it was to contribute to the reinvigoration of the French school until, in its own turn, it became conservative, and the split caused by Maurice Ravel in 1909 led to the creation of the Société Musicale Indépendante.

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(iii) Musical education.

The Revolutionary authorities were asked to respond to a universally acknowledged education, as many people saw France as being behind the times by comparison with neighbouring countries. The musical school of the National Guard, which had been directed by Bernard Sarrette, was transformed into the Institut National de Musique in 1793 and later became the Conservatoire, which he continued to direct from 1796 to 1816. The institution nearly disappeared at the time of the Restoration because of its Revolutionary origins, but eventually found stability, despite frequent criticism that it did not provide enough good voices for the national opera houses. An institution specializing in choral singing was founded by Alexandre Choron in 1820, the Ecole Royale et Spéciale de Chant, which became the Institution Royale de Musique Religieuse, but it fell victim to the 1830 revolution. But the rest of the country was still without a system of musical education. A plan devised by Sarrette in 1798 for the creation of a three-tier hierarchy of music schools in the *départements* was never realized. Some cities had already founded free civic music schools, for instance Dijon, with its Institut de Musique from 1794 to 1797, Douai in 1806, and Roubaix and Marseilles in 1820. The music school in Lille asked the ministry several times to grant it the status of a subsidiary of the Paris Conservatoire, but it remained a municipal school until 1826, when it was promoted to the status of subsidiary ('succursales') Conservatoire at the same time as the school of Toulouse. Two new subsidiaries were created in 1841 at Metz and Marseilles. In granting the title of Conservatoire, the state imposed a model on the municipalities but did not provide financial means, and consequently the rise in the number of such subsidiaries nationwide was very slow. The central authority regarded them as a means of discovering fine voices and good instrumentalists who could then be encouraged to pursue their careers in Paris, often with the aid of bursaries granted by their own cities, so that what appeared to be decentralization was only an instrument tending to reinforce centralization.

The movement launched in Paris by G.L.B. Wilhem for musical teaching and practice on a popular level was a far cry from this more or less élitist current. With the support of the Baron de Gérando and his Société pour l'Instruction Élémentaire, Wilhem devoted himself to bringing music teaching into the primary schools of the Paris area, using a set of simplified signs and tables known as the Wilhem Method. At a time when the humanitarian ideas of Lammenais, Saint-Simon and Fourier were

spreading, and had been taken up first by Franz Liszt and soon afterwards by Félicien David, the authorities saw this movement chiefly as a means of keeping the working classes out of bars and improving the 'coarseness' of their habits. The Orphéon male-voice choir movement began in 1833; many such societies were founded throughout the country, and soon went beyond the choral realm, venturing into instrumental music with brass bands. Many Orphéon competitions were organized after the first was held at Troyes in 1849; an inventory of 1867 enumerates 3243 Orphéon societies, representing nearly 150,000 members, the largest being in the north and the next largest in the Bouches-du-Rhône, Seine and Rhône areas. Teaching methods, however, deteriorated, with Pierre Galin and his 'méloplaste' and the numerical method of Emile Chev  and Aim  Paris, and were much criticized. The quality of supervision, of the repertory and of interpretation became very mediocre, with the result that the movement became far removed from its initial idealism.

In the field of sacred music, the Ecole de Musique Classique et Religieuse was founded by imperial decree in 1853. It was directed by Louis de Niedermeyer, with state subsidies, and trained many organists and *maîtres de chapelle* who took up appointments in the provinces. After the separation of church and state, however, the subsidies ceased. In 1896 the opening of the Schola Cantorum by Charles Bordes, Alexandre Guilmant and Vincent d'Indy also marked a return to old traditions and the study of counterpoint, and the new institution was soon presenting itself as a rival to the Conservatoire.

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(iv) Music publishing.

It has been calculated that there were almost 1000 music publishers in France between 1820 and 1914, the great majority in Paris. However, most of them were small firms, specializing in music for café concerts and Orphéon societies, and issued few works. The most prosperous firms were those that published successful works whose popularity ensured that they would be arranged for amateurs, or would earn royalties, an aspect facilitated by the founding in 1850 of SACEM, the Société des Auteurs, Compositeurs et Editeurs de Musique. A long period of litigation preceded the signing in 1886 of the Berne Convention, which finally assured the international protection of copyright.

The main publishing houses were the firms of Janet and Cotelle (1810–37), Richault (1816–66), Schlesinger (1821–46), Troupenas (1825–50), Escudier (1840–81), famous as Verdi's publisher, and Brandus (1846–87), which acquired the lists of Schlesinger and Troupenas. The only relatively large provincial publisher was Benacci-Peschier in Lyons (1839–54). The first half of the century was the period of greatest prosperity in French music publishing; as the century progressed it confined itself almost exclusively to the national repertory, with such firms as those of Heugel (from 1839), Massenet's publisher; G. Hartmann (1848–91), publisher of César Franck and his disciples; Leduc (from 1842) and Durand (from 1870). Until 1860 French commercial policy was protectionist, with high import duties (up to 29%) charged on foreign publications. In 1830 exports of printed music were three times higher than imports. However, in 1867

export figures were lower than import figures for the first time, and this trend continued, owing largely to German competition. This decline can be explained not only by the movement of excise policies towards free exchange but also by the modernization of printing techniques, bringing with it more competitive prices, and by the rise in importance of the Germanic repertory in French musical life. Between 1863 and 1896, French exports remained stationary, while German imports were on average 74% of the total. French publishers were never able to find an answer to this reversal of the previous trend, even during the First World War, when they tried in vain to come to a common agreement to replace the classic German editions.

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(v) Instrument making.

French instrument making occupied an important position in 19th-century Europe, if only because of the technical progress made by Erard (with the double-action harp in 1810 and the double-escapement piano in 1822), and because of Adolphe Sax's brass instruments. While France was chiefly exporting string instruments between 1800 and 1805, the piano soon became the major export: in 1827 Erard was employing 150 workers, and in 1830, when about 100 makers were working in Paris, pianos represented 61% of the instruments sold abroad. Patents and new inventions proliferated, mechanization was increased, and the government's protectionist policies allowed exports to be ten times greater than imports. The country's main customer at the time was the United States. The largest instrument makers even opened their own concert halls and sought the endorsement of famous artists (Liszt preferred Erard pianos, while Chopin favoured Pleyel instruments). After piano making, the greatest activity was in brass instruments and organ building.

The Second Empire was the golden age of French instrument making; organs and pianos were both manufactured on an industrial scale, while string instruments, woodwind and brass instruments continued to be made in small or medium-sized workshops. The five largest piano manufacturers were Erard, Pleyel, Pape, Herz and Kriegelstein, while makers of brass instruments (Gautrot, Thibouville, Buffet) benefited from the rise of military bands and Orphéon societies, which made Adolphe Sax's fortune. Outside Paris woodwind instruments were still made at La Couture Boussey, and inexpensive string instruments at Mirecourt. England became the French makers' principal customer at this period. World exhibitions acted as shop windows for local production, especially those of 1855 (with 243 exhibitors), 1878 (226 exhibitors), and of 1889 and 1900 in Paris. However, the trade agreements of the 1860s opened the way to foreign instruments; piano makers failed to modernize their equipment while the Germans and Americans were adopting new technology. The first workers' strikes came in 1882. The trend was now entirely reversed, and after 1875 the most sought-after French instruments were strings and wind. After 1890 imports, particularly of pianos, rose steadily, and just as in music publishing Germany became the chief supplier (75%), particularly of Bechstein and Blüthner instruments. French instruments were no longer popular abroad except at the very top of the range.

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5. The 20th century.

The importance of the state in cultural and musical life was undoubtedly maintained more strongly in France than in any other country, although greater awareness of the problem sparked a movement towards more professionalism and a decline in amateur music. The 20th century saw the slow demise of traditional institutions such as the Institut and the Prix de Rome, which was ended in 1969, as well as a genuine stagnation in musical education and industries linked to musical life. The two World Wars marked a distinct watershed for these various areas.

(i) To 1945.

The Third Republic continued to provide a moderate amount of support in the form of subsidies to the Opéra, directed for a long period (1914–45) by Jacques Rouché, whose personal fortune, made in the perfumery business, helped to compensate for its chronic financial deficit. Under the Front Populaire, in 1936, the Opéra was nationalized and the Opéra-Comique, facing bankruptcy, was amalgamated with it under the title of 'Réunion des théâtres lyriques nationaux', under the direction of Rouché. In the provinces, the opera houses maintained with difficulty by the municipalities continued to suffer as a result of competition from touring companies, and favoured productions of operetta in the hope of attracting a largely indifferent public.

Between the wars the musical life of Paris was as brilliant as ever, with the Ballets Russes, Ballets Suédois, and various spectacles supported by such patrons as Princesse Edmond de Polignac and Marie-Laure de Noailles, who held salons devoted to the avant-garde of contemporary aesthetics. In the orchestral field the four concert organizations gave rather routine programmes every Sunday: the concert societies were those of Padeloup (under Albert Wolff), Colonne (Gabriel Pierné), Lamoureux (Paul Paray), and the Société des Concerts du Conservatoire (Philippe Gaubert and Piero Coppola). New works were played by other ensembles such as the Concerts Wiéner (1921–22), the Concerts Straram (1923–33), and the Orchestre Symphonique de Paris (under Pierre Monteux, 1929–38). Some radio stations such as Radio-Paris also maintained their own orchestras, but they were not permanent ensembles. In 1934 the Orchestre National de la Radiodiffusion Française was formed; it was the first orchestra of this type, and was conducted by D.-E. Inghelbrecht. In 1975 it became the Orchestre National de France. In the provinces, although some large cities such as Marseilles, Lyons and Bordeaux maintained high standards of their own, the main musical events were visits by touring Parisian virtuosos. Most military bands had now ceased to exist, and the Orphéons were very much in decline.

Musical education was the area that experienced the greatest paralysis at this time, beginning with the conservatories. In Paris the scandal of the 'Ravel Affair' – the composer's rejection by the Prix de Rome jury – brought the appointment of Fauré as director of the Conservatoire, and several decisions favouring a more open policy. In the provinces, several new subsidiary conservatories were founded (22 in 1930, as well as 21 Ecoles Nationales), but while the statutes initially provided for state funding of 33% that proportion was progressively reduced, becoming a merely nominal

amount after 1930, despite protests. On the initiative of Edouard Herriot a 'Commission de rénovation et de développement des études musicales' was set up in 1928, but although a report ensued (written by Charles L'Hopital) there were no effective reforms. Almost the same thing happened when the Front Populaire came to power in 1936 and decided that singing should be taught in the first year at secondary school. Some works were commissioned from composers after 1938, but further measures to introduce music into primary and secondary school teaching, as envisaged by the minister Jean Zay, were deferred. On the eve of World War II the conservatories were in a situation of mediocrity: in obtaining state support the municipalities had thought they would acquire both extra financial means and a guarantee of quality, but neither was forthcoming. In Paris, on the other hand, new private institutions as well as the Schola Cantorum attracted many French and foreign pupils: the Ecole Normale de Musique was founded in 1918 by Alfred Cortot and André Mangeot, and Nadia Boulanger, already well known as a teacher, was one of its first members of staff.

Music publishing and instrument making saw further development of the trends of the end of the previous century. Publishing remained in the hands of family firms, content to exploit their existing lists rather than look for fresh additions to the repertory or turn their attention to the musical heritage of France, which was of increasing importance in musical life. While Durand concentrated on the music of Debussy and Ravel, a new firm, Salabert, built its success on popular songs. Instrument makers saw a fall in the sales of pianos and string instruments, but wind instruments (made by Cousenon, Selmer and Buffet) continued to be exported.

(ii) After 1945.

The second half of the century saw both the deployment of the latent forces of 'centralizing Jacobinism' in France, and a more or less permanent (although mostly ineffectual) opposition. A national commission was set up in 1962 to study musical issues and reported three years later, but there were no practical results. André Malraux, as minister of culture, set up a music service within the Direction des Arts et Lettres in 1966, and in 1970 it became the Direction de la Musique, de l'Art Lyrique et de la Danse (still in existence today). The composer Marcel Landowski, who was appointed as its head, noted that since the time of Lully there had been no autonomous administrative and political body for music. The principal task of the new service was to address teaching problems in the conservatories, with the creation of national regional conservatories (formerly subsidiaries of the Paris Conservatoire: 16 were created in 1973 and 27 in 1980), of Ecoles Nationales (41 in 1973, 60 in 1980), and of approved Ecoles Municipales (39 in 1973, 72 in 1980). State aid, now inclusive, provided about 25% of the budget of the regional conservatories in 1980. In the provinces, the plan made provision for the appointment of 'regional delegates' to encourage and coordinate local musical life, while the virtues of decentralization were extolled. Finally, the state founded a Conservatoire National Supérieur in Lyons in 1979, to be on a par with the Paris Conservatoire. Conversely, despite successive announcements by ministers to the effect that music teaching in primary and secondary schools must be a priority, hardly any progress was made in that area.

Opera, however, remained a central preoccupation of government. After the creation of a Réunion des Théâtres Lyriques Municipaux, grouping 13 cities together, a plan for reform of the national opera houses, commissioned from Jean Vilar with the assistance of Pierre Boulez and Maurice Béjart, was brushed aside in 1967. The Opéra-Comique effectively closed down in 1972, but at the Opéra the administrator, Rolf Liebermann, succeeded in gaining public support, thanks to record budgets between 1973 and 1980. Subsidies were granted to the opera houses of some of the larger cities: the Opéra du Rhin at Strasbourg and the opera houses of Bordeaux, Toulouse, Lyons and Marseilles. At the same time, however, in 1974, Radiodiffusion Française was closing down its regional orchestras. In 1967 the old Société des Concerts du Conservatoire had become the Orchestre de Paris, which it was hoped would be a model of its kind.

In the years after the mid-century, research on contemporary music was concentrated in the Groupe de Recherches Musicales created at Radiodiffusion Française by Pierre Schaefer in 1958, and the Centre d'Etudes de Mathématique et Automatique Musicales (CEMAMu) founded by Iannis Xenakis in 1966. However, no organization of the time was more influential than the Domaine Musical founded in 1954 by Pierre Boulez. With the backing of private patronage it gave performances of the repertory of the Second Viennese School and the international avant-garde of the day. Gilbert Amy succeeded Boulez at its head from 1967 to 1973. In 1974 President Pompidou and the minister Michel Guy appointed Boulez to carry out his project for an Institut de Recherche et de Coordination Acoustique-Musique (IRCAM), which three years later became the music department of the new Pompidou Centre in Paris. It was reorganized by Boulez in 1980, still with the purpose of bringing composers and scientists together to pursue collective research. In 1976 Boulez had also instigated the foundation of the Ensemble InterContemporain, a chamber orchestra specializing in contemporary music and capable of performing especially the works produced by IRCAM.

During the 1960s a new form of musical activity emerged in the shape of festivals, held between spring and autumn, mainly in the provinces (apart from the Festival d'Automne in Paris). Although the open-air spectacles produced in the south of France (in Orange, Béziers, Arles, etc.) at the end of the 19th century may be regarded as forerunners of these events, the first to bear the name of Festival was the Aix-en-Provence Festival in 1947. It was followed by the festivals of Besançon (1948), Bordeaux, Strasbourg, and so on. In 1978 there were some 300 festivals, both large and small, throughout the country, over 100 of them state-subsidized. Some were founded by great performers (Pablo Casals at Prades, Sviatoslav Richter at Meslay); some cover specialist fields (early music at Saintes), and three have played an important part in the dissemination of contemporary music – Royan (1965–76), La Rochelle (1973–80), and Metz (first held in 1972) – giving premières of many French and foreign works, but reaching what is mainly an audience of professionals.

The state has also undertaken to preserve the French musical heritage. In 1988 the Centre de Musique Baroque de Versailles was founded, with the task of promoting French music of the 17th and 18th centuries in the fields of broadcasting, teaching and research.

On the other hand the state authorities, with their natural tendency to favour operations engendering prestige, have been unable to maintain much vitality in music publishing, despite mergers (Heugel and Leduc, Eschig and Durand), or in instrument making: in 1970 the German company of Schimmel bought the three French brand names of Erard, Pleyel and Gaveau, and ten years later imports of musical instruments were three times greater than exports. Finally, the leading record labels have now all become subsumed into multinational companies.

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France

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1. History of traditional music studies.

In 1852 Louis Napoleon ordered the publication of a general compilation of French popular poetry on the suggestion of Hippolyte Fortoul, his Minister of Education. This effort was not, however, the first of its kind: a questionnaire issued in 1808 by J.A. Dulaure and M. Mangourit for the Académie Celtique, and a subsequent enquiry by Count Narcisse Achille de Salvandy in 1845 concerning a competition with prizes awarded by the grand master of the Royal Counsel of Public Instruction, were the first official attempts to identify folksong materials.

Napoleon's decree of 1852 did, however, lay the foundation for what would later be called 'French musical folklore'. The philology section of the Committee on the Language, History and Arts of France was charged with the responsibility for this publication, the purpose of which was the collection of songs. However, agreement was not easily reached on suitable materials for collection and publication. Committee members held repeated meetings, discussing religious, war and festival songs, ballads, historical narratives, legends, tales and satires. Medievalists claimed that this publication was the rightful place for *chansons de geste*, poetry of the trouvères and troubadours, and epics. Others felt that all French dialects should be represented. Unable to reach a consensus, a commission was established, with Jean-Jacques Ampère as chair, charged with establishing 'the true nature of folksongs, distinguishing between their various forms, and preparing instructions for our corresponding members accompanied by examples' (*Bulletin du Comité de la Langue*, 1853, i, p.26). Ampère's *Instructions* were issued in 1853 (ed. Cheyronnaud, 1997) and were immediately sent to all corresponding members who acted as the committee's deputies in the provinces.

112 deputies were involved in the Fortoul project. Songs transcribed and translated in the field acquired the status of monuments, and were sent to the committee which classified them with reference to an exegetical commentary that set out criteria for their appraisal. 13 song classifications were envisaged, distinguishing between religious poetry and folk poetry of peasant origin, didactic and moral poetry and historical poetry, romantic poetry and occasional songs, and so on. 3250 manuscripts reached the committee and were classified under the 13 headings, intended to be printed in the same number of volumes. The death of Fortoul in 1856, however, ended the publication project, and the documents were deposited in the manuscripts department of the Bibliothèque Nationale in 1876.

The results of this collecting, modelled on Herzat de la Villemarqué's *Barzaz-Breiz* (1839), were widely distributed. Coussemaker published

Chants populaires des flamands de France in 1856, and Damase Arbaud published *Chants populaires de la Provence* in 1862–4; these were followed by the collections of Max Buchon (1863), Prosper Tarbé (1863), Achille Durieux and Adolphe Bruyelle (1864), Théodore de Puymaigre (1865), François-Marie Luzel (1868–90) and Jérôme Bujeaud (1895) among others.

In 1881 Paul Sébillot began publishing his series *Les littératures populaires de toutes les nations*, each of which included a number of songs, indicating that a market had indeed been created. Publishers were encouraged to increase the number of titles as folklorists contributed to such journals as *Mélusine* and the *Revue des traditions populaires*. The Schola Cantorum established in 1896, with the encouragement of Charles Bordes, Félix Alexandre Guilmant and Vincent d'Indy, quickly became a meeting place for discussing traditional and art musics.

There was also an educational element to the domestication of traditional musics. Writing in 1845 and referring to the precepts of J.M. de Gérando (1819) and G.L.B. Wilhem (1821), Salvandy stated that the principal reason for teaching singing in schools was 'to contribute to the moral and intellectual improvement of the young' (see Moreau, 1845). In 1895 Julien Tiersot collaborated with the poet Maurice Bouchor in selecting a book of *chants populaires pour les écoles* that was intended as a model of musical practice for schools. The Heugel publishing firm published an *Anthologie du chant scolaire et post-scolaire* in 1925, which contained works by specialists in the subject: Tiersot, d'Indy, Dalcroze, Emmanuel, Ducasse, Brun, Bouchor, Expert and others. There were other similar ventures. The Vichy government played to the efficacy of song in a programme of moral edification, and since that time it has been a constant feature of education.

Parallel to the development of printed materials, the advent of sound recording led to the formation of sound archives in Europe in response to the pioneering work of Dr L. Azoulay, who produced the first phonographic recordings at the time of the 1900 Paris World Exposition. Following the example of Vienna (1900) and Berlin (1902), the University of Paris opened a laboratory in 1911, the Archives de la Parole under the direction of Ferdinand Brunot. The Archives provided a structure to organize systematic collecting in the field. The first sound recording expedition set off for the Ardennes in 1912, a second went to Limousin in 1913 and a third to Berry. Organized collecting was interrupted in 1914, but resumed after World War I. Thus a musical folklore of France was in the process of formation along the lines of the museum system, just as the institutional face of ethnology was beginning to change.

In 1925 Paul Rivet, Lucien Lévi-Bruhl and Marcel Mauss established an Institute of Ethnology within the University of Paris. Ethnology had by this time become an academic subject. In 1928 Georges-Henri Rivière was asked to restore the Musée d'Ethnographie du Trocadéro, a temple of colonial education created during the period of the Third Republic in 1878. He in turn asked André Schaeffner to organize a department of musical organology in 1929, and this department acquired a library of recordings in 1932. Schaeffner published *Origine des instruments de musique* in 1936. Meanwhile, the Musée de la Parole again organized collecting expeditions,

and in 1929 the Society of French Folklore began publishing a journal, the *Revue du folklore français*. This publication became the *Revue du folklore français et de folklore colonial* in 1932 and *Ethnologie française* in 1971.

At the time of the 1937 World Exposition, four museums shared the recently built Palais de Chaillot, including the Musée des Arts et Traditions Populaires, devoted to the ethnography of folklore; it was the first official institution of its kind in France. The new museum became a centre of folklore documentation, assembling an archive of instruments inherited from the Musée d'Ethnographie du Trocadéro and commercial recordings of traditional French music.

After the creation of the Phonothèque Nationale in 1938, its director Roger Devigne sent *missions sonores* to the Alps and Provence, while the Musée du Trocadéro organized a collecting expedition in lower Brittany. World War II interrupted these new collecting programmes. Cultivating a sense of regional pride was a dominant theme of the cultural programme under the Vichy regime, and song and dance were among its most important features. In 1930 the Fédération des Associations Régionales spearheaded the creation of a national committee for disseminating propaganda by means of folklore. It became the Comité Nationale du Folklore in 1941 and was in charge of cultural strategies for Pétain's government. Folklore groups were established throughout France, particularly in the free zone. The *Revue du folklore français et de folklore colonial* offered advice on the formation of such groups; this was the beginning of cooperation between research and cultural institutions.

Separate from the Vichy government, Patrice Coirault, who had already published *Recherches sur notre ancienne chanson populaire traditionnelle* in 1933, published the monumental *Notre chanson folklorique* with Picard in Paris in 1941, which set out the main principles that would become standard after the war. In 1945 the Musée des Arts et Traditions Populaires officially abandoned the use of the term 'French musical folklore', as it had pejorative connotations left over from the Vichy period. Thus, musical activities were undertaken in the name of musical ethnography, from 1954 known as ethnomusicology.

From that time, the museum and laboratory system served as a framework for the development of traditional music studies. Under Claudie Marcel-Dubois and Maguy Andral, French ethnomusicology reached out in many directions. Collecting expeditions proliferated, providing materials for the study of 'music of archaic structure'. Studies of formulae, modes of musical expression and technical mechanisms shed new light on the newly recognized field. Comparative analysis became an important area, and it was soon enriched by input from acoustic analysis, initiating studies of traditional instruments with the study of organology.

The extensive collecting activity set in motion by the Musée National des Arts et Traditions Populaires (particularly after it moved in 1971 to its present site in the Bois de Boulogne) was greatly stimulated by the decentralization law of 1982. By reinforcing the powers of local government, this law paved the way for a great extension of collecting activities in the regions. After the foundation of the Conservatoire Occitan in Toulouse, other associations were established: Dastum in Brittany, the

Agence des Musiques Traditionnelles d'Auvergne at Riom, the Centre Culturel de Flandre at Hazebrouck, the Centre Lapios in the Gironde and others. With subsidies from regional and local government councils, they undertook ambitious collecting campaigns, which led to the establishment of archives and sound recording libraries. Grouped together within the Fédération des Associations de Musique Traditionnelle, they produce the journal *Modal* and are currently developing major recording projects.

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2. General characteristics.

While composers such as Canteloube (1947) aimed to define a single body of traditional French music, contemporary collectors emphasize regional identities. Their programmes, organized around the urgency of collecting, lead in the direction of conservation, the construction of archives and the consultation of archival documents, developing along the lines of the museum model in three ways: systematic collecting, field research and international exchange. Marcel Maget, for example, worked with the Arts et Traditions Populaires framework to liberate traditional music from its marginal position by encouraging comparative studies dealing with subjects such as *aksak* rhythms and issues of transcription and improvisation. The search for lost origins and the fascination with traditional musical creativity have yielded significant field research, which in its turn lends authority to transcription and comparative analysis. In the work of Maguy Andral, older methods have been superseded by the study of variants (beginning with such archaic forms as shepherds' calls and chanted formulae); Denis Laborde has studied the improvisations by Basque *bertsulari* of rhymed, metrical verse on existing melodic structures. New areas of study have also emerged: Lothaire Mabru's work focusses on body postures during instrumental performance; Jacques Cheyronnaud studies formal functions of musical utterances in places of worship.

As repertoires have been analysed and compared, there has been a temptation (which Constantin Brăiloiu did not escape) to trace variants of the same song or instrumental piece and to focus on the differences between them, depending on whether they were recorded in Brest or Morlaix, Corte or Ajaccio, Vendôme or Blois. There should be no objection to regarding variation as a recurrent principle in traditional musical forms; this probably has less to do with the intrinsic quality of traditional music than with the ways in which we perceive these repertoires. In three variants of a song recorded and transcribed by Claudie Marcel-Dubois in different parts of Haute-Loire ([ex. 1](#)), a notable feature is the importance of speech in the rhythmic structure of a syllabic song in which the melismatic rate is always one to one.



Local skills and manufacturing methods have produced instruments with unique sonorities, and thus despite organological relationships, the Provençal *tambourin* is not the same as the drum of the Vendée, the *galoubet* is not the Basque *txistu*, the Provençal *musette* bagpipe is not the same as the *cornemuse* of the Borbonnais, Berry or Morvan, the Béarnais zither is not identical with the Basque *ttun-ttun*. However, certain families of

instruments are dispersed over particular geographic and cultural areas. Examples of such families include the strident sound of flutes in the south, the drone of bagpipes in the centre and west, the clatter of cog-rattles (fig.16b) and grinding timbre of hurdy-gurdies in the Massif Central (fig.16c), the nasal tone of Pyrenean oboes, the powerful dull thud of the Provençal *tambourin*, the noisy strains of village wind bands, the blare of signalling horns on rocky coasts or in mountainous regions, the hunting horns of Sologne, the roar of musical copper cauldrons on Midsummer's Eve in the west, the twanging of Corsican jew's harps and the famous carillons of bells in the north. Similarities in vocal performance could be enumerated, such as the regular rhythm of children's counting games, songs bordering on speech, cries bordering on song, shepherds' calls, the whooping of frenzied dancers, sobs in funeral keening, harvesters' calls, ploughmen's injunctions to beasts in the Massif Central, the vibrato of Nivernais drovers, the humming of Bugey *charamelleurs* and imitations of instrumental sounds, either emphatic guttural effects or monotonous, uniform intonations.

The majority of traditional songs are monodic and performed as solos. However, performance by two singers in a responsorial pattern is widespread in Brittany and the Vendée. In the interior of Brittany this kind of sung dialogue is called *Kan ha diskan*; two singers take turns singing stanzas, but overlap at the end of each stanza. These responsorial pieces are often dance-songs. In the Basque country, *bertsulari* poets improvise rhymed stanzas of verse which they sing to a *timbre*, a tune everyone knows. The practice of sung improvisation, linked with strong regional identities, is expanding today. Apart from organized choirs, such as those found widely in Alsace, vocal polyphony is rare, found in very different regions, such as in Corsica (the *paghiella*) and the Basque country (the *oxote*).

It is possible to trace a similar distribution of types of instrumental music. For example, there are repertoires for two parts on a single instrument. One playing technique is referred to as *picotage* ('pecking'): the instrumentalist constantly returns to a bass note while playing a melody. This (ex.2) is a feature of music for the *cabrette* (droneless bagpipe) of the Massif Central. The drone may take the form of a rhythmic ostinato, as with the *tambourin à cordes* ('string drum') found in the south and the *ttun-ttun* of the Basque province of Soule. The manner of playing is the same as that of the one-man fife-and-drum player: the cords of the *tambourin* are struck with a wooden stick held in one hand while the musician plays the fife, *galoubet*, or in Soule the *txirula*, with the other hand. There are also ensembles built around the polyphonic principle: bagpipes and accordions (often diatonic; fig.16a), ensembles consisting of hurdy-gurdies and bagpipes, the Breton bands of *bombardes* (shawms) and *binious* (small bagpipes; fig.16d) and village wind bands in Alsace, and Catalan *coblas*, ensembles of hurdy-gurdies, shawms, cornets and bass which play an important role in dances and processions (fig.16e).



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3. Repertories.

The *Cantilène de Saint-Faron*, a ballad dating from the year 622 that was sung by a chorus of women accompanying themselves with hand-clapping, and recorded in a 9th-century manuscript, is commonly taken to be the first transcription of dance. Manuscript sources from the 9th century to the 12th mention tropes, refrains, trouvère songs, airs for games, dance music and *danseries*, and noëls. The heyday of the *trobar*, poetry of the troubadours of the *langue d'Oc* area, occurred in the 13th century. In the 14th century, the tenor parts of polyphonic art music borrowed popular melodies, and *Le Roman de Fauvel* (completed c1317) includes many *sottes chansons*, lays, rondeaux and *charivari* songs, making it a symbol of the hybrid origins of the Ars Nova. The movement was extended in the following centuries to include drinking songs of the Compagnie du Vau-de-vire, Gautier Garguille's *chansons folastres*, and many transcriptions of popular songs in the Bayeux manuscript, to which may be added polyphonic works by Du Fay, Josquin and others. Throughout the 17th century, Pont-Neuf songs and *mazarinades* (mocking Mazarin and those in political power) encouraged the creation and distribution of a repertory using well-known tunes in which new words were composed to existing airs. This repertory was often distributed in print. Melodic accompaniments were frequently exchanged between church and theatre, tavern and procession. The Parisian publisher Ballard published a number of *chansonniers* in the 18th century containing medleys of popular songs and airs from operas. This publishing enterprise was extended at the time of the French Revolution to include revolutionary and military songs. Numerous sentimental ballads were published during the Restoration period, and most were to be sung to tunes taken from *La clé du caveau*, published by Ballard in 1811.

It was amid this publishing activity, coinciding with the beginning of song collection, that the concept of regional song emerged. In the four volumes of *Essai sur la musique ancienne et moderne* (1780), J.B. de Laborde mentioned the origins of the songs he transcribed: Auvergne, Périgord and

Brittany. From that time on, musicians imbued regional character to their musics, either in form (the Breton *gwerz* and *sonn*, the *ébaudes* and *kiriolées* of Bresse, or the Corsican *voceri*), or in regional dance music (bourrées, *montagnardes*, the Catalan *sardane*, the Breton gavotte, the Provençal *farandole*), or in songs that are symbolic of cultures (e.g. *Se canto* in Languedoc, *Les esclops* in the Massif Central, *La mère des Huguenots* in Angoulême), or finally in terms of rhythm (e.g. the Basque *zortziko*).

Traditional repertoires were adopted once again by musicians and groups in the 1970s, confirming that variation ensures the existence of such repertoires. A number of festivals have been created to host traditional music, and the so-called revival of French traditional music is particularly lively and inventive in Brittany. Encouraged by the decentralization law of 1982, the movement now has the benefit of local subsidies and is growing and flourishing.

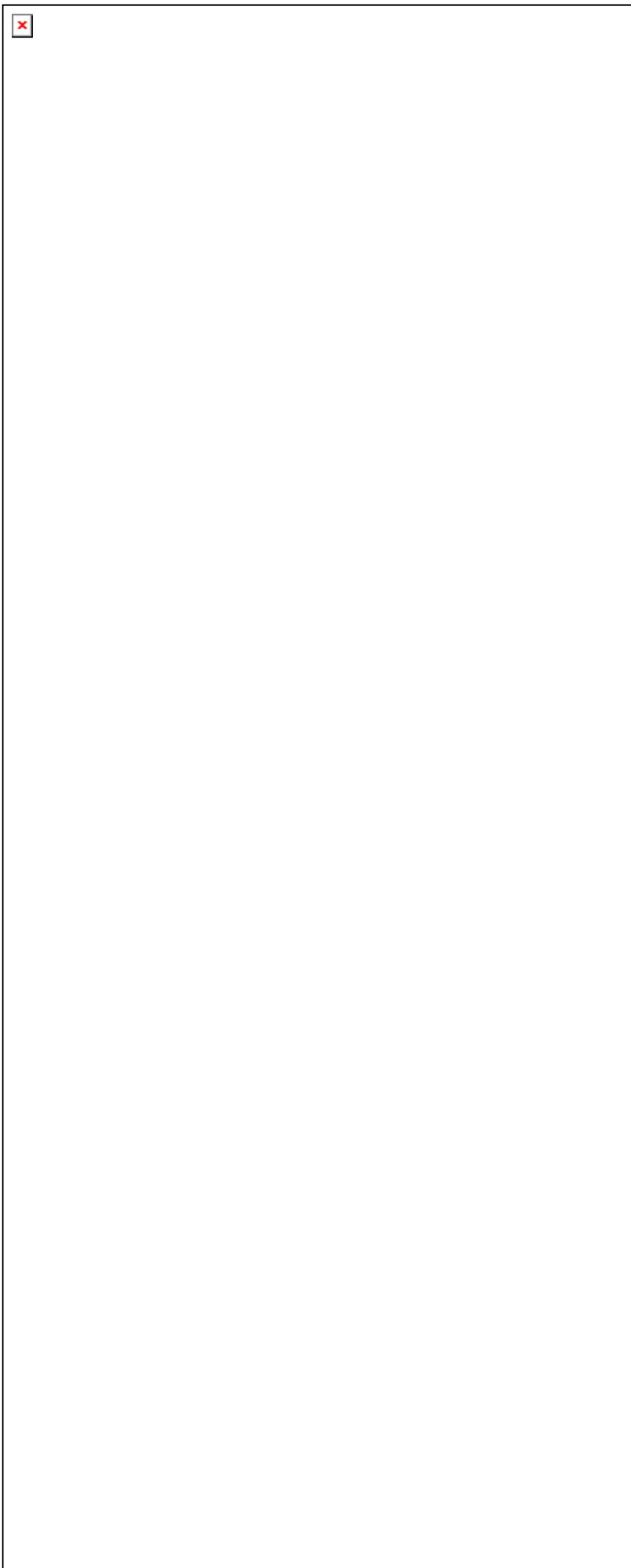
Parallel to this revival movement, there was renewed interest in the masquerades and ritual music associated with Carnival. Old songs and rounds have been revived in reinvented rituals, such as in Soule, and instruments like the friction drum are now used again in the singing of Christmas carols; the raucous sound of cog-rattles enlivens *tintamarres* and *charivaris*, and the cracking of whips accompanies Passiontide songs.

Work songs comprise a repertory extensively analysed by students of folklore; they include reapers' songs, blacksmiths' or woodcutters' songs, sea shanties, songs for vintage time, and *chansons de toile* sung by women spinning. Lullabies have also received much attention, and new interest in children's singing games and nursery rhymes has encouraged enthusiastic field research.

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4. Form and structure.

Apart from the sound of rattles or the blowing of horns in *charivaris*, where the aim is to produce an unpleasant sound, most traditional instruments are used in dance music. Ex.3 illustrates the basic structure of a quadrille transcribed from a recording made in the Vendée. It was performed on the violin and makes much use of open strings as variable drones, used as percussion to complement a rhythmic ostinato of tapping feet, interrupted by vocal instructions from the instrumentalist to the dancers. Other forms of dances or marches are also accompanied by vocal comments (e.g. the Corsican *currente*).



The form of most vocal music is strophic. Non-strophic song forms exist, either with a central refrain, refrains without text, or refrains consisting of meaningless phonemes. For instance, in Basque country, particularly in the province of Soule, there is an entire repertory of wordless songs. Single strophes are rare in the sung repertory. On the other hand, enumerative songs are common (*Alouette*, *La Perdriolle*), and a decreasing enumeration (generally from eight down to one) is often associated with dance-songs. The lines are usually brief, comprising six or eight syllables, but some songs are organized in decasyllabic metre with individual lines divided into unequal half-lines (6/4 or 4/6), or, less frequently, equal half-lines (5/5). These enumerative forms are governed by the principle of assonance.

Themes of traditional songs draw on historical events, tales, legends, miracles and drama. A number of songs in traditional repertoires deal with the state of mind of a bashful or rejected lover, or a fiancé(e) still ecstatically happy or already disappointed. These themes often mingle with local anecdotes, praise of nature, humorous or dramatic situations, and religious subjects. The melodies are very often constructed on *timbres*, existing tunes not linked to a single text but used to accompany a number of songs. Catholic hymnbooks and Protestant psalters include melodies of popular songs among their tunes, sometimes melodies that are associated with bawdy songs.

The musical structure of songs is generally simple; a single melody is repeated for each stanza, and the refrain is sung to the same musical phrase; it is unusual for the refrain to be sung to a different musical phrase from that of the couplets. Parlando-like sections may also be introduced into songs. Sometimes the melodies even contain imitations of animal noises or of the sounds of certain instruments.

Apart from recitatives in free rhythm, song rhythms are usually the same as the metre of the texts, and the rhythms of dance-songs match the steps of the dance. Most songs are usually syllabic. Melismatic settings have most often been reserved for sacred performance. In all cases, rhythms or styles of utterance are linked to the context of performance, so that the same tune can be used to accompany a lament or a bourrée.

Melodic ranges are variable. A lullaby is usually sung in a narrow range, a *romance* in a wider range. The most common range is somewhere between a 5th and an octave. Melodic motifs are often built from a succession of small intervals and are of variable length. Most characteristic are dance-songs which are made up of a succession of short phrases.

Formally, ternary structures (e.g. *ABA*) were most common, perhaps with an element repeated (e.g. *AABA*). Less frequently there were binary forms or more complex structures (e.g. *ABCD*). The identification of modal scales has been the subject of debate. While major and minor modes are the most frequent, songs sung in 'older' modes, such as the pentatonic, are sometimes found, particularly in the west (Brittany and the Vendée) and in Basque country.

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Francescatti, Zino [René-Charles]

(*b* Marseilles, 9 Aug 1902; *d* La Ciotat, 17 Sept 1991). French violinist. He was taught by his parents, both professional violinists (his father's teacher, Camillo Sivori, was a protégé of Paganini), and made his début in Marseilles in 1918. In 1924 he went to Paris and, after concert appearances there, made the acquaintance of Ravel, with whom he formed a duo and toured Britain in 1926. He taught at the Ecole Normale de Musique from 1927 to 1929 and steadily developed a solo career in Europe and the USA. In 1939 he settled in New York, though after the war he continued to teach in France and he retired there in 1976. He established a violin competition in Aix-en-Provence in 1987, funded in part by the sale (to Salvatore Accardo) of his 1727 'Hart' Stradivari.

Francescatti's repertory extended beyond the conventional to include music by Bernstein, Milhaud, Respighi and Szymanowski, whose work he vigorously championed; he also maintained throughout his career a fondness for the music of Paganini, whose First Concerto he had played at his débuts in Paris (1925) and New York (1939). In Classical concertos his performances were characterized by a relaxed, lyrical manner and a

romantic eloquence of feeling. He played with exceptional sweetness of tone, and often sustained a warmth of legato phrasing that he could nevertheless be reluctant to abandon when the music demanded more incisive attack. Later in his career he occasionally toured with Robert Casadesu, with whom he gave outstanding performances of sonatas by Debussy, Franck and Fauré. His many recordings include concertos by Beethoven (with Bruno Walter), Bruch and Sibelius (with Bernstein) and Walton (with Ormandy). He made a few transcriptions and composed a small number of pieces, mainly for the violin.

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NOËL GOODWIN

Franceschi [de' Franceschi].

Italian family of printers. The best known is Francesco Franceschi (*d* in or before 1599). He signed his volumes 'Francesco dei Franceschi Senese', which implies that he came from Siena. Between 1562 and 1599 he printed a great many volumes at Venice, including the works of Zarlino. His only other musical titles were also theoretical – the writings of Maurolyco and of Aurelio Paolini. His music printing is as elegant as any of the period, and he used his own fount of type. Giovanni Antonio de' Franceschi was probably his relative (there were several other contemporary printers with this name, but they did not print music); he worked at Palermo from 1592 to 1599, and produced four titles: a reprint of Arcadelt's works, the first volume of Antonio Il Verso and two volumes of music by Raval. He printed another edition of Zarlino's works in Venice with Giacomo Franceschi in 1602. Another Franceschi printed a single musical treatise at Verona in 1615.

STANLEY BOORMAN

Franceschini, Petronio

(*b* Bologna, 9 Jan 1651; *d* Venice, 4 Dec 1680). Italian composer and cellist. He was a brother of the painter M.A. Franceschini. He studied with Lorenzo Perti in Bologna and with Giuseppe Corsi in Narni. One of the first members of the Bolognese Accademia Filarmonica, he served as its *principe* in 1673. From 6 March 1675 until October 1680 he was a cellist at S Petronio, Bologna; his name appears among the additional musicians for the St Petronius feast on 4 October from as early as 1666. Already known for his operas, he was called to Venice by Vincenzo Grimani to compose a work for the Teatro di SS Giovanni e Paolo but died soon after having completed the first act. He was buried in the church of SS Giovanni e Paolo, with funeral music directed by Legrenzi; memorial services were also held at the Arciconfraternita di S Maria della Morte, Bologna, where in 1679–80 he was *maestro di cappella*, and at Genoa. G.A. Perti and Domenico Gabrielli were among his pupils. Primarily a composer of sacred music, Franceschini was, after G.P. Colonna, the most productive

composer at S Petronio in the last quarter of the 17th century. His psalms, *Magnificat* settings and masses are written in the rich Bolognese contrapuntal style, well suited to the reverberant acoustics of the basilica. His operas have great rhythmic energy and make much use of the trumpet in dialogue with the voice. Two sonatas, one with trumpets, are cast in the four-movement pattern common in the late 17th century.

WORKS

operas

Le gare di Sdegno, d'Amore e di Gelosia (F.M. Bordocchi), prol and 2 intermedi for Caligula delirante, Bologna, Formagliari, 1674, music lost

L'Oronte di Menfi (T. Stanzani), Bologna, Formagliari, lib ded. 10 Jan 1676, *I-Vnm*

Arsinoe (Stanzani), Bologna, Formagliari, lib ded. 26 Dec 1676, *Vnm* (2 versions)

Prologo ed Intermedi dell' Arsinoe (Stanzani), Bologna, Formagliari, 1677

Apollo in Tessaglia (Stanzani), Bologna, Formagliari, 27 May 1679, music lost

Dionisio, ovvero La virtù trionfante del vitio (M. Noris), Venice, SS Giovanni e Paolo, lib ded. 12 Jan 1681, *Vc, Vqs* (arias); only Act 1 by Franceschini, work completed by G.D. Partenio

sacred

La vittima generosa (orat, B.G. Balbi), Bologna, Palazzo Azzolini, 6 March 1679, music lost

Geffe (orat), Ferrara, Confraternita della Morte, 1679, music lost

8 masses, motets, c30 psalms, lits, hymns, Mag, 2–8vv, many with insts, some with 1–2 tpt, most 1673–80, *I-Bc, Bsp*

other works

4 cantatas, *I-MOe*

Sonata, 2 vn, bc, 1680⁷

Sonata, 2 vn, bc, *GB-Lbl*, probably identical with sonata in 1680⁷

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*Schmid*IDS

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THOMAS WALKER/MARC VANSCHEEUWIJCK

Francesco da Barberino

(*b* Barberino di Val d'Elsa, 1264; *d* Florence, 1348). Italian poet. He studied law in Bologna and in Florence, where he later practised as a notary, and also lived in Venice and in France. He wrote two didactic poems in Italian: *Documenti d'amore* (for which he provided an extensive Latin commentary; ed. F. Egidi, Rome, 1902–27), and *Reggimento e costumi di donna* (ed. C. Baudi di Vesme, Bologna, 1875). In these works information is given on the place of music in early 14th-century scholarship, education and individual and social life. There are also descriptions of the principal poetic and musical forms as well as references to dance, instruments and performing practice.

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F. ALBERTO GALLO

Francesco da Lucca.

See [Guami](#) family, (2).

Francesco (Canova) da Milano [da Parigi, Milanese, Monzino]

(*b* ?Monza, 18 Aug 1497; *d* 2 Jan 1543). Italian composer and lutenist. He was a member of a family of musicians, including his father, Benedetto (*d* before 1 Sept 1555) and his elder brother Bernardino (*d* after 1562). The date of his birth is given in three horoscopes, the earliest in a marginal note by Girolamo Aleandro (dated 1525), the others published by Girolamo Cardano (*Libelli duo ... item Geniturae LXVII. insignes casibus et fortuna*, Nuremberg, 1543) and Luca Gaurico (*Tractatus astrologicus*, Venice, 1552). Gaurico also wrote that Francesco was taught by Giovanni Angelo Testagrossa, though this cannot be confirmed; if it is true, the instruction

must have occurred in Milan between about 1505 and 1510. Francesco spent most of his career in the orbit of the papal court. The earliest indication of his presence in Rome is a listing as 'Franciscus mediolanensis' or 'de Millan' among the 'esquires' in the roll of the papal household prepared in May 1514. He and his father were among the private musicians of Pope Leo X between October 1516 and December 1518, succeeded by Francesco alone until March 1521. In a letter of 14 March 1524 the Ferrarese ambassador to Rome mentioned Francesco's participation in a banquet attended by, among others, Baldessare Castiglione and Paolo Giovio. In the same year there is a record of a 'Barbero che sona di liuto con Francesco'; it is not clear whether a North-African Berber or a barber (like the 15th-century lutenist Pietrobono) was meant.

It is not known when Francesco left Rome during this period; the last reference to him is as performing together with another lutenist and a viol player before Pope Clement VII and Isabella d'Este on 16 January 1526. In 1528 he obtained a canonry in S Nazaro Maggiore, Milan, which he ceded to his brother Bernardino in 1536. In early June 1528 his friend Francesco Berni addressed to him in Piacenza a *capitolo*, which shows him to have been in contact with the circle of Gian Matteo Giberti, papal datary and bishop of Verona, an important patron of music and of ecclesiastical reform. By this time Francesco's music had begun to circulate widely: an inaccurate version of one of his ricercares was printed in Paris by Attaignant in 1529. Francesco may have been in Murano together with his brother in January 1530 (see Carlone), but there is no evidence that he was organist of Milan Cathedral in that year, as has been suggested. He served Cardinal Ippolito de' Medici, nephew of Clement VII, between 1531 and 1535; in the latter year he is recorded in Rome as lute teacher to Ottavio Farnese, grandson of Pope Paul III. In 1536 no fewer than five volumes wholly or largely devoted to Francesco's ricercares and intabulations appeared in Milan, Naples and Venice. A letter of Francesco della Torre shows that he was still in Rome on 4 August 1537. In that year Perino Fiorentino degli Organi, called Francesco's 'creato' (possibly meaning 'pupil', 'servant' or even 'deputy'), became a private musician to Paul III. Francesco is listed as a member of the household of Cardinal Alessandro Farnese on 1 January 1538. In June he took part as a papal musician in the historic meeting at Nice between Paul III, Charles V and François I of France; the latter rewarded him richly 'for playing the lute and other services'. It is not known when he may have earned the sobriquet 'da Parigi' (of Paris) that appears in the ascriptions to him in the Siena Lutebook (*NL-DHgm* 28 B 39), but a period in French royal service cannot be ruled out.

In July 1538 Francesco married the Milanese noblewoman Clara Tizzoni, who brought him a sizeable dowry. They lived in Milan at least until September 1538, and their son Lelio Donato, who did not pursue a musical profession, was born in April 1540. The final years of Francesco's life and the cause of his death are obscure, although he and his father are again recorded in papal service in early 1539. The date of his death is recorded only in Gaurico's horoscope, which states, 'He died in 1543, in the 47th year of his age, the 4th month, the 15th day'; this has usually been read as indicating 15 April, but it is actually a precise statement of his age,

indicating 2 January. In any case Francesco was dead by 21 September 1543, when his father made a will; the date of 1544, reported as being on the tombstone his father erected in S Maria della Scala, Milan, must be a mistranscription. His death is not recorded in the *Registri dei morti* of Milan for 1543, so it probably occurred somewhere else. A portrait of 'Francesco del Liuto' in the Pinacoteca Ambrosiana, Milan (illus. in Slim, 1964), probably depicts Francesco da Milano, but other images that might portray him are doubtful.

Francesco's fame as a performer was great in his lifetime and long afterwards; he became an emblem of the musician who ravishes the souls of his hearers, and his name attained an almost proverbial status like those of Pietrobono and Bakfark. Some of his *ricercares* and *fantasias*, now his most highly regarded works, are probably written-down equivalents of his celebrated improvisations; but as a composer he was chiefly prized in the 16th century for his intabulations of vocal works, as Vincenzo Galilei attested in his *Fronimo* (1568, 1584). More of his music is preserved than of any other lutenist of his time, in sources originating in all parts of Europe and dating from 1529 to 1615, and his printed music was still for sale as late as 1662 (*Mischiatil*); but it is unlikely that he was directly associated with any of the sources of his music except perhaps the earliest printed collection devoted to him, the undated *Intabolatura da leuto* (see Pavan, forthcoming). The high regard in which he was held by his contemporaries is shown by the number of works by later lutenists that are based in one way or another on his; an unprecedented phenomenon in the genre.

Francesco's style, transitional between the idiomatic, rhapsodic looseness of his predecessors and the strictly imitative formalism of many successors, had a powerful influence on instrumental composition in the mid-16th century. It is especially characterized by the manipulation and development of short melodic motifs within a 'narrative' formal outline of great flexibility and balance. Many formal techniques were adopted from vocal music of Josquin's generation, such as contrast between high and low duos (sometimes extending to pair-imitation), parallel 10ths between outer parts and fauxbourdon texture before cadences. Although Francesco never pursued the exclusively imitative style typical of the vocal music of his own time, he occasionally concentrated on a single subject throughout a whole piece, creating some of the earliest examples of the monothematic *ricercare* (see especially the pair nos.33–4 in Ness's edn). Ness (1986) has very plausibly suggested that some of Francesco's works were first composed in parts in mensural notation. The eloquence of Francesco's music makes as powerful an impression now as it did in his own time, and he must be ranked among the finest composers of the 16th century.

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for 1 lute or vihuela unless otherwise stated

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91 *ricercares* or *fantasias*, N nos.1–36, 38–91, 95 (inc.); nos.1–17, 19, 26, 42, 67, 87a, 88–91, 95 (complete; C i, 155); also in *Intavolatura de viola o vero lauto* ...

libro primo [secondo] della Fortuna (Naples, 1536/R), several with alternative versions (see C i for variants); nos.33–4 also in *GB-HAdolmetsch* II.C 23, *I-COc* 1.1.20, Berlin, Preussische Staatsbibliothek, Mus.ms.40032 [now in *PL-Kj*]; no.36 also in *Des chansons ... reduictz en tablature de lut ... livre cinquiesme* (Leuven, 1547), *Carminum pro testudine ... liber quintus* (Leuven, 1547) [both now in *Kj*]; no.38 also in *GB-HAdolmetsch* II.C 23

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doubtful and misattributed works

9 ricercares, fantasias or preludes, N appx nos.22–9, 31

Intabulation of *Benedicta es* (Josquin), N appx no.30 (anon. in source, associated with fantasia, N no.87b)

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see also Slim (1965)

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FRANCO PAVAN

Francesco degli organi.

See [Landini, Francesco](#).

Francesco Fiamengo.

See [Fiamengo, Francesco](#).

Francesco Milanese.

See [Francesco da Milano](#).

Francesconi, Luca

(b Milan, 17 March 1956). Italian composer. He studied composition with Corghi at the Milan Conservatory; he later attended Stockhausen's composition courses in Rome and Berio's at Tanglewood, and then collaborated with Berio between 1981 and 1984. His works have received prizes at many international competitions including Gaudeamus (1984), Martin Codax (1985), Guido d'Arezzo (1985) and the New Music Composers' Competition (1987). Additionally, he was awarded the Stipendienpreis (1988) and the Kranichsteiner Musikpreis (1990) at Darmstadt. In 1994 he was awarded the Siemens Prize for his work as a composer as a whole, and in the same year he won the Prix Italia for his *Ballata del rovescio del mondo* (1994), a radio opera on a text by Umberto Fiori. In 1990 he founded 'AGON acustica informatica musica', a centre for electronic music. He has taught as a visiting professor in composition at the Rotterdam Conservatory (1990–91) and at the Strasbourg Conservatory and IRCAM (1995). He was guest composer at Akyh oshiday (Tokyo, 1996), Young Nordic Music (1997), Centro reina Sofia (Madrid, 1998) and the University of Montreal (1997). In addition to being active as a conductor of contemporary music, he teaches composition at Milan Conservatory. His output is marked by a sense of experimental tension and by an awareness of the aesthetic significance of activity. His experience and knowledge of various types of music (including jazz, rock and ethnic music in addition to art music) and his acknowledgement of the expressive and communicative possibilities inherent in the widest range of music has deeply affected the development of his work. His attempts to reconcile influences of different traditions, past and present, is one part of a careful rethinking of the legacy of compositional techniques. He has re-examined the procedures explored by the avant-garde of the 1950s and 60s and has obtained a new musical syntax by synthesizing their various aspects with his broader musical concerns. His *Suite 1984* for orchestra, jazz quartet and percussion ensemble from Guinea is the most striking example of this tendency to create a polyphony of mixed idioms, ranging from Machaut to Stravinsky, orchestral writing to jazz or Italian folklore to African percussion. Amidst these stylistic contexts, the function of memory – understood not only as the remains of past experiences but also as a source of creative energy – seeks to create a picture of the complex ways in which reality is perceived. His cycle of *Quattro studi sulla memoria*, which includes *Richiami II* for amplified ensemble (1989–91), *Memoria* for orchestra (1990), *Riti neurali* for violin and eight instruments (1991) and *A fuoco* for guitar and ensemble (1995), is an imaginary reconstruction of the workings of memory.

Formally, these works follow labyrinthine routes in developing material on multiple levels, material which undergoes a process that organically encapsulates diverse elements within a texture of structural rigour, richness of timbre and instrumental virtuosity. His attention to formal coherence is particularly evident in such works as *Plot in fiction* (1986) and *Terzo Quartetto (Mirrors)* (1993), and results in the creation of complex but clearly delineated textures which give the listener unmistakable points of reference. Awareness of the possibilities of sound manipulation offered by information technology gave rise not only to a series of large-scale electroacoustic works such as *Etymo* (1994) and *Sirene/Gespenster* (1996–97) but also to works written especially for radio, in which Francesconi attempts to realize his ideal of a ‘theatre of the imagination’ created exclusively by musical means.

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(selective list)

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Chbr and solo inst: Da capo, 9 insts, 1985–6; Plot in Fiction, ob + eng hn, 11 insts, 1986; Mambo, pf, 1987; Respiro, trbn, 1987; Attesa, wind qnt, 1988; Richiami II ‘1° studio sulla memoria’, amp ens, 1989–92; Charlie Chan, va, 1990; Riti neurali ‘3° studio sulla memoria’, vn, 8 insts, 1991; Islands, pf, 12 insts, 1992; Plot II, sax, 15 insts, 1993; Terzo quartetto ‘Mirrors’, str qt, 1993; A fuoco ‘4° studio sulla memoria’, gui, ens, 1995; Impulse II, cl, vn, pf, 1995; Inquieta limina ‘Un omaggio a Berio’, accdn, ens, 1996

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SUSANNA PASTICCI

Francesco Varoter.

See [Ana, Francesco d'](#).

Francés de Iribarren, Juan

(*b* Sangüesa, bap. 24 March 1699; *d* Málaga, 2 Sept 1767). Spanish composer and organist. He spent some years as a choirboy at the Colegio de Cantorcicos, Madrid. He was taught by Joseph de Torres, who in 1717 recommended him to succeed Francisco Navarro as organist of Salamanca Cathedral. Francés de Iribarren held the post for 16 years, composing works for the consecration of the new cathedral building in August 1733. On 1 October 1733 he became *maestro de capilla* of Málaga Cathedral, where he remained until his retirement due to illness on 16 April 1766, despite the offer of a post at Valladolid Cathedral in 1741.

The style of his music is characterized by an infrequent use of the polychoral technique. His figured basses are unusual for Spanish Baroque music in that they are so detailed, and in some cases they are written out, providing an insight into contemporaneous realization. Instruments that had not enjoyed a long tradition in Spanish cathedrals, such as the violin and oboe, are used idiomatically, exploiting their full potential. Two pieces that include instrumental sections are the villancico *Querubines bajad* (*E-SA*) and the cantata *Prosigue acorde lira* (1740, *MA*). Francés de Iribarren was probably the most prolific Spanish villancico composer of the 18th century; since his entire collection is dated (1722–66), it represents an indispensable case-study of the evolution of the genre. Most of his music is in the Málaga Cathedral archive, which he set up in 1737. Its first inventory, dated 1770, lists more than 800 pieces by him.

WORKS

385 Lat. vocal pieces, 1–9 vv, with and without insts, 360 of which in *E-MA*, some in *Bc*, *C*, *GRc*, *GRcr*, *GU*, *LPA*, *Mp*, *SA*, *SI*, Convento de la Encarnación, Osuna: 120 motets (1 ed. in *MME*, xxxv (1973)), 69 pss, 39 ants, 27 masses, 26 lamentations, 25 hymns (1 partially ed. R. Mitjana y Gordón, 'La musique en Espagne', *EMDC*, l/iv (1920), 1913–2351, esp. 2136), 21 misereres, 19 Mag settings, 14 seqs, 6 res, 5 invitatories, 5 Nunc, 4 Offices of the dead, 3 lessons, 1 Stabat mater, 1 lit

Other Lat. vocal pieces, uncatalogued, *Mn*

521 Sp. vocal pieces (incl. texts by J. Guerra, A. Ferrer, A. Pablo Fernández), mainly 1–8 vv, almost always with insts, 510 of which in *MA*, some in *GCA-Gc*, *E-SA*: 390 villancicos (5 ed. in Sánchez), 109 cants. (3 ed. in *MME*, xxxv (1973)), 22 arias

Piece, org, *Zac*

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MIGUEL-ÁNGEL MARÍN

Francesina.

See [Duparc, Elisabeth](#).

Franchetti, Baron Alberto

(*b* Turin, 18 Sept 1860; *d* Viareggio, 4 Aug 1942). Italian composer. He studied first with his mother, who may have been a pupil of Chopin, and then with Fortunato Magi in Venice. His first works date from this period, and were published under the pseudonym 'Tito'. He completed his studies in Munich with Rheinberger (1881–4), and in Dresden with Draeseke and Kretschmer (1884–5). His family's enormous wealth (his father was an important Jewish banker and his mother a Rothschild) meant that he could devote himself entirely to music, and could ensure his works were performed in the best possible circumstances. On several occasions his father, Raimondo, personally financed the premières of his son's compositions. His first international success was with his E minor symphony, first performed in Dresden in 1884. Together with works by Sgambati and Martucci, this symphony is one of the first pieces of the so-called Italian 'symphonic renaissance'. The only official position Franchetti held in musical life was that of director of the Florence Conservatory (1926–8). His earlier operas were highly acclaimed in their time, and the success of *Asrael* at La Scala (1889) led Verdi to recommend him for the task of composing the commemorative opera for the 400th anniversary of Columbus's arrival in America, *Cristoforo Colombo*, which was commissioned by the city of Genoa.

Franchetti's operas represent an original solution to several aesthetic problems of fin-de-siècle opera composition, although his attempt to blend the tradition of late Italian grand opera on historical subjects with the German influences which he assimilated during his studies now seems somewhat outdated. The eclectic libretto for *Asrael* (1888) by Ferdinando Fontana continued a tradition of Italian operas based on northern fairy-tales begun by Catalani, but its plot appears as a mixture of *Mefistofele* and

Lohengrin. Nevertheless, the extended crowd scenes in hell (Act 1) and heaven (Acts 1 and 4) succeeded in impressing the public and showed Franchetti's skill in writing effective large-scale scenes. Martucci considered *Asrael* 'quite extraordinary for a young man's first opera'. However, after the success of the first performances the opera never entered the repertory. Arguably his finest achievement is *Cristoforo Colombo*, on one of Illica's earliest librettos (1892, Genoa). Although the libretto clearly reveals its models, especially Meyerbeer's *L'Africaine*, it represents a marked progress towards a new view of musical theatre. The music demonstrates Franchetti's predilection for what was known in contemporary Italian aesthetics as 'sinfonismo'; large symphonic interludes and the complete integration of the soloists' voices into the orchestral texture bear witness to his skill in unifying entire acts through a continuous musical discourse in the orchestra. The second act, with its two ships on stage, presented the moment of discovery, visually through new techniques of staging – under the influence of the Bayreuth *Parsifal*, a revolving backdrop was used – and musically through masterly use of the orchestra; it constitutes what was probably the culmination of Illica and Franchetti's collaboration.

After a dispute with Ricordi over the libretto of *Tosca*, Franchetti won his greatest success with *Germania*. The opera received its première at La Scala under Toscanini in 1902, with Caruso in the principal role. Two years previously orchestral extracts from *Germania* (the intermezzo 'In the Black Forest') had been performed at La Scala and in Baden-Baden. This practice of presenting a 'preview' of new operas to the concert audience became standard with composers from Alfano to Zandonai. Though much acclaimed by the Italian public of the time, the work suffers from Franchetti's occasional difficulties with individual characterization, but more especially from his naive attempt to create German local colour through the use of folksongs. Although there had been several attempts, by Puccini and others, to write an opera in collaboration with Gabriele D'Annunzio, it was Franchetti who wrote the first based on a play by him, *La figlia di Iorio* (1906, La Scala). He failed to grasp the irrational cruelty of the Abruzzese pagan society depicted in D'Annunzio's drama. At this point Franchetti's style became rather anachronistic, as he was well aware. His words in 1911 reveal how far his operatic ideas were rooted in 19th-century assumptions: 'To make something *new* and yet *remain within the old*. This is my plan. By old I mean form, melody, harmony and colour all combined. In a word, *music*, and not the cacophony which is created now.' His words seem to anticipate a much more violent debate 20 years later, between the modernist Casella and the traditionalist Mascagni. Franchetti began a long series of experiments which show a marked decline in musical style and underlying dramatic vision. These works range from the operetta *Giove a Pompei*, written in collaboration with Giordano on a posthumous libretto by Illica (1921, Rome), which Giordano described as a 'satirodia', to the pre-Fascist opera *Glauco* (1922, Naples), containing some ingredients typical of later propaganda operas on subjects connected with the glory of ancient Rome.

WORKS

operas

first performed at Milan, La Scala, unless otherwise stated; all printed works published in Milan

Asrael (leggenda, 4, F. Fontana), Reggio nell'Emilia, Municipale, 11 Feb 1888 (1888)

Cristoforo Colombo (dramma lirico, 4, epilogue, L. Illica), Genoa, Carlo Felice, 6 Oct 1892 (1893); rev. version (3, epilogue), 17 Jan 1923, *I-Mr**

Fior d'Alpe (os, 3, L. di Castelnuovo), 15 March 1894 (1894)

Il signor di Pourceaugnac (op comica, 3, Fontana, after Molière), 10 April 1897 (1898)

Germania (dramma lirico, prol., 2, epilogue, Illica), 11 March 1902 (1902)

La figlia di Iorio (tragedia pastorale, 3, G. D'Annunzio), 19 March 1906 (1906)

Notte di leggenda (tragedia lirica, 1, G. Forzano), 14 Jan 1915 (1915)

Giove a Pompei (operetta, 3, Illica and E. Romagnoli), Rome, Pariola, 5 July 1921, unpubd, collab. Giordano

Glauco (os, 3, Forzano), Naples, S Carlo, 8 April 1922 (1922)

Fiori del Brabante (azione coreografica), Turin, 10 Feb 1930

Unperf.: Zoroastro (Fontana), c1890; Il finto paggio (commedia musicale, Forzano), 1924; Il gonfaloniere (Forzano), 1927; Don Bonaparte, opera comica, 1941, vs (ed. A. Ferraresi, forthcoming); Moabita (idillio biblico)

other works

5 romanze (Turin, before 1880) [under pseud. 'Tito']

Idillio campestre (Milan, before 1880) [under pseud. 'Tito']

Sinfonia, e (Dresden, 1884)

Nella Foresta Nera (Milan, 1902) [extract from Germania]

Ballata di primavera, T, pf (Milan, 1915)

Ninna nanna, per la figlia Elena, c1930

Loreley, poema sinfonico

Il mattino della domenica, chorus, unpubd

Variazioni, str qt

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JÜRGEN MAEHDER/ANTONIO ROSTAGNO

Franchetti, Arnold

(*b* Lucca, Italy, 1905; *d* Middletown, CT, 7 March 1993). American composer, son of Alberto Franchetti. Following studies in physics at the University of Florence, he enrolled at the Salzburg Mozarteum where he was awarded its top distinction, the Lilli Lehmann prize, for his opera *Bauci*. Between 1937 and 1939 he lived in Munich where he came under the influence of Richard Strauss. After the war, during which he spent time in Sweden and the Italian Alps helping to rescue Allied airmen, he emigrated to the USA (1947). He taught at the Hartt School of Music, Hartford, Connecticut (1948–79), serving as chair of the theory and composition department until his retirement. His honours include awards from the Fromm, Guggenheim and Koussevitsky foundations and Columbia University's Ditson award.

After exploring late-Romantic and neo-classical styles, Franchetti developed a non-serial, 12-note compositional language featuring primarily diatonic motivic material. With the appearance of Lendvai's *Bartók, Weg und Werk* (Budapest, 1957), he adapted features of Lendvai's axis system to what he referred to as 'pandiatonicism', a style prominent thereafter in both his music and his composition teaching. His highly idiosyncratic approach to form derived from the manipulation of melodic and rhythmic cells through repetition, intervallic expansion, transposition, or contrapuntal combination with contrasting fragments. This technique resulted in imaginative improvisatory writing (*Canti*, 1969; *Saxophone Sonata*, 1970) and pointillist, miniaturist textures (*Concerto dell'autunno*, 1983). Striving for a synthesis of musical sophistication and accessibility, he also drew on Italianate folksong flourishes (*Il Giglio Rosso*), *commedia dell'arte* characters (*Three Italian Masques*) and literary texts by the black American revolutionary Eldridge Cleaver (*Lazarus*).

WORKS

(selective list)

Ops: *The Lion* (children's op, 2, R.H. Sanderson and M. Franchetti), New London, CT, 16 Dec 1950; *The Princess* (Tapestry) (1, M. Franchetti), Hartford, CT, 16 March 1952 [pt 1 of trilogy]; *The Maypole* (1, E.R. Mills), Westport, CT, 6 July 1952 [pt 2 of trilogy]; *The Game of Cards* (1, A. Franchetti), 1953, concert version, 20 March 1955, staged, Hartford, CT, 9 May 1956 [pt 3 of trilogy]; *The Anachronism* (1,

Mills), Hartford, CT, 4 March 1956; The Dowser (1, Mills), 1956; Prelude and Fugue (1, C. Bax), Hartford, CT, 21 April 1959; Notturmo in La (As a Conductor Dreams) (2, L. Berrone, after A. de Musset), Hartford, CT, 20 Oct 1966; The Suncatcher (1, B. Sargeant), Hartford, CT, 8 Feb 1973; Soap Op (comic op, 1, K. Lombardo), Hartford, CT, 1973; Married Men go to Hell (The Devil takes a Wife) (3, E. Willheim, after N. Machiavelli), 1975; Dracula (1, A. Franchetti), 1979

Inst: Canti, sax, wind, perc, 1969; Sax Sonata, e, 1970; Concerto dell' autunno, wind, 1983; Il Giglio Rosso, movt, str qt; many orchestral and band works; much chbr music, incl. 6 str qts; 39 solo kbd works, incl. 12 pf sonatas; 3 works for solo perc

Vocal: c33 songs; 7 pieces for small vocal ens; 7 choral works

MSS in *US-Hhc*

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IMANUEL WILLHEIM

Franchi [de Franchi, de Franchis, de Franco], Carlo

(*b* ?1743; *d* ?after 1779). Italian composer. He is described as Neapolitan in printed librettos and his music certainly belongs to the Neapolitan school. His operas had their first performances in principal Italian cities (Rome, Venice, Turin and Naples) and in provincial cities with a strong operatic tradition (Perugia and Mantua). The intermezzo *Il barone di Rocca Antica*, first performed at the Teatro Valle, Rome, was later revived in Florence, Terni, Foligno, Lisbon, Ancona, Passavia, Venice and Dresden. This work marks a fundamental change in the development of Italian *opera buffa* before Rossini. Although it is subtitled 'intermezzi per musica', the work is far removed from the spirit of Pergolesi's intermezzos: the sinfonia is in three parts, the arias are polished and elegant, and secco recitatives are shorter and propelled by lighter, more fluent rhythms.

WORKS

dramatic

at least 2 arias in G. Insanguine, *La vedova capricciosa* (commedia, G. Palomba), Naples, Nuovo, carn. 1765

Ifigenia in Aulide (V.A. Cigna-Santi), Rome, Argentina, 3 Feb 1766, *F-Pn, I-Rvat* (ov. and arias)

Arias in *La clemenza di Tito*, Rome, Argentina, 1766, aria *Rc* and *Rrostirolla*

Arsace (dramma, ? A. Salvi), Venice, S Benedetto, Jan 1768, *P-La*

La pittrice (int, F. Cerlone), Rome, Pace, carn. 1768

Il gran cidde Rodrigo (dramma, 3, G. Pizzi), Turin, Regio, 26 Dec 1768, *I-Tf, P-La*

La contadina fedele (int, 2), Rome, Valle, carn. 1769, *I-Rdp*

Il trionfo della costanza (opera semiseria, D'Oregno), Turin, Carignano, spr. 1769, aria *Tf*

Le astuzie di Rosina e Burlotto (dg), Perugia, Leon d'Oro, carn. 1770

Siroe re di Persia (dramma per musica, 3, P. Metastasio), Rome, Argentina, 13 Feb 1770, *Rdp, Rvat, P-La*

La pastorella incognita (commedia, P. Mililotti), Naples, Fiorentini, spr. 1770

Il barone di Rocca Antica [Act 1] (int, 2, G. Petrosellini), Rome, Valle, 4 Feb 1771, *D-DI, Rtt, F-Pn, I-Fc* [Act 2 by P. Anfossi]; rev. Dresden, 1772 [some sources suggest the Rome version was entirely by Franchi]

La semplice (int, 2), Rome, Valle, 7 Jan 1772, *F-Pn, I-Fc*

Farnace (dramma, ? A.M. Lucchini), Rome, Dame, 15 Feb 1772, *F-Pn, I-Mc (ov.), PAc (ov. and aria), PS (ov.), Rc (2 arias)*

La finta zingara [cingara] per amore (farsa, 2), Rome, Tordinona, carn. 1774 [probably rev. of *Il barone di Rocca Antica*]

I tre amanti ridicoli, Mantua, Ducale, carn. 1779

sacred

Tantum ergo, S, str, org, *CH-EN*

Salve regina, S, orch, org, *CZ-LIT*

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GALLIANO CILIBERTI

Franchi, Giovanni Pietro

(*b* Pistoia; *d* Loreto, 2 Dec 1731). Italian composer. After entering the priesthood he became a musician at Pistoia Cathedral. In 1685 he was *maestro di cappella* to the Prince of Maletto and Venetico. After moving to Rome he was appointed director of music at the court of the Dukes Rospigliosi of nearby Zagarolo. He was also *maestro di cappella* of the Madonna dei Monti, Rome, from 1697 to 1711, when, on 25 July, he was appointed *maestro di cappella* of the Santa Casa, Loreto, in place of Giuseppe de Rossi, who took over his post in Rome. He stayed at Loreto until his death with an interruption from 1727 to 1730 because of the dishonest interference of a priest, a certain Francesco Caldara from Naples, who, by making it seem that Franchi had died, succeeded in extorting from Pope Benedict XIII his own appointment as *maestro di cappella*. On discovering the deceit Franchi turned to the prefect of the Congregazione Lauretana for protection and was reinstated. Caldara nevertheless succeeded in getting himself appointed his assistant, but, because of his obvious incapacity and because he continued to denigrate Franchi, the governor of the Santa Casa ordered that proceedings be instituted against him. As a result Caldara was dismissed on 30 August

1730, after which Franchi could be seen to be undisputedly in charge of the music at the Santa Casa. He was a versatile composer who produced not only instrumental and both sacred and secular vocal chamber music, but also some larger-scale psalms and one or two works that contributed in a minor way to the repertory of Roman oratorios.

WORKS

La cetra sonora (sonatas), a 3, bc, op.1 (Rome, 1685)

Duetti da camera, op.2 (Bologna, 1689)

Motetti a 2, 3, op.3 (Florence, 1690)

Salmi pieni per tutto l'anno da cantarsi, 4vv, org ad lib, op.4 (Bologna, 1697)

Jephte (orat), Rome, 1688; lost, text in Alaleona

S Monica nella conversione di S Agostino (orat), Florence, 1693, publ lib Brompton Oratory, London

La fermezza trionfante nel martirio di Santa Ferma, Rome, 1706, lost

3 masses, 4vv, I-LT

Ouverture, 2 vn, hpd, Mc

2 arias, 4vv, vn, lute, mand, D-DI

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M. Borrelli: *Una interessante raccolta di libretti a stampa di oratori della fine del Seicento, presso la Biblioteca dell'Oratorio di Londra* (Naples, 1962)

ARGIA BERTINI

Franchi, Saverio

(b Teramo, 7 Nov 1942). Italian musicologist. He studied privately the piano, the harpsichord and composition, and also studied at the University of Rome, graduating in humanities (1972) and sociology (1983). He was the founder and director of the Accademia Barocca di Roma (1965–79) and was responsible for the realization of performances of early operas and concertos; works receiving their first modern performances using his editions include operas by Stradella, Jacopo Melani and Caldara. He has also provided, for their first Italian performance, translations of opera librettos and other vocal works by composers from Purcell to Bernstein. In 1973 he was appointed to the chair of music history at the Perugia Conservatory. He has also undertaken artistic and educational work for the Discoteca di Stato in Rome, the Accademia Musicale Chigiana in Siena, the RAI, the University of Urbino and the Italian University for Foreigners in Perugia. He is on the advisory committee for the Centro Studi Musicali in Umbria and the editorial board of the journal *Esercizi: musica e spettacolo*.

WRITINGS

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TERESA M. GIALDRONI

Franchini, Francesco [Franco]

(*b* Siena, late 17th century; *d* Siena, 1757). Italian composer. He studied first with his uncle Domenico (1658–1706); nothing more is known of his music education. He became *maestro di cappella* to Prince Violante of Bavaria, then at S Maria di Provenzano, Siena (as compositions dated 1728 and 1731 testify), and by 1736 also at the Collegio Tolomei there. According to Romagnoli his setting of the psalm *In te Domino* was specially praised. His oratorio *La vergine saggie* was performed in Radicondoli (in the province of Siena) in 1736. A cantata was performed in 1742 by students of the Collegio Tolomei to celebrate the birth of Joseph II, which might suggest, as would his friendship with Metastasio, that Franchini also had some connection with Vienna. His only known theatrical work, the comic intermezzo *Don Chisciotte e Nerina* (not *Werina*), was written for the Siena seminary in 1752; on the score Franchini is described as a priest.

Franchini's sacred music includes both simple four-part homophonic settings and elaborate works for solo voice; in the latter difficult and long *fioriture*, often in dotted rhythms, are demanded of all voice ranges. His *Don Chisciotte* calls for the typical characters of the post-Pergolesi intermezzo: bass (Don Quixote) and soprano (Nerina), with a non-singing part (Sancio); they are provided with da capo arias, duets and rapid *buffo* recitative. Franchini's simple, early Classical style is applied here with good effect, producing a bright, lively sound, with dynamic contrasts apt to the comic subject. (R. Morrocchi: *La musica in Siena*, Siena, 1886/R)

WORKS

all in D-Bsb

Don Chisciotte e Nerina (contrascena in musica), Siena, Seminario Archivescovale, 1752

Mass, 2 choirs each 4vv, org

Mass, with int 'Sapientiam', 4vv, org

Antiphons, solo v/2vv, bc

Responses for Holy Week, 4vv

24 sacred works (hymns, psalms, litanies, Mag etc.), all 4vv, org

La vergine sagge (orat, C. Pannocchieschi D'Elci), Radicondoli, nr Siena, 1736, lost

Cantata (S. Piccolomini), Siena, Collegio Tolomei, 1742, lost

CAROLYN GIANTURCO

Franchois de Gemblaco, Johannes

(fl c1415–30). Franco-Flemish composer. All his music first appears in sources copied in the years 1425 to 1435 and none of it suggests a style any earlier than 1415; so he must surely be the 'Joh. Franciscus de Gemblaco' documented as a succentor at the collegiate church of St Martin, Liège, by September 1417 and in 1419–20 (as carefully argued in Quitin, later fully supported by Igoe and Strohm). The widely held view that he was the Burgundian court singer Johannes Franchois, documented from 1378 to 1415 (see Wright) and born no later than 1355, must be considered thoroughly implausible; since that man was a canon of Evreux from 1394 he cannot be the humble succentor of 1417–20.

The name 'de Gemblaco' is extremely common in Liège, and the composer may therefore have been born there rather than at Gembloux (which is in the diocese of Liège, though nearer to Brussels). Many details in his music suggest the influence of other composers from Liège, particularly Hugo de Lantins and Johannes Ciconia. Given the wide distribution of his music in Italian sources, it is likely that he later moved south, as is implied, in fact, in the text of his *Sans oublyer*.

The name 'Jo franchois de gemblaco' appears only twice in the musical sources, in *I-Bc* Q15 for two Gloria settings; otherwise his works are ascribed 'Jo Franchois' or 'Jo Gemblaco', but their stylistic consistency makes it fairly certain that all the music is by a single composer. That style is moreover clear enough to make it easy to agree with Feininger that the anonymous Gloria–Credo pair is indeed by the same man. More than any other composer of his generation he explored systematic imitation, often using several different pitches for successive entries; in this he seems to have followed and expanded on the lead of Hugo de Lantins. He made considerable use of motivic and sequential treatment as well as of detailed expressivity in text setting, both perhaps expanding on the initiatives of Johannes Ciconia.

His five-voice motet *Ave virgo lux Maria* is notable for its famous textless introit with two canonic voices over a wide-range 'trumpetta', for having its cantus firmus (the antiphon *Sancta Maria succurre miseris*; see *LU*, 1255) not in the tenor but in the contratenor, and for its extensive unison imitation between the upper voices; in this last respect it seems again to expand techniques pioneered by Ciconia.

WORKS

mass pairs

Gloria and Credo, 3vv, ed. C. van den Borren, *Polyphonia sacra* (Burnham, Bucks., 1932, 2/1963), 93 (paired in *I-Bc* Q15 and by implication in *AO*; the jaunty 'Amen' section of the Credo presented there as an appendix appears in all full sources apart from *GB-Ob* 213)

Gloria and Credo, 3vv, ed. in Igoe, 21 (paired in *I-AO* and *Bc* Q15, though there is some dispute as to whether they really belong together: they have the same tonality and style, but the Gloria is considerably more condensed – called 'brevior' in the index to *AO* – and the Credo tenor carries the melody *Alma redemptoris mater*, though the Gloria tenor has a similar manner)

Gloria and Credo, 3vv (anon. but plausibly attrib. to Franchois de Gemblaco and ed. in Feininger, *Bc* Q15, ff. 103v–106)

motets

Ave virgo lux Maria/Sancta Maria, 5vv with alternative 4vv version, ed. in Igoe, 32, and DTÖ, lxxvi, Jg. xl/19

rondeaux

all edited in van den Borren, 1950

Mon seul vouloir mon souverain retour, 3vv

Par ung regart des deux biaux yeux riant, 3vv

Sans oublier sans faire departye, 3vv (also in the Buxheim Keyboard Manuscript, ed. B. Wallner in EDM, 1st ser., xxxviii, 1958, 160)

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DAVID FALLOWS

Franchois le Bertoul.

See Lebertoul, Franchois.

Franchomme, Auguste (Joseph)

(*b* Lille, 10 April 1808; *d* Paris, 21 Jan 1884). French cellist and composer. According to Fétis, he began his study of the cello at the age of 12, with Mas, at the Lille Conservatoire. He received his first prize in 1821, and continued his studies with Pierre Baumann. He then went to the Paris Conservatoire, studying with Norblin for one year before gaining a *premier prix* in December 1825. He played for the Théâtre de l'Ambigu-Comique in 1825–6, the Opéra in 1827, and was solo cello at the Théâtre Italien and the royal chapel the following year. He was also active as a soloist and chamber musician. His increasing prominence allowed him to retire from orchestral work altogether in 1833, although he was a member of Napoleon III's court orchestra in 1853. Franchomme continued his association with the Conservatoire as founding member of the Société des Concerts du Conservatoire and successor to Norblin as cello instructor (1846–84). Together with the violinist Delphin Alard, he founded the Concerts du Cercle Musical in 1834 and Matinées Annuelles de Quatuors in 1847. As a member of Alard's string quartet, he also developed associations with Mendelssohn, Charles Hallé, Ignaz Moscheles, Liszt and Chopin. His rare trips abroad included two visits to England to see Moscheles in 1837 and 1856; on the second occasion he participated in three performances at Ella's Musical Union. At a dinner with Ferdinand Hiller he was introduced to Chopin, who then frequented the Franchomme family home and, as extant letters demonstrate, requested his friend's assistance with business transactions when away from Paris. The two collaborated on the Grand Duo (1833) and Franchomme performed Chopin's Cello Sonata op.65 at its première in 1847. In addition to his own compositions for cello, Franchomme wrote works in collaboration with Henri Bertini and George Osborne.

Contemporaries considered him 'the King of the French school'; he purchased J.-L. Duport's Stradivari in 1843, and was also the legatee of Duport's technical methodology. He perpetuated traditional French bowing technique by maintaining a bow hold above the frog, and combined varied bow strokes and beautiful sound with an adept left-hand technique founded upon Duport's sequential fingerings, portamento being one of the few modern additions to his own performance style. Commentaries in the *Revue musicale* laud his perfect intonation and the musicality of his phrasing. The Englishman Niecks was likewise effusive, stating 'the secret of Franchomme's success is to be sought largely in the vitality of his art – in its warmth, animation and fire'.

WORKS

most published in Paris and Leipzig

Vc Conc., op.33, also arr. vc, pf

Thèmes variés: at least 10 op. nos., most for vc, pf/str qt/orch

Caprices: 12 for vc, vc ad lib, op.7; at least 6 others in 4 op. nos., most for vc, pf

Nocturnes: 3 for 2 vc, op.14; 3 for vc, pf, op.15; 3 for vn/vc, pf, op.19; arr. Chopin: 2 nocturnes, vc, pf as op.55; ?others

Fantasias: at least 10 op. nos., most for vc, pf/str qt/orch

Other works, mostly for vc, pf/str qt/orch, incl. 12 études, op.35, vc, vc/pf

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VALERIE WALDEN

Franci, Benvenuto

(*b* Pienza, Siena, 1 July 1891; *d* Rome, 27 Feb 1985). Italian baritone. He studied in Rome at the S Cecilia Conservatory with Cotogni and Rosati, and made his début there in 1918 at the Teatro Costanzi in Mascagni's *Lodoletta*. In 1919 he appeared at the S Carlo, as Renato, then at leading Italian theatres, including La Scala (1923–36) and the Rome Opera (1928–49). He created roles in operas by Giordano, Zandonai and Boito (Fanuèl in *Nerone*); his German roles included Hans Sachs and Barak. He also sang in Madrid, Barcelona, Buenos Aires and at Covent Garden (1925, 1931 and 1946). He retired in 1953. He had a large and penetrating voice, especially in the middle register, and was remarkable for his vehement singing in many dramatic Verdi roles, particularly Count di Luna, Rigoletto, Don Carlo (*La forza del destino*) and Amonasro, as well as Barnaba in *La Gioconda*, Gérard in *Andrea Chénier* and Scarpia, as can be heard in his recordings of arias from most of his roles. (GV (R. Celletti; R. Vegeto))

RODOLFO CELLETTI

Franciolini, Leopoldo

(*b* Florence, 1 March 1844; *d* Florence, 10 March 1920). Italian dealer in and forger of antique musical instruments. His importance lies in the fact that he was active at the time when many of the world's large public and private collections were being formed and when several major reference works on instrument makers were being compiled. Consequently, examples of his outright fakes and heavily reworked antiques are found in many museums and pictured in many books, and the names and dates of the purported makers of instruments he sold (many of them apparently fictitious) have been included in standard reference works in the field. By no means all of the instruments that passed through Franciolini's hands were fakes, but a substantial proportion of them appear to have been much altered or equipped with false inscriptions or new, more elaborate decoration. Moreover, there is no doubt that he made or commissioned large numbers of entirely bogus instruments constructed from all sorts of old materials as well as from such modern substitutes as celluloid, to simulate the ivory inlays found on original examples.

The covers of a number of Franciolini's printed catalogues state that his firm was founded in 1879, although this cannot be verified since the relevant city records were lost in the disastrous Florence flood of 1966;

however, his earliest printed catalogue is dated 1890 and is an unpretentious two-page listing of only 104 instruments. In 1910 Franciolini was tried and found guilty of commercial fraud. He was fined instead of serving a four-month prison sentence, and his business seems to have been carried on by two of his sons until some time in the late 1920s.

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EDWIN M. RIPIN

Francis I.

See [François i.](#)

Francis, Alun

(*b* Kidderminster, 1943). English conductor. He studied at the RMCM between 1960 and 1963 and for some years worked as a horn player with the Hallé Orchestra and the Bournemouth SO. His career as a conductor became established in 1966 with his appointment as chief conductor and artistic director of the Ulster Orchestra, a post he held for a year. Subsequently he became artistic director of the Northern Ireland Opera Trust (1974–84), director of the Northwest Chamber Orchestra in Seattle (1980–85) and director and artistic adviser of the Overijssels PO in the Netherlands (1985–7). In 1989 Francis was appointed principal conductor of the Berlin SO as well as chief conductor of the North-West German PO. His favoured repertory includes bel canto opera, as well as 20th-century music, especially such composers as Berio and Stockhausen. Among his recordings are Donizetti's *Maria Padilla* and *Ugo, conte di Parigi*, Offenbach's *Christopher Columbus* and *Robinson Crusoe*, and orchestral works by Milhaud and Pettersson.

JESSICA DUCHEN

Francis, Connie [Franconero, Constance]

(*b* Newark, NJ, 12 Dec 1938). American singer and actress. She began her career at the age of 12, appearing on the television programme 'Startime'. She won her first gold record in 1958 with a revival of the 1923 ballad *Who's Sorry Now*, and had further successes with a series of such songs, including *My Happiness* (1958), *Among My Souvenirs* (1959), *Mama* (1960), and *Together* (1961). She also appeared in a number of films, beginning with *Where the Boys Are* (1960). Francis was one of the most popular performers in the USA during the late 1950s and early 1960s, appealing particularly to teenagers with rock songs such as *Stupid Cupid* (1958).

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ARNOLD SHAW

Francis, Day & Hunter.

English firm of music publishers. It was founded by William and James Francis and David Day in 1877 (as W. & J. Francis and Day, then Francis Brothers & Day); Day had experience in music publishing, and the Francis brothers needed a publisher for the songs they wrote and performed (from 1873) with the Mohawk Minstrels. They were joined by Harry Hunter, songwriter and leader of the Manhattan Minstrels, who sold his interest in 1900. Their first offices were in Oxford Street; in 1897 they moved to Charing Cross Road, becoming the first popular music publishers in the area that became London's 'Tin Pan Alley'. They issued music-hall songs, and in 1882 published their first *Comic Annual and Dance Album*. About 1900 Day formed the Musical Copyright Association to protect the interests of songwriters and their publishers against pirate firms. Members brought the issue of music piracy to national attention; a new Copyright Act resulted (1911), and in 1914 Day helped found the Performing Rights Society.

Francis, Day & Hunter were among the first to publish inexpensive mass-produced editions of songs in sheet form, with at least 25,000 first-print copies at a much lower price than had been possible hitherto. Its most successful publication, however, was William Smallwood's piano tutor, first published in 1881, which had sold three million copies by the 1950s. The firm opened an office in New York in 1905 (it soon joined with T.B. Harms & Co. and in 1920 with Leo Feist Co.); a Paris office was opened in about 1920, a Berlin office in 1928. After World War I Francis, Day & Hunter became one of the most important publishers of educational, classical and popular music in Great Britain; it had exclusive publishing arrangements with various artists, including Harry Lauder and Leslie Stuart, and its retail department sold music, records and instruments. In 1953 the firm took over B. Feldman & Co., and in 1972 became a subsidiary of EMI Music Publishing Ltd.

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DEANE L. ROOT/PETER WARD JONES

Francis, Sarah (Janet)

(b London, 11 Jan 1938). English oboist. She studied at the RCM with Terence MacDonagh, who decisively influenced her style of playing, and continued her studies in Paris with Pierre Pierlot. From 1961 to 1963 she was principal oboe with the BBC Welsh Orchestra, but has subsequently built her reputation on her refined interpretations of chamber music, particularly 20th-century works and works by lesser-known early 19th-century composers such as Reicha and Kreutzer. Francis made the first commercial recording of Britten's *Six Metamorphoses after Ovid* and has given numerous British premières, including Koechlin's Oboe Sonata (1974, London) and Barber's Canzonetta for oboe and strings (1982, London). Among numerous works dedicated to her are Gordon Jacob's Seven Bagatelles for solo oboe (1971), Gordon Crosse's concerto *Ariadne* (of which she gave the première at the Cheltenham Festival in 1972), William Mathias's Oboe Concerto (1989) and an oboe quartet by Stephen Dodgson (1994). In 1981 she took over the direction of the London Harpsichord Ensemble from her parents John Francis and Millicent Silver. With this group she has made highly acclaimed recordings of Telemann's complete concertos for oboe and oboe d'amore. In 1974 Francis became a professor of oboe at the RCM and in 1996 was appointed chairman of the British Double Reed Society.

GEOFFREY BURGESS

Franciscan friars.

The Order of Friars Minor, or Greyfriars, began as a small band of enthusiasts led by the Little Poor Man of Assisi, the humble but gifted Francesco Bernadone. In 1209 he and his first companions accepted the challenge of literal and uncompromising obedience to the Gospel precepts. Pope Innocent III gave verbal assent to the first Rule (now lost) presented to him by St Francis. The earliest known Rule is that of 1221, confirmed in its final form in 1223 by a Bull of Honorius III. The Franciscan Rule is characterized by obedience to the Holy See and insistence on complete poverty. The friars could accept neither property nor money but were to live by the work of their hands or by begging. In course of time this total poverty caused practical difficulties, giving rise to two schools: those who still wished to adhere to the strict letter of the Gospel (Spiritualists) and the others who sought a compromise solution. Ensuing disputes over this, followed by such calamities as the Black Death (1348–52) and the Great Schism (1378–1417), led to a general weakening of the order. Laxity of discipline increased in proportion to the growth of material prosperity. Successive attempts at conciliation and reform resulted in the development of various branches: the Observants (officially recognized in 1415) were finally separated from the Conventuals in 1517; the reformed Capuchins were established in 1529, to be followed by the Reformati, the Recollects and the Discalced in the 17th and 18th centuries. In the 19th century there was a move towards reuniting the different branches. This was confirmed in 1897 by Leo XIII and was the starting-point of a great renewal of vigour.

The first English houses of Greyfriars were established in 1224 in Oxford, London and Canterbury. Henry VII introduced the Observants in the last

decade of the 15th century. After being scattered at the Dissolution, the friars returned to England in the 19th century.

The order has produced many saints, including Anthony of Padua, Bernardine of Siena and John of Capistrano, and not a few scholars, among them Bonaventura, Duns Scotus, Roger Bacon and William of Ockham. It has sent missionaries to every part of the world. The Franciscans have for many centuries been the official guardians of the traditional sites of Christianity in the Holy Land.

The earliest Franciscans followed the liturgy of the local churches wherever they happened to find themselves. After 1223 they adopted the Use of the papal court. In the mid-13th century Haymo of Faversham reformed the liturgy, composing an ordinal for the breviary, for grace at meals and for the missal. This ordinal was used for the correction of the liturgical books of the order and it was to influence the course of the Roman rite throughout the West. The gradual was issued in 1251 and the antiphoner some three years later. Careful instructions were appended for scribes. From this time onwards the Franciscans used square notation.

Numerous chant treatises are the work of Franciscans, from the simple 'Cantorinus' type of concise instructions on intoning psalms and antiphons to the more developed prefaces of François de Bruges in his editions of the Roman Antiphoner (1505) and the Roman Psalter (1507). François commented in a practical way on the use of *musica ficta* in plainchant. The little handbook for novices and others by Bonaventura of Brescia, entitled *Regula musice plane* (1497), gives instructions on how to sing different categories of chant. An important medieval musical treatise describing both plainchant and mensural music is the *Quatuor principalia*, also the work of a Franciscan, the Friar of Bristol.

Franciscans figured among the many sequence writers of the Middle Ages, but the order has chiefly influenced the course of European music and poetry in ways not directly connected with the liturgy. The friars were closely associated with the composition and propagation of *laude spirituali* – simple religious songs in the vernacular that gained enormous popularity and were sung by numerous confraternities of lay folk in town and village. The *Fioretti* recount that St Francis himself went about 'cantando e laudando magnificamente Iddio'. The texts, though not the music, of several of his songs survive. He sent out his friars to preach and sing the praises of God as if they were 'joculatores Domini', with the instruction to claim as largesse after their efforts not money but conversion of heart: 'volumus in hoc remunerati a vobis, videlicet ut stetis in vera poenitentia'. This injunction was echoed in many of the *laude*, for example:

A voi gente facciam prego
ke stiate in penitentia ...

The models used by the composers of *laude* were the wordly and amorous songs of the people. Often the melodies were taken over just as they stood and the words parodied. The Franciscans Jacopone da Todi and Bianco da Siena composed exquisite *laude*, and Jacopone made frequent use of

dance forms. Many *laude* stressed penitential themes; numerous others were written in honour of the Blessed Virgin.

This popular Franciscan vernacular tradition was to prove an important influence in shaping the medieval lyric north of the Alps. Friar Jehan Tisserand is the first known composer of a French Noël. In England Franciscans were directly associated with the development of the English carol. They produced translations, macaronic poems, parodies and original compositions. The Kildare collection (c1300) of Anglo-Irish poems (*GB-Lbl/Harl.913*), which includes an early lullaby, was the work of Franciscans. Later in the 14th century Friar Johan de Grimestone wrote many religious lyrics, including carols, and towards the end of the 15th century Friar James Ryman of Canterbury composed no fewer than 119 carols and some 40 other poems, in a homely, simple style. He often used some well-worn Latin snippet, such as 'O clemens, O pia, O dulcis Maria', as a burden (Greene, 1935). Ryman also made English homespun translations of Latin hymns which were probably sung to their plainchant tunes. Either he or his scribe was familiar with the musical technique of *faburden*.

Franciscans have not confined their talents and interest to popular lyrics in the vernacular. When Salimbene de Adam described the multiple musical activities of his time in Italy in c1284 he made special mention of more technically complex music, in particular the polyphonic works of Philip the Chancellor. In later times the most celebrated of all Franciscan musicians was the scholar, composer and teacher Padre Martini (G.B. Martini, 1706–84), who was known and revered throughout Europe.

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MARY BERRY

Francischello [Franciscello].

See [Alborea, Francesco](#).

Francisci, Jan

(*b* Banská Bystrica, 14 June 1691; *d* Banská Bystrica, 27 April 1758). Slovak organist and composer. He was the son of Juraj Francisci, choirmaster at the evangelical church in Banská Bystrica from 1692, under whom he first studied music; in theory and composition he was self-taught. On his father's death in 1709 he succeeded him as choirmaster. He met J.J. Fux and Georg Reutter in Vienna in 1722, and at Leipzig in 1725 he heard J.S. Bach play. From October 1733 to March 1735 he was choirmaster and organist at the evangelical church in Pressburg, but after disputes with his superiors he returned to his native town, where on 12 June 1737 he resumed the post of choirmaster and organist, holding it until his death except for a period from 1743 to 1748. He was succeeded by his son Juraj Francisci (1716–71).

Francisci is known as a composer of arias and cantatas from his autobiography in Johann Mattheson's *Grundlage einer Ehren-Pforte* (Hamburg, 1740). A work called *Das musicalische Neu-Jahrs Praesent* is mentioned in the archives of the evangelical church in Banská Bystrica. All his music was thought lost until the manuscript collection of the Bratislava organist J.A. Schandroch (1710–80) was discovered in 1962, in Štítňik evangelical rectory; it includes one harpsichord dance ('Polonicus') and five organ preludes, short pieces designed to meet the practical needs of organists. Francisci also left an *Introductio in generalem bassum*, known only in a manuscript copy in a volume *Fundamenta musicae* (in the Tranovský Library, Liptovský Mikuláš).

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MARIA JANA TERRAYOVÁ

Francisco de Novo Portu.

See [Mergot, Franciscus](#).

Franciscus, Magister

(fl 1370–80). French composer. He may be the F. Andrieu who, according to two texts by Eustache Deschamps, composed the four-part ballade *Armes, amours/O flour des flours* mourning the death of Machaut in 1377 (facts. in Gennrich, pl.16; ed. in Ludwig, 1926, Apel, 1970, and Greene, 1982). It is also possible that he was the Franciscus de Goano who was chaplain of the papal choir at Avignon under Gregory XI and Clement VII but died in 1404; alternatively he could be the Johannes Franchois or Franciscus, documented from 1378 to 1415, who was a singer in the chapels of Pope Clement VII, Dukes Philip the bold and John the Fearless of Burgundy and Dauphin Louis of Guienne (who in his turn has been wrongly identified as the composer Johannes Franchois de Gemblaco, see Wright). Two three-voice ballades are ascribed 'Magister Franciscus' in *F-CH 564*; both are reminiscent of Machaut's mature style. *De Narcissus* (ed. in Apel, 1950 and 1970, and in Greene, 1981), composed before 1376, was widely diffused at the time, and occurs in versions with different contratenors. *Phiton, Phiton, beste tres venimeuse* (facts. in Gennrich, pl.10, and *MGG1*, iv, pl.28; ed. in Wilkins, 1966, Apel, 1970, and Greene, 1981) dedicated to Gaston Fébus, Count of Foix, quotes the opening of Machaut's ballade 38, *Phyton, le merueilleus serpent*, written after 1369.

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URSULA GÜNTHER

Franciscus Venetus.

See [Ana](#), [Francesco d'](#).

Francisque, Anthoine [Antoine]

(*b* St Quentin, c1575; *d* Paris, bur. 5 Oct 1605). French composer and lutenist. At first he lived at Cambrai, where he married in 1596. Shortly afterwards he moved to Paris. He seems to have practised his art in the circle of the Prince of Condé, to whom he dedicated *Le trésor d'Orphée*, and soon won great renown.

Francisque's only known music is the 70 pieces constituting *Le trésor d'Orphée: livre de tablature de luth* (Paris, 1600/R; transcr. for piano, 1906). It consists mainly of dances: passamezzos, pavans, galliards, courantes, branles, voltes and gavottes, the last-named among the earliest known ones. There are also a few preludes and fantasias. Some pieces are arrangements of then current popular tunes: they include *La Cassandre* (already found in Arbeau's *Orchésographie*, 1588), a galliard 'faicte sur une volte de feu Perrichon' and Lassus's *Susanne ung jour*. Most of these pieces use the normal lute tuning *G–c–f–a–d'–g'*, but a few branles require a nine-course lute with a lower tuning (*à cordes avalées*). The collection ends with instructions for converting all types of lute tablature into staff notation and vice versa.

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JOËL DUGOT

Franck, César(-Auguste-Jean-Guillaume-Hubert)

(*b* Liège, 10 Dec 1822; *d* Paris, 8 Nov 1890). French composer, teacher and organist of Belgian birth. He was one of the leading figures of French musical life during the second half of the 19th century.

1. Life.
2. Works.

WORKS

Franck, César

1. Life.

Franck's cultural origins have been the subject of some dispute. Before 1830 Liège was officially part of the French-dominated Walloon district of what later became Belgium. His mother's ancestry was wholly German; the family of his father Nicholas-Joseph, a minor clerk who was unemployed at the time of his elder son's birth, came from Gemmenich near the German border. The combination of early precocity, an irresponsible and ambitious parent and an age which fêted prodigies less discriminately than a previous one resulted inevitably in a childhood and adolescence scarred by exploitation, and perhaps contributed to the late maturing of Franck's full creative powers. In October 1830 his father enrolled him at the Liège Conservatoire where he rapidly gained *premiers prix* for solfège in 1832 and piano (Jalheau's class) in 1834. From 1833 to 1835 he studied harmony with the director, Daussoigne, a nephew of Méhul who had taught at the Paris Conservatoire. Encouraged by these academic successes his father organized a series of concerts in Liège, Brussels and Aachen in spring 1835. Franck's earliest surviving compositions, trivial showpieces and operatic fantasies *à la mode*, were written in connection with these and subsequent exhibitions. In May 1835 the Franck family moved to Paris. An assault on the Parisian audiences was by then almost a pre-ordained step, and fortunately the plan of campaign included piano lessons with Zimmerman and a course in harmony and counterpoint with the renowned Reicha, teacher of Berlioz, Liszt and Gounod, though predictably Franck's much publicized début passed without mention. Having been refused entry to the Paris Conservatoire on grounds of nationality, he then waited a year while his father secured naturalization papers. He was finally enrolled on 4 October 1837, with Zimmerman again for piano and Leborne for counterpoint, quickly repeating his provincial achievements with *premiers prix* in 1838 (piano) and 1840 (counterpoint). He then studied with Berton, and prepared for the Prix de Rome, although he did not actually enter the competition. A year in Benoist's organ class failed to produce anything more than a *second prix* (1841) and he was finally withdrawn by his father from study in April 1842 in order to concentrate on a career as a virtuoso making a concert tour in Belgium in 1843.

What might have proved a serious setback to a career in composition was mitigated in part by the encouraging subscription to Franck's Trios op.1, written over the previous three years, which appeared in spring 1843; the purchasers included Meyerbeer, Liszt, Donizetti, Halévy, Chopin, Thomas and Auber. On Liszt's advice, Franck transferred the finale of his trio op.1 no.3 to his trio op.2 no.4. Although probably conceived in the summer of 1843, his first large-scale work, the biblical oratorio *Ruth* was not completed until 1845 for during this time the pressure of engagements had resulted in a serious illness. His career as a virtuoso was already markedly declining and this, added to the poor reception accorded the first performance of *Ruth* on 4 January 1846 (even though the recent success of David's *Le désert*, with which *Ruth* was unfavourably compared, augured well for a work of oriental character), undoubtedly led to a

worsening of his already strained relations with his disappointed father. During the summer of 1846 he formally quitted his parents' house. To support himself, in addition to taking on private pupils, he taught at various public schools and religious institutions in the city and further supplemented his income by obtaining the post of organist at the church of Notre Dame de Lorette in 1847.

Thereafter much of Franck's time was spent at the house of his fiancée, Félicité Saillot Desmousseaux, whose parents were actors at the Comédie-Française. His tyrannical father was opposed to the engagement, though he and Franck's mother grudgingly appeared at the marriage service which took place at Notre Dame de Lorette amid the preliminary fusillades of the 1848 June days. During the idyllic period of his betrothal Franck had written a symphonic poem entitled *Ce qu'on entend sur la montagne*. Another large-scale unpublished composition, the opera *Le valet de ferme*, dates from the early years of his marriage; however, no more works of any consequence appeared for ten years. In 1851 he was appointed organist of St Jean-St François in the Marais, which possessed an early organ by the brilliant builder Cavallé-Coll, to whose firm Franck was then attached as an 'artistic representative'. Having been inspired by the playing of the Belgian Lemmens he was probably determined during this period to extend his technique, particularly at the pedal-board, and to develop his already prodigious improvisatory skill.

The start of a new phase of Franck's career has rightly been attributed to his appointment, early in 1858, as organist of the newly completed basilica of Ste Clotilde where, assisted by the aging Lefébure-Wély, he inaugurated one of Cavallé-Coll's finest instruments on 19 December 1859. Although at first he may have been chiefly concerned to provide suitable service music, including the mass for three voices to which he later added the famous setting of *Panis angelicus*, it was his after-service extemporizations that quickly became a public attraction; they appeared in tangible form as his first major work, the *Six pièces*, completed over the following two years. Considered in comparison with contemporary French organ music the *Six pièces* indeed represent a remarkable achievement. Liszt, Franck's friend and champion, proclaimed them worthy of a 'place beside the masterpieces of Bach'. Their accomplishment was not followed up, however, and the ensuing decade proved no more productive than the previous one, apart from a number of short organ pieces (published posthumously) and several motets, together with three curious cantatas, the *Cantique de Moïse*, the *Plainte des israélites* and *La tour de Babel*, and the oratorio *Les sept paroles du Christ*, which all remained in manuscript. It was during this creatively fallow period that he was unwittingly laying the foundations of a remarkable phenomenon of 19th-century French culture: the cluster of pupil-disciples known as the *bande à Franck*. One of his part-time teaching posts was at the Jesuit college in the rue Vaurigard, where his pupils included Henri Duparc and Arthur Coquard. Although the latter received instruction in harmony from 1865 to 1866 he was then intent on a career in law and did not resume contact with the group until after the Franco-Prussian War. Meanwhile Duparc had established himself as the leader of the embryonic brotherhood (augmented by Albert Cahen) and in 1868 took the decisive step of introducing Franck, their beloved 'Pater seraphicus', to Alexis de Castillon, who was later to become the first

secretary of the Société Nationale de Musique. The society loyally included Franck's *Trio de salon* op.1 no.2 in the programme of its first concert on 25 November 1871, and subsequently gave first performances of many of his important works. But belated recognition had already begun a month earlier with a favourably received performance of the revised version of *Ruth*, and the end of Franck's obscurity was signalled by his nomination to succeed Benoist as professor of organ at the Conservatoire. For this appointment he found it necessary to apply for French citizenship.

In October 1872 Vincent d'Indy became a student in Franck's organ class, which was by then assuming the status of an unofficial composition seminar, and in the following month the first version of a new oratorio, *Rédemption*, was completed. According to d'Indy this was the first work in which Franck applied his principles of 'tonal architecture'; there are passages in the first symphonic interlude (later discarded) which suggest his mature harmonic idiom (ex.1). The first performance took place on 10 April 1873; unfortunately, owing less to its own obvious defects than to badly copied parts and unusually inept conducting on the part of Colonne, the work, given without the interlude, was a miserable failure. Franck's disappointment was bitter, and his initial reaffirmation of confidence in his score only gradually gave way to persuasion by Duparc and d'Indy of the need to remodel it. (The revised work eventually achieved a real success with the public and critics, but not until six years after the composer's death.) In November 1874 he heard the prelude to Act 1 of *Tristan und Isolde*, the direct influence of which is reflected in his subsequent organ and orchestral music, especially in the opening of the fifth *Béatitude*, completed in 1875, and most strikingly of all in *Les Eolides*, completed in the following year (ex.2).





Franck was entering upon a creative phase of tremendous intensity which lasted unabated until his death, although most of his composition had to be fitted into the summer holidays. Except for writing the *Trois pièces* for the inauguration of the Cavaillé-Coll organ at the Palais du Trocadéro (1878), he worked on almost nothing else but the monumental oratorio *Les béatitudes* (begun in 1869) from 1875 until its completion in July 1879. By then he had already begun the Piano Quintet and soon after its successful première, he began another oratorio, *Rébecca*, and later the ill-fated *Hulda*. Two more symphonic poems soon followed, *Le chasseur maudit* and *Les Djinns*; the latter, along with the Quintet, signalled the reawakening of his interest in the piano, which found further expression in the *Prélude, choral et fugue* and the *Variations symphoniques*. On 6 August 1885 he was awarded the cross of the Légion d'Honneur; a year later his election as president of the Société Nationale set off an odious confrontation between the majority party of his own lieutenants (recently joined by Chausson) and the disillusioned, reactionary Saint-Saëns. But these conflicts were not reflected in his important compositions of that summer of 1886: the sunny Violin Sonata and the sensual, at times frankly erotic, symphonic poem *Psyché*.

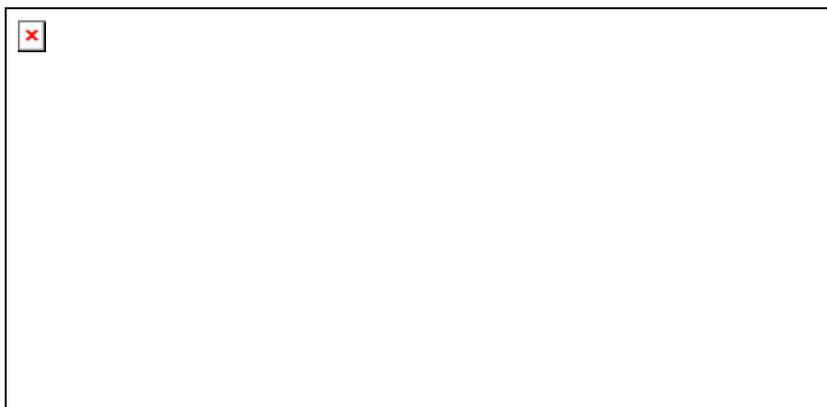
The year 1887 opened with an ambitious Franck festival concert in the Cirque d'Hiver, conducted jointly by the composer and the unsympathetic Padeloup. Characteristically, the disastrous performances embarrassed all but the undaunted Franck himself, who, in addition to writing a second triptych for piano, was making the first sketches for the Symphony. One more abortive operatic scheme occupied him for a further year, but soon after abandoning the orchestration of *Ghiselle* to his pupils he began the String Quartet, a masterly distillation of his harmonic-contrapuntal idiom, whose hyper-intensity he passed on to his last pupil, Guillaume Lekeu. His final works written during summer 1890 were the complex *Trois chorals* and a collection of pieces (for harmonium) of which only 59 of a projected 91 (seven pieces for each of the 13 chromatic keys from C to C) were

finished. He was working on them when he died on 8 November, a chill which he had contracted a few weeks earlier having developed into pleurisy. Among those present at his funeral service two days later were Fauré, Bruneau, Widor, Lalo and, delivering the oration, Chabrier. The Conservatoire was represented by Delibes; the Ministry of Fine Arts neglected to send a delegate.

Franck, César

2. Works.

Many features of Franck's style were established during the early years at Ste Clotilde; Grace (1948) confidently compared the themes of the *Grande pièce symphonique* (1863) and the Symphony (1886–8); there are also melodic resemblances between the B major Andante of the early *Grande pièce* and the slow movement of the String Quartet (1889). The basis of Franck's thematic material is the symphonic phrase, a paradoxical compound of rhetorical and passive elements which is paralleled linguistically by Jean-Aubry's (1916) description 'serene anxiety'. Often Franck developed complex phrase structures using a kind of mosaic of variants of one or two germinal motifs, a technique which again underlines his indebtedness to Liszt; two late piano works, the *Prélude, choral et fugue* and the *Prélude, aria et final* illustrate this procedure in its most developed and refined state (ex.3).



If one admits d'Indy's proposition of a major stylistic gap between *Rédemption* (1871–2) and *Les Eolides* (1875–6), one must concur with his biassed assumption that Franck's later compositions are principally identifiable by their preoccupation with harmonic techniques deriving from *Tristan und Isolde*. A very rich strain of chromaticism is indeed a consistent feature of his mature works, and still more of the works of a number of his pupils, where it often appears as a complex undercurrent to a less involved surface, with relatively diatonic melodies harmonized in the style of *Tristan*. However, many non-harmonic features of Franck's 'late' manner were present at an earlier date than that suggested by d'Indy, and, as previously noted, his earliest flirtations with Tristanesque harmony began at least with the fifth *Béatitude*, written some time before 1875. The bowdlerized version of the opening of the *Tristan* prelude found in *Les Eolides* was only a step towards the high chromaticism of the final works, which he had to some extent used even before his acquaintance with Wagner's opera. The foundation of his chromatic procedures, like Wagner's in *Tristan*, is the juxtaposition of tonally unrelated chords by means of logical part

movement; in this they had a common source (ex.4), although Wagner was to explore the association of much more distantly related harmonies.



An outstanding feature of Franck's harmonic language is his use of the 'chord pair' (as in bars 1 and 2 of *Les Eolides*) where the second chord carries with it the impression of a *sforzando*. A classical formulation of this device appears in the ninth bar of the first movement of the Violin Sonata, but it also occurs in much earlier pieces, as in the first symphonic interlude from *Rédemption* (quoted above). It is often associated with Franck's characteristic iambic rhythm in the attendant melody (see ex.5), as in the Violin Sonata. He often applied his method of thematic development to a harmonic context; a chord pair, for instance, may be repeated with a slight alteration to the second chord, resulting in a stronger implied *sforzando* (Violin Sonata, third movement, bars 17–18). The technique may also be applied to whole phrases, with more than one element being subjected to variation: again, the *Six pièces* furnish a prototype (*Fantaisie*, bars 9–12). Franck was particularly fond of incorporating these motifs into a bar-form (AAB) phrase structure; a good example is the second subject of the first movement of the Quintet. Much of the slow movement of this work is organized on the same principle; thus, bars 1–4 may be analysed as *Stollen* (bar 1), *Stollen* (bar 2; chord on third beat varied) and *Abgesang* (bars 3 and 4; cadential figure derived from the preceding two bars). Franck's early explorations in the juxtaposition of chords had repercussions in the music of a later generation, notably that of Debussy, for whom the concept of contrasting harmonic colours was fundamental: his *Les sons et les parfums* (1910) begins with the varied repetition of a chord pair.



Franck's formal procedures ranged from the simplistic dovetailing of ternary and sonata forms in the first movement of the Quartet to the complex synthesis of the *Variations symphoniques*. The architectural principle with which his name is linked, cyclic form, sprang originally from two distinct sources: Beethoven's dramatic recall of previously heard themes, and the monothematic procedure whereby a number of movements employ variants or 'transformations' of the same material, as in Schubert's Wanderer Fantasy and E major Quartet op.125. Both these models have been suggested as the inspiration behind Franck's remarkable Trio in F \flat minor, but a more likely blueprint is to be found in the early piano sonatas of Mendelssohn and the Scherzo of his early Piano Quartet in B minor, which is distinctly echoed in the corresponding movement of Franck's Trio. It was Liszt's achievement to have welded the two principles of thematic recall and monothematicism into a monumental formal process which could unify a multi-movement cycle or even, in *Les préludes* and the Piano Sonata, encompass them all in a continuous sonata first movement plan. Apart from the Trio, where the use of the cyclic technique savours of something of an intellectual exercise, Franck's first important attempt at this kind of unification was the *Grande pièce symphonique*, which shows clearly his immeasurable debt to the music of Liszt's Weimar years. Yet another

large-scale single-movement composition is the *Prélude, choral et fugue*, whose chromatic generating motif (later becoming the fugue subject) further emphasizes his underlying relationship to Liszt, irrespective of the inroads the music of Wagner had made on his sensibilities. Despite its lack of conventional breaks between movements, the work basically conforms to the three-movement plan which Franck found most congenial. He had already experimented with the triptych form of Beethoven's *Les adieux* sonata in some of his early piano works and later in a number of the *Six pièces*. Of the other instrumental music, only the Violin Sonata and the Quartet deviate from this tripartite layout, to which all the important instrumental works of his pupils also conform.

No appraisal of Franck's total output can ignore the wide qualitative gulf separating the broad categories of vocal and instrumental music. Surprisingly for a skilled contrapuntist his choral writing too often suffers from unrelieved homophony; the discrepancy may be seen in a hybrid work like *Psyché* in which the choral sections simply disfigure the remainder. Except in one or two instances he was unable to make much of the contemporary *mélodie* (his grasp of prosody was notoriously weak), and the prevailing sentimental style of church music in mid-19th-century France was hardly fertile soil in which his gifts might flourish. Nevertheless, one or two of his sacred pieces, notably the festal offertory *Quae est ista* (1871), were distinguished additions to the liturgical repertory. Franck's cardinal weaknesses included his lack of literary discernment and corresponding readiness to rely on the literary tastes of others, and the limited spectrum of experience he could convincingly express in music. The failure of the operas cannot be blamed entirely on their absurd and anachronistic librettos, and in spite of many magnificent pages, the choral works are unlikely to find admirers, fundamentally because Franck was unable to realize their essentially dramatic schemes. This stricture is particularly applicable to *Rédemption* where, as has often been remarked, he was lamentably unable to delineate the darker aspects of human nature described in the text, the characterization of Lucifer being utterly ineffectual. *Les béatitudes*, Franck's magnum opus by which both he and his disciples set so much store, suffers initially from too rigid a formal plan: each of the eight sections begins with an exposition of a particular evil, proceeds to a celestial prophecy and concludes with the voice of Christ intoning words from the Sermon on the Mount. A certain pedestrianism in melody and rhythm is exposed by the obsessively chromatic harmony. Yet the monolithic design of the total work, in 'tonal architectural' terms implemented by an identification of psychological states with specific keys (as with Messiaen a kind of cosmic joy is attributed to F \sharp major), is very impressive and ought to preclude anything but a complete performance. Parts three and four and much of parts five and six represent his outstanding accomplishments on a large canvas.

Franck's finest compositional achievement is represented by the symphonic, chamber and keyboard works, one of the most distinguished contributions to the field by any French musician – especially the last three chamber works, in which Franck found a balance between his inherent emotionalism and his preoccupation with counterpoint and Classical forms. They constitute his legacy to his disciples, and the intense interest in chamber music shown by Castillon, from the moment of his becoming a

student of Franck, is perhaps symbolic of the importance of formalistic works for the Franckist school as a whole. There were few precedents in France for such an involvement; those that did exist, such as the genuinely neo-classical symphonies of Gounod and Bizet of 1855 and the early piano quintet and piano trio by the eclectic Saint-Saëns, were isolated attempts and give little hint of what was to follow. To his pupils, Franck communicated both the Beethovenian idealism inherent in the cultivation of the strict genres of symphony, quartet and sonata and the harmonic innovations of late Romanticism. This double allegiance to the Viennese tradition on the one hand, and to Liszt and Wagner on the other, was undoubtedly responsible for the self-indulgent massiveness which characterizes many Franckist works and which sometimes proved to be a source of stylistic confusion, as Cooper (1951) has observed about the Piano Trio by Lekeu. The finest products of the movement, however, such as the chamber music and the Symphony of Chausson, in whose Piano Trio may be observed the most direct workings of Franck's influence, align this monumentality with a sweeping lyricism.

Franck's pupils were attracted to his teaching technique, his innate receptiveness to new ideas and his seriousness, a quality which stood in marked contrast to the superficiality of the Opéra-dominated establishment. After 1872 only a few, including Augusta Holmès and Lekeu, were taught privately; the majority, often at the instigation of Coquard, attended the organ class where most of Franck's composition teaching took place. Although he would naturally assess individual compositions by members of his closest circle, his main medium of communication seems to have been the improvisation sessions which took up most of the class's time; through these he reached a wider audience, including such peripheral members of the school as Fumet and Lazzari. He was not primarily concerned with keyboard technique, as Vierne and Tournemire found to their dismay when later confronted with Widor. His sphere of influence was wide: in addition to those pupils already mentioned, Charles Bordes, Guy Ropartz, Dukas, Bréville, Pierné, Guilmant and Magnard passed at some stage through his hands. Few other teachers can be credited with such an achievement.

[Franck, César](#)

WORKS

all published and first performed in Paris, unless otherwise stated; autograph MSS of unpublished works in F-Pc and Pn. Opus numbers in italics refer to Franck's first series, those in roman to his second series and Messe à 3 voix; no works composed after 1863 bear opus numbers. Thematic catalogue of published works in Mohr [M].

stage

[all printed works in vocal score, unless otherwise stated](#)

| M | Title, genre | Acts, libretto | Compose d | Published |
|---|-----------------|-------------------|--------------|-----------|
|---|-----------------|-------------------|--------------|-----------|

| | | | | |
|---|-------------------------|---|---------|------|
| — | Stradella, op | 3, E. Deschamps | c1841 | — |
| First performances; remarks : vs only | | | | |
| — | Le valet de ferme, oc | 3, A. Royer and G. Vaëz | 1851–3 | — |
| First performances; remarks : — | | | | |
| 49 | Hulda, op | 4, epilogue, C. Grandmougin, after Bjørnson | 1879–85 | 1894 |
| First performances; remarks : Monte Carlo, 8 March 1894; vs arr. Franck (to p.285) and S. Rousseau (from p.285 to end); 2nd edn (?1894) abridged | | | | |
| 50 | Ghiselle, drame lyrique | 4, G.-A. Thierry | 1888–90 | 1896 |
| First performances; remarks : Monte Carlo, 6 April 1896. Act 1 orchd Franck; Act 2 P. de Bréville, V. d'Indy, E. Chausson; Act 3 S. Rousseau; Act 4 A. Coquard | | | | |

large sacred

all printed works in vocal score, unless otherwise stated

| M | Title, genre | Scoring | Text | Composed | Published |
|--|------------------------------|-----------------------|-------------------|-------------------|-----------|
| — | Notre-Dame des orages, cant. | ?1 v, pf | Comte de Pastoret | c1838 | — |
| First performances; remarks : Erard's piano salon, c10 Jan 1839, mentioned in <i>Le ménestrel</i> , 13 Jan 1839; lost | | | | | |
| 51 | Ruth, églogue biblique | Solo vv, chorus, orch | Bible, with addns | 1843–6; rev. 1871 | 1872 |

by A.
Guillemin

First performances; remarks :
Conservatoire, 4 Jan 1846

| | | | | | |
|---|-------------------------------|--------------|---|--------|---|
| — | Plainte des israélites, cant. | Chorus, orch | — | ?c1865 | — |
|---|-------------------------------|--------------|---|--------|---|

First performances; remarks :

| | | | | | |
|---|-------------------------|-----------------------|---|------|---|
| — | La tour de Babel, cant. | Solo vv, chorus, orch | — | 1865 | — |
|---|-------------------------|-----------------------|---|------|---|

First performances; remarks :

| | | | | | |
|----|-----------------------------|-----------------------------|---------|--------|------|
| 52 | Rédemption, poème-symphonie | S, female vv, speaker, orch | E. Blau | | |
| | First version | | | 1871–2 | 1872 |

First performances; remarks :
Concert National (Colonne), 10 April 1873

| | | | | | |
|--|--|--|--|------|------|
| | Final version, with new chorus and symphonic interlude | | | 1874 | 1875 |
|--|--|--|--|------|------|

First performances; remarks :
Conservatoire, 15 March 1875

| | | | | | |
|----|----------------------|-----------------------|--|---------|------|
| 53 | Les béatitudes, orat | Solo vv, chorus, orch | Bible: Matthew v, adapted by Mme J. Colomb | 1869–79 | 1880 |
|----|----------------------|-----------------------|--|---------|------|

First performances; remarks :
Franck's apartment, 20 Feb 1879 (pf acc.); Dijon, 15 June 1891 (orch acc.); earlier performances of individual movts, Paris, 1878–90

| | | | | | |
|----|---------|----------|-----------|---------|------|
| 54 | Rébecca | Solo vv, | P. Collin | 1880–81 | 1881 |
|----|---------|----------|-----------|---------|------|

| | | | | |
|--|----------------------|-----------------|--|--|
| | a, scène biblique | chorus, orch | | |
| First performances; remarks : Société Chorale d'Amateurs Guillot de Sainbris, 15 March 1881 (pf acc.); Salle Gaveau, 16 May 1911 | | | | |

orchestral

M op. Title, genre Composed Published

| | | | | |
|--|--|--|------|--|
| | | Variations brilliantes sur un thème original | 1834 | |
|--|--|--|------|--|

First performance :
—

| | | | | |
|--|---|---|------|--|
| | 5 | Variations brillantes sur l'air du Pré aux clercs | 1834 | |
|--|---|---|------|--|

First performance :
—

Remarks :
also arr. solo pf

| | | | | |
|--|---|--|--------|--|
| | 8 | Variations brillantes sur la ronde favorite de Gustave III, with solo pf | 1834–5 | |
|--|---|--|--------|--|

First performance :
—

| | | | | |
|--|----|--|-------|--|
| | 11 | Deuxième grand concerto, g, with solo pf | c1835 | |
|--|----|--|-------|--|

First performance :
—

| | | | | |
|---|----|--|---------|-----------------------------|
| | 13 | Première grande symphonie, G | 1840 | — |
| First performance : Société d'Orléans, 16 Feb 1841 | | | | |
| | | Ce qu'on entend sur la montagne, sym. poem | c1845-7 | — |
| First performance : — | | | | |
| Remarks : after V. Hugo | | | | |
| 43 | — | Les Eolides, sym. poem | 1875-6 | 1893; arr. 2 pf, 1892 |
| First performance : Société Nationale, 13 May 1877 | | | | |
| Remarks : after Leconte de Lisle | | | | |
| 44 | — | Le chasseur maudit, sym. poem | 1882 | 1884; arr. pf 4 hands, 1884 |
| First performance : Société Nationale, 31 March 1883 | | | | |
| Remarks : after G. Bürger | | | | |
| 45 | — | Les Djinns, sym. poem with solo pf | 1884 | 1893; arr. 2 pf 1892 |
| First performance : Société Nationale, 15 March 1885 | | | | |
| Remarks : after Hugo | | | | |
| 46 | — | Variations symphoniq | 1885 | 1893; arr. 2 pf, 1892 |

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|---|---|-------------------------------------|--|
| | | ues, with solo pf | |
| First performance : Société Nationale, 1 May 1886 | | | |
| 47 | — | Psyché, sym. poem with chorus | 1887–8 1903; arr pf 4 hands, 1893 |
| First performance : Société Nationale, 10 March 1888 | | | |
| Remarks : text by S. Sicard and de Foucard | | | |
| 48 | — | Symphonie , d | 1886–8 1896; arr. pf 4 hands, 1890 |
| First performance : Concerts du Conservatoire, 17 Feb 1889 | | | |

Remarks :
also arr. solo pf

other sacred

M op.

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|------|---|--|
| — | — | Ave Maria, ?chorus, 1845 |
| — | — | Sub tuum, 2 vv, 1849 |
| — | — | O gloriosa, 3 vv, ?c1850 |
| — | — | O salutaris, chorus, org, 1835; <i>ReM</i> , iv/2 (1922), suppl. |
| — | — | Justus ut palma florebit, B, chorus, org, ?c1850 |
| — | — | Gratias super gratiam, chorus, org, ?c1850 |
| — | — | Tunc oblatis sunt, chorus, org, ?c1850 |
| — | — | Sinite parvulos, 1v, org, ?c1850 |
| — | — | Laudate pueri, chorus, org, ?c1850 |
| 55 | — | O salutaris, S, T/Mez, org, 1858 (c1858) |
| 56–8 | — | Trois motets, O |

| | | |
|------|----|---|
| | | salutaris, S, chorus, org; Ave Maria, S, B, org; Tantum ergo, B, chorus, org (1865) |
| 59 | — | Messe solennelle: O salutaris, B, org, 1858 (1858) |
| | — | Tendre Marie, canticle, ?c1858; cited by Vallas (1950) |
| | — | Les sept paroles du Christ, solo vv, chorus, orch, 1859 |
| 60 | — | Le garde d'honneur, canticle, 1v, female vv, org, 1859 (1859); text by Mme *** |
| | — | Cantique de Moïse: Cantemus Domino, chorus, orch, pf, c1860; ?2nd chorus of Plainte des israélites, chorus, orch/pf, 1860, see Vallas (1951) |
| | — | La tour de Babel, orch/pf, 1865 |
| 61 | 12 | Messe à 3 voix, STB, orch (later reduced to org, harp, vc, db), 1860 (1872); Ste Clotilde, 2 April 1861 |
| | — | Paris angelicus, T, org, hp, vc, db, 1872 (1872); interpolated in the Messe à 3 voix |
| 62 | — | Ave Maria, STB, org, 1863 (c1863) |
| 63–5 | — | Trois offertoires, 1861 (c1871): Quae est ista, solo vv, chorus, org, hp, db, orch; for the Feast of the Assumption; Domine Deus in simplicitate, STB, org, db; for the 1st Sunday in the month; Dexter a Domini, solo vv, STB, org, db, orch; for Easter Sunday; |
| 66 | — | Domine non secundum, off, STB, org, 1865 (c1865); for a time of penitence |
| 67 | — | Quare fremuerunt gentes, off, STB, org, db, orch, 1865 (c1865); for the Feast of St Clotilde |
| 68 | — | Veni creator, T, B, org, 1872 (c1876) |
| 69 | — | Psaume, cl, chorus, org, orch, 1883 |

secular vocal

- L'Entrée en loge, 1v, pf (J.-F. Gail), c1840
- La Vendetta, 2vv, pf (A. de Pastout), c1840
- Orphée dans les bois, 1v, orch (H. Benton), c1840
- Agnès Sozel, 1v, pf (P.-A. Vieilland), 1840
- Fernand, 3vv, orch (Pastout), 1841
- Loyse de Montfort, 3vv, orch (E. Deschamps and E. Pacini), 1841
- Hymne à la patrie, 1v, orch, 1848; orch inc.
- Marlborough, chorus, org, pf, vc, db, 4 obbl mirlitons, 1869
- 79 Paris, patriotic ode, T, orch ('B. de L.'), 1870 (1917); arr. pf (1917)
- Patria, patriotic ode, 1v, orch (V. Hugo), 1871 (1917); arr. pf (?c1917)
- Le philistin mordra la poussière, chorus, pf, 1875; cited by Vallas (1951)
- 88 La procession, 1v, orch (A. Brizeux), 1888 (c1893); Société Nationale, 27 April 1889; arr. pf (c1893)
- 89 Six duos, SA, pf, 1888 (1893): L'ange gardien (?Franck); Aux petits enfants (A. Daudet); La Vierge à la crèche (Daudet); Les danses de Lormont (L. Desbordes-Valmore); Soleil (G. Ropartz); La chanson du vannier (A. Theuriot)
- 90 Premier sourire de mai, 4 female vv, pf (V. Wilder), 1888 (c1904)
- 91 Hymne, 4 male vv, pf (J. Racine), 1888 (c1902); Tournai, c1890
- Cantique, chorus, obbl hn, 1888

songs

- Blond Phébus, 1835; unsigned, authorship doubtful
- 70 Souvenance (Chateaubriand), 1842–3 (1862)
- 71 Ninon (A. de Musset), 1851 (1862)
- 72 L'émir de Bengador (J. Méry), 1842–3 (1862)
- 73 Le sylphe (A. Dumas père), 1842–3 (1862); with vc obbl
- 74 Robin Gray (J.-P. de Florian), 1842–3 (1862)
- 75 L'ange et l'enfant (J. Reboul), 1846 (1872)
- A cette terre, où l'on ploie sa tente (Hugo), 1847 (1885)
- 76 Aimer (Méry), 1849 (1862)
- 77 Les trois exilés (Chant national) (B. Delfosse), 1848 (1848/?9)
- 78 S'il est un charmant gazon (Hugo); *ReM*, iv/2 (1922), suppl.; 2 different settings: 1 c1855; 2 1857
- 79 Paris, see secular vocal
- 80 Le mariage des roses (E. David), 1871 (c1873)
- 81 Roses et papillons (Hugo), c1860 (c1873)
- 82 Passez, passez toujours (Hugo), 1860 (1862)
- 83 Lied (L. Paté), 1873 (1874)
- 84 Le vase brisé (R.-F.-A. Sully-Prudhomme), 1879 (1900)
- 85 Nocturne (L. de Fourcaud), 1884 (1900)
- 86 Pour les victimes 1887 (1912)
- 87 Les cloches du soir (M. Desbordes-Valmore), 1888 (1889)

chamber

- 6 Grand trio, pf, vn, vc, 1834
- 1–3 1 3 trios concertants, f, B♭, C (Trio de salon), b; pf, vn, vc, 1839–42 (Paris, Hamburg and Leipzig, 1843)
- 4 2 Quatrième trio concertant, b, vn, vc, pf, 1842 (Hamburg and Leipzig, 1843); orig. finale to Trio op.1 no.3
- 5 6 Andantino quietoso, vn, pf, 1843 (1844)
- 6 14 1er duo, pf, vn, 1844 (1844); on motifs from Dalayrac's Gulistan
- — pf solo, acc. str qnt, c1844 (1991)
- 7 — Quintette, f, pf, 2 vn, va, vc, 1879 (1881); Société Nationale, 17 Jan 1880

- 8 — Sonate, A, pf, vn, 1886 (1886); Société Nationale, 31 Dec 1887
- 9 — Quatuor, D, 2 vn, va, vc, 1889 (c1889); Société Nationale, 19 April 1890
- 10 — Mélancoïie, vn, pf (1911); transcr. of a solfège lesson

organ and harmonium

- — Pièce, E♭; 1846 (1973)
- 24 — L'organiste, vol.ii, org/hmn, 1858–63 (1905); 30 pieces
- — Pièce, A, 1854 (1990)
- 25 — Andantino, g, org, ?1856 (1857)
- 26 — Cinq pièces, hmn, c1858 (?1865); 2 offs, 2 vcles, 1 communion
- 27 — Trois antiennes, org, 1859 (1859)
- 28–33 16–21 Six pièces, org, 1856–64 (1868): Fantaisie, C; Grande pièce symphonique, f; Prélude, fugue et variation, b, also transcr. 2 pf/pf, hmn, 1873 (?c1873); Pastorale, E; Prière, c; Final, B
- 34 22 Quasi marcia, hmn, c1862 (1868)
- — Offertoire sur un air breton, hmn, c1865 (1867)
- 35–7 — Trois pièces, org, 1878 (1883): Fantaisie, A; Cantabile, B; Pièce héroïque, b
- 38–40 — Trois chorals, E, b, a, org, 1890 (1892)
- 41 — L'organiste, org/hmn, 1889–90: 55 pieces pubd (1896); 4 further pieces ed. J. Bonfils and G. Litaize, as Suite (M42), harmonium (1956)
- — Pièces posthumes (1905)

piano

- 3 Grand rondo, 1834
- 5 Variations brillantes sur l'air du Pré aux clercs, see under Orchestral
- 8 Variations brillantes sur la ronde favorite de Gustave III, see under Orchestral
- 10 Première grande sonate, 1836
- 12 Première grande fantaisie, before 1836
- 14 Deuxième fantaisie, before 1836
- 15 Deux mélodies, before 1837
- 18 Deuxième sonate, before 1838
- 19 Troisième grande fantaisie, before 1838
- — Polka, before 1848
- 11 3 Eglogue (Hirtengedicht), 1842
- 12 4 1er duo sur le God Save the King, pf 4 hands, 1842 (c1845)
- 13 5 1er grand caprice, 1843 (?c1845)
- 14 7 Souvenir d'Aix-la-Chapelle, 1843 (Hamburg and Leipzig, c1845)
- — Deux mélodies; à Félicité, c1847
- 15 8 4 mélodies de François Schubert, 1844 (1844); arrs. of Die junge Nonne, Die Forelle, Des Mädchens Klage, Das Züggelöcklein
- 9 Ballade, 1844
- 16 11 1re grande fantaisie: sur des motifs de Gulistan de Dalayrac, 1844 (1844)
- 17 12 2e fantaisie: sur l'air et le virelay 'Le pont du jour' de Gulistan de Dalayrac, 1844 (1844)
- 13 Fantaisie, ?1844, lost
- 18 15 Fantaisie sur deux airs polonais, 1845 (c1845)
- 16 Trois petits riens: Duettino, Valse, Le songe, 1846
- 19 17 2e duo: sur le quatuor de Lucile de Grétry, pf 4 hands, 1845 (1846)
- 20 — Les plaintes d'une poupée, 1865 (1904)
- 21 — Prélude, choral et fugue, 1884 (1885); Société Nationale, 24 Jan 1885
- 22 — Danse lente, 1885 (1888)
- 23 — Prélude, aria et final, 1887 (1888); Société Nationale, 12 May 1888

transcriptions and arrangements

M

— 4 mélodies de François

| | |
|----|--|
| | Schubert, see under piano |
| 92 | Accompagnements d'orgue et arrangements pour les voix, des offices en chant grégorien restauré par le R.P. Lambillotte, 1858 (c1858) |
| — | Lénore, sym. poem by H. Duparc, arr. pf 4 hands, c1875 (1875) |
| 93 | Ernelinde, op by F.A. Danican-Philidor, vs (1883) |
| 94 | Tom Jones, op by F.A. Danican-Philidor, vs (c1883) |
| 95 | Le bûcheron, op by F.A. Danican-Philidor, vs (c1883) |
| 96 | Préludes et prières, org, 1889 (1889); arrs. of pf pieces by C.V. Alkan |
| 97 | Hymnes (Creator alme siderum, Sanctorum meritis, Iste confessor), harmonizations, 3vv, org (1914) |

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Franck, Eduard

(*b* Breslau, 5 Oct 1817; *d* Berlin, 1 Dec 1893). German pianist, composer and teacher. After private study with Mendelssohn in Düsseldorf and Leipzig (1834–8), whose style as pianist and composer he followed, he travelled to Paris, London and Rome (1842–5). He then resided in Berlin (1845–51) and taught music in Cologne (1851–9) and Berne (1859–67), moving to Berlin in 1867 to teach first at the Stern Conservatory (1867–78) and then at Emil Breslaur's conservatory (1878–92). Much loved as a teacher, he was also admired as a pianist with a particularly fine touch; his music, largely instrumental, was praised by his contemporaries, including his friend Schumann. He married the pianist Tony Thiedemann; their son Richard (*b* Cologne, 3 Jan 1858; *d* Heidelberg, 22 Jan 1938) was a

composer and pianist who studied with his father in Berlin and with Reinecke, Wenzel, Jadassohn and Richter in Leipzig. He taught in Basle (1880–83, 1887–1900), with a period also in Berlin and Magdeburg, and conducted choirs in Kassel (1900–9) and Heidelberg (1910–38). Known chiefly as a performer of Beethoven, he also wrote a number of pieces in late Romantic vein for piano. His autobiography was published in 1928.

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JOHN WARRACK

Franck [Frank, Franke], Johann

(*b* Guben, 1 June 1618; *d* Guben, 18 June 1677). German poet, lawyer and public official. He attended school at Cottbus, Stettin and Thorn and later studied jurisprudence at Königsberg, where he met his poetic mentor, Simon Dach. On his return to Guben he embarked on a distinguished civic career as attorney, city councillor (1648) and mayor (1661) and as county elder in the margravate of Lower Lusatia (1670). He wrote both secular and religious poetry and published his first work, *Hundertönige Vaterunserharfe*, at Guben in 1646. Almost his entire output is brought together in the two-volume *Teutsche Gedichte*. The first part, *Geistliches Sion* (Guben, 1672), contains 110 religious songs, provided with some 80 melodies, of which 40 are by the Guben Kantor Christoph Peter. Other composers include Schein, Gesius and Crüger, who eventually composed 14 melodies for Franck. Almost half of his hymn texts are paraphrases of psalms; they are reminiscent of Paul Gerhardt in their prayer-like diction and their untormented faith, which may account for both their general popularity and their particular attraction for Crüger. A few are still found in Protestant hymnals today. Bach composed 14 settings of seven of his texts (to melodies by Crüger, Albert and Peter), the most famous being the motet *Jesu, meine Freude* bwv227. The second part of Franck's *Teutsche Gedichte*, the *Irdischer Helicon* (Guben, 1674), contains his secular poetry. Influenced by Opitz, it is of average quality and is now forgotten; it includes a panegyric to Crüger.

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TRAUTE MAASS MARSHALL

Franck, Johannes.

German publisher, perhaps an elder brother of [Melchior Franck](#).

Franck, Johann Wolfgang

(b Unterschwaningen, Middle Franconia, bap. 17 June 1644; d ?c1710). German composer. Since his father, who died in 1645, had held an important administrative post at the court of the Margrave of Brandenburg-Ansbach, and his mother's family were natives of Ansbach, it is likely that Franck had a superior education at a Latin school there. This is substantiated by his matriculation at Wittenberg University in 1663. From 1665, at the latest, to 1668 he served the Ansbach court as a secretary (*Kammerregistratur Adjunct*) in its musical establishment, and as a tutor of the ruling family's children. In spring 1668 Franck was granted leave of absence, possibly to travel and study in Italy. With the establishment of the new government of Margrave Johann Friedrich in 1672, Franck was again in Ansbach and was appointed director of the court music and the theatre. His new appointment enabled him to reorganize and expand the court orchestra, thereby re-establishing the fame of the Hofkapelle, and to develop the importance of opera in court entertainments. In addition to incidental music for plays and ballets, he composed his first operas, *Die errettete Unschuld, oder Andromeda und Perseus* (1675) and *Der verliebte Föbus* (1678). He composed a considerable body of sacred music for the court chapel, and in 1677 was made court chaplain. In January 1679 he fled Ansbach after having murdered another court musician. He found asylum in Hamburg, where his music was to dominate the opera for the next six years.

In 1678 Hamburg became the first city outside Venice to establish a public opera house, the Theater am Gänsemarkt. In 1679 Franck produced four operas (as well as a revival of *Andromeda*), and between then and 1686 he introduced many operas. At this time he was not only opera Kapellmeister but also the director of music at the Protestant cathedral, and he composed many sacred lieder, mostly to verses by the Hamburg clergyman Heinrich Elmenhorst. Franck published collections of arias from four operas, *Aeneae* (1680), *Vespasian* (1681), *Diocletianus* (1682) and the two-part *Cara Mustapha* (1686). Extant examples of music from his operas exist only in these four collections and his only surviving opera with recitatives as well as arias, *Die drey Töchter des Cecrops*. This was once thought to have been a revival in Hamburg in 1680 of an Ansbach production of 1679. The origins of the Ansbach score and the Hamburg performance remain unclear, although Braun (1983) argues that the Ansbach performance took place when Franck made a return visit there in 1686, and that a shorter revision of the work was heard shortly afterwards in Hamburg. Franck moved to London in 1690, where he reportedly gave similar operatic performances. In subsequent years he joined in consort performances with Robert King, a composer, violinist and concert promoter. Franck composed a number of English songs that appeared in London journals. The exact date and place of his death are unknown, but a report in Moller's *Cimbria litterata* (Copenhagen, 1744) makes the intriguing suggestion that he may have been murdered in Spain.

Franck's operas were a major factor in developing an identity for German opera in the later 17th century. What survives indicates that his operas emphasized a popular style combining elements of Venetian opera and French music. The recitatives, in *Drey Töchter*, are highly expressive, with active harmonic support anticipating the arioso style, and are clearly separated from the arias, which are of contrasting types. There are strophic songs based on dance rhythms clearly of popular or folksong character. Others, often strophic, are stylistically German as they reflect the spirit, and probably at times the actual melodies, of chorales. A third kind of aria, usually much longer and with a tempo indication of 'Adagio', employs strong affective dissonances and dramatic melodic gestures, with rhetorical outbursts to express tragic or other sad affections. As with Venetian opera arias, Franck often rounded off his arias with brief instrumental postludes repeating the final vocal phrase(s). He was apparently the first Hamburg opera composer to use the orchestra to accompany some of the arias and to interject short, concerted instrumental passages to highlight a particularly expressive vocal phrase. The several instances of trumpet obbligatos are also noteworthy.

While the melodic writing generally has a light, popular tone, many examples occur of a more complex vocal style, with long melismatic passages that seem more instrumental than vocal in character. The harmonic language, evident from a profusion of continuo figures, displays an effective use of expressive, unprepared dissonances and frequent sudden shifts from major to minor chords for rhetorical impact.

WORKS

music lost unless otherwise stated

operas

first performed at Hamburg, Theater am Gänsemarkt, unless otherwise stated

Die errettete Unschuld, oder Andromeda und Perseus (after P. Corneille: *Andromède*), Ansbach, 1675, revived Hamburg, 1679

Der verliebte Föbus, Ansbach, 1678

Don Pedro, oder Die abgestraffte Eyffersucht (H. Elmenhorst, after Molière), 1679

Die macchabaeische Mutter mit ihren sieben Söhnen (after Gryphius), 1679

Pastorelle, Lustschloss, Triesdorff, nr Ansbach, 1679

Die wohl- und beständig-liebende Michal, oder Der siegende und fliehende David (Elmenhorst), 1679

Aeneae, des trojanischen Fürsten Ankunft in Italien, 1680, arias (Hamburg, 1680)

Alceste (Franck, after P. Quinault), 1680

Sein selbst Gefangener [Jodelet] (Matsen, after Scarron), 1680

Charitine, oder Göttlich-Geliebte (Elmenhorst), 1681

Hannibal (H. Hinsch, after N. Bregan), 1681

Semele (J.D. Förtsch), 1681

Vespasian (P. Marci after G.C. Corradi), ?1681, 1683, arias (Hamburg, 1681)

Attila (after M. Noris), 1682

Diocletianus (?Franck, after Noris), 1682

Der glückliche Gross-Vezier Cara Mustapha, erster Theil, nebenst der grausamen Belagerung und Bestürmung der Kayserlichen Residentz-Stadt Wien; Der unglückliche Cara Mustapha, anderer Theil, nebenst dem erfreulichen Entsätze der

Käyserlichen Residentz-Stadt Wien (L. von Bostel), 1686, arias from both pts (Hamburg, 1686)

Die drey Töchter des Cecrops (prol, 5, A. von Königsmark), Ansbach, ?1686, *D-AN*; ed. in *DTB*, xxxviii, Jg.xxxvii and xxxviii (1938), and *EDM*, 2nd ser., *Bayern*, ii (1938)

other stage

Incidental music to C. Cibber: *Love's Last Shift*, London, 1696, 1 duet in 1696⁶

The Judgment of Paris (? W. Congreve), London, 11 Feb 1702, reported in *London Gazette* (2 Feb 1702)

Undated incidental music to 3 dramatic works perf. at Ansbach, lost, listed in Ansbach inventory of 1686, *D-Nst*

cantatas

5 undated cants. from the Ansbach period, *D-Bsb*: Te Deum laudamus; Weil Jesus ich in meinem Sinn, ed. W. Haacke (Berlin and Darmstadt, 1949); Ich habe Lust abzuschneiden; Conturbatae sunt gentes; Durum cor ferreum pectus

6 undated cants. from the Hamburg period, *W*: Exaudi o misercors et benignissime Deus; Domine ne in furore; Herr Jesus Christ, du höchstes Gut; In allen meinen Taten; Willkommen, liebstes Jesulein; Jesu, vir colorum

57 lost cants., 12 lost Tafelstücke, listed in Ansbach inventory, 1686, *Nst*, 1002–08; 4 lost cants. listed in Lüneburg inventory, *Lr*

sacred and secular songs

Passionsgedanken (H. Elmenhorst), 2vv, opt. bc (n.p., before 1681), ?lost, repr. in following item

Geistliche Lieder (Elmenhorst), 2vv, opt. bc (Hamburg, 1681), repr. in *Geistliches Gesangbuch*

M. Heinrich Elmenhorsts besungene Vorfaltungen, 1v, bc (Hamburg, 1682), repr. in *Geistliches Gesangbuch*

Geistliches Gesangbuch (Elmenhorst), 1v, bc (Hamburg, 1685), repr. with works by G. Böhm and P.L. Wockenfuss in M. Heinrich Elmenhorsts ... geistreiche Lieder, ed. J.C. Jauch (Lüneburg, 1700), ed. in *DDT*, xiv (1911)

Erster Theil musicalischer Andachten, 1v, bc (Hamburg, 1687)

Remedium melancholiae, or The Remedy of Melancholy, 1v, bc (hpd/theorbo/b viol), bk 1 (London, c1690)

A New Song on K[ing] W[illia]m (London, c1690)

15 Songs in the Gentleman's Journal (1692–4), 1 ed. in *Squire*, 1 song in *Songs Compleat, Pleasant and Divertive* (London, 1719–20); 2 single songs (London, n.d.)

instrumental

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GEORGE J. BUELOW

Franck, Melchior

(*b* Zittau, c1579; *d* Coburg, 1 June 1639). German composer. He was not born in 1573, as is often stated, but about six years later (see Peters-Marquardt). His father Hans was a painter; his mother died in 1603, an event the composer commemorated with a motet. Johannes Franck, who published a set of *Cantiones sacrarum melodiarum* in Augsburg in 1600, may have been an older brother. Little is known of Melchior's early life. He may have studied music in Zittau under Christoph Demantius, Kantor there from 1597 to 1604, and may have been a pupil of Adam Gumpelzhaimer (as well as Christian Erbach, Bernhard Klingenstein and Hassler) in Augsburg. In any case he was in the choir of the St Anna, Augsburg, about 1600.

In 1601 Franck moved to Nuremberg, where he taught at the Egidienkirche. The year he spent there was decisive for his career. His concern with music education resulted then and in later years in numerous collections of pedagogic vocal and instrumental music. Also in Nuremberg he was strongly influenced by Hassler, who had returned there from Augsburg also in 1601. Hassler had inherited from Lechner, his probable teacher in Nuremberg, Lassus's Netherlandish style of motet composition

and had absorbed the Venetian antiphonal style from both Andrea and Giovanni Gabrieli while studying with them in Venice. He passed these on to Franck. Furthermore, the contact at one remove with Lechner is reflected in Franck's many psalm settings.

At the end of 1602 or beginning of 1603 Franck became Kapellmeister to Duke Johann Casimir of Saxe-Coburg, an enlightened nobleman who took a great interest in his musical establishment; no doubt he worked warmly with Franck, for whom life in Coburg was at first ideal. He published a great deal, and in 1607 he married.

The Thirty Years War affected Coburg in the early 1630s, when the city and the countryside nearby were ravaged by Wallenstein's and then Lamboy's armies. The economy was ruined; moreover, Duke Johann Casimir died in 1633. Franck personally suffered the loss of his wife and two children. Casimir's successor, Duke Johann Ernst, was forced to economize and, lacking his predecessor's love of music, he quickly reduced the size and his support of the Kapelle. Franck kept his position, though his pay dwindled steadily in the following years, and Johann Ernst also appointed him to the lesser post of inspector of the choir of the city church. Franck complained about the severe times in the prefaces to his printed works, but despite receiving an offer to return to Nuremberg in 1636 he decided to remain with the duke, who invited him to reorganize his court Kapelle in Eisenach. With the failure of that Kapelle Franck returned to Coburg, where he was pensioned.

Franck was one of the best composers of German Protestant music in the first half of the 17th century. He wrote both sacred and secular music for various instrumental and vocal forces: his output is vast, and a comprehensive, detailed study of his works has yet to be undertaken. Most of his music is conservative in comparison with that of Schütz or his Italian contemporaries, and he experimented with the new basso continuo only from 1627. Of 1466 known compositions, his principal works are his purely vocal motets and his dances for instrumental ensemble. He also wrote German polyphonic songs and quodlibets, German *Magnificat* settings, a Mass, sacred concertos, simple chorale settings and incidental music to a play.

Franck published more than 40 collections of motets, more than one a year, between 1601 and 1636. Of the over 560 compositions in them, most use German translations of psalms and prophetic writings. The motets with Latin texts, all but seven of which appear in five collections published from 1601 to 1613, are also provided with German translations. The settings vary in size and style. Nearly all are performable by a *cappella* choir or with instruments doubling the parts; four collections include a basso continuo organ part: *Rosetulum musicum*, *Dulces mundani exilii deliciae* and the two volumes of *Paradisus musicus*. The motets without continuo are for three to 12 voices, most being for between four and eight; the motets with continuo are for one to eight voices, though very few are solos.

In the preface to his *Contrapuncti* (1602), Franck explained his style of writing. He recalled that Catholic polyphony was composed in an elaborate way for the glory of God and the appreciation of the educated and that Protestant psalmody was developed for laymen and young people. The

Protestant reaction to elaborate Catholic music early in the 16th century was understandable, but by 1602 the simple psalmody was well known to the layman and was well represented in print. Franck's aim was to take the simple chorale tunes and as in the older Catholic music to ornament them for the glory of God. The 22 motets in this collection are typical of his motets in general. All the pieces are in the *prima pratica*: there are no unusual dissonances, and those that are used are carefully prepared and resolved. The voices move by step for the most part; the bigger leaps usually stem from the movement of the borrowed chorales. Nonetheless Franck was very expressive in his text-setting; for example, in *Aus tiefer Not schrei ich zu dir* when the three lower voices sing 'Herr Gott, erhör mein Rufen' ('Lord God, hear my call') in a generally low tessitura the soprano enters more than an octave higher with the same words: the cry to God soars above all else. There is some word-painting, for example a long melisma on 'klagen' ('to cry out in grief') in the motet *Ich ruf zu dir, Herr Jesu Christ*, but this is not consistent. These motets reflect the influence of Hassler in the use of expressive devices and that of Lassus and Lechner in the carefully worked-out counterpoint. The unusual feature of the *Contrapuncti* motets is that all are fugues for four voices or instruments: on the title-page Franck clearly states that they are to be performed in a fugal way not only by voices but also by instruments. The fugal expositions always have real answers; in a few cases the entries are in stretto, and they sometimes vary slightly in rhythm. The subject is based on the first phrase of the chorale; subsequent points of imitation use the later phrases.

The *Gemmulae evangeliorum musicae* (1623) contains very short, mostly homophonic settings of important German proverbs, less elaborate than the *Contrapuncti*. One piece is strophic, and many have some scheme of internal repetition (AAB, AABB, ABB, ABBC, AABCC and AABBC). In the preface Franck makes clear that he had composed these very easy pieces so that even the smallest, least expert choir could sing them.

The various motets of the *Melodiae sacrae* (1607) strongly evince a characteristic of Franck's music not met with in the above-mentioned collections: the antiphonal juxtaposition of groups of voices (though there are never two distinct choirs). The music is predominantly homophonic within the *prima pratica*, and there is some specially noteworthy word-painting, for example the effective melismas on such words as 'fountain' and 'south wind blowing' in *Meine Schwester, liebe Braut*. Elsewhere Franck did write antiphony for two choirs. His contribution to the wedding collection *Epithalamia* (1614¹⁷) is a motet for two four-part choirs, and his Christmas motet *Dank sagen wir alle Gotte*, found in an undated manuscript, is for seven voices arranged in two choirs. Both works are essentially homophonic and contrast duple- and triple-time sections. Franck wrote many sacred occasional pieces such as these. The funeral songs among them are appropriately much more subdued. That for his friend Wolfgang Beyling (1624) is almost strictly homophonic, syllabic and scored for four voices *a cappella*. Each verse is set off by rests as in Lobwasser's German psalms based on Goudimel's homophonic French psalms. Like most of Franck's motets, those in *Dulces mundani exilii deliciae* (1631) are devotional songs based on biblical texts that were performed privately for Duke Casimir and not in ordinary churches. The texture is basically homophonic, whether for one voice with continuo or for

two four-part choirs with continuo. A few motets for three to eight voices, however, are more contrapuntal.

Of the secular vocal pieces the most unusual are the 11 quodlibets. Composed for students, they reflect the student humour of the time. The borrowed music and texts succeed one another; sometimes only the texts are borrowed, sometimes only the music. The sources range from important works by Hassler and German art song to popular German folksongs, and sometimes Latin and German are mixed.

Most of the 13 secular vocal collections also contain many purely instrumental dances, and the latter strongly influenced the former. Even when secular songs appear apart from dances, as in *Musicalischer Bergkreyen* (1602) and *Opusculum ... Reuterliedlein* (1603), they are homophonic and have regularly recurring rhythmic patterns. They are strophic, syllabic, except for a few melismas on the penultimate syllables of verses, and in most cases are in bar form. Instruments can replace the voices. *Musicalischer Bergkreyen* is unusual in that the tenor introduces each piece.

The dances, which in addition to appearing in song collections are to be found in four individual dance collections, are all homophonic. Like most dances of the time they are in the form *AABBCC*, with the tonality moving from tonic (*A*) to dominant (*B*) and back to tonic (*C*) or from tonic minor (*A*) to subdominant (*B*) and back to tonic minor (*C*). They are scored for four to six unspecified instruments, though viols are called for in *Newe musicalische Intradan*. In the *Deliciae convivales* (1627) a basso continuo is added. In *Lilia musicalia* the dances are presented in suites; elsewhere they are grouped by type.

On 14 June 1630 the pastoral play *Von der Zerstörung Jerusalems* was performed by students in Coburg with eight *intermedi* with music by Franck.

Though conservative, Franck's music is consistently expressive. He did not follow the reforms of Martin Opitz, though he knew him, but he was always careful to observe proper German diction. His works were extremely popular, no doubt on account of both their simplicity and their beauty: they reappeared many times in his lifetime in various cities and in collections. The most prolific German composer of his generation, he is perhaps the most important after Schütz, Schein and Scheidt.

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sacred

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Contrapuncti compositi deutscher Psalmen und anderer geistlichen Kirchengesäng, 4vv (Nuremberg, 1602); ed. H. Nitsche and H. Stern (Stuttgart, 1963)

Sacrae melodiae, ii, 4–12vv (Coburg, 1604)

Tomus tertius melodiarum sacrarum, 3–4vv (Coburg, 1604)

Melodiae sacrae, iv, 5–12vv (Coburg, 1607)

Geistliche Gesäng und Melodeyen, 5–6, 8vv (Coburg, 1608); ed. W.J. Weinert (Madison, WI, 1993); 5 songs ed. in *Cw*, xxiv (1933)

Opusculum etlicher neuer geistlicher Gesäng, 4–6, 8vv (Coburg, 1611)

Viridarium musicum, 5–10vv (Nuremberg, 1613); 8 ed. K. Gramss, *Acht lateinische*

Motetten (Wolfenbüttel, 1993)

Threnodiae Davidicae, 6vv (Nuremberg, 1615)

Geistlichen musicalischen Lustgartens erster Theil, 4–9vv (Nuremberg, 1616)

Laudes Dei vespertinae: i, 4vv; ii, 5vv; iii, 6vv; iv, 8vv (Coburg, 1622)

Gemulae evangeliorum musicae, 4vv (Coburg, 1623); ed. K. Ameln, *Deutsche Evangelienprüche für das Kirchenjahr 1623* (Kassel, 1960)

Rosetulum musicum, 4–8vv, bc (Coburg, 1627–8)

Cythera ecclesiastica et scholastica, 4vv (Nuremberg, 1628)

Sacri convivii musica sacra, 4–6vv (Coburg, 1628)

Prophetia evangelica, 4vv (Coburg, 1629)

Votiva columbae sionea suspiria, 4–8vv (Coburg, 1629)

Dulces mundani exilii deliciae, 1–8vv, bc (Nuremberg, 1631); 15 songs ed. in *Sheets*, ii

Psalmodia sacra, 4–5vv (Nuremberg, 1631)

Paradisus musicus, 2 vols., 2–4vv, bc (Coburg and Nuremberg, 1636); ed. K. Gramss (Wolfenbüttel, 1989)

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secular

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Opusculum etlicher newer und alter Reuterliedlein, 4vv (Nuremberg, 1603)

Deutsche weltliche Gesäng und Tántze, 4–6, 8vv, insts (Coburg, 1604)

Der ander Theil deutscher Gesäng und Tántze, 4vv, insts (Coburg, 1605)

Musicalische Fröligkeit, 4–6, 8vv, insts (Coburg, 1610)

Flores musicales, 4–6, 8vv (Nuremberg, 1610)

Tricinia nova lieblicher amorsischer Gesänge ... nach italiänischer Art, 3vv (Nuremberg, 1611)

Recreationes musicae, 4–5vv, insts (Nuremberg, 1614)

Delitiae amoris, 6vv (Nuremberg, 1615)

Lilia musicalia, 4vv, insts (Nuremberg, 1616)

Newes teutsches musicalisches fröliches Convivium, 4–6, 8vv (Coburg, 1621)

Newes liebliches musicalisches Lustgärtlein, 5–6, 8vv, insts (Coburg, 1623)

Vierzig neue deutsche lustige musicalische Tántze, 4–6vv, insts (Coburg, 1623)

11 quodlibets (1602–22); 10 repr. in *Musicalischer Grillenvertreiber*, 4–6vv (Coburg, 1622); 3 ed. in *Cw*, liii (1956)

3 isolated secular vocal works (1608)

8 intermedi, 3–5vv, to the play *Von der Zerstörung Jerusalems*, in *Relation von dem herrlichen Actu Oratorio* (Coburg, 1630)

7 bicinia in E. Büttner: *Rudimenta musica* (Coburg, 2/1625)

instrumental

Newe Pavanen, Galliarden und Intradan, 4–6 insts (Coburg, 1603)

Newe musicalische Intradan, 6 insts (Nuremberg, 1608); ed. B. Thomas, *Five Intradan for Six Instruments* (London, 1983) and *Seven Intradan for Six Instruments* (London, 1985); some also ed. A. Schering, *Perlen alter Kammermusik* (Leipzig, 1917), and F. Rein, *Intrada für Bläser* (Leipzig, 1940)

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JOHN H. BARON

Franck, [Frank], Michael

(*b* Schleusingen, Franconia, 16 March 1609; *d* Coburg, 26 July 1677).

German poet and composer. After his father's death in 1622 Franck was apprenticed to a baker at Coburg. In 1628 he settled in Schleusingen and married. Repeated looting in the Thirty Years' War forced him to relocate in Coburg in 1640. He expressed his religious conviction in devotional songs and poetry, which also contain autobiographical elements. With the recognition of his talents, he was appointed teacher at the school in Coburg. He published several collections of German Baroque songs there between 1649 and 1662, the most important being the *Geistliches Harpffen-Spiel* (1657). This contains 30 songs of his own composition in a four-part setting with thoroughbass accompaniment. His *Ach wie flüchtig, ach wie nichtig* has enjoyed enduring popularity; it forms the basis of J.S. Bach's cantata (bwv 26) of the same name, and is Franck's only song in the modern German Protestant hymnal. His dedicatory verse in Johann

Rist's collection *Neues musikalisches Seelenparadis* (1660–62) attests to his close connection with that poet, who in 1659 admitted Franck into his literary academy, the Elbschwanenorden, and crowned him poet. Franck also had contact with the poets Simon Dach, Johann Michael Moscherosch and Georg Neumark. For New Year 1659 Franck published Johann Scheffler's *Innigliches Seelen-Verlangen ... Das ist: Ein auserlesenes Christliches Gesängelein* at Coburg.

Two composers who resided in Coburg at this time both used the monogram 'MFS', and Michael Franck Silusianus (that is, from Schleusingen) should not be confused with the musician Melchior Franck Silesius (from Zittau). For this reason, the authorship of the composition *Jersulam, du hochgebaute Stadt* (text by Johann Matthäus Meyfart) cannot be definitively determined. Michael Franck appears to have been the author of a 1500-line poem commemorating the Coburg peace celebrations in 1650.

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M.R. WADE

Franck [Francke, Frank], Salomo [Salomon]

(*b* [?bap.] Weimar, 6 March 1659; *d* Weimar, ?10 June [bur. 14 June] 1725). German poet, cantata librettist and court official. After studying in his native town he enrolled in the faculty of law at Jena University in 1677. In 1682 he went to Leipzig to pursue further studies; within a year, however, he had evidently moved to Arnstadt, and by 1685, when he published his first volume of poetry, he had returned to Jena. In 1689 he received a position as administrative secretary to the court of Arnstadt, probably after working in a similar role at Zwickau; two years later he became consistorial secretary. In 1697 an appointment as administrative and consistorial secretary at the court of Jena took him to that city for a third time. In 1701 he became consistorial secretary at the court of Weimar; he rose before long to the rank of chief consistorial secretary and also supervised the ducal library and coin collection.

In addition to his administrative duties at Weimar, Franck served as the court's poet in residence, turning out verses – many of them meant for musical setting – on state occasions and providing texts for the music performed at services in the ducal chapel. He had in fact written for the Weimar court as early as 1683, and in 1694 he dedicated a manuscript cycle of cantata texts for the entire liturgical year to Duke Wilhelm Ernst (*Evangelische Seelen-Lust über die Sonn- und Festtage durchs gantze Jahr*, published in *Geist- und weltliche Poesie*, Jena, 1711). Several of his poems were set by J.S. Bach – indeed he wrote the librettos for most of Bach's Weimar cantatas. Perhaps as early as 1713, while still court

organist, Bach composed the secular cantata *bwv208* to a text subsequently published in Franck's *Geist- und weltliche Poesien zweiter Theil* (Jena, 1716); a year later he began the monthly series of church cantatas stipulated by his new contract as Konzertmeister with several works on librettos presumably by Franck (*bwv182*, 12 and 172). Between December 1714 and January 1716 Bach set at least eight texts (*bwv152*, 80a, 31, 165, 185, 161, 162, 163, 132 and 155) from Franck's *Evangelisches Andachts-Opffer* (Weimar, 1715), and his last three Weimar cantatas, *bwv70a*, 186a and 147a, all written in December 1716, have texts from another cycle by Franck, *Evangelische Sonn- und Fest-Tages-Andachten* (Weimar and Jena, 1717). Bach set the texts as part of his composing contract; the remaining cantata texts that Franck wrote for court services were probably set by the Kapellmeister Johann Samuel Drese. In addition, Franck probably wrote the text of Bach's wedding cantata *bwv202*. Bach made further use of Franck's works in Leipzig; the librettos of cantatas *bwv168* (1725), 164 (1725) and 72 (1726) all come from the *Evangelisches Andachts-Opffer*, and other librettists of Bach's, possibly at his urging, reworked poems by Franck in their own texts.

Franck's reputation extended well beyond his own circle; a number of his devotional lyrics, for instance, made their way into contemporary hymnbooks. At his best, particularly in his sacred works, Franck achieved a synthesis of technical fluency and expressive fervour that placed him among the most notable German poets of his day.

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JOSHUA RIFKIN/KONRAD KÜSTER

Franck, Theodor.

See [Theodor of Würzburg](#).

Francke, August Hermann

(*b* Lübeck, 12 March 1663; *d* Halle, 8 June 1727). German theologian and educator. A major figure in the development of Pietism, he was a leader in the reform of education in German Protestant schools, and founded the celebrated Orphans' School and so-called Franckeschen Foundation in Glaucha, outside Halle. Francke attended the gymnasium in Gotha, 1673–9, and became a theology student at the Erfurt Hochschule in 1679. He then studied for three years at Kiel, and spent a brief period in Hamburg studying Hebrew with the scholar Esdras Edzardus. He completed his university training in Leipzig, received the master's degree in 1685, and stayed in that city to lecture in philosophy. For two years from 1687 he lived in Lüneburg, where he continued his religious studies and also experienced a reawakening of religious commitment. His Pietistic convictions were largely developed through contact with Philipp Jakob Spener in Dresden, with whom he spent two months in 1688. In February 1689 he returned to Leipzig where he lectured to a large number of students in the Collegium Philobiblicum, which he had helped found in 1686. In 1690 Francke's lectures were banned; in March of that year he received a deaconry at the Augustinian church in Erfurt, but critics of Pietism forced him to leave that city in September 1691. Finally, after a brief visit to his home in Gotha, he went to Halle on 7 January 1692 as professor of Eastern languages at the newly formed university, and at the same time became preacher at the Georgenkirche in Glaucha.

Francke's singular accomplishment was the founding of the Orphans' School (Waisenhaus) in Glaucha in 1695, which quickly gained wide influence throughout Prussia. By 1711 1500 students were registered in the Franckeschen Foundation, a system of schools in Glaucha including, besides the Orphans' School, the Deutsche Schule (similar to the later Volksschule), the Gymnasium or Pädagogium, and a Lateinschule. In 1698 he became professor of theology at Halle University and minister at the Ulrichskirche there.

Among the leading figures of German Pietism, including P.J. Spener and N.L. Graf von Zinzendorf, Francke was most important for his efforts to retain music within the Pietistic philosophy of education. Supported especially by King Friedrich Wilhelm, his school system became a model of educational design for much of Prussian Germany well into the 19th century. Music was made part of the curriculum to bring children to God and to develop upright Christianity. His views on music within the school organization (see Serauky) were developed in three major

pronouncements: *Ordnung und Lehr-Art, wie selbige in denen zum Waisen-Hausse gehörige Schulen eingeführet ist* (1702; an enlarged version of *Schulordnung für die Waisen- und übrige Schul Kinder*, 1697); *Ordnung und Lehr-Art, wie selbige in dem Paedagogio zu Glaucha an Halle eingeführet ist* (1702); and *Verbesserte Methode des Paedagogii Regii zu Glaucha vor Halle* (1721; by Hieronymus Freyer, inspector of the Pädagogiums and Francke's collaborator). Students were allowed two hours of vocal music weekly. Girls received instruction only in the singing of chorales, while boys were also introduced to the principles of contrapuntal music. The goal of teaching students to sing from musical notation became, after 1717, a rule for all Prussian elementary schools. In addition to this regular instruction, which in fact was a reduction by two hours weekly over that found in most earlier school regulations, Francke introduced to the Pädagogium the concept of *Recreations-Übungen*, one hour daily each morning during the so-called 'free hour' when talented students were permitted to study instruments such as the flute, keyboard, lute, viola da gamba, etc., with a 'Maitre'. Finally, an hour was set aside for those capable of performing in a collegium musicum. Francke's concern for music as an important adjunct to the sacred service influenced his assistant at the Ulrichskirche and later son-in-law, J.A. Freylinghausen, to publish the important collection of Pietistic chorales, *Geistreiches Gesang-Buch: den Kern alter und neuer, wie auch die Noten der unbekanntnen Melodeyen ... in sich haltend* (Halle, 1704), and part ii as *Neues geistreiches Gesang-Buch* (Halle, 1714).

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GEORGE J. BUELOW

Franckenstein, Clemens (Erwein Heinrich Karl Bonaventura), Freiherr von und zu

(*b* Wiesentheid, nr Kitzingen, 14 July 1875; *d* Hechendorf, nr Munich, 19 Aug 1942). German composer and conductor. He studied composition in Vienna with the Bruckner pupil Victor Bause (until 1894), with Ludwig Thuille at the Bayerische Akademie der Tonkunst, Munich (1894–6) and with Iwan Knorr at the Hoch Conservatory, Frankfurt (1896–8). While in Vienna Franckenstein established important connections with major literary and artistic personalities of his day, including Hugo von Hofmannsthal, through whom he was admitted to the Stefan George Kreis.

From Frankfurt, Franckenstein embarked upon a successful career as a conductor, administrator and composer of opera. His conducting career,

which began in the USA (1900–01), took him to London, where he was staff conductor with the Moody Manners Opera Company (1902–7). Thereafter he served as a principal staff conductor at the Wiesbaden Hoftheater, and at Richard Strauss's behest, at the Royal Prussian Opera in Berlin. In 1912 he became the last Hofintendant at the Munich Opera, where he introduced Bruno Walter as Generalmusikdirektor and arranged for first performances of operas by von Klenau, Korngold, Braunfels, Courvoisier, Graener and Pfitzner. Rendered inactive during the Räterepublik, Franckenstein resumed his responsibilities, now as Bayerischer Staatsintendant, in 1924; he was compulsorily pensioned in 1934 as a result of his disapproval of Nazi cultural policy and propaganda.

As an opera composer Franckenstein gained increasing recognition. His first opera, *Griseldis* (1896–7) was followed by *Fortunatus* (1901–3), *Rahab* (Budapest, 1909) and *Des Kaisers Dichter Li-Tai-Pe* (Hamburg, 1920). While *Griseldis* (subtitled 'Mysterium') and *Fortunatus* perpetuate the ideals and compositional practices of the post-Wagnerian music drama, *Rahab*, on a biblical theme, is an example of the large-scale *Jugendstil* symphonic drama, often exhibiting the kind of exotic and opulent harmonic and orchestral usage encountered in works by Strauss (*Salome*), Schreker and Zemlinsky. *Li-Tai-Pe* (1920) is a *Künstlerdrama* in the tradition of *Die Meistersinger* with the famous Chinese poet Li Bai as its central figure. Cast in three acts, the work combines motivic development with an extended and recurrent use of closed forms.

Franckenstein's compositions in other genres include programmatic works inspired by Henrik Ibsen, J.P. Jacobsen and E.T.A. Hoffmann, more abstract works, which after 1925 pay tribute to neo-classicism, and other smaller-scale compositions. It is within the solo piano and orchestral works that his fleeting lyricism, use of leitmotifs and occasional references to modality are particularly effective. Among his song cycles, his setting of Hans Bethge's *Die chinesische Flöte* is especially significant.

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(selective list)

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Orch: Ov. 'Kaiser und Galiläer', 1894 [based on H. Ibsen]; Suite no.1, op.10, 1898 [based on J.P. Jacobsen: *Frau Maria Grubbe*]; Fantasia *Nachtstimmung*, 1899; Rhapsodie, 1924; Serenade 'Salome', op.20, small orch, 1930–31; Suite 'Das alte Lied', op.51, 1935; 4 Tänze, op.52, 1937; *Schattenbilder*, 1938–9

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ANDREW D. McCREDIE

Franco [Makiadi, Franco Luambo]

(*b* Sona Bata, Bas-Zaïre region, Belgian Congo [now the Democratic Republic of the Congo], 6 June 1938; *d* Belgium, 12 Oct 1989). Congolese guitarist, singer and composer. Known as the 'Sorcerer of the Guitar', Franco made his first professional recording at the age of 14. When only 18 he formed the studio band *Orchestre Kinois Jazz*, a group which would later become known as the *OK Jazz*. Franco and the *OK Jazz* were fortunate to land European recording contracts in the 1960s, and their efforts introduced a more indigenized version of the African-Cuban rumba that was overwhelmingly popular at that time, drawing on Congolese musical materials. These efforts were in part a response to President Mobutu's *authenticité* movement. Franco recorded approximately 150 albums and composed roughly 1000 songs. The *OK Jazz* recording and performing ensemble was large, with up to 40 performers at any one time on the band's payroll. *OK Jazz* became one of the most important and most frequently recording bands in Africa.

The music of the *OK Jazz* is primarily social dance music, although Franco often used his songs to project commentary and criticism of contemporary Zaïrean society. This tradition continued in one of his last recordings, with Sam Mangwana, the song *Attention na Sida* ('Beware of AIDS'), released in 1987, that used traditional Central African rhythms to communicate AIDS awareness. Franco was presented with his country's Grand Order of the Leopard, and later was awarded the title Grand Maître.

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GREGORY F. BARZ

Franco, Enrique

(b Madrid, 2 March 1920). Spanish critic, pianist and composer. At the Madrid Conservatory he studied the piano with Luis Galve and composition with Rogelio del Villar and Conrado del Campo. In 1952 he took over the music section of the Madrid daily *Arriba* and was appointed head of music programmes of the Spanish National Radio, where he has been particularly successful. He founded the National RO (1953–5), the precursor of the present Spanish Radio and Television SO, which he was instrumental in founding in 1965; he also established the National Radio Choir (later the Spanish Radio and Television Choir), the Cuarteto Clásico of Spanish Broadcasting (1952) and the Barcelona City Orchestra (1967). In 1976 he became director of the music section of the Madrid daily *El país*.

Although he began his career as a composer, writing many songs and some film music, Franco has achieved most recognition as a highly sensitive piano accompanist, and is considered the leading critic of his generation in Spain. He is noted for his support of new Spanish composers: in 1957 he was one of the promoters of the New Music Group of Madrid. His radio series such as 'Spanish Music Weeks' have had considerable influence, and he initiated a system of musical commissions from outstanding composers in various styles. In 1971 he became vice-president of the Albéniz Foundation.

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TOMÁS MARCO

Franco, Hernando [Fernando]

(*b* Garrovillas, nr Alcántara in Extremadura, 1532; *d* Mexico City, 28 Nov 1585). Spanish composer, active in Guatemala and Mexico. At the age of ten he became a choirboy in Segovia Cathedral, and by the age of 14 was receiving a salary in recognition of his superior musicianship. Among his teachers was *maestro de capilla* Gerónimo de Espinar, who later taught Victoria as a choirboy in Avila. During his seven years at Segovia (1542–9), Franco spent his vacations in Espinar with the family of Hierónimo and Lázaro del Alamo, fellow choristers. There he also met Matheo de Arévalo Sedeña, a wealthy nobleman and later provisor of Mexico City Cathedral, who was responsible for taking Lázaro del Alamo to Mexico City in 1556 as the cathedral's *maestro de capilla*.

There are indications that Franco accompanied Arévalo Sedeño to Nueva España in 1554, but his name does not appear there until 1573 – in the records of Guatemala Cathedral where he is listed as *maestro de capilla*; his friend Hierónimo del Alamo and his cousin Padre Alonso de Trujillo are recorded as singers in the choir. The extensive salary cuts documented in the Guatemala archives may have motivated Franco and his two companions to seek employment elsewhere: by the end of 1574 Arévalo Sedeño had taken the three musicians to Mexico City. On 20 May 1575 Franco was appointed *maestro de capilla* of the cathedral in succession to Juan de Victoria (himself the successor to Lázaro del Alamo in 1570). He received a stipend of 600 gold pesos; his cousin, as precentor, received 200 gold pesos.

During Franco's tenure in Mexico City the musical establishment reached a level of accomplishment unparalleled anywhere in the colonies. It received generous financial support, even though extensive funds were needed for the construction of the new cathedral, begun in 1573. Salaries were raised and new singers and instrumentalists hired, and care was given to the music in the archive. Franco himself was accorded unusual respect and esteem, despite the fact that the cathedral *cabildo* had felt obliged in 1579 to defray part of the huge debt accumulated by him, possibly through gambling. His service was of such quality that Archbishop Moya y Contreras requested a prebend for him, granted on 1 September 1581; in his recommendation to the king, the archbishop stated that Franco was a priest living a good and exemplary life, that his musicianship and skills in composition assured a musical tradition equal to anything in Spain, and that he had brought order to the chapel choir.

Circumstances changed, however, and in 1582 the chapter reduced salaries so drastically that Franco resigned, and the cathedral singers and instrumentalists refused to perform. Pressures from musicians and public finally forced a reconsideration; the choir returned, but financial negotiations continued for some time. In April 1584, perhaps because of poor health, Franco was relieved of the obligation of teaching counterpoint to the choirboys. The third Mexican Provincial Council in 1585 strengthened the former regulations, giving to the *maestro de capilla* absolute musical control over singers, instrumentalists and clergy. Franco died in that year, however, and was buried in the main chapel of the cathedral behind the seat of the viceroy.

His successor, a leading singer in his choir from 1568, was Juan Hernández (17 January 1586–1618). In 1611 Hernández proved his admiration for his predecessor by presenting to the cathedral chapter a handsome choirbook copy of Franco's 16 *Magnificat* settings (two in each of the eight tones); it was considered so important an addition that the Archbishop Fray García Guerra willingly reimbursed the cost. Now known as the 'Franco Codex', it is the largest collection of the composer's works, and is preserved in the Mexico City Cathedral archive.

Franco did not leave a large number of compositions, but their existence in many sources testifies to their wide popularity during his lifetime. His music shares with other 16th-century works designed for Spanish churches such characteristics as a fluent but rather austere polyphony, a conservative treatment of dissonance and chromaticism and an implied doubling of voice parts by such instruments as flutes, shawms and bassoons or sackbuts, although no instruments are specified in surviving parts. The enclosed centrally placed Spanish choirs also exerted an important influence; members of the polyphonic choir led by the *maestro de capilla*, and of the plainchant choir led by the precentor, together with numerous other clergymen and dignitaries, sat on opposite sides of the enclosure. This arrangement inevitably heightened the effect of the antiphonal performance normally given to *Magnificat* and *Salve regina* settings, psalms and Lamentations by the alternation of polyphony and plainchant (or organ) on successive verses. This style is typical of early neo-Hispanic polyphony.

Franco's *Magnificat* settings, one of odd-numbered and one of even-numbered verses in all but one of the eight tones (the third-tone settings are lost), demonstrate his familiarity with those of Morales. Each plainchant tone is freely paraphrased to generate a cantus firmus in a single voice, subjects for successive imitations, or motifs used throughout the texture. Occasionally the composer marked the two natural segments of the verse structure, but more frequently he joined them in a continuous flow of overlapping entries and imitations. In these polyphonic settings he rarely used contrasting passages in homophonic style, which he favoured for his rather simple but expressive psalms.

His sober style is characterized by close part-writing for four voices in rather limited ranges; the soprano usually lies below and very rarely rises above *d*'', and the sonority is therefore not a brilliant one. Trio settings of individual verses vary the texture, and the climactic 12th verse of the *Magnificat* settings is often in six parts with a canon between the two extra parts. He showed a high degree of technical competence, using the various contrapuntal devices with skill, balancing the rhythmic motion between voices and avoiding the monotony inherent in successive cadences on the same chord with a variety of approaches. He usually closed his final cadences with a somewhat archaic incomplete triad, but he also employed such sonorities as Phrygian and plagal cadences and long-held 7th chords.

For several years two hymns in the Valdés Codex, with texts in the Náhuatl language, have been regarded as Franco's work. It has been suggested, however, that the 'Hernando don Franco' on the music refers to an Amerindian composer who may have taken his sponsor's name at baptism as was the custom.

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Credidi [6th tone], 4vv, GCA-Gc

Dixit Dominus [4th tone], 4vv, Puebla, Cathedral Archive

Dixit Dominus [5th tone], 4vv, Puebla, Cathedral Archive

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Pater in manus tuas, 3, 4vv, Mexico City, Cathedral Archive

Peccantem me quotidie, 4vv, ed. in *Tesoro de la música polifónica en México*, i (Mexico City, 1952), Barwick (1949)
 Qui Lazarum, 4vv, Puebla, Cathedral Archive, *US-Cn*; ed. in Barwick (1949)
 Quoniam non est, 4vv, Puebla, Cathedral Archive
 Regem cui, 4vv, inc., Puebla, Cathedral Archive
 Requiescat in pace, 4vv, Puebla, Cathedral Archive
 Salve regina, 4vv, Puebla, Cathedral Archive
 Salve regina 'contra altos', 4vv, Puebla, Cathedral Archive
 Salve regina, 4vv, Puebla, Cathedral Archive, formerly attrib. Pedro Bermúdez, ed. Stevenson (1982–3), 45–50
 Salve regina, 5vv, Puebla, Cathedral Archive

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Alice Ray Catalyne/Mark Brill

Franco, Johan (Henri Gustave)

(b Zaandam, 12 July 1908; d Virginia Beach, VA, 14 April 1988). American composer of Dutch birth. He studied law at Amsterdam University and was a composition pupil of Willem Pijper. In 1934, after the successful première of his First Symphony in Rotterdam, he emigrated to the USA. On 15 March 1938 he gave a concert of his own works at Town Hall, New York. He became an American citizen in 1942. Franco is a prolific composer. Like many of his large works the Fifth Symphony is cyclical in structure; his harmonies tend towards polymodality. He has written much music for solo instruments, notably the carillon, which has had his special attention since 1952. For vocal and choral works he frequently uses texts by his wife,

Eloise Bauder Lavrischeff. In 1974 he was awarded the Delius Prize for *Ode*, a work for male chorus and symphonic band.

WORKS

(selective list)

Orch: 5 syms., 1933, 1939, 1940, 1950, 1958; Conc. lirico, vn, chbr orch/pf, 1937; Fantasy, vc, orch, 1951; 5 other conc. lirici; other works for orch/str

Inst: 6 str qts, 1931–60; 6 partitas, pf, 1940–52; Diptych, fl, tape, 1972; Trittico capriccioso, sax, tape, 1975; 12 pf preludes; didactic pf pieces, kbd works, other str/wind ens pieces

Carillon: c100 works, incl. 7 Biblical Sketches, nar, carillon; Wake Forest Suite, 1980; California Suite, 1981; c50 toccatas, 3 other suites

Vocal: The Virgin Queen's Dream (monologue, E.B. Lavrischeff), S, orch, 1947–52; As the Prophets Foretold (cant., Lavrischeff), solo vv, double chorus, brass, carillon, 1955; Ode (Lavrischeff), male vv, sym. band, 1968; other acc./unacc. choral works, solo songs

Incid music for several plays

Principal publisher: CFE

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M.K. Kyle: 'AmerAllegro', *Pan Pipes*, lxvi/2 (1974), 52; lxvii/2 (1975), 55; lxviii/2 (1976), 68

ROBERT STEVENSON

Franco-American Musical Society.

See under *Pro-Musica*.

Francoeur.

French family of string players and composers in the service of the Musique de la Chambre du Roi and the Paris Opéra throughout the 18th century.

(1) Joseph Francoeur [Francoeur *père*]

(2) Louis Francoeur [*l'aîné*]

(3) François Francoeur [*le cadet*]

(4) Louis-Joseph Francoeur [Francoeur *neveu*]

MICHELLE FILLION/CATHERINE CESSAC

Francoeur

(1) Joseph Francoeur [Francoeur *père*]

(*b* c1662; *d* Paris, 1741). Bass violinist. On 7 September 1687 he married Charlotte Converset, daughter of the violinist Jean Converset. He joined the 24 Violons du Roi in 1706 and the Opéra orchestra in 1713.

Francoeur

(2) Louis Francoeur [l'aîné]

(*b* Paris, c1692; *d* Paris, before 18 Sept 1745). Composer and violinist, son of (1) Joseph Francoeur. He began his career in the Opéra orchestra in 1704. On 26 May 1710 he took possession of J.-B. Anet's seat in the 24 Violons du Roi and in 1717 was promoted to leader of the group. There he met Jean-Fery Rebel, whose son François Rebel was to become the lifelong associate and friend of (3) François Francoeur. On 9 May 1715 Louis was granted a privilege valid for 15 years, covering the publication of his two sets of violin sonatas. Throughout the 1730s, and until his death, he (with his brother) was a frequent performer in concerts at the royal residences: in 1739, for example, he participated in 80 such functions. On 6 May 1737 he married Anne-Madeleine Briscollier, who bore him two children of whom only (4) Louis-Joseph Francoeur survived infancy. A royal edict of 18 September 1745 granted Louis-Joseph the succession to the seat in the 24 Violons made vacant 'by the death of Louis Francoeur, his father'.

Louis Francoeur published two books of violin sonatas: the *Premier livre de sonates* (Paris, 1715) and the *Ile livre de sonates* (Paris, ?1726). They are generally in five movements of contrasting character, ranging from fast contrapuntal allegros, showing the influence of Corelli, to slow movements with highly ornamented melodic lines and a rich harmonic language. The technical demands, especially the frequent arpeggiation, testify to his skill as a violinist.

Francoeur

(3) François Francoeur [le cadet]

(*b* Paris, 21 Sept 1698; *d* Paris, 5 Aug 1787). Composer and violinist, son of (1) Joseph Francoeur. A violin pupil of his father, he began his long association with the Paris Opéra at the age of 12 as a *dessus de violon* in the Grand Choeur; shortly afterwards he became a member of the Musique de la Chambre du Roi. The privilege he acquired on 22 August 1720 preceded the publication of his first set of violin sonatas in the same year. Also in that year, he took part in Lalande's ballet *Les folies de Cardenio*. In 1723 Francoeur and François Rebel left France in the retinue of General Bonneval, travelling to Vienna and Prague. Marpurg commented on the importance of his exposure to the operatic music of those two centres to the composer's later development: 'The arias of his composition clearly indicate that their composer had ventured beyond the borders of France' (*Historisch-kritische Beyträge*, i/3, p.237).

In 1726 the professional collaboration between Francoeur and Rebel (see [Rebel family, \(4\)](#)), to last about 45 years, began in earnest with the production of *Pyrame et Thisbé*, the first of many such joint creations. So close was their association that it is virtually impossible to differentiate the two men's contributions; it is no wonder that the public regarded them as one dual personality. They remained inseparable until Rebel's death in 1775, an event that greatly saddened Francoeur's last years.

In 1727 Francoeur acquired the succession to the position of *compositeur de la chambre du roi* from Jean-François de la Porte, and in 1729 was admitted to the royal military orders of Our Lady of Mount Carmel and St Lazare of Jerusalem, honours rarely granted to a musician. In 1730 he replaced Senaillé in the 24 Violons du Roi, joining his father and brother. Among these successes two incidents occurred that were later to cause him problems: his ill-fated marriage to Elisabeth Adrienne le Roy (daughter of the playwright Adrienne Lecouvreur), which ended in an ugly legal struggle in 1746, and the Francoeur-Pélissier-du Lys scandal (discussed with zest by La Laurencie), which raised public resentment against Francoeur and may have accounted for the failure of *Scanderberg* in 1735. In February 1739 Francoeur was promoted to *maître de musique* at the Opéra, and on 15 August 1743 he became *inspecteur général* (musical director) with Rebel. On 27 February 1744 he was granted the succession to the seat of Collin de Blamont as *surintendant de la musique de la chambre*.

A new stage in Francoeur's career began in the mid-1750s. In 1753 he retired from the Opéra on a pension and in 1756 freed himself from the duties of the Chambre du Roi. This left him free to tackle a far larger project with Rebel, the direction of the Opéra. On 13 March 1757 they were engaged with a 30-year contract, beginning 1 April 1757. From the beginning they were plagued with difficulties: a large deficit, personnel problems, lack of discipline, the controversy surrounding the Querelle des Bouffons, culminating in the destruction by fire of the Opéra on 6 April 1763. Public opinion rose against them and they were forced to resign as from 1 April 1767. But in May 1764, at the height of these problems, Louis XV raised Francoeur to the nobility in recognition of his loyal service. After leaving the Opéra in 1753 Francoeur retained his position as *surintendant de la musique de la chambre* until his retirement in 1776. Antoine Dauvergne, his successor, had described Francoeur in his *Etat des personnes qui composent le comité de l'Opéra* (1770) as 'Homme honnête, plein d'intelligence, de zèle et d'activité'.

Misconceptions surrounding the sources of the Francoeur-Rebel operas have given rise to persistent misattributions. Scores copied by professional scribes have been erroneously identified in the Paris Conservatoire catalogue (now in *F-Pn*) as autographs of François Francoeur, while François's own revisions are attributed to his nephew (4) Louis-Joseph Francoeur. Louis-Joseph, whose handwriting is easily distinguished from François's, did not revise his uncle's scores, though he did stamp his signature in them. Between 1777 and 1783 (i.e. after Rebel's death) François revised seven of their works, although there were no plans for further performances. With the help of professional scribes who wrote in the text, and other verbal material, he made changes in some existing manuscripts and produced several new manuscript 'final editions'. All manuscripts involved in this process bear an autograph statement that 'the score found here conforms to the intentions of the authors', but do not represent versions of the operas that were actually performed.

In the lyrical field Francoeur and Rebel remained devoted to the tradition of Lullian opera, even in their arrangements for revivals. Francoeur's style is

more modern in his chamber music, however, which bears comparison with contemporary Italian sonatas.

WORKS

vocal

all published in Paris in year of composition

Pyrame et Thisbé (tragédie en musique, prol, 5, J.-L.-I. de La Serre, after Ovid), Paris, Opéra, 17 Oct 1726, collab. F. Rebel, *F-Pn*, *Po**

Tarsis et Zélie (tragédie en musique, prol, 5, La Serre), Paris, Opéra, 15 Oct 1728, collab. F. Rebel, *Pn**, *Po* (printed score with perf. annotations by Francoeur)

Scanderberg (tragédie en musique, prol, 5, A.H. de Lamotte and La Serre), Paris, Opéra, 27 Oct 1735, collab. F. Rebel, *Pc* (pts for Act 1 excerpt), *Pn* (1 autograph; 1 copy with annotations by Francoeur), *Po* (incl. autograph passages by Francoeur)

Le ballet de la Paix (ballet-héroïque, prol, 3, P.-C. Roy), Paris, Opéra, 29 May 1738, collab. F. Rebel, *Pn**, *Po* (ov., prol; 2 sets of pts), pubd with 2 addl entrées (c1739)

Le retour du Roi à Paris, dialogue chanté devant Sa Majesté (divertissement, 1, Roy), Paris, Hôtel de Ville, 15 Nov 1744, collab. F. Rebel, *Pc*; rev. Versailles, 8 Sept 1745

Les Augustales (divertissement, 1, Roy), Paris, Opéra, 15 Nov 1744, collab. F. Rebel

Zélinde, roi des Sylphes (divertissement, 1, F.-A. P. de Moncrif), Versailles, 17 March 1745; with Le trophée (prol, Moncrif), Paris, Opéra, 10 Aug 1745, collab. F. Rebel, *Pn* (autograph with later revs.), *Po*

La Félicité (ballet-héroïque, prol, 3, Roy), Versailles, 17 March 1746, collab. F. Rebel, lib *Po*

Ismène (pastorale-héroïque, 1, Moncrif), Versailles, Petits Cabinets, 20 Dec 1747, Paris, 28 Aug 1750, collab. F. Rebel, *Pc* (pts), *Pn* (autograph with later revs.; printed score with perf. annotations), *Po* (1 score with autograph passages and revs. by Francoeur; 1 with pts)

Le Prince de Noisy (ballet-héroïque, 3, C.-A. LeClerc de la Bruère), Versailles, Petits Cabinets, 13 March 1749, Paris, 16 Sept 1760, collab. F. Rebel, *Pn**, *Po* (incl. autograph passages by Francoeur)

Les génies tutélaires (divertissement, 1, Moncrif), Paris, Opéra, 21 Sept 1751, collab. F. Rebel, *Po* (pts)

Le temple de Mémoire (prol, M. Nonant), music lost

De profundis (motet), March 1752, ? music lost

Prol and intermèdes for Les fées (comédie, 3, F. Dancourt), Fontainebleau, 23 Oct 1753

2 intermèdes for Le magnifique (comédie, prol, 2, Lamotte), Fontainebleau, 15 Nov 1753

Rev. versions of Lully's Thésée, 1754; Proserpine, 1758, *Pn* (excerpts), *Po*; Amadis de Gaule, 1759, *Po* (printed score of 1684 with autograph perf. annotations by Rebel); Armide, 1761, *Pn**, *Po* (pts); Persée, 1770, collab. B. de Bury and A. Dauvergne

Iphis et lante (ballet-héroïque, 1, Roy), Fontainebleau, 26 Oct 1769 [music from Act 2 of Le ballet de la Paix]

Final duo to scene 7 of Dauvergne, La Tour enchantée (ballet-figuré, after N.-R. Joliveau), Versailles, 20 June 1770, music lost; scene 3 taken from Rameau

Les mélanges lyriques (ballet-héroïque), Paris, Opéra, 1773 [music arr. from Ismène and Zélinde]

Addns to Marais' Alcyone, and Rameau's Dardanus, Hippolyte et Aricie, Zaïs,

Zoroastre, *Pc, Po*

Pièces arrangées par M. Francoeur, transcrs., *Po*

instrumental

[10] Sonates, vn, bc, livre 1er (Paris, 1720)

[12] Sonates, vn, bc, 2e livre (Paris, after 1720), no.12 also with vc/viol

Symphonies du Festin Royal de Mgr le Comte d'Artois, fanfares (Paris, 1773)

Recueil de différents airs de symphonies de M. Francoeur, *F-Pc*

Recueil de symphonies composées soit pour les opéras de ces auteurs [Francoeur and Rebel], soit pour les opéras d'autres auteurs, *Pc*

Airs propres, dulcimer, *Pc*

Pièces de trompettes copiées par Philidor, *Pc*

Francoeur

(4) Louis-Joseph Francoeur [Francoeur *neveu*]

(*b* Paris, 3 Oct 1738; *d* Paris, 10 March 1804). Violinist, composer, editor and opera administrator, son of (2) Louis Francoeur. After his father's death he was brought up by his uncle (3) François Francoeur. In September 1745 a royal edict granted him succession to his father's seat in the 24 Violons du Roi. Between 1746 and 1752 he served as page of the Musique de la Chambre, leaving that post to join the Opéra orchestra. In 1754 he bought Luc Marchand's succession to the position of *joueur de luth de la chambre*, which does not necessarily imply that he played this instrument.

Francoeur's career at the Opéra was more illustrious than that in the royal chamber. In 1764 he was raised to assistant *maître de musique* of the Opéra orchestra, second to Berton, and when the latter succeeded François Francoeur and Rebel as director in 1767 Louis-Joseph replaced him as first *maître de musique*, a post he retained until 1779, when he became director of the orchestra. La Borde praised Francoeur highly for his reorganization of the Opéra administration and the high standards of performance under his leadership. In 1781 he retired from the Opéra but was re-engaged by 1787 when he was again mentioned as assistant director of the governing committee. The disorders of the French Revolution dealt a heavy blow to Francoeur's career. In 1790 the Opéra became a public utility free of royal ties; Francoeur promptly resigned and tried to organize a new company supported by the king. The Francoeur-Cellerier company, founded in 1792, was short-lived and financially disastrous to Francoeur. On 16 September 1793 he was imprisoned by the revolutionary forces and, though freed less than a year later, found himself without pension and deeply in debt. He was re-engaged at the Opéra, remaining an administrator there until 1799. His few original compositions are of less importance than his revisions of the music of others. He was thought to have made late revisions to works of his uncle's, but although he did stamp his signature on revised scores, the difference in their hands makes it clear that the autograph amendments are not by Louis-Joseph. His grasp of compositional technique is evident both in his arrangements and in his theoretical works *Diapason* and *Tachygraphie*.

WORKS

in *F-Pc* unless otherwise stated

stage

Les Rémois ou Les brouilleries villageoises (intermède, 1), 1757

L'Aurore et Céphale (ballet-héroïque, 1), Paris, Magasin de Musique de l'Académie, 7 May 1766

Lindor et Ismène (ballet-héroïque, 1), Paris, Opéra, 29 Aug 1766 [1st entrée in Les fêtes lyriques (ballet-héroïque, M. de Bonseval), other 2 entrées by Rameau and P.-M. Berton]

Palémon et Sylvie (pastorale-héroïque, 1, Brunet)

Chloé et Sylvandre (op, 2)

Brouillon des changements qu'on m'a fait faire dans l'opéra d'Ajax [by Bertin de la Doué] lorsqu'on remis cet ouvrage au théâtre en 1768 ou 1769

Rev. of Lully's Amadis, Act 2 scene i

Rev. of aria Qu'un beau jour renaisse sans nuage [from F. Francoeur's Scanderberg], 1v, vn, bc

Sketches for several acts of Lully's and Gluck's Armide

other vocal

Divers airs de danse instrumentaux et vocaux

Les traits charmants que l'amour lance, ariette, S, 2 vn, fl, bc; Paralysie, apoplexie et léthisie, tout menace ma vie, ariette from comedy, S, vn, bc; Que l'absence de ce qu'on aime, air, S, vn, bc; Tout ce qui respire dans ce divin séjour, air gracieux, chorus 4vv, orch; Venez plaisirs, accourez tous, air tendre, S, vns, fls, bc

Borée et Orithie (cant.), B, orch; Circé (cant.), B, orch, 1756; Le bouquet de Vénus (cantatille), B, orch

theoretical works and other writings

Diapason général de tous les instruments à vent (Paris, 1772, 2/1781/R); ed. E.A. Choron as *Traité général des voix et instruments d'orchestre principalement des instruments à vent à l'usage des compositeurs* (Paris, 1813)

Tachygraphie ou Sténographie musicale (MS, 1794, F-Pc*)

Académie royale de musique, sommaire général (MS, Po*)

Essai historique sur l'établissement de l'Opéra en France, depuis son origine jusqu'à nos jours et diverses notes sur ce théâtre (MS, Po*)

L'Opéra avant la Révolution de 1789 (n.p., n.d.)

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GroveO (M. Fillion) [with further bibliography]

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L.B. Francoeur: *Notice sur la vie et les oeuvres de Louis-Joseph Francoeur, par son fils* (Paris, 1853)

F. Robert: 'Scanderberg le héros national albanais dans un opéra de Rebel et Francoeur', *RMFC*, iii (1963), 171–8

B. Gérard: 'Documents des Archives de Paris', *RMFC*, xi (1971), 221–9 [letter of Louis-Benjamin Francoeur]

B. Gérard: 'Inventaire alphabétique des documents répertoriés relatifs aux musiciens parisiens, conservés aux Archives de Paris', *RMFC*, xiii (1973), 194–5

R. Langellier-Bellevue: *La musique à la cour et à la ville d'après les actes du Secrétariat et des Dépêches de la maison du roi 1765–1793* (diss., Paris Conservatoire, 1976)

François I [François de Valois; Francis I], King of France

(*b* Cognac, 12 Sept 1494; reigned 1515–47; *d* Rambouillet, 31 March 1547). French ruler, poet and patron. He was the son of Charles de Valois, Duke of Angoulême, and Louise of Savoy, and succeeded his cousin Louis XII, whose daughter Claude de France he had married in 1514. Dubbed 'père et restaurateur des lettres', François encouraged Renaissance ideas, patronizing Italian and French artists, poets and musicians in his new châteaux (notably Chambord and Fontainebleau), protecting humanist scholars such as Erasmus, Budé and Dolet against the censure of the Paris Parlement and University, granting printing privileges (to Attaignant, among others), establishing regius professorships in Latin, Greek, Hebrew and mathematics, and founding the Collège de France and the royal library (the nucleus of the Bibliothèque Nationale).

François recognized the political and diplomatic value of a large musical establishment; as well as employing instrumentalists in his domestic service he had a lavish chapel (*see also* Valois). Inheriting most of the singers and instrumentalists in the chapels and households of Louis XII and Anne of Brittany, including some important composers such as Mouton, Longueval and Sermisy, the young king expanded the polyphonic chapel from 23 to 32 singers by 1518 and to 35 by 1532; there is also evidence of his personal intervention to ensure high musical standards, not only for the itinerant royal chapel and for the Ste Chapelle, but also for provincial cathedrals and collegiate churches. The simple and elegant polyphony of the sacred music published by Attaignant after 1528 reflects the king's personal musical taste. Many of his chapel singers were rewarded with ecclesiastical benefices; the musicians of the Maison du Roy also received generous remuneration as valets: these included such figures as Antonius Divitis, Jean de Bouchefort, Alberto da Ripa and Rogier Pathie.

A considerable amount of verse, both epistolary and lyrical, is ascribed to François in a number of contemporary manuscripts. Poetic exchanges with his sister Margaret of Navarre, his proximity to his valet Clément Marot and to his librarian Mellin de Saint-Gelais, who copied some of his verse, may indicate some collaboration. As Etienne Pasquier remarked, the king 'composa quelques chansons non mal faites qui furent mises en musique'; indeed, some 30 of his texts were printed in polyphonic settings, mostly by composers in the royal service, including Sermisy, Janequin and Sandrin (the list in Dobbins should be supplemented by *Chascun t'oyant ou voyant ta grace*, Millot, 1556²¹; *Dictes ouy, madame et ma maistresse*, Buus, 1543, Vulfran, 1546¹²⁻¹³, Waelrant, 1558; *Je ne me plains de toy*, Buus, 1543; *La grant douceur de ma loyauté*, Lasson, 1534¹⁴).

Although Attaignant ascribed the chanson *Puisque donc ma maistresse* to 'François' (RISM 1530⁵), it is unlikely that François composed. He probably wrote no more than the literary texts for the lost volume *Chansons françoyses a troye e. 4. e. 5. voses* catalogued in the library of Fernando Colón as 'In[cipit]. las je me plains ... et est regie francie' (*see* C.W.

Chapman, *JAMS*, xxi, 1968, 34–84, esp. 80), or for the piece entitled *Si la fortune, Königs von Frankreichs Lied* in Wolff Heckel's lutebook (1562²⁴), which is an intabulation of an anonymous four-voice setting published by Attaignant (c1528⁸) of a poem that the king had written during his imprisonment in Madrid.

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FRANK DOBBINS

François, M.

See [Bawr, sophie de](#).

François, Samson

(*b* Frankfurt, 18 May 1924; *d* Paris, 22 Oct 1970). French pianist and composer. He studied in Paris with Cortot, Marguerite Long and Yvonne Lefebure, and won the inaugural Long-Thibaud Competition in 1943 before commencing an international career, specializing in the French and Romantic repertoires. He performed with the world's leading orchestras and conductors and was revered, notably in France, for his performances of Chopin, Schumann and Liszt, Debussy, Fauré and Ravel. In London he gave inimitably stylish and personal performances of these composers during the 1960s. Although much praised in France, his recordings can be oddly eccentric, only intermittently revealing his fluidity and finesse. Capable of the most teasing idiosyncrasy in concert (including a slow Chopin *Tarantelle*), he nevertheless left indelible memories of his erratic but mesmeric gifts. He recorded his own piano concerto (1950) and wrote music for the jazz singer Peggy Lee. His life is remembered in Jérôme Spycket's biography *Scarbo*, (Lausanne, 1985).

BRYCE MORRISON

Franco of Cologne

(*fl* mid- to late 13th century). German theorist and ?composer. His *Ars cantus mensuralis* contained the first major statement of an idea that has been fundamental to Western notation ever since: that different durations should be expressed by different note shapes, and not merely by different

contexts. On a more specific level, the actual notational system he advocated held good for the next 200 years, with some refinements and modifications. The treatise also provides many valuable (if sometimes apparently imprecise) descriptions of 13th-century polyphony.

1. Biographical details.
2. Authenticity and date of the 'Ars cantus mensurabilis'.
3. Content of the 'Ars cantus mensurabilis'.
4. Manuscript sources.

EDITIONS

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ANDREW HUGHES

Franco of Cologne

1. Biographical details.

Of the eight surviving manuscripts of Franco's treatise, two include biographical information. A Milan manuscript printed by Gerbert describes the treatise as 'edita' by *magister* Franco of Paris. The reference to Paris dates from the 15th century and is unique: Franco of Paris must be an alias for Franco of Cologne, whose importance and influence was firmly associated with the Parisian motet of the 13th century. The 14th-century St Dié manuscript printed by Coussemaker and the (related) Trezzano manuscript (*I-TRE*) are more informative; they describe *dominus* Franco as a papal chaplain and preceptor of the Knights Hospitaller of St John of Jerusalem at Cologne, although these assertions are not verifiable (see below). Other treatises in the St Dié manuscript were by *frater* Jordanus de Blankenborch, who must have been of north German origin; hence the manuscript as a whole may well be from the Cologne area. Jacobus of Liège, in his *Speculum musicae* dating from the early 14th century, confirmed the German origin of 'Franco teutonicus' (*CoussemakerS*, ii, p.384; also ed. in *CSM*, iii, 1955–73).

Relations between Cologne and Paris were close in the 13th century and it is not unlikely that Franco became *magister*, and perhaps worked for some time, at the University of Paris. His status as *magister* and *vir reverendus*, and possibly as a papal chaplain and *preceptor* of an order of knights, must have given him considerable authority in both church and university circles. His central role in the development of Parisian polyphonic notation is made clear not only by the music in contemporary manuscripts, which begins to follow the rhythmic procedures advocated by Franco, but also by a number of contemporary writers on music.

The writer known as Anonymus 4 referred to Franco twice. First, his name appears with that of a Franco *primus* (about whom there is no other information): 'The book or books of *magister* Perotinus were in use until ... the time of *magister* Franco *primus* and of the second *magister* Franco of Cologne, who began to notate somewhat differently in his books' ('in suis libris aliter pro parte notare') (Reckow, i, p.46). Later, with no reference to Franco *primus*, this writer stated: 'The above-mentioned Johannes ... kept to the procedures of all the above-mentioned men until the time of *magister* Franco and some other *magistri*' (Reckow, i, p.50). Jacobus of Liège, besides the remark cited earlier, stated that Franco's rhythmic principles were followed by Petrus de Cruce (*CoussemakerS*, ii, p.401).

Jacobus's treatise suggests that Franco was also a composer; he stated: 'I think I heard at Paris a *triplum* [i.e. three-voice composition] composed, it was said, by *magister* Franco, in which more semibreves than three equalled one perfection' (*Cousse-makerS*, ii, p.402). No surviving composition, however, is attributed to Franco, and Cousse-maker's suggestions in *L'art harmonique* (Paris, 1865, monuments 16–18) are not supported by reliable evidence. Indeed, stylistic evidence suggests that one of these, the motet *Homo luge/Homo miserabilis/Brumans est mors* (*D-BAs* lit.115, f.20v), was quite probably written by a German in Paris, even though Birkner considered the motet an outstanding work by a 'central master' in the French repertory. In two manuscripts of German origin (*D-DS* 3317, *E-BUIh*) its tenor is a setting of the words 'Brumans ist tod' in a lyrical and strophic melodic style that Bessler ('Franco von Köln', *MGG1*) considered uncharacteristic of French compositions and more suggestive of a later German repertory. The work is not cited as an example in the *Ars cantus mensurabilis*.

Franco of Cologne

2. Authenticity and date of the 'Ars cantus mensurabilis'.

The *Ars cantus mensurabilis* is the only treatise that can with reasonable certainty be attributed to Franco (for the authorship of another short treatise, the *Compendium discantus*, see below). Even the *Ars cantus mensurabilis*, however, is denied to Franco by Hieronymus de Moravia: the version transmitted in *F-Pn* lat.16663, a collection of tracts compiled by Hieronymus, is described as by 'Johannes ... of Burgundy, as we have heard from his own lips, or according to the common opinion ('secundum vulgarem opinionem') Franco of Cologne' (Cserba, pp.229–30). Moreover, a different treatise in the manuscript *I-Rv* B83 is described as 'The sayings of *magister* Franco of Cologne and *magister* Johannes of Burgundy' ('Dicta magistri Franconis de colonia: Et magistri iohannis de bulgundia' [sic]), even though only a single work is in question (Reckow, i, p.95). Reckow also referred to a coincidental appearance of the same two names in a cathedral record of 15th-century cantors. Johannes de Burgundia may be the same as the *magister de Burgundia* mentioned by Anonymous 4 as one of the 'other *magistri*' in his statement quoted earlier; but the precise relationship between Franco and Johannes remains uncertain (a further possibility is that Johannes was a teacher who followed the teachings of Franco). There seems at present, therefore, to be no strong reason for questioning Franco's authorship of *Ars cantus*. The treatise was widely diffused throughout Europe at least until the late 15th century. A number of commentaries and abbreviations 'according to Franco' survive, among them works by Jacobus of Liège, Marchetto da Padova, Johannes de Muris and Simon Tunstede.

The date of Franco's activity and the writing of *Ars cantus* is quite uncertain. Neither the registers of the papal court nor the records of the order of Hospitallers contain his name. However, among the latter are documents that indicate that by the middle of the century (1261 at the latest) the Cologne Commandery had replaced the title *preceptor* with *commendator*. This fact led Bessler and later Rieckenberg to conclude respectively that Franco occupied the position of *preceptor* before 1260 or even before 1251. Rieckenberg identified Franco as the *scholaster* Franco

of St Kunibert in Cologne up to about 1239 who later, according to Rieckenberg, became the *Domscholaster magister* Franco (*d* 1247). His evidence appears to be strong, but has been called untenable by Torsy (and it must be noted that the manuscripts containing these biographical details were compiled some time after the treatise was written). These dates would place the authorship of *Ars cantus* very early in the century, although Reaney considers that a date of 1240 'would not be very much earlier than the usual date given to the treatise'.

A number of erroneous attempts have been made to suggest a date for the treatise; and others lack sufficient evidence on which to make conclusions. For some time the treatise was thought to date from about 1280, but since it deals with rhythmic principles that probably appeared in manuscripts several decades earlier, Bessler accepted 1260 as a more likely date; this was also preferred by Huglo. 1240 would seem to be somewhat early. Frobenius revived the possibility of a date around 1280 on the grounds that Franco must have written after Lambertus and the anonymous St Emmeram theorist (published by Sowa), both of whom wrote about 1279. Certain of Franco's comments regarding other theorists seem to refer to their writings. If this date were accepted, several of Franco's innovations would have to be credited elsewhere, since they appear in Lambertus and the Anonymus. Reckow's terminal date of about 1280 for the treatise of Anonymus 4, if correct, would necessitate an earlier authorship of *Ars cantus*. Opinion in more recent scholarship has remained divided: Huglo preferred a date of 1260–65, whereas Reaney and Gilles and Arlt and Haas settled on the later date of 1280.

Another short treatise entitled *Compendium discantus* in a 14th-century English manuscript, printed by Coussemaker (*Cousse-maker*S, i, pp.154–6), begins 'Ego Franco de Colonia'. Listing the consonances and dissonances, it describes rules for two-'chord' progressions in two voices for discant style. Although Rieckenberg tentatively suggested that it dates from about 1231, its reference to contrary motion, to the three note values, long, breve and semibreve, and to *falsa musica*, would suggest a later date. Although it has been said to contradict statements in *Ars cantus mensurabilis*, and has consequently been denied to Franco, there appears to be no firm reason for an opinion either way.

[Franco of Cologne](#)

3. Content of the 'Ars cantus mensurabilis'.

Franco began with the rhythmic modes, not used in plainchant (chap.1), stating that the six or seven advocated by other writers could be reduced to five (chap.3). Thus the 1st mode consists of longs, with a sub-species of long–breve groups; the 2nd mode of breve–long groups; the 3rd of long–breve–breve groups; the 4th of breve–breve–long groups; the 5th of breves and semibreves. Accepting this older modal rhythmic system as his foundation, Franco replaced its principle of the grouping of notes with one in which the note shapes signify duration. Instead of determining the duration of a note by its numerical position within a series of ligatures or of single notes, Franco determined duration by the shape of note symbols within a perfection, or a unit of three breves akin to the modern bar.

There remain some ambiguities, resolved by the position of notes within the perfection (chap.5), but basically each symbol can represent only two durations (chap.4). Thus the long is perfect or imperfect, containing three or two breves depending on the absence or presence of a breve in the same perfection. Depending on its position with respect to longs, the breve may be *recta* (of normal length) or *altera* (doubled). Semibreves relate to breves in the same way, as minor or major semibreves, with a maximum of three minor semibreves to the breve. The categories of rhythmic relationships which have characterized notation since then are clearly established. Ligatures, with or without tails to give a wider choice of shapes, are standardized and are thus assigned definite rhythmic meanings, and the terms 'proprietas' and 'perfectio' describe the typical forms (chap.7).

Plicae and *conjuncturae* give some additional rhythmic flexibility (chap.8), although Franco's definition of the former (chap.6) does not state its rhythmic meaning: 'a *plica* is a sign of the division of the same sound into a low [note] and a high [note]' ('*plica est nota divisionis ejusdem soni in grave et acutum*'; see illustration). The rest, called 'vox omissa' or 'pau(s)atio', is of central importance since each rest symbol represents a unique duration. It has a 'miraculous power': that of changing one mode into another. For example, if the rest proper to the 2nd mode (the imperfect long) is placed after the breve of the 1st mode, the 2nd mode is obtained (ex.1). Apart from the presence or absence of an anacrusis, the rhythm does not seem to be different in these modes, and this probably contributed to the demise of the modes in favour of Franco's system of perfections.



Franco categorized numerous kinds of polyphony. Some is 'mensurabilis simpliciter', measured in all parts, and called 'discantus'; some, called 'organum', is 'partim mensurabilis', measured only in certain sections. Unmeasured sections of the latter are known as *organum duplum* or *purum*. These are the distinctions of typical early Notre Dame polyphony; Franco emphasized discant styles and devoted only a short passage at the end to organum proper (chap.13). This style occurs only over a tenor whose 'sola nota est in unisono', a phrase possibly representing in a complicated way a long sustained note; where the tenor has several notes at once ('accipit plures notas simul'), then the style is discant. Whatever is long (presumably in the upper voice) must be consonant with the tenor; if a dissonance arises the tenor must rest or feign a consonance ('se in concordantiamingat'): the example illustrating this is not clear. Whatever comes immediately before the end of a section ('finis punctorum') is long. With a possible reference to performance in free rhythm, Franco stated that whenever several notes are sounded over one pitch in the tenor only the first is struck, the remainder being held 'in floratura' (for further discussion see Atkinson).

Discant style comprises several genres, but is characterized by measured rhythm in all sections, and in it all modes can occur, since all can be reduced to perfections. The 5th rhythmic mode (breves and semibreves) can be taken most easily with the others (chap.9). After a classification of consonances and dissonances that may differ from that in the

Compendium discantus, and in which 3rds are not regarded as dissonances ('non discordant'), Franco showed how polyphony is regulated by consonances 'in principiis perfectionis', at the beginnings of the perfections ('bars'), with dissonances in the proper places. Contrary motion is preferred. Giving the name 'discantus' to the voice immediately above the tenor, Franco listed rules for the triplum, quadruplum and quintuplum voices which imply that each may be discordant with only one other voice, and he stated that all imperfect dissonances sound well immediately before consonances (chap.11).

The words are of great consequence in musical compositions. Cantilenas, rondelli, and certain liturgical pieces (probably clausulas) have the same text in all voices throughout; conductus and some liturgical pieces improperly called 'organum' have texts in some sections, melismas in others (chap.11). The presence of a text affects the ligature patterns that may be used (chap.10), and the addition of texts was undoubtedly another reason why the modal system, dependent as it was on ligatures, had to be replaced. All discant genres are constructed in the same way, over a *cantus prius factus* called the tenor, except the conductus, in which the composer ought first to contrive as beautiful a melody (cantus) as he can, then to proceed as if it were normal discant. This is a clear statement that conductus do not use pre-existing melodies.

In chapter 12 there is a reference to 'copula', which is 'velox discantus ad invicem copulatus'. The exact nature of copula is not clear from this, although its faster speed is emphasized, especially towards the end. It is said to differ from passages in modal rhythm in notation and in movement ('in proferendo'). Hocket is defined clearly in chapter 13, with the additional comment that it may be taken 'supra cantus prius factum' in Latin or the vernacular.

Franco's treatise thus deals in a very practical way with the major issues and genres of 13th-century part-music, making only the briefest of gestures to the great authorities of speculative music. In general its meaning is clear, and the numerous examples, many drawn from the contemporary repertory, usually illustrate the text well.

[Franco of Cologne](#)

4. Manuscript sources.

The eight surviving sources of the *Ars cantus mensurabilis* are as follows:

F-Pn lat.11267, ff.1–7v (13th-century French MS); *Pn* lat.16663, ff.152–65 (13th-century Parisian MS); *Pn* lat.16667, ff.152–65; *SDI* 42, ff.43–53v (14th-century German MS)

GB-Ob 842, ff.49–59 (14th-century English MS)

I-Ma D.5.inf., ff.110–18 (15th-century Italian MS); *TRE* [MS without no.], ff.3–14 (MS written by Gaffurius)

S-Uu C 55, ff.20–43 (15th-century Swedish MS)

[Franco of Cologne](#)

EDITIONS

GerbertS, iii, 1–16

CoussemakerS, i, 117–36

O. Strunk, ed. and trans.: *Source Readings in Music History from Classical Antiquity through the Romantic Era* (New York, 1950), 139–59

F. Gennrich, ed.: *Franco of Cologne: Ars cantus mensurabilis*,

Musikwissenschaftliche Studien-Bibliothek, xv–xvi (Darmstadt, 1957) [repr. of CoussemakerS, i, 117–36, and diplomatic transcrs. of *I-Ma* and *F-SDI MSS*]

Franco of Cologne

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- C.-E.-H. de Coussemaker:** *L'art harmonique aux XIIe et XIIIe siècles* (Paris, 1865/R)
- H. Bessler:** 'Studien zur Musik des Mittelalters, II: Die Motette von Franko von Köln bis Philipp von Vitry', *AMw*, viii (1926), 137–258, esp. 156, 177
- H. Sowa, ed.:** *Ein anonymes glossierter Mensuraltraktat 1279* (Kassel, 1930)
- J. Handschin:** 'Die Rolle der Nationen in der mittelalterlichen Musikgeschichte', *Schweizerisches Jb für Musikwissenschaft*, v (1931), 1–42, esp. 20–21
- S.M. Cserba, ed.:** *Hieronymus de Moravia O.P.: Tractatus de musica* (Regensburg, 1935)
- G. Birkner:** 'Zur Motette über "Brumans est mors"', *AMw*, x (1953), 71–80
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- G. Reaney:** 'The Question of Authorship in the Medieval Treatises on Music', *MD*, xviii (1964), 7–17
- F. Reckow:** *Der Musiktraktat des Anonymus 4* (Wiesbaden, 1967)
- W. Frobenius:** 'Zur Datierung von Francos *Ars cantus mensurabilis*', *AMw*, xxvii (1970), 122–7
- W. Arlt and M. Haas:** 'Pariser modale Mehrstimmigkeit in einem Fragment der Basler Universitätsbibliothek', *Forum musicologicum*, i (1975), 223–72, esp. 233
- M. Huglo:** 'De Franco de Cologne à Jacques de Liège', *RBM*, xxxiv–xxxv (1980–81), 44–60
- M. Haas:** 'Die Musiklehre im 13. Jahrhundert von Johannes de Garlandia bis Franco', *Geschichte der Musiktheorie*, ed. F. Zamminer, v (Darmstadt, 1984), 91–158
- C.M. Atkinson: 'Franco of Cologne on the Rhythm of Organum purum', *EMH*, ix (1990), 1–26

Franco of Paris.

Name used by Gerbert for the author of the *Ars cantus mensurabilis*, Franco of Cologne.

Franco primus.

Theorist known only through a reference of Anonymus 4, in which his name is mentioned with that of [Franco of Cologne](#).

Franculus.

See [Virga strata](#).

Francus [Franconian], Theodorus.

See [Theodor of Würzburg](#).

Francus de Insula

(*b* Lille; *fl* 1420–25). ?South Netherlandish composer. He is known for a ballade, a rondeau and two supplementary voices to other works, which appear in the older fascicles of the Veneto manuscript *GB-Ob* Can.misc.213. *L'autre jour* is in a note-against-note style with simple rhythm and is an exceptionally early example of the narrative pastoral ballade; its complete text, found in *I-Bc* Q15, may contain a biographical detail ('Quant je revenoy de flandre, la je me suy combatus'). The rondeau displays imitation and is partly texted; a very lively triplum by Francus to *Je ne vis pas* by Gallo also introduces imitation.

WORKS

Edition: *Early Fifteenth-Century Music*, ed. G. Reaney, CMM, xi/2 (1959) [R]

Amours n'ont cure, 3vv, rondeau, R 22

L'autre jour juer m'aloye, 3vv, ballade, R 24

Je ne vis pas, added triplum voice to the rondeau by R. Gallo, R 25

Sans faire de vous departie, added Ct voice to the rondeau by Fontaine, ed. J. Marix, *Les musiciens de la cour de Bourgogne au XVe siècle* (Paris, 1937), no.9

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HANS SCHOOP

Frانيا, Johannes de.

See [Fresneau, Jehan](#).

Frank

(*fl* 15th century). ?English composer. He is so named in *GB-Ob* Digby 167, f.31v, at the head of a tenor part labelled *Quene note*, written in a simplified notation. After two other items (one of which, like *Quene note*, may be

related to the polyphonic [Basse danse](#) repertory) follows a mensurally notated [Discant](#) to *Quene note*.

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M.F. Bukofzer: 'Changing Aspects of Medieval and Renaissance Music', *MQ*, xliv (1958), 1–18, esp. 16

MARGARET BENT

Frank, Claude

(*b* Nuremberg, 24 Dec 1925). American pianist of German birth. His family moved to Paris in 1937, then in 1940 he escaped by way of a hideout in the Pyrenees, and Lisbon, to the USA. There, in the 1940s, he studied with Artur Schnabel, the association being interrupted by military service (he became an American citizen in 1944). He studied theory and composition with Paul Dessau and Normand Lockwood, also studying at Columbia University. He made his recital début in Times Hall, New York, in 1947, and played with the NBC SO a year later. For a while he was active as a choral conductor, but from the early 1950s his career as a pianist involved him in major festivals in Europe, Africa, Asia and the Americas. He is much in demand as a teacher and has worked at music schools and universities throughout North America, including Bennington College (1948–55) and the Mannes College. In 1972 he was one of the first Samuel Simons Sanford Fellows at Yale University. He is highly regarded as an ensemble pianist: in 1964 he joined the newly formed Boston Symphony Chamber Players and from 1971 he appeared often with the Juilliard Quartet. He plays the two-piano repertory with Lilian Kallir, whom he married in 1959, and violin and piano sonatas with their daughter, Pamela Frank. In 1981 he was featured in a memorial concert for Schnabel at Alice Tully Hall. He is much sought after as a competition juror, including for the Leeds International Piano Competition in the UK, and has contributed to journals including *Piano Quarterly* and *Keynote*. He was presented with the Beethoven Society Award in 1979.

With a few exceptions, for example the Sonata no.2 of Sessions, Frank's repertory is conservative. His playing of Mozart, Beethoven (during the bicentenary in 1970 he recorded the 32 sonatas and played them in recital in New York), Schubert and Brahms is outstanding for its warmth, its intellectual and musical strength, and for a penetrating structural intelligence.

MICHAEL STEINBERG/R

Frank, Ernst

(*b* Munich, 7 Feb 1847; *d* Oberdöbling, nr Vienna, 17 Aug 1889). German conductor and composer. He attended the Gymnasium at Metten, Lower Bavaria, where he was instructed in music by Emmeran Kreuttner, and later studied in Munich with Franz Lachner (composition) and H.L.S. Mortier de Fontaine (piano). In 1866 he became court organist in Munich and répétiteur and second conductor of the Akademischer Gesangverein.

On the recommendation of Vinzenz Lachner he went to Würzburg in 1868, taking up a post of theatre Kapellmeister, and in 1869 he went to the Vienna Opera as second chorus master. In 1870–71 he was chorus master of the Gesellschaft der Musikfreunde in Vienna. Between 1872 and 1878 he was court Kapellmeister in Mannheim and gave a fresh impetus to the town's musical life; the first performances that he directed there included *Der Widerspenstigen Zähmung* (1874) and his own completion of *Francesca von Rimini* (1877), operas by his friend Hermann Goetz.

In the autumn of 1878 Frank accepted an invitation to work at the Frankfurt Stadttheater, but he resigned in February 1879 and afterwards worked as a private music teacher and collaborator with Clara Schumann on the complete edition of Robert Schumann's works. He also edited the posthumous works of Goetz (opp.14–22) for publication between 1878 and 1880. In December 1879 he became Bülow's successor as court Kapellmeister in Hanover and there promoted works by younger composers, including Stanford, of whose first opera, *The Veiled Prophet of Khorassan*, Frank gave the première in 1881 (as *Der verschleierte Prophet*). His own first opera, *Adam de la Halle*, was given its first performance in Karlsruhe in April 1880, and in November 1884 his opera *Hero* was given its first performance in Berlin. His musical fairy tale, *Der Sturm*, was performed in October 1887 in Hanover; however a mental illness which had overtaken Frank and necessitated his being committed to a sanatorium in April of that year prevented him from hearing it.

Frank was one of the most gifted German conductors of his time, full of imagination and vitality, and with wide-ranging interests. From 1876 he was a close friend of Brahms, whose influence can be felt in some of Frank's piano music, but he possessed too little creative independence to achieve success as a composer. His unsentimental lyric gift is most evident in his more than 200 songs and vocal duets, and in his opera *Hero*.

WORKS

(selective list)

MSS in D-Mbs

stage

Adam de la Halle (comic op, 2, S. Mosenthal, after P. Heyse), Karlsruhe, Hoftheater, 9 April 1880

Hero (op, 3, F. Vetter, after F. Grillparzer), Berlin, Königliches Opernhaus, 26 Nov 1884; vs (Hanover, 1885)

Der Sturm (musical fairy tale, 3, J.V. Widmann, after W. Shakespeare: *The Tempest*), Hanover, Hoftheater, 14 Oct 1887

choral

Sacred: 3 masses: g, 4vv, 1867; d, solo vv, chorus, orch, 1868; c, 3 female vv, org, 1869; Ps xii, 6vv; Ps xcix, 5vv; 15 shorter works, most with org acc.

Secular: *Siegesfeier der Freiheit* (cant., H. Weber), solo vv, male chorus, orch, ?1871; *Lied der Barbara*, S, female vv ad lib, pf (Hanover, 1884); works for male vv, incl. 6 Gesänge, op.9 (Berlin, 1874), 5 Lieder, op.17 (Leipzig, 1883)

other vocal

all with piano accompaniment

Duets: opp.5, 8 (Vienna, 1872); op.14 (Leipzig, 1879); op.16 (Leipzig, 1882)

Lieder: opp.1–4, 6 (Vienna, 1871–2); opp.10–11 (Mannheim, 1875); op.12 (Leipzig, 1877); op.13 (Leipzig, 1880); op.18 (Hanover, 1883); op.19 (Leipzig, 1883); op.21 (Leipzig, 1887); 83 other lieder

instrumental

Schützentanz, orch, arr. pf (Hanover, 1885)

12 bayrische Walzer, pf trio, op.20 (Leipzig, 1886)

Works for pf 4 hands, incl. 4 pieces, op.7 (Vienna, 1872), 12 Ländler, op.15 (Leipzig, 1882)

Arrs.: Haydn: Ariadne auf Naxos, arr. A, orch (Leipzig, 1885); works by Beethoven, Cimarosa, H. Goetz, Handel, A. Jensen, Mozart, Schubert

editions

H. Goetz: *Francesca von Rimini* (Leipzig, 1878)

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A. Einstein, ed.: 'Josef Viktor Widmann: Briefe an Ernst Frank', *Österreichische Rundschau*, xx (1924), 415

R. Münster: 'Frank, Ernst', *Musik und Musiker am Mittelrhein*, ed. H. Unverricht, i (Mainz, 1974), 55ff [incl. complete list of works]

R. Münster, ed.: *Johannes Brahms im Briefwechsel mit Ernst Frank* (Tutzing, 1995)

ROBERT MÜNSTER

Frank [Franke], Johann.

See Franck, Johann.

Frank, Michael.

See Franck, Michael.

Frank, Salomon.

See Franck, Salomo.

Franke, Bernd

(b Weissenfels, Saxony-Anhalt, 14 Jan 1959). German composer. He studied at the Musikhochschule in Leipzig (1975–81) with Thiele, among

others, at the DDR Akademie der Künste (1981–5), where he attended Matthus's masterclasses, and at Tanglewood (1989), where he was a student of Lukas Foss. In 1981 he was appointed to a post at the University of Leipzig. He has made concert tours of the USA (1993, 1996) and served as a jury member at the Munich Biennale (1994). His honours include the Hanns-Eisler Prize of Radio DDR (1981), the Kucyna International Composition Prize, Boston (1987), a prize from the Künstlerhaus, Boswil (1987) and the Leonard Bernstein Tanglewood Fellowship (1989).

Franke's music is rooted in the tonal and formal practices of the central European tradition. His approach to composition, however, is one of analysis and subversion. His music does not negate the past, but becomes a game played with remnants of the Classic-Romantic style. The work of Lutosławski, Varèse, Stockhausen and Morton Feldman have had a formative influence on his compositional development, as have the paintings of Marc Chagall, Wolfgang Schulze (WOLS) and Richard Pousette-Darten. Joseph Beuys's idea of 'social sculpture' has been particularly influential to his compositional aesthetic (from 1988). *Solo x-fach*, an ensemble score divisible into individual parts that can be performed simultaneously, thematizes the isolation of the soloist; movement, colour, light and video art make the social implications of this clear. *Music for Trumpet* ... problematizes the hierarchical nature of the orchestra, while *For WOLS* for solo piano becomes an endgame incapable of development. The opera *Mottke* gives expression to the shattering of the individual in his social milieu. Franke's critical realism provides a glimmer of hope nonetheless, showing communication to be present in illusion and vision.

WORKS

(selective list)

Op: *Mottke* (2, J. Moore, after S. Asch: *Mottke der Dieb*), 1995–7

Orch: 3 Orchesterstücke, 1980–83; Chagall-Musik, 1985–6; Music, tpt, vn, hp, orch, 1990–93; Seasons of Light, bn, orch, 1994

Vocal: Redners Missgeschick, 3 lieder, Bar, pf, 1982; Jodok lässt grüssen (Etüde über O) (P. Bichsel), mixed speaking chorus, 1990

Chbr and solo inst: Qt, cl, vn, db, perc, 1977–8; 3 x Virtuoses, perc, 1982; Die Zeit ist ein Fluss ohne Ufer, 10 insts, 1987; Gesang I, fl, b fl, 1988; Konform-Kontraform, scene, 8 insts, 1988; Projekt Solo x-fach, multiple versions, 1988–; For WOLS (It's All Over), 4 pieces, 1991; Musik, pf trio, 1992; For Sholem Asch, 5 pieces, 1995–7

MSS in Zentralbibliothek, Staatliche Kunstsammlungen, Dresden

Principal publishers: Deutscher Verlag, Breitkopf & Härtel

GISELA NAUCK

Frankel, Benjamin

(*b* London, 31 Jan 1906; *d* London, 12 Feb 1973). English composer. The son of a synagogue beadle, he learnt the piano and the violin in his youth and taught himself the musical literature by avid reading of everything held by the Hammersmith Public Library. He was for a short time apprenticed to the watchmaking trade, and managed during 1922 to spend six months in Germany as a piano student of Victor Benham, contemporary and friend of Moriz Rosenthal. Returning to London he was a jazz violinist in night clubs while studying piano and composition under Orlando Morgan at the Guildhall School of Music where he was awarded the Worshipful Company of Musicians' Scholarship. From 1931 he was much in demand as an orchestrator and conductor of West End musical comedies and revues. These included Noël Coward's *Operette*, Beverley Nichols's *Floodlight* and many C.B. Cochran shows. In 1934 he wrote his first film score; during his career as an outstanding composer of film music, he produced more than 100 scores for the cinema. He was able to find distinctive ideas and appropriate musical styles for a remarkable range of films. Many of his best scores were written for films directed by Anthony Asquith, who was receptive and sympathetic to the virtuosity and precision of Frankel's technique.

Alongside his theatre and film work he continued composing concert music, and his reputation increased suddenly after World War II, when his works began to be more widely performed, broadcast and published. His Second String Quartet was performed at the Copenhagen ISCM festival in 1947; the orchestral prelude *Mayday* was given at a 1950 Prom; the Violin Concerto, commissioned by Max Rostal, was given at one of the joint London Contemporary Music Centre-BBC Festival of Britain Concerts in 1951; and the First Sonata for solo violin was issued on disc. The first four string quartets, the Piano Quartet, the Clarinet Quintet and the Violin Concerto are the principal works of this period.

A general impression was formed that the production of so much immediately effective music for films caused Frankel to react in his concert music by concentrating exclusively on an inward-looking, even melancholy expression, making this music in some way 'difficult' and unrewarding to the listener. An informed familiarity with his output lends little support to such a view, though there is a possible explanation for it: whatever had gone before, the endings of his works tended to be either slow or contemplative in character, or, if quick-moving, to be *pianissimo*. The Violin Concerto, a serious and deeply felt work written 'in memory of "the six million"' (a reference to the Jews killed in World War II), provides an example in the last of its four widely varied movements, a final *Grazioso*, quasi *allegretto*. This movement at first puzzles, for all its gentle beauty, and the final delicately scored pages are scarcely designed to bring an audience to its feet. Yet understanding of the work as a whole and on the composer's own terms seems demanded by its total psychological integrity. The deceptive urbanity, even the gentle humour of such a conclusion is seen to be an expression of the deepest acceptance in human terms of the work's tragic content.

Frankel's musical style was by this time fully formed, though to label it was not easy. The shadows of Shostakovich and Bartók in the quartets, and of Sibelius (and perhaps Walton) in the Violin Concerto, give passing stylistic

orientation, but the technical absorption of such influences was soon complete and the musical personality became quite unmistakably his own. It was gradually, during the 1950s, that his thought turned in the direction of 12-note serialism and to a burst of creativity which continued to his death.

In this last period Frankel's major creative production was in a remarkable output of symphonies, a form which he unfashionably held to remain 'a wholly viable vehicle for the expression of the most compelling musical thought'. Eight symphonies appeared between 1958 and 1971, all concerned in a variety of ways with serial techniques. A single 12-note series is employed in all movements of both the Second and the Sixth; in the other symphonies individual movements tend to have their own series, to be freely diatonic or to apply serial techniques to other than 12-note material. The second movement of the Fifth uses two distinct series and, most originally, in the one-movement Third, diatonically presented material becomes gradually transformed into consistently 12-note serial music. Nor is it only in technique that the symphonies show variety, for each has its own atmosphere and design, varying from the broad, often ominous, canvas of the Second, through the relaxed geniality of the Fifth to the hard brilliance of much of the Seventh.

The special feature of Frankel's approach to serialism was his strong belief in tonality as a continually vital principle in musical thought, and his striking demonstration that strictly serial deployment of the total chromatic is compatible with both expressive and structural uses of tonality. He viewed the series as a pervasively thematic melodic line of almost infinite versatility, out of which it was possible to derive harmonies often of a startlingly bold diatonicism.

For a time most of his works were first performed by the BBC or abroad (he was principally resident in Switzerland from 1957) but public performances of his works in England became more frequent after the LSO commissioned his Seventh Symphony in 1970, continuing principally under the sympathetic advocacy of Sir Charles Groves. Just before his death, Frankel spoke of having completed in his mind a ninth, choral, symphony, but nothing had been written down, except for the customary prolific sketches. The opera *Marching Song* was left in vocal score, but with sufficient indications for the preparation of a full score; a projected performance by ENO, scored by Buxton Orr, was cancelled but eventually broadcast on BBC Radio 3 on 3 October 1983.

WORKS

(selective list)

orchestral

8 syms.: no.1, op.33, 1958; no.2, op.38, 1962; no.3, op.40, 1964; no.4, op.44, 1966; no.5, op.46, 1967; no.6, op.49, 1969; no.7, op.50, 1970; no.8, op.53, 1971
Pezzo sinfonico, op.9, c1940; Solemn Speech and Discussion, op.11, str, 1941; Youth Music, op.12, str, 1942; Mayday, a Panorama, op.22, 1948; Vn Conc., op.24, 1951; Mephistopheles Serenade, op.25, 1952; Concertante lirico, op.27, str, 1952; A Shakespeare Ov., op.29, 1954; Messa strumentale, op.36, 1960; Serenata

concertante, op.37, pf trio, orch, 1960; Va Conc., op.45, 1967; Konzertstück, op.47, 1968; Ov. to a Ceremony, op.51, 1970; Pezzi melodici, op.54, small orch, 1972
More than 100 film scores

other works

Stage: Marching Song (op. 3, H. Keller after J. Whiting), op.52, 1971–2, inc.

Chbr and solo inst: Str Trio no.1, op.3; Sonata, op.7, va; Trio [no.1], op.10, cl, vc, pf, 1940; Sonata, op.13, vn; Str Qt no.1, op.14, 1945; Str Qt no.2, op.15, 1944; Novelette, op.16, vn, pf; Str Qt no.3, op.18, 1947; Sonatina leggiera, op.19, pf; Str Qt no.4, op.21, 1949; 3 Poems, op.23, vc, pf; Pf Qt, op.26, 1953; Cl Qnt, op.28, 1956; Preambles and Progressions, op.30, pf, inc.; Str Trio no.2, op.34; Bagatelles (Pezzi notturni), op.35, 11 insts, 1959; Sonata no.2, op.39, vn, 1962; Trio [no.2] (Pezzi pianissimi), op.41, cl, vc, pf, 1964; Catalogue of Incidents in Romeo and Juliet, op.42, 11 insts, 1964; Str Qt no.5, op.43, 1965

Vocal: The Aftermath (R. Nichols), op.17, T, tpt, timp, str, 1947; 8 Songs, op.32, Mez/Bar, pf

MSS in *GB-Lbl*

Principal publishers: Novello, Chester

Principal recording companies: CPO, Chandos

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BUXTON ORR

Frankenburger, Paul.

See Ben-Haim, Paul.

Frankfurt (am Main).

City in Germany. Founded by the Carolingians in the 8th century, the imperial palace on the River Main developed into the centre of the East Frankish kingdom in the 9th century. From 1147 the king was usually elected there, a privilege which was made law by Karl IV in 1356, and from 1562 to 1792 Frankfurt was also the setting for the coronation. Moreover from the 14th century, as a free imperial city, it developed into the chief trading centre in central Germany, deriving its wealth mainly from the annual spring and autumn fairs. Despite these favourable conditions Frankfurt's musical life was insignificant until the 17th and 18th centuries

because of rivalry between the town council and the clergy, which was attempting to increase its already considerable land tenure. Later there were strong social and religious tensions among the citizens which prevented a full and varied development of musical activities before the middle of the 17th century. Civic interest in cultural matters developed fully only after the French Revolution. Even then Frankfurt remained a city where creative talents rarely developed: J.A. Herbst, Telemann, Pfitzner and Hindemith were notable exceptions.

The few surviving documents of medieval music in Frankfurt include an 11th-century missal with neumes and the Rorbach Missale (c1460) in Gothic choral notation. The treatise *Sermones* by J. Floess (1418–19) derives from Reichenau. Performances of Passion plays are recorded from the mid-14th century. In the 16th century the townspeople and guilds also performed plays with music. The Frankfurt fair was a strong attraction for minstrels. The ceremony of the Piper's Court, continued until 1802, became famous through Goethe's description (*Dichtung und Wahrheit*, i, 1): in order to gain customs exemption, deputies from Nuremberg, Worms and Bamberg brought symbolic gifts to the autumn fair every year and were led in procession by their respective town pipers. In Goethe's time they still played the melody supposed to date from about 1500. Several famous organ builders worked in Frankfurt before the 15th century, including the Franciscan friar L. Mertz, who also worked in Barcelona, Nuremberg, Aschaffenburg, Worms and elsewhere.

Until well into the 17th century the high cost of becoming a citizen and the mercantile orientation of the city prevented musicians of more than regional importance from coming to Frankfurt. Among the few exceptions in the years before the Reformation were the city physician Johannes von Soest (d Frankfurt, 1506) and the polymath and music theorist Johannes Cochlaeus, dean of the Liebfrauenstift from 1520 to 1524. In 1520 the council founded a grammar school which provided musical education. In 1530 the printer Christian Egenolff settled in Frankfurt and two years later published the first music printed there, Petrus Tritonius's setting of some Horatian odes. The subsequent music publications of Sigmund Feyerabend, Georg Rab, Johann Wolff and Nikolaus Stein enlarged the scope of music publishing in Frankfurt, and the printed music trade came to rank with the book trade as a main attraction of the Frankfurt fair.

According to Luther (1546) the musical arrangement of the church service was simple. The elaboration with florid counterpoint, carried out by teachers and pupils of the grammar school, was emphasized as being an innovation in 1573. In the same year Jacob Meiland came to Frankfurt, but he left in 1575, after a series of his compositions had appeared in print. It was characteristic of the council's lack of interest in music and the citizens' lack of initiative that no attempt was made to keep this excellent composer in Frankfurt. There was some improvement after the rising of the citizens against the oligarchic rule of the council (1612). In 1623 Herbst was appointed first civic director of music and director of church music at the main Protestant church, the Barfüsserkirche. He trained a competent choir and an orchestra, had the organ renovated and ordered a second, smaller organ, other instruments and printed music, thus creating the basis for the performance of polychoral compositions. He remained in Frankfurt until his

death (1666) except for eight years (1636–44) spent in Nuremberg. His main achievements were in church music and music theory, but he also greatly stimulated the development of instrumental music. A *Musik-Kränzlein* first mentioned in 1608 developed into a collegium musicum, recorded in 1672 in the dedication of Wolfgang Carl Briegel's *Musicalisches Tafel-Confect*. It was maintained by the Gesellschaft Frauenstein, a society of wealthy merchants ruling the town's council. Of Herbst's successors, Telemann in particular made the collegium musicum part of civic musical life. During his term of office (1712–21) he organized regular concerts, thus inaugurating the city's public concert life; under him church music reached its zenith (he was Kapellmeister at the Barfüsserkirche and the Katharinenkirche). His talent as an organizer and his close connections with the Gesellschaft Frauenstein made him more influential than any other musician in Frankfurt.

The many concerts given in the 18th century by travelling virtuosos included those of the Mozart family (1763); Mozart's second stay in Frankfurt on the occasion of Leopold II's coronation (1790) was financially disappointing. From 1700 German, French and Italian opera companies often gave guest performances in Frankfurt, but there was no permanent theatre until 1792, when the Nationalbühne was formed as a joint-stock company by a group of citizens. In the repertory there was a slight predominance of opera over drama; Mozart's operas in particular became established in Frankfurt at an early date. A German version of *La finta giardiniera* given in 1782 was the first Mozart production in the whole of central and northern Germany, and was followed by productions of *Die Entführung* (1783) and all Mozart's subsequent operas, again in German, before the end of the century. The orchestra of the Nationaltheater was directed from 1792 by F.L.A. Kunzen and later by Ferdinand Fränzel and Carl Cannabich, both well experienced in the traditions of the Mannheim orchestra. With regard to the teaching of composition, Mannheim influence arrived with Johann Georg Vollweiler, the teacher of Anton André and Ferdinand Hiller.

The city gained a new cultural centre with the founding in 1808 of the Museum, a society for the cultivation of literature, art and music which gradually came to concentrate its activities entirely on music. Its orchestral and chamber music concerts continue to be an important part of Frankfurt musical life. The same is true of the Cäcilienverein, a choral society founded by J.N. Schelble in 1818. Among the first conductors of the opera and the Museum was Spohr (1817–19), who introduced Beethoven's symphonies to the Frankfurt public. In 1819 Spohr conducted the première of his opera *Zemire und Azor*. His successor Carl Guhr (1821–48) promoted the contemporary French repertory, and there were also early performances of new German (Conradin Kreutzer, Marschner, Lortzing) and Italian opera (Rossini, Bellini, Donizetti), though Verdi's arrival was slower. The first Wagner opera performed was *Tannhäuser* (1853), followed the next year by *Lohengrin* and *Der fliegende Holländer*. In 1862 Wagner conducted two performances of *Lohengrin* (from a score preserved in D-F).

The Museum and the Cäcilienverein were maintained by the wealthy upper class, but during the 19th century numerous choral societies were also

founded by the middle and lower classes. In 1838 a choral festival was held; its initiators, Schnyder von Wartensee and Wilhelm Speyer, used the occasion to campaign for the forming of the Mozartstiftung, which was to help talented musicians to learn composition. The recipients of grants from the foundation included Bruch, Humperdinck and Toch. Music education was furthered by the founding of the Frankfurt Musikschule by H. Henkel and J.C. Hauff in 1860 and of the Hoch Conservatory in 1878. This was endowed by the Frankfurt merchant J. Hoch, who bequeathed his complete estate (900,000 gold marks) to establish it. The directors of the conservatory included J.J. Raff (until 1882), Bernhard Scholz (1883–1908), Iwan Knorr (1909–16), W. von Bauszner (1916–23) and Bernhard Sekles (1923–33). Its excellent staff (Clara Schumann, Julius Stockhausen, Humperdinck, James Kwast, Hugo Heermann, Bernhard Cossmann and others) quickly gave it an international reputation; the students included Cyril Scott, Grainger, Pfitzner, Walter Braunfels, Clemens Franckenstein, Toch, Hindemith, Klemperer and Hans Rosbaud. In 1937 it was divided into a Staatliche Hochschule für Musik (directed by Hermann Reutter until 1945, Walter Davisson 1950–54, Philipp Mohler 1958–75 and Hans Dieter Resch 1975–95) and a conservatory, which has trained amateur musicians and latterly music teachers.

In 1880 the opera house (now the Alte Oper) was opened: early productions included Wagner's *Ring* (1882–3), *Die Meistersinger* and *Tristan* (1884), all conducted by Otto Dessoff. Humperdinck was opera critic of the *Frankfurter Zeitung* from 1890 to 1897 and composed *Hansel und Gretel* in the city. Under Ludwig Rottenberg's conductorship (1893–1924) there were early performances of *Falstaff* and of works by Humperdinck, Pfitzner and Strauss, as well as Schreker premières and the first production of *Pelléas* in German (1907). The conservatism of Frankfurt musical life in the 19th century was beginning to give way to more interest in new music.

The 1920s were a climax in Frankfurt's music history: Furtwängler (1920–22), Scherchen (1922–4), Krauss (1924–9) and Rosbaud (1928–37) worked as conductors, and Hindemith was Konzertmeister of the opera house and Museum orchestras from 1915 to 1922. He remained in Frankfurt until 1927, living in an old tower where he wrote *Cardillac* and other works. At the university (founded in 1914) a department of music was formed in 1921 under Moritz Bauer. The musical material in the Rothschild Library and the Manskopf Collection (now in the Stadt- und Universtätsbibliothek) and the music library of Paul Hirsch (now in *GB-Lbl*) provided valuable material for study. Bauer's successors included Helmuth Osthoff (1937–67) and Ludwig Finscher (1968–81).

Frankfurt's concert activities were inhibited by the lack of suitable halls (the concert hall built in 1861 was destroyed by bombing in World War II) until the ruined opera house was rebuilt as a concert hall in 1981. Productions at the Frankfurt Opera and the Museum concerts reached a high standard under the direction of Georg Solti (1952–61); Christoph von Dohnányi was civic director of music from 1968 to 1975. The more traditional programmes of the Museum Concerts were balanced by the concerts of the Frankfurt RSO under Winfried Zillig, Otto Matzerath, Dean Dixon and Eliahu Inbal. This orchestra took part in the Darmstadt summer courses. The most

important choirs, apart from the Cäcilienverein, are the Frankfurt Singakademie (Ljubomir Romansky) and the Frankfurt Kantorei (Kurt Thomas, Helmuth Rilling, Wolfgang Schaefer).

When Michael Gielen was conductor of both the opera and the Museum, between 1977 and 1987, there was greater emphasis on new works, adventurous programming and novel stage productions. Among the last were a *Les broyens* directed by Ruth Berghaus and the first German stagings of Nono's *Al gran sole carico d'amore* and *Prometeo*. Gielen inaugurated the Alte Oper concert hall with a performance of Mahler's Eighth Symphony in 1981, and during this period the Frankfurt Festival became one of the most important in Germany; the festival was discontinued in 1994 on economic grounds. Meanwhile Gielen had been succeeded by Gary Bertini (1987–90) and Sylvain Cambreling (intendant of the opera from 1993).

The organist Helmut Walcha (1907–91) achieved particular distinction with his playing of J.S. Bach. Of composers resident in Frankfurt, Kurt Hessenberg (1908–94) was the best-known. As regards music criticism, Frankfurt became important through the work of Paul Bekker and Karl Holl on the *Frankfurter Zeitung* (1911–25); the influence of the teaching and writing of T.W. Adorno (1903–69) went far beyond the city.

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PETER CAHN

Frankfurt an der Oder.

City in Germany, located on the border with Poland. Only a short time after its foundation in 1253 by Franconian merchants the town had acquired great wealth, in particular through its position as a chief port of reshipment for Hanseatic merchandise in the east German interior and as the site of an important bridge across the middle reaches of the Oder. The town's musical life was primarily the responsibility of the town council and several churches, including St Marien, St Nikolaus (since 1929 the Friedenskirche) and the Franciscan church. The archives with details of early musical practice were largely destroyed during World War II.

From the early 16th century Frankfurt was one of Germany's largest printing and publishing centres and the chief port of reshipment for German prints and musical publications destined for northern and eastern Europe. With the foundation in 1506 of its university, the Viadrina, Frankfurt began to develop as a great centre of humanist learning; there was also a prominent law school, and the liberal arts flourished. (The Viadrina was moved to Breslau, now Wrocław, in 1811.) In 1991 the Europa-Universität Viadrina was founded. Jodocus Willich, a Renaissance humanist, taught music theory at the Viadrina (1522–39) and founded a collegium musicum (c1530); his circle of musical scholars and citizens numbered up to 12. The Frankfurt group of lutenists, notably Benedict de Drusina, Matthäus Waissel and Gregor Krengel, became widely known outside the town. The most influential Kantors included Gregor Lange (1574–9), Friedrich Pittan (1591–3) and, especially, Bartholomäus Gesius (1593–1613). Well-known town pipers and organists who were employed by the municipality and at St Marien included the civic director of music Paul Lütkeman and the organists Johann Horneburg and Michael Praetorius. The latter came to Frankfurt on account of his brothers Johann and Andreas, who were professors at the Viadrina; after studying there (from 1585) he became organist at St Marien (1587 to 1589–90). Musical culture did not extend to the townspeople until after the Thirty Years War.

C.P.E. Bach studied in Frankfurt from 1734 to 1738, receiving his first formative stimuli there. He founded an academic music society during that time and also conducted and composed for public ceremonies.

In 1815 a choral society was formed by a group of amateur mixed choirs with the aim of bringing music to the townspeople through concerts. The Frankfurt Stadttheater opened in 1842 with Lortzing's *Zar und Zimmermann*. The organ building firm of Sauer was established in Frankfurt in 1857; a Philharmonic Society gave three subscription concerts each year during the period 1871–95. Among influential musicians in the 19th century were the conductors and organists Leichsenring, G. Vierling and F. Wrede. From 1870 the noteworthy composer-performer Paul Blumenthal was organist at both of the main churches. In 1929 a music centre was established in association with the Charlottenburg academy. It offered courses for both amateurs and professionals, and was a centre of the youth music movement until 1943.

New musical activities began to establish themselves soon after World War II. Several concert series (such as the *Konzerte auf Historischen Instrumenten* in the Viadrina Museum and the *Hausmusik bei Kleist*) became part of musical life, and the Kantor, organist and composer Hans Stein played a decisive role. The former Franciscan church (dating from the 13th century) has been the centre of Frankfurt's concert life since 1967. As the Konzerthalle 'Carl Philipp Emanuel Bach' it mounts a great variety of symphonic, chamber, choral and organ concerts. An annual festival has been held there since 1966. The great concert organ from the Sauer workshop was installed in 1975, and is at the same time the home of the Singakademie and the Frankfurt an der Oder PO (since 1995 the Brandenburgisches Staatsorchester). The hall is a centre of research into the music of C.P.E. Bach, and houses a permanent exhibition devoted to his life and works. Since 1975 the Viadrina Museum has held a valuable collection of historical instruments. After the political turning point of 1989, far-reaching changes took place in Frankfurt's musical life, which began reaching out increasingly towards Poland.

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HANS-GÜNTER OTTENBERG

Frankl, Peter

(b Budapest, 2 Oct 1935). British pianist of Hungarian birth. As a child he studied the piano at the Franz Liszt Academy, with Ernő Szegedi and Lajos Hernadi, later joining the classes of Leo Weiner, Kodály, Szabolcsi and Antal Molnár; in 1950 he made his Budapest concert début. Immediately he completed his studies he won the 1957 Marguerite Long-Jacques Thibaud competition in Paris, winning also (with the violinist György Pauk, a partner since boyhood) the Munich Sonata competition in September that year. A third important success, the Rio de Janeiro Prize (1959), initiated an international career; his London début (6 May 1962) was at the Wigmore Hall and he made London his home the same year. A musician of wide tastes, generous technique and powerful concentration, he is also a celebrated chamber music performer. In 1972 he formed a trio with Pauk and the cellist Ralph Kirshbaum, a group whose performances are notable for their spirit and spontaneity; their 25th anniversary in 1997 was celebrated with concert series in several countries. As well as chamber music, Frankl has made acclaimed recordings of the complete piano works of Schumann and Debussy.

JESSICA DUCHEN

Franklin, Aretha

(b Memphis, 25 March 1942). American soul singer, pianist and songwriter. She was the daughter of one of the most prominent Baptist preachers in the USA, Cecil L. Franklin. Moving first to Buffalo and then in 1948 to Detroit, the family was regularly visited by a number of important African-American gospel performers, including Mahalia Jackson, Sam Cooke, Clara Ward and the Ward Sisters (including Marion Williams) and James Cleveland, from whom Franklin learnt to sing and play the piano. Her father recorded over 60 albums of his impassioned sermons for JVB and Chess and at the age of 14 Franklin recorded her first album, a collection of gospel songs, for Chess. Four years later she moved to New York where she recorded seven albums for Columbia on which she sang jazz, blues, popular standards and the occasional contemporary soul tune. Although she achieved moderate success with this material, including three top ten hits in the rhythm and blues chart – *Today I Sing the Blues* (1960), *Won't Be Long* and *Operation Heartbreak* (both 1961) – her Columbia recordings were mostly overproduced and her vocal performances constricted.

In 1967 Franklin signed with the important soul label Atlantic, who initially offered to record her at Stax records in Memphis. However, Jim Stewart,

the owner of Stax, was unwilling to provide the \$25,000 offered to Franklin for the original signing, and Atlantic's Jerry Wexler took her to record in Muscle Shoals, Alabama. In contrast with Columbia's policies, Wexler encouraged Franklin to bring in her own material and to play the piano on her sessions. The results were the most powerful recordings by a female soul singer in the genre's history. Her vocal skills allowed her to change timbre, range and dynamic level dramatically from one note to another while her gospel phrasing and improvisational tendencies were routinely deployed to cathartic effect. Franklin wrote or co-wrote such enduring material as *Since You've Been Gone (Sweet Sweet Baby)*, *Think* (both Atl., 1968), *Call Me*, *Spirit in the Dark* (both Atl., 1970), *Rock Steady* (Atl., 1971), and *Day Dreaming* (Atl., 1972) and arranged and recorded definitive rhythm and blues versions of Ronald Shannon's *I never loved a man (the way I love you)*, Redding's *Respect*, Carole King's (*You make me feel like a natural woman*), Don Covay's *Chain of Fools* (all Atl., 1967), Bacharach and David's *I say a little prayer* (Atl., 1968), Robbie Robertson's *The Weight*, Lennon and McCartney's *Eleanor Rigby* (both Atl., 1969), Elton John's *Border Song (Holy Moses)* (Atl., 1970), Paul Simon's *Bridge over Troubled Water* and Jerry Leiber and Phil Spector's *Spanish Harlem* (both Atl., 1971).

Franklin's version of *Respect* was viewed by many African-Americans as a social/political clarion call. In the late 1960s and early 70s her strength as a performer, many of her lyrics and the fact that she wrote and played on her sessions and concerts caused many to view Franklin as an important symbol of the emergent women's movement.

The quality of her recordings for Atlantic declined after 1973 but her career was rejuvenated when she moved to Arista Records in 1980 and was paired with more contemporary producers, such as Luther Vandross (*Jump to It*, 1982; *Get It Right*, 1983) and Narada Michael Walden (*Freeway of Love* and *Who's Zoomin' Who*, both 1985). In the late 1980s and early 90s she recorded a series of duets with pop artists, such as the Eurythmics, George Michael, Elton John, Whitney Houston and Michael McDonald. It is impossible to overestimate Franklin's importance. In 1987 she became the first woman inducted into the Rock and Roll Hall of Fame and in 1990 she won the Grammy's Living Legends Award.

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ROB BOWMAN

Franklin, Benjamin

(*b* Boston, 17 Jan 1706; *d* Philadelphia, 17 April 1790). American statesman, scientist and amateur musician. He was apprenticed to his

brother James, a printer, at the age of 12. He left the apprenticeship and worked in New York and Philadelphia, spent two years in London as a printer, then returned to Philadelphia where he established his own print shop. Before withdrawing from this trade to follow a diplomatic career, he printed for the Ephrata Community in Pennsylvania three hymnbooks, *Göttliche Liebes und Lobes Gethöne* (1730), *Vorspiel der Neuen Welt* (1732) and *Jacobs Kampf und Ritter-Platz* (1736), as well as a number of reprints of Isaac Watts's *Psalms and Hymns* containing no music.

Franklin played the harp, the guitar and the glass dulcimer, and invented an improved form of the musical glasses which he called the armonica. (for illustration see [Musical glasses](#), fig.2.) On a visit to England in 1761, he heard Edmund Delaval, a Fellow of Pembroke Hall, Cambridge, play on the glasses. Franklin was so impressed with the instrument that he decided to improve it. He took the bowls of the glasses and fitted them concentrically (the largest on the left) on a horizontal rod, which was actuated by a crank attached to a pedal. Careful gradation of size ensured a more consistently accurate scale than was possible with water tuning, while the close proximity of the rims (which would be well moistened before use) enabled the player to produce chords and runs with far greater ease than had been possible when each glass stood separate on its base. The invention achieved a certain popularity in America, but exercised far more influence in Europe.

Franklin also wrote a short treatise on music aesthetics. A letter (dated 2 June 1765) to his friend Lord Kames of Edinburgh sets forth Franklin's ideas about the nature of melody and harmony. Another letter from about the same time addressed to his brother Peter Franklin expresses his preference for clarity and simplicity in vocal music over newly composed Italian opera, and cites examples of 'defects and improprieties' in an aria from Handel's *Judas Maccabaeus*.

A string quartet in manuscript bearing his name as the composer is in the Bibliothèque Nationale, Paris. This quartet is the second of two composed for three violins and cello, all employing scordatura and performed on open strings only. Arguments supporting (Grenander) and doubting (Marrocco) Franklin's authorship have been presented.

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W. THOMAS MARROCCO/R

Frank Music Corp.

American music publishing firm. It was founded in New York in 1949 by the composer and lyricist Frank Loesser and specializes in the publication of musical plays and popular songs; some rock and folk material was added to the catalogue in the early 1970s. In the past the firm also published choral, band, orchestral, solo, ensemble and piano music, as well as textbooks and methods; most are no longer in print since, in common with most music publishers, Frank's recent activities have focussed as much on the licensing of music for media use as on the production of sheet music and folios. Catalogues acquired by the firm include those of Carmichael Music Publications, Empress Music Inc. and the Walter Reade Music Corp.

Since January 1979 Frank Music Corp. has been one of several affiliated music publishing companies owned by MPL Communications, Inc., New York. New songs are no longer added to the firm's catalogue and so its character has changed little since the late 1970s. A former division of Frank Music Corp., [Music Theatre International](#) is among the world's largest and most active leasing agents for musical plays.

W. THOMAS MARROCCO, MARK JACOBS/R

Franko, Sam

(*b* New Orleans, 20 Jan 1857; *d* New York, 6 May 1937). American violinist and conductor. In 1862 his family fled from the Civil War to Germany and Franko began violin lessons in Breslau; he later studied in Berlin (with Joachim among others) and Paris (with Hubert Léonard and Vieuxtemps). In 1880 he was in New York, where he played in orchestras under Theodore Thomas and Walter Damrosch, and in 1881 founded the New

York String Quartet. Between 1883 and 1885 he toured as first violinist with the Mendelssohn Quintette Club and played with the Boston SO; he then played viola in the New York Philharmonic Society (1891–7).

Franko began his conducting career in 1891. In 1894 he founded the American SO, with the aim of demonstrating that non-Europeans could be good musicians. Between 1900 and 1909 he conducted 'Orchestral Concerts of Old Music' in New York, performing his own editions of Baroque works. He took the concerts to Germany with the Berlin Blüthner orchestra from 1910 to 1914, and while he was there taught at the Stern Conservatory in Berlin. On his return to the USA in 1915, he taught the violin, was leader for the touring Ballets Russes and briefly resumed the 'Old Music' concerts (1916–17). He donated his music collection and scrapbooks to the New York Public Library. Besides making numerous arrangements of orchestral works, he composed works for piano and for violin and piano.

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JEFFREY R. REHBACH

Franquin, Merri(-Jean-Baptiste)

(*b* Lançon, Bouches-du-Rhône, 19 Oct 1848; *d* ?Paris, 1934). French trumpeter and teacher. He studied the cornet at the Paris Conservatoire with Arban and Maury, winning a *premier prix* in 1877. From 1894 to 1925 he was professor of trumpet at the Conservatoire; during his tenure and against fierce initial resistance he introduced the C trumpet in place of the low F trumpet and also persuaded composers to write for this instrument. After experiments with Millereau in 1888, he developed with Thibouville-Lamy in 1912 a trumpet in C with a whole-tone ascending fourth valve, activated by the left index finger. It was adopted by some players, notably Roger Voisin of the Boston SO. This was followed in 1916 by a five-valve one, the fifth valve, activated by the left thumb, lowering by a major or minor 3rd.

Franquin's comprehensive *Méthode complète de trompette moderne, de cornet à pistons et de bugle* (Paris, c1910) is valuable because unlike preceding methods by Arban, Petit and others, which were for cornet, it is a true trumpet method, placing great emphasis on tone production. Franquin also wrote 'La trompette et le cornet' (printed in *EMDC*, II/iii, 1927, pp.1597–648).

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EDWARD H. TARR

Franssens, Joep

(b Groningen, 1955). Dutch composer. He studied piano in Groningen, and composition in the Hague and Rotterdam with Louis Andriessen and Klaas de Vries respectively. He is representative of the post-serial generation of Dutch composers who use tonal means and an accessible idiom without neo-Romantic features, even if the pathos-laden, highly emotional nature of his music appears to contradict this endeavour. In his works, which consist of chamber music and choral and orchestral works, Franssens aims at a synthesis of monumentality and euphony and is initially guided by J.S. Bach and the Ligeti of *Lontano* and *Atmosphères*. Later a trend towards radical austerity becomes apparent under the influence of American minimalist music, East European mysticism (e.g. Pärt) and the symphonic pop music of the 1970s, culminating in the static diatonicism of the ensemble work *Dwaallicht* (1989) and the serene counterpoint of *Sanctus* for orchestra (1996, rev. 1999). The instrumentation increasingly shows a preference for warm, luxuriant colours.

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(selective list)

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BAS VAN PUTTEN

Frantz, Ferdinand

(b Kassel, 8 Feb 1906; d Munich, 26 May 1959). German bass-baritone. He studied privately and made his début in 1927 at Kassel as Ortel (*Die Meistersinger*); after engagements in Halle, Chemnitz and Hamburg, in 1943 he was engaged by the Staatsoper in Munich, of which he remained a member until his death. He established himself as a leading Heldenbariton, singing Wotan, Hans Sachs, Kurwenal and the Dutchman; such was the range of his voice that he also sang King Mark, Daland, the Landgrave, King Henry (*Lohengrin*), Méphistophélès and Galitsky (*Prince Igor*). He made guest appearances in Vienna, Milan, Paris and London where he sang Jupiter in the first performance in England of *Die Liebe der Danae* in 1953 (with the Bayerische Staatsoper), and Wotan in 1954. He made his Metropolitan début in 1949 as Wotan, and also appeared there as Pizarro. Frantz's beautifully schooled voice, significant use of the text and sympathetic personality are well represented in his recording of Wotan

in Furtwängler's *Ring* with the Rome RAI SO (1953) and as Hans Sachs in Kempe's notable recording of *Die Meistersinger* (1956). He was married to the soprano Helena Braun.

HAROLD ROSENTHAL/ALAN BLYTH

Frantz, Justus

(*b* Hohensalza, 18 May 1944). German pianist. He studied with Eliza Hansen at the Hamburg Hochschule für Musik und Theater and later with Wilhelm Kempff, an important musical influence, in Positano. His career received an important boost in 1969 when he performed a series of Mozart piano concertos with the Berlin PO under Karajan. He made his American début in 1975, playing Dvořák's Piano Concerto with the New York PO under Bernstein, and he has also worked with conductors including Kempe, Giulini and Haitink. Frantz played frequently in duo recitals with Christoph Eschenbach, with whom he toured the USA, Japan and Europe and recorded Mozart and Schubert duets as well as Mozart's concertos for two and three pianos. His other recordings include Bach concertos and (with Bernstein) the concertos of Dvořák and Schumann. Frantz's reputation rests mainly on the Viennese classics, in which his sober, lucid pianism and sense of balance and proportion sometimes recall Kempff. He was made a professor at the Hamburg Hochschule für Musik und Theater in 1985 and a year later founded the Schleswig-Holstein Music Festival, a series of concerts and courses held in various venues which has become one of Germany's best-known festivals.

JESSICA DUCHEN

Franz, Carl

(*b* Langenbielau, Silesia [now Bielawa, Poland], 1738; *d* Munich, 1802). German horn and baryton player. After studying the horn from the age of nine, he was in the Hofkapelle of the Prince-Archbishop of Olmütz from 1758 and spent nearly 14 years as Joseph Haydn's principal horn player at the court of Prince Nicolaus Esterházy (1763–76), where he also learnt to play the baryton. He then played the horn in the orchestra of Cardinal Batthiany at Pressburg until it was disbanded (c1784). He made several concert tours as a baryton player, performing in Vienna and in England, Russia and elsewhere, before returning to orchestral playing in Vienna and finally in the Munich Hofkapelle led by Franz Danzi (1787).

As a horn player Franz perfected the use of the hand to sound semitones and anticipated modern horn technique by cultivating both the high and low registers until his range spanned five Cs. His abilities inspired Haydn to write the horn parts in his symphonies nos. 13, 72, 31 and 51 and in the octets with baryton. However, he was most famous as one of the few virtuosos on the baryton, which he used with seven gut strings (bowed) and 16 wire strings (plucked). Haydn apparently intended some of his baryton works for Franz to play; it seems significant that he wrote no more after Franz's departure in 1776. A review of 1786 praises Franz's expressive baryton playing, and others describe his remarkable playing and singing of

Er ist nicht mehr! Tön' trauernd, Baryton! (hXXVIb:1), a cantata on the death of Frederick the Great which Haydn supposedly composed for Franz.

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HORACE FITZPATRICK/PAUL R. BRYAN

Franz, J.H.

See Hochberg, hans heinrich.

Franz, Paul, [Gautier, François]

(*b* Paris, 30 Nov 1876; *d* Paris, 20 April 1950). French tenor. He studied with Louis Delaquerrière in Paris and joined the Opéra in 1909, making his début as Lohengrin, and singing there until his retirement in 1938. He was the first Paris Parsifal in 1914, and his many roles included Aeneas (*Les Troyens*), John the Baptist (*Hérodiade*), Rodrigue (*Le Cid*), Raoul (*Les Huguenots*), Reyer's Sigurd, and Siegmund, Siegfried and Tristan. Franz made his Covent Garden début in 1910 as Samson, returning regularly until 1914. His London roles included Julien (*Louise*), Radames and Otello. In 1937 he joined the teaching staff of the Paris Conservatoire. Franz had a large, rich voice and a particularly aristocratic style of declamation. He made distinguished recordings of French repertory, most notably as Sigurd and Samson, and of Wagner.

HAROLD ROSENTHAL/ALAN BLYTH

Franz [Knauth], Robert

(*b* Halle, 28 June 1815; *d* Halle, 24 Oct 1892). German composer. He was born into a simple burgher family. His father, Christoph Franz Knauth, changed the family name to Franz in 1847. He studied with several teachers in Halle, and was then taught at the Gymnasium by Kantor Abela, who introduced him to cantatas and oratorios by Bach, Handel, Haydn and Mozart. After breaking down his father's strong disapproval, Franz embraced music as a profession and left the Gymnasium for a strict course in theory from J.C.F. Schneider in Dessau (1835–7). Returning to Halle, he undertook a programme of musical self-education, temporarily setting

composition aside, and steeping himself first in the works of Bach and Handel, and later in those of Schubert, Schumann and Mendelssohn. He also acquired a general education, principally from his friends Wilhelm Osterwald, the poet, and the philosophers Rudolf Haym and Friedrich Hinrichs.

Franz obtained his first post, as organist of the Ulrichskirche, in 1841. In the following year he became conductor of the Singakademie, at a time when the choir's rehearsals were poorly attended and the Halle public was indifferent to music. Nevertheless, through his effort, Franz gradually moulded the choir into a first-rate ensemble, and his successful choral festivals helped Halle regain its reputation as a musical city. He was also composing again and sent Schumann his first set of songs. In 1843 they appeared in print: 'Without my knowledge and without my request', Franz exclaimed, 'he has given my songs to a publisher and they have been printed'. In 1851 the University of Halle invited him to teach and ten years later conferred upon him an honorary doctorate. He had a great admirer in Liszt, who remained his lifelong supporter and who in 1872 published a book about him. But these benefits and the satisfaction of his growing reputation were eclipsed by the gradual loss of his hearing over a period of some 20 years. By 1867 he had become almost completely deaf and was forced to resign his official positions. Plagued by emotional disorders, he retreated into isolation, though he continued to compose until 1886, writing his last set of songs (op.52) in 1884. Even these difficult years were occasionally brightened by recognition: in 1873 he received from some of his admirers an honorarium of 30,000 thalers, and in 1878 King Ludwig II of Bavaria appointed him a Knight of the Order of Maximilian. His 70th birthday was celebrated throughout Germany and Austria; from the German Kaiser he received the Order of the Crown, and from the city of Halle the bestowal of honorary citizenship. In 1907 the Halle Singakademie renamed itself after him.

Franz assimilated several different influences in creating his highly individual style, most significantly from Schubert and Schumann, who opened for him the entire Romantic world of the lied; nearly all of his many works, with the chief exception of some choral music, are songs. Another influence, Protestant chorales, acquainted him with the church modes which colour certain phrases in such songs as *Es klingt in der Luft*, op.13 no.2. From Bach he learnt the value of symmetry and of motivic construction, and his accompaniments are often of contrapuntal texture. His study of earlier composers also stimulated his prolific work as an editor, but his arrangements of the sacred and secular vocal music of Bach and Handel, though eminently musical, provoked severe criticism from historians because of his avowed disregard for Baroque performing practice. Old German folksongs, which he studied zealously, exerted still another influence upon his style; he set six of them as his op.23 and turned to Burns and Osterwald for their folklike lyrics. In his best songs, e.g. *Mutter, o sing' mich zur Ruh'*, op.10 no.3, he succeeded in capturing the atmosphere of the *Volkslied*: its restricted emotional range, structural simplicity and characteristic lyricism. Among individual poets, he showed a preference for Heine, whose poems are the basis of about a quarter of his settings.

There is no clear line of stylistic development in Franz's musical language, despite its distinctive personality. 'I can give no accurate account of the chronology of my compositions ... I was never so vain as to add date and year to my songs. Some of my very last publications really date from between 1840 and 1845'. He set himself the task of translating the emotional content of his chosen poems into music. To this end he occasionally employed rich harmonic language, including tertial relationships, as in *Frühling und Liebe*, op.3 no.3, and pungent dissonances and a fluid sense of tonality, as in *Wasserfahrt*, op.48 no.3. His choice of keys was a point of crucial importance: 'Expression in my songs depends entirely upon the keys I have selected for them'. The formal structure of his settings, usually strophic, he derived from the poetry itself, and these simple forms strengthen the folklike impression of many of his songs. Although he drew broad musical lines in the interest of emphasizing general poetic moods, he occasionally shaded in tiny touches of pictorialism as with the bird songs in *Im wunderschönen Monat Mai*, op.25 no.5. He objected, however, to any stressing of individual words in his songs. 'I compose feelings, not words ... In Schumann', Franz argued, 'the declamation is too much in the foreground'. On the contrary, he wished for his own music 'nothing more than the deepening of a poetic substratum'. He was happy to be recognized as a pure lyricist, who restricted himself almost entirely to a single genre. Yet even within the realm of the lied, his sense of expression is restricted. The characteristic feeling is one of delicacy, often tinged with melancholy, even in such outwardly lighthearted songs as *Schilflieder*, op.2. Not surprisingly he turned repeatedly to the mezzo-soprano voice and to the piano's lower register to imbue his songs with a plaintive quality. Because Franz sustained the ideal of simplicity in his lieder, while contemporaries saluted the music of the future, he can be regarded as a miniaturist of exacting individuality.

WORKS

WRITINGS

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EDWARD F. KRAVITT

Franz, Robert

WORKS

published in Leipzig unless otherwise stated

choral

op.

- | | |
|----|--|
| 15 | Kyrie, solo vv, chorus (c1860) |
| 19 | Psalm cxvii: Lobet den Herrn alle Heiden, double chorus (c1860) |
| 24 | Sechs Lieder, mixed chorus (1861) |
| 29 | Liturgie zum Gebrauch beim evangelische Gottesdienst, mixed chorus (c1860) |
| 32 | Sechs Lieder, 4 male vv (1859) |
| 45 | Sechs Lieder, mixed chorus (1872) |
| 46 | Drei Lieder, mixed chorus (1874) |
| 49 | Sechs Lieder, mixed chorus (1879) |
| 53 | Drei Lieder [from op.27], mixed chorus (c1885) |
| — | Drei Lieder, mixed chorus (n.d.) |
| — | Trinkspruch, 4 male vv (1886) |

songs

op.

- 1 Zwölf Gesänge (1843), i: Ihr Auge (R. Burns); Nachtlid (Countess I. Hahn-Hahn); Die Lotosblume (E. Geibel); Nun holt mir eine Kanne Wein (Burns); O säh'ich auf der Heide (Burns); Tanzlied im Mai (A. Hoffmann von Fallersleben); ii: Sonntag (J. Eichendorff); Für Einen (Burns); Jagdlied (Eichendorff); Schlummerlied (L. Tieck); Vöglein, wohin so schnell (Geibel); In meinem Garten (Geibel)
- 2 Schilflieder (N. Lenau) (1844): Auf geheimem Waldespfade; Drüben geht die Sonne scheiden; Trübe wird's, die Wolken jagen; Sonnenuntergang; Auf dem Teich, dem regungslosen
- 3 Sechs Gesänge (1844): Der Schalk (Eichendorff); Die Farben Helgolands (Hoffmann von Fallersleben); Frühling und Liebe (Hoffmann von Fallersleben); Frühlingsliebe (Hoffmann von Fallersleben); Der Sommer ist so schön (Burns); Ach, wenn ich doch ein Immchen wär (W. Osterwald)
- 4 Zwölf Gesänge (1845), i (Burns): Mein Hochlandskind; Die süsse Dirn' von Inverness; Liebliche Maid; Ihr Hügel dort am schönen Doon; Montgomery Gretchen; Du hast mich verlassen; ii: Er ist gekommen (F. Rückert); Kurzes Wiedersehen (Osterwald); Durch säuselnde Bäume (Osterwald); Herbstsorge (Osterwald); Wanderlied (Osterwald); Ach, dass du kamst (Osterwald)
- 5 Zwölf Gesänge (1846), i: Aus meinen grossen Schmerzen (H. Heine); Liebchen ist da (J. Schröder); Auf dem Meere (Heine); Will über Nacht wohl übers Tal (Osterwald); Mädchen mit dem roten Mündchen (Heine); Ich hab' in deinem Auge (Rückert); ii: Gute Nacht (Eichendorff); Ich lobe mir die Vögelein (Osterwald); Stiller Abend (Schröder); Erinnerung (Osterwald); Hör ich das Liedchen klingen (Heine); Genesung (Schröder)
- 6 Sechs Gesänge (1846): Wasserfahrt (Hoffmann von Fallersleben); Wie des Mondes Abbild (Heine); Auf dem Meere (Heine); Die Liebe hat gelogen (Osterwald); Der Schnee ist zergangen (Osterwald); Tränen (A. von Chamisso)
- 7 Sechs Gesänge (1846): Der junge Tag erwacht (Osterwald); Ständchen (Rückert); Da die Stunde kam (Osterwald); In meinen Armen wieg ich dich (Natorp); Frühlingskinder im bunten Gedränge (Lenau); Ja, du bist elend (Heine)
- 8 Sechs Gesänge (1846): Der Bote (Eichendorff); Meeresstille (Eichendorff); Durch den Wald im Mondenscheine (Heine); Das ist ein Brausen (Heine); Treibt der Sommer seinen Rosen (Osterwald); Gewitternacht (Osterwald)
- 9 Sechs Gesänge (c1860): Was pocht mein Herz so sehr (Burns); Wasserfahrt (Geibel); Bitte (Lenau); Allnächtlich im Traume (Heine); Vom Berge (Osterwald); Auf dem Meere (Heine)
- 10 Sechs Gesänge (1860): Für Musik (Geibel); Stille Sicherheit (Lenau); Mutter, o sing' mich zur Ruh' (F. Hemans); Der vielschönen Fraue (Eichendorff); Und die Rosen, sie prangen (Osterwald); Umsonst (Osterwald)
- 11 Sechs Lieder (?1865); Abschied (folksong); Am leuchtenden Sommermorgen (Heine); Im Mai (Osterwald); Im Sommer (Osterwald); Auf dem Meere (Heine); Abends (anon.)
- 12 Sechs Gesänge (Offenbach, c1860): Und welche Rose Blüten treibt (Osterwald); Zu Strassburg an der Schanz (folksong); Im Walde (W. Müller); Aus meiner Erinnerung (Heine); Gute Nacht, mein Herz (Geibel); Und wüssten's die Blumen, die kleinen (Heine)
- 13 Sechs Dichtungen (M. Waldau) (?1865): Zwei welke Rosen; Es klingt in der Luft; Ein Friedhof; Rosmarin; Wenn drüben die Glocken klingen; Da sind die bleichen Geister wieder

- 14 Sechs Gesänge (c1860): Widmung (Müller); Lenz (Lenau); Waldfahrt (F. Körner); Hatte Liebchen zwei (Hungarian folksong); Liebesfrühling (anon.); Frage (Lenau)
- 16 Sechs Gesänge (1856): Du liebes Auge (O. Roquette); Im Sommer (J.W. von Goethe); Der Fichtenbaum (Heine); Abends (Eichendorff); Weisst du noch (Roquette); Um Mitternacht (Osterwald)
- 17 Sechs Gesänge (c1860): Ave Maria (Geibel); Ständchen (Osterwald); Lieb' Liebchen (Heine); Die Trauernde (folksong); Im Frühling (Osterwald); Im Herbst (Müller)
- 18 Sechs Gesänge (c1860): Marie (R. Gottschall); Im Rhein (Heine); Nun hat das Lied ein Ende (Osterwald); Meerfahrt (Heine); Möcht wissen, was sie schlagen (Eichendorff); Mit schwarzen Segeln (Heine)
- 20 Sechs Gesänge (c1865): Die blauen Frühlingsaugen (Heine); Die letzte Rose (Gottschall); Verfehlte Liebe (Heine); Abends (Osterwald); Das macht das dunkelgrüne Land (Roquette); Im Herbst (Geibel)
- 21 Sechs Gesänge (c1865): Willkommen, mein Wald (Roquette); Denk ich dein (M. Jäger); O. Mond, löscht' dein goldnes Licht (Jäger); Liebesfeier (Lenau); Winternacht (Lenau); Verlass mich nicht (Osterwald)
- 22 Sechs Gesänge (?1870): Gleich und gleich (Goethe); Vorüber der Mai (Jäger); Im Frühling (J. Arndt); Frühe Klage (Osterwald); Im Mai (Osterwald); So weit von hier (Burns)
- 23 Sechs Gesänge nach Texten deutscher Volkslieder (?1870): Wird er wohl noch meiner gedenken?; Frühlingswonne; Ach, wär es nie geschehen; Das traurige Mädchen; Frühlings Ankunft; Rote Äuglein
- 25 Sechs Lieder (Heine) (c1870): Die Lotosblume; O lüge nicht; Ich hab' im Traum geweinet; Kommt fein's Liebchen heut?; Im wunderschönen Monat Mai; Auf dem Meere
- 26 Sechs Gesänge (?1870): Wenn ich's nur wüsste (Osterwald); Lieber Schatz, sei wieder gut (Osterwald); Vergissmeinnicht (Osterwald); Des Müden Abendlied (Geibel); Vom Auge zum Herzen (Rückert); An den Wind (Lenau)
- 27 Sechs Lieder (E. Mörike) (?1870): Volker spielt auf; Er ist's; Herz, ich habe schwer an dir zu tragen; In Leid versunken; Rosenzeit; Ein Tännlein grünet wo
- 28 Sechs Gesänge (?1870): Ich lieb' eine Blume (Heine); Ein Stündlein wohl vor Tag (Mörike); Nachtlied (Geibel); Nebel (Lenau); Verborgenheit (Mörike); Um Mitternacht (Mörike)
- 30 Sechs Gesänge (?1870): Sterne mit den goldnen Füsschen (Heine); Blätter lässt die Blume fallen (S. Petőfi); Am Strom (Eichendorff); Schöner Mai, bist über Nacht (Osterwald); Dies und das (Scottish folksong); An die Wolke (Lenau)
- 31 Sechs Gesänge (?1870): Dort unterm Lindenbaume (Osterwald); Ade denn, du Stolze (Osterwald); Mein Lieb ist eine rote Ros' (Burns); Sie liebten sich beide (Heine); Abschied (Heine); Mein Herz ist im Hochland (Burns)
- 33 Sechs Lieder (Goethe) (1864): Wonne der Wehmut; Gegenwart; Mailied; Cupido, loser Knabe; Schweizerlied; Rastlose Lied
- 34 Sechs Lieder (Heine) (1861): Was will die einsame Träne; Deine weissen Lilienfinger; Traumlied; Es treibt mich; Die Rose, die Lilie; Gekommen ist der Maie
- 35 Sechs Gesänge (1862): Die Harrende (Osterwald); Ich wandre durch die stille Nacht (Eichendorff); Die Sonn' ist hin (Roquette); Romanze (Eichendorff); Wenn sich zwei Herzen scheiden (Geibel); Aufbruch (Osterwald)
- 36 Sechs Gesänge (1862): Auf dem Meere (Heine); Erster Verlust (Osterwald); Habt ihr sie schon geseh'n (folksong); Bei der Linde (Osterwald); Gute Nacht

- (B. Paoli); Nun hat mein Stecken gute Rast (Osterwald)
- 37 Sechs Gesänge (1866): Du bist so schön und rein (Heine); Zu spät (Osterwald); Am fernen Horizonte (Heine); Der schwere Abend (Lenau); Sonnenwende (Osterwald); Wenn ich auf dem Lager liege (Heine)
- 38 Sechs Lieder (Heine) (1867): Frühling; Der Schmetterling ist in die Rose verliebt; Childe Harold; Sag' mir; Güldne Sternlein schauen nieder; In der Fremde
- 39 Sechs Lieder (Heine) (1867): Frühlingsfeier; Es ragt ins Meer der Runenstein; Das Meer erstrahlt im Sonnenschein; Wandl' ich in den Wald des Abends; Mir fehlt das Beste; Altes Lied
- 40 Sechs Gesänge (1867): Mein Schatz ist auf der Wanderschaft (Osterwald); Es ziehn die brausenden Wellen (Heine); Unter'm weissen Baume sitzend (Heine); Als trüg' man die Liebe zu Grab (O. Röser); Die Verlassene (folksong); Sie floh vor mir (Heine)
- 41 Sechs Gesänge (1867): Leise zieht durch mein Gemüt (Heine); Ach, wie komm' ich da hinüber (Heine); Wohl waren es Tage der Sonne (Geibel); Liebe (Röser); Lehre (Heine); Du grüne Rast im Haine (Osterwald)
- 42 Aus Osten, sechs Gesänge (c1870): Wozu? (folksong); Die helle Sonne leuchtet (Mirza-Schaffy); Selige Nacht (Petöfi); Weisst du noch (S. Hafis); Es hat die Rose sich beklagt (Mirza-Schaffy); Wenn der Frühling auf die Berge steigt (Mirza-Schaffy)
- 43 Sechs Gesänge (c1870): Träume (Osterwald); Gleich, wie der Mond (Osterwald); Entschluss (Osterwald); Ich will meine Seele tauchen (Heine); Es ragt der alte Elborus (Mirza-Schaffy); In Blüten (Osterwald)
- 44 Sechs Gesänge (c1870): O nimm dich in Acht (H. Silesius); Aprillaunen (Osterwald); Doppelwandlung (Hoffmann von Fallersleben); Es fällt ein Stern herunter (Heine); Wenn ich in deine Augen seh' (Heine); Am Rheinfluss (Hahn-Hahn)
- 48 Sechs Gesänge (1878): Wenn zwei voneinander scheiden (Heine); Das Grab der Liebe (anon.); Wasserfahrt: Ich stand gelehnet (Heine); Die Perle (Rückert); Ich bin bis zum Tode betrübet (Hahn-Hahn); Norwegische Frühlingsnacht (J. Welhaven)
- 50 Sechs Gesänge (1879): Herzig's Schätzle du (folksong); Frühlingsklage (Lebret); Der Stern ist die Liebe (anon.); Ein Gruss von ihr (W. Viol); Tränen (Chamisso); Liebesfrühling (Rückert)
- 51 Zehn Gesänge (1879), i: Eichwald (Lenau); Tränen (Chamisso); Dornröschen (Osterwald); O Herz in meiner Brust (K. Mayer); Die schönen Augen der Frühlingsnacht (Heine); ii: Ach, ich denke (C. Reinhold); Die schlanke Wasserlilie (Heine); Wiedersehen (Rückert); Romanze (anon.); Erinnerung (Osterwald)
- 52 Sechs Gesänge (1884): Wohl viele tausend Vögelein (R. Prutz); Mitten ins Herz (Chamisso); Wollte keiner mich fragen (Geibel); Tränen (Chamisso); Ich wollte, ich könnte noch träumen (Waldau); Frühlingsblick (Lenau)

editions/arrangements

(selective list)

Numerous edns./arrs. of sacred vocal works by J.S. Bach, with realized bc, in full and/or vocal scores, incl. St Matthew Passion, Magnificat, cantos, arias, chorales, songs

Edns./arrs. mostly in full score: vocal works by Handel, incl. L'Allegro, il Penseroso ed il Moderato, Messiah, duets, arias; partsongs by Mendelssohn; sacred works by E. Astorga, F. Durante; songs by C.F. Grimmer

Arr. full score with realized bc of the Sonata from J.S. Bach's *Musikalisches Opfer*
Pf 4 hands: 3 str qnts by Mozart, c, C, g; Rondeau brilliant, b, and 2 str qts, a, d, by
Schubert; Hebräische Melodie by J.S. Bach: Beweinet, die geweint an Babels
Strand (also arr. pf, vn; pf, vc; pf 2 hands)

Pf: J.S. Bach's *Wohltemperirtes Clavier* (collab. O. Dresel); kbd acc. Tartini's
Sonata, g, m, kbd

Franz, Robert

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Mitteilungen über J.S. Bachs Magnificat (Leipzig, 1863, 2/1889)

Offener Brief an Eduard Hanslick über Bearbeitungen älterer Tonwerke
(Leipzig, 1871)

W. Waldmann, ed.: *Robert Franz: Gespräche aus zehn Jahren* (Leipzig,
1895)

Drei Briefe an Dr Erich Prieger (Berlin, 1901)

W. Golther, ed.: *Robert Franz und Arnold Freiherr Senfft von Pilsach: ein
Briefwechsel 1861–1888* (Berlin, 1907)

R. Bethge, ed.: *Gesammelte Schriften über die Wiederbelebung
Bach'scher und Händel'scher Werke* (Leipzig, 1910)

D. Loë, ed.: *Robert Franz-Brevier* (Leipzig, 1915)

Franz, Robert

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(Leipzig, 1882), 207–44

R. Procházka: *Robert Franz* (Leipzig, 1894)

R. Bethge: *Robert Franz: ein Lebensbild* (Halle, 1908)

H.L. von den Pfordten: *Robert Franz* (Leipzig, 1923)

W. Serauky: 'Robert Franz als Reorganisator der hallischen Singakademie
und Meister deutschen Liedes', *Musikgeschichte der Stadt Halle*, ii/2
(Halle, 1942), 600–33

E. Porter: 'The Songs of Robert Franz', *MT*, civ (1963), 477–9

K. Sasse: 'Chronologisches Verzeichnis zum Briefwechsel von Robert
Franz', *DJbM*, viii (1963), 96–109

E. Porter: 'Robert Franz on Song', *MR*, xxvi (1965), 15–18

J.M. Boonin: *An Index to the Solo Songs of Robert Franz* (Hackensack,
NJ, 1970)

K. Musketa, ed.: *Robert Franz: Halle 1992*

J. Thym: 'In Search of "Chasteness": Robert Franz (1815–92)', *German
Lieder in the Nineteenth Century*, ed. R. Hallmark (New York, 1996),
171–6

Fränzl.

German family of musicians.

- (1) Ferdinand Rudolph Fränzl
- (2) Ignaz (Franz Joseph) Fränzl
- (3) Ferdinand Fränzl

ROLAND WÜRTZ

Fränzl

(1) Ferdinand Rudolph Fränzl

(b Innsbruck, 12 Aug 1710; d Mannheim, 5 Sept 1782). Trumpeter and viola player. His family was taken with the court of the Elector Carl Philipp from Innsbruck to Mannheim between 1717 and 1720. He was established as a trumpeter in the Palatinate orchestra in 1744, and became the leading trumpeter after some years of service. From 1747 he also played the viola in the orchestra.

Fränzl

(2) Ignaz (Franz Joseph) Fränzl

(b Mannheim, bap. 4 June 1736; d Mannheim, 3 Sept 1811). Violinist and composer, son of (1) Ferdinand Rudolph Fränzl. He grew up under the influence of Johann Stamitz and in 1754 became a violinist in the Palatinate orchestra. At the age of 23 he was one of the highest-paid musicians in the orchestra, receiving an annual salary of 500 florins. He was applauded at the Concert Spirituel in Paris in 1768, and won enthusiastic praise from the *Mercure de France*. Mozart also paid his violin playing a great compliment in a letter dated 22 November 1777. Fränzl and his orchestra partner Giovanni Battista Toeschi were promoted to the joint leadership of the orchestra in 1773. After the court moved to Munich in 1778 Fränzl became musical director of the newly founded Nationaltheater in Mannheim. That autumn he assembled the remaining members of the court orchestra, together with some amateurs, to form the Akademie-Konzerte (which remains the centre of musical life in Mannheim); for it Mozart began composing, though never completed, his Concerto for Piano and Violin kAnh.56/315f. Fränzl may therefore be credited with the reorganization of the town's musical life on a civic basis. As musical director of the Nationaltheater during its most flourishing period, under Dalberg, he was obliged to suspend his activities as a soloist and composer. He was, according to Lipowsky, one of the finest violinists of his day and through his pupils, who included Friedrich Wilhelm Pixis (i), exerted an influence on the style and technique of Rode and Kreutzer.

Most of Fränzl's works were published in Paris and London. He wrote a mass, about six symphonies, nine ballets, seven violin concertos, four string quartets, duets for two violins, and six sonatas for two violins and cello. The surviving works are in the style of the second generation of the Mannheim school, and show a personal idiom only in Fränzl's preference for the relative minor in slow movements and modulation sections.

Fränzl

(3) Ferdinand Fränzl

(b Schwetzingen, 24 May 1767; d Mannheim, 27 Oct 1833). Violinist and composer, son of (2) Ignaz Fränzl. He studied with his father, and when he was ten his violin playing aroused interest at an academy in Mannheim. He first won recognition as a virtuoso during numerous European tours; he played in Vienna, Paris, and cities in Switzerland and Italy. He took lessons in composition with Franz Xaver Richter and Ignace Pleyel in Strasbourg, and with Stanislao Mattei in Bologna. In 1789 he was appointed leader of the Munich court orchestra. In 1792 he became orchestral leader in Frankfurt and also leader of the private orchestra of a merchant named

Bernard in Offenbach, where he made friendly contacts with the publishing firm of André. In 1802 he resumed concert tours to Vienna, Poland and (until 1806) Russia, where he enjoyed the favour of the tsar. After the death of Carl Cannabich (1 May 1806) he took over the post of music director at the Munich court, and from December 1823 that of Kapellmeister. He retired in 1826 and spent a year in Geneva before returning to Mannheim in April 1827.

Ferdinand Fränzl was the most important German violinist of Spohr's generation. Although his technique was French in style, he exerted an indirect influence even on Spohr's playing through his own pupil, Franz Eck. As a conductor he won the friendship of Weber, whose works he championed in Munich. Among Fränzl's compositions the violin concertos and a few overtures were especially popular.

WORKS

stage

Die Luftbälle, oder Der Liebhaber à la Montgolfier (Spl, 2, C. Bretzner), Mannheim, 15 April 1787

Macbeth (incid music, W. Shakespeare), Mannheim, 1788

Adolf und Clara (operetta, 1, after B.-J. Marsollier des Vivetières), Frankfurt, 1800

Die beiden Gefangenen, Mannheim, 1802, lib (Frankfurt, 1800)

Carlo Fioras, oder Der Stumme in der Sierra Morena (op, 3, W. Vogel), Munich, Hof, 16 Oct 1810

Hadrian Barbarossa (op, 3, G. Wohlbrück), Munich, Hof, March 1815

Die Weihe (Festspiel, A. Klebe), Munich, Hof, 12 Oct 1818

Der Fassbinder (Spl, 1), Munich, Hof, 21 Dec 1824

Der Bandit (Spl, 2, after K. Ritter), Mannheim, National, Dec 1835

Der Einsiedler (Spl, 3), unperf.

other works

Vocal: Das Reich der Töne (cant.); 12 Songs (B.A. Weber), 1v, pf (Speyer, 1784); Lieder mit Melodien für Clavier, 1v, pf (Mannheim, 1787); [6] Neue Lieder, 1v, pf (Strasbourg, n.d.)

Orch: Ov., op.19; 9 vn concs., opp.2–9, 13, most pubd (Offenbach, c1795); 3 vn concertinos; Sym., str

Chbr: 9 qts, 2 vn, va, b, 6 as op.1 (Offenbach, 1791), 3 as op.6 (Charenton, c1800); 6 Romances, vn, pf, op.10 (Moscow, c1802); 3 airs russes variés, 2 vn, va, b, op.11 (Paris, c1805); 3 Trios, 2 vn, b, op.17 (Bonn, n.d.); Variations brillantes, vn, str qt, op.25 (Offenbach, n.d.)

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R. Würtz: "'... ein sehr solider Geiger': Mozart und Ignaz Fränzl", *Acta mozartiana*, xvi (1969), 65–72

R. Würtz: *Ignaz Fränzl: ein Beitrag zur Musikgeschichte der Stadt Mannheim* (Mainz, 1970) [with complete list of works]

J. Wingenfeld: 'Die Mannheimer Fränzls in Offenbach und Frankfurt: erste Blüte einer beginnenden bürgerlichen Musikkultur', *Mannheimer Hefte* (1988), 18–21

Franzoni, Amante

(b Mantua; fl 1605–30). Italian composer. He is known to have been in the service of the Gonzagas at Mantua before 1605 and to have held the post of *maestro di cappella* of Forlì Cathedral in 1611. By October 1612 he had returned to Mantua to become *maestro di cappella* of the ducal chapel of S Barbara. He retained this post until October 1630 except for a brief period between November 1627 and April 1628, during which he was replaced by G.F. Anerio. Franzoni was a Servite father and a member of the Accademia Olimpica of Vicenza.

The influence of Mantuan colleagues, especially Monteverdi, is discernible in Franzoni's three books of *Fioretti musicali*. The handling of instrumental ritornellos and the rhythmic vivacity of much of the vocal writing in the third book seem to have been directly inspired by Monteverdi's *Scherzi musicali*, and the use of *falsobordone* passages in *Si rid'amor* and *Ecco l'alba rugiadosa* (both in the second book) is reminiscent of Viadana's work. Among his church music the vesper psalms (1619) display particularly striking Monteverdian influences. Written for eight voices disposed in two choirs, many of these also make extensive use of *falsobordone* passages (indeed, some consist of little else). The collection is dedicated to Anna Giulia Gonzaga, Archduchess of Austria, and ends with two *Magnificat* settings.

WORKS

printed works published in Venice, unless otherwise stated

sacred

Concerti ecclesiastici, 1–3vv, bc (org), libro primo (1611)

Apparato musicale di messa, sinfonie, canzoni, motetti, & letanie della Beata Vergine, 8vv, b, op.5, libro primo (1613)

Messe e letanie della B. Vergine, 8vv, bc (org), libro secondo (Mantua, 1614¹)

Sacra omnium solemnitatum vespertina psalmodia cum cantico B. Virginis, 6, 8vv, org (1619)

Messe, 5vv, bc ad lib, op.10 (1623)

Qual hora in senti miro, madrigal, 1v, bc (chit), in 1613³

Audi Domine, 4vv, bc (org), in 1618⁴

secular

I nuovi fioretti musicali, 3vv, bc (hpd/chit) (1605¹²)

Il secondo libro delle fioretti musicali, 3vv, bc (hpd/chit) (1607)

Il primo libro de madrigali, 5vv (1608)

Il terzo libro delli fioretti musicali, 3vv, bc, con alcune arie, 1–2vv, bc (1617)

Sogno o pur son desto, madrigal, 5vv, 1616¹⁰

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W. Osthoff: 'Unità liturgicae artistica nei "Vespri" del 1610', *RIM*, ii (1967), 314–27 esp.321

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Frappé

(Fr.).

Downbeat. See also *Analysis*, §II, 2.

Fraschini, Gaetano

(*b* Pavia, 16 Feb 1816; *d* Naples, 23 May 1887). Italian tenor. He studied in Pavia with Moretti and made his début there in 1837 as Tamas in Donizetti's *Gemma di Vergy*. In 1839 he sang in *Torquato Tasso* at Bergamo and in 1840 in *Marino Faliero* at La Scala. Engaged at the S Carlo, Naples, from 1840 to 1853 he sang in the first performances of Pacini's *Saffo*, *La fidanzata corsa*, *La stella di Napoli*, *La regina di Cipro*, *Merope* and *Romilda di Provenza*. He created Gerardo in *Caterina Cornaro* (1844); other Donizetti operas in which he sang included *Linda di Chamounix*, *Maria di Rohan*, *La favorite*, *Poliuto* and *Lucia di Lammermoor*. He was dubbed the 'tenore della maledizione' because of the force with which he delivered Edgardo's curse in *Lucia*, and was noted above all as an early *tenore di forza*.

He was chosen by Verdi to create Zamoro in *Alzira* (1845, Naples), Corrado in *Il corsaro* (1848, Trieste), Arrigo in *La battaglia di Legnano* (1849, Rome) and the title role of *Stiffelio* (1850, Trieste). He also appeared in *Oberto*, *Ernani*, *I Lombardi*, *I masnadieri*, *Luisa Miller* and *Il trovatore*. In 1856 he sang Henri in *Les vêpres siciliennes* at Rome, in 1858 Gabriele Adorno in *Simon Boccanegra* at Naples, and he created Riccardo in *Un ballo in maschera* (1859, Rome). It is a commentary on his technique and taste that, after so many forceful roles, he could still be expected to sing with the refinement and elegance necessary for Riccardo's music. He sang in the first London performance of *I due Foscari* at Her Majesty's Theatre (1847), in *La forza del destino* at Madrid (1863), and *La traviata* and *Rigoletto* at the Théâtre Italien, Paris (1864). He made his last appearance as Gennaro in *Lucrezia Borgia* at Rome in 1873 when, though in his late fifties, he still retained the firmness and security of his voice.

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ELIZABETH FORBES

Fraser-Simson, Harold

(*b* London, 15 Aug 1872; *d* Inverness, 19 Jan 1944). English composer. After an early career in shipping, he became known as a songwriter. Such songs as *Good Night* (C. Devenish) offer fluent melody but little enterprise

in accompaniment; their style, however, was well suited to musical comedy. Starting with *Bonita* (1911) he composed a series of stage shows, the most successful of which was *The Maid of the Mountains*. Written in collaboration with James Tate for Tate's stepdaughter José Collins, it ran at Daly's Theatre from 10 February 1917 for 1352 performances. Fraser-Simson went on to write *A Southern Maid* (1917) and *Our Peg* (1919), but neither had the success of *The Maid*. Nor did his collaboration with Ivor Novello in *Our Nell* (1924) fare any better as American syncopated styles began to dominate the scene.

Fraser-Simson wrote the ballets *A Venetian Wedding* (1926) and *The Nightingale and the Rose* (1927), and was subsequently to set texts written for children. His tuneful incidental music for Kenneth Grahame's *Toad of Toad Hall* has merit, although it is not of the same stature as those works of childhood reminiscence by his contemporaries Elgar and Debussy. Other such works include a group of settings from *Alice in Wonderland* and six volumes of songs from A.A. Milne's *When We were Very Young*, the most popular of which have been *Christopher Robin is saying his Prayers* and *Christopher Robin at Buckingham Palace*.

WORKS

(selective list)

unless otherwise stated, all stage works first performed in London

Stage: *Bonita* (comic op, prol, 2, W. Peacock), Queen's, 22 Sept 1911; *A Southern Maid* (musical play, 3, D.C. Calthrop, H. Graham and H. Miller), Manchester, Prince's, 24 Dec 1917 [addl. songs I. Novello]; *Our Peg* (musical play, 3, E. Knoblock and Graham), Manchester, Prince's, 24 Dec 1919 [see also *Our Nell*]; *Missy Jo* (musical play, 3, J. Clive and Graham), Folkestone, Pleasure Gardens, 4 July 1921; *Head over Heels* (musical comedy, 2, S. Hicks, A. Ross and Graham), Adelphi, 8 Sept 1923; *The Street Singer* (musical play, 3, F. Lonsdale and P. Greenbank), Birmingham, Prince of Wales, 11 Feb 1924 [addl. nos. I. St Hellier]; *Betty in Mayfair* (musical play, 3, J.H. Turner and Graham), Sunderland, Empire, 26 Oct 1925; *A Venetian Wedding* (ballet) (1926); *The Nightingale and the Rose* (ballet, O. Wilde) (1927)

Collabs.: with J. Tate: *The Maid of the Mountains* (musical play, 3, Lonsdale and Graham), Manchester, Prince's, 23 Dec 1916; with I. Novello: *Our Nell* (musical play, 3, L.N. Parker, R. Arkell and Graham), 1924 [from *Our Peg*, 1919]

Contribs. to *Vaudeville Vanities* (revue, 3, Parker), Vaudeville, 16 Dec 1926 [later entitled *2nd Vaudeville Vanities*]

Incid music, incl. *Toad of Toad Hall* (K. Grahame) (1929)

Many songs, incl. 14 songs from *When We were Very Young* (A.A. Milne) (1924); Songs from *Alice in Wonderland* (L. Carroll) (1932)

Full score MSS of his major works are in *GB-Lbl*

GEOFFREY SELF

Frasi [Frassi], Giulia

(b Milan; fl 1742–72). Italian soprano. She studied under G.F. Brivio and later with Burney in London. Engaged for the King's Theatre in 1742, she

made her début in the pasticcio *Gianguir* and continued to sing there in opera for many years, appearing in works by Galuppi, Porpora, Lampugnani, Veracini, Terradellas, Paradies, Hasse, Pergolesi, Cocchi and many others. She sometimes played male parts, for example Taxiles (1743) and Cleon (1747–8), both in Handel's *Rossane* (*Alessandro*), and the giant Briareus in the première of Gluck's *La caduta de' giganti* (1746). She sang in the Handel pasticcio *Lucio Vero* in 1747 and his *Admeto* in 1754. She appeared occasionally at other theatres, notably in works by Arne: *Alfred* (New Haymarket, 1753), *Eliza* (Drury Lane, 1756), *Alfred* (Covent Garden, 1759) and *Artaxerxes* (King's, 1769). She also took part regularly in the annual Musicians Fund (and other) benefits, and sang at the Castle and Swan concerts, at Ranelagh and elsewhere.

Handel engaged Frasi for his oratorio season of 1749, when she made her début in the title role of *Susanna*, and she continued as prima donna in all his later seasons and under his successors until about 1768. She sang in every one of his English oratorios except *Semele*, and regularly in provincial festivals at Oxford, Salisbury and for nine consecutive years at the Three Choirs. She was the highest paid singer at Handel's Foundling Hospital performances of *Messiah*. She lived extravagantly and died destitute.

Frasi was a great favourite with the public. In her early years, according to Burney, she had 'a sweet and clear voice, and a smooth and chaste style of singing, which, though cold and unimpassioned, pleased natural ears, and escaped the censure of critics'. She benefited greatly from Handel's tuition. The wonderful series of oratorio parts he composed for her, including the two Queens in *Solomon* (1749), the title roles in *Susanna* (1749) and *Theodora* (1750), and Iphis in *Jephtha* (1752), are an indication of his regard for her expressive powers, though they are not technically arduous; their extreme compass is *b* to *a*".

WINTON DEAN

Frasnau, Jehan.

See [Fresneau, Jehan](#).

Frassonio [Frassoni], Vito [Guido, Giulio, Vido].

Family name of Vito [Trasuntino](#).

Frauenholtz [Frauenholz], Johann Christoph

(*b* Ahorn, nr Coburg, bap. 19 Oct 1684; *d* Strasbourg, 9 Nov 1754).
Alsatian composer and poet. Nothing is known about the circumstances which led Frauenholtz to Strasbourg, where he matriculated at the university as a law student on 6 October 1710. In 1713 he directed a cycle

of his cantatas at the Aurelian-Kirche and the following year he assumed the most important musical positions in Strasbourg, director of music for the city and Kapellmeister of the Neue Kirche. As Kapellmeister he oversaw the music at all seven Protestant churches in the city. He also held the posts, as was the custom, of *maître de chapelle* at the Temple Neuf and director of municipal concerts from 1727 until his death. On 18 February 1722 he married Maria Elizabeth Emmerich of Strasbourg. Frauenholtz undoubtedly had contact with Andreas, Gottfried and J.A. Silbermann and he may even have served as consultant to their work. He directed the music for the dedication of the Silbermann organ at St Thomas in 1740 and at the Neue Kirche on 16 November 1749, when his *Himmelsteigendes Halleluja* was performed. On 8 February 1751 he directed the music, which included his cantata *Trauer-Musik* for the funeral of Marshal Moritz of Saxony. To mark his death a poem by Heinrich Heitz, *Davids dankbares Harfen-Spiel* (Strasbourg, 1754), was published in his honour; he was buried at St Helena's cemetery.

Frauenholtz wrote at least five cycles of cantatas and arias, of which only one is extant in complete form. It consists of brief and unpretentious works comprising an aria, arioso or recitative flanked by choruses. These cantatas, reminiscent of the French *cantatille*, owe much to the rhythms of French dance forms; the influence of secular forms is in marked contrast to the excessively Pietistic texts, most of which are by Frauenholtz himself. His collection of sacred texts *Zions geistliche Blumenlust*, whose music has been lost, frequently reveals Frauenholtz's leaning towards mysticism; it contains more extended cantata texts, hymns, Passions and devotional texts.

WORKS

Zions geistliche Blumenlust, Kantaten, Arien- und Liedertexte (Strasbourg, 2/1727), music lost

Schrecklich ist des Herrn Gesetze (Catechismus-Stück), 4vv, 3 insts, bc, F-Ssp

Ach Eitelkeit (funeral music), 4vv, 3 insts, bc, Ssp

Cants.: Cycle of 50; Der Herr gedenket an uns; Fragt nicht, wo mein Himmel sei; Mein Paradies der Freuden; Engelsüsse Jesuslust; Ausser Jesu mag ich nichts: 4vv, 3 insts, bc, Ssp; Verbirg nicht deine holden Strahlen, 1v, inst, bc, D-KA

15 arias from a cycle of cants., 1v, 3 insts, bc, F-Ssp

Lost: At least 4 cycles of cants.; Himmelsteigendes Halleluja, vv, insts, tpts, timp, 16 Nov 1749; Trauer-Musik, 8 Feb 1751

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FRANCIS MULLER/DIANNE M. McMULLEN

Frauenlob [Heinrich von Meissen]

(*b* ?c1260; *d* Mainz, 29 Nov 1318). German Minnesinger. Little is known of his life beyond what can be conjectured from his songs. His lament on the death of Konrad von Würzburg (*d* 1287) locates him in time, his Central German dialect in place. According to the Würzburg songbook (compiled c1350) he came from Meissen, and he may have received a musical training at the chapel of Margrave Heinrich of Meissen (*d* 1288), himself a Minnesinger. Frauenlob praised nobles from principalities as far apart as Denmark and Carinthia (Kärnten, Austria), though he may not have visited the territories of all those he praised. He appears to have had close links with the Přemysl court at Prague, where he met his (presumed) patron Peter von Aspelt, who was to become bishop of Mainz in 1306. At Frauenlob's funeral his coffin was accompanied by women lamenting, allegedly in recognition of his many songs in praise of womanhood. His tombstone in Mainz Cathedral was destroyed in 1774, but its inscription has been preserved. Later generations of Meistersinger claimed Frauenlob as a founding father, attributing to him more than three times as many *Töne* (see [Ton](#), (i)) as the ten he is known to have composed; for centuries they also wrote new texts to his melodies. A major but controversial task of the edition by Stackmann and Bertau (1981) was to exclude the 'pseudo-Frauenlob' material, some of which remains unedited (for a full listing of *Spruch* texts and melodies ascribed to Frauenlob see Brunner and Wachinger).

Frauenlob's huge influence on his contemporaries was due to his musical prowess as much as to the extravagantly recondite texture of his poetry. He is the only singer to have the distinction of being portrayed twice by the illustrator of the Manessische Liederhandschrift (*D-HEu* Pal.germ.848), once as director of a group of nine instrumentalists (f.399; for illustration see [Minnesang](#), fig.2) and once as the instructor of a younger singer, Regenbogen (f.381). However, while the texts have been subjected to intense literary scrutiny in recent years, the melodies have not received corresponding attention, and discussion of the relationship between the two has largely been absent.

Frauenlob composed in the three genres of 13th-century German singers: Minnelied, *Leich* and *Spruch*. The melodies to the love songs have been lost, but reliable 14th-century transcriptions in Messine notation survive for his three *Leichs* and for five of the ten *Spruchtöne*; the Kolmarer Liederhandschrift (*D-Mbs* Cgm 4997) contains three more, but in unreliable versions. As each *Spruch* melody could be re-used indefinitely for new religious and political contexts, these melodies had the widest influence and distribution. Stackmann's critical edition identifies 122 'genuine' Frauenlob stanzas in the *Langer Ton*, his most important melody (ex.1); but it was also used for about 200 other surviving stanzas.

The *Spruch* melodies (all in canzone form) follow the late 13th-century fashion for composing long stanzas. In Frauenlob's case this length gives rise to phrases of considerable scope and complexity, since he did not rely on the repetition of melodic sections (for example the addition of a third *Stollen* at the end of the stanza) as much as his contemporaries did.

Instead, Frauenlob shaped each *Ton* dynamically by using a delayed, systematic rise (*steig/ascensus*) towards and descent (*fall/descensus*) from the highest note in the ambitus. The point in the *Abgesang* at which the highest note is reached defines the individual character of each *Ton*. It also constitutes the point of greatest emotional emphasis in the text, which the singer/author usually reserved for the statements that he wanted to stress. This technique was used by earlier singers (notably Stolle and Wernher) and by contemporaries (Rumelant), but with Frauenlob, whose use of a *gradualis ascensus* in the *Langer Ton* was admired by Johann von Neumarkt (?1364), it is more consistent and deliberate (ex.1). In one *Ton*, the *Würgendrüssel*, the rise and fall covers a range of almost two octaves.



The three *Leichs* push the formal possibilities of the genre to new limits. Like earlier *Leichs*, Frauenlob's *Marienleich* (in which the singer first praises the Virgin Mary, then adopts her persona himself) is organized in paired stanzas (versicles) of which two groups (versicles 5–7 and 13–15; 8 and 16) use recurring melodies that divide the work up into two main sections, a *doppelter Cursus*. But the listener is distracted from the higher structure by individual versicles of unprecedented length (up to 40 lines, compared with the norm of eight lines) and strophic intricacy. Their cyclical arrangement according to the eight modes (2½ cycles) helps convey an overall structure and gives the *Leich* a liturgical feel that sets it apart from the others. This is a fitting medium for Frauenlob's strange ideas – the distractingly sensual depiction of Mary's erotic encounters with God is legitimized by their concealed higher meanings – and the work, undoubtedly Frauenlob's masterpiece, has been compared to a gothic cathedral.

The structure of the other two *Leichs* has yet to be satisfactorily explained; both use shorter versicles and correspondingly simpler melodies, some of these recurring at wide intervals in a way that suggests there was originally some kind of overall sectioning (Bertau, 1980–81, suspects hidden

polyphony). Compared with the 'visionary' melodies of the *Marienleich*, those of the devotional *Kreuzleich* seem to rely heavily (and innovatively) on exclamatory expression, even word-painting. The discursive *Minneleich* (treating themes of love, alchemy and the male imagination) favours a terser melodic style reminiscent of Meister Alexander's *Minneleich*, which is echoed in versicles 20–21.

WORKS

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Die Jenaer Liederhandschrift, ed. E. Bernoulli, G. Holz and F. Saran (Leipzig, 1901/R) [J]

Gesänge von Frauenlob, Reinmar von Zweter und Alexander, ed. H. Rietsch, DTÖ, xli, Jg.xx/2 (1913/R) [G; includes facs. of A-Wn 2701]

Die Kolmarer Liederhandschrift der Bayerischen Staatsbibliothek München (cgm 4997), ed. U. Müller, F.V. Spechtler and H. Brunner (Göppingen, 1976) [facs., including many unedited 'pseudo-Frauenlob' texts]

Frauenlob (Heinrich von Meissen): Leichs, Sangsprüche, Lieder, ed. K. Stackmann and K. Bertau (Göttingen, 1981) [F; includes music for *Leichs* but not for *Sprüche*]

Text editions: *Des Frauenlobs Leiche, Sprüche, Streitgedichte und Lieder*, ed. L. Ettmüller (Quedlinburg, 1843/R)

Meisterlieder der Kolmarer Handschrift, ed. K. Bartsch (Stuttgart, 1862/R)

leichs

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Marienleich ('cantica canticorum', 'unser frouwen leich', 'der guldin flügel'), F 236–90, CD 3–16, G 57–62; also ed. in Pfannmüller

Minneleich ('der Mynnekliche leich', 'der mynnen leich frawnnlobs'), F 330–79, G 77–83

töne

list includes all unedited 14th-century MSS with music; excludes 'pseudo-Frauenlob' melodies

'Flugton', J 184, F 462–7 (also in *D-MGs Bestand 47 Hr.1.2, f.2r*)

'Goldener Ton', CD 74, F 538

'Grüner Ton', J 186–7, CD 102, G 67, F 468–92

'Kurzer Ton', F 543–60 (also in *A-VOR 401, f.245r, neumes*)

'Langer Ton', CD 67, F 388–461 (also in *D-Mbs Cgm 716, ff.185r–189r*)

'Lied 1', F 561–3 (also in *A-VOR 401, f.244v; neumes*)

'Neuer Ton', CD 83, F 531–7

'Vergessener Ton', CD 82, F 524–9

'Würgendrüssel', CD 70, G 68, F 509–23

'Zarter Ton', J 190–91, CD 91, F 493–508

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MICHAEL SHIELDS

Frazzi, Vito

(*b* S Secondo Parmense, 1 Aug 1888; *d* Florence, 7 July 1975). Italian composer, theorist and musicologist. He studied in Parma and taught at the

Florence Conservatory (1912–58), where for a time he was acting director, and where his pupils included Dallapiccola and Bucchi. From 1932 to 1963 he also taught at the Accademia Musicale Chigiana, Siena. His most characteristic earlier works reflect his association around 1920 with Pizzetti, whose influence is evident in many smaller pieces and in the general approach to music drama revealed in *Re Lear* (a somewhat eccentric adaptation of Shakespeare in which Cordelia appears only as a corpse and an offstage voice). Frazzi was seldom, however, a slavish imitator of Pizzetti: his style shows many individual traits, notably a fondness for patterns derived from the octatonic scale of alternating tones and semitones, which was also the main subject of his stimulating theoretical writings. His rhythms, too, show independent thinking in their sometimes extreme fluidity; for example, the evocative piano piece *Madrigale* (1921) begins with 11/16 in the right hand and 9/16 in the left. Among his published compositions (many remain in manuscript), the songs merit special attention: they range from Pizzettian miniature dramas like *Catari, Catari* (1918), with its refined harmony and deliberately obsessive melodic figuration, to such compelling smaller items as *La preghiera di un clefta* (1921) and the ballad-like *Il cavaliere* (1932). Of the orchestral pieces, the *Preludio magico*, with its disembodied, modal arabesques and static repeated triads, may show Frazzi being influenced by his most gifted pupil. The most important of his stage works is *Don Chisciotte*, in which he broke away from the rather uniform, declamatory style of *Re Lear* towards a far less Pizzettian manner, rich in harmonic subtleties and lively, skilfully woven vocal ensembles.

WORKS

(selective list)

Stage: *Re Lear* (op. 3, G. Papini, after W. Shakespeare), 1922–8, Florence, Comunale, 29 April 1939; *L'ottava moglie di barbablù* (D. Cincelli), Florence, 1940, destroyed; *Don Chisciotte* (op. 6 scenes, Frazzi, after M. de Cervantes and M. de Unamuno), 1940–50, Florence, Comunale, 28 April 1952 [scenes can also be perf. separately]; *Le nozze di Camaccio* (1, Frazzi and E. Riccioli, after Cervantes), 1953, unperf. ballet; much incid music

Choral: 3 *notturmi corali*, chorus, orch: *Cicilia*, 1920, *La canzone della nonna*, 1921, *I frugnolatori*, 1930

Inst: *Pf Qnt*, 1912–22; *Madrigale*, pf, 1921; *Str Qt*, 1932; *La morte di Ermengarda*, orch, 1937; *Preludio magico*, orch, 1937; *Dialoghi, proverbi e sentenze*, 1941 [study for *Don Chisciotte*]

Songs, pf music, folksong arrs., edns of works by Cherubini, Monteverdi, Rossini

Principal publishers: Forlivesi (Florence), Otos (Florence), Ricordi

WRITINGS

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JOHN C.G. WATERHOUSE

Freddi, Amadio [Amedeo]

(*b* Padua; *fl* 1594–1634). Italian composer. A pupil of Asola, he was a singer at the basilica of S Antonio, Padua, from January 1592, and *maestro di cappella* of Treviso Cathedral, 1615–26, Vicenza Cathedral, 1626–32, and S Antonio, Padua, from 1632. While at Treviso his choir is known to have sung at establishments other than the cathedral, including the convent of S Teonisto: on one occasion, in 1624, *maestri di cappella* and singers from Venice and G.F. Anerio from Rome also performed with the Treviso choir, suggesting that Freddi had wide connections.

All Freddi's secular music dates from his earlier years, most of his sacred music from his later years. The latter is in the modern concertato style. His *Messa, Vespro e Compietà* is a particularly interesting collection, for it affords one of the earliest examples of mixed vocal and instrumental scoring (violin and cornett are added to the five voices) for psalm and mass music by a provincial composer in Italy. It foreshadows what became the norm in modest church music two decades later: it does not require large resources yet is varied in colour. The mass displays the instruments by opening with solos and a duet for them – a hint of the instrumental introduction to later orchestral masses – while the psalm *Nisi Dominus* is craftsmanlike in its use of counterpoint and recurring harmonic and melodic material. Indeed Freddi was careful not to let his psalm music degenerate into plain and characterless chordal writing: the *Magnificat* from the psalms of 1626 is largely contrapuntal, with robust and interesting melodic lines and some pronounced word-painting at the only point that the text affords the opportunity – 'dispersit superbos'. In his solo motets (1623) Freddi adopted the expressive manner of several composers in and near Venice.

WORKS

sacred

Messa, Vespro e Compietà, 5vv, insts, bc (Venice, 1616)

Sacrae modulationes, 2–4vv (Venice, 1617)

Divinae laude, 2–4vv, liber 2 (Venice, 1622)

Motecta unica voce decantanda (Venice, 1623)

Psalmi integri, 4vv, bc (org), op.8 (Venice, 1626)

Himni novi, 2–6vv, 2 tr insts, b inst per le sinfonie (Venice, 1632)

2 works, 1607⁸; 1 motet, 8vv, 1609¹⁵; 2 sacred madrigals, 1v, 1613³; 2 motets, 1v, bc, 1625²; 2 ant, *I-Pc*

secular

Madrigali a più voci libro I (Venice, 1601)

Primo libro de madrigali, 6vv (Venice, 1605)

Secondo libro de madrigali, 5vv, bc (Venice, 1614)

1 madrigal, 5vv, 1598⁷; 1 madrigal, 5vv, 1604⁸; 1 canzonetta, 3vv, 1608¹⁷; 1 madrigal, 5vv, 1609¹⁷; 2 madrigals, 6vv, 1613¹⁰

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JEROME ROCHE

Frederick II, King of Prussia [Friedrich II; Frederick the Great]

(*b* Berlin, 24 Jan 1712; *d* Potsdam, 17 Aug 1786). German monarch, patron of the arts, flautist and composer. His father, Friedrich Wilhelm I, was alarmed at his son's early preference for intellectual and artistic pursuits over the military and religious. In spite of being supervised day and night and in the face of his father's rages and corporal punishments, Frederick managed, partly through the complicity of his mother and his older sister Wilhelmina, to read forbidden books, to affect French dress and manners and to play flute duets with his servant. As a seven-year-old he was permitted to study thoroughbass and four-part composition with the cathedral organist Gottlieb Hayne. Wilhelmina, also musically talented, joined him in impromptu concerts. On a visit to Dresden in 1728 the prince was overwhelmed at hearing his first opera, Hasse's *Cleofide*; there he also first heard the playing of the flautist J.J. Quantz, who soon thereafter began making occasional visits to Berlin to give Frederick flute lessons. The king tolerated such amusements for a while, but by 1730 his disapproval had hardened to prohibition.

On 4 August 1730, in his 18th year, Frederick attempted to escape to England. The result was his imprisonment and the beheading of one of his 'accomplices' in his presence. Instead of breaking, the prince became more sober and orthodox. In 1733 he reluctantly married the bride chosen for him, Elisabeth Christina of Brunswick. He took command of a regiment and

immersed himself so thoroughly in statecraft that he eventually won the confidence of even his father. But he had no intention of giving up his interests: at his residence in Ruppín he maintained a small group of instrumentalists; the occasional lessons with Quantz continued; he appointed C.H. Graun as general court musician in 1735; and in 1736, when he moved to Rheinsberg, 17 musicians moved with him, including C.H. and J.G. Graun, Franz and Johann Benda, Christoph Schaffrath and J.G. Janitsch. Among his visitors were Algarotti, Maupertius, Fontenelle, Lord Baltimore, Gravesande and Voltaire.

When Frederick finally acceded to the throne on 31 May 1740 he plunged into social and political reforms, military conquest and the rehabilitation of Prussian arts and letters, all at once. Hardly two months after his accession he took the first steps towards establishing the Berlin Opera: C.H. Graun, now in the official capacity of Kapellmeister at the handsome salary of 2000 thalers a year, was dispatched to Italy to employ singers for the Prussian court, and the royal architect G.W. von Knobelsdorf, having been unofficially commissioned during the Rheinsberg years, was commanded to begin work on a monumental opera house. In the meantime opera flourished in a temporary theatre. Other agents, such as Voltaire and Algarotti (both of whom were Frederick's established confidants and correspondents), were commissioned to engage actors and dancers in Paris and more singers from Italy, along with machinists, costumiers and librettists. Amid this ferment, when the Emperor Charles of Austria died on 20 October, Frederick immediately began plans which culminated in his invasion of Silesia, the first of the many military campaigns through which he transformed Prussia into a great modern state. When Graun returned to Berlin with his Italian troupe of singers in March 1741, Frederick was on the battlefield. Indeed, in the first years of his reign Frederick enlarged both Prussia's geographical and cultural boundaries, with equal verve.

C.P.E. Bach, having already performed regularly at Rheinsberg, joined the court orchestra officially in 1740 as first cembalist; Quantz, released from his position in Dresden, was appointed in 1741 at the remarkable salary (for an instrumental musician) of 2000 thalers yearly (his Dresden salary had been 250 thalers). Christoph Nichelmann was retained in 1744 as second cembalist. In 1754 some 50 musicians, excluding singers for court intermezzos and members of the opera chorus, were in Frederick's employ: about 40 instrumentalists and eight solo singers, in addition to C.H. Graun as Kapellmeister and chief composer for the opera, and J.F. Agricola as court composer. Quantz was flautist, chamber composer and director of the instrumental soirées. Three of the solo singers in 1754 were castratos: Giovanni Carestini, Antonio Uberti (Porporino) and Paolo Bedeschi (Paulino). Benedetta Molteni, later Agricola's wife, had been prima donna until 1748, when her position was usurped by Giovanna Astrua. (Astrua's salary was 6000 thalers, higher than that of a cabinet minister; C.P.E. Bach, the most important musician that Frederick ever employed, drew a salary of 300 thalers during the same period.)

The new opera house on the avenue Unter den Linden, whose replica still stands in Berlin, was opened on 7 December 1742. From that date to the outbreak of the Seven Years War in 1756, the standard season featured two new operas by Graun and an occasional work by Hasse, composers

who were the foremost representatives of Italian opera in Germany. Most of the rest of the year was filled with intermezzos, *Schäferspiele*, pastorales or serenatas, all usually composed as pasticcios; throughout the year instrumental music was performed in the king's chambers, usually by no more than eight or nine musicians. The soloist at these soirées was either Frederick or Quantz; the music consisted almost always of some concertos or sonatas for flute, with Frederick and Quantz again as favoured composers.

In the successful but bitter Seven Years War (1756–63) Frederick gradually became 'der alte Fritz', inflexible and reactionary. Instrumental music at the court stagnated: Nichelmann left in 1756, C.P.E. Bach – whose true importance Frederick never perceived – in 1767. From March 1756 to December 1764 no operas were produced at the Berlin Opera House; and from the end of the war to Frederick's death in 1786 almost all the opera productions there were revivals of pre-war works. C.H. Graun died in 1759; his place was taken after the war by Agricola, but without the title of Kapellmeister. Agricola mounted three operas of his own, but these were mere imitations of Graun's and were held in open contempt by Frederick. When Agricola died in 1774 the direction of the opera passed to the unwilling C.F.C. Fasch, again without the title of Kapellmeister; and in 1776 until Frederick's death Fasch was replaced by J.F. Reichardt, the first person to receive the title of Kapellmeister since Graun's death. The atmosphere of decay and rigidity was relieved briefly by the arrival in 1771 of Gertrud Elisabeth Mara as prima donna; it was she who broke down Frederick's prejudice against German singers.

The quality and scope of Frederick's patronage was fundamentally coloured by his own accomplishments as flautist, composer and librettist. A consideration of all extant criticism of his playing and a study of the music he played leads to the conclusion that he was far above average as a performer, especially in adagios. All his compositions date from before the Seven Years War; in some of the orchestral works he left the inner parts to be filled in by others. His model in flute sonatas and concertos was Quantz, and through him the sonatas of Tartini and solo concertos of Vivaldi. In his dramatic music Frederick followed the style of Graun. Frederick's works are likely to surprise the listener with their assurance and charm. The exact number of his compositions is difficult to determine, owing to the difficulty of separating his work from that of the artists he employed. Though he intended his works to be performed only before himself, there have been many editions of them since his death.

Not surprisingly, Frederick also wrote, sketched and suggested librettos. He probably took part, at least as an adviser, in the preparation of most librettos which Graun set while in his service. His *Montezuma* (1755), written in French prose and translated into Italian verse by the court poet Giampietro Tagliazucchi, is probably the best libretto ever set by Graun. Frederick also wrote for Graun his *Silla* (1753) and parts of *I fratelli nemici* (1756) and *Merope* (1756), all of which Tagliazucchi translated, and he sketched the plots of Leopoldo de Villati's *Coriolano* (Graun, 1749) and Tagliazucchi's *Il tempio d'amore* (Agricola, 1755).

The most lasting musical accomplishments of Frederick's court were those of the composers employed or influenced by him. In addition to the figures already mentioned, F.W. Marpurg and J.P. Kirnberger, Berlin musicians and theorists not directly in Frederick's employ but certainly under his influence, might be considered musical spokesmen of Frederick's rationalist philosophy. Frederick gave his views on music in his *Lettres au public* (Berlin, 1753). To Frederick is also owed the origin and stimulus of Bach's sublime *Musical Offering*, based on a theme of the king's invention on which Bach improvised while on a visit to Potsdam in 1747.

See also [Berlin](#).

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MSS are mostly in *D-Bsb*; for approximate dating, see Spitta edn and Helm, 42ff

Editions: *Friedrichs des Grossen musikalische Werke*, i–iii, ed. P. Spitta (Leipzig, 1889/R)
[S]*Friedrich der Grosse: Kompositionen*, ed. G. Lenzewski (Berlin, 1925) [L]

Inst: 4 concs., fl, str, ed. in S, iii, 2 ed. in L; 121 sonatas (11 lost), fl, kbd, 6 in autograph, thematic index in S, i, 25 ed. in S, i–ii; Sinfonia, D, 1743 (Nuremberg, n.d.), used as ov. to *Serenata*, Charlottenburg, 4 Aug 1747 (later known as *Il re pastore*, see Helm, 40–44), ed. in NM, cx (1934), and in L; March, E♭; autograph; 2 marches, 1741, 1756; Solfeggien, fl, 4 vols., some by J.J. Quantz; Sinfonia, G, str, kbd, ed. in L, and *Air des Houlans ou Marche du roi de Prusse*: probably by Frederick

Vocal: 4 arias in operas by C.H. Graun: *Demofonte*, 1746, *D-W*, *Il giudizio di Paride*, 1752; arias in pasticcios, collab. C.H. Graun and others: *Il trionfo della fedeltà*, 1753, ?*Galatea ed Acide*, 1748; 2 arias in *Serenata*, 1747, ed. in L; elaboration of aria in J.A. Hasse: *Cleofide*, for the castrato Porporino, facs. (Wiesbaden, 1991); arias (*Digli ch'io son fedele*, *L'empio rigor*) *Di*; 3 secular cantatas, lost

Doubtful: Sinfonia, G, str, kbd, *Di* (attrib. J.G. Graun), ed. in L; Sinfonia, A, ed. in L; *Hohenfriedberger Marsch*: dances, kbd; aria in C.H. Graun: *Coriolano*, 1749

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E. EUGENE HELM/DEREK McCULLOCH

Frederick, Cassandra

(*b* c1741; *d* after 1779). ?English mezzo-soprano and harpsichordist. She may have been the daughter of a Mrs Frederica who sang in the pasticcio opera *L'incostanza delusa* at the New Theatre in the Haymarket early in 1745. Cassandra was an infant prodigy as a harpsichordist; she played Handel keyboard concertos for her own benefit at the New Haymarket on 10 April 1749 at the reputed age of five and a half, and at Hickford's Room on 29 April 1750. She and her mother gave two concerts at Amsterdam in July 1750. She studied singing under Paradies, and was engaged by Handel for his oratorio season of 1758, when she appeared in revivals of *The Triumph of Time and Truth* (Deceit), *Belshazzar* (Daniel), *Jephtha* (Storgè), *Judas Maccabaeus* (Israelite Man) and *Messiah*. On the last day of 1757 Lord Shaftesbury wrote that Handel 'has just finished the composing of several new songs for Frederica his new singer, from whom he has great expectations'. These were the five additional songs (adapted from opera arias) first sung in *The Triumph of Time and Truth* on 10 February 1758; their compass is from *b* to *f*. She sang in Arne's *Alfred* at Covent Garden and Drury Lane early in 1759, and in the following year in *Judas Maccabaeus* and Jommelli's *L'isola disabitata* at the Great Room, Dean Street, where she appeared also as a harpsichordist and on 14 January 1760 played an organ concerto. In July 1768 she gave a concert at Marylebone Gardens. She had a benefit in Arne's pasticcio *Love in a Village* at the New Haymarket on 3 October 1775. Burney mentioned her as still living in 1779. She married Thomas Wynne, a landowner in south Wales, and is said to have greatly influenced the musical education of her nephew Joseph Mazzinghi.

WINTON DEAN

Fredrici, Gustaf.

A fictitious Swedish composer of the late 18th century invented by the director of music at Uppsala University, Sven-Erik Svensson (1899–1960), who claimed to have ‘rediscovered’ Fredrici, allegedly a pupil of Mozart and Haydn, in a memoir by a heretofore unknown Viennese music master with the generic name Josef Müller. Svensson not only published Fredrici’s ‘biography’, he also ‘found’ and ‘edited’ Kreisler concertos for violoncello and piano, a symphony, a rondo for piano forte, and a clarinet quintet. While the deception was quickly discovered, the music demonstrates Svensson’s skilful sense of 18th-century style.

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BERTIL H. VAN BOER

Fredutii, Massimiliano.

Italian musician. See *under* [Accademico Bizzarro Capriccioso](#).

Free counterpoint

(Ger. *freier Satz*).

Contrasted with [Strict counterpoint](#), the free application of the principles of consonance and dissonance and of part-writing in the general working out of contrapuntal ideas.

See *also* [Counterpoint](#).

Freed, Isadore

(*b* Brest-Litovsk [now Brest], 26 March 1900; *d* New York, 10 Nov 1960). American composer of Belarusian birth. Taken to Philadelphia at the age of three, he graduated in music from the University of Pennsylvania (1918); among his early teachers were Bloch and Josef Hoffman. He taught at the Curtis Institute (1924–5), then went to Europe to continue his composition studies with d’Indy and Vierne. Returning to the USA in 1933, he became active in promoting new music (both secular and for the Jewish liturgy) and founded the first American Composers’ Laboratory (Philadelphia, 1934). He taught at Temple University (1937–46) and was chairman of composition at the Hartt School of Music (1944–60). In 1943 he received the Society for the Publication of American Music award. Freed’s music is pandiatonic and neo-classical; his most important contribution was as a composer of Jewish sacred music. He was the author of *Harmonizing the Jewish Modes* (1958). (E. Steinhauer: *A Jewish Composer by Choice: Isadore Freed*, New York, 1961)

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Stage: Vibrations (ballet), 1928; Homo sum (op, 1, after J.D. Townsend), 1930; The Princess and the Vagabond (op, 2, R. Sawyer), 1946

Orch: Triptych, str, 1932; Jeux de timbres, 1933; Pastorales, 1936; Appalachian Sketches, 1938; Music for Str, 1938; Vn Conc., 1943; Festival Ov., 1944; Sym. no.1, 1947; Sym no.2, brass insts, 1951; Concertante, pf, str, 1953; Concertino, eng hn, orch, 1953; Vc Conc., 1953; Antiphonal Fantasy, org, str, 1954; Elegy and Allegro, 1959; Fanfare and Fugue, 1960; Improvisation and Scherzo, hn, ob, str, 1960

Other inst: Vn Sonata, 1926; Str Qt, 1929; Sonorités rythmiques, pf, 1930; Str Qt, 1931; Scherzino, fl, pf, 1932; Pf Sonata, 1933; Str Qt, 1937; Rhapsody, va, pf/orch, 1938; Rhapsody, va, 1939; Trio, fl, va, hp, 1940; Vn Fantasy, 1950; Concertante, 8 brass, 1951; Vc Passacaglia, 1951; Rhapsody, trbn, 1952; Sonatina, ob, 1953; other pf pieces; org works

Vocal: Prophecy of Micah (orat), 1957; Sabbath services, solo/choral sacred songs, secular songs

MSS in *US-NYp*, *PHf*

Principal publishers: C. Fischer, Peer-Southern, Presser, Transcontinental

RUTH C. FRIEDBERG

Freed, Richard (Donald)

(*b* Chicago, 27 Dec 1928). American critic and music administrator. He studied at the University of Chicago (Bachelor of Philosophy 1947). After working as an assistant to Irving Kolodin at the *Saturday Review* (1962–3) and as a staff critic for the *New York Times* (1965–6), he was assistant to the director of the Eastman School (1966–70) and director of public relations for the St Louis SO (1971–2). He was executive director of the Music Critics Association, 1974–90, and served as a contributing editor of *Stereo Review* (from 1973), record critic for the *Washington Star* (1972–5) and the *Washington Post* (1976–84) and consultant to the music director of the National SO (from 1981). Freed is the author of numerous articles and reviews for newspapers in New York, Washington, Chicago, Minneapolis and St Louis, and has written for such journals as *Gramophone* and *Musical America*. His other writings include liner and programme notes for the Philadelphia, St Louis, Houston, Baltimore and National symphony orchestras, and for RCA Victor and Vox Records; he has also developed and annotated a series of historical recordings for the Smithsonian Institution from 1985. He has received ASCAP-Deems Taylor and Grammy awards for his concert and record notes.

PAULA MORGAN

Freedman, Harry [Frydmann, Henryk]

(b Łódź, 5 April 1922). Canadian composer of Polish birth. As a teenager he was an avid listener to big band jazz, though he focussed his creative attention on painting, which he studied at the Winnipeg School of Art (1935–40). His burgeoning interest in music, however, eventually led him to discontinue his studies in the visual arts in favour of lessons in the clarinet, harmony and counterpoint. Following a period of service in the Royal Canadian Air Force he enrolled in the Toronto Conservatory to study the oboe with Perry Bauman and composition with John Weinzweig. Through extensive score study the young Freedman gained an understanding of a variety of compositional styles and techniques, including serialism. He undertook very little other formal study in composition, although he worked briefly with Messiaen and Copland (Tanglewood, 1949) and Krenek (Toronto, 1953). From 1946 to 1969 he played the english horn in the Toronto SO, but he resigned this position in order to devote his energies to composition full-time. In 1970 he became the orchestra's first composer-in-residence.

Freedman's most important early work, *Tableau* (1952), is a rather self-conscious exploration of the 12-note technique inspired, like many subsequent compositions, by a painting. The remaining years of that decade, however, are characterized by a rejection of serialism and a quest for a unique musical language. During this period he experimented with various styles, some of which suggest the influence of composers such as Bartók, Prokofiev, Stravinsky and Copland. *Fantasia and Dance* (1955, rev. 1959) has been described by Freedman himself as 'impressionistic, with overtones of Hindemith and Stravinsky'. His large orchestral work, *Images* (1958), evokes the line, colour and mood of three paintings, but enhances the visual experience through vivid orchestration and dramatic textural changes. The experiments of the decade culminate in the Symphony no. 1 (1960), which both pays homage to its illustrious predecessors by adhering to many time-honoured symphonic traditions and strikes out in new directions suggested by his study of Bartók's *Contrasts*, *Divertimento for Strings* and *Concerto for Orchestra*.

During the 1960s Freedman began to incorporate jazz, aleatory techniques and electro-acoustic sounds into his compositions. At the same time, he returned to the serial technique he had rejected earlier, now exploring its compatibility with his own musical aesthetic. The Japanese-influenced work *Tokaido* (1964) employs serialism with unprecedented strictness. Later in the decade he retreated to the more flexible use of serialism that would characterize his later compositions. Canada's centennial year, 1967, provided the impetus for a wealth of new works, the ballet *Rose Latulippe* notable among them. The score is extraordinarily effective in capturing the diversity of moods and events in the colourful plot. Another centennial work, *Tangents*, is a collection of symphonic variations based on two sets: the first, a 12-note pitch class set; the second, a ten-digit numerical set applied to metre, duration and articulation.

From the first tentative glimpses of jazz elements in *Two Vocalises* (1954), Freedman progressed through the use of jazz instruments and idioms in the 1960s (*Armana*, 1967; *Scenario*, 1970), to the thoroughly eclectic *Pan* (1972). This work features an exotic mixture of jazz, blues, samba, flamenco, rock, Amerindian text and comic theatre. Performers are asked

to move about on the stage, gesture and interact with each other. The use of aleatory techniques increased sharply during this period as well. *Scenario* relied heavily upon the improvisational skills of jazz musicians, but with *Klee Wyck* (also 1970) improvisation takes its place in the symphonic idiom as a vital and integral component. *Graphic I* (1971) is arguably Freedman's first avant-garde composition, exploring the relationships between electronic and acoustic sounds, and between composed and aleatory music. Freedman's output is remarkably eclectic. He writes convincingly in widely disparate styles, such as those influenced by traditional formal models (Third Symphony, 1983), jazz (*Another Monday Gig*, 1991), ethnic musics (*A Dance on the Earth*, 1988) and musical theatre (*The Explainer*, 1976). His solid craftsmanship, versatility and integrity have earned him a place as one of Canada's most respected composers.

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(selective list)

dramatic

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Film scores: *Where will they Go?*, 1959; *Twenty Million Shoes*, 1962; *The Dark will not Conquer*, 1963; *Pale Horse, Pale Rider*, 1963; *Seven Hundred Million*, 1964; *Let me Count the Ways*, 1965; *Romeo and Jeanette*, 1965; *Spring Song*, 1965; *An Act of the Heart*, 1968; *Isabel*, 1968; *China 'The Roots of Madness'*, 1969

instrumental

Orch: *Tableau*, str, 1952; *Fantasia and Dance*, vn, orch, 1955, rev. 1959; *Images*, 'Musical Impressions of 3 Canadian Paintings', 1957–8; *Sym. no.1*, 1960; *Fantasy and Allegro*, str, 1962; *Chaconne*, 1964, rev. 1982; *Armana*, 1967; *Tangents 'Symphonic Variations'*, 1967; *Klee Wyck*, 'Musical Impressions of the Paintings of Emily Carr', 1970; *Scenario*, a sax, elec b gui, orch, 1970; *Graphic I*, orch, tape, 1971; *Tapestry*, 1973 [based on J.S. Bach]; *Nocturne II*, 1975; *Celebration*, s sax, b sax, orch, 1977; *Royal Flush*, conc. grosso, brass qnt, orch, 1981; *Conc. for Orch*, 1982, rev. 1985; *Sym. no.3*, 1983; *Passacaglia*, jazz band, orch, 1984; *A Garland for Terry* (M. Waddington), nar, orch, 1985; *A Dance on the Earth '3 Orch Dances from Venezuela, USA and Ghana'*, 1988; *Sonata for Winds*, ww, brass, perc, 1988; *Touchings*, conc., 5 perc, orch, 1989; *Town 'A Musical Impression of Harold Town, the Man and his Art'*, 1991; *Indigo*, str orch, 1994

Chbr and solo inst: *Wind Qnt*, 1962; *Variations*, fl, ob, hpd, 1965; *Lines*, cl, 1973; *Encounter*, vn, pf, 1974; *Tsolum Summer*, fl, perc, str, 1976; *Opus Pocus*, fl, vn, vc, 1979; *Blue* (Str Qt no.2), 1980; *Chalumeau*, cl, str qt/str orch, 1981; *Contrasts 'The Web and the Wind'*, 15 solo str, 1986; *Little Girl Blew*, b cl, 1988; *Bones*, mar, 1989; *Another Monday Gig*, jazz ens, 1991; *Touchpoints*, fl, va, hp, 1994; *Blue Light*, fl, cl, b cl, vn, vc, pf, 1995; *Higher*, b cl, b ob/vc, 1996; *Marigold*, va, 2 perc, synth, 1996, rev. va, orch, 1999; *Graphic 8*, str qt, 1998–2000; *Graphic 9: For Harry Somers*, 16 solo str, 2000

vocal

Choral: Vocalises, S, cl, pf, 1954; The Tokaido (Jap. poets), SATB, wind qnt, 1964; Keewaydin (Amerindian place names from the map of Ontario), SSA, tape, 1971; Pan, S, fl, pf, 1972; Pastorale, SATB, eng hn, 1977; Nocturne III, chorus, orch, 1980; Borealis, 4 choruses, orch, 1997

Solo: 3 poèmes de Jacques Prévert, S, str orch/str qt/pf, 1962; Toccata, S, fl, 1968; Pan, S, fl, pf, 1972; Epitaph for Igor Stravinsky (J. Reeves), T, str qt, trbn qt, 1978; Anerca (Inuit poems, trans. E. Carpenter), S, vib, hp, pf, 1992; Spirit Song, S, str qt/str orch, 1993

MSS in *CDN-Tcm*

Principal publishers: Ricordi, Canadian Publishers, Huron Press, MCA

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GAIL DIXON

Free jazz.

A term applied to the avant-garde jazz of the 1960s, particularly the work of Ornette Coleman, Cecil Taylor and Albert Ayler, and the late work of John Coltrane. The name derives from the title of Coleman's album *Free Jazz* (1960), an extended, free-form group improvisation for two pianoless jazz quartets, which exercised enormous influence on the jazz vanguard both in the USA and elsewhere. Another term for this music was 'the New Thing'.

Free jazz is a collective term applied to a very wide range of highly personal, individual styles. It is probably best defined by its negative characteristics: the absence of tonality and predetermined chord sequences; the abandonment of the jazz chorus structure for loose designs with predefined clues and signposts; an avoidance of 'cool' instrumental timbres in favour of more voice-like sounds; and often the suspension of jazz pulse for a free rubato. New timbres were sought either by distorting the sound of traditional jazz instruments (e.g. the 'shrieking' saxophone styles of John Gilmore and Pharoah Sanders) or by adopting or inventing unusual instruments (Roland Kirk and the Art Ensemble of Chicago); electronic instruments or manipulation, on the other hand, were generally avoided. Free-jazz drummers explored 'multi-directional' rhythms implying various metres at once, and interacted with other musicians by supplying percussion colour or textures rather than a uniform pulse. The shape of the performance was often determined by the performers' powers of endurance, the piece coming to an end when energy sagged.

Melody became much more varied and fragmented as long, sustained notes alternated with rapid flurries or timbral effects; many players concentrated on producing textures rather than melody, while others created internal 'dialogues' or call-and-response patterns in different registers. Special emphasis was placed on collective improvisation,

although at any given time one performer usually functioned as soloist. Some groups revealed a pronounced theatrical element, whether the naive exoticism of Sun Ra's Arkestra or the sophisticated parodistic skits of the Art Ensemble of Chicago.

By casting aside most features of the bop style, free-jazz players harked back in many respects to simpler forms of jazz and earlier music in which elements derived from African music predominated. This in turn permitted an unusual influx of ethnic musics into jazz, examples being the 'world music' of Don Cherry, the West African 'talking drums' approach cultivated by Ed Blackwell and the pygmy yodelling techniques adopted by the singer Leon Thomas. Several free-jazz musicians such as Roswell Rudd and Steve Lacy bypassed bop entirely, entering the avant garde directly from dixieland jazz; others such as the tenor saxophonist Albert Ayler emerged from the gospel and folk traditions. The style was loosely linked to the Black Power movement in the USA, partly because of the radical political outlook of some of its practitioners and advocates (e.g. Archie Shepp and LeRoi Jones) and partly owing to the explosive, expressionistic nature of the music itself.

Although highly regarded by the critics, free jazz was not commercially viable in the USA and many of its important players resided at least temporarily in Europe. There an indigenous school of free jazz developed, particularly in West Germany, where it was linked with the aleatory art music of the time (e.g. in the works of Bernd Alois Zimmermann). In the early 1970s, as jazz-rock became a more popular genre, the free-jazz movement seemed spent, but it underwent a resurgence later in the decade. Older groups, such as Old and New Dreams (consisting of former sidemen of Coleman) were able to re-form, while others, including Sun Ra's Arkestra and the Art Ensemble of Chicago, reached a wider public than before. Specialist labels were established to enable free-jazz musicians to record. New players added fresh dimensions to the style: for example, Anthony Braxton and Anthony Davis obliterated the boundaries between free jazz and contemporary European art music; the World Saxophone Quartet created a successful blend of free jazz and the swing style; and the Ganelin Trio introduced a wild theatricality, as well as elements of its native Russian musical traditions, into the genre. Musicians not directly associated with free jazz, such as Pat Metheny (who performed and recorded with Coleman in 1985–6), made use of its stylistic devices; others experimented with new hybrids, an example being the 'free funk' of James 'Blood' Ulmer.

Whereas in the 1960s the terms avant-garde jazz and free jazz were synonymous, in the 1970s and 1980s many musicians preferred the label 'avant-garde', since the word 'free' was misleading: in many instances their music was highly organized. As free jazz became more familiar and was absorbed into the standard repertory, however, the term avant-garde ceased to describe the genre accurately; moreover, the use of an alternative term obscured the many streams linking the free-jazz musicians of the 1980s with the pioneers Coleman, Taylor, Ayler and Coltrane. By then free jazz was firmly established not only as a completed phase of jazz history but also as a continuing and developing style with a great many avenues still open for creative exploration.

See also Jazz, §VI, 1, 3.

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J. BRADFORD ROBINSON

Freeman, Bud [Lawrence]

(*b* Chicago, 13 April 1906; *d* Chicago, 15 March 1991). American jazz tenor saxophonist and leader. He took up the C-melody saxophone to participate in activities of the Austin High School Gang and began playing professionally in the summer of 1924. In December 1927 he participated in the definitive Chicago-jazz sessions recorded by McKenzie and Condon's Chicagoans, including *China Boy* (OKeh). He toured with Ben Pollack (1928) and worked freelance with Red Nichols and others in Chicago and New York. By 1930 he had formed an original, unmannered style, free of 'novelty' effects and with a distinctive jazz timbre. From the mid-1930s Freeman performed and recorded frequently with well-known popular and jazz orchestras, including those of Tommy Dorsey (1936–8) and Benny Goodman (1938). Thereafter he toured and recorded with small groups combining dixieland and swing styles, initially with his own Summa cum Laude Orchestra (1939–40) and then travelling the world, working freelance for several decades. He made the first of many trips to England in 1962, and toured Australia, New Zealand and Japan with Eddie Condon in 1964. After playing in the World's Greatest Jazz Band (1968–74), he resumed his itinerant career until shortly before his death. Inspired by Coleman Hawkins, to whose conception of timbre he was deeply indebted, Freeman flourished in dixieland ensembles, his instrument serving to

replace or supplement the trombone in coordination with the trumpet and clarinet in the front line. For much of his career his melodic conception was coarse, and indeed some of his early Chicago-jazz solos could be imagined as fitting into a rhythm and blues setting years later. In his last decades Freeman altered this approach, striving for a smooth tunefulness with less rhythmic bite, as is heard in an album with the guitarist Bucky Pizzarelli, *Buck and Bud* (c1975). He was the author of two booklets of amusing anecdotes, and an engaging autobiography with R. Wolf: *Crazeology: the Autobiography of a Chicago Jazzman* (Urbana, IL, 1989).

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JAMES DAPOGNY/R

Freeman, David

(b Sydney, 1 May 1952). Australian director. After study at Sydney University (1971–4) he founded Opera Factory in Sydney (1973), Zürich (1976) and London (1981–98). Developing rigorous methods of preparation and rehearsal, Opera Factory emphasized the elements of manufacture and creativity in productions assembled under specific conditions. Freeman's highly physical productions for Opera Factory required great virtuosity of acting. Those of the classics generally involved a search for the points at which the dynamics of the work could directly engage a contemporary audience. Many plumbed new depths of emotion while creating humour that bordered on the farcical. An impressive roster of innovatory stagings in London included Cavalli's *Calisto*, a conflation of Gluck's two *Iphigénie* operas and the Mozart-Da Ponte trilogy, of which *Così fan tutte* received a striking contemporary interpretation. In association with the London Sinfonietta (1984–91), a number of 20th-century works were given, notably Nigel Osborne's *Hell's Angels*, Birtwistle's *Yan Tan Tethera* and *Punch and Judy*, Tippett's *The Knot Garden*, Ligeti's *Aventures* and *Nouvelles aventures* and Maxwell Davies's *Eight Songs for a Mad King*.

Freeman's productions for the ENO include Monteverdi's *Orfeo* (1981) and *Il ritorno d'Ulisse* (1989), Glass's *Akhmaten* (1985), Birtwistle's *The Mask of Orpheus* (1986) and B.A. Zimmermann's *Die Soldaten* (1996). A co-production of Prokofiev's *The Fiery Angel* (1992) was taken from the Mariinsky to Covent Garden and San Francisco. His spectacular, large-scale productions in-the-round at the Royal Albert Hall of *Madama Butterfly* (1998) and *Tosca* (1999) – for the former the arena was flooded – were highly acclaimed.

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BARRY MILLINGTON

Freeman, John

(*b* 1666; *d* London, 10 Dec 1736). English tenor, tenor-countertenor and composer. He was a leading theatre singer from 1692 to 1700, when he entered the Chapel Royal. He also sang at St Paul's Cathedral and at Westminster Abbey, where there is a memorial tablet to him and his wife in the west cloister. From manuscripts and printed songs we know that he sang in Purcell's music for *The Fairy Queen*, *The Prophetess (Dioclesian)*, *Don Quixote*, *The Indian Queen* and *Bonduca* and was a soloist in his 1692 St Cecilia ode and in his 1695 birthday ode for the Duke of Gloucester, *Who can from joy refrain?* These parts demand a range of *e* to *a'*, with an occasional *b*[♯]; and several have a trumpet obligato. A Handel autograph names him as a soloist at George II's coronation.

A few songs composed by him were published in song-books in the 1690s; the tune of his popular success 'Pretty parrot, say' was used in *The Beggar's Opera*.

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OLIVE BALDWIN, THELMA WILSON

Freeman, (Harry) Lawrence

(*b* Cleveland, 9 Oct 1869; *d* New York, 21 March 1954). American composer and conductor. He studied music as a child and began his professional career as a church organist. He studied the piano with Edwin Schonert and theory and composition with Johann Beck, founder and conductor of the Cleveland SO. In the early 1890s Freeman moved to

Denver and decided to devote himself to composition. He first wrote salon pieces in the conventional style of the period and then turned to larger forms. Although not the first black composer to write an opera (from all evidence that achievement belongs to John Thomas Douglass), he is historically important as the first to conduct his own works with a symphony orchestra (1907, Minneapolis) and the first to compose a substantial number of operas. His output includes 14, of which five were performed on stage or in concert between 1893 and 1947. He wrote in a neo-romantic style and made free use of black folksong idioms. Freeman was active as a teacher at Wilberforce (Ohio) University (1902–4), a choral and theatre-orchestra conductor and a director of musical comedy companies, particularly the Pekin Theatre Stock Company in Chicago and *The Red Moon* Company in New York. In 1911 he founded the Freeman School of Music in New York and in 1923 the Freeman School of Grand Opera.

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(selective list)

Stage (all ops with librettos by composer unless otherwise stated): *The Martyr*, 1893; *Zuluki*, orig. entitled *Nada*, 1898; *The Octoroon*, 1904; *Valdo*, 1905; *Captain Rufus* (musical, J. Green, A. Anderson), 1907; *The Tryst*, 1909; *Voodoo*, 1914; *Vendetta*, 1923; *Slave Ballet from Salome*, 1932; *Zulu King* (ballet), 1934

Choral: *The Slave*, sym. poem, chorus, orch, 1925; 2 cants.

Numerous stage songs, ballads, inst waltzes, marches

MSS in *US-Whu*

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EILEEN SOUTHERN

Freeman, Paul (Douglas)

(*b* Richmond, VA, 2 Jan 1936). American conductor. He studied at the Eastman School (BM 1956, MM 1957, PhD 1963), with Ewald Lindemann at the Hochschule für Musik, Berlin, and with Richard Lert and Pierre Monteux; while still a student at Eastman, he was director of the Hochstein Music School (1960–66) and conductor of the Opera Theater of Rochester

(1961–6). As director of the San Francisco Community Music Center from 1966 to 1968, he conducted first the San Francisco Conservatory Orchestra and then the San Francisco Little SO, meanwhile winning the Dimitri Mitropoulos International Conductors' Competition (1967) and conducting *Tristan und Isolde* at the Spoleto Festival (1968). He was associate conductor of the Dallas SO (1968–70), conductor-in-residence of the Detroit SO (1970–79) and music director of the Victoria SO (1979–89). In 1987 Freeman was founding conductor of the Chicago Sinfonietta, a position he holds together with the post of music director of the Czech National SO, which he assumed in 1996. He has appeared with the LPO, New York PO, Moscow PO, Warsaw PO, Cleveland Orchestra, Chicago SO and Berlin SO, and with numerous regional and radio orchestras. His greatest impact has been in recordings, for many of which he has arranged financing and production. Freeman has made over 200 albums, including a series of music by black composers for CBS, the complete Beethoven, Haydn and Mozart piano concertos with Derek Han and a set of music from Broadway. In 1974 he won the Koussevitzky International Recording Award for the Cordero Violin Concerto.

DOMINIQUE-RENÉ DE LERMA/CHARLES BARBER

Freeman, Robert (Schofield)

(b Rochester, NY, 26 Aug 1935). American musicologist. He received the BA from Harvard in 1957 and began graduate studies at Princeton University, where he worked with Mendel and Strunk; he took the MFA at Princeton in 1960, and the PhD in 1967, with a dissertation on currents of change in Italian opera from 1675 to 1725. He taught at Princeton from 1963 until 1968, when he joined the music faculty of MIT. In 1973 he was appointed professor of musicology and third director of the Eastman School of Music, Rochester, and in 1997 he became president of the New England Conservatory in Boston.

Freeman's principal area of scholarly inquiry was 18th-century Italian opera and the reform of the libretto in the first third of the 18th century; he also worked on piano music of the early 19th century, and has given piano recitals in both the USA and Europe. Since moving into musical education his interests have moved towards educational issues and arts funding.

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PAULA MORGAN

Freeman, Roderick.

See [Friml, Rudolf](#).

Freer, Eleanor Everest

(*b* Philadelphia, 14 May 1864; *d* Chicago, 13 Dec 1942). American singer, composer and writer on music. She played the piano, sang, composed and performed from an early age. After initial study at home with her musician parents, she travelled to Paris in 1883 to study singing with Mathilde Marchesi, composition with Benjamin Godard, and art song interpretation with Herbert Bemberg, Widor and Massenet. She became the first qualified teacher of the Marchesi method in the USA. After teaching privately in Philadelphia and at the National Conservatory, New York, she married (1891) and moved to Chicago, where she became a prominent organizer of and participant in cultural and philanthropic events. She also pursued further composition study with Ziehn (1901–7). An advocate of opera sung in English, she founded the Opera in Our Language Foundation, which later became the American Opera Society of Chicago. Her tireless efforts to gain recognition for American composers included the establishment of the David Bispham Memorial Award to motivate the composition and performance of American opera. A prolific writer, she wrote numerous articles championing American teachers, performers and composers. Her book, *Recollections and Reflections of an American Composer*, is unpublished.

By the end of her life, Freer had written and published 137 songs, 13 pieces for vocal ensemble, 11 chamber operas and 19 piano works. Her compositional style reflects her European training, displaying the colourful chromaticism of the late 19th century. Her harmonic choices, particularly in the song accompaniments, are often surprising; an avoidance of strong dominant-tonic relationships is characteristic. Her most extended work is a song cycle on Elizabeth Barrett Browning's *Forty-Four Sonnets from the Portuguese*.

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SYLVIA EVERSOLE

Free reed.

A type of [Reed](#) consisting of a flexible metal tongue, fixed at one end to a stationary plate. When activated by air pressure or suction, the tongue

vibrates freely through a slot cut in the plate (in some cases the reed is cut out of the plate and lies flat within it). This contrasts with a 'beating reed' such as an organ reed-pipe tongue or clarinet reed, which beats against a flat surface having an aperture cut into it that is narrower than the tongue. Each free reed gives only one note, a different reed being required for each note of the instrument. However, since the reed is free to vibrate with varying degrees of amplitude in response to the amount of air pressure used, free reed instruments are nevertheless capable of dynamic inflection. The pitch of the note is produced by the natural frequency of the reed, either alone (as with the harmonica), or in some cases (see [Sheng](#)) in a coupled system combining the frequencies of both reed and pipe (in the manner of beating reed instruments). Timbre can be affected by the shape and design both of the reed itself and of the resonating chamber. The principle of the free reed has existed for many centuries in East Asia but was not extensively used in the West until the late 18th century, when it began being applied to organs.

For further discussion of free reeds see [Accordion](#); [Concertina](#); [Harmonica](#); [Organ](#), §III, 3; [Reed instruments](#); and [Reed organ](#). Other free reed instruments entered in this dictionary include the *khaen*, keledi, mouth organ, *saenghwang* and *shō*.

BARBARA OWEN, RICHARD PARTRIDGE

Frege [née Gerhard], Livia

(*b* Gera, 13 June 1818; *d* Leipzig, 22 Aug 1891). German soprano. A pupil of Pohlenz, she made her début in 1832 in a concert given by Clara Wieck at the Leipzig Gewandhaus, and in the following year she made her stage début, also at Leipzig, in the title role of Spohr's *Jessonda*. After singing in Dresden in 1835 she was engaged at the Royal Opera House, Berlin where she had a great success as Donna Elvira, but on her marriage in 1836 she retired from the stage and sang only in concerts. At Leipzig she maintained a choir of 50 voices and an orchestra, led by Ferdinand David and conducted by Lange; her house was a meeting-place for musicians and artists. She was a close friend of Mendelssohn and frequently performed his music, to which her pure, light voice and classical style were admirably suited; she sang his last song, *Nachtlied* (Eichendorff), at the first Gewandhaus concert after the composer's death in 1847.

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ELIZABETH FORBES

Fregiotti, Dionigio [Dionisio]

(*b* Rome, ?c1663; *d* Rome, after 1717). Italian singer and composer. He was one of the seven children of François Fraichot, described as a Burgundian painter, who had left Besançon about 1650 to settle in Rome. Dionigio and his elder brother Michele were listed as members of the Congregazione dei Musici di S Cecilia in 1684. Michele had applied unsuccessfully for a post as tenor in the papal choir the previous year, and did finally enter the choir on 11 October 1690; he died in Rome on 18 February 1709. Dionigio Fregiotti was also a tenor; he is mentioned as singing at S Maria Maggiore from 1685, and at S Giacomo degli Spagnuoli from 1697 to July 1716. He is last mentioned in the archives of that church on 31 January 1718.

In 1704 Fregiotti composed a cantata, *L'eresia deballata da S Tomaso d'Aquino*, for the celebrations in honour of St Thomas Aquinas held annually by the Dominicans of S Maria sopra Minerva; only the libretto, by Paolo Rolli, survives (copy in *I-Rli*). Fregiotti's extant works, in the Chigi collection (*I-Rvat*), consist of a serenata for three voices (S, S, A) and strings, a large-scale cantata for two sopranos and strings, and 50 chamber cantatas for soprano and continuo (one with violin). The cantatas are in the style current in Rome at the time, including usually two da capo arias, but there are some rather surprising structural features; one cantata, *Voi che del Tebro*, includes an aria with a fully written-out harpsichord part. Handel seems to have admired Fregiotti's music and quoted from it several times.

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JEAN LIONNET

Fregni, Mirella.

See [Freni, mirella](#).

Frei, Hans [Franchi, Giovanni Maria]

(*b* c1500/10; *d* c1565). Lute maker, possibly of German origin, active in Italy. He was married to Margarita del fu Michele Strazarolo and was in Bologna from at least 1546 until at least 1564. He is sometimes described as 'Romano' in Bolognese documents, and may have previously worked in Rome. He has frequently been confused with another Hans Frei, son-in-law

of Albrecht Dürer, who may perhaps have been the father of the lute maker; the error originated with Baron in 1727.

Frei's workshops are recorded first in the parish of San Giacomo dei Carbonesi (by 1548), and later in the Via San Mamolo close to that of Luca Maler (from 1554). The San Mamolo workshop was continued after Frei's death by his sons, Giovanni Giulio (*d* 1622) and Gasparo (*d* 1626). In spite of numerous records of real estate purchase and financial transactions, Frei's business seems to have been on a much smaller scale than Maler's, but his lutes were renowned. John Evelyn recorded a visit to Bologna in 1645: 'This place has likewise been famous for *Lutes* made by the old Masters *Mollen* (i.e. Maler), *Hans Frey*, *Nic: Sconvelt*, which were of extraordinary price, & were most of them German Workmen'. In 1648 Jacques Gautier mentioned in correspondence with Huygens (see Jonckbloet and Land) that Frei had worked at Bologna a little later than Luca Maler.

There are eight lutes attributed to Frei, in Bologna, Copenhagen, Kremsmünster, Prague, Stockholm, Vienna and Warwick. Those in Vienna (two in the Kunsthistorisches Museum) and Warwick are very alike and are almost certainly genuine. They have long narrow bodies of few ribs, characteristics of the 'Bologna' style which they share with the Maler's lutes. Their labels are handwritten in large gothic letters, giving only Frei's name. All three have been converted to 11-course Baroque lutes, though they probably originated as large tenor lutes with only six courses. The Bologna instrument (in the Civico Museo Medievale) is dated 1597 and may be the work of Giovanni (Hans) Giulio Frei. The other instruments exhibit variations in shape and labelling style, and may not be genuine.

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LYNDA SAYCE

Freiberg, Gottfried Ritter von

(*b* Vienna, 11 April 1908; *d* Vienna, 2 Feb 1962). Austrian horn player. He studied with his uncle, Karl Stiegler, whom he succeeded in 1932 as principal horn of the Vienna PO and professor at the Musik Akademie. For 30 years Freiberg's distinctive tone and generous portamento were inseparably associated with the orchestra's style. He personified the Vienna horn school, in particular through his adherence to the single F horn with twin-piston valves at a time when advances in instrument design, bringing greater technical facility and accuracy at the expense of the Vienna horn's unique tonal qualities, had been generally adopted elsewhere.

In 1943 he gave the first performance of Richard Strauss's Second Horn Concerto. During the war years Freiberg, who was partly Jewish, was able to survive in his post only through a dispensation from the Nazis; after the war, not needing de-Nazification, he was accepted by the occupying powers as president of the orchestra (1946–7). He was twice president of the Wiener Waldhorn Verein, which he sometimes directed, and for which he composed a number of works. Among his pupils were Roland Berger and Wolfgang Tomböck, his successors as Vienna PO principals. The decline in Freiberg's health, which led to his early death, was exacerbated not only by the war and by postwar orchestral politics but also by the constant demand for technical perfection in the early days of LP recording. This he found at variance with his philosophy of taking necessary risks in the cause of expressiveness: 'Ein Hornist ohne Gickser ist kein Hornist' ('A horn player who never cracks is no horn player').

OLIVER BROCKWAY

Freiburger Orgelbau.

German firm of organ builders. Alois Späth (*b* Ennetach, nr Mengen, 16 June 1825; *d* Ennetach, 7 Aug 1876) was apprenticed to, then succeeded Vitus Klingler in Ennetach, building six organs of up to 18 stops each in his region. His son Franz Xaver (1859–1940) set up an independent shop in 1882 following ten years of working as a journeyman with five regional builders. Together with his brother Albert he founded Gebrüder Späth in 1891, a prosperous firm which built some ten organs per year until the mid-1920s, after which Franz's sons Karl (1899–1971) and August (1908–1979) carried on its work. In 1964 August separated from the firm and reorganized its Freiburg branch under the name of Freiburger Orgelbau; his son Hartwig (*b* Ennetach, 8 Feb 1942) was trained in the shop and received his Master Organ Builder certificate in 1970. By the late 1990s the firm, headed by Hartwig, had built over 180 organs, of which 25 are in other countries, and undertaken about 30 restorations. Some notable instruments (all of three manuals) include those built for St Anne, Annapolis, Maryland (1975); St Clara, Berlin (1981); St Josef, Rheinfelden (1985); Auferstehungskirche, Fürth (1989); Kalvarienbergkirche, Vienna (1990); St Paul, Dinkelsbühl; and St Georg, Riedlingen, Württemberg (1996). While attentive to the southwest German organ building heritage, the firm has embraced a diversity of styles and has made a speciality of

'reciprocal sliders' (*Wechselschleifen*) allowing each stop of a one-division organ to be drawn on either of two keyboards, thus increasing the number of registration textures available.

KURT LUEDERS

Freier Satz

(Ger.).

See [Free counterpoint](#).

Freillon Poncein, Jean-Pierre

(fl. ?Dauphiné province, 1700–08). French writer on music and composer. According to Fétis he was *prévost* (deputy) *des hautbois* of the *grande écurie* at the French court, but he does not appear in court records. His treatise *La véritable manière* (Paris, 1700) was the first published French tutor for the oboe, baroque recorder and flageolet. It was dedicated to his patron Pierre Bérulle, Viscount of Guyancourt, an official in the province of Dauphiné, suggesting that Freillon Poncein was based there rather than in Paris. He apologized for his lack of skill in language, and indeed the wording and organization of the tutor are often confusing. Addressing 'those who are not in a position to have the most skilful masters', he sought to teach both the rudiments of music and the basics of dance composition, including bass movement, adding a second part at the 3rd or 6th, and cadences. He assumed equal temperament for woodwind instruments, although he acknowledged the existence of major and minor semitones. The fingering charts are shown by schematic figures for each instrument; trill fingerings are described for the first octave only. Of considerable interest are the instructions for ornaments and articulation (like those of Loulié and Jacques Hotteterre, using the tonguing syllables *tu* and *ru*). The 41 preludes (for oboe, for recorder, and 'of several kinds, which are good for beginners') also double as studies for learning 'wide and extraordinary intervals'. The treatise includes four short pieces in a charming, consonant style: *L'Embarras de Paris*, in 6 parts; a Trio for recorders; *Bruits de guerre*, in 3 parts, with scoring indications for violins, oboes, bass violins, bassoons, trumpets and timpani; and a *Passacaille* and two minuets for recorder. Freillon Poncein also wrote an *Abrégé de géographie* (Paris, 1708).

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DAVID LASOCKI

Freinsberg, Jean Adam Guillaume.

See [Guilain, Jean Adam](#).

Freire [Pinto Freire], Nelson (José)

(*b* Boa Esperança, 8 Oct 1944). Brazilian pianist. He gave his first recital at the age of four, studied in Brazil with Nise Obino and Lucia Branco, and, after winning the International Competition in Rio de Janeiro at 13, with Bruno Seidlhofer in Vienna. In 1964 he won the Vianna da Motta Prize in Lisbon and the Dinu Lipatti Medal in London. He made his début in London and other European capitals in 1968, going to the USA in 1969 (playing with the New York PO and as a soloist with the RPO tour under Kempe), to Israel in 1970 and to Japan in 1971. He has subsequently performed much of the piano duo repertory with Martha Argerich, and has recorded with her works by Bartók and Ravel. His ample, unforced sound, the brilliance of his technique and the cleanness of his musical taste have made a strong impression, and he has developed a notable reputation as an interpreter of Chopin, whose complete Preludes he has recorded to acclaim.

MICHAEL STEINBERG/R

Freisslich [Freislich], Johann Balthasar Christian

(*bap.* Immelborn, nr Bad Salzungen, 30 March 1687; *d* Danzig [now Gdańsk], 1764). German composer, half-brother of [Maximilian Dietrich Freisslich](#). In 1719 or 1720 he became director of the Hofkapelle in Sondershausen, where he wrote a *St Matthew Passion* (performed in 1720 at St John, Danzig), a cycle of cantatas and a short opera. He was sent to Dresden for a year by his employer, Prince Günther Schwarzburg. He went to Danzig about 1730 and in 1731, on the death of his half-brother Maximilian, he became Kapellmeister at St Mary, remaining in that position to the end of his life.

As a prolific composer and a skilful Kapellmeister Freisslich played an important role in the city's cultural life. Many of his compositions were connected with notable anniversaries, such as the 300th of the city's freedom from the Teutonic Knights, the 100th of the Peace of Oliva, and others at the Gymnasium Dantiscanum. He also wrote several cantatas (1733, 1755, 1763) connected with the Polish kings August II and III, and numerous cantatas on the appointments of teachers, the election of members of the town council, and for weddings and burials of eminent citizens. His music has been praised for its warmth and fluency, its

accomplished imitative writing and its wide-ranging coloratura (even in bass parts); the lyrical style suggests Italian influence.

WORKS

Die verliebte Nonne (op); Was hör ich (serenata): *D-SHs*

Passio Christi (B.H. Brockes), solo vv, chorus, orch, *PL-GD*

St Matthew Passion (M. Vulpio), solo vv, chorus, orch, *GD*

Mag, B solo, orch; 13 chorales, chorus, insts: *GD*

Jauchzet, jauchzet (Ps c), *D-SHs*

Cants.: Cycle of 66 for church year, *SHs*; 14 sacred cants., solo vv, 1–2 choruses, orch, *PL-GD*; 14 occasional cants., 1–2 choruses, orch/solo vv, insts, *GD*; 2 secular cants., *D-SHs*; 8 sacred cants., doubtful authenticity, *PL-GD*

Lost: c40 occasional and sacred cants., text only, *GD*; St Matthew Passion; Ich ruf zu dir, chorale; O ewige Weisheit, school cant.; Turbabor, occasional cant.; 8 chorales, doubtful authenticity: formerly *GD*; Sonata, hpd, cited in Breitkopf catalogue, 1763

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BrookB

MatthesonGEP

MGG1 (F. Kessler)

PSB (M. Pelczar)

F. Kessler, ed.: *Danziger Kirchen-Musik* (Neuhausen-Stuttgart, 1973)

K. Neschke: *Das Leben und Schaffen von J.B.Ch. Freislich (1687–1764) in seiner Amtszeit als Kapellmeister am Sonderhäuser Hof (ca. 1720–1730)* (diss., U. of Leipzig, 1992)

K. Frycz: *Pasje J.B.Ch. Freislicha ze zbiorów Biblioteki Gdańskiej Polskiej Akademii Nauk PL-GD* [The Passions of Freisslich from the Collections of the Library of the Polish Academy, Gdańsk] (diss., Akademia Muzyczna, Gdańsk, 1994)

PAWEŁ PODEJKO

Freisslich [Freislich], Maximilian Dietrich

(bap. Immelborn, nr Bad Salzungen, 6 Feb 1673; *d* Danzig [now Gdańsk], 10 April 1731). German composer, half-brother of [Johann Balthasar Christian Freisslich](#). He went as a boy, probably in about 1686–7, to Danzig, where he sang in the choir at the Marienkirche and studied composition as a pupil of the Kapellmeister, J.V. Meder. When in 1699 Meder had to flee from his creditors, Freisslich succeeded him as Kapellmeister and held the post to the end of his life, when he was succeeded by his half-brother. During his 32 years of activity he wrote much religious music and many secular works. The texts of his compositions, including a cycle of church cantatas (1708–9), were printed at Danzig, but the only surviving composition is a *Dixit Dominus* of 1726 (*PL-GD*), written in a sound contrapuntal style.

Besides Johann Balthasar Christian, two more of his brothers (sons of a pastor, Johann Weigold Freisslich, 1619–89) were musicians: Johann

Thobias (*b* 1675), an organist in Salzingen, and Johann Wigaläus (*b* 1679), a member of the Kapelle at the Marienkirche, Danzig, from 1701.

For bibliography see [Freisslich, Johann Balthasar Christian](#).

PAWEŁ PODEJKO

Freistimmigkeit

(Ger.: 'free-part style').

See [Texture](#).

Freitas, Frederico (Guedes) de

(*b* Lisbon, 15 Nov 1902; *d* Lisbon, 12 Jan 1980). Portuguese composer and conductor. He studied the piano, the violin and composition at the National Conservatory, graduating in 1925. That year he won a government scholarship to study in several European countries. He was appointed conductor in 1935 of the newly formed Portuguese radio chamber orchestra and in 1940 founded the Lisbon Choral Society. He was conductor of the Oporto SO (1949–53) and of the Portuguese RSO from 1956.

He combined his career as a composer with that of conducting (both in Portugal and abroad), teaching and research into early Portuguese music. He wrote music of many kinds, from simple popular songs to elaborate vocal or instrumental music, and all his works show a melodic talent and a mastery of polyphony, polytonality and atonality. Freitas was essentially a composer for the theatre. His many revues, operettas and incidental music are important contributions to the Portuguese theatre of the 1930s and 40s, when few academic musicians worked in such genres. Most of his music is no longer played, although some of the songs he wrote for the theatre and cinema are still a success. Some of the ballet music he composed for the Verde Gaio Company in the 1940s, though not often staged, is played frequently in concert versions.

WORKS

(selective list)

dramatic

Ops: A flor de S. Roque (vaudeville, L. Silva and A. Barbosa), Lisbon, Avenida, 1928; O meu menino (vaudeville), Lisbon, Avenida, 1931; A Senhora da Saúde (operetta, 2, S. Tavares, A. Amaral, X. Magalhães), Lisbon, Maria Vitória, 1931; Alvorada do amor (operetta, V. Rajanto), Lisbon, Ginásio, 1932, collab. A. Melo; De capa e batina (operetta, 3, L. Ferreira, F. Santos, L. Rodrigues and Magalhães), Lisbon, Politeama, 1933; O timpanas (fantasy operetta, 3, F. Bermudes), Lisbon, Avenida, 1933; O solar das picocas (operetta, 3, Ferreira, Santos), Lisbon, Trindade, 1934, collab. W. Pinto; O eremita (op, 1, P. Lemos), 1957; A igreja do mar (radio

op, Lemos), Lisbon, S Carlos, 1960; Don João e a máscara (musical scene, 1, A. Patrício), Lisbon, Tivoli, 1960; Fandango (operetta)

Ballets: Dança, perf. 1935; Noite de S João, 1938; O muro do derrete, perf. 1940; A dança da menina tonta, perf. 1941; Imagens da terra e do mar, perf. 1943; Danças para a comemoração do VIII centenário da tomada de Lisboa, 1947; Nazaré, perf. 1948; Fado corrido, 1949; Arremedilho de Guimarães, perf. 1953; Suite medieval, 1958; A dama do pé de cabra, 1975–6; Bella (choreographical moment)

Other works incl. incid. music, c20 revues and film scores

vocal and instrumental

Orch: Poema sobre uma égloga de Virgílio, str, 1922; A lenda dos bailarins, sym. poem, 1925; Prelúdio sobre um pregão de Lisboa, str, 1926; Danças portuguesas, suite no.1, 1928, rev. 1936; Nazaré, sym. sketch, 1935; Suite colonial, 1936–8; Ribatejo, choreog. poem, 1938; 2 danças do sec. XVII, 1939; Quarteto concertante, 2 vn, 2 vc, str, 1942; Homenagem a Chopin, 1949; FI Conc., 1954; Canção do berço, 1959; Suite medieval, 1959; Sinfonia, 1961–2; A S. Francisco Xavier, 1964; Fantasia concertante, org, chbr orch, 1969; Alexandre herculano: in memoriam, 1977

Choral: Luzdor (prol to op), female vv, orch, 1923; Missa solene, 4 solo vv, chorus, orch, 1940; Marcha dos voluntários da Índia, 1v, chorus, orch, 1954; Missa Regina mundi, female vv, 1954; Exultabit cor meum (liturgical motet), female chorus, hmn ad lib, 1958; Stabat mater, female vv, org, 1971; Asas atlânticas (hymn), chorus, orch, 1972; Missa a S. Cristóvão, 2 equal vv, hmn, 1973; Tríptico vicentino (G. Vicente), chorus; other hymns, marches and songs

Songs (1v, pf): Amo, amas (R. Dario); Boas noites (J. de Deus), 1924; Chuva de Setembro (E. de Castro), 1924; Estabas triste (Buendia y Manzano), 1924; 2 sonetos de Camões, 1924; Bailada de moças (J. Zorro), 1927; 4 cantigas à gente moça (M.L. Almeida), 1927; Cantares de amigo (D. Dinis, Mendinho), 1927; Cantigas da Minho Terra (M. Lopes de Oliveira), 1934; 4 cantares de amigo (Dinis, P. Meogo, Mendinho, Zorro), 1938; A última cantiga (A.L. Vieira), 1941; 3 peças (A. Quadros), 1943; Bailia de amor (Dinis), 1958; 10 conções galegas, 1965, rev. 1968; Maria da Conceição, 1972

Solo vocal: Cant. (M. de Neves), Mez, orch, 1946

Chbr and solo inst: Allegro appassionato, vn, pf, 1922; Prelúdio e fuga, pf, vn, vc, 1923; Sonata, vn, vc, 1923; Sonata, vn, pf, 1923; Nocturno sobre soneto de A. Quental, vn, pf, 1924; Berceuse, vn, pf, 1925; Nocturno, vc, pf, 1926; Sonata, vc, pf, 1926; Str Qt, 1926; Sonata, vn, pf, 1946; Wind Qnt, 1950; 3 peças sem importância, vn, pf, 1954; Sonata, org, 1963; Canção triste, vc/va, pf, 1964; Dança dos palhaços, vn, pf, 1964; 13 variações, vc, pf, 1969

Pf works, incl. O livro de Maria Frederica (36 peças fáceis), 1955; several dances

Many orchs. and arrs.

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J. Almendra: ‘Um grande artista que o país perdeu’, *Canto gregoriano*, xciv (1980), 3–18

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JOSÉ CARLOS PICOTO/ADRIANA LATINO

Freitas Branco, Luís de.

See Branco, Luís de Freitas

Freithoff, Johan Henrik

(*b* Christiansand [now Kristiansand], 1713; *d* Copenhagen, 24 June 1767). Norwegian violinist and composer. He received his first training from his father, Baltazar Freithoff, town musician in Christiansand. At the age of about 20 he set off on travels 'in Europe, Asia and Africa' which lasted until the end of 1742. Little is known of where he was or what he did, but he was certainly in Smyrna and Constantinople and, since he later published translations from both English and French, it is possible he visited England and France. Of more importance to his career as a musician is a period of residence in Italy which would seem to be indicated by the inscription 'Livorno a 20 de Fevrier 1739' on the manuscript of his sonata for two flutes and cello (*S-Skma*). At the end of 1742 Freithoff wrote to the king in Copenhagen asking for a position, preferably in the civil service. It does not appear that his applications were successful, but he nevertheless went to Copenhagen, where in 1744 he created a sensation with his violin playing. In May 1744 he was appointed court violinist extraordinary, a special appointment which did not require his day-to-day attendance as a member of the court orchestra but reserved his services as a virtuoso performer for special occasions. In 1745 he was granted his wish of a position as secretary in the Danish chancellery. He died of consumption; in a poem published later in 1767 in a Copenhagen newspaper his death was lamented as a loss to music equal to that of Telemann, who had died the following day.

As a composer Freithoff appears to have limited himself to writing music which could be useful to him as a performer – with few exceptions his compositions are chamber music. He is above all the virtuoso violinist writing well and confidently for his instrument in an attractive style that might be described as moving away from the Baroque towards the Classical. If he wrote any church music it seems not to have survived; his only vocal music consists of a few theatre songs.

WORKS

Edition: *J.H. Freithoff: The Complete Works*, ed. B. Kortsen (Bergen, 1974)

principal sources: DK-Kk, S-L, Skma

2 sonatas, 2 vn, bc; 4 trios, 2 vn/fl, vc; Trio, 2 fl, vc

Sonata, vn, bc; Andante avec les variations, vn, bc [perhaps 3rd movt of sonata]; Sonata, fl, bc; Minuet, vn solo

2 minuets, hpd; Gavotte, hpd; 8 songs for comedies perf. at Royal Theatre, Copenhagen, and pubd in 18th-century anthologies

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B. Kortsen: *Johan Henrik Freithoff (1713–67): Man and Music* (Bergen, 1974)

B. Kortsen: *Norwegian Music and Musicians* (Bergen, 1976)

JOHN BERGSAGEL

Frémart, Henri

(*b* late 16th century; *d* ?Paris, after 1646). French composer and priest. According to Gantez his family came from Picardy. He is first heard of in 1611 as master of the children at Rouen Cathedral, where Titelouze was organist. He held this post until 17 November 1625 even though he was appointed director of the choir school at Notre Dame, Paris, on 10 November 1624. At Rouen he showed a certain lack of respect for authority: in 1624 he wrote a chanson criticizing the master of the brotherhood of Ste Cécile in whose presence he had it sung by his choirboys at a *puy de musique*. Frémart was nevertheless 'highly esteemed as a composer'. He applied for the position at Notre Dame because he felt that his talents justified such a promotion, but he failed to keep the chapter of Rouen Cathedral informed of his actions, and he had to leave Rouen hastily. He remained in his post at Notre Dame until 8 October 1640, when he was replaced by Jean Veillot. In retirement he apparently continued to live in Paris, and he probably carried out duties as a priest. On 1 January 1646, when the publication of his masses by Ballard was complete, he presented them to the chapter of Rouen Cathedral. Frémart was proud by nature and had a fine presence – one report states that he 'resembled an emperor'. Mersenne and Gantez, who both valued his works highly, placed him on a par with men such as Aux-Cousteaux, Gobert, Cosset and Bouzignac. As a composer he is known only by eight masses, which are distinguished by excellent imitative counterpoint enlivened by frequent syncopations. They are unequivocally tonal, like the works of Aux-Cousteaux and Cosset, but Frémart surpasses them through the supple elegance of his writing.

WORKS

all published in Paris

Missa, 4vv, 'Ad placitum' (1642)

Missa, 4vv, ad imitationem moduli 'Confundantur superbi' (1642)

Missa, 5vv, ad imitationem moduli 'Paratum cor meum Deus' (1642)

Missa, 5vv, ad imitationem moduli 'Domine refugium' (1643), lost

Missa, 5vv, ad imitationem moduli 'Eripe me, Domine' (1643)

Missa, 6vv, ad imitationem moduli 'Jubilate Deo' (1645); San, Bs, Ag, ed. in Chartier

Missa, 6vv, ad imitationem moduli 'Salvum me fac, Deus' (1645)

Missa, 4vv, ad imitationem moduli 'Verba mea auribus percipe' (1645)

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Mersenne *HU*

A. Gantez: *L'entretien des musiciens* (Auxerre, 1643); ed. with commentary by E. Thoinan (Paris, 1878/R), letters 27, 31

A. Collette and A. Bourdon: *Histoire de la maîtrise de Rouen* (Rouen, 1892/R)

- F.-L. Chartier:** *L'ancien chapitre de Notre-Dame de Paris et sa maîtrise* (Paris, 1897/R)
- C. de Waard, ed.:** *Correspondance du P. Marin Mersenne*, i (Paris, 1932), p.xxxiii; iii (Paris, 1945), 61, 64
- A.-M. Yvon-Briand:** *La vie musicale à Notre-Dame de Paris aux XVIIème et XVIIIème siècles* (diss., Ecole des Chartes, Paris, 1949)
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- D. Launay:** *La musique religieuse en France du concile de Trente à 1804* (Paris, 1993)

DENISE LAUNAY/JAMES R. ANTHONY

Frémaux, Louis (Joseph Felix)

(*b* Aire-sur-Lys, Pas de Calais, 13 Aug 1921). French conductor. His studies at Valenciennes Conservatoire were interrupted by the war, in which he served with the Resistance in France and with the Foreign Legion in East Asia (1945–7), being twice decorated with the Croix de Guerre. He resumed musical studies in 1949 at the Paris Conservatoire, including conducting with Louis Fourestier, and in 1952 won a *premier prix* for conducting. His début the following year led to his appointment as musical director of the Monte Carlo opera orchestra (1956–65). He introduced concerts at the Monaco Royal Palace from 1959, and made a number of award-winning recordings with this and other orchestras. After his first concerts in Britain and Japan in 1968 he became musical director of the Rhône-Alpes PO at Lyons (1969–71). He was made a Chevalier of the Légion d'Honneur in 1969, the year he became music director of the CBSO where (until 1978) he developed both the spirit and the style of its performances, and achieved its wider recognition on a tour of eastern Europe in 1972. His recordings with the CBSO, mainly of French music, include an impressive account of Berlioz's Requiem with the CBSO Chorus he founded in 1974, Fauré's Requiem and music by Ibert, Poulenc and Satie. After leaving the CBSO Frémaux was principal conductor of the Sydney SO, 1979–81, and principal guest conductor, 1981–5. His performances were frequently distinguished by freshness, suppleness and, in the French repertory, an airy brilliance.

NOËL GOODWIN

Fremstad, Olive [Rundquist, Olivia]

(*b* Stockholm, 14 March 1871; *d* Irvington-on-Hudson, NY, 21 April 1951). American mezzo-soprano and soprano of Swedish birth. Of illegitimate birth, she was adopted by an American couple of Scandinavian origin who took her to Minnesota. She studied in New York, and later in Berlin with Lilli Lehmann. After a notable stage début as Azucena with the Cologne Opera (21 May 1895) she sang there as a mezzo for three years, during which she also appeared in minor roles in the Bayreuth *Ring* of 1896 and made a mark at the Vienna Opera as Brangäne. After a further period of study in

Italy she joined the Munich Opera for three years, from 1900, singing a great variety of parts, among which her Carmen was specially popular. During the Covent Garden seasons of 1902 and 1903 she made a very favourable impression in various Wagner roles. On 25 November 1903 she made her Metropolitan debut as Sieglinde, and remained at the house with increasing success for 11 consecutive seasons, singing under both Mahler and Toscanini in her Wagner repertory, which soon included Isolde, Brünnhilde and Kundry. She also appeared as Meyerbeer's Selika, Carmen, Tosca, Santuzza, Salome and Gluck's Armide; the last two roles she introduced to America. She was still at the height of her powers when disagreements with the manager, Gatti-Casazza, caused her to leave the Metropolitan after singing Elsa on 23 April 1914. This final performance provoked one of the most remarkable demonstrations of affection and admiration in the history of the house.

Her vocal qualities were transcendent; it is clear from the fascinating account given by her secretary, Mary Watkins Cushing, that her vivid temperament made her often a difficult colleague as well as an interpreter of genius. Her few recordings, made in 1911–12, are constrained and unworthy of her reputation; the best of them is 'O don fatale' from *Don Carlos*. Thea Kronberg, the heroine of Willa Cather's *The Song of the Lark*, is a fictional portrait of Fremstad.

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DESMOND SHAWE-TAYLOR/R

French, Jacob

(*b* Stoughton, MA, 15 July 1754; *d* Simsbury, CT, May 1817). American composer, tune book compiler and singing master. In 1774 he attended a singing school taught by William Billings at Stoughton. After working as a farmer and serving in the Continental Army, he seems to have led a peripatetic life, teaching singing schools in many different New England towns between 1781 and 1815. French compiled three tune books: *The New American Melody* (Boston, 1789), *The Psalmist's Companion* (Worcester, MA, 1793) and *Harmony of Harmony* (Northampton, MA, 1802). These contain at least 96, and perhaps as many as 122, pieces by him, including about a dozen of anthem length. *The Worcester Collection of Sacred Harmony* (Worcester, MA, 1786) introduced French's two other known works; one of these, a setting of the Revelation text 'I beheld, and lo, a great multitude', is his earliest and perhaps most strikingly successful anthem. Although few of French's compositions achieved wide popularity in his time, all his music has been published (ed. D.C.L. Jones, New York, 1998). His music marks him as a composer of imagination and power, able to work on a larger scale than most of his American contemporaries.

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RICHARD CRAWFORD/NYM COOKE

French, (William) Percy

(*b* Cloonyquin, Co. Roscommon, 1 May 1854; *d* Formby, 24 Jan 1920). Irish singer and songwriter. He studied at Trinity College, Dublin (1872–80), and had a career in engineering, but in 1890 turned to writing and performing. His shows included story-telling, humorous sketching and singing, sometimes accompanied on the banjo. He moved to London in about 1900, and performed throughout Britain as well as on the Continent and in North America. One of French's first songs was *Abdulla Bulbul Ameer* (1877), which became widely popular in a pirated edition (he had failed to register the copyright). His numerous Irish comic ballads include *Phil the Fluther's Ball* (1889), *Slathery's Mounted Fut* (1889), *Mat Hannigan's Aunt* (1892), *Are ye right there, Michael?* (1902) and *Come back, Paddy Reilly* (1912). He wrote the words to several other songs, including *The Mountains o' Mourne* (1896), as well as to four musical plays which were mostly composed or arranged on traditional airs by W.A. Houston Collisson (1865–1920), a pianist with whom he frequently performed.

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ANDREW LAMB

French Guiana.

South American country that is administratively an Overseas Department of France. It has a total area of 85,534 km², over 90% of which is covered by the great Amazonian forest, and a population of 173,000 (2000 estimate). The first inhabitants were Amerindians who today number 4200 and are demographically on the increase. The largest population group in the country consists of Creoles, the local term for the descendants of slaves brought from Africa and not freed until 1848. The Creole culture is similar to that of neighbouring [Guyana](#), [Suriname](#) and the West Indies. The Maroons, the third important group, are descendants of slaves who managed to escape in the 17th and 18th centuries and formed their own cultures with a very strong African component. Finally, this ethnically mixed society includes people of French, Asian, Lebanese, Haitian and Brazilian origin. The demographic mixture resembles that of Suriname, although there is a much more marked tendency in French Guiana for people to stay in their respective groups. There is little exchange between the different cultures (Amerindian, Creole, Maroon etc.), and they relate to tradition in different ways. However, Creole music of the West Indies and popular African music have become a kind of 'common music' among the younger generation of all cultural groups, due primarily to the influence of the media.

1. Amerindians.

The Amerindian peoples live in two different natural environments and speak six distinct languages. The Arawak and Palikur people belong to the Arawak linguistic family and live in the coastal area in the north of the country; the Emerillons and Wayãpi (Wayampi) are Tupi in language and culture and live in the south of the country; and the Wayana people, also living in the south on the Maroni river, and the Kalina (Kalihna or Galibi) people (the most numerous group and the most active in the Amerindian political movement) in the north at the mouth of the same river, speak Carib languages. The musical systems of the peoples of the south are very similar to each other, although the three ethnic groups have different historical origins. Cultural exchange is much less apparent among the people of the coast, the Arawak, Kalina and Palikur, who have been in continuous contact with colonization for three centuries.

All the Amerindian peoples of the Guianas distinguish between communal music, which accompanies dancing and the drinking of manioc beer, and individual music, which is played solo, has no particular kind of audience and does not require drink. Certain repertoires are situated between these two poles. Within individual music, there are male repertoires (usually flute tunes) and female repertoires (love songs, lullabies), of which the latter are now performed with decreasing frequency. Among the Emerillons, Wayana and Wayãpi, the women sometimes accompany their men in communal song, but their place in the performance is clearly secondary. For these three ethnic groups of the south, the men initiate and are responsible for the music, while on festival days the women are chiefly responsible for providing the beer, which is served according to social codes ruling the relationship between music and drinking (Beudet, 1992). On the coast, the situation is different: Palikur women have their own extensive repertoire of communal chants. This includes *wawapna* ('the song of the rattle; see illustration), where the triple metre is marked with small *waw* rattles fixed to long sticks, *mayapna* ('the song of the Maye', one of the Palikur founding groups), *wukikapna*, to accompany the cutting of hair after a death, and *kuwapna* ('the song of the butterflies'). The Kalina women also have a specific repertoire associated with the various stages of the ceremonial mourning cycle; they mark the rhythm of these unison chants, with a slow isochronous pulsation produced by rattles on sticks called *ka:lawa:si*.

Apart from the rattles played by Palikur and Kalina women, all other Amerindian musical instruments are reserved for men. The sexual distinction of instrumental performance takes the form of an actual ban in the case of aerophones, conforming to a general law of Amerindian cultures in the three Americas (Beudet, 1983). In the same way, as with most of the indigenous peoples of South America, the French Guianan Amerindians make a wide variety of flutes, trumpets and clarinets (see Jean-Louis and Collomb, 25–39), which often convey important social and religious meaning. These aerophones include characteristic instruments of the centre and north of Amazonia, such as the large *ture* clarinets (Beudet, 1980 and 1989), as well as instruments more frequently found in the north and west periphery of Amazonia, for instance panpipes, sometimes played with a tortoiseshell. The Amerindians of southern French Guiana prefer rattles (*away* or *kaway*) made of thevetia (yellow oleander)

seeds to mark the rhythm of their dances. The Kalina people give pride of place and significance in their mourning rituals to *sambula* drums, large double-headed instruments, probably of European origin. The first sequences of these rituals employ two distinct forms of music: six to eight men sing vigorously to the beating of their drums, while some ten women (their number increasing as the ceremony progresses) pound the long sticks of their rattles on the ground and sing a different repertory in shrill, plaintive tones (Kloos, 1975). Communal vocal music is held in high esteem. This always involves singing in unison, except among the Wayãpi, where the women, when singing with the men, perform a heterogeneous canon superimposed on the lower register of the men's vocal unison.

In all these traditions, the repertoires' origins are uncertain: they are said to belong to the world of myth or to derive from neighbouring groups. The method of composition most frequently described is a communication from forest or river spirits conveyed through shamans, whose musical inspiration is explicitly defined as mediation between village society and the world of supernatural powers.

The musical practice of the Wayãpi is clearly organized to correspond with the structure of society: there are instruments and repertoires for every social level (individual, nuclear family, larger family group, village, regional group). Emerillon music, which is little known, should be understood primarily as an assertion of the people's present identity, a miraculous one in view of the demographic catastrophe of the past. Wayana socio-musical organization seems to centre around two focal points: shamanism and the important ritual of adolescent initiation, the *marake* (Hurault, 1968). The repertoires and musical performances of the Palikur people are evidence of the federative dynamic that has shaped their identity for several centuries. This Arawak group is also involved in the production of folklore performances associated with cultural revivalism, as are Kalina and other Arawak peoples. Throughout the country, individual music is dying out faster than communal music, although the latter has been increasingly threatened by the pressure of the tourist industry.

2. Creoles.

Creole musical performances have fallen into two large categories: the first, 'folkloric music' or 'local dances', consists of dances accompanied by song, led by drum ensembles, with rhythms of African origin; the second, 'typical music', comprises dance music played by bands made up of different instruments according to period and social class. These types of dance and music are of more pronounced European origin but have undergone local modification of the kind common in the West Indies (see Jean-Louis and Collomb, 73–90).

The 'local dances', originally danced by slaves, again divide into two subsidiary categories, depending on whether they are regarded as 'reserved' or 'frenzier'. The former could be danced before slaves' masters and even in drawing-rooms: examples are the *gragé*, found chiefly in the Sinnamary area, accompanied by circular frame drums of different sizes, and the *lérol*, a kind of quadrille accompanied by three drums and a rattle. The *kamougué* (also 'reserved') is a dance accompanied by two long conical drums with single heads, which rest on the ground; the first drum, 3

metres long, is regarded as male and is used for rhythmic ostinatos (*foulé*). One drummer beats the skin with his hands while another strikes the body of the drum with *tibwa*, two short sticks. The other drum, considered female, is shorter and is used for playing various formulas described as *coupé*.

The *belya* and the *kaseko* ('break the body'), the most 'frenzied' dances, were originally performed by the slaves among themselves; only the *kaseko* really survives in French Guiana. Accompanied by a *tibwa* and two single-headed cylindrical drums, held between the knees, it is still sometimes danced in the evening in the yards of private houses in the suburbs of Cayenne or in small towns, but, like other folkloric dances, it is chiefly performed at spectacles associated either with the revivalist movement or with tourism (Blerald-Ndagano, 1996).

'Folkloric music' is associated with a strong sense of locality (it is said that the *gragé* of the Approuague is different from the *gragé* of Sinnamary), whereas the whole body of 'typical music' is felt by the Creoles to be unoriginal and 'copied' from the rest of the West Indies, and in fact the constitution of Creole instrumental ensembles, their musical genres and sometimes even the musicians themselves are from the Caribbean. The middle classes in Cayenne, like other Creole middle classes, have performed European art music with piano and violin, but their main musical life has been in ballroom ensembles. The make-up and repertory of these ensembles has changed in accordance with musical changes throughout the region.

In French Guiana, the most creative period was that of the gold rush at the end of the 19th century, when such ensembles proliferated. During the 20th century the banjo, clarinet, guitar, trombone, accordion, saxophone, electric guitar and synthesizer succeeded one another as the leading instrument of bands, which, depending on the period, played waltzes, mazurkas, schottisches, beguines, merengues, campas, kadens, reggae and finally zouk. The most original part of both 'folkloric' and 'typical' music has always been the words of the songs, in which the particular features of the Creole culture of Guiana could be expressed. The poetry and vigour of Guianan song are found in the repertory of drum-accompanied dances in the carnival procession (the *vidé*) and among the singers themselves. The best-known singers of the first half of the 20th century include Sabas, Lubin, the Volmar brothers and Ruffinel; Viviane Emigré may be considered representative of the 1980s (Play, 1989).

3. Maroons.

Less numerous than in Suriname, most of French Guiana Maroons live along the Maroni river, where they fall into four large distinct groups: the Aluku (or Boni), the Djuka (or Aukan), the Paramaka (or Paramaccan) and the Saramaka (or Saramaccan). The Aluku, the last of these groups to form (at the end of the 18th century), live mostly in French Guiana. Although their histories are different, these peoples share many characteristics, particularly a marked African inheritance. Their multiple African origins have been synthesized into original forms, often incorporating elements of local Amerindian and Creole cultures. Creativity is another common characteristic, particularly evident in the arts (R. and S. Price, 1980). In

musical life, this becomes evident in the high value placed on improvisation and the element of play, even in ceremonies (Hurault, 1968). Women and men alike enjoy the spontaneous creation of songs alluding to everyday life or accompanying heavy work; formerly men might have accompanied such songs with an *agwado*, a pluriarc with a resonator. The same instrument might also have led certain games.

The most important ceremonies of the Aluku (which bear the generic name of *pee*, 'play') are the *booko dei* funeral rites and the *puu baaka* marking the end of mourning (see Jean-Louis and Collomb, 49–68). They are usually led by an ensemble of three drums, the *gaan doon* ('big drum'), the *pikin doon* ('little drum') and the *tun*. These single-headed conical drums, often profusely ornamented with carving (Hurault, 1970), appear to be very similar to West African drums (see Jean-Louis and Collomb, 49–68). *Kaway* rattles are important rhythmic instruments in this ceremonial music; as their name and shape indicate, they are borrowed from the neighbouring Amerindian Wayana people. Funeral rites consist of a series of sequences (*mato*, *susa*, *songe*, *awawa*, *awasa*) mingling song, recitation, dances, demonstrations of virtuosity, challenges and improvisations. Besides these funeral ceremonies, there are many other occasions for performance: some are formal, like the other festivals, principally held with the aim of keeping in touch with the various gods, but the dances performed by young people for their own amusement (*aleke*) are also very popular (*Aleke Sapatia*, 1994). All these performances are of great sensuous, dramatic and emotional intensity. This vivacity and formal dynamism bear witness to a deliberate and successful synthesis between the African tradition claimed by the Maroons, the value they place on ludic creativity, the physical memory of their historic recovery of their liberty and the active incorporation of foreign elements. Young people coming back from urban areas may amuse themselves by imitating the rhythm of a cola-bottling machine on their drums (R. and S. Price, 1980); similarly, ritual demonstrations of agility during a *songe* may be performed either to the rhythm of the village drums or to cassettes of popular African music bought in the nearest Creole town.

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French horn (i).

See [Horn](#).

French horn (ii).

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

French overture.

A festive musical introduction for an opera, ballet or suite. The form combines a slow opening, marked by stately dotted rhythms and suspensions, with a lively fugal second section. It originated with Lully's ballet overtures of the 1650s and quickly became the sole pattern for French opera and ballet overtures. In its day it was much copied, borrowed and adapted, but gradually in the mid-18th century it gave way to more flexible, energetic or dramatic approaches, particularly the rival Italian *sinfonia*. The French overture is now regarded not only as a prominent Baroque form, but as an expression of the elegant tastes of 17th-century France, as an illustration of Lully's penetrating influence, and above all as the earliest important genre of prefatory music for the stage.

1. Structure and style.

2. Early history.
3. Later history.

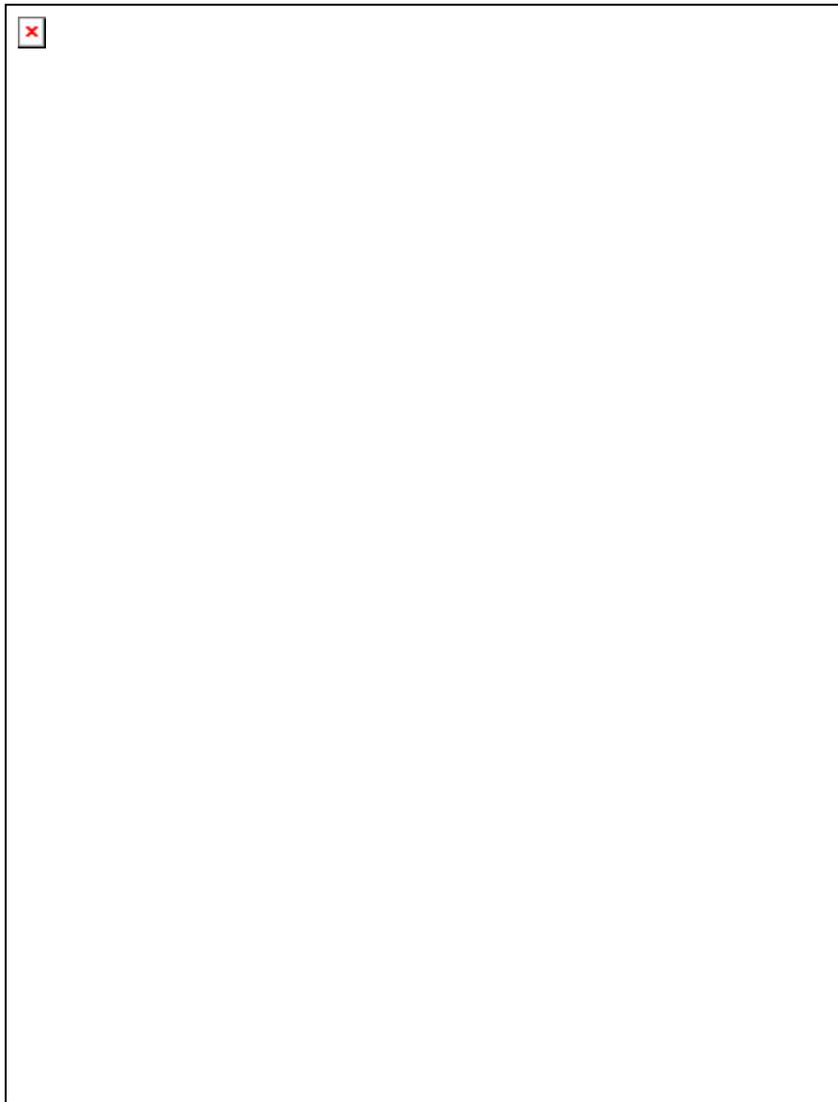
GEORGE GOW WATERMAN/JAMES R. ANTHONY

French overture

1. Structure and style.

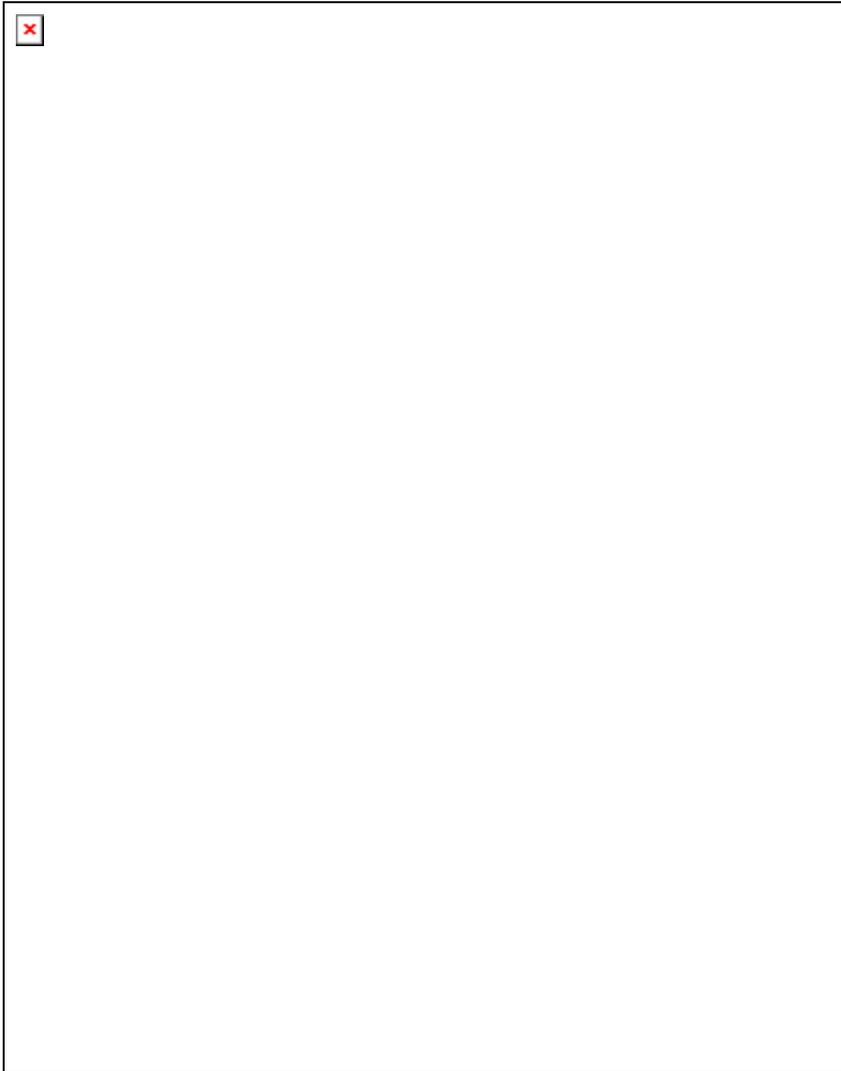
Division into two parts is basic to the French overture. The main sections, each embraced by double bars and repeat signs, depend upon and balance each other partly because they are in complementary styles, and partly because the first ends on dominant harmony that calls for an answering structure with a tonic ending. In more than half the early examples and in many of the later ones, the second section ends with a brief echo of the first, recalling its style, pace and sometimes even its melodic content (e.g. Lully, *Alceste* overture, HAM no.224). This functions as a closing statement, rather like a codetta; and because it occurs before the repeat sign of the second section, it leaves the bipartite structure intact. Other additions usually found in later examples are set off by double bars either between the two sections or at the end. They may recall the general style of a main section, as in Purcell's overture to the 1692 Ode on St Cecilia's Day, or belong to a standard dance type, such as the minuet in Handel's overture to *Samson*. Generally such added sections lengthen the work without altering its balance or lessening the significance of the two principal sections.

The most conspicuous stylistic feature of the first section is its combination of a slow tempo (usually marked *grave* or *lent*) with dotted rhythms, often called *saccadé* (meaning 'jerked'). The dotted rhythms sometimes move along at differing paces, as shown in [ex.1](#), and those in longer values invite exaggerated performance to bring all the short notes down to the same value (see [Dotted rhythms](#) and [Notes inégales](#)). This kind of rhythm gave rise more than any other stylistic element to the descriptive adjectives commonly applied to the opening section: majestic, heroic, festive and pompous. In fact, these associations may have arisen from the halting footsteps employed in ceremonial processions. The *tirades* produce a similar effect. These upbeat flourishes ([ex.1](#) bar 4) are found in many opening sections and were often performed even where not written. They herald the downbeats with an elegance perfectly suited to the court of Louis XIV. Although the general style of the opening section is homophonic, some contrapuntal activity is heard among the inner voices; occasionally homophony gives way almost completely to imitation, as in Lully's overture to the opera *Xerxes* (1660). Binary metre (C or C) is almost universal, and five-part texture is normal, though four-part is common in the early overtures. The overtures by later composers, as well as those composed or transcribed for keyboard instruments, often show free-voiced texture in both sections. A grand close on dominant harmony typically ends the first section.



The second section unfolds in a contrasting fugal style; entries come in rapid succession ([ex.2](#)), imitating at the octave, 4th or 5th, and develop a fleet but dignified motion of the full texture. Thus the two principal characteristics of the second section, speed (usually indicated by *vite* or *gai*) and imitation, make themselves evident at the outset. Later portions of the section, however, often become more homophonic, and in this respect resemble the Venetian canzona, the supposed ancestor of the fugal section (see below). Only one feature, in fact, is maintained throughout this section in almost all French overtures: a faster pace than that of the opening section. Other features commonly associated with the form are less pervasive and less universally employed. Ternary or compound metre (especially 6/4) is used for the second part of slightly more than half of all French overtures. The texture of the second section is often less consistent than that of the first, and a few overtures even achieve a concertato effect, as between an instrumental trio and the rest of the orchestra (e.g. Handel's overture to *Teseo*). Hemiolias are often found at cadence points (e.g. overture to Lully's *Armide*). A tonic cadence concludes the second section unless it is followed by a separate Grave, in which case the former may end on dominant harmony, thus allowing the latter to function as a tonic return. Though deviations from this plan were common, the French overture remains a distinct and recognizable form because its most basic features (i.e. slow-fast contrast between sections, with dotted rhythms in

the first and fugato in the second) are so obvious. Only when the form was passing out of favour did hybrid forms appear, usually with added sections or a mixture of French and Italian overture characteristics.



French overture

2. Early history.

Although the French overture arose as a fresh combination of formal and stylistic practices of its time, it nevertheless had a forerunner in the entrées of earlier *ballets de cour*. These were march-like instrumental pieces (not whole sections of the ballet, for which the term 'entrée' was also used) that developed within the French tradition of theatrically unified court ballet, which began with Beaujoyeux's *Balet comique de la Royne* (1581). The entrées were short and ceremonious, usually bipartite, with rhythmically contrasting sections; each half was repeated, the first ending in dominant harmonies and the second returning to the tonic. The whole proceeded homophonically in a festive, declamatory style with many dotted rhythms. Either the second section or both parts were played as many times as required for the dancers to complete their initial promenade, a practice that may have been reflected later by the label 'reprise' (from 'reprendre', meaning 'to take up again') often inscribed over second sections of French overtures. Examples of entrées from the *Ballet de Madame* (1615) and *Ballet du roi* (1621), which survive in the Philidor Collection, are quoted by Prunières. Such pieces evidently gave rise to the earliest overtures: the

livrets (programmes) of many *ballets de cour*, including *Balet comique de la Royne*, directed that performances were to begin with concerted instrumental music. Examples of this music have survived in the Philidor Collection from as early as the ballets *de la chienne*, *des senateurs* and *de la comédie* (1604, 1607 and 1608), and by 1640 such introductory pieces were entitled 'ouverture' (Prunières quoted from the 1640 *Ballet de Mademoiselle* and 1647 *Ballet des rues de Paris*). It is noteworthy that these early overtures not only show a structure and style nearly identical with those of the *entrées* but also immediately predate the fully developed French overture.

The notion of contrasting a fast concluding section with a slow beginning had been established in the 16th century in dance pairs such as the pavan and galliard. These dances, however, cannot be regarded as antecedents of the French overture, even though in style they resemble the later introductory pieces, often employing dotted figures. This manner of contrasting musical material had already been transferred to *entrées* half a century before the first fully developed French overture appeared (1658). Moreover, dance pairs show a trend of development which stands apart from overtures in that many are subdivided, so that each dance is multipartite. The *allemande* by itself tempts one to interpret it as a forerunner of the overture, since it developed some of the latter's functions: it was performed as a musical entertainment apart from dancing as early as Mersenne's treatise, *Harmonie universelle* (1636–7), and was placed at the head of suites. Yet its musical content only vaguely resembles that of the French overture: the *allemande* employs a similar general style (dance idiom) and is sometimes coupled to a faster piece. These resemblances between the two forms evidently derive from their common root in 16th-century dance music.

Lully is credited with having fixed the final form of the French overture in his ballets *L'amour malade* (1657) and *Alcidiane* (1658). The latter begins with the first true French overture, though a better example is that of Cavalli's *Xerse* (1660; Lully's overture was substituted to adapt the opera to the taste of its Parisian audience). These works differ from earlier overtures chiefly in scale and in a sharper differentiation of styles between the sections. The *Reprise* is not only faster than the *Grave*, but it is lighter, rhythmically more fluid, and markedly imitative. This fugal tendency, for which Lully is responsible, was perhaps inspired by the Venetian *canzona*, but the resemblance is only general, not tied to unique features of the two genres, and is insufficient to establish the *canzona* as Lully's source of inspiration. It is not known exactly what Italian music Lully heard in the 1650s. Probably he heard *canzonas* and even Italian *sinfonias* (with fugato sections), or he may have known these forms from his Florentine boyhood. In Paris he also must have heard a variety of French imitative music: in addition to the continuing tradition of sacred polyphony there were fugato sections scattered among lute-songs and suites, and imitative fantasias were common in France as well as England. Denis Gaultier's *La rhétorique des dieux* contains numerous imitative *gigues* (including binary ones), and Chambonnières wrote imitative dances. Louis Couperin wrote unmeasured keyboard preludes with measured, imitative second sections; these pieces further resemble French overtures in that about half of them show a return to the style of the first section. Since Lully knew of these composers and

their works, it is reasonable to suppose he was influenced by their fugato compositions as well as the Italian forms.

French overture

3. Later history.

The French overture flourished for at least 60 years beginning in 1660 (D'Alembert, *De la liberté de la musique*, 1759). From the first, Lully's works in this form met with great success (undoubtedly in part because they delighted the young Louis XIV), and his long adherence to the genre anchored it in the minds of many. He composed them for all his ballets, beginning with *Alcidiane* (1658), and for his yearly opera, starting with *Cadmus et Hermione* in 1673. Beauchamp was next to take up the form, in his ballet for Molière's play *Les fâcheux* (1661), and other composers quickly followed, including Cambert, Bullamord, Blow, Bannister, Grabu, Lalande, M.A. Charpentier, Provenzale, Purcell and possibly Cesti (the Venetian performance of *L'Argia*, 1669). The cosmopolitan nature of this sample suggests how fast and how far the French overture spread, aided no doubt by the abundance of French music and musicians at provincial and foreign courts during the later 17th century. To Germany, where Hammerschmidt had introduced French dances and *airs*, the overture travelled with Georg Muffat, J.C.F. Fischer, Kusser and Steffani. Kusser, for example, spent most of the decade 1672–82 in Paris, returned to Germany and published his *Composition de musique suivant la methode françoise, contenant six ouvertures de théâtres accompagnées de plusieurs airs* (Stuttgart, 1682).

By 1700 the French overture had long enjoyed widespread use (by François Couperin, Collasse, Destouches, Mouret, Montéclair, Clérambault, Marais, Desmarests, Campra, Corelli, Erlebach, Keiser, Ariosti, Bononcini and many others). Its adaptive possibilities too had been extensively explored: French overtures had been played as concert pieces, joined to operas and ballets other than those with which they originated, transcribed for keyboard (D'Anglebert, *Pièces de clavecin*), and placed at the head of numerous suites and sonatas (Böhm; later Dieupart, Christophe Moyreau, Mondonville). In Germany Georg Muffat (*Florilegium primum*, 1695) and Fischer had begun writing overture suites (so called because they open with French overtures), and some were even entitled 'Ouverture', for example Bach's orchestral suites. But also by 1700 the rival Italian overture, or *sinfonia*, with its tripartite, fast–slow–fast form and energetic, popular style, was fast becoming a fully developed and successful alternative. In opera particularly it began to displace the French overture, passing beyond its national boundaries much as the French overture had done 40 years earlier. But with certain composers in France and elsewhere the French form remained popular for several more decades, spawning some noteworthy examples. Handel and Bach, among others, used and adapted both overture forms, the former composing monumental French overtures for all his operas (e.g. *Deidamia*, *Alcina*, *Serse*) and for many of his anthems and oratorios, including *Messiah*; Handel's use of the form, like that of such of his English contemporaries as Boyce and Arne, is sometimes unorthodox. Bach contributed, in addition to the four orchestral suites and the 'French overture' for harpsichord (bww820), overtures to cantatas (bww97, 110 and 119), the fourth keyboard

partita (bww828), and, on the same French plan, such divergent items as the 16th Goldberg variation and a choral fantasy (in the cantata bww61). These and other French overtures of the time, such as Telemann's, were contrived carefully and perhaps deliberately with somewhat limited expressive means, as if to accommodate the precise requirements and formality of the French plan. Such qualities had been well suited to the kind of formalized heroic expression that Lully sought and his century idealized, but by the time of Rameau they were old-fashioned, and the French overture became obsolescent as a result. Rameau used the form only in his early operas such as *Hippolyte et Aricie* (1733), but with *La princesse de Navarre* (1745) he broke away from it. In some later operas he used the slow-fast formula but not the style of the French overture. Monsigny, Philidor and Grétry continued occasionally to write overtures in this pattern, and a few anachronistic examples appeared at the time of the French Revolution (by Méhul, Catel and others), mixing but not blending old musical language with new. Vestiges also survived in slow introductions to first movements of some sonatas and symphonies, especially of the Viennese masters (including Haydn's symphonies nos. 7, 50, 85 and 104, Mozart's Symphony no. 39 K543 and *Die Zauberflöte* overture, and Beethoven's 'Pathétique' Sonata and op. 111). At least some of these illustrate the persistent association of dotted rhythms with regality.

The French overture played a major role in the 20th-century controversy concerning the performance of dotted rhythms in French music. The problem concerns the double dotting (or overdotting) of notes and rests within the context of passages dominated by dotted rhythms. The conventional view, adhered to by most musicologists, was that in a French overture the lengthening of the dotted note and the corresponding shortening of the complementary note was common practice in performance, in spite of the notation. That view was first challenged in 1965 by Frederick Neumann, who held that the concept of double dotting was 'essentially a legend'. The battle of the double dot continues unabated, with charge and counter-charge often shedding more heat than light on a complex problem of performing practice.

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French Polynesia.

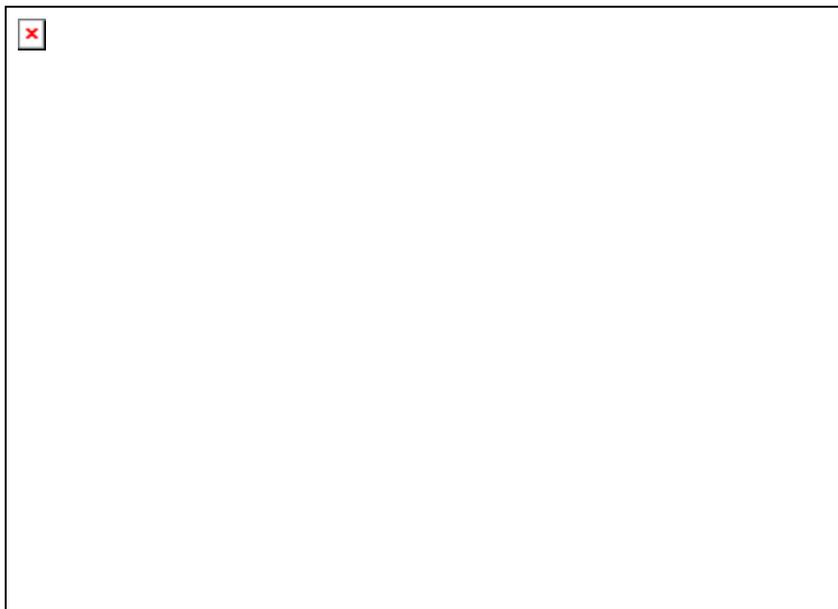
See [Polynesia](#), §II, 3.

French sixth chord.

The common name for the [Augmented sixth chord](#) that has both a major 3rd and an augmented 4th in addition to an augmented 6th above the flattened submediant.

French time names.

A device for teaching rhythmic notation introduced by John Curwen for use with the Tonic Sol-fa method. It was an adaptation of the 'langue des durées' originally invented by Aimé Paris as part of the [Galin-Paris-Chevé method](#). In Curwen's version the notes were given names ([ex. 1a](#)) phonetically equivalent to the French originals which, when spoken aloud, reproduced the rhythmic effects concerned ([ex. 1b](#)). Later teachers preferred the term 'rhythm names' for this device.



BERNARR RAINBOW

Freni [Fregni], Mirella

(*b* Modena, 27 Feb 1935). Italian soprano. She studied with Campogalliani at Bologna and in 1955 made her début at Modena as Micaëla. After a season with the Netherlands Opera, she sang Zerlina at Glyndebourne (1960–61), returning in 1962 as Susanna and Adina. She made her Covent Garden début as Nannetta, and later appeared there as Zerlina, Susanna, Violetta, Mimì, Micaëla, Gounod's Marguerite, and Tatyana (1988). In 1962 she sang Elvira (*I puritani*) at Wexford and first appeared at La Scala as Mimì; subsequent roles included Marie (*La fille du régiment*), Manon and Amelia (*Simon Boccanegra*), which she also sang at Covent Garden during the 1976 Scala visit and Elvira (*Ernani*). She made her Metropolitan début in 1965 as Mimì and her repertory there included Gounod's Juliet, Liù and Tatyana (1989). At Salzburg, where she made her début in 1966 as Micaëla, she took on heavier roles, singing Desdemona (1970), Elisabeth de Valois (1975) and Aida (1979). She later added Manon Lescaut and Butterfly to her repertory, and sang Adriana Lecouvreur at San Francisco (1985), Bologna (1988) and Munich (1990). She sang Lisa (*Queen of Spades*) at La Scala in 1990. In the last years of her career she sang Fedora in several theatres. The purity, fullness and even focus of her voice are evident in her many recordings, most notably in her Mimì, Aida, Micaëla and Tatyana.

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HAROLD ROSENTHAL/ALAN BLYTH

Frenkel', Daniil Grigor'yevich

(*b* Kiev, 2/15 Sept 1906; *d* Leningrad, 9 June 1984). Russian composer. He studied the piano with Ya.I. Tkach at the Odessa Conservatory (1925–8) before he moved to Leningrad where he spent the greater part of his life.

He was a student at the Second Leningrad Music Technical College (1928–9), and then continued his education privately with A.P. Gladkovsky, from whom he received lessons in theoretical disciplines and composition (1932–5), and from Steinberg for orchestration (1936–8). His working life began in the 1920s: he was a pianist at the Perekop Theatre in Ba'lta (1922–4) and at the Soyuzkino cinema in Leningrad (1928–32). During World War II he was the conductor and music director of the theatre of drama in Orenburg Province (1941–4), and later at the V.F. Kommisarzhenskaya theatre of drama in Leningrad (1945–7). In the postwar years (1945–53) he directed the Soviet navy's ensemble for musical amateurs.

Frenkel's creative work embraces all the main genres and is conservative in style, gravitating towards classical and Romantic traditions and notable for vivid melodic expressiveness and dramatic writing.

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Ballets: *Katrin Lefevr* [Catherine Lefèvre], 1960; *Odissey* [Odysseus], 1967

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Orch: *Sinfonietta*, 1934; *Suite*, 1937; *Baletnaya syuita* [Ballet Suite], 1948; *Pf Conc.*, 1954; *5 Sym. Studies*, 1955; *Fantaziya* [Fantasy], pf, orch, 1971; *Sym. no.1 'Ugryum-reka'*, 1972; *Sym. no.2*, 1974; *Sym. no.3*, 1975

Chbr: *Pf Qnt*, 1947; *Str Qt no.1*, 1947; *Str Qt no.2*, 1949; *Sonata*, vn, pf, 1974

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Songs and choruses after Russ. poets

Incid music and film scores

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MARINA MOISEYEVNA MAZUR

Frensel Wegener [née Koopman], Bertha

(*b* Bloemendaal, 27 Sept 1874; *d* Amsterdam, 17 July 1953). Dutch composer, mother of Emmy Wegener. She studied at the Amsterdam Conservatory with Sara Bosman-Benedicts (piano) and Zweers (composition). While still a student, her *Stabat Mater* was performed under the baton of Daniël de Lange. After graduating in 1898 she went to Frankfurt to study singing with Hugo Bellwid. For some years she worked as an accompanist in the Netherlands and Germany. She married the insurer John Frensel Wegener, and in 1901 their first daughter Emmy was born.

Frensel Wegener concentrated on writing songs, which were performed by leading Dutch singers. The songs to German texts are in a late Romantic idiom, while she later adopted a style close to French Impressionism. Some of her best-known works include *Der Wetterhahn*, *Sterbeglocken*, *Droome-vrouw* and the *Three Love Songs*. Her cantata *Meilied*, written for the exhibition 'De Vrouw, 1813–1913' (Amsterdam, 1913), calls on Dutch women to unite in their struggle for emancipation.

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HELEN METZELAAR

Frequency.

The number of times per second (or other unit of time) that a cycle of disturbances is exactly repeated. For example, if a string is vibrating in its fundamental mode, one cycle could be thought of as starting from the mid-position, moving to a maximum displacement in one direction, moving back to zero, moving to a maximum displacement in the other direction and finally back to zero. The time taken to complete this cycle is the period and the inverse of this quantity is the frequency. When the unit of time is the second, the unit of frequency is the hertz (abbreviated Hz), which is identical to the obsolete cycle per second (c.p.s.). See [Sound](#), §4.

CLIVE GREATED

Frequentato

(It.: 'populated', 'crowded', 'frequented').

A moderate dynamic. See [Forte](#).

Frere, Walter Howard

(*b* Cambridge, 23 Nov 1863; *d* Mirfield, 2 April 1938). English liturgist. Son and grandson of two Cambridge dons, he was educated at Charterhouse, Trinity College, Cambridge (gaining a first class in classics), and Wells Theological College. Ordained deacon (1887), then priest (1889), he served as curate of St Stephen's, Stepney (1887–92), before joining the recently founded Community of the Resurrection, Mirfield. As Superior (1902–13, 1916–22) he contributed greatly to shaping the religious and liturgical life of the young community. He was Select Preacher at both Cambridge (from 1901) and Oxford (1913). Appointed Bishop of Truro in 1923, he remained in Cornwall until his retirement to Mirfield in 1935.

Frere's interests included Russian Church history, English Tudor history, prayerbook reform and the promotion of Christian unity: he took part in the Malines Conversations (1921–5). He was a keen amateur musician and composed some songs. But it is as a scholar and a liturgist that he is chiefly known, particularly through his careful editing of the main service books of the Sarum Use: the gradual, antiphoner, customary, ordinal and tonary. He was the first modern scholar to disentangle successfully the complex web of English medieval church services and to present a complete and coherent picture. As a student of plainchant, he helped to disseminate a practical knowledge and appreciation of this idiom.

Appointed chairman of the proprietors of *Hymns Ancient and Modern*, he was responsible for the historical edition (1909), which was later accepted by Cambridge University as his thesis for the Doctor of Divinity degree. He died without publishing the fourth volume of his *Studies in Early Roman Liturgy*, dealing with the responsories of the night Office.

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MARY BERRY

Freschi, (Giovanni) Domenico

(*b* Bassano del Grappa, 26 March 1634; *d* Vicenza, 2 July 1710). Italian composer. He was already a singer and priest at Vicenza Cathedral when on 24 August 1650 he received a canonry there. On 14 December 1656 he defeated Carlo Grossi to become *maestro di cappella*, and he held this post for the rest of his life. Between 1657 and 1696 he was often responsible for the music performed on significant feast days at the most important churches in Vicenza; indeed, from 1681 to 1696 (when it was discontinued), Freschi held the post of '*maestro di cappella* for the music that the magnificent city is obligated to perform'. He was otherwise mainly active as an opera composer, particularly at Venice but also for the private theatre of [Marco Contarini](#) at Piazzola sul Brenta, near Padua. The score of *Tullia superba* (1678) has relatively well-thought-out melodic writing and makes much use of dotted and anapaestic rhythms; some of the later operas (e.g. *L'incoronazione di Dario*) contain large and demanding da capo arias. Freschi's church music includes simple four-part settings of hymns, which were still being performed at Vicenza in the 19th century. He was one of the teachers of G.A. Ricieri, who taught G.B. Martini.

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La Circe (C. Ivanovich), 29 Jan 1679, *Vqs* (aria)

Sardanapalo (C. Maderni), 1679, *MOe*, *Vnm*

Berenice vendicativa (? G.M. Rapparini), Piazzola sul Brenta, 8 Nov 1680, *Vnm*

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Pompeo Magno in Cilicia (Aureli), 22 Jan 1681, *Vnm*, *Vqs* (arias), *Rvat* (arias)

Olimpia vendicata (Aureli), 20 Nov 1681, *F-Pn*, *I-Vnm*, *Vqs* (arias)

Giulio Cesare trionfante (L. Orlandi), 10 Jan 1682, *Vqs* (arias)

Ermelinda (F.M. Piccioli), Piazzola sul Brenta, 1682, *Vnm*

Silla (A. Rossini), 4 Feb 1683, music lost

L'incoronazione di Dario (A. Morselli), 1684, *Vnm*

Teseo tra le rivali (Aureli), 7 Feb 1685, music lost

Gl'amori d'Alidaura (Piccioli), Piazzola sul Brenta, Aug 1685, music lost

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All texts by F.M. Piccioli, and all performed at Piazzola sul Brenta, summer 1685; music lost unless source given

Il merito felice

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Il ritratto della gloria donata all'eternità

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5 hymns, 4vv, *Vls*

2 arias, probably from an op, *Nc*

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THOMAS WALKER/BETH L. GLIXON

Frescobaldi, Girolamo [Gerolamo, Girolimo] Alessandro [Geronimo Alissandro]

(*b* Ferrara, bap. mid-Sept 1583; *d* Rome, 1 March 1643). Italian composer and keyboard virtuoso. He was one of the greatest keyboard composers of the first half of the 17th century.

1. Ferrara, Rome and Flanders, 1583–1608.
2. Rome, 1608–15.
3. Mantua and Rome, 1615–28.
4. Florence, 1628–34.
5. Rome, 1634–43.
6. Pupils.
7. Portraits.
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9. First publications: 'Madrigali' and 'Fantasie' (1608).
10. 'Recercari, et canzoni' and 'Primo libro di toccate' (1615).
11. 'Capricci' and 'Secondo libro di toccate' (1624–7).
12. Music for voices and for instrumental ensemble (1627–30).
13. Last keyboard publications (1634–7).
14. Manuscript repertory.
15. Influence and reception.

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Frescobaldi, Girolamo Alessandro

1. Ferrara, Rome and Flanders, 1583–1608.

Frescobaldi was born into the last flowering of the musical culture of Ferrara under Duke Alfonso II d'Este (for his baptismal entry see Cavicchi, 1983). His father, Filippo, was a man of property and standing, possibly an organist like Girolamo and his half-brother Cesare. There is no evidence that the Frescobaldi of Ferrara were related to the homonymous Florentine noble house (Kirkendale, 1993, notwithstanding).

Although he had other artistic interests, Alfonso II's greatest passion was for music. He maintained a musical establishment, described in Ercole Bottrigari's *Il desiderio* (1594), which included both Italian and Flemish performers; a music library comprising more than 250 items; and a comprehensive instrumentarium: keyboard players alone had their choice of four claviorgans, five organs and five harpsichords, all maintained by professionals. The principal jewel of Alfonso's *musica* was the jealously guarded *concerto delle dame principalissime*, an ensemble of virtuoso female singers who also played harp, viol and lute, accompanied by keyboard (Luzzasco Luzzaschi, the ducal organist) and archlute (Ippolito Fiorini, the ducal *maestro di cappella*). For the *concerto delle dame* Luzzaschi composed virtuoso works for one to three high voices and written-out keyboard accompaniment (*Madrigali*, 1601). Among the musicians who visited Ferrara during this period were Porta, Marenzio, Merulo, Dowland, Wert, Lasso, Bardi, Corsi, Rinuccini, Caccini and Monteverdi, who prepared a collection of madrigals for dedication to Alfonso II. The most important visitor was Carlo Gesualdo, who arrived in 1594 to marry Eleonora, the sister of Alfonso's heir Cesare d'Este, with a suite including the keyboard player Scipione Stella, the lutenist Fabrizio Filomarino and Rinaldo dall'Arpa. Gesualdo 'set himself to imitate Luzzasco', and in return Luzzaschi was stimulated to a renewed production of polyphonic madrigals.

Little is known of Frescobaldi's musical training and early years. Superbi noted his precocity as an organist; Libanori described him as a child prodigy both as singer and an instrumentalist, especially on keyed instruments, who was 'brought through various principal cities of Italy', a career also suggested in a contemporary encomiastic poem. A list of organists of the Ferrarese Accademia della Morte made in 1683 names the 14-year-old Frescobaldi as successor to Ercole Pasquini (a pupil of Alessandro Milleville, second organist of the Ferrarese court) on Pasquini's departure in 1597 to become organist of the Cappella Giulia in S Pietro (Cavicchi, 1961). Possibly through the Accademia, Frescobaldi attracted the patronage of two members of the Bentivoglio family, the greatest Ferrarese nobles after the Estensi and sons of the celebrated singer Isabella Bendidio. Marchese Enzo Bentivoglio (c1575–1639) was a courtier, horseman and soldier who became the most important impresario of early 17th-century Italian spectacle, notably the 1628 wedding celebrations in Parma. His brother Cardinal Guido (1577–1644) was an intellectual, writer and ecclesiastic who at his death was a candidate for the papacy. In addition to the Bentivoglio brothers and Luzzaschi (who stood godfather to another of Filippo Frescobaldi's children), the Ferrarese circle of the young Frescobaldi included Fiorini and Antonio Goretti, a distinguished musical amateur who served as Monteverdi's collaborator and assistant for the Parma wedding.

In the dedication of his 1624 *Capricci* (A.5) Frescobaldi declared himself a pupil of Luzzaschi, who was considered one of the great organists of his time as well as one of the few players capable of performing on (and even composing for) Nicola Vicentino's *arcicembalo*. (In 1619 Frescobaldi was described as the only keyboard player in Rome capable of playing a similar instrument in the possession of Cardinal Alessandro d'Este.) Until recently only four authentic keyboard works of Luzzaschi were known, three of them

written to order for Girolamo Diruta's *Il transilvano* (1593–1609). The rediscovery of a manuscript copy of the second of Luzzaschi's three known volumes of four-part keyboard ricercares permits a wider knowledge of his style. Features which the ricercares share with comparable early works of Frescobaldi include modal organization, the employment of various combinations of clefs and a sparing use of triple-metre sections. Their texture is often dense, unlike the sometimes awkward extensions of Neapolitan keyboard music. The unusual format, four-staff units across an opening (verso and recto), is employed as well in Frescobaldi's first keyboard publication, the *Fantasie* of 1608 (A.1). Frescobaldi also studied the works of a great northern composer working in Venice. A letter of 1607 states that on his departure for Flanders he had left with Luzzaschi a volume of 'old Ricercari without words of Adriano [Willaert] made only for playing' – possibly the *Fantasie ricercari et contrapunti a tre voci* first published by Gardano in 1551. (In his preface to Tullio Cima's *Vespertina psalmodia* of 1673 Frescobaldi's pupil Giovanni Angelo Muti recounted that he had learnt in his youth 'to play *Partitura*, and to make Counterpoints in three parts'.)

Apel claimed to trace the origins of many of the distinctive features of Frescobaldi's keyboard style to Neapolitan sources, a judgment accepted uncritically by later writers. The most pertinent of Apel's observations concern the supposedly Neapolitan origins of Frescobaldi's chromaticism and his employment of 'rhythmical variants of the theme in the canzona'. Harper (1978–9), Ladewig and Newcomb (see Silbiger, 1987) argued that many Neapolitan characteristics and many Frescobaldian traits originated in a common north Italian tradition. They linked Frescobaldi's chromaticism with the *inganno*, a device for generating new motivic material by hexachord equivalences. Apel's 'rhythmical variants' were recognized by Ladewig as an important form, the variation canzona.

On the death of Alfonso II in 1597 and after an abortive claim by his cousin Cesare, Ferrara reverted to the papacy. Clement VIII Aldobrandini and his nephew Cardinal Pietro made a splendid visit to the city in 1598, where the pope celebrated a double royal wedding in the cathedral and the papacy began the wholesale exportation of Ferrarese art treasures to Rome. The three Piccinini brothers, celebrated Ferrarese lutenists, entered Cardinal Pietro's service and returned to Rome with him. Luzzaschi visited Rome in 1601, where he dedicated his *Madrigali* to the cardinal.

The date of Frescobaldi's departure from Ferrara for Rome is not known, but he may be identified with the 'Girolimo Organista' employed at S Maria in Trastevere from January to May 1607. (The statement in Cametti, 1908, that Frescobaldi became a member of the Roman Congregazione di S Cecilia in about 1604 is without foundation.) In dedicating his *Fantasie* to Francesco Borghese, Duke of Regnano, the brother of Pope Paul V, Frescobaldi stated that he had played the works for Borghese while staying in Rome with Monsignor Guido Bentivoglio in spring 1607. In May of that year Bentivoglio was named titular Archbishop of Rhodes, and on 11 June he set out as nuncio to the court of the archdukes in Flanders. He was accompanied by a large suite, including Frescobaldi and Girolamo Piccinini, and arrived in Brussels on 9 August. The visit to Flanders marked a new stage in Frescobaldi's career: his first and only journey outside Italy,

to a court celebrated for music and religious spectacle and employing Italian, Spanish and English, as well as Flemish, musicians. The court organists included Peeter Cornet and Peter Philips, but it is unlikely that Frescobaldi had any contact with Sweelinck in Amsterdam, as is sometimes claimed.

Perhaps the death of Luzzaschi in September 1607 accelerated Frescobaldi's growing independence. In 1608 he published his first complete work, a collection of 19 five-part madrigals printed by Pierre Phalèse of Antwerp (C.1). His dedication to Guido Bentivoglio, dated 13 June 1608, states that he had composed them in the nuncio's service, that he had come to Antwerp to see the city (the only interest he ever expressed in his surroundings) and that the local musicians greatly enjoyed his work and insisted on its publication (a well-worn trope). His avowed resolution to begin to submit his works to the judgment of the world, however, marked the beginning of the series of carefully considered publications on which his fame rests.

On 21 July 1608 the chapter of S Pietro, Rome, elected Frescobaldi organist of the Cappella Giulia, the resident musical establishment of the basilica, in succession to Ercole Pasquini whom they had dismissed 'for just cause' the previous May. The post was procured for Frescobaldi by Enzo Bentivoglio, who was Ferrarese ambassador to Rome and who coerced his financially embarrassed brother into transferring Frescobaldi to his own household musical establishment. Frescobaldi probably left Flanders in mid-May but delayed his arrival in Rome, pausing in Milan to publish the *Fantasia*. After much pressure from the Bentivoglio circle, Frescobaldi arrived in Rome from Ferrara on 29 October 1608. He took up his duties at first Vespers of All Saints (31 October) and played for the following two celebrations, All Saints and All Souls, 'with great satisfaction and commendation'. Libanori's assertion that Frescobaldi's fame drew 30,000 people to hear him at his first appearance is unlikely. Frescobaldi was a relatively minor participant in grandiose and complex papal ceremonies; his role was probably mostly limited to playing continuo on a portable organ, and in any case organ music was forbidden in theory and kept to a minimum in practice in the All Souls services.

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2. Rome, 1608–15.

At Frescobaldi's arrival the Cappella Giulia consisted of four each of basses, tenors and altos, and six boy sopranos, directed by Francesco Soriano (*maestro* from 1603 to 1620). Unlike the Cappella Pontificia, the pope's private choir, which usually performed *a cappella*, the Cappella Giulia employed instruments such as violin, cornett, violone, trombone, organ and lute. Their performances usually took place in smaller venues such as the chapels of the basilica and were by no means always marked by the massive polychoral forces now considered typical of the Roman Baroque. Polychoral music, employing additional singers (often from the more aristocratic Cappella Pontificia), instruments, and a small organ and a continuo player for each chorus, was performed by the Cappella Giulia especially on two occasions, the Feast of St Peter and St Paul (29 September) and the commemoration of the dedication of S Pietro (18

November). The musical repertory of both the Cappella Giulia and the Cappella Pontificia was essentially conservative in character, built on the works of Palestrina.

In addition to the portable continuo organ (others were rented for polychoral performances), Frescobaldi had two larger stationary instruments at his disposal in S Pietro. The older organ, commissioned by Alexander VI Borgia in 1496, was moved to the Cappella Clementina in 1609 and restored. This had a limited pedal-board and one keyboard with a divided Principal, a *pieno* of nine ranks, two registers of flutes and one of trombones. The second organ was built in 1580 and its façade is now in the Chapel of the Sacrament. In 1751 it had three Principals, possibly at 16' pitch, nine registers for the *pieno*, 16' and flute stops. Both organs were placed on a screen between two adjoining chapels and sounded into them rather than into the body of the basilica.

The Cappella Giulia paid Frescobaldi 72 scudi a year, and in order to survive he established a pattern that would persist throughout his career, earning supplementary income by service in a noble household, keyboard teaching and coaching, and casual employment in the active musical life of ecclesiastical Rome, first at S Giacomo (1614). At one point his annual income was estimated as 72 scudi from the Cappella, 100–150 from a patron and 300 from teaching and other sources – more than 500 scudi at a time when a good harpsichord could be purchased for 25.

On Enzo Bentivoglio's arrival in Rome in 1608, Frescobaldi joined his musical establishment. Modelled on Alfonso d'Este's *concerto delle dame*, it included two female singers and a Neapolitan harpist, and possibly the lutenist Alessandro Piccinini, who at least composed music for the 'Napoletana'. Like their Ferrarese counterparts, Enzo's singers were also expected to perform on instruments; they were instructed in counterpoint and performance by Frescobaldi and a certain 'Oraziotto'. In 1609 Frescobaldi defended himself hotly against accusations that he had seduced and promised to marry Angiola Zanibelli, a singer in Enzo's service in Ferrara who may have performed the title role in Marco da Gagliano's *La Dafne*. When Enzo's project of marrying Frescobaldi off to Giulio Caccini's daughter Settimia was foiled by the Medici, he increased pressure on Girolamo and his father for a marriage with Angiola. Their intransigence may have resulted in a break between Frescobaldi and Enzo.

In June 1612 an illegitimate child, Francesco, was registered as the son of Frescobaldi and the Milanese Orsola Travaglini (also called Dal Pino). The two were married privately in February 1613, and in July the bride gave birth to a daughter, Maddalena. Their first 'official' child, the poet, cleric and art collector Domenico, was born in 1614. Two other children, Stefano and Caterina, followed in 1616–17 and 1619. Frescobaldi and his wife owned (but did not inhabit) a small house on the edge of Piazza Colonna, probably part of her dowry.

In 1613 Frescobaldi returned briefly to instructing members of the Bentivoglio household, in company with other Roman musicians, but his performance was unsatisfactory: 'S.r Girolimo came here but now he does not come here at all ... the poor man is half crazy as it seems to me'. Frescobaldi's last known work with the Bentivoglio was the instruction of a

boy singer in 1615, although in 1627 he petitioned Enzo for a role in the 1628 Parma wedding.

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3. Mantua and Rome, 1615–28.

The entry of Frescobaldi into the service of Cardinal Pietro Aldobrandini has been dated between mid-1610 and the end of 1611, coinciding with the departure of Filippo Piccinini from the cardinal's service and the expiry of Enzo Bentivoglio's appointment as Ferrarese ambassador. Frescobaldi's negotiations with the Mantuan court of Cardinal-Duke Ferdinando Gonzaga, melomane and composer, reflected the changing political fortunes of his Roman patron after the death of Clement VIII. Their opening late in 1614 coincided with a crisis in the Aldobrandini family (the incrimination of two of the cardinal's nephews), and Frescobaldi's journey to Mantua took place while the cardinal visited the Spanish viceroy in Naples. Frescobaldi's return to Rome and to Cardinal Pietro's service was followed by a papal pardon for the nephews. Some time in 1615 Frescobaldi dedicated his *Recercari, et canzoni franzese* (A.4) to Cardinal Aldobrandini as 'this first, & tiny child of my weak talent'.

The negotiations with Mantua, conducted by Paolo Faccone, a pensioned bass singer in the papal chapel, began in November 1614, when Faccone wrote to Ferdinando Gonzaga to say that Frescobaldi could be induced to leave Rome for a substantial offer. Frescobaldi expressed his willingness to take part in the re-establishment of musical life at the court of Mantua by proposing to dedicate his first volume of *Toccate*, already in preparation, to the duke. Their agreement included a salary of 600 scudi, a loan of 300 scudi for the publication of the *Toccate*, real estate, and a house and provisions for two years. Faccone remained sceptical, reminding the duke of events in 1612 when his brother had succeeded to 800,000 ducats of debt and had resolved to dismiss Claudio and Giulio Cesare Monteverdi 'when they least expect it' ('licenza alla mantovana'). The court sent Frescobaldi 143½ scudi for the *Toccate* and no travel money, but in mid-February 1615 he was on his way, arriving at the end of the month. Although his playing pleased the duke, Frescobaldi was ignored by the court. He was back in Rome by May and in September refused another offer, finally receiving compensation of 300 scudi; the project was ended by Faccone's death in the same month.

The most tangible result of the Mantuan venture was the first book of *Toccate* (1614–15, A.2). Unlike Frescobaldi's previous works, printed inexpensively from movable type, this was a presentation volume engraved on copper by the musician and instrument builder Nicolò Borbone (see Morelli, 1988). Frescobaldi and Borbone had already been working together from December 1613. Their contract of January 1614 describes the publication as 'a work of *toccate di cimbalò* of 60 or 80 *pezzi* [single plates]'. The contract stipulated that if Frescobaldi wished to employ Borbone for a performance or for other services the latter was required to go; if he sent Borbone harpsichord or organ pupils, Borbone was to give him half the fee. Frescobaldi was obliged to give Borbone room, food, drink and lessons in harpsichord playing and counterpoint for two years beginning in December 1613. He was to repay Borbone for the engraving

with 200 copies of the book, which Frescobaldi could not sell in Rome until Borbone's stock was exhausted. The composer was to keep the plates and could print as many copies as he wished, and on the basis of this Borbone received a loan of 50 scudi. A new contract drawn up the following June reflected the negotiations with the Gonzaga. The volume was now described as '25 or 30 *pezzì*', and Borbone was to cut the plates in October for 100 scudi. He was paid 50 scudi for work up to that time (34 *pezzì*; this disproves the hypothesis that Borbone took years to engrave the volume). Frescobaldi's revisions show that he was concerned about aesthetics as well as music. The work was reissued in an enlarged version in 1615–16 (A.3).

In his dedication Frescobaldi described the volume as 'my first book of musical efforts on the keys' and stated that Ferdinando Gonzaga 'in Rome deigned with frequent requests to stimulate me to the practice of these works'. The two versions of the address 'To the Reader', the instrumental equivalent of Caccini's preface to *Le nuove musiche*, provide an extended discourse on the performance of the toccatas.

On his return to Rome and to the service of Cardinal Aldobrandini, Frescobaldi augmented his salary at S Pietro by teaching and by service on special occasions in the churches of Santo Spirito in Sassia (1620–21, 1626, 1628), S Lucia del Gonfalone (1623), S Luigi dei Francesi (1624–7, 1634–6, 1638) and doubtless elsewhere. In December 1617 Cardinal Aldobrandini forced the dispossession of the Frescobaldi house to build a palace. Frescobaldi and his wife contested the valuation and in 1618 were awarded 689 scudi 27 baiocchi, paid in bond-shares (which tied up their capital and implied that they owned no other property). Despite this, Frescobaldi republished the *Recercari* with their dedication to the cardinal unaltered in 1618 (A.4a) and continued to serve the family after the cardinal's death in 1621.

In 1624, perhaps in search of another full-time patron (he seems to have had no relationship with the Ludovisi or the Barberini, the family of the newly elected Urban VIII), Frescobaldi dedicated his *Capricci* (A.5) to Alfonso d'Este, Prince of Modena. He recalled his Ferrarese training with Luzzaschi and the fostering of the arts by the Estensi, and references to Ferrara have been traced in nine of the capriccios. The address 'To the Students of the Work' contains important information on their performance, especially on metrical notation. Here and elsewhere Frescobaldi's compositional process continued during and even after the printing of his works (Darbellay, 1986, pp.361–74, see Fabris and Durante; Darbellay, 1988).

In 1626 Frescobaldi combined the *Recercari* and the *Capricci* (minus their dedications and the variation-capriccio 'Or che noi rimena') into a single volume, the first of his Venetian publications (A.5a). In 1627 (the dedication is dated 15 January) he published a second volume of *Toccate* (A.6), also engraved by Borbone, dedicated to Monsignor Luigi Gallo, Bishop of Ancona and nuncio of Savoy. The nephew of an important cardinal, Gallo was a failure as a diplomat but was an exceptional keyboard player and may have been a pupil of Frescobaldi, who praised his 'great grace, ease, variety of measure and elegance, conditions necessary to this new

manner'. The first of Frescobaldi's two volumes of small motets is lost. The second, *Liber secundus diversarum modulationum* (D.5), lacking the second canto book, was dedicated on 1 June 1627 to Cardinal Scipione Borghese, archpriest of S Pietro and nephew of the dedicatee of the *Fantasia*. Frescobaldi continued to serve at the basilica, playing organ continuo in a notable vesper service for 12 choirs at the feast of St Peter and St Paul in 1628.

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4. Florence, 1628–34.

In November 1628 Frescobaldi accepted an appointment at a monthly salary of 25 (later 29) scudi as organist to the young Ferdinando II, Grand Duke of Tuscany, who had visited Rome in March. Frescobaldi sealed the arrangement by dedicating to the duke a collection of instrumental *Canzoni* in one to four parts with continuo (B.2a). The collection was also published in score for keyboard performance by Frescobaldi's pupil Bartolomeo Grassi (B.2). In his extended preface Grassi stressed the importance of reading from open score, described Frescobaldi's printed collections as a coordinated output supplying all the needs of keyboard players and noted that the composer constantly produced additional works which remained in manuscript. (As late as 1664 Domenico Frescobaldi was described as possessing his father's 'Compositions in harpsichord tablature written by hand, and not printed'.)

Frescobaldi, the most highly paid of the Medici court musicians, remained in Florence until 1634, visiting Venice on at least one occasion. His few documented musical activities predate the plague of 1631. In April 1629 he and Marco da Gagliano furnished music for the canonization celebrations of the Florentine Andrea Corsini in the church of the Carmine. In May 1630 he performed with two singers in the chamber of the archduchess for Béthune, the French ambassador, who had promoted the canonization. For the consecration of a new cathedral in Colle di Val d'Elsa on 1 July 1630 Frescobaldi served as organist with four singers under Gagliano's direction. The contract for one of the two new organs of the church named him 'in organorum modulamine in Europa unico et singularissimo'. In October 1630 he was appointed organist of the Florence baptistery. Later in the same year he published with Landini, Galileo's printer, two books of *Arie musicali* comprising 44 settings for one to three voices and continuo (C.5–6). The first book was dedicated to the grand duke in a letter which recycles the 1614 dedication of the *Toccate*. In the considerably more personal dedication of the second volume to Marchese Roberto Obizzi, a Ferrarese nobleman who served as the duke's Master of the Horse, the composer again recalled his Ferrarese origins and his study with Luzzaschi.

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5. Rome, 1634–43.

Frescobaldi's last years in Rome saw him established on a new level of reputation and financial security. He returned in April 1634, now under the patronage of the family of the reigning pope, Urban VIII Barberini. The most powerful of Urban's three nephews, Cardinal Francesco, paid 100 scudi for Frescobaldi's journey from Florence with his household, gave him casual

gifts of money and a regular allowance of 30 scudi for the rent of his dwelling on the Salita Magnanapoli by Trajan's Column, and enrolled him in his service at the same salary as J.H. Kapsberger, 3 scudi 60 baiocchi a month. As the new archpriest of S Pietro, Francesco also raised Frescobaldi's salary as organist of the Cappella Giulia (now under the direction of Virgilio Mazzocchi) from 72 to 96 scudi a year. In January 1643 Frescobaldi also gave well-paid music lessons to the sons of the middle Barberini nephew, Don Taddeo, Prince of Palestrina.

Perhaps at the behest of Cardinal Francesco, Frescobaldi dedicated a reworked version of the instrumental *Canzoni* (B.3) to Cardinal Desiderio Scaglia of Cremona, a Dominican who with Francesco had belonged to the committee that condemned Galileo. The *Fiori musicali* (Venice, 1635; A.7), comprising three organ masses, was dedicated to Cardinal Antonio Barberini: this was Francesco's younger brother, an equally brilliant patron of the arts, not their austere Capuchin uncle of the same name, as is sometimes stated. The address 'To the Reader' forms the last of Frescobaldi's important statements on the performance of his works. In 1637 Cardinal Francesco subsidized the republication of both books of toccatas (presumably from the plates in Frescobaldi's possession), his own arms now replacing those of Ferdinando Gonzaga on the title-page of the revised version of the first book (A.8). The *aggiunta* to this volume constitutes the last keyboard works by Frescobaldi published during his lifetime. (A posthumous collection of *Canzoni alla francese* (A.9) was issued by Vincenti in Venice in 1645.) In 1640 Pietro Della Valle wrote to Lelio Guidiccioni that 'today [Frescobaldi] uses another manner, with more *galanterie* in the modern style ... because with experience he will have learnt that to please everyone, this manner is more elegant, although less learned'. The relation between this observation, the *aggiunta* to the first book of *Toccate* and later manuscript works attributed to Frescobaldi remains a matter for investigation.

Frescobaldi did not take part in the brilliant series of operas produced by the Barberini in 1631–43, but he may have participated in the select household musical academies presented by Cardinal Francesco under the direction of Virgilio Mazzocchi, which featured instrumental soloists, polyphonic madrigals and a consort of viols. The writings of the theorist Giovanni Battista Doni, a former secretary to the cardinal, contain a number of unflattering references to Frescobaldi from this period. Doni denigrated Frescobaldi to Marin Mersenne as skilled only in keyboard music and virtually illiterate. In the *De praestantia musicae veteris* (1647) Doni reported that in about 1638–40 Ottaviano Castelli, 'by means of frequent and free drinks', had seduced Frescobaldi into convincing Cardinal Francesco to have an organ which he had commissioned for the restoration of his titular church, S Lorenzo in Damaso, tuned in equal temperament – a project thwarted by the opposition of Doni and of singers who refused to perform with such tuning. There is some evidence, however, that Frescobaldi was not in fact uncultured. His patrons were among the most sophisticated magnates of the period, and he was praised by Banchieri, Giustiniani, Mersenne, Bonini, Liberati and even Doni's protégé, Della Valle. The erudite Lelio Guidiccioni left in his will 'the *arpicordo* called "the Jewel" by Frescobaldi' (Hammond, 1994).

Frescobaldi's choice of texts for vocal works included poets such as Marino and Carissimi's librettist Francesco Balducci.

During his last years Frescobaldi was active, always as a harpsichordist, in the celebrated Lenten performances at the Oratorio del Crocifisso. The most vivid picture of him as a performer comes from the *Response faite à un curieux* by the French gambist virtuoso André Maugars, who heard him at the Crocifisso in 1639. (Frescobaldi also performed there in 1640 with the two most celebrated Roman castrati, Loreto Vittori and Marc'Antonio Pasqualini.) The Crocifisso performances combined instrumental works with motets and Latin oratorios. Maugars described the ensemble as containing organ, large harpsichord, *lira*, two or three violins and two or three archlutes. The instruments alternated in improvised solo and concerted passages, 'But above all the great *Frescobaldi* showed a thousand sorts of inventions on his Harpsichord, the Organ always holding firm'. Manuscript pieces in Uppsala exactly fit Maugars's description, in which improvisation by solo instruments is indicated (sometimes notated, sometimes not) over a held note in the continuo (Hammond, 1994). Maugars concluded that, 'although [Frescobaldi's] printed works give sufficient witness of his ability, in order to judge of his profound knowledge it is necessary to hear him improvise toccatas full of contrapuntal devices and admirable inventions'.

These are the last references to Frescobaldi as a performer. Despite the vicissitudes of the War of Castro, he continued at the Cappella Giulia and in Cardinal Francesco Barberini's household. He died on 1 March 1643 after an illness lasting ten days, and was buried in the neighbouring basilica of SS Apostoli; his tomb disappeared in the rebuilding of the church in the 18th century.

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6. Pupils.

As Maugars suggested, despite the printed repertory which Bartolomeo Grassi advised every keyboard player to provide himself with, personal contact with the art of improvisation constituted the culminating experience of Frescobaldi's pupils. (It becomes increasingly clear that 17th-century Italian manuscript compositions for teaching purposes were *aide-mémoire* or groundplans, rather than exact notations.) Frescobaldi taught throughout his professional life (Silbiger, 1980; Annibaldi, 1995). In Florence his pupils included Bernardo Roncagli, Filippo Bandini, and Francesco Nigetti, who invented an *omnicordo* and taught Giovanni Maria Casini. Frescobaldi's Roman pupils – Borbone, Grassi, Luigi Battiferri, Leonardo Castellani, Lucia Coppi, Giovanni Battista Ferrini, Tommaso Luna, Francesco Muti, Giovanni Angelo Muti, and the Pistoiese Valerio Spada (the protégé of Giulio Rospigliosi's brother) – have left important documentation. Battiferri published a collection of *Ricercari* in 1669. The manuscripts connected with Frescobaldi in the Chigi collection (*I-Rvat*) may have come from Castellani and may contain Frescobaldi autographs (fig.3). Ferrini and 'Franceschino' Muti performed with Frescobaldi at the Crocifisso, and Ferrini's works are transmitted in the Muti manuscript (*Rvat* Mus.569). The most famous of Frescobaldi's pupils was J.J. Froberger, who came with a subsidy from the imperial court in Vienna to study in Rome in 1637–41. Contrary to what is

often asserted, Michelangelo Rossi did not study with Frescobaldi; Johann Kaspar Kerll, Johann Heckelauer and Franz Tunder have also been incorrectly cited as his pupils.

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7. Portraits.

Frescobaldi was depicted by Claude Mellan, a French artist and engraver active in Rome in 1624–37, in a black chalk drawing (fig.1) which seems to be the source of subsequent engravings: a rather crude representation by Jean Saillant, engraved by Christianus Sas, in the second book of *Toccate*, and Mellan's own engraving. Both of these have inscriptions which give the subject's age as 36, which would date them implausibly eight years before Mellan's arrival in Rome. The painting from Schloss Ambras, Innsbruck (reproduced in *Girolamo Frescobaldi: Ferrara 1983*), follows the same tradition. A caricature by Bernini strongly resembles Frescobaldi (fig.2).

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8. Works: characteristics and historical importance.

Frescobaldi was the first important European composer to concentrate on instrumental music. In bulk alone his surviving keyboard works surpass those of any predecessor or contemporary and they encompass virtually every type of keyboard composition known to the period. The foundation of his music is the ancient tradition of Franco-Flemish counterpoint, absorbed in his early years in Ferrara under the tutelage of Luzzaschi. It formed the basis for the tight construction of his music from motivic cells that are developed by a continual process of interplay, variation and transformation. Frescobaldi's fertile musical imagination found nourishment in many additional sources: the expressive discords and chromaticisms of the contemporary madrigal, the declamatory rhythms and affective figures of *seconda pratica* recitative, the brilliant preludes and interludes improvised by virtuoso church organists, the free, ever-changing textures of lute and theorbo playing and the earthy vitality of popular songs and dances. His keyboard style in particular is thought to draw on diverse elements: from Ferraresi like Luzzaschi and Ercole Pasquini, from Venetians like the Gabrielis and especially Merulo, and from Neapolitans like Macque (actually from the north, by way of Rome), Trabaci and Mayone. Frescobaldi, however, did not merely emulate the appropriated styles, forms and conventions; he played with them, confronted them, crossed them, recreated them and turned them upside down.

Like few composers before him, Frescobaldi took on the challenge of creating a substantial musical narrative not carried by a text – an endeavour that continued to engage him through more than three decades of creative activity. In each of his works a unique plot unfolds against the setting of a particular genre, instrumentation, mode or tonal type, or (especially in the contrapuntal works) *Obbligato* or compositional premise. (On the *obbligato* tradition in early 17th-century Italy see Durante in Silbiger, 1987.) Musical ideas stated at the outset serve as central characters and are taken through a succession of episodes in which they may undergo repeated transformations. In these episodes Frescobaldi availed himself of a wide range of styles, often borrowing from other genres; this practice, especially notable in compositions from the 1620s (e.g. the capriccios in

A.5 and toccatas and canzonas in A.6) but already present in the early fantasias in A.1, sets him apart from most of his predecessors and contemporaries, and allows these works to be sustained over considerable stretches of time. In the 1630s his experiments with extended narratives included, in addition, the joining of different dance forms, either as separate pieces or bridged by transitional passages.

Particularly novel was his use of dramatic tempo changes between successive sections. Although some changes are achieved by accent shifts (metric modulation) or mensural proportions, others are no longer mediated by tactus continuity but governed by the expressive affect of each episode. Indeed, at the end of a section the sense of a tactus may be wiped out entirely by an extended cadential flourish. Thus, many tempo changes are not prescribed with mathematical precision; although Frescobaldi provided some guidance with his prefatory instructions and manner of notation, the performer has ultimate responsibility for their execution (for different views see Darbellay and Murata in Silbiger, 1987).

The musical ideas or subjects themselves become more distinctive and individual through the years, and therefore easier to follow in their journeys through the episodes. In the early works they tend to derive from the stereotypical modal and ultimately chant-derived language of Renaissance polyphony, but in later compositions they often include triadic elements or outline functional harmonic progressions, and quite a few are based on easily recognizable popular tunes and motifs (like *la Bergamasca* and the cuckoo call).

Tonal areas and modulations tend to play a secondary role in the structuring of Frescobaldi's narratives. In general, the development of his tonal language reflects the trends of the early Seicento (some scholars even regard him as conservative, but that may reflect his concentration on instrumental music). The 'white-key' diatonic system, or its transposition by one flat, with limited chromatic alterations, provides the basic pitch material, regardless of the tonal centre, but in his later works (especially in A.8) the range of the alterations widens, allowing for such previously uncommon tonalities as E minor, with D \flat leading notes. Clear goal-directed harmony in the service of extended cadential preparation becomes more prevalent, and there are occasional examples (e.g. in the *Cento partite*) of modulations to different key areas. The conventional ordering of sets of pieces according to the church tones is observed in the early publications A.1–6, but no longer in collections, such as A.5 and A.6, published after 1620.

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9. First publications: 'Madrigali' and 'Fantasie' (1608).

In his first published collection (C.1), a set of well-crafted but otherwise unremarkable madrigals, Frescobaldi demonstrated his mastery of this fashionable medium; the publication of a book of madrigals was a traditional means for a young composer to establish his artistic credentials. By and large these works are still close to those of his teacher Luzzaschi and other Ferrarese madrigalists. Similarly, a few ensemble canzonas included in a Venetian anthology (B.1) generally fit in with contemporary practice. But in his next publication (A.1), issued only a few months later,

Frescobaldi turned to the keyboard and moved beyond well-trodden territories.

The fantasias are complex works which challenge performers and listeners alike. Most start with the calm and spacious imitative polyphony that characterized the late 16th-century ricercares, but in many the texture soon shifts to a dense web of motifs or fast-paced metric and rhythmic styles not usually associated with that genre. In addition to undergoing traditional augmentations, diminutions, inversions and ostinatos, subjects are often transformed by chromatic passing notes, rhythmic distortions and, through the [Inganno](#) technique, even more radical changes of shape. These transformations generate a rich supply of motifs and counter-motifs that may eventually saturate the entire texture.

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10. 'Recercari, et canzoni' and 'Primo libro di toccate' (1615).

In 1615 Frescobaldi brought out two new publications of keyboard music, A.2–3 and A.4. These formed the first instalment of a published canon of works that until his last years he would continue to revise, refine and extend. Evidently the earlier publications of 1608 were regarded as youthful works that did not form part of this canon: he never published revisions or reprints of them. (Manuscript copies of the *Fantasie* show that, nevertheless, they continued to interest later musicians: among surviving copies is one by Bernardo Pasquini, the leading late 17th-century keyboard master.)

The two 1615 collections provided a compendium of the keyboard genres of the time. Each genre is represented in its purest form, as if to clarify its identity, and each is exemplified by a series of pieces that exhibit a wide range of possibilities. The distinction between the two volumes can be seen as a larger stylistic categorization, analogous (though not identical) to Monteverdi's *prima* and *seconda pratica* (of course, the relation to the text – the principal basis of Monteverdi's division – plays no role here), or to Bernhard's *stylus gravis* and *stylus luxurians*. Like A.1, A.4 was typeset in four-part open score and no instrument is mentioned in its title. Although the pieces were no doubt conceived primarily for keyboard, they are, first of all, works of musical counterpoint which could be played on harpsichord, organ or even by an instrumental ensemble. The pieces in A.2–3, elegantly engraved in two-stave keyboard score, were, on the other hand, designed for a particular medium, as indicated by the title (the first editions mentioned only 'cimbalo'; later editions added 'et organo') and confirmed by the style of the music.

Within each volume there are further subdivisions of this stylistic hierarchy. The ricercares in A.5 represent the 'old style' in a deliberately archaic manner. Like the fantasias of A.1, they rely on time-honoured contrapuntal techniques, but the counterpoint is less dense than that of the fantasias, making the individual voices easier to follow. Each ricercare displays a different combination of contrapuntal artifices, thus illustrating the subclasses of the genre. Unlike the fantasias and many ricercares of earlier composers, no figurations in fast note values or sections in lighthearted triple metre are allowed to distract from their stylistic purity, and the introduction of accidentals is comparatively restrained. However, the 'old

style' is more on the surface than in the substance, and the *ricercare*s are by no means stodgy or lacking in wit. For examples of the latter, see *ricercare* no.6, which has fun with the *Fra Jacopino* ditty (the Italian *Frère Jacques*), and no.8, which avoids all motion stepwise.

The canzonas in this collection, although in a relatively conservative idiom, have less restrictive compositional premises and allow for a greater variety of metrical organizations and rhythmic patterns. Their central device, one already explored in A.1, is the transformation of a subject through a series of clearly articulated imitative sections in different rhythmic textures. Both *ricercare*s and canzonas were frequently employed during church services, but bringing the two together in a single volume was appropriate for another reason: the two genres, differentiated by contrasting characteristics within a shared stylistic tradition, apparently formed an intriguing duality in the minds of the composer and his contemporaries. Similar dualities existed on different levels of the genre hierarchy, from the overall dichotomy of the old and new style to the *romanesca*–*Ruggiero* and the *chaconne*–*passacaglia* pairs, and Frescobaldi was to explore such dualities in several subsequent compositions.

Compared with the *ricercare*s, the *toccatas* in A.2–3 stand at the other end of the stylistic spectrum. With these works Frescobaldi laid the foundation of the expressive keyboard style; they are the instrumental equivalents of the *seconda pratica* madrigals, sacrificing the traditional modes of composition to the expression of *affetti* (feelings, moods). As with the madrigals, this expression requires an unprecedented flexibility of tempo and rhythm; the novelty of this performance manner is apparent from the composer's instructive remarks in his prefatory notes (English translations in Hammond, *Girolamo Frescobaldi*, 1988). Although the *toccatas* differ markedly among each other in character and shape, they are kept stylistically 'pure', like the *ricercare*s. No distinct segments of strict imitative counterpoint (often present in *toccatas* by earlier composers) are permitted to interrupt the free play of sound, even if the seemingly improvisatory passage-work is always supported by solid contrapuntal underpinnings. There is little doubt that these works, and perhaps even more the *toccatas* in his second book (A.6), are largely responsible for the fascination Frescobaldi has exerted on musicians throughout the ages; their purely musical expression of intense and continually shifting passions has had few equals.

A third style, which one could call the popular style, also makes its appearance in this volume. It is represented by the *partite*, variations on traditional songs, and by a set of *correntes*. Actually, the *correntes* did not appear until the second edition of the volume, issued only a month after the first; they represent the popular style in its purest form. Although the settings of dances and popular songs had formed part of the Italian keyboard repertory almost since its beginnings, most earlier examples tended to be simple melody and bass settings, reinforced by triadic chords that followed each other with little regard for smooth part-writing. Frescobaldi introduced a more subtle and varied style in his dance and song settings, enlivened by a continuous entry of new voices which vanish again before they have a chance to burden the texture.

With their bold sweeps over the keyboard, the four correntes show the exuberance and easily flowing inspiration of a composer who has just reached his full powers. The apparent simplicity of Frescobaldi's charming dance-tunes represents a side of his art far removed from that of his works in the learned and expressive styles; but they must have found appreciative audiences in households across Europe, for they made their way into the unpretentious dance collections of many countries.

Some of the *partite*, especially those on the *romanesca* and the *Ruggiero*, contain a blend of the popular and expressive styles – the earliest examples of Frescobaldi's efforts to enrich keyboard music by the synthesis of different styles. The lovely *romanesca* set, whose variations introduce a wide spectrum of expressive characters, is deservedly among his most often performed harpsichord works.

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11. 'Capricci' and 'Secondo libro di toccate' (1624–7).

The years 1624–8 produced a second wave of publications, beginning with the *Capricci* (A.5). The capriccios are mostly works of imitative polyphony, but they do not follow any single genre convention; stylistic procedures are borrowed from the *ricercares* and the *canzonas*, and even occasionally from the variations and, in some cadential flourishes, from the *toccatas*. Each capriccio is based on a distinct idea, which may take the form of a traditional contrapuntal subject like the hexachord, a popular melody like *La Spagnoletta*, or an unusual compositional device like the upward resolution of suspensions. Several capriccios bring to mind the *fantasias*, in that the subject is taken through a series of distinct, contrasting episodes; but in addition to shifting metres and rhythms, both gradual and abrupt changes of tempo (sometimes as a sequence of progressive accelerations) have become part of their individual plots. However, whereas the subjects of the *fantasias* tended to be generic and easily absorbed into the polyphonic fabric, those of the capriccios are distinct and memorable (if not already familiar to the listeners as popular tunes); furthermore, their paths through the piece are not obscured by the excesses of *inganni* and rhythmic distortions. The capriccios are not among the most performed of Frescobaldi's works, but they provide the connoisseur with continual surprises and pleasures and demonstrate Frescobaldi's compositional ingenuity and imagination functioning at their highest levels.

In 1626 Frescobaldi published the contents of A.4 and A.5 together in a single volume (A.5a) – a suitable combination, since they share a four-part contrapuntal texture and open-score notation. The following year saw the publication of a second *Libro di toccate* (A.6). Like the first book, this volume encompasses several other genres in addition to *toccatas*, but the conception of some of these has considerably broadened, in part by crossing the very genre boundaries that were so clearly staked out in the 1615 collections. The *toccatas* cover still more types and styles, including the occasional insertion of *canzona*-like segments. Passages in various triple and compound metres, absent from the first book, introduce further variety. In addition, four *toccatas* are specifically designated for the organ: two are of a contemplative type 'per l'elevatione' and two are pedal *toccatas* (actually designated 'with or without pedals', and, indeed, they

work either way). The mixture of organ and harpsichord pieces, not found in the first book, is carried further by the inclusion of a group of liturgical plainchant variations, as well as by more dances and *partite*. Another set of canzonas considerably extends the stylistic boundaries, in part by the admixture of improvisatory toccata elements, graceful dance gestures and echoes of the dynamic new violin repertory. Finally, Frescobaldi paid homage to the past with his only published contribution to one of the most ancient of keyboard genres: an intabulation of a vocal composition (Arcadelt's madrigal *Ancidetemi, pur*, set previously by several Neapolitan composers). Yet even with this archaic gesture he distanced himself from his predecessors; rather than piling fanciful decorations on top of the original madrigal, he achieved a total metamorphosis, turning his intabulation into an idiomatic and expressive keyboard work not unlike the toccatas with which it is placed (in effect taking the place of the 12th toccata; see Silbiger, 1995).

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12. Music for voices and for instrumental ensemble (1627–30).

Among the *partite* in A.6 are sets on the chaconne and the passacaglia. Frescobaldi appears to have been one of the first to introduce these genres into the written art-music repertory, and may have been the first to bring them together as a pair. His individual conception of these two genres and their relationship was to serve other composers as a model, but he seems not to have been happy with the particular guises in which they appeared here, since he omitted these settings when he revised the volume.

All Frescobaldi's published collections since the madrigals of 1608 had been devoted to keyboard music, although through the years a number of vocal pieces on sacred and secular texts had appeared in miscellaneous contemporary anthologies. In his next four publications, from the years 1627–30, he offered a large quantity of ensemble music for voices and instruments, much of it probably written over an extended period but not previously published. As is the case with his keyboard publications (which, similarly, may have gathered together earlier works), each volume nevertheless presents a carefully planned and logically arranged series of pieces, exhibiting many different types of compositions within a given framework.

The 1627 collection of 32 small motets (D.5) and the 1628 collection of 40 ensemble canzonas (B.2 and 2a) are in many ways counterparts to one another. Each volume presents a series of pieces for one to four parts in various combinations of high and low voices. Compared to the contemporary keyboard collection (A.6), both are written in a conservative, restrained idiom that makes them suitable for liturgical use, although, unlike the keyboard *ricercars*, they are not confined to a deliberately purified old style and include numerous expressive embellishments. The ensemble canzonas were published both as a set of partbooks (B.2) and (in an edition prepared by Frescobaldi's pupil Bartolomeo Grassi) in open score (B.2a); the latter edition also included a few curious pieces with obbligato spinettina parts.

The two volumes of secular songs (A.5 and 6) appeared in 1630, when Frescobaldi served at the Medici court in Florence, but many were probably

written earlier in Rome (Hill; see Silbiger, 1987). Like the sacred concertos and ensemble canzonas, the songs explore different combinations of high and low voices, but in addition present a diversity of vocal (and poetic) genres, designated by the composer as 'canto in stile recitativo', 'aria', 'sonetto', 'madrigale', 'canzone' etc. Among these works are two genre pairs that Frescobaldi had coupled previously in keyboard settings: the *romanesca*–Ruggiero and the *chaconne*–*passacaglia*. In the latter pair, *ostinato* aria sections move through different keys and alternate with modulatory recitatives, thus creating miniature recitative–aria chains.

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13. Last keyboard publications (1634–7).

In 1635 Frescobaldi brought out another publication of keyboard music, the *Fiori musicali* (A.7). This is his only collection containing exclusively service music for the church, specifically for the celebration of Mass, and it was to be his last publication devoted entirely to new works. Unlike his earlier collections, it is not organized by genre but according to the order of the Mass, and presents three cycles, for the Sunday Mass, the Mass of the Apostles and the Mass of the Virgin (which together provide the music for just about any Mass except those for memorial services). Frescobaldi published the collection in Venice and it may originally have been composed for use at S Marco and similar major churches, since the three cycles conform to their liturgical needs rather than to those of small parish churches (Moore; see Silbiger, 1987).

The music in A.7 cuts across several styles and genres, the only constraint being appropriateness to the dignity of the service, and some have questioned whether even that line was crossed in the two capriccios on popular tunes that conclude the collection. Virtually all genres found in his earlier works are represented here, except those in the popular style (his last contributions to the popular style would find a place in the supplement to his first book of toccatas, to appear a few years later). The musical language of the *Fiori musicali* has been especially well received in later times. This probably has to do with the purposefully organized harmonies (although with frequent and often surprising diversions), and with the transparency of the counterpoint, especially in the *ricercares* and *canzonas*, which continue the trends already observed in A.4 and A.6, including the use of memorable subjects and quotation of popular tunes. The often played toccatas for the Elevation surpass even those in A.6 for their sustained moods of passionate mysticism.

Through the years Frescobaldi continued to prepare new editions of some of his earlier collections. Probably the most thoroughly revised collection was that of the ensemble canzonas; in the 1634 edition (B.3) 10 of the 40 pieces were entirely replaced and another 16 were subject to various degrees of revision (see Harper, in Silbiger, 1987) – further evidence, if any were needed, of Frescobaldi's concern not only for the text of individual works but also for the contents of his collections as a whole. The newly added pieces included yet another Ruggiero–*romanesca* pair.

In 1637 Frescobaldi brought out revisions of both books of toccatas. The first book includes a substantial supplement of pieces in the popular style which appears to have been in preparation for some years and was

originally intended for the new edition of the second book. It underwent repeated revision before its final publication; evidence of some of the earlier phases has been detected in pieces and fragments surviving in manuscript (Darbellay, 1988). The added works show that during his last years Frescobaldi became interested in the creation of extended compositions or cycles out of a succession of individual pieces, sometimes joined by transitional passages. Apparently a considerable amount of experimentation preceded the final products, which include several two-movement and three-movement dance sequences, as well as the lengthy *Cento partite sopra passacagli*.

Frescobaldi seems also to have been occupied during this period with refining his conception of the chaconne–passacaglia pair. An example of one of these concludes all but one of the dance cycles, and their opposition (with a brief excursion to the corrente) forms the main subject of the *Cento partite*. This last work, one of Frescobaldi's most impressive achievements, includes several segments that during a preliminary phase had been destined as parts of separate compositions. The final published version is a masterful essay on the passacaglia and the chaconne and on their relationship. The two genres are conceived dynamically rather than statically; they undergo constant changes of character, mode and tempo, and several times transform into one another through subtle metamorphoses (see Silbiger, 'Passacaglia and Ciaccona', 1996). The *Cento partite* also stretches further the range of chromatic pitches (from D \flat to D \sharp) already expanded in other late works, suggesting a turn either towards equal (or other circulating) temperament, or, more likely, use of keyboards with split keys (Barbieri, 1986; see Fabris and Durante).

Except for a new edition (1642) of A.5 with only minor revisions, the 1637 volumes were Frescobaldi's last publications. However, among the works surviving only in manuscript are thought to be several that date from his final years but that he did not live to see published. Mention should also be made of a collection of canzonas (A.9) published posthumously in Venice by Alessandro Vincenti, who acquired them after Frescobaldi's death from unknown sources.

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14. Manuscript repertory.

A substantial amount of music in manuscript has been attributed to Frescobaldi, either in the sources or by modern scholars; the number of keyboard works in particular almost rivals that contained in his printed collections. The geographical distribution of these manuscripts, compiled in France, England, Italy and various parts of the Austro-German empire, reflects the wide reception his music enjoyed during the 17th century. However, by comparison with the published works, the quality of this manuscript repertory is variable; some of it clearly is spurious, misattributed or at best questionable. Even among the works considered to be genuine, many are rather brief and simple, some giving the impression of having been jotted down on the spot for a music lesson. Nonetheless, a number of compositions deserve consideration alongside the major works in the printed collections.

Of particular importance is a collection of keyboard manuscripts formerly in possession of the Chigi family and now in the Vatican library (A.16). It has been shown that all these manuscripts most likely belonged to one of Frescobaldi's pupils and assistants, Leonardo Castellani (c1610–67), and that they include materials for teaching composition and improvisation used by Frescobaldi and other musicians associated with the Cappella Giulia at S Pietro (Annibaldi, 1990). One of the manuscripts (Chigi Q.IV.29) includes a set of short pieces in Frescobaldi's own hand dating from his earlier years (fig.3). Other manuscripts contain what are thought to be copies of his works by students or assistants; some of these appear to be earlier versions of pieces published subsequently (Darbellay, 1986, see Fabris and Durante, pp.107–24). The discovery of Frescobaldi's close connection with the Chigi manuscripts has lent credibility to many of the attributed works, and even led to proposing him as author for some of the anonymous pieces, although controversy persists over the authorship of several compositions.

The last three toccatas in Chigi Q.IV.25, marked 1, 2 and 3, may provide a glimpse of the compositional development of Frescobaldi's last years. They incorporate several new features that recur in the toccatas of his pupil J.J. Froberger and his younger contemporary Michelangelo Rossi, such as the inclusion of several lengthy and sometimes motivically related canzona segments and the exploration of unusual key areas. If these works are indeed authentic, they may represent the beginning of a third toccata cycle, left unfinished at the composer's death.

Some of the composer's last work on the canzona may have survived in a manuscript entitled 'Fioretti del Frescobaldi' (A.13) in the hand of his assistant (and the engraver of the two books of toccatas) Nicolò Borbone (see SCKM, ii (1987), pp. v–xiii). The 11 canzonas in that volume show a further development of trends evident in A.7, such as subjects that outline functional harmonic progressions, frequent use of short note values, especially in the sections in triple metre, consistent use of countersubjects and extension of the chromatic compass (from A \flat to A \flat).

Relatively few non-keyboard works are preserved in manuscript. Two polychoral mass settings on popular tunes (*La monicha* and the *Aria di Fiorenza*) have been ascribed to Frescobaldi by some scholars and included in the *Opere complete*; but other scholars have questioned Frescobaldi's authorship and have proposed Nicolò Borbone (Annibaldi, 1986; see Fabris and Durante) or Paolo Agostino as more likely authors. A survey of Frescobaldi's works must not fail to mention the two perhaps most widely known compositions, both manifestly spurious: a Fugue in G minor (E.3) now shown to be the work of the 18th-century composer Gottlieb Muffat; and a Toccata (E.4) for cello and piano (often performed in arrangements for concert band and orchestra), probably concocted by the 20th-century Gaspar Cassadó.

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15. Influence and reception.

Frescobaldi's influence was wide and long-lasting. It was, of course, most direct on the circle of musicians who worked with him in Rome (see §6), among them G.B. Ferrini, and was passed on to succeeding generations of

Roman musicians, most notably Bernardo Pasquini. His celebrated German pupil, Froberger, showed a clear debt to the older master in toccatas and contrapuntal pieces, and is often credited with having introduced Frescobaldi's music north of the Alps, although the extent of the training Frescobaldi provided his young pupil has recently been questioned (Annibaldi, 1995) and Frescobaldi's music appears to have been known in France (Hammond, 1991, p.150), Flanders (see SCKM, xviii (1987), p.ix) and the German lands (Riedel; see Silbiger, 1987) well before Froberger's visit to Rome. By the late 17th century Frescobaldi had become a much admired and emulated figure; homage in the form of literal quotations from his works can be found in the keyboard music of leading European musicians, among them Bernardo Pasquini, J.C. Kerll and John Blow.

Some of the earliest works to be widely circulated were the little dance pieces which started appearing, often anonymously, in popular song and dance manuscripts, as well as in guitar and ensemble arrangements, for example in arrangements of the *Corrente primo*, I.3, for guitar in *battuto* chord tablature in Antonio Carbonchi's *Le dodici chitarre spostate* (Florence, 1643) and for instrumental ensemble in J.E. Kindermann's *Deliciae studiosorum* (Nuremberg, 1640). For later composers, however, it was the *stylus fantasticus* of the toccatas that seems to have exerted the greatest fascination; echoes of their extravagant gestures continue to be audible in the keyboard fantasias, preludes and toccatas of the late 17th century and the 18th, especially in Germany. However, the most enduring impact may have come from his works in the 'learned style', which assumed a role in the study of instrumental counterpoint comparable to that of Palestrina's music in the study of vocal counterpoint. J.J. Fux, author of the influential treatise *Gradus ad Parnassum* (1725), used the *Fiori musicali* as a model for composition in the strict style; his *a cappella* compositions show more influences from the instrumental polyphony of Frescobaldi than from the vocal polyphony of Palestrina (Riedel; see Silbiger, 1987). Works in the contrapuntal style were copied by J.S. Bach and by his followers, including C.P.E. Bach, Kirnberger and Forkel (C.P.E. Bach named Frescobaldi among the composers who influenced his father). Anton Reicha included a fugue on a subject from the *Fiori* in his *Dreissig Fugen für das Piano-Forte* (Vienna, 1804).

During the 19th and 20th centuries the interest in Frescobaldi shifted from a pedagogical to a historical one; a landmark was the 1889 edition of a selection of his works by the organist and scholar Franz Xaver Haberl. Among 20th-century composers, Bartók took an interest in his music, performing and publishing brilliant piano adaptations, and Jehan Alain paid tribute with his *Hommage à Frescobaldi* for organ.

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WORKS

Editions: *Girolamo Frescobaldi: Opere complete*, ed. E. Darbellay and others, Monumenti musicali italiani (Milan, 1975–), i, iv, v, viii, x, xvii [O]

[letters and figures in the left margin identify publications referred to in the text](#)

keyboard

Editions: *Girolamo Frescobaldi: Orgel- und Klavierwerke*, ed. P. Pidoux (Kassel, 1949–54)
[P] *Girolamo Frescobaldi: Keyboard Compositions Preserved in manuscripts*, ed. W.R. Shindle, CEKM, xxx (1968, 2/1982) [Sh]

| | |
|----------|---|
| A.1 | Il primo libro delle [12] fantasie, a 4 (Milan, 1608); O vi, P i: sopra un soggetto, g, g, e; sopra due soggetti, a, F, F; sopra tre soggetti, G, G, a; sopra quattro soggetti, a, F, F |
| A.2–3, 8 | [12] Toccate e partite d'intavolatura di cimbalo ... libro primo (Rome, 1615 (A.2); rev. and enlarged 2/1615–16 (A.3); 3/1616 or later (A.3a); 4/1628 as Il primo libro d'intavolatura di toccate di cimbalo et organo (A.3b); 5/1637/R as Toccate d'intavolatura di cimbalo et organo (A.8); O ii, P iii: toccatas, g, g, g, g, e, e, d, F, a, F, C, C; partitas sopra Ruggiero, sopra la Romanesca, sopra la Monicha; in A.3–3b and A.8 partitas replaced by partitas sopra l'aria della Romanesca, sopra Ruggiero, sopra la Monicha, sopra Folia, and 4 correntes, d, a, F, g; in A.8 added as Aggiunta: Balletto, corrente e passacagli, e; Balletto secondo corrente del balletto, e; Balletto, corrente e passacagli, g; Cento partite sopra passacagli, d/e; Capriccio Fra Iacopino sopra l'aria di Ruggiero; Capriccio sopra la battaglia; Balletto e ciaccona, G; Corrente e ciaccona, a; Capriccio pastorale |
| A.4 | [10] Recercari, et [5] canzoni francese fatte |

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|-----|---|
| | <p>sopra diverse oblighi in partitura ... libro primo (Rome, 1615/R (A.4); 2/1618 (A.4a)); P ii:</p> <p>ricercares, g, g, e, sopra mi re fa mi (a), F, sopra fa fa sol la fa (F), sopra sol mi fa fa la sol (G), oblige di non uscir mai di grado (G), con quattro soggetti (a), sopra la fa sol la re (a); canzonas, primo tono (g), primo tono (g), secondo tono (g), sexto tono (F), nono tono (a)</p> |
| A.5 | <p>Il primo libro di [12] capricci fatti sopra diversi soggetti et arie in partitura (Rome, 1624; pubd with A.4 as Il primo libro di capricci, canzon francese, e recercari fatti sopra diversi soggetti et arie in partitura, Venice, 1626 (A.5a); 1628 (A.5b); 1642 (A.5c)); O iv, P ii:</p> |
| | <p>Ut re mi fa sol la; La sol fa mi re ut; sopra il Cucho; La sol fa re mi; sopra la Bassa Fiammenga; sopra la Spagnoletta; sopra Or che non rimena (in A.5 only); Cromatico di ligature al contrario; Di durezze; sopra un soggetto; Obligo di cantare la quinta parte, senza toccarlo; sopra l'aria di Ruggiero</p> |
| A.6 | <p>Il secondo libro di [11] toccate, [6] canzone, [4] versi d'hinni, [3] Magnificat, [5] gagliarde, [6] correnti et altre [4] partite d'intavolatura di cembalo et organo (Rome, 1627; A.6); 2/1637/R, without the last two partite (A.6a)); O iii, P iv:</p> |
| | <p>toccatas, g, g, per l'organo da sonarsi alla levatione (d), per l'organo da sonarsi alla levatione (a), sopra i pedali per l'organo e senza</p> |

| | |
|-----|---|
| | <p>(G), per l'organo sopra i pedali e senza (F), d, di durezza e ligature (F), F, d, G, Ancidetemi pur d'Archadelt passagiato; canzonas, g, C, G, F, C, C; hymns, della Domenica, dell'Apostoli, Iste confessor, Ave Maris stella; Magnificat primi toni, secundi toni, sestis toni; Aria detto balletto; galliards, a, g, g, C, a; Aria detta la frescobalda; correntes, d, G, 'alio modo' (G), g, F, a; Partite sopra ciaccona; Partite sopra passacagli</p> |
| A.7 | <p>Fiori musicali di diverse compositioni, toccate, kyrie, canzoni, capricci, e recercari, in partitura (Venice, 1635/R); P v:</p> |
| | <p>Toccata avanti la Messa della Domenica, 2 Kirie della Domenica, 3 Christe, 6 Kirie, Canzon dopo la Pistola, Recercar dopo il Credo, Toccata cromaticha per le levatione, Canzon post il comune; Toccata avanti la Messa degli Apostoli, 3 Kirie delli Apostoli, 2 Christe, 3 Kirie, Canzon dopo la Pistola, Toccata avanti il recercar, Recercar cromaticho post il Credo, Altro recercar, Toccata per le levatione, Recercar con obligo del basso come appare, Canzon quarti toni dopo il post Comune; Toccata avanti la Messa della Madonna, 2 Kirie della Madonna, 2 Christe, 2 Kirie, Canzon dopo la Pistola, Recercar dopo il Credo, Toccata avanti il recercar, Recercar con obligo di cantare la quinta parte senza toccarla, Toccata per le levatione,</p> |

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| | Bergamasca, Capriccio sopra la Girolmeta |
| A.9 | [11] Canzoni alla francese in partitura (Venice, 1645); P i: |
| | La Bellerofonte, La Crivelli, La Gardana, La Paulini, La Pesenti, La Querina, La Rovetta, La Sabatina, La Scacchi, La Tarditi, La Vincenti |
| A.10 | Works pubd in Spiridion: |
| | Nova instructio pro pulsandis organis, spinettis, manuchordiis, i, ii (Bamberg 1670–71), iii, iv (Würzburg, c1675–7); see Darbellay (1988), 95–6 |
| A.11 | 12 canzonas (some called fuga), <i>D-Mbs</i> Mus.ms.1581; ed. in Sh |
| A.12 | 2 capriccios, 1 trio, 1 fantasia, <i>F-Pn</i> rés.Vm ⁷ 675; ed. in Sh |
| A.13 | Fioretti di Frescobaldi: |
| | 11 canzonas, 1 toccata, <i>GB-Lbl</i> Add.40080; ed. A Marcon and A. Gaus (Zimmern ob Rottweil, 1994) |
| A.14 | 3 toccatas, 2 canzonas, <i>Lbl</i> Add.36661; ed. in Sh |
| A.15 | 2 capriccios, 1 canzona, 1 verse, <i>I-RAc</i> Classense 545; ed. in Sh |
| A.16 | Partite sopra L'aria di Fiorenza, 8 toccatas, 3 canzonas, 2 capriccios, 2 ricercares, <i>Rvat</i> Chigi Q.IV.25; 1 toccata, 1 corrente, <i>Rvat</i> Chigi Q.IV.27; 5 toccatas, 3 ricercares, 3 canzonas, 2 partite sets (Ruggero, La Monica), <i>Rvat</i> Chigi Q.IV.29 (part autograph); 1 toccata, Rugier, passagalli, hymn versets, <i>Rvat</i> Chigi Q.VIII.205–6; all ed. in Sh |
| A.17 | 9 toccatas, <i>Tn</i> Giordano I; 3 correnti, <i>Tn</i> Foà VI; all ed. in Sh |

Works (many doubtful or spurious) in *A-Wm*, *Wn*, *B-Br*, *CH-CObodmer*, *D-Bhm*, *Bsb*, *Mbs*, *GB-Loldham*, *I-Bc*, *Fc*, *Rdp*, *Vnm*, *PL-Kj*; for more details and additional listings see Hammond (1983), 290–304, and Silbiger (*Italian manuscript Sources*, 1980), 152–65; some ed. in Sh

instrumental ensemble

Edition: *Girolamo Frescobaldi: Ensemble Canzonas*, ed. B. Thomas (London, 1975–7) [T]

- B.1 3 canzonas, a 4, 5, 8, 1608²⁴; ed. in Harper (1975); see also Hammond (1983), 306
- B.2 In partitura, il primo libro delle [38] canzoni a l-4, bc, per sonare con ogni sorte di stromenti, ed. B. Grassi (who added the titles) (Rome, 1628/R); ed. in Harper (1975), T;
37 canzonas: L'Alessandrina, L'Alterà, L'Altogradina, L'Ambitiosa, L'Arnolfinia, La Bernardinia, La Bianchina, La Boccellina, La Bonvisia, La Capponcina, La Capriola, La Cittadellia, La Diodata, La Donatina, La Franciotta, La Garzoncina, La Gualterina, L'Henricuccia, La Lanberta, La Lanciona, La Lievoratta, La Lipparella, La Lucchesina, La Marina, La Masotti, La Moricona, La Nicolina, La Nobile, La Plettenberger, La Rovellina, La Samminiata, La Sandoninia, La Sardina, La Superba, La Tegrimuccia, La Todeschina, La Tromboncina; 1 toccata, spinettina, vn, bc; 1 toccata, spinettina/lute, bc; 1 canzona, La Vittoria, spinettina, bc
- B.2a Il primo libro delle canzoni a 1–4, bc, accomodate per sonare [con] ogni sorte de stromenti (Rome, 1628/R), contains 34 canzonas from B.2 and 3 new works; for edns see B.2
- B.3 Canzoni da sonare a 1–4, bc, ... libro primo (Venice, 1634) [contains 28 pieces, some rev., from B.2, 2 from B.2a, and 10 new works]; for edns see B.2

italian vocal

Edition: *Girolamo Frescobaldi: Arie musicali (Florenz 1630)*, ed. H. Spohr, *Musikalische Denkmäler*, iv (Mainz, 1960) [Sp]

- C.1 Il primo libro de' [19] madrigali, 5vv (Antwerp, 1608), O v:
Ahi bella, si; Amor mio perche piangi; Amor ti chiam'il mondo; Come perder poss'io; Cor mio chi mi t'invola; Da qual sfera; Fortunata per me; Giunt'è pur Lidia; Lasso io languisc'e moro; Perche fuggi tra salci; Perche spess'a veder; Qui dunque oime; S'a la gelata mia; Se la doglia; Se lontana; S'io miro in te; So ch'aveste; Tu pur mi fuggi; Vezzossissima Filli
- C.2 Alla gloria alli honori, 2vv, bc, 1621¹⁴
- C.3 O bell'occhi, 1v, bc, 1621¹⁵
- C.4 Era l'anima mia, 2vv, bc, 1622¹⁰
- C.5 Primo libro d'arie musicali per cantarsi, 1–3vv, theorbo, hpd (Florence, 1630/R); Sp:
A piè della gran croce (Maddalena alla croce), 1v, bc; Ardo, e taccio il mio mal, 1v, bc; Begli occhi, 2vv, bc; Con dolcezza e pietate, 3vv, bc; Corilla danzando, 3vv, bc; Così mi disprezzate (Aria di passacaglia), 1v, bc; Degnati, O gran Fernando, 1v, bc; Di Licori un guardo, 1v, bc; Donna, siam rei di morte, 1v, bc; Dopo si lungo error, 1v, bc; Dove ne vai, 2vv, bc; Dove, dove, Signor, 1v, bc;

Dunque dovrò (Aria di Romanesca), 1v, bc; Entro nave dorata, 1v, bc; Era già tutta mia, 2vv, bc; Non mi negate, ohime, 1v, bc; Occhi che sete, 2vv, bc; Se l'aura spira, 1v, bc; Se l'onde, ohime, 1v, bc; Se m'amate io v'adoro, 2vv, bc; Signor, c'hora fra gli ostri, 1v, bc; Troppo sotto due stelle, 1v, bc; Voi partite mio sole, 1v, bc

C.6 Secondo libro d'arie musicali per cantarsi, 1–3vv, theorbo, hpd (Florence, 1630/R); Sp:

A miei pianti, 1v, bc; Bella tiranna, 2vv, bc; Ben veggio donna, 1v, bc; Deh, vien da me pastorella (Ceccona), 2vv, bc; Deh, volate o mie voci, 3vv, bc; Doloroso mio core, 3vv, bc; Dove sparir, 1v, bc; Gioite, O selve, O venti, 2vv, bc; La mia pallida faccia, 1v, bc; Non vi partite, 2vv, bc; O dolore, O ferita, 3vv, bc; Ohime, che fur, che sono, 1v, bc; O mio cor, dolce mia vita, 1v, bc; Oscure selve, 1v, bc; Quanto più sorda sete, 3vv, bc; Soffrir non posso, 2vv, bc; Son ferito, son morto, 1v, bc; Ti lascio anima mia (Aria di Ruggieri), 1v, bc; Vanne, ò carta amorosa, 1v, bc; Voi partite mio sole, 1v, bc

latin vocal

Edition: *Girolamo Frescobaldi: Mottetti a 1, 2 e 3 voci con continuo*, ed. C. Stembridge (Padua, 1987) [St]

D.1 Peccavi super numerum, 3vv, bc, 1616¹

D.2 Angelus ad pastores, 3vv, bc, 1618¹³

D.3 Ego sum panis vivus, 3vv, bc, 1621³

D.4 Jesu rex admirabilis, 4vv, bc, 1625¹

D.5 Liber secundus diversarum modulationum (Rome, 1627):

Aspice Domine, 1v, bc, St; Ave virgo gloriosa, 4vv, bc (inc.); Beatus vir qui suffert, 2vv, bc, St; Benedicite Deum, 2vv, bc, St; Benedicta tu mater, 2vv, bc, St; Civitas Hierusalem noli flere, 4vv, bc (inc.); Corona aurea super caput eius, 4vv, bc (inc.); Decantabat populus Israel, 3vv, bc, St; De ore prudentis procedit, 2vv, bc (inc.); Deus noster refugium, 1v, bc, St; Ego clamavi, 4vv, bc (inc.); Ego flos campi, 3vv, bc (inc.); Ego sum qui sum, 4vv, bc (inc.); Exaudi nos Deus, 3vv, bc (inc.); Exultavit cor meum, 1v, bc, St; Exurge Domine, 2vv, bc, St

Iesu flos mater virginis, 4vv, bc (inc.); Iesu rex admirabilis, 3vv, bc (2 settings, inc.); Ipsi sum desponsata, 1v, bc, St; O bone Jesu, 2vv, bc (inc.); O Iesu mi dulcissime, 1v, bc, St; O mors illa, 2vv, bc, St; O sacrum convivium, 3vv, bc (inc.); Quam pulchra es, 3vv, bc, St; Reminiscere miserationum, 2vv, bc, St; Sic amantem diligite, 3vv, bc (inc.); Sicut mater consulatur, 2vv, bc (inc.); Tempus est ut revertar, 2vv, bc, St; Tota pulchra es, 2vv, bc (inc.); Vidi speciosam sicut columbam, 2vv, bc (inc.); Viri sancti, 2vv, bc, St; Vox dilecti mei pulsantis, 3vv, bc (inc.)

D.6 Missa sopra l'aria della monica, 8vv, bc, O i

D.7 Missa sopra l'aria di Fiorenza, 8vv, bc, O i

D.8 Iod. Manum suam, 1v, bc, I-Bc

doubtful and spurious

E.1

In te Domine speravi, 8vv, bc, I-Bc, doubtful

E.2

O vere digna hostia, 2vv, bc, 1629⁵, doubtful

E.3

Fugue, g, kbd, pubd in M.

Clementi: *Selection of Practical Harmony* (London, 1801) [by Gottlieb Muffat]

E.4

Toccata, vc, pf, ed. G. Cassadó (Vienna, 1925), spurious

For details of other doubtful and lost works see Hammond (1983), 274–325

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Fresneau, Henry

(fl 1538–54). French composer. Bibliographical evidence suggests that he had connections with Lyons. Moderne's anthologies ascribe to him one motet, *Miser ubi parebo*, and 20 chansons for four voices. 13 of these appeared in the second volume of *Le difficile des chansons* (RISM 1544⁹); they include two anecdotal pieces about the sexual adventures of Franciscan and Dominican friars (*Ung Cordelier* and *Ung Jacobin*), both perhaps of local significance. Another chanson, *Montez soubdain* (RISM

1540¹⁷), may refer to the 'chevauchée de l'âne', a jovial tradition celebrated annually in Lyons. One clumsy text, *Mignons qui suivent la route*, is no more than a publicity jingle advertising a travelling troupe of officially sanctioned players. Like some other composers of polyphonic music (e.g. Sandrin), Fresneau may have been connected with dramatic entertainment: his knowledge of the popular repertory is attested in a *fricassée* which quotes from over 100 contemporary chansons. He specialized in novelty pieces, composed in a catchy style with rapid syllabic patten, and it is easy to see how *Le jeu m'ennuye* ascribed to Fresneau in the sixth book of Moderne's *Parangon* (RISM 1540¹⁶) came to be attributed to Janequin in Attaignant's 23rd book of chansons published in Paris several years later. Attaignant was clearly uncertain about Fresneau's music: he reprinted two of the pieces from *Le difficile des chansons* with ascriptions to Santerre, and after attributing *Par toy Amour, hélas je suis laissée* to Fresneau in his 18th book (RISM 1545¹³), he ascribed it in the next book to Guyon. He did however issue three new chansons by Fresneau between 1545 and 1547; Du Chemin added one more in 1554.

WORKS

all for 4 voices

Motet, 4vv, 1539¹⁰

A bien compter, 1538¹⁷, ed. in SCC, xxiv (1992), and in Dobbins (1972); Encores un coup, 1544⁹; Frere Jehan, 1544⁹; Hellas la paix, 1544⁹; J'ay la promesse, 1538¹⁷, ed. in SCC, xxiv (1992); La fricassée, 1538¹⁷, ed. in SCC, xxiv (1992), and in Dobbins (1972); Le cruel Mars rebelle et rigoureux, 1554²¹; Le jeu m'ennuye, 1540¹⁶ (attrib. Janequin in 1547¹⁰), ed. in SCC, xxvi (1993), and in Dobbins (1972); Le mien esprit, 1544⁹

Mignons qui suivent la route, 1539²⁰, ed. in SCC, xxvi (1993), RRMR, xxxviii (1981) and in Dobbins (1972); Montez soubdain, 1540¹⁷, ed. in SCC, xxvii (1993), and in Dobbins (1972); N'aymés jamais ces vieilles, 1544⁹; Oeil importun qui mon cueur a rendu, 1547⁸; Par toy Amour, hélas je suis laissée, 1545¹³ (attrib. Guyon in 1546¹²); Peine et travail ne m'est qu'esjouissance, 1545¹²; Qu'est la, c'est le beau pere (Trac, trac, trac), 1547¹⁰; S'il est ainsi, 1544⁹

Si vous la baizés, 1544⁹; Souspir d'amours, 1539²⁰, ed. in SCC, xxvi (1993), RRMR, xxxviii (1981) and in Dobbins (1972); Tenot estoit, 1544⁹ (attrib. Santerre in 1545¹⁰), ed. in RRMR, xxxviii (1981), and ed. A. Seay, *Pierre Attaignant: Dixseptiesme livre* (1545) (Colorado Springs, CO, 1979); Ung advocat dict, 1544⁹; Ung compaignon, 1544⁹; Ung Cordelier, 1544⁹; Ung Jacobin, 1544⁹; Ung laboureur, 1544⁹ (attrib. Santerre in 1545¹⁰), ed. A. Seay, op. cit.

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FRANK DOBBINS

Fresneau [Fresnau, Frasnau], Jehan [Johannes de Frania]

(b Cambrai; fl c1468–1505). French composer. A Milanese document from 1476 describes him as a priest of Cambrai, and he may be identifiable with the petit vicaire 'Jo. Fremniau' who is documented at Cambrai Cathedral from 1468 to 1469. Fresneau was a *chapelain ordinaire* in the French royal chapel from 1469 to 1475. He was in Milan in 1476, where he is listed among the singers in the chapel of Galeazzo Maria Sforza. (He is here called 'Johannes de Frania', but also appears as 'Franeau' and 'Frانيا', which opens up the possibility that he could be identified with the 'Jehan Verneau dit Loyauté' in the French royal chapel, 1452–9.) According to a letter of 14 November 1476, Duke Galeazzo Maria wished to obtain a clerical position for Fresneau at Como. Following the duke's assassination (26 December 1476), 'Johannes de Frania' is included in a letter of safe conduct dated 6 February 1477. A letter from the papal court of 28 July 1486 identifies Fresneau as *cantor-capellanus* of the king of France and canon at St Martin, Tours. He was at the choir school of Chartres Cathedral from 1494 until February 1505, as procurator of the canonships of St Martin; he held the title of 'canon and provost of Mayet in the church of said St Martin' and is also described as a 'notary and procurator in the church's court'.

Six works, one mass and five chansons, by him survive. Although three of the chansons are also attributed to other composers, the evidence of the sources and stylistic considerations favour Fresneau. His chansons, all of which seem to be from the 1470s, stay within the structural confines of the *formes fixes* and make sparing use of imitation. It is likely that he was Ockeghem's student, as he is included in Guillaume Crétin's famous *Déploration* on the death of Ockeghem; he is listed here among the living composers, alongside Josquin, Agricola, Brumel and Compère. That he was considered a musician of some stature is suggested by the sentence 'Prenez Fresneau pour vos chantz accorder'.

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Florentine Chansonnier from the time of Lorenzo the Magnificent, ed. H.M. Brown, MRM, vii (Chicago, 1983) [B]

Missa quarti toni, 4vv, *I-Rvat* C.S.23

C'est vous seulle, 3vv, *Fr* 2794

De vous servir, 3vv, B 618, also ed. J. Marix, *Les musiciens de la cour de Bourgogne au XVe siècle* (Paris, 1937/R) (attrib. Hayne van Ghizeghem in *Bc* Q17 and *Rvat* C.G.XIII.27, Fresneau in *Fr* 2794; probably by Fresneau)

Ha qu'il m'ennuye, 3vv, L 116, B 254 (attrib. Agricola in *Fn* Magl.XIX.178 and Fresneau in *F-Pn* fr.2245; probably by Fresneau)

Notres assouemen, 3vv, L 122, B 534 (attrib. Agricola in *I-Fn* Magl.XIX.59 and Fresneau in *Rvat* C.G.XIII.27; probably by Fresneau)

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ALLAN W. ATLAS/JANE ALDEN

Fresnel, Baude

(*b* Reims, mid-14th century; *d* 1397–8). French harpist and organist to Philip the Bold of Burgundy, possibly identifiable with [Baude Cordier](#).

Fret

(Fr. *touche, ton*; Ger. *Bund, Tonbund, Griff, Band*; It. *tasto*).

A strip of gut, bone, ivory, wood or metal, placed across the fingerboard of certain bowed and plucked instruments. The sound of a plucked string stopped by the finger against a fingerboard without frets is unsatisfactory: the flesh of the fingertip does not make a sufficiently sharp cut-off point on the vibrating string, which is consequently partly damped and sounds with less of an 'edge' to the musical tone. The hard ridge of the fret, against which the finger presses the string, forms a small nut and restores something of the 'open string' quality to the sound. The presence of frets also aids the intonation of chordal playing.

In the 16th and 17th centuries instruments with gut strings such as the lute and the viol were most often fitted with movable gut frets, tied round the neck and fingerboard and fastened with a special knot – either as a single fret (one thickness of gut) or a double fret (two thicknesses side by side), as shown in [fig. 1](#). Double frets keep tight more easily and are very satisfactory on bowed instruments such as viols. On lutes and guitars, however, where the strings should lie very close to the fingerboard, the initial impetus at the moment of plucking can give a less satisfactory tone with double frets. The string, sharply pressed down on the strand of gut nearest the fingertip, buzzes slightly against the other strand. Mace (1676)

mentioned both single and double frets, saying that the latter were 'after the old fashion'. Many modern makers and players use frets all of one thickness, but a useful pointer to early practice is given in John Dowland's 'Necessarie Observations' in *Varietie of Lute-lessons* (1610/R), edited by his son Robert:

... let the two first frets nearest the head of the Instrument (being the greatest) be of the size of your Countertenor, then the third and fourth frets must be of the size of your great Meanes: the fift and sixt frets of the size of your small Meanes: and all the rest sized with Trebles. These rules serve also for Viols, or any other kinde of Instrument whereon frets are tyed

Such a grading in fret thickness, from the equivalent of the fourth string (Countertenor) to the first (Treble), has important implications for the height of the action on these instruments.

On lutes and guitars, frets beyond the fingerboard were generally made of wood, glued to the soundboard. Instruments with metal strings, such as the cittern and bandora, usually had fixed metal frets, made from thin strips of sheet brass, held in tapering slots by thin wedges of hardwood. Bone or ivory was sometimes used, and modern instruments such as the guitar and mandolin have frets of specially extruded wire let into slots cut in the fingerboard.

On Western instruments frets are usually placed at intervals of a semitone (though on the cittern some semitone frets were omitted (for further discussion see [Cittern](#)). The fixed frets of modern instruments are usually arranged for an approximation of equal temperament, to give an octave of 12 equal semitones. Perhaps the commonest such approximation is the 'rule of 18', where each fret is at $1/18$ of the distance from the previous fret to the far end of the string. Some early 16th-century composers for the lute or vihuela may have preferred an instrument in some form of meantone temperament. In any case the use of adjustable gut frets on Renaissance and Baroque instruments enabled the player to accommodate particular compositions or prevent unwanted irregularities of intonation owing to variations in the density of the gut strings (see [Temperaments](#), §8).

On certain Asian instruments, for instance the Indian *sitār*, the frets are several centimetres high (fig.2), so inflections in intonation can be obtained by pulling the string along them (see *also* [Sitār](#), §3). The frets of the *sitār* are movable: e.g. the first fret may be positioned either a whole tone or a semitone above the open string (the tonic drone), resulting in two different scale patterns.

Although frets appeared on some Asian and Middle Eastern plucked instruments as early as about 2000 bce, they do not seem to have been known in Europe before the Middle Ages. By the 14th century, however, both bowed and plucked instruments were frequently fretted. One of the miniatures in Alfonso el Sabio's *Cantigas de Santa Maria* depicts two rebecs, one with frets and the other without (see [Rebec](#), fig.3). In the 16th century frets became characteristic of the viol family. They have also

occasionally been used on the violin to help the beginner play in tune. Playford wrote: 'It is the best and easiest way for a Beginner who has a bad Ear, for by it he has a certain rule to direct and guide him to stop all his *Notes* in exact *tune*'. The most important function of frets, however, was the special tonal quality that they provided.

A clavichord in which more than one tangent strikes a given pair of strings, producing different notes according to the distance from the bridge, is called 'fretted' (Ger. *gebunden*), since the tangent positions are determined in the same way as the fret spacing on a fingerboard.

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IAN HARWOOD

Fretwork.

British viol consort. It was formed in 1985, and after six months' intense study, funded by the Arts Council, made its début at the Wigmore Hall in 1986. By the 1990s it was recognized as the leading viol consort in the world. Its members in 1999 were Richard Campbell, Wendy Gillespie, Julia Hodgson, Susanna Pell, Richard Boothby and William Hunt, with the frequent participation of singers such as Michael Chance, James Bowman and Catherine Bott, the vocal ensemble Red Byrd, the organist Paul Nicolson and the lutenist Christopher Wilson. Fretwork has toured extensively throughout Europe, the USA, East Asia and Australia, performing principally the English consort repertory, but also Renaissance and contemporary works. It has commissioned (and recorded) new compositions for viols by a wide range of composers, including George Benjamin (*Upon Silence*), Elvis Costello (*Put away forbidden playthings*), Tan Dun (*A Sinking Love*), Thea Musgrave (*Wild Winter*), Michael Nyman (*Self-Laudatory Hymn*) and Peter Sculthorpe (*Djlile*). However, Fretwork is best known for its CDs of the English repertory from Byrd to Purcell. Its performances are characterized by rich and passionate yet clean playing, with a strongly supportive bass; its excellent treble viols always maintain a sweet tone (in the tradition of Francis and June Baines). Fretwork has also published viol music and David Pinto's book *William Lawes*.

LUCY ROBINSON

Freund [Freundt].

German family of organ builders. The oldest surviving instrument ascribed to an organ builder named Freund is the organ at Ardagger, Lower Austria, with an inscription (dated 1770) which states that the organ was built in 1620 by a 'Passauischen Orgelmacher Frynd'. A 'Johann Georg Freund', often mentioned in organ-building literature, was formerly thought to be the foremost member of the family, but there is no archival evidence to support this. The first traceable member of the family is Johann Freund (*d* Passau, 3 Dec 1678). He is possibly identical with 'Johannes Frondt' who worked in 1629 in Innsbruck with Leopold Rottenburger of Salzburg; he also worked together with Andreas Butz in Schlägl (1635; see [Butz](#)). Johann Freund built one of the most important organs of the 17th century for Klosterneuburg Abbey, near Vienna (1636–42; restored 1983–90 by the firm of Theodor Kuhn). The overall impression of the *plenum* is characterized by a comprehensive chorus with a Mixtur XII–XIV (4') in the *Hauptwerk*; the specification also includes six reeds, of which the Regal 8' in the *Brustwerk* is original (see [Organ](#), §V, 12, Table 25). Freund also built organs for the St Afra chapel, Klosterneuburg (1649); the parish church, Linz (1650); St Bartholomäus, Passau-Ilzstadt (1655); St Leonhard, Aigen am Inn (1658); and Baumgartenberg Abbey (1662).

Johann was succeeded by his son Leopold (*d* Passau, 19 April 1722), who built organs for the Benedictine abbey at Kremsmünster (1680–82); the Benedictine abbey at Seitenstetten (1685–7); Passau Cathedral (1685–8); Korneuburg (1691); Freistadt (1705); and the pilgrimage church of Maria Brunnenthal (1711). The workshop was gradually taken over by his son-in-law Johann Ignaz Egedacher (see [Egedacher](#)). Franz Freund (*d* before 1696), also a son of Johann, was an organ builder in Rottenburg am Neckar, where he married in 1668 and obtained the freedom in 1670. He built an organ for the collegiate church at Wiesensteig (1680) and worked at Temple Neuf, Strasbourg (1683–4; repairs and rebuilding) and the Cistercian abbey at Schöntal an der Jagst (1690; new Posaune).

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ALFRED REICHLING

Freundt [Bonamicus], Cornelius

(*b* Plauen, *c*1535; *d* Zwickau, bur. 26 Aug 1591). German composer. He is first heard of in 1554 as the dedicatee of a Zwickau music manuscript. By 1564 he was Kantor at Borna. On 1 November 1565 he became Kantor of St Marien, Zwickau, and a teacher at the town school, in succession to David Köler (to whose memory he dedicated a composition). There he led a busy and fruitful life and was held in high esteem, not only for his abilities as a musician in the service of the town and church: he also produced school plays, built the town a sundial and in 1588 was invited to become a

preacher, an offer that he declined. His music, which consists overwhelmingly of sacred works, including Christmas and wedding songs, probably all originated in his work at Zwickau; he wrote surprisingly little for the Lutheran Mass. A few of his Christmas songs found their way into the Dresden, Brunswick and Gotha songbooks, some remaining in use until the 18th century. They are attractive pieces, some in a simple homophonic style, others more sophisticated and motet-like; historically they represent a transition from the older Tenorlied to the newer chorale.

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WILFRIED BRENNECKE

Freville, Richard

(*b* c1475–80; *fl* 1490–1540). English composer. A Richarde Freville is recorded as a chorister at St George's Chapel, Windsor, between Michaelmas 1489 and Michaelmas 1494, when he was the senior boy. A florid four-voice setting of the *Nunc Dimittis*, written probably in the second or third decade of the 16th century, is attributed to him in *GB-O/c* 124, f.222.

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ANDREW WATHEY

Frey, Emil

(*b* Baden, canton of Aargau, 8 April 1889; *d* Zürich, 20 May 1946). Swiss pianist, brother of [Walter Frey](#) (ii). He studied with Otto Barblan, Joseph Lauber and Willy Rehberg at the Geneva Conservatory, and with Diémer, Fauré and Widor at the Paris Conservatoire, where he won a *premier prix* for piano in 1906. Between 1912 and 1917 he held masterclasses in Moscow; from then until his death he taught in Zürich. As a pianist Frey toured successfully in Europe and South America. He also was a prolific composer, in a conservative style; his works include two symphonies, concertos, chamber works, piano music and studies.

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JÜRIG STENZL

Frey, Jacques-Joseph

(*b* 1782; *d* 9 June 1838). French music publisher. He studied the violin at the Paris Conservatoire and from 1816 to 1838 played the viola in the Opéra orchestra. In August 1811 he purchased the engraved plates, manuscripts and business of Magasin de Musique (ii), establishing himself in their premises at 76 rue de Richelieu. Shortly afterwards (by November 1812) he moved to 8 place des Victoires, and in April 1838 to 22 boulevard Montmartre. On 17 November 1839 Richault announced that he had purchased 'all the engraved plates constituting the music business of the late M. Frey'.

Frey's prime achievement was to publish orchestral scores of Mozart's seven major operas. Only two had previously appeared in France: *Die Zauberflöte*, published by Sieber père in a strange adaptation entitled *Les mystères d'Isis*, and *Figaro*, published by Magasin de Musique (ii); Frey engraved a correct edition of the former and reissued the latter as part of his series, which attracted more than 250 subscribers. He also reprinted 32 of Grétry's operas from the original plates, but this series had a mere 19 subscribers. He published full scores of operas by Rodolphe Kreutzer, Le Sueur and Méhul as well as instrumental and vocal music and a number of instrumental methods; the latter included two of his own authorship, for violin and for tambour de basque. All his publications were engraved.

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RICHARD MACNUTT

Frey, Walter (i).

See [Frye, Walter](#).

Frey, Walter (ii)

(*b* Basle, 26 Jan 1898; *d* Zürich, 27 Aug 1985). Swiss pianist, brother of [Emil Frey](#). He studied the piano with Friedrich Niggli (1906–13) and Willy Rehberg (1913–16). From 1917 he was active as a pianist and teacher in Zürich, where he held piano and chamber music classes at the conservatory. On his numerous concert tours he played mainly contemporary music and introduced works by, among others, Hindemith, Wellesz, Toch and many Swiss composers; in 1927 he gave the first performance, with Stefi Geyer, of Berg's Chamber Concerto in Berlin (under Scherchen). He was co-founder and first president of Pro tunder Scherchen Musica (the Zürich branch of the ISCM) from 1934 to 1960, and edited *25 Jahre Pro Musica* (Zollikerberg, Zürich, 1959). In later years his main concern was with the keyboard works of Bach, of which he gave complete performances in concert cycles.

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JÜRIG STENZL

Freyer, Achim

(*b* Berlin, 30 March 1934). German painter, theatre designer and opera director. He studied at the Akademie der Künste in Berlin and made his stage début, designing the sets and costumes for Ruth Berghaus's production of *Il barbiere di Siviglia*, at the Berlin Staatsoper in 1967. He defected to the West in 1973 and made an immediate impression with his striking, painterly and abstract designs for Hans Neugebauer's productions of *Cardillac* (1973) and *Pelléas et Mélisande* (1975) at the Cologne Opera. In 1979, he made his début as director as well as designer with *Iphigénie en Tauride* at the Bavarian State Opera. He staged Philip Glass's *Satyagraha* (1981) and *Akhnaten* (1984, première) at the Stuttgart Opera. His 'pop art' style, evident in his productions of *Die Zauberflöte* for the Hamburg Staatsoper and, circus-style, for the 1997 Salzburg Festival, and *Orfeo ed Euridice* for the Deutsche Oper Berlin in 1982, aroused controversy.

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HUGH CANNING

Freyer, August

(*b* Mulda, nr Dresden, 15 Dec 1803; *d* Pilica, nr Warsaw, 28 May 1883). Polish organist, composer and teacher of German birth. He studied in Leipzig with Friedrich Schneider and Christian Pohlenz, and arrived in Warsaw in 1827. In the following year he entered the Warsaw Conservatory, where he studied figured bass and the organ with Lenz and took lessons in composition with Elsner. In 1831 he became the double bass player at the Wielki Theatre in Warsaw, but after three years had to resign because of illness. On 1 January 1837 he succeeded K.F. Einert as organist at the Lutheran church in Warsaw, where he remained for over 40 years. He rebuilt the organ and made the church one of Warsaw's most important musical centres. He founded a large choir there, performing oratorios and other vocal and instrumental works. He also organized a singing school at the church and directed amateur and professional choirs in performances of a wide range of music, including his own compositions. He gave frequent concerts in Warsaw and Kraków, in the major German cities (1834) and in Paris (1857); his performances were admired by some of the most prominent artists of the day, particularly Adolf Hesse, Mendelssohn, Spohr and Glinka, and he was considered the most distinguished organist in Europe.

From 1831 Freyer directed a free school of organ playing and taught composition and singing. He taught many well-known Polish musicians, including Moniuszko. From 1861 he worked at the Music Institute in Warsaw, where he became teacher of organ, harmony and counterpoint (until 1866). He wrote several textbooks, from which many Polish musicians were educated. He was also partly responsible for the founding of the Warsaw Music Society.

As an organist and teacher Freyer was important to Polish culture in the reawakening of interest in the declining art of the organ. His compositions, almost entirely for organ, can be divided into three groups: virtuoso pieces, preludes for his pupils, and accompaniments to sacred choral works. It is the flamboyant virtuoso works which have the greatest artistic value; they are distinguished by varied figuration, a resourceful use of register and a well-judged balance between polyphony and homophony. To this group belong the fantasias and variations: they were the earliest virtuoso organ works in 19th-century Polish music, and remain in the repertory.

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Sacred: Choralbuch für die evangelische Gemeinde (Warsaw, 1845); Anthems, op.6 (Warsaw, n.d.); Veni Creator, 4 male vv, org, op.10 (Warsaw, 1861); Anthems, op.12 (Warsaw, n.d.); Salve Regina, 4 male vv, op.13 (Warsaw, 1862); Anthems, op.16 (Warsaw, n.d.); Mass 'Na stopniach Twego upadamy tronu' [We Fall at the Steps of Thy Throne], 4vv, org, op.19 (Warsaw, c1867); other short choral pieces, all lost

Org: Concert fantasy, f, op.1, before 1857 (Leipzig, n.d.); Concert variations on a Russian song by A. L'vov, op.2, before 1857 (Berlin, n.d.); Concert variations on a church chant by Bortnyansky, op.3 (Leipzig, n.d.); 12 Easy Pieces, op.4 (Leipzig, 1857); 8 Pieces, op.5 (Leipzig, 1857); 12 Preludes, op.7 (Leipzig, 1858); 6 Preludes and 2 Postludes, op.8 (Leipzig, 1858); 8 Preludes, op.9 (Warsaw, 1861); 8 Preludes, op.11 (Warsaw, 1861); 26 Short and Easy Preludes, op.14 (Leipzig, 1865); 26 Short and Easy Preludes (Leipzig, 1865); 12 Preludes, op.17 (Warsaw, n.d.); 10 Preludes, op.18 (Warsaw, n.d.); 104 Ausgeführte Chorale, 1857–8, *PL-*

Pf: Masure, 1835 (Warsaw, n.d.); Valse, 1835 (Warsaw, n.d.)

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Zasady początkowe śpiewu [The first principles of singing] (Warsaw, n.d. [before 1860])

Praktyczna szkoła na organy [A practical organ tutor] (Warsaw, 1861)

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ZOFIA CHECHLIŃSKA

Freylinghausen, Johann Anastasius

(*b* Gandersheim, nr Brunswick, 2 Dec 1670; *d* Halle, 12 Feb 1739).

German theologian and poet. He grew up in Gandersheim, where his father was mayor, and then from the age of 13 he attended the grammar school in the neighbouring town of Einbeck, where his maternal grandfather was a pastor. In 1689 he went to the University of Jena, where he soon came under the influence of the Pietists. In 1691, in Erfurt, he became acquainted with the leading Pietist A.H. Francke, following him in 1692 to the newly founded University of Halle. After some periods spent in Gandersheim, where because of his Pietist attitudes he did not obtain an incumbency, he became Francke's unpaid assistant in Halle in 1695, living with Francke's family. Only in 1715 did he receive a post there at the Ulrichskirche, enabling him to marry Francke's daughter Johanna Sophie Anastasia, his godchild, born in 1697. In 1727, after his father-in-law's death, he became director, together with Francke's son Gotthilf August, of the Halle educational establishments.

Freylinghausen was editor of the most influential of the Pietist songbooks, *Geistreiches Gesang-Buch: den Kern Alter und Neuer, wie auch die Noten der unbekanntenen Melodeyen ... in sich haltend* (Halle, 1704), and its second part, *Neues geistreiches Gesang-Buch* (Halle, 1714). Both parts appeared in numerous, constantly expanded editions, the first in 19 up to 1759, the second in four up to 1733. An edition comprising both parts, containing 1581 songs with 609 tunes, was prepared by G.A. Francke in 1741; this appeared in several further editions up to 1778. Behind these

numerous publications it is possible to discern the importance that A.H. Francke attributed to singing both in Pietist congregations and in his education system. In addition to its wide circulation, Freylinghausen's songbook was used in many subsequent publications, including the songbooks of the established church in the 18th century, notably the Schemelli Hymnbook (Leipzig, 1736), in which J.S. Bach played a part. The sources for the new treasury of songs in Freylinghausen's work, which contains hitherto unknown tunes and gives them with notated figured bass, are only partially indicated; for example, 37 texts with their melodies originate in H.G. Neuss's *Hebopfer zum Bau der Hütten Gottes* (Lüneburg, 1692, and Wernigerode, 1703), while the origins of others remain obscure. The *Geistreiches Gesang-Buch* makes comprehensive use of the aria manner of early evangelical Pietism, both in its strictly isometric style and, more characteristically, in its dactylic melodies in triple time set to suitable poems (for example the song *Eins ist not! Ach, Herr, dies eine* with a melody borrowed from Adam Krieger's *O Rosidore, edele Flore*, 1657). Although the songs of Freylinghausen's songbook owe much of their popularity to this style, it was just this which militated against the critical approval of the Wittenberg Theological Faculty in 1716, because the tunes were 'not in the slightest compatible with the gravity of the elevated mysteries which ought to be contained therein'. This style did however endear the songs to the Brethren who took many of them over for their first hymnbook (1720).

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WALTER BLANKENBURG/DOROTHEA SCHRÖDER

Freystädtler [Freystädter, Freystadler], Franz Jakob

(b Salzburg, 13 Sept 1761; d Vienna, 1 Dec 1841). Austrian composer. He was the son of Johann Jacob Freystädtler (1723–87, composer,

choirmaster and 'Totensänger' of St Sebastians-Kirche). After serving as a choirboy in the fürstliches Kapellhaus, Freystädtler studied the organ with Franz Ignaz Lipp, and in 1777 entered the Kapelle of St Peter, where he was organist until September 1782. He then went to Munich as a piano teacher; he ran up debts, as he had done in Salzburg, and was imprisoned. On 13 May 1786 he arrived in Vienna, where he studied counterpoint with Mozart. Until 1961 it was thought that his book of studies (*A-Sm*) was Mozart's own material from his studies with his father Leopold. Mozart employed his pupil as a copyist, and Freystädtler copied the Piano Concerto in B \flat k456 and replaced six pages of the autograph score of the String Quintet in G minor k516. During a lawsuit in 1786/7, in which Freystädtler was accused of having stolen a piano, Mozart came to his help by posting bond for him and presenting a written surety. In summer 1787 he was the eponymous hero of Mozart's project for a burlesque *Der Salzburgerlump in Wien* (k509b), which includes the canon *Lieber Freistädler, lieber Gaulimauli* (k509a). Freystädtler was still active as a piano teacher in 1834. He moved into a pensioners' home in April 1837 and died there, destitute, in 1841. Nowak's theory that Freystädtler was involved in completing the orchestration of the 'Kyrie' in Mozart's *Requiem* is ruled out by recent studies of his manuscripts.

Freystädtler's compositions include sonatas and sets of variations (and also a variation for Diabelli's *Vaterländischer Künstlerverein*, 1824), programmatic piano fantasies, two piano concertos (*a quattro*), songs in the popular, simple style, and two cantatas. In 1793 he arranged Mozart's last three string quartets for piano trio (with viola). An arrangement for piano quartet of the Piano and Wind Quintet k452 dating from 1786 and ascribed to him by Deutsch and Oldman in 1931, must be regarded as spurious.

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MICHAEL LORENZ

Freitag, Heinrich Hermann

(b Hamburg, c15 April 1759; d Groningen, 11 April 1811). Dutch organ builder of German birth. He was the son of a cabinetmaker from

Württemberg. It is not known where he received his earliest training; he went to work for Hinsz just a few years before the latter's death in 1785. Hinsz's stepson and co-worker Franz Caspar Schnitger the younger inherited the business after Hinsz's death, and went into partnership with Freytag. Their first organ, a small 4' instrument built for the Mennonite Church, Groningen (1785), had the same specification as a late Hinsz *Rugwerk*. In 1789 they added an independent Pedal and a small *Borstwerk* to the Hinsz organ of the Bovenkerk, Kampen (completed in 1790). This was followed by: a rebuilding of the organ in 't Zandt (1791); a new organ in Bierum (1792), which had a *Hoofdwerk* façade in the style of Hinsz with a fake *Onderpositief* façade (for the Praestant 16' treble) harking back to Arp Schnitger's organs; and another small organ in Zuidhorn (1793). They then built their largest new organ for the church of Zuidbroek, following a contract that had been drawn up by Hinsz. It had two manuals, an independent Pedal and 28 stops, and was the only new organ with independent Pedal built by them or by Freytag alone. Their last joint organ, with two manuals and pull-down pedals, was built for Bellingwolde (1796–8); a curiosity was that it had a roof-like structure over the Vox humana.

Freytag's first work outside the province was for the Zuiderkerk, Enkhuizen, where he added a *Rugwerk* and rebuilt the old organ in 1799. The metal plates for the Trompet 8' for this organ were cast on sand. In 1802 he reduced and updated the now famous organ of Noordwolde from three manuals to two (the Vox humana of the *Rugwerk* was given a resonance box, covering the entire stop). In 1803 he carried out a rebuilding project in Loppersum, followed by work on the large organ of the Laurenskerk, Rotterdam (1806–7 and 1809–11, incomplete). A large one-manual organ with 15 stops, including two 16' labials and a 16' reed, was completed in 1808 for the village church of Finsterwolde. Another rebuilding project was carried out in Noordbroek (1806–9), where the Pedal was moved from behind the organ to two visible side Pedal towers. After a renewal with new façade of the small organ of the Doopsgezindekerk, Bolsward (1808–9), Freytag built one more new organ with two manuals and pull-down pedals for Oostwold in 1811. He died during its construction and it was erected by his master pupil Johan Wilhelm Timpe (1770–1837) who also completed the organ designed and perhaps partially built by Freytag for his widow in Warffum in 1812.

Most of Freytag's organs are preserved, and his work belongs to the best of the Schnitger school. He was enormously inventive with his case designs, continuing an age-old tradition and showing tremendous respect for old pipe material whenever renewing an old organ. Despite his conservatism, he was nevertheless willing to adopt ideas, styles and designs from other organs, such as the organ of Nieuwolda by Wenthin, which inspired him to introduce instruments with *Hoofdwerk* and *Bovenwerk* (Bellingwolde, Oostwold and Warffum). While no two organs look alike, their stylistic relationships remain unified. Three cabinet organs by Freytag survive.

After his death the business was continued on a small scale, mainly by his son Herman Eberhardt (1796–1869), who retired in 1862. The firm was then sold to N.A.G. Lohman.

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ADRI DE GROOT

Frezzolini [Frezzolini-Poggi], Erminia

(*b* Orvieto, 27 March 1818; *d* Paris, 5 Nov 1884). Italian soprano. She is identified with Romantic opera and especially with Verdi, two of whose heroines she created: Giselda in *I Lombardi* and *Giovanna d'Arco*, at La Scala, Milan (in 1843 and 1845 respectively). Trained mainly by her father, Giuseppe Frezzolini (1789–1861), a noted bass, and Domenico Ronconi, she had bel canto skills but sang in the new manner called for by Verdi's works, uniting smooth legato and dramatic power. Her sensational début, at Florence in 1837, was in the title role of Bellini's *Beatrice di Tenda*; this remained one of her most effective parts, along with Donizetti's Lucrezia Borgia (in which she caused another sensation, at La Scala in 1840), Bellini's Elvira (*I puritani*), and Verdi's Giselda, Gilda (*Rigoletto*) and Leonora (*Il trovatore*). She was compared to Maria Malibran for boldness, intensity and pathos, with an added sweetness of timbre; Fétis wrote of her beauty and nobility on stage. After an early London season (1841) and many Italian engagements, she spent the years between 1847 and 1857 in St Petersburg, Madrid, London and Paris. Vocal decline and financial extravagance led her during the years 1857–60 to tour, at times hazardously, in the USA and Cuba and, as late as 1874, to appear in minor Italian theatres; Mark Twain records a concert in Naples in 1867 greeted with both applause and hisses. Her brief marriage in 1841 to the tenor Antonio Poggi ended in legal separation; her letters (in *I-FOc*) show her aware of the difficult position of women in a male-dominated world. After Poggi died (1875) she married a French doctor.

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JOHN ROSSELLI

Friant, Charles

(*b* Paris, 1890; *d* Paris, 22 April 1947). French tenor. His father was a principal dancer at the Opéra and he himself sang in the chorus and appeared in the première of d'Indy's *L'étranger* as a boy. He later trained with Sarah Bernhardt and joined her company as an actor, then going to the Conservatoire to study singing in 1910. His operatic début was in the Paris première of Massenet's *Cléopâtre*. From 1920 to 1939 he was a member of the Opéra-Comique, appearing in a wide repertory but enjoying special success in Massenet operas such as *Manon*, *Werther* and *Le jongleur de Notre Dame*. Premières included *Le roi Candaule* by Bruneau and *Le Hulla* by Samuel-Rousseau. He also sang at Monte Carlo and La Monnaie, Brussels. His recordings, especially those from *Werther*, are distinctively stylish and expressive.

J.B. STEANE

Friar of Bristol.

See [Tunstede, Simon](#).

Friars Society Orchestra.

Original name of the [New Orleans Rhythm Kings](#).

Fribec, Krešimir

(*b* Daruvar, Croatia, 24 May 1908; *d* Zagreb, 23 Dec 1996). Croatian composer. He studied music privately in Zagreb with Zlatko Grgošević and held the position of music editor of Radio-Televizije Zagreb from 1943 to 1964. Later he was appointed an associate of Zagreb Radio and director of the Croatian Music Society of Zagreb. Fribec was a prolific composer, particularly in the fields of opera and ballet. Most of his early music was based on folksong, but between 1955 and 1964 he used 12-note, serial and aleatory procedures. The ballet *Vibracije* ('Vibrations', 1955) was a crucial work in the change, with its evocation of the multiplicity of vibrations within and around the human body. Despite the high quality of many of his instrumental works of this period, notably *Panta rhei*, *Asonance* and the String Quartet no.1, Fribec went back to his more conventional and approachable expressionist idiom. His old fluency returned in a large number of works – operas, ballets, cantatas, orchestral and chamber works – which satisfied his desire to make his music appeal to as large a public as possible.

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(selective list)

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Heretik [The Heretic] (musical drama, after I. Supek), 1971

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NIALL O'LOUGHLIN

Friberth [Friberth], Joseph.

See Friebert, joseph.

Friberth [Frieberth, Friebert, Friedberg], Carl [Karl]

(*b* Wullersdorf, Lower Austria, 7 June 1736; *d* Vienna, 6 Aug 1816). Austrian tenor, librettist and composer, brother of Joseph Frieberth, with whom he is often confused. He was a musician in the Esterházy retinue from 1 January 1759, numbering among the highest-paid singers; also in 1759, Prince Paul Esterházy sent him to Italy to study singing. Haydn wrote a number of roles and arias for him and for his wife of 1769, the former Maria Magdalena Spangler, and seems to have aided their careers at Eisenstadt out of friendship. The couple took the roles of Tobias and Sarah in the première of *Il ritorno di Tobia* (Vienna, 1775), and Friberth wrote the libretto (in Italian) to Haydn's opera *L'incontro improvviso* of the same year

(based on L.H. Dancourt's *La rencontre imprévue*, set by Gluck); he may also have adapted *Lo speciale*, *Le pescatrici* and *L'infedeltà delusa*. After leaving Esterházy's service in 1776, Friberth became Kapellmeister at Vienna's two Jesuit churches (the Kirche Am Hof and the Universitätskirche) and at the Minoritenkirche. He retained these posts until his death and devoted himself primarily to the composition of church music, including nine masses. He also sang in Katharina Schindler's troupe (1776), published 24 lieder in Kurzböck's *Sammlung deutscher Lieder für das Klavier* (iii, 1780), and from 1771 was a member of the Vienna Tonkünstler-Societät, which he later served in various important administrative capacities. An Italian journey of 1796, underwritten by Prince Esterházy, is said to have brought him the pope's Order of the Golden Spur. Some Italian and Latin vocal pieces by him are extant (*H-P*, *A-Wgm*, *Wn*, *HE*, *KR*, *Wm*, *Z*, *D-Bsb*, *S-Smf*), and there are editions of nine of his lieder (DTÖ, liv, Jg.xxvii/2, 1920/R).

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MARY HUNTER/R

Fricassée

(Fr.: 'hash').

A kind of [Quodlibet](#) popular in 16th-century France. The term was first used in Attaingnant's *Second livre contenant XXV chansons* (Paris, 1536) and refers to a small number of pieces associated with the repertory of the Parisian chanson in which melodies and melodic fragments from French chansons were mixed and juxtaposed in a new polyphonic framework, often to witty, hilarious or obscene effect. (Like its Spanish counterpart, the *ensalada*, this 'stew' takes a gastronomic concoction as a figurative model for a musical procedure.) The musical processes at work in early *fricassées* may derive from some used in theoretical and practical sources of the late 15th century, in which a complete voice part from some well-known work was combined with another line crafted from many different sources – polyphonic art songs and monophonic popular songs alike. Three of the four extant *fricassées* of the early 16th century (an anonymous piece, as well as one each by Henry Fresneau and Jean Crespel) similarly juxtapose a complete voice from a well-known chanson by Sermisy, Janequin or Crecquillon with catchphrases from many other pieces. The eclecticism of these pieces is prodigious: Lesure identified quotations from well over 100 sources in Fresneau's *fricassée* alone. Pierre Certon's *Vivre ne puis content sans ma maistresse* (RISM 1538¹⁴) stands somewhat outside the radical 'polymusicality' of these pieces, and instead reworks only a few melodies from chansons by his friend and colleague Sermisy. The

established collage technique nevertheless survived well into the second half of the 16th century: Petit Jean de Latre's *Fricassée sur les dessus de mon pouvre coeur*, issued uniquely in the 1564 edition of Phalèse's famous *Septieme livre*, similarly draws on chansons by Sermisy, Janequin and Northern masters such as Gombert and Crecquillon. Late examples include a *Fricassée des cris de Paris* in Jean Servin's *Meslanges de chansons nouvelles* of 1578 (like an earlier one by Janequin, it consists exclusively of Parisian [Street cries](#) or vendors' calls) and Denis Caignet's five-voice *fricassée N'avons point veu la peronelle* from his *Airs de court* of 1597.

For further bibliography see [Quodlibet](#).

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MARIA RIKA MANIATES/RICHARD FREEDMAN

Frichot, Louis Alexandre

(*b* Versailles, April 1760; *d* Lisieux, 9 April 1825). French musician and inventor of instruments. He was the son of a cook in the service of the Duke of Burgundy, and went to England, a refugee from the Revolution, in the early 1790s. By 1793 he was playing the serpent in the Ancient Concerts orchestra and he is listed in Doane's *Musical Directory* of 1794. A memoir in the *Quarterly Musical Magazine and Review* of 1825 described a 'very extraordinary performance' by Frichot during the 1790s on what was very probably an early [Bass-horn](#) (perhaps one like no.284 of the Carse Collection, now in the Horniman Museum, London), an instrument of his own invention. In 1800 the London music publisher and instrument dealer George Astor published *A Compleat Scale and Gamut of the Bass-Horn: a New Instrument, Invented by M. Frichot*. Astor also began to make bass-horns; a fine specimen, signed by Astor & Co. and dated 1807, is in *F-Pc*.

After the Peace of Amiens, Frichot returned to France and submitted his bass-horn to a jury of Paris music professors. Sachs referred to this instrument as 'die erster Name der Basse-trompette'; Frichot indeed patented a [Basse-trompette](#) in 1810, but although closely related to the bass-horn the two instruments were in fact distinct (the *basse-trompette* having interchangeable bows of different length – *pièces de rechange* – for pitch adjustment). Pierre noted another instrument by Frichot, mainly wooden, with a substantial section made of brass. He described it as an early wooden two-keyed ophicleide, dating from about 1812, which had apparently been awarded a medal in England.

Frichot eventually settled at Lisieux as a teacher of music.

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HOWARD MAYER BROWN/STEPHEN J. WESTON

Frick, Gottlob

(*b* Ölbronn, nr Pforzheim, 28 July 1906; *d* Mühlacker, 18 Aug 1994). German bass. He studied at the Musikhochschule in Stuttgart and was a chorus member at the Stuttgart Opera (1927–31). He was engaged at Coburg in 1934, making his *début* as Daland. After periods at Freiburg and Königsberg he was engaged at the Dresden Staatsoper, where he created Caliban in Sutermeister's *Die Zauberinsel* (1942) and the Carpenter in Haas's *Die Hochzeit des Jobs* (1944), and sang Rocco, Nicolai's Falstaff, Prince Gremin, the Peasant in Orff's *Die Kluge*, and, especially, the Wagnerian bass roles. He joined the Berlin Städtische Oper in 1950 and the Bavarian and Vienna Staatsoper in 1953. He first sang at Covent Garden in 1951, as Hunding and Hagen, and appeared there regularly from 1957 to 1967 in the Wagner repertory and as Rocco. He also appeared at Bayreuth, Salzburg (where he took part in the *première* of Egk's *Irische Legende*), the Metropolitan, La Scala and other leading theatres. Although he officially retired in 1970 he continued to make occasional appearances in Munich and Vienna, and in 1971 sang Gurnemanz at Covent Garden. In 1976 the Stuttgart Opera staged *Die lustigen Weiber von Windsor* to honour his 70th birthday. Frick had a strong, firmly centred yet flexible bass voice which was immediately recognizable; he sang with the utmost intelligence and with incisive diction. He recorded all his major roles, notably his Rocco (three times), Hagen and Gurnemanz.

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HAROLD ROSENTHAL/ALAN BLYTH

Frick [Frike], Philipp Joseph

(*b* Willanzheim, nr Kitzingen am Main, 27 May 1740; *d* London, 15 June 1798). German organist and glass harmonica player. He was organist to the court of the Margrave of Baden-Baden, but became the first German virtuoso on Benjamin Franklin's glass harmonica and attempted to improve the instrument by applying keyboard action to it. After several years in St Petersburg he made his first appearance in London in 1778 and settled there shortly afterwards. He gave up concert tours on health grounds and devoted himself to teaching the piano and harmonica. In London he published three trios for harpsichord or piano and obbligato violin and cello (1797), two piano duets (1796) and the following theoretical works: *The Art of Musical Modulation* (1780; after *Ausweichungs-Tabellen*, Vienna, 1772), *A Treatise on Thorough Bass* (c1786) and *A Guide in Harmony* (1793).

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BRUNO HOFFMANN

Fricker, Herbert (Austin)

(*b* Canterbury, 12 Feb 1868; *d* Toronto, 11 Nov 1943). English organist and choirmaster. He was city organist at Leeds and choirmaster to the Leeds Musical Festival; the high reputation of the Leeds choir at the triennial festivals up to 1913 was largely the result of his training. He initiated municipal concerts at Leeds in 1903 from which grew the Leeds SO (later Northern PO), and furthered Yorkshire's musical development in many other ways. In 1917 he went to Canada to become conductor of the Mendelssohn Choir of Toronto with which he achieved a similarly high standard of performance. In this capacity he conducted the first Canadian performances of Beethoven's *Missa solennis* in 1927, Walton's *Belshazzar's Feast* in 1936 and Berlioz's *Grande messe des Morts* in 1938. At the New York World's Fair in 1939 Fricker conducted the broadcast performance of Bach's B minor Mass with the New York Philharmonic SO and Chorus; the same work was the subject of his farewell concert with the Mendelssohn Choir in Toronto on 23 February 1942. (EMC2, R. Pincoe)

H.C. COLLES/HELMUT KALLMANN

Fricker, Peter Racine

(*b* London, 5 Sept 1920; *d* Santa Barbara, CA, 1 Feb 1990). English composer. The most prominent British composer to emerge immediately after World War II, he developed a free atonal style which exerted a strong influence at a time when British composers were turning from the insularity of the war years.

1. Life.

His family came from Wiltshire; the middle name is after his great-grandmother, a descendant of the dramatist. Fricker was educated at St Paul's School, London. It was planned that he should leave school at 14 to join the merchant navy, but he was not accepted because of his poor eyesight. In 1937 he entered the RCM, where he studied theory and composition with Morris, the organ with Bullock and the piano with Wilson. He also attended classes at Morley College, where in 1939 he met Tippett. In 1941 Fricker joined the Royal Air Force and was trained as a radio operator. He was married in 1943, and that year was posted to India as an intelligence officer, after an intensive course in Japanese at the University of London.

When Fricker was demobilized in 1945 he was refused readmission to the RCM since he had already spent four years there, and instead he returned to Morley College, where Tippett, now director, suggested he study with

Seiber. Following his formal composition lessons (1946–8) Fricker continued to work closely with Seiber until the latter's death in 1960, acting as his assistant conductor and helping with film scores. At Morley College he occasionally conducted and was rehearsal pianist for the choir, while earning his living as a copyist and arranger. In 1952 he succeeded Tippett as director of the college, and from 1955 he also taught composition at the RCM. His position in London musical life brought with it an increasing burden of administrative work, until in 1964 he accepted a one-year appointment as visiting professor of music at the University of California at Santa Barbara. He found the circumstances there so congenial that in the next year he accepted a full-time appointment as professor of music. While maintaining strong ties with English musical life (e.g. serving as president of the Cheltenham Festival, 1984–6), he remained in Santa Barbara, as chairman of the music department (1970–74), faculty research lecturer (1980) and Corwin Professor of Composition (1988).

2. Works.

During World War II English music had been dominated by the pastoral folksong tradition. The new spirit of the immediate postwar years was epitomized by Fricker's music, which owed nothing to folksong (his mentors were Bartók, Berg, Hindemith and Schoenberg, rather than Holst and Vaughan Williams), which was predominantly instrumental and densely chromatic, and which displayed an assured grasp of large-scale formal processes and a rigorous intellectual drive. His quick rise to fame was a recognition not only of his individual and highly developed language, but also of a general desire to rejoin a European tradition. Both in Britain and abroad his music gained awards and performances: in 1947 the Wind Quintet won the A.J. Clements Prize; in 1949 the Prelude, Elegy and Finale was first heard at the Darmstadt summer courses and the Symphony no.1 received the Koussevitzky Prize; in 1950 this work had its première at the Cheltenham Festival and the First Quartet was performed at the ISCM Festival; in 1951 the Violin Concerto no.1 won the Arts Council Festival of Britain Competition for Young Composers and the Second Symphony was commissioned for the Liverpool Festival; and in 1952 the Edinburgh Festival commissioned the Viola Concerto. Subsequently the catalogue of commissions was enlarged – if not at quite the same rate – a token both of the more conservative position Fricker represented from the mid-1950s and of his willingness to see the composer as a functioning member of society.

From his earliest works it was evident that Fricker was a fluent contrapuntist. Such works as the Wind Quintet and the Symphony no.1 (whose first movement includes a passage in seven real parts) offer striking examples of his skill in an orthodox manner, the fourth movement from the fine Octet an instance of his more individual treatment of contrapuntal textures. Although he never entirely abandoned the structural resources of tonality, in his early music Fricker used a high level of dissonance, emphasizing such intervals as the augmented 4th, the major 7th and the minor 9th, and basing chord sequences as much on the results of motivic working as on functional progression. A typical example of a Fricker chord would be $G\boxed{+}C-B-F$, such as appears at figure 2 in the Quartet no.1. The harmonic palette is rich, however, including much sweeter sounds and even triads at final cadences. Fricker's feeling for

harmony was indeed one of the most sophisticated aspects of his style. Yet at the same time it was one of the most conventional, since his fondness for the principle of melody and accompaniment obviously derived from 19th-century models. Sometimes he could rely too heavily on the expressive quality of his harmonic accompaniment without sufficiently characterizing its presentation. This tendency to settle on repeated harmonic patterns may be regarded perhaps as a product of native English caution. On the other hand he drew strength from this by writing a large number of concertante works where the principle finds a natural outlet and where his melodic gifts could flower. The two violin concertos, the viola and piano concertos and *Laudi concertati* for organ and orchestra must be counted among his finest works. The melodic invention is notable as much for its suitability for development as for its intrinsic quality. Fricker could sustain melodic growth over extended structural units and regulate the dramatic tension of large-scale quasi-sonata forms with remarkable assurance. In some works, such as the *Rapsodia concertante*, the second and third symphonies and the Concerto for orchestra, this resulted in a controlled vehemence rare in British music.

Although Fricker's language may frequently suggest the use of 12-note technique, wholly 12-note works are few and of modest dimensions, such as the Concertante no.1 and the *Sonnets* for piano. The technique is used more as a tool than a method. From a series he could derive a melodic and chordal vocabulary deployed within a more traditional conception of musical development. In the *Rapsodia concertante*, for example, there is more music in a 'free' than in a strictly 12-note style, although the work is based on a series derived from the opening bars. The *Litany*, one of his most beautiful works, makes free use of a 12-note melody complementing the dominant plainsong theme. In later works Fricker developed his thematic use of serialism, by using series of intervals (as in the piano *Episodes*) or a family of short series of a few notes each (as in *Come Sleep*).

In the first 20 years or so of his creative maturity Fricker worked largely in traditional forms. He showed a masterly command of three- and four-movement designs and an especially inventive use of rondo (notably in the Symphony no.2, each of whose three movements is in a complex rondo form). The oratorio *The Vision of Judgement* was perhaps the most spectacular example of his neo-classical temperament. But after the mid-1960s Fricker grew impatient with classical prototypes. His Symphony no.4 is in a single movement, whose ten sections bear little relation to the conventional four-movement design. Its multiplicity of tempos is mirrored in the mosaic-like character of the piano *Episodes* and the *Rondeaux* for horn and orchestra. Fricker's interest in independent tempos can be seen in such works as *The Roofs*, *Introitus* and the Third String Quartet. In general the more economical, linear textures of his later work show Fricker developing a style as concentrated as his early music was expansive.

WORKS

orchestral

Rondo scherzoso, 1948; Sym. no.1, op.9, 1948–9; Prelude, Elegy and Finale, op.10, str., 1949; Conc. no.1, op.11, vn, small orch, 1949–50; Concertante no.1,

op.13, eng hn, str, 1950; Sym. no.2, op.14, 1950–51; Concertante no.2, op.15, 3 pf, str, timp, 1951; Va Conc., op.18, 1951–3; Conc., op.19, pf, small orch, 1952–4; Rapsodia concertante (Vn Conc. no.2, Concertante no.3), op.21, 1953–4; Dance Scene, op.22, 1954; Litany, op.26, double str, 1955; Fantasie, small orch, 1956 [on a theme of Mozart]

Comedy Ov., op.32, 1958; Toccata, op.33, pf, orch, 1958–9; Sym. no.3, op.36, 1960; Sym. no.4, op.43, 1964–6; 3 Scenes, op.45, 1966; 7 Counterpoints, op.47 [op.2 orchd with 3 more movts], 1967; Concertante no.4, op.52, fl, ob, vn, str, 1968; Nocturne, op.63, chbr orch, 1971; Introitus, op.66, chbr orch, 1972; Sym. no.5, op.74, org, orch, 1975–6; Sinfonia, op.76, 17 wind, 1976–7; Laudi concertati, op.80, org, orch, 1978–9; Rondeaux, op.87, hn, orch, 1981–2; Conc. for St Paul's, op.91, chbr orch, 1985; Conc. for Orch, op.93, 1985–6; Walk by Quiet Water, orch, 1989; Conc. no.2, pf, orch, 1989

choral

2 Madrigals, op.4 (W. de la Mare), 1947; Rollant et Oliver (Song of Roland), 1949; Musick's Empire, op.27 (A. Marvell), chorus, small orch, 1955; 2 Motets, 1955–6; 2 Carols, 1956; The Vision of Judgement, op.29 (orat, Cynewulf), S, T, chorus, orch, 1957–8; Colet (school cant., D. Colet), S, A, T, B, chorus, orch, 1959; 2 Carols, 1962; Commissary Report (S. King), male vv, 1965; Threefold Amen, chorus, insts, 1966; Ave maris stella, op.48, T, male vv, pf, 1967; Magnificat, op.50, S, A, T, chorus, orch, 1968; 7 Little Songs, op.69 (F. Hölderlin, trans. M. Hamburger), 1972; Mirabilem misterium, SATB, 1974; 2 Madrigals (Petrarch), SSATB, 1974; A Wish for a Party (? St Bridget), male vv, 1977; Rejoice in the Lord (Ps xxxiii), SATB, org, 1983; Whispers at these Curtains (J. Donne), op.88, Bar, boys' choir, chorus, orch, 1983–4; Advent Motet, op.99, women's choir, mixed chorus, 1989

solo vocal

Night Landscape, op.6, S, str trio, 1947; 3 Sonnets, op.7 (C. Angiolieri, trans. C. Rossetti), T, wind qnt, vc, db, 1947; King o' Love (Scottish ballad), S, pf, 1949; Roses et muguets (C. Cros), S, pf, 1952; The Tomb of St Eulalia, op.25 (Prudentius), elegy, Ct, b viol, hpd, 1955; O Mistress Mine (W. Shakespeare), T, gui, 1961; Cant., op.37 (W. Saroyan), T, wind qnt, str qt, db, 1961–2; O longs désirs, op.39 (L. Labé), S, orch, 1963; Vocalise, S, pf, 1965

4 Songs, op.42 (A. Gryphius), S/T, pf/orch, 1965; The Day and the Spirits, op.46 (primitive verse, ed. M. Bowra), S, hp, 1966–7; Cantilena and Cabaletta, op.54, S, 1967–8; Some Superior Nonsense, op.56 (C. Morgenstern, trans. M. Knight), T, fl, ob, vc, hpd, 1968; The Roofs, op.62 (W.S. Merwin), coloratura S, perc, 1970, rev. 1987; Ich will meine Seele tauchen (H. Heine), Bar, pf, 1970; Come Sleep, op.67 (J. Keats), A, a fl, b cl, 1972; 2 Songs (T.E. Hulme), Bar, pf, 1977; In Commendation of Music, op.82 (W. Strode), S, rec, b viol, hpd, 1980; 6 mélodies de Francis Jammes, op.84, T, vn, vc, pf, 1980; A Dream of Winter (D. Thomas), op.98, Bar, pf, 1989

chamber and instrumental

Wind Qnt, op.5, 1947; Str Qt no.1, op.8, 1947; Sonata, op.12, vn, pf, 1950; Aubade, a sax, pf, 1951; Str Qt no.2, op.20, 1952–3; Pastorale, 3 fl, 1954; Sonata, op.24, hn, pf, 1955; Trio, 2 cl, bn, 1955–6; Suite, 2 tr rec, t rec, 1956; Sonata, op.28, vc, pf, 1956; Octet, op.30, fl, cl, bn, hn, vn, va, vc, db, 1957–8; Serenade no.1, op.34, fl, cl, b cl, va, vc, hp, 1959; Trio (Serenade no.2), op.35, fl, ob, pf, 1959; 4 Dialogues, op.41, ob, pf, 1965

Fantasy, op.44, va, pf, 1966; 5 Canons, 2 fl, 2 ob, 1966; Serenade no.3, op.57, sax

qt, 1969; Refrains, op.49, ob, 1968; 3 Arguments, op.59, bn, vc, 1969; Carillon Music I, 1969; Carillon Music II (3 Variants), 1970; Paseo, op.61, gui, 1970; Concertante no.5, op.65, pf qnt, 1971; Sarabande, vc, 1971; A Bourrée, vc, 1971; Ballade, op.68, fl, pf, 1972; Gigue, vc, 1972; The Groves of Dodona, op.70, 6 fl, 1973; Spirit Puck, op.71, cl, perc, 1974; Str Qt no.3, op.73, 1974–6; Seachant, op.75, fl, db, 1976; Serenade no.4, op.79, 3 cl, b cl, 1977; Serenade no.5, op.81, vn, vc, 1980; Spells, fl, 1980–81; Bagatelles, op.85, cl, pf, 1981; For Three (Serenade no.6), op.86, ob, ob d'amore, eng hn, 1981; 2 Pieces, rec, 1984; Madrigals, op.89, brass qnt, 1984; Aspects of Evening, op.90, vc, pf, 1984–5; Second Sonata, op.94, vn, pf, 1987

keyboard

Pf: 3 Preludes, op.1, 1941–4; 4 Fughettas, op.2, 2 pf, 1946; 4 Impromptus, op.17, 1950–52; Nocturne and Scherzo, op.23, duet, 1954; 4 Sonnets, 1955; Variations, op.31, 1957–8; 14 Aubades, 1958; 12 Studies, op.38, 1961; Episodes I, op.51, 1967–8, II, op.58, 1969; Anniversary, op.77, 1977; Sonata, op.78, 2 pf, 1977; 2 Expressions, 1981; 6 Diversions, op.95, 1987

Org: Sonata, op.3, 1947; Choral, 1956; Pastorale, 1959; Wedding Processional, 1960; Ricercare, op.40, 1965; Trio (Canon Ostinato), 1968; 6 Pieces, op.53, 1968; Toccata 'Gladius Domini', op.55, 1968; Praeludium, op.60, 1969; Intrada, op.64, 1971; Trio Sonata, op.72, 1974; Invention and Little Toccata, 1976; 5 Short Pieces, op.83, 1980; Recitative, Impromptu and Procession, op.92, 1985

Hpd: Suite, 1956

dramatic

Ballet: Canterbury Prologue, op.16, 1951

Incid music: King John (Shakespeare), 1961

Film scores: The White Continent, 1951; Inside the Atom, 1951; The Undying Heart, 1952; The Inquisitive Giant, 1958; Atomic Energy, 1958; Das Island, 1958; Looking at Churches, 1959

Radio scores: Le morte d'Arthur, 1952; The Quest for the Holy Grail, 1953; My Brother Died (op), 1952–4; Clive of India, 1954; The Death of Vivien (op), 1955–6; Lemons and Hieroglyphs, 1959

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IAN KEMP/MICHAEL MECKNA

Fricsay, Ferenc

(*b* Budapest, 9 Aug 1914; *d* Basle, 20 Feb 1963). Hungarian conductor. He was a pupil of Kodály and Bartók, of whose music he became an outstanding interpreter, at the Ferenc Liszt Academy of Music in Budapest; he began his career as a conductor at Szeged from 1936 to 1944. In 1939 he first conducted at the Budapest Opera and in 1945 he became musical director. He combined this appointment with that of conductor of the Budapest PO, where Klemperer was then a guest conductor. Fricsay replaced the indisposed Klemperer to conduct the première of von Einem's opera *Dantons Tod* at the 1947 Salzburg Festival, which quickly furthered his international reputation. Thereafter he toured widely in Europe, and was based in Berlin from 1948 to 1952 as musical director of the Städtische Oper and of the RIAS (later Berlin Radio) SO.

His British début was at the 1950 Edinburgh Festival, when he conducted the Glyndebourne Opera in *Le nozze di Figaro*. In the USA he first conducted the Boston SO in 1953 and became conductor of the Houston SO in 1954, but disagreements on musical policy caused him to return to Europe after one season. He became musical director of the Staatsoper in Munich in 1956, remaining for two seasons, and then returned to Berlin and his former post with the Radio SO, which he retained until his death. He inaugurated the rebuilt Deutsche Oper, West Berlin, on 24 September 1961, conducting *Don Giovanni*. The same year he was awarded the Grosses Verdienstkreuz der Bundesrepublik Deutschland.

Fricsay soon discarded the use of a baton, and confounded the critics of this technique by the extreme clarity and precision of his performances. A conductor of dynamic spirit, he gave taut, vividly characterized interpretations of familiar classics and was widely admired as a brilliant exponent of mainstream music of his own time. He made a special study of recording techniques, and conducted a number of outstanding recordings for Deutsche Grammophon, including five Mozart operas, *Fidelio*, Verdi's Requiem and discs of Bartók and Stravinsky orchestral works.

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Friction drum

(Fr. *tambour à friction*; Ger. *Reibtrommel*, *Brummtopf*; It. *caccavella*, *puttiputi*; Sp. *tambor de fricción*, *zambomba*).

A membranophone sounded by friction, either direct or indirect. See [Drum](#), §I, 4 and [String drum](#).

Fricz, Thomas.

See [Fritsch, Thomas](#).

Frid, Géza

(*b* Máramarossziget, 25 Jan 1904; *d* Beverwijk, 13 Sept 1989). Dutch composer and pianist of Hungarian origin. He first appeared in public at the age of ten. At the National Hungarian Royal Academy of Music he studied piano with Bartók (1912–24) and composition with Kodály (1920–24). Between 1926 and 1974 he undertook frequent concert tours through Europe, North and South America, the USSR and the Middle East, appearing with the violinists Zoltán Székely and Menuhin and the Dutch soprano Spoorenberg. In 1929 he settled in Amsterdam, taking Dutch nationality in 1948. He was music correspondent on the *Vrije volk* (1954–69) and, from 1964 until he retired five years later, was also principal teacher of chamber music at the Utrecht Conservatory.

Frid wrote works in many genres. His compositions are tonally oriented, often couched in traditional forms, and particularly from the point of view of rhythm betray his Hungarian origins. On many occasions he also incorporated Dutch folksongs into his music, as in *Luctor et emergo* for choir and orchestra, composed in 1953 to commemorate a disastrous drought in the Netherlands. In his later works he introduced improvisatory elements and electronics (*Dimensies*, 1967) and inclined towards 12-note writing (*Symfonietta*, 1963). Frid received several prizes, including the Bartók prize, awarded posthumously in 1990 by the Liszt Academy of Music in Budapest.

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Chamber: Str Qt no.3, op.30, 1949; Str Qt no.4, op.50a, 1956; 12 metamorphosen, op.54a, wind, pf, 1963; Symfonietta, op.66, str, 1963; Dimensies, op.74, 1967; Paganini-varianties, op.77, 2 vn, 1969; Sous roumains, op.87, fl + pic, va, hp, perc, 1975; Vice Versa I, op.95, a sax, perc, 1982; Str Qt no.5, op.99, 1984; Vice versa II, op.96, va, pf, 1984

Choral music

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EMILE WENNEKES

Frid, Grigory Samuilovich

(b Petrograd, 9/22 Sept 1915). Russian composer. He came from an intellectual Jewish background: his father was a music journalist and the founder and editor of the journal *Teatr* and his mother, a pianist who graduated from the St Petersburg Conservatory, was Frid's first teacher. In 1932 Frid enrolled at the music college attached to the Moscow Conservatory and studied there with Litinsky, the composer, polyphonist and theoretician. In 1935 he became a student of the conservatory proper, from 1937 studying with Vissarion Shebalin (1937–9, 1945–8). He soon showed a talent for organization: on his initiative a circle was set up where student pianists such as Svyatoslav Richter and Anatoly Vedyornikov performed works, largely unknown to Soviet musicians, by Mahler, Stravinsky, Prokofiev, Krenek, Richard Strauss and other contemporary composers. During these years he travelled with his fellow student and musicologist Isaak Shteynman to the Arctic where he recorded songs of the Nentsy people of the Yamal region.

Frid graduated in 1939 and was immediately called up; from 1942 to the end of World War II he was a member of the folk ensemble on the Western front. He fought on the front line at Kalinin and was shell-shocked and awarded military honours. He then continued at the conservatory (1947–52), and in 1965 he organized the Moscow Music Club for young people, affiliated to the Union of Composers. It was about this time that he began painting; a number of exhibitions were held in the All-Union House of Composers during the 1970s and 80s. He has written several books and numerous articles, and was a member of the USSR Union of Composers and an Honoured Art Worker of the Russian Federation (1984).

Until the mid-1960s Frid wrote in a broadly traditional manner, but the works from this earlier period are notable for their assured technique, polyphonic development and an economy of means. Shostakovich

exercised a strong influence on him during these years, and his admiration for the man and the composer has remained strong. The work which marks a shift to a more distinctive voice is the tragic and complex Third Symphony for strings and timpani (1964), in which the restraint of means is compensated for by tensions between the modes and the harmony. These stylistic features and his increasing demands on the listener were intensified with Frid's subsequent fascination with the Second Viennese School and the aesthetics and the techniques of dodecaphony. These techniques were employed for the first time in the Trombone Concerto, and, interpreted freely, they gave added expressivity to Frid's tragic voice.

The high point of Frid's art are the two opera monologues – *Dnevnik Annī Frank* ('The Diary of Anne Frank') (1969) and *Pis'ma Van Goga* ('The Letters of Van Gogh') (1975) – which are both distinctive for their documentary style and chamber proportions. Both operas and the song cycle *Federiko Garsiya Lorka* ('Federico García Lorca') strikingly present the composer's preoccupations with tragedy and the ability to retain one's faith in the moral strength of humanity (as in the portrayal of Anne Frank), and his keen sense of conflict between the artist and the world (as in *Pis'ma Van Goga*). *Dnevnik Annī Frank* is in the repertory of a number of theatres in Germany.

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(selective list)

Ops: *Dnevnik Annī Frank* [The Diary of Anne Frank] (Frid, after A. Frank's Diary), op.60, 1969; *Pis'ma Van Goga* [The Letters of Van Gogh] (Frid, after Van Gogh's letters to his brother Théo), op.69, 1975

Choral: *Pered burey* [Before the Storm] (Ya. Kupala, M. Mikhaylov, I. Motlev), op.31, 1958; *Raduga* [The Rainbow] (S. Galkin), chorus, chbr orch, 1963; *Federiko Garsiya Lorka* [Federico García Lorca], op.65, S, T, cl, vc, pf, perc, 1973

Orch: Sym. no.1, 1939; *Severnoye skazaniye* [Northern Legend], suite, 1946; *Skazī* [Folk Tales], op.16, folk insts orch, 1948; Sym. no.2 'Liricheskaya' [The Lyric], 1955; *Na beregakh Cheptsī 'pamyati V. Korolenko'* [On the Shores of the Cheptsā 'in Memory of V. Korolenko'], sym. poem, 1959; *Les shumit* [The Forest Stirs], op.42, folk insts orch, 1961; Sym. no.3, op.50, str, timp, 1964; *Conc.*, op.52, va, chbr orch, 1965; *Trbn Conc.*, 1967; 4 *orkestrovīye kartinī* [4 Orch Pictures], op.61, folk insts orch, 1970; *Conc.*, op.73, va, pf, str, 1981; *Ladoga, severnaya poēma* [Ladoga, a Northern Poem], op.79, folk insts orch, 1987

Str qts: no.1, 1936; no.2, 1947; no.3, op.20, 1949; no.4, op.29, 1957; 6 *p'yes* [6 Pieces], str qt, 1972; no.5, op.70, 1982

Other chbr: *Sonata no.1*, op.53, cl, pf, 1966; *Sonata no.2*, op.75, cl, pf, 1972; *Pf Qnt*, op.72, 1981; *Fedra* [Phaedra], op.78/1, solo va, 2 vn, vc, pf, 1985

Vocal (1v, pf): *Romansī na stikhi armyanskikh poetov* [Romances of Armenian Poets] (Akhavni, A. Grashi, Sarmen, O. Shiraz), 1949; 6 *romansov* [6 Romances] (A.S. Pushkin), 1949; *Sonetī Shekspira* [Shakespeare's Sonnets] (trans. S. Marshak), 1959; *Iz liricheskoy tetradi: 4 romansa* [From a Lyrical Book: 4 Romances] (S. Marshak), 1960; *Zima* [Winter] (L. Komoens)

Pf: *Al'bom p'yes dlya detey* [Album of children's pieces], opp.25, 39, 41, 1960; *Inventsii* [Inventions], 1962; *Vengerskiy al'bom* [A Hungarian Album], op.54, 1966; *Sonatina*, op.63/1, 1971; *Sonata 2 pfs*, op.76, 1984

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NELLI GRIGOR'YEVNA SHAKHNAZAROVA

Friderici [Friederici; Fridrichs].

German family of clavichord, piano, organ and harpsichord makers. Christian Ernst Friderici (*b* Meerane, 7 March 1709; *d* Gera, 4 May 1780) learned organ building from his father, Johannes Friderici (1653–1731), and later worked as a journeyman for T.H.G. Trost in Altenburg and probably also for Gottfried Silbermann in Freiberg. He set up his 'Orgel- und Clavierbauanstalt' (organ and keyboard instrument workshop) in Gera in 1737. In 1745 he invented a *Pyramidenflügel* (pyramid piano), one of the earliest types of upright piano, whose bass strings rise obliquely to the right so that the 'peak' of the case appears in the middle. Several examples survive, one of which may have been owned by Goethe. Other inventions include an early square piano (1758), a lute-harpsichord, a *Clavecinbebung* (a harpsichord with a vibrato mechanism; 1761) which (according to Gerber) Friderici described in his *Avertissement von einer Invention, eine Bebung auf dem Clavecin anzubringen* (1770), and a 'Neue Erfindung einer Maschine beim Claviere, dass es klinge wie ein monochordischer Dreiklang' (built in Gera, 1781). It is not known how the latter two inventions worked, although presumably both were mechanical attachments of some kind. Agricola (see Adlung) commented on his 'most finely wrought invention, usually combined with the most successful execution'.

Christian Ernst's clavichords were much admired. C.P.E. Bach, who at his death owned two, preferred them to the instruments of Fritz and Hass, commending (in a letter to Forkel, 10 November 1773) their good construction and their lack of octave strings in the bass. Mozart also owned Friderici instruments, for he wrote (9 October 1777) that his guest should not speak of his 'instruments from Gera' to the maker J.A. Stein, 'for he is jealous of Friderici'.

Christian Ernst's organs were not always so successful. His organ in the church of St Jakobi in Chemnitz (1762–5) was at the centre of a legal dispute that lasted several years, and he was dismissed from his post as court organ builder in Altenburg in 1767. Nonetheless, the few organs of his that survive display good craftsmanship and the influence of both Trost and Silbermann. Most of his organs were small, and the influence of the *galant* style is apparent in his specifications, for instance in such stops as Flaute douce, Flaute d'amour, Flaute travers and Viola di gamba. His 'Le Don' (birdsong) stop on the organ in Meerane (1751–3) attracted a great deal of attention. Extant organs are at Niederschindmaas, near Glauchau (1734); Stanau, near Gera (originally in Ottendorf; 1746–7); Grossdeuben, near Leipzig (originally in Cröbern, Leipzig; 1754–5); Langenberg, near Gera (case only; 1755); and Gräfenwarth, near Gera (1771; designed 1741–3).

His brother, Christian Gottfried Friderici (*b* Meerane, 20 March 1714; *d* Gera, 6 March 1777) collaborated with him, having moved to Gera in 1744. The organ in Weissig, near Gera (originally in the Schlosskapelle,

Lichtenstein; 1740), is by Christian Gottfried. Christian Gottlob Friderici (*b* Gera, 23 Aug 1750; *d* Gera, 21 Jan 1805), Christian Gottfried's son, continued to build pianos, clavichords and organs: his clavichords, of which two survive, were said to have been equal in quality to those of his uncle.

The eldest of Christian Gottlob's seven children was Christian Ernst Wilhelm Friderici (*b* nr Liebschwitz, Gera, 19 April 1782; *d* Gera, 3 Feb 1872), who, after periods in Dresden and Berlin, took over his father's business in 1803. He concentrated on making pianos, but occasionally sold clavichords. It is reported that he made more than 1000 instruments. He was succeeded by Ernst Ludwig Friderici (*b* Gera, 27 Jan 1806; *d* Gera, 7 May 1883), presumably his son, and the last of the dynasty.

For details of surviving string keyboard instruments by the Fridericis see Boalch and Clinkscale.

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*Gerber*L

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HANS KLOTZ/FELIX FRIEDRICH

Friderici, Daniel

(*b* Klein Eichstedt, nr Querfurt, 1584; *d* Rostock, 23 Sept 1638). German composer, writer on music and music editor. He left home as a boy to earn his living as a Kurrende singer and later as a member of a *chorus symphonicus*. After a short stay at Querfurt, he went to Eisleben, where he met the local Rektor with whom he moved to Gerbstedt in 1598. According to Rhane, he received composition lessons there from Valentin Hausmann, who, being thoroughly acquainted with Italian secular music and poetry, probably introduced Friderici to the Italian madrigal style. Friderici stayed in Gerbstedt for four years and then went, via Salzwedel and Burg, to Magdeburg, where he encountered his second principal teacher, the Kantor Friedrich Weissensee. As the latter was one of the most important German exponents of the Venetian polychoral style, Friderici acquired a knowledge not only of the current Dutch and German motet repertory but also of the latest developments towards a new international style.

After finishing his studies, Friderici wandered across Hesse and Westphalia; Rhane reported that he also saw the Netherlands. He stayed in Osnabrück for some time, working as an assistant teacher at the Gymnasium, and in 1612 he entered the University of Rostock. His first published work, *Sertum musicale primum*, appeared early in 1614. In the meantime, he must have made his name known to Count Anton Günther of Oldenburg, who summoned Friderici to his residence in summer 1614 and installed him as Kantor and choirmaster. The Rostock authorities tried to persuade him to return, but the count would not release him until 1618. At Ascensiontide that year he became Kantor at the Marienkirche, Rostock's principal church, and for the following two decades he was to dominate the city's musical life.

The first important event for which he had to organize the music was the 200th anniversary of the founding of the university in 1619. Three days later he received his master's degree in theology. He applied for a vacant living at Rostock and delivered a trial sermon in 1623, but was not chosen. The town council, however, offered him the post of deputy Rektor of the school. Friderici refused the offer and remained a Kantor for the rest of his life. This was in no way a less profitable post; the authorities appreciated his work, increased his salary and appointed him Kapellmeister of all the Rostock churches. In 1632 he was invited to become Kantor and musical director of the Gymnasium at Reval (now Tallinn), but he chose to remain at Rostock. Six years later he died of the plague.

Although he was mainly occupied with church music, Friderici's output as a composer comprises approximately equal numbers of sacred and secular works. From a song in his *Amuletum musicum* (1627), listing the names of 42 composers, we know that he was familiar with the sacred works of Josquin and Clemens non Papa, though for him, as for most of his colleagues, Lassus took pride of place. Modern Italian composers like Caccini and Monteverdi, as well as Schein and Schütz, are, however, not listed, which points to Friderici's own retrospective style. His works for the church are mostly based on texts from the Psalms and the prophets, which he usually wrote himself, preferring the *AABB* form usually reserved for secular songs. The only exceptions are his double-choir setting of Psalm cxxi (1622) and the seven motets of the *Selige Grab- und Himmels Leiter* (1628). In 1625 Friderici published a new edition of *Piae Cantiones* (first published in 1582) by the Finlander Theodoricus Petri. This collection, originally compiled to revive Latin school song in Sweden, was used all over the Baltic region.

Friderici seems to have taken greater pleasure in the writing of music for entertainment purposes. He repeatedly emphasized in the prefaces or on the title-pages that he considered his songs as remedies to cure young hearts from melancholy and to renew cheerfulness; they must have been in great demand during this time of the Thirty Years War. The songs, resembling those by Hassler, are usually homophonic; however, Friderici also knew English secular music, especially by Thomas Morley, whose three-part *Canzonets* (1593) he edited (and possibly also translated) in 1624. His fondness for social gatherings and merry-making must have been well known, for in the preface to *Hilarodicon* (1632), a collection of drinking-songs, he had to defend himself against being called a drunkard.

In his last collection, *Amores musicales* (1633), the settings (including a continuo part) are more elaborate; they include solo passages, flourishes and changes of metre.

As a teacher and theorist, Friderici took a progressive path. His German treatise *Musica figuralis* (1618) contradicted the older Burmeister's philosophical doctrine in many ways: Friderici was more concerned with the practical aspects of music, which he discussed in vivid language, and his treatment of the modes discloses a feeling for tonality. The work is a good source for German performing practice of the period. Opposed to the 16th-century rule of beating the *tactus* like a clock, he advised singers to vary the beat according to the words of the text. The treatise, from which an extract was published separately in 1632, enjoyed great success, with eight editions, and it was still highly esteemed in the German-speaking countries at the beginning of the 18th century.

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sacred vocal

Sertum musicale primum, oder Erstes musicalisches Kränzlein ... das ist, Erster Theil neuer lieblicher Concerten, 3vv (1614); 2 in S

Sertum musicale alterum, oder Anderes musicalisches Kränzlein ... das ist Ander Theil neuer lieblicher Concerten, 4vv (Rostock and Greifswald, 1619); 2 in S

Psalmus regii prophetae Davidis, centesimus vigesimus primus, 8vv (2 choirs) (1622)

Bicinia sacra, sive Disticha super evangelia dominicalia et praecipuorum festonim, 2vv (1623); 2 in S

Viridarium musicum sacrum, sive Cantiones sacrae, 4, 5vv (1625); 4 in S

Selige Grab- und Himmels Leiter von sieben Spalten, das ist Sieben ausserlesene schöne Sprüchlein heiliger göttlicher Schrifft, 5vv (1628)

Deliciae juveniles, das ist Geistliche anmutige Liedlein vor junge studirende Jugendt ... der erste Theil, 4vv (1630); 3 in S

Deliciarum juvenalium, ander Theil, 4vv (1630); 1 in S

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secular vocal

Servia musicalis prima, oder Erstes musicalisches Sträusslein ... das ist, Erster Theil neuer Liedlein, nach Art welscher Villanellen gesetzt, 3, 4vv (1614, lost; 2/1617); 2 ed. in *Hausmusik*, xiv–xvi (Wolfenbüttel, 1926); 1 ed. W. Vetter, *Das frühdeutsche Lied*, ii (Münster, 1928); 1 ed. in *Chorbuch*, vi (Wolfenbüttel and Berlin, 1930)

Servia musicalis altera, oder Anderes musicalisches Sträusslein ... das ist Anderer Theil neuer Liedlein, nach Art welscher Villanellen gesetzt, 4, 5vv (Rostock and Lübeck, 1617); 2 ed. in *Hausmusik*, xiv–xvi (Wolfenbüttel, 1926)

Epithalamium in honorem nuptialem Conradi Brantt (Eja veni Dorothea), 5vv (1620), lost, listed in *MGG1* (M. Ruhnke)

Epithalamium in honorem nuptialem Matth. Roseleri (Quam pulchra es), 6vv (1621), lost, listed in *MGG1* (M. Ruhnke)

Epithalamium in honorem nuptialem Reinh. Detleves (Pulchrae sunt genae tuae), 5vv (1621), lost, listed in *MGG1* (M. Ruhnke)

Neues gantz lustiges und kurtzweiliges Quodlibet, 5vv, neben einem anmütigem musicalischen Dialogo, 5, 6vv (1622, 2/1635 as Neue Avisen, oder Lustiges und gantz kurtzweiliges musicalisches Quodlibet von allerhand lustigen Relationen und Zeitungen)

Amores musicales, oder Neue gantz lustige, und anmütig weltliche Liedlein ... der erste Theil, 3, 4vv (1624)

Honores musicales, oder Neue gantz lustige fröliche und anmütige Ehren-Liedlein, 4–6vv (1624)

Amuletum musicum contra melancholiam, oder Schönes wolriechendes Biesem-Knöpflein wieder schwermütige Cornelianische Gedancken ... das ist, Lustige, fröliche und anmütige weltliche Lieder, 5vv (1627)

Hilarodicon, das ist Gantz artige und sehr lustige neue Vinetten, oder Wein Liederlein, 5vv (1632); 1 ed. in Moser, ii

Amores musicales, oder Neue gantz lustige und anmutige amorousische Liedlein, 5, 6vv, bc (1633)

Music in Tobias, das ist: Eine fröliche, lustige und sehr anmutige Neue Comoedia (school play), Rostock, 1637, lost, listed in *MGG1* (M. Ruhnke)

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MARTIN RUHNKE/DOROTHEA SCHRÖDER

Fridman-Kochevskoy, Sonia de.

See [Eckhardt-Gramatté, S.-C.](#)

Fridrich von Hausen.

See [Friedrich von Hûsen.](#)

Fridzeri [Fritzeri, Frizeri, Frizer, Frixer, Frixer di Frizeri], Alessandro Mario Antonio

(*b* Verona, ?15 Jan 1741; *d* Antwerp, 16 Oct 1825). Italian composer, violinist and mandolinist. He lost his sight while still an infant. At the age of eight he started to play the mandolin, and soon learnt to play the flute, violin, horn, guitar, harpsichord and organ, despite only limited instruction. His childhood was spent in Vicenza, where, at the age of 20, he became the organist at the Madonna del Monte Berico. In 1765 he left for a European tour, during which he performed violin pieces by Tartini, Ferrari and Pugnani, and occasionally his own works; he also received praise for his improvisations. In 1766 he made his Paris debut, playing a concerto by Gaviniès at the Concert Spirituel. He then toured the north of France, Belgium and the Rhineland, eventually settling in Strasbourg for 18 months; there he composed two operas, which were evidently never performed. By 1771 he was back in Paris where he had two stage works produced and composed his first instrumental music. After a tour of the south of France he returned to Paris where he established a printing business and possibly dealt in music and instruments. His most successful opera, *Les souliers mordorés*, was performed in Paris in 1776 with great success, and in other countries for the next 20 years. He spent 12 years in Brittany in the service of the Count of Châteaugiron, returning to Paris occasionally to hear his own works. When the Revolution broke out the count emigrated and Fridzeri resumed his concert touring. He founded a philharmonic academy in Nantes before returning to Paris in 1794. There he composed Revolutionary hymns, became a member of the new Lycée des Arts and founded another philharmonic academy, which was first

housed in the Palais Royal and subsequently in the storehouse of the Opéra. There, in 1800, the explosion of an 'infernal machine' destroyed Fridzeri's few belongings. Once again he started his travels, finally settling in Antwerp as a teacher and music merchant.

Though Fridzeri's stage works reflect French influence (in their use of vaudevilles, for example) and his instrumental pieces reveal a knowledge of German music, his style remained primarily Italian. His instrumental works until op.12 are all in three movements, following the Italian practice; thereafter they are in two fast movements, with the first in a free quasi-Romantic style. All of the instrumental works, and particularly the opera overtures, show a well-developed sense of form. His stage works, some of which show the influence of Grétry's *comédies-larmoyantes*, are characterized by full vocal ensembles, spontaneous melodies and abrupt modulations.

WORKS

stage

2 ops, 3 acts, Strasbourg, c1770, unperf.

Les deux miliciens, ou L'orpheline villageoise (comedy with ariettes, 1, L.G. d'Azemar), op.2, Paris, Italien, 24 Aug 1771, *F-Pn*; (Paris, 1771), excerpts pubd separately

Le billet du mariage (oc, 1, Desfontaines [F.G. Fouques]), perf. privately, Paris, 1771

Lucette (oc, 3, E.F. de Lantier), Paris, Italien, 18 Aug 1775

Les souliers mordorés, ou La cordonnrière allemande (comédie lyrique, 2, A. de Ferrières), op.4, Paris, Italien, 11 Jan 1776, *D-Rtt, F-Pn*; (Paris, 1776), excerpts pubd separately

Les Thermopyles (op), unperf., 1 scene and 1 air in opp.8, 9

other works

Sacred: Messe, op.32 and Miserere, op.34, mentioned in *EitnerQ*

Other vocal: Recueil d'airs, harp acc., 1er cahier, op.6 (Paris, n.d.); Recueil d'ariettes, scènes et duos périodiques, op.8 (Paris, n.d.); Recueil d'airs, pf acc., 2e cahier, op.9 (Paris, n.d.); Recueil d'airs, harp acc., 3e cahier, op.13 (Paris, n.d.); Hyme à l'Etre suprême, 1v (?Paris, n.d.); 13 Revolutionary pieces, c1795, ?unpubd; Une femme, romance (Antwerp, Paris, n.d.); L'homme n'est pas ce qu'il affiche (vaudeville of La Perruque blonde) (Paris, n.d.), hpd acc. by Dreux

Inst: 6 quartetti da camera, 2 vn, va, vc, op.1 (Paris, 1771); 6 sonates, mandolin, op.3 (Paris, 1771), lost; 2 concerti, vn principal, 2 vn obbl, va, b, fls, hns, op.5 (Paris, n.d.); 4 duos, 2 vn, op.7 (Paris, n.d.); 3 quatuors, 2 vn, va, vc, op.10, bk 2 (Paris, n.d.); Première symphonie concertante, 2 vn principal, 2 vn, 2 va, 2 fl, 2 hn, b, op.12 (Paris, c1796)

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FRÉDÉRIC ROBERT

Friebert, Carl.

See [Friberth, Carl](#).

Friebert [Fribert, Friberth, Friberth, Frübert], (Johann) Joseph

(*b* Gnadendorf, Lower Austria, bap. 5 Dec 1724; *d* Passau, 6 Aug 1799). Austrian composer, brother of [Carl Friberth](#), with whom he is often confused. He probably received his early musical training from his father, a schoolmaster and organist. The Benedictines of Melk employed him as tenor at their abbey from the middle of 1743 until April 1745 with a salary of 30 florins. He left Melk to study with Giuseppe Bonno in Vienna, where he entered the service of Prince Joseph Friedrich von Sachsen-Hildburghausen; in the 1750s he established himself as a successful tenor in the Viennese theatres, performing in the premières of Gluck's *Le cinesi* (1754, as Silango) and *La danza* (1755, as Tirsi).

From 1763 until his retirement in 1795 he was music director for the prince-bishops of Passau, where his stage works were performed at the Jesuit College and then, during and after its construction from 1774 to 1783, at the court theatre. His *Das Serail* was given at least as early as 1765 and found its way into the repertory of several troupes. Einstein claimed that a version of the text published in 1779 was the model for J.A. Schachtner's text for Mozart's *Zaide*. Under Friebert's leadership Passau experienced a strong Viennese influence, notably through his introduction of Mozart's operas (*Don Giovanni* and *Figaro*, both in 1789 in German translation, and *Zauberflöte* in 1793). Friebert's text and vocal parts added to Haydn's *Die Sieben letzten Worte* (in its instrumental version) were heard by the composer while en route to London (1794), inspiring him to make his own vocal-orchestral version (hXX:2) the following year based upon Friebert's text as revised by Gottfried van Swieten.

Too little of Friebert's music has been uncovered to permit a fair assessment of him as a composer. Upon hearing Friebert's arrangement of *Die Sieben letzten Worte* in Passau, Haydn told his pupil Neukomm that 'the vocal parts, I think, I could have written better', but later he referred to Friebert as 'a very skilled cathedral director' (letter of 10 August 1799).

WORKS

Sple: *Das Serail, oder Die unvermuthete Zusammenkunft in der Slavery zwischen Vater, Tochter und Sohn (Der Renegat)* (2, F.J. Sebastiani), ?Passau, 1765, lib (Bolzano, 1779), facs. in NMA. II: 5/x (1963), Kritischer Bericht, 75–91; *Die Wirkung der Natur* (Schiffner and ?others), Rechnitz-Rohenez [now Burgenland], Batthyány Castle, 1774; *Die beste Wahl, oder Das von den Göttern bestimmte Loos (Das Loos der Götter)* (J. Nuth and others), Nuremberg, 19 Feb 1778; *Adelstan und Röschen* (Trauerspiel mit Gesänge, ? B.D.A. Cremeri, after J.F. Schink), Salzburg, 4 Jan 1782

It. ops, first perf. in Passau, 1764–74 (all music lost): *Il componimento*; *Il natale di*

Giove (P. Metastasio); *Dafne vendicata*; *La Galatea*; *La Zenobia* (Metastasio); *Angelica e Medoro*

Orats, first perf. in Passau, from 1764: Giuseppe riconosciuto (?Metastasio); Pietro poenitente; Aggar [Agar]; Caino ed Abelle

Other works: *Jagdsymphonie*, *Symphonia pastoralis* (1774), ed. K. Schultz-Hauser (Berlin and New York, 1965); *Missa pastoritia* (1773), *A-KR*; vocal arr. of J. Haydn: *Die Sieben letzten Worte unseres Erlösers am Kreuze*, c1792, *Ee*, *D-Pg*, *H-Bn*; arr. of J.A. Hiller: *Die kleine Aehrenleserin* (children's operetta, C.F. Weisse), *A-SEI*, *Wn* (anon. attrib.)

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ROBERT N. FREEMAN

Fried(-Biss), Miriam

(*b* Satu-Mare, 9 Sept 1946). Israeli violinist of Romanian birth. She studied at the Rabin Academy in Tel-Aviv, and then in the USA as a protégée of Isaac Stern. She also worked with Josef Gingold at Indiana University (1966–7), and with Ivan Galamian at the Juilliard School (1967–9). She won the 1968 Paganini International Competition at Genoa, and the 1971 Queen Elisabeth of Belgium Competition at Brussels. Her prizewinning performance of the Sibelius concerto on the latter occasion was subsequently issued as a recording, and was praised for a maturity of approach and vibrant expression reminiscent of Ginette Neveu. Her New York recital début was in 1969, and her British début was at Windsor Castle in 1971. In 1986 she joined the faculty of Indiana University, where she gave the first performance of Donald Erb's *Together Forever: Three Poems* (1988) and recorded his violin concerto. She has toured widely, and is admired for intelligent and perceptive musicianship as well as spirited brilliance of technique.

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GEORGE GELLES

Fried, Oskar

(b Berlin, 1 Aug 1871; d Moscow, 5 July 1941). German composer and conductor. After a poor education as a wind player in Nowawes near Potsdam, Fried moved in 1889 to Frankfurt, where he received his first important engagement as a horn player in the Palmgarten Orchestra. He soon became a member of the orchestra of the Opernhaus and began composition lessons with Humperdinck. Fried composed an orchestral fantasy based on Humperdinck's *Hänsel und Gretel* and also made piano and orchestral arrangements of the work for Schott. After a period of travelling, Fried returned in 1898 to Berlin, where in 1904 he came to public attention with the première of his *Das trunkene Lied* under Muck in a concert of the Wagnerverein. He also quickly became popular as a conductor. The success of his first concert with the Sternscher Gesangverein, performing Liszt's *Heilige Elisabeth*, led to his appointment as conductor of the Neue Konzerte in 1905. His performance of Mahler's Symphony no.2 that year contributed substantially to establishing the work in the repertory. (Mahler, a friend of Fried, commented that he could not have performed its Scherzo any better.) As conductor of the Gesellschaft der Musikfreunde in Berlin after 1907 and the Blüthner-Orchester after 1908, Fried introduced more of Mahler's works and also works by Busoni, Delius, Skryabin, Schoenberg and Strauss, among others. He was admired among his contemporaries for his strict discipline and knowledge of orchestral instruments. In 1913 he gave up composition entirely and devoted himself to a conducting career. He emigrated to Tbilisi in 1934 and devoted himself enthusiastically to music-making as an opera conductor in the new Soviet state; in 1935 he conducted 75 concerts throughout the Union, inspired by a desire to bring music to the people. He became a Soviet citizen in 1941.

Fried's early works include an important setting (1901) of Dehmel's *Verklärte Nacht* for soloists and orchestra, but his talent as a composer was fully recognized with *Das trunkene Lied*, which set a poem from Nietzsche's *Also sprach Zarathustra*. Contemporaries viewed *Das trunkene Lied* as one of the first truly successful choral pieces for almost a century, admiring its religiosity and orchestral brilliance within its tonally and formally conservative, post-Wagnerian framework. Fried continued to compose for voice, having most success with *Erntelied* of 1904, in which he returned to one of Dehmel's poems. In this work and *Die Auswanderer* (1913) Fried displayed his interest in social problems.

WORKS

(selective list)

Opera: *Die vernarrte Prinzess* (O.J. Bierbaum), unperf., unpubd

Vocal orch: *Verklärte Nacht* (R. Dehmel), op.9, Mez, T, orch (1901); *Das trunkene Lied* (F. Nietzsche), op.11, S, A, B, chorus, orch (1904); *Erntelied* (Dehmel), op.15, male chorus, orch (1904); *Die Auswanderer* (E. Verhaeren, trans. S. Zweig), spkr, orch (1913)

Orch: *Fantasie über Motive aus 'Hänsel und Gretel'* (1895); *Adagio und Scherzo*, op.2, 13 wind, 2 hp, timp (1905); *Praeludium und Doppelfuge*, op.10, str (1902)

Other works: 3 zweistimmige Gesänge, op.8, Mez, Bar, pf, 1902; lieder, female choruses

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TAMARA LEVITZ

Friedberg, Carl

(*b* Bingen, 18 Sept 1872; *d* Merano, 9 Sept 1955). German pianist and teacher. He studied piano with James Kwast and for a short while with Clara Schumann at the Hoch Konservatorium, Frankfurt. He too became a teacher there (1893–1904) and later at the Cologne Conservatory (1904–1914), and from 1923 until his retirement in 1946 was principal piano teacher at the New York Institute of Musical Art. His pupils included Malcolm Frager, Bruce Hungerford, William Masselos, Elly Ney and his biographer, Julia Smith (*Master Pianist: the Career and Teaching of Carl Friedberg*, New York, 1963).

Friedberg's playing career spanned over 60 years in both Europe and America. He made his official début in 1892 with the Vienna PO under Mahler, receiving praise from Eduard Hanslick. This was followed in 1893 by an all-Brahms recital in the presence of the composer, who admired his playing and who later demonstrated to him in private the majority of his piano works. As a chamber musician he replaced Artur Schnabel in the Schnabel-Flesch-Becker Trio in 1920 and played in that ensemble until 1932. Friedberg gave numerous recitals with Kreisler throughout America and in 1937 formed his own trio with Daniel Karpilowsky and Felix Salmond. Friedberg's repertory was reputedly vast, and he became much associated with the music of Beethoven (his edition of the Beethoven sonatas was published by Schott in 1922), Chopin, Schumann and Brahms. He made one commercial recording of music by Schumann and Brahms in 1953 and some private recordings, some of which have been issued by the International Piano Archive.

Friedel, Sebastian Ludwig.

See Friedl, Sebastian Ludwig.

Friederici.

See Friderici family.

Friedheim, Arthur

(*b* St Petersburg, 26 Oct 1859; *d* New York, 19 Oct 1932). German pianist, conductor and composer. He began the serious study of music at the age of eight. Later he studied for a year with Anton Rubinstein, but, disapproving of Rubinstein's disorganized methods, he went instead to Liszt. During the last eight years of Liszt's life Friedheim remained his pupil; he also lived with him in Rome and Weimar and acted as his secretary. This close association formed the basis for Friedheim's reputation as one of the foremost exponents of Liszt's music. He also gained orchestral experience conducting in theatres and opera houses in Germany. From 1891 to 1895 he taught and played in the USA, then spent some time in London, and for several years up to 1904 taught at the RMCM. From 1908 to 1911 he conducted at Munich and in 1915 settled in the USA, going to Toronto in 1921 as professor at the Canadian Academy of Music.

Friedheim's technique was awesome, but his greatest success lay in the clarity and repose that characterized his interpretations of Liszt's music. It is unfortunate that the best qualities of his playing survive in only a fragmentary way in the few recordings he made. Serious and deeply reflective by nature, he tried all his life to focus his powers not only on playing and conducting but also on writing and composing. He wrote a psychological study of Liszt and many reminiscences, later collected by his pupil Theodore Bullock under the title *Life and Liszt* (New York, 1961). Besides editing the works of Chopin, Friedheim was a dedicated composer, though few of his works were published and many of the manuscripts are lost. His operas include *The Last Days of Pompeii*, not performed, *Alexander and Thaïs* and *Die Tänzerin* (Karlsruhe, 1897), both performed in Cologne, 1904, and *The Christmas* and *Giulia Gonzaga*, both unfinished. He wrote two piano concertos, in B (performed in 1880) and B \flat (Karlsruhe, 1890), an early orchestral overture, *A Hero of our Times* (St Petersburg, 1877), and a march, *E pluribus unum* (1894).

JERROLD NORTHROP MOORE/R

Friedhofer, Hugo (William)

(*b* San Francisco, 3 May ?1902; *d* Los Angeles, 17 May 1981). American orchestrator and composer. He gave up early study towards an artistic career in favour of a musical training, first as a cellist, and then as an arranger and orchestrator. During the 1920s he studied with Domenico

Brescia and worked as an arranger for theatre and cinema orchestras, before joining Fox Studios in 1929 as an arranger for early sound film scores. These collaborative projects prepared him for his move to Warner Bros. in 1934 where he worked as principal orchestrator for Korngold and Steiner. He orchestrated 16 of Korngold's 17 original film scores, including *The Adventures of Robin Hood* (1938) and *The Sea Hawk* (1940), and 54 of Steiner's 77 scores for Warner Bros. between 1936 and 1947, notably including *Now, Voyager*, which won Steiner the Academy Award for 1942, and *Mildred Pierce* (1945). In 1943 he was offered a contract to compose for Twentieth Century-Fox, and he scored 69 films as principal composer and 200 as co-composer. His first original film score was in 1938 for *The Adventures of Marco Polo*, and he went on to compose for a variety of films including *Broken Arrow*, *Vera Cruz* and *An Affair to Remember*. He won the 1946 Academy Award for *The Best Years of our Lives*. Despite the modernist techniques of teachers such as Nadia Boulanger, Toch and Kanitz, with whom Friedhofer studied in the late 1930s and early 1940s, and the influence of jazz on the film scoring of consequent decades, his style is most clearly understood as a fusion of the thematic approach of Steiner and the atmospheric emphasis of Korngold, blended with more economic orchestration than he used for either composer. A large collection of Friedhofer's original scores is held in the Arts and Communications Archive, Brigham Young University, Utah.

WORKS

(selective list)

[all film scores](#)

As principal composer: *The Adventures of Marco Polo*, 1938; *The Lodger*, 1944; *The Bandit of Sherwood Forest*, 1946; *The Best Years of our Lives*, 1946; *The Bishop's Wife*, 1947; *Enchantment*, 1948; *Joan of Arc*, 1948; *Broken Arrow*, 1950; *Edge of Doom*, 1950; *Ace in the Hole*, 1951; *Above and Beyond*, 1952; *Vera Cruz*, 1954; *Violent Saturday*, 1955; *The Rains of Ranchipur*, 1955; *Between Heaven and Hell*, 1956; *An Affair to Remember*, 1957; *Boy on a Dolphin*, 1957; *The Sun also Rises*, 1957; *The Barbarian and the Geisha*, 1958; *The Young Lions*, 1958; *One-Eyed Jacks*, 1960; *Geronimo*, 1962; *The Secret Invasion*, 1964; *Von Richtofen and Brown*, 1971; *Private Parts*, 1973

As orchestrator: *Captain Blood*, 1935; *The Adventures of Robin Hood*, 1938; *Juarez*, 1939; *The Private Lives of Elizabeth and Essex*, 1939; *The Sea Hawk*, 1940; *King's Row*, 1942; *Devotion*, 1943 (film released 1946) [principal composer Korngold]

The Charge of the Light Brigade, 1936; *Jezebel*, 1938; *Dark Victory*, 1939; *Santa Fe Trail*, 1940; *The Great Lie*, 1941; *Now, Voyager*, 1942; *Casablanca*, 1943; *Mildred Pierce*, 1945 [principal composer Steiner]

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KATE DAUBNEY

Friedl [Friedel], Sebastian Ludwig

(*b* Neuberg, 15 Feb 1768; *d* Berlin, c1857). German cellist, baryton player and composer. A member of a musical family, he received his general musical education from *Hofmusik* Simon. His first position was as a court musician in Mannheim, where he studied the cello with Peter Ritter. Friedl was equally respected as a baryton player, and following a performance at Schwetzingen was given by Prince Carl Theodore of Mannheim an inlaid and bejewelled instrument made by Joachim Tielke. In 1793, on returning from a concert tour in the Netherlands, he performed at Frankfurt for an audience which included Friedrich Wilhelm II, who then engaged him for the Royal Chapel in Berlin. He subsequently studied the cello with Jean-Louis Duport, to whom he dedicated his three cello sonatas op.1 (Offenbach, 1798). Friedl was pensioned in 1826; his name appeared in the Berlin Address Calendar until 1857.

Very little is known of Friedl's compositions. Eitner's *Quellen-Lexikon* lists only one published work, the three cello sonatas op.1. Schilling's *Universal-Lexicon der Tonkunst* indicates the existence of other works in manuscript, and credits Friedl with having arranged music especially for the baryton. A report in the *Allgemeine musikalische Zeitung* (1811) relates that he performed a potpourri of themes that he had arranged for the baryton.

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*Gerber*L

*Schilling*ES

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EFRIM FRUCHTMAN/VALERIE WALDEN

Friedlaender [Friedländer], Max

(*b* Brieg [now Brzeg, Poland], 12 Oct 1852; *d* Berlin, 2 May 1934). German musicologist. He studied singing under Manuel Garcia in London and Julius Stockhausen in Frankfurt, and went on to establish himself as a successful lieder and oratorio baritone. In 1884 he turned to the study of musicology under Spitta and German literature under W. Scherer in Berlin and took the doctorate at Rostock University in 1887 with a dissertation on Schubert. He completed the *Habilitation* in 1895 at Berlin University, where he was appointed reader and university director of music in 1903. In 1910–11 he worked as exchange professor at Harvard (receiving its honorary DCL) and at other American universities.

Friedlaender devoted his life to the interpretation, publication, collection and investigation of German folksongs and lieder. In all his scholarly work he never lost sight of the interests of the practical musician. From the time of his research into Schubert's songs he was concerned to reveal the original form of the work in question by investigation of the source material, and thus to provide authoritative editions. This aim applied to the texts as much as to the music. The main consequence of his literary interests was his work on Goethe, which produced a valuable two-volume collection of Goethe settings (*Gedichte von Goethe in Compositionen seiner Zeitgenossen*, Weimar, 1896–1916). Apart from his concern with the 19th-century German lied, his principal interest was in the solo song and Singspiel of the 18th century. His two-volume study *Das deutsche Lied im 18. Jahrhundert* still retains its value as a work of reference and as source material.

No less fruitful was Friedlaender's work as a researcher, collector and editor in the field of German folksong. The critical notes to the collections he edited, especially the folksong books for male-voice choir and for mixed chorus, 'constitute in their own right a history of the folksong and partsong, embracing all the widely scattered material' (Kretzschmar). His foundation in 1917 of an archive of German folksongs in Berlin put the study of folksong on a firm footing.

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Über musikalische Herausgebereätigkeit (Weimar, 1922)
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 Obituaries: E.J. Dent, *MMR*, lxiv (1934), 102–3; A.M., *AMz*, lxi (1934), 298 only; H.J. Moser, *ZMw*, xvi (1934), 318 only

ANNA AMALIE ABERT

Friedlein, Rudolf Fryderyk

(*b* Kraków, 7 Aug 1811; *d* Warsaw, 20 July 1873). Polish bookseller and music publisher. He worked in the bookshop run, by his father, Jan Jerzy Fryderyk Friedlein, in Kraków, then from 1834 with E. Günther in Leszno. In 1839 he entered into partnership with F. Spiess's Warsaw firm, which he bought in 1848 and managed from 1851 under his own name. Friedlein's became one of the leading bookshops in Warsaw, being well stocked and providing a lending service. Soon after 1840 he also began to publish music, maintaining a high musical standard in the compositions he issued. His printing works were technically advanced: he was the first Warsaw publisher to number his plates, and he was also the first to print Moniuszko's works. In about 1860 Friedlein was in financial difficulties and sold some of his editions to the firm newly established by Gebethner and Wolff, both of whom had been his pupils. After the January Insurrection (1863) he was arrested by tsarist authorities and sent into exile in Tver'. He was released in 1870, but his firm had been liquidated in 1865.

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KORNEL MICHAŁOWSKI

Friedman, Ignacy [Ignaz]

(*b* Podgórze, nr Kraków, 13 Feb 1882; *d* Sydney, 26 Jan 1948). Polish pianist and composer. After piano lessons with Flora Grzywińska in Kraków, he studied composition with Hugo Riemann in Leipzig. In 1901 he began a four-year period of study in Vienna with Leschetizky, serving as his assistant; he also studied musicology with Adler and attended masterclasses given by Busoni. After a Vienna début in 1904 he performed throughout the world until 1943, giving some 2800 concerts. He appeared with such conductors as Nikisch, Weingartner, Mengelberg and Saint-Saëns, and in chamber music with Auer, Hubay, Huberman, Telmányi and Feuermann, among others; together with Huberman and Casals he played Beethoven sonatas and the 'Archduke' Trio for the composer's centennial festival in Vienna in 1927. Until 1917 he lived in Berlin, then in Copenhagen, then in Siusi, Italy (1919–39) and in 1940 settled in Sydney.

Friedman possessed a formidable technique – even Horowitz acknowledged it as superior to his own – coupled with a profound imagination. His repertory emphasized the major works of Beethoven, Schumann, Chopin, Liszt and Brahms, but also included new scores by Novák, Palmgren, Karl Weigl, Kodály and Glazunov. He played the Chopin Mazurkas with the same kind of rhythmic nuance that, by all accounts, characterized the composer's own playing of these pieces. In addition to his career as a performer, he was also an effective teacher: Ignace Tiegerman, Victor Schiøler, Leon Pommers and Bruce Hungerford were among his pupils. He published more than 100 compositions, mainly for piano, including transcriptions and two volumes of exercises; his finest work is the Piano Quintet (Leipzig, 1918). He edited the complete piano works of Chopin, and major works by Beethoven, Mendelssohn, Schumann and Liszt. His recordings include much Chopin, music by Liszt, Beethoven and Mendelssohn, among other composers, and a few of his own compositions.

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ALLAN EVANS

Friedman(-Gramatté), Sonia.

See [Eckhardt-Gramatté, S.-C.](#)

Friedrich.

See [Friderici](#) family.

Friedrich II.

See [Frederick ii.](#)

Friedrich, Götz

(b Naumburg, 4 Aug 1930). German director. After studying at the Deutsches Theaterinstitut in Weimar (1949–53) he joined the Komische Oper, Berlin, as assistant to and later collaborator with Felsenstein (1953–72). He also taught dramaturgy in Berlin and, from 1973, in Hamburg, where he was *Oberspielleiter* (1973–7) and *Chefregisseur* (1977–81). He was simultaneously director of productions at Covent Garden (1977–81), before moving back to Berlin, where he became Generalintendant and principal director of the Deutsche Oper in 1981 (see [Berlin](#), §3), as well as artistic director of the Theater des Westens in 1984.

Particularly notable productions, in a long list staged at many of the leading international houses, include *Fidelio* (1978, Munich), *Lulu* (1981) and *Elektra* (1990) at Covent Garden, and the world première of Berio's *Un re in ascolto* at Salzburg (1984). But the central pillar of Friedrich's work remains his series of Wagner productions. His first *Ring*, at Covent Garden (1974–6), emphasized perceived differences of mode between the four dramas: *Rheingold* as a mystery play viewed ironically through modern eyes, *Walküre* as typical 19th-century psychological theatre, *Siegfried* as black comedy and *Götterdämmerung* as the last stage of a glittering civilization doomed to decline. The purpose of the hydraulic platform on which the action took place (see illustration) was thus not to achieve optical unity but to suggest a space – the stage representing the world – on which an epic drama, open-ended and disparate in its styles, could be unfolded. Adopting Brechtian alienation techniques, Friedrich caused Loge, Alberich and Wotan to address the audience directly, outside the framework of the drama. His second *Ring*, which originated in Berlin (1984–5) before transferring to Tokyo, Washington, DC, and Covent Garden, located the action in a tunnel, inspired by the Washington Metro, but intended to provide a performing space non-specific in chronology and place. The monochrome severity of Peter Sykora's sets, and the images of warlike

aggression and destruction, reflected a bleakly pessimistic view of the work as an apocalyptic endgame. A third cycle was staged in Helsinki in 2000.

Of Friedrich's productions for Bayreuth – *Tannhäuser* (1972), *Lohengrin* (1978) and *Parsifal* (1982) – the first caused the greatest controversy with its brutal, militaristic representation of Wartburg society and its final chorus with the singers, in everyday clothes, making a clenched-fist salute (abandoned after the first performances). He has remained prolific on the international scene, with, for example, a spectacular but socially critical *Porgy and Bess* on the lake at Bregenz (1998).

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BARRY MILLINGTON

Friedrich, Reinhold

(b Weingarten, 14 July 1958). German trumpeter. He studied with Edward Tarr in Karlsruhe, 1979–86, and with Pierre Thibaud in Paris, 1982–3. In 1983 he became principal trumpeter of the Frankfurt RSO, and he is leader of the radio station's 19-piece brass ensemble, HR Brass. He won the ARD International Competition in Munich in 1986, and in 1989 was appointed professor at the Karlsruhe Hochschule für Musik. Friedrich is a noted exponent of Bernd Alois Zimmermann's Trumpet Concerto, and has given the first performances of works by Theo Brandmüller, Edison Denisov, Wolfgang Killmayer, Wolfgang Rihm and Caspar Johannes Walter, among others; he has made many first recordings, including an award-winning disc of Hans Erich Apostel's Sonatina, Berio's *Sequenza X*, Gubaidulina's Trio and Zimmermann's Concerto. Friedrich is also a

specialist on the keyed trumpet, with which he has recorded the concertos of Haydn, Hummel and Michele Puccini.

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EDWARD H. TARR

Friedrich [Fridrich] von Hûsen [Hausen]

(*b* ?c1150; *d* Philomelium [Akşehir], Asia Minor, 6 May 1190). German Minnesinger. His ancestral seat was in Rheinhausen, near Mannheim in the Rhine region. He is attested in documents from 1171 and was in the service of the Hohenstaufen emperors; he is traceable in northern Italy in 1175 and again in 1186 and 1187. He participated in the third crusade under Friedrich Barbarossa in 1189 and fell at the Battle of Philomelium. Contemporaries depict Friedrich von Hûsen as a highly esteemed figure. He belonged to the closest circle of intimates of Barbarossa (as his secretary and legal adviser) and of Henry VI. Friedrich was primarily responsible, together with Rudolf von Fenis-Neuenberg and Hendrik van Veldeke, for the adoption of Romance poetic features in German lyric poetry and for the further independent development of Minnesang. He was among the first poets writing in German to give full lyrical expression to the themes of *Minne* (love) and *Minnedienst* (love service). Apart from treating familiar amatory motifs, his poems are concerned more generally with symbolizing the ideal of love as an ennobling power. Another theme is the conflict within the crusader between love for God (*Gottesminne*) and love for his lady (*Frauenminne*).

53 strophes by Friedrich von Hûsen have survived (in the Weingartner and Manesse manuscripts), which can be arranged into 17 or 20 lieder, but all without melodies, that can only be reconstructed from possible French and Provençal models. He is also mentioned as having composed *Leiche* (see [Lai](#)). Music can only be assigned tentatively to those of his poems that seem to be direct contrafacta of Romance poems whose melodies survive. Friedrich exerted a strong influence on a group of contemporary south-west German and Swiss Minnesinger, known as the Hausen school.

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contrafacta

Ich denke under wîlen, MF 51.33: from Guiot de Provins, 'Ma joie premeraine',

R.142; A, J, T

Mir ist daz herze wunt, MF 49.13: from Anon., 'Mult m'a demoré', R.420; A
Si darf mich des zîhen niet, MF 45.37: from Folquet de Marseille, 'En chantan
m'aven a membrar', PC 155.8; A

possibly by Friedrich

Deich von der guoten schiet, MF 48.32: from Bernart de Ventadorn, 'Pos mi pregatz
seignor', PC 70.36; A, J, T

Diu süezen wort hânt mir getân, MF 44.13: from Gaucelm Faidit, 'Si tot m'ai tarzat
mon chan', PC 167.53; A

Gelebte ich noch die lieben zît, MF 45.1: from Blondel de Nesle, 'Se savoient mon
tourment', R.742; A (see Ich sage ir)

Ich lobe got der sîner güete, MF 50.19: from Gace Brulé, 'Pensis d'amours veuill
retraire', R.187; A

Ich sage ir nu vil lange zît, MF 45.19: from Blondel de Nesle, 'Se savoient mon
tourment', R.742 (see Gelebte ich noch)

more doubtful

An der genâde al min fröide stât, MF 43.28: from Gaucelm Faidit, 'Si tot m'ai tarzat
mon chan', PC 167.53 (see Diu süezen wort)

Mîn herze den gelouben hât, MF 48.3: from Gontier de Soignies, 'Se li oisiel
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BURKHARD KIPPENBERG/LORENZ WELKER

**Friedrich [Vriderich] von
Sunnenburg [Sonnenburg,
Sunnenburc, Suneburg; Meister
Friedrich von Sonnenburg]**

(*d* before 1287). Austrian Minnesinger and composer. Coming from Sonnenburg in the Pustertal (Tyrol), probably from a ministerial family, he lived at the courts of Bavaria and Bohemia as well as in Tyrol and Thuringia. Sometimes included by the Meistersinger as one of their *alte Meister*, he should be counted as one of the most important *Spruchdichter* after Walther von der Vogelweide, Bruder Werner and Reinmar von Zweter. The 73 *Sprüche* (see [Spruch](#)) ascribed to him, mostly in the Jenaer Liederhandschrift (*D-Ju* El.f.101, ff.63v–72), may not all be authentic, but they are clearly influenced by Reinmar von Zweter and seem to have been written between about 1247 and 1275; they concern religion, morality and politics, in which Friedrich supported the pope against Rudolf of Habsburg. The song on f.72v of the Jena manuscript (*Ihc wil Singhen*, ed. in Holz, Saran and Bernoulli as no.XXIII, 64) is probably by Wizlâv; but the remainder of the section devoted to Friedrich's poems includes three melodies: *Eyn rîcher küninc hiez Kosdras* with eight strophes both here and in the Colmar Manuscript (*D-Mbs* Cgm. 4997); *Nû merke hô und edele man* with eight strophes, all of which also appear in the Colmar Manuscript together with five others; and *So wol dir werlst so wol dir hiute* with 47 strophes in the Jena manuscript and others elsewhere. A further melody appears in the Colmar Manuscript (f.526) with the annotation 'In Cunrads von wirczburg nachtwyse; *alii dicunt esse* In frider(ich) von sunenburg sussem don'.

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For further bibliography see [Spruch](#), [Minnesang](#).

BURKHARD KIPPENBERG

Frieman (Friemann, Freeman), Gustaw

(*b* Lublin, 28 Oct 1842; *d* Odessa, 26 Sept 1902). Polish violinist teacher and composer of Swedish descent. He studied the violin under Serwaczyński in Lublin, and from 1862 (or 1864) until 1865 with Massart at the Paris Conservatoire, where he won the Grand Prix and gold medal. He also studied composition with F. Rüfer in Berlin. In 1866 he began a concert career that took him to Dresden, Brussels, Vienna and Lemberg (now L'viv); he made his *début* in Warsaw in 1867, and subsequently gave many concerts there until 1899. He also performed in Poznań (1867),

Kraków, Vilnius, Lublin (1869, 1875–7), Berlin (1872), Kiev (1880, 1884), St Petersburg (1882), and latterly gave about 40 concerts in the south of Russia (1888). From 1887 to 1888 he was professor of violin at the Music Institute in Warsaw, and from 1889 he held the same position at the conservatory in Odessa, where he was also director. He held honorary positions as soloist and chamber musician at the Austrian and Persian courts and also in Hesse. Widely known in Europe, his success was principally due to his performances of the violin concertos by Mendelssohn, Spohr, P. Rode, Vieuxtemps and Schumann. He often performed the music of H. Wieniawski, whose influence can be detected in his own compositions. His style of playing was characterized by a brilliant technique, a fine (though not big) quality of tone, musicality, and the charm and temperament typical of the French school. His compositions for violin are mainly salon miniatures, which are not especially virtuosic. Published in Warsaw, Paris, Berlin, Odessa and Moscow, they include *Kujawiak* op.6 no.4, Romance op.14, Grande polonaise op.18 and *Tańce góralskie* ('Mountain Dances') op.19.

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BARBARA CHMARA-ŻACZKIEWICZ

Friemann, Witold

(*b* Konin, 20 Aug 1889; *d* Laski, nr Warsaw, 22 March 1977). Polish composer, pianist and teacher. He attended the Warsaw Conservatory as a pupil of Michałowski for piano and of Noskowski and Statkowski for composition and orchestration. From 1910 to 1913 he studied in Leipzig and Meiningen with Reger (composition) and Josef Pembaur jr (piano). He taught the piano at the Lwów Conservatory (1921–9), served as music critic of the *Słowo polskie* and was founder and director of the Katowice Academy of Music. He then worked for Polish radio in Warsaw (1934–9) and, from 1946, as a teacher for the blind. In 1963 he received the prize of the Minister of Culture and Arts for his corpus of piano and vocal works. His works are fundamentally romantic and harmonically traditional, with an emphasis on melody.

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(selective list)

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Litania o zjednoczenie ludzkości [Litany on the Unity of Mankind], chorus, orch, 1969; Równy krok, chorus, orch, 1971; c400 songs, some lost; other choral pieces
Orch: Pf conc. no.1, 1913; Inwokacja, wind, perc, 1926; Cień Chopina, pf, orch, 1937; Vc Conc., 1950; Sym. no.2 (Symfonia mazowiecka), 1950; Pf Conc. no.2, 1951; Pf Conc. no.3, 1952; Va Conc. no.1, 1952; Vn Conc., 1954; Pf Conc. no.4, 1956; 2 cl concs., 1960, 1961; Conc. lirico, ob, orch, 1961; Fl Conc., Pf Conc. no.5, 1963; 1963; Marsz żałobny [Funeral March], 1965; Conc. eroico, t trbn, orch, 1966; Hn Conc., 1966–8; Charming Eyes, 1967; Conc., 2 bn, str, 1968; Va Conc. no.2, 1968; T Trbn Conc. no.2, 1969; B Trbn Conc., 1970
Inst: 3 str qts, 2 pf qnts, pf qt, many other chbr pieces; many pf pieces, incl. c320 preludes

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BOGUSŁAW SCHÄFFER/R

Fries, Hans.

See [Frisius, Johannes](#).

Frigel [Frigelius], Pehr [Per]

(*b* Kalmar, 2 Sept 1750; *d* Stockholm, 24 Nov 1842). Swedish composer. He studied at the Kalmar Gymnasium and at the University of Uppsala (1770–76), and earned a living in government service, holding many posts in succession until he could afford to retire at the age of 50. As a boy in Kalmar he wrote organ and vocal music; in Stockholm he became acquainted with J.G. Naumann and J.M. Kraus, both of whom gave him further instruction in composition. In 1778 he was elected to the Swedish Royal Academy of Music, and in 1780 two of his symphonies were performed; he became secretary of the academy in 1794, a post he held for 47 years. His most productive period as a composer was between 1795 and 1815, during which time he wrote overtures, symphonies, numerous cantatas for the Jakobskyrka and the academy; he also collaborated with Stenborg on the incidental music to *Äfventyraren, eller Resan till Månens ö* ('The Adventurers, or The Journey to the Isle of the Moon', 1791), and

Kotzebue's *Eremiten* (1798). The oratorio *Försonaren på Oljeberget* ('The Redeemer on the Mount of Olives') to a text by Ödmann, performed at the Royal Opera in 1815 and revised for performance at the Riddarhus in 1820, is considered his finest work. A cantata on a text by J.O. Wallin, his last work, was performed by the academy at the Storkyrka in 1816. His only opera, *Zoroaster*, was never performed, but some arias for French operas were produced at the Royal Opera. He taught music theory at the Swedish Royal Academy of Music from 1814 to 1830.

Frigel composed in a classical style modelled after Handel, Gluck and Haydn, and he expressed a preference for what he termed 'orthodox' music. He maintained an extensive correspondence with many distinguished musicians, including Cherubini, Spontini and Vogler; among his pupils were E.G. Geijer and P.C. Boman. Few of his works were published, apart from some songs issued by Abraham Hirsch. His manuscripts are in the libraries of the Swedish Royal Academy of Music and the University of Uppsala.

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KATHLEEN DALE/HANS ÅSTRAND

Frigimelica Roberti, Count Girolamo

(*b* Padua, 10 Jan 1653; *d* Modena, 30 Nov 1732). Italian librettist, poet, architect and librarian. From 1691 to 1720 he was a curator of the public library at Padua, where he was a member and *principe* of the Accademia dei Ricovrati. Family quarrels drove him to spend the rest of his life in Modena. Buildings designed by him were erected or started in Padua, Vicenza, Stra and Modena from 1717 onwards. 11 operas to librettos by him, set by C.F. Pollarolo, Alessandro Scarlatti, Caldara and Luigi Mancina, were performed at the Teatro Grimani a S Giovanni Grisostomo, Venice, 1694–6 and 1704–8. He wrote a further libretto for Padua, which was first performed at the Teatro Obizzi in the spring of 1695. All these librettos are in five acts and treat mythological or historical subjects. Some are called tragedies, some (from 1704) tragicomedies; they often include choruses and ballets. Like those of Morselli, Silvani and Zeno they adhere to the predominantly serious, stylistically elevated manner of libretto writing that paid homage to Aristotle and the French classical dramatists. Seven oratorio texts by Frigimelica Roberti, in two parts or five acts and with music by C.F. Pollarolo and Badia, were performed between 1697 and 1702 in Venice, Vienna and Rome.

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KARL LEICH

Frijsh, Povla

(*b* Aersø, Denmark, 3 Aug 1881; *d* Blue Hill, ME, 10 July 1960). Danish soprano. After studying with Ove Christensen she went to Paris at the age of 17 to work with Jean Périer and made her recital début there three years later. She toured with the Cortot-Thibaud-Casals trio, from whom she acknowledged learning much about phrasing and timing. She appeared in Paris in recital with Raoul Pugno and was chosen by Mahler to sing in his Second Symphony in Cologne (1910). She made her American début in New York in 1915, and gave annual recitals there until 1947. Frijsh's voice was distinctive in timbre and expressively used. Although she sang in opera only twice – in Paris (*L'incoronazione di Poppea*) and in Copenhagen (Peter Heise's *Drot og marsk*) – her sense of drama was extraordinary: she made a hair-raising experience of Schubert's *Gruppe aus dem Tartarus*, yet could sing Cui's *La fontaine de Csarskoë-Zelo* in the purest bel canto. She was always interested in new songs, encouraging composers such as Virgil Thomson, Randall Thompson, Samuel Barber and Rebecca Clarke by including their works in her programmes. She was

the first to sing many of Poulenc's songs in New York, and she gave the New York premières of Bloch's *Poèmes d'automne* and Loeffler's *Canticum fratris solis* (1925). In her later years she was active as a teacher. Her complete recordings have been issued on CD.

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PHILIP L. MILLER

Frike, Philipp Joseph.

See Frick, Philipp Joseph.

Friml, (Charles) Rudolf

(*b* Prague, 7 Dec 1879; *d* Los Angeles, 12 Nov 1972). American composer and pianist of Czech birth. He won a scholarship to the Prague Conservatory and studied composition with Dvořák and piano with Josef Jiránek. He began composing light concert pieces as soon as he graduated, but also accepted a position as accompanist for the violinist Jan Kubelík in order to support himself. He toured Europe and made two visits with Kubelík to the USA, where he decided to settle in 1906. In that year he performed his First Piano Concerto with Walter Damrosch and the New York SO and gave recitals throughout the country, quickly achieving a reputation for his imaginative improvisation. He also continued to compose both concert pieces and lighter music, often under the pseudonym Roderick Freeman.

In 1912 Victor Herbert, who had quarreled with Emma Trentini, the leading lady of his *Naughty Marietta*, refused to honour his commitment to compose a second operetta for the singer; Friml was called upon to take Herbert's place and wrote *The Firefly* (including the songs 'Giannina mia' and 'Sympathy'), which became his first Broadway success. It was followed by *High Jinks* (1913, including 'Something seems tingle-ingleing') and *Katinka* (1915, with 'Allah's Holiday'). For a time thereafter Friml wrote scores that were closer in style to musical comedy than to operetta. Although several of these shows enjoyed long runs, it was not until 1924 that he had another major success. *Rose-Marie*, written in collaboration with Stothart, Harbach and Oscar Hammerstein II, was the most popular American musical of the 1920s, particularly in London and Paris, where the length of its run established a record. Friml wrote the music for seven of the show's eighteen musical numbers, and collaborated with Stothart on three others; among Friml's contributions were the title song and 'Indian Love Call'. The collaborative 'Totem Tom-Tom', with its strong rhythmic drive and chromatic countermelody, is noteworthy for its attempt to create the sound world of native Canadians. Two more enormously successful operettas followed: *The Vagabond King* (1925, including 'Only a Rose', 'Some Day' and 'Song of the Vagabonds') and *The Three Musketeers* (1928), with 'Ma Belle' and 'March of the Musketeers'.

After the onset of the Depression tastes in musical styles changed sharply, and Friml's essentially middle-European mannerisms were perceived as outdated. Although he composed scores for several more Broadway shows and for three Hollywood films, he was apparently unable to accommodate the newer idioms, and met with no success. The one exception was his song 'The Donkey Serenade' from the film version of *The Firefly* (1937), though this was, in fact, an old melody, having originally appeared as 'Chansonette' in the *Ziegfeld Follies of 1923*. Friml remained active as a concert performer, however, until shortly before his death.

Compared with the music of Romberg, Friml's scores are generally more chromatic, both melodically and harmonically. Whereas Romberg excelled at writing waltzes, Friml's most enduring songs are his sentimental ballads in duple metre such as 'Rose-Marie' and 'Only a Rose'; his melodies are characterized by chromatic neighbour tones and sustained notes over a more active accompaniment. Like Romberg, he was known for his marches, a result of his central European heritage and upbringing, one fine example being 'Song of the Vagabonds', somewhat unusual because of its minor mode. It was not only in individual songs but also in his unified concept of a show that Friml made significant contributions to the American musical, and the original programme for *Rose-Marie* included the remark that 'the musical numbers of this play are such an integral part of the action that we do not think we should list them as separate episodes'.

WORKS

(selective list)

stage

mostly operettas; dates are those of first New York performance

The Firefly (O. Harbach), 2 Dec 1912; High Jinks (Harbach), 10 Dec 1913; The Peasant Girl (E. Smith, H. Reynolds, H. Atteridge), collab. O. Nedbal, 2 March 1915; Katinka (Harbach), 23 Dec 1915; You're in Love (Harbach, E. Clark), 6 Feb 1917; Kitty Darlin' (Harbach, P.G. Wodehouse, after D. Belasco), 7 Nov 1917; Sometime (R.J. Young), 4 Oct 1918; Glorianna (C.C. Cushing), 28 Oct 1918; Tumble In (Harbach, after M.R. Rinehart and A. Hopwood), 24 March 1919; The Little Whopper (Harbach, B. Dudley), 13 Oct 1919; June Love (Harbach, W.H. Post, B. Hooker), 25 April 1921; Ziegfeld Follies of 1921 (G. Buck, Hooker), collab. others, 21 June 1921; The Blue Kitten (Harbach, W.C. Duncan, after Y. Mirande and G. Quinson), 13 Jan 1922

Cinders (Clark), 3 April 1923; Ziegfeld Follies of 1923, collab. others, 20 Oct 1923; Rose-Marie (Harbach, O. Hammerstein II), collab. H. Stothart, 2 Sept 1924 [films, 1936, 1954]; The Vagabond King (Hooker, Post, R. Janney, after J.H. McCarthy), 21 Sept 1925; No Foolin' (Ziegfeld's American Revue of 1926) (Buck, I. Caesar), collab. J. Hanley, 24 June 1926; The Wild Rose (Harbach, Hammerstein), 20 Oct 1926; The White Eagle (Hooker, Post, after E.M. Royle), 26 Dec 1927; The Three Musketeers (W.A. McGuire, Wodehouse, C. Grey, after A. Dumas), 13 March 1928; Luana (H.E. Rogers, J.K. Brennan, after R.W. Tully), 17 Sept 1930; Music hath Charms, or Annina (R. Leigh, G. Rosener, J. Shubert), 29 Dec 1934

other works

Films: The Lottery Bride, 1930; Music for Madame, 1937; Northwest Outpost, 1947

Vocal: many songs, incl. *Pisně Závěšovy* [Songs of Zavis], cycle, 1906; *When I Hear an Old-Fashioned Waltz*; *Bring back my blushing rose* (1921); *Roses in the Garden* (1921); *Two Lovely Lying Eyes* (1921); *I've found a bud among the roses* (1922); *When I Waltz with You* (1922); *On a Blue Lagoon* (1924); *A Gypsy of Song* (1933); *I want the world to know* (1937); *My Sweet Bambina* (1937); others for stage works, films

Orch: 2 pf concs.; Sym. 'Round the World'; *Escape to Hong Kong*, sym. poem, c1961; *Chinese Suite*; *Arabian Suite*; *A Day in May*, suite, 1923; *Rural Russian Scene*; *Chansonette*, 1923 [arr. of *Chanson*, pf, 1920]

Pf (many arr. chamber): dances incl. *Konzertwalzer*, op.12, *Tschechische Tänze*, op.29; character pieces, incl. *Réveil du printemps*, op.32, *Chant poétique*, op.33, *Romance sentimentale*, op.34, *Berceuse*, op.50, *Canzonetta*, op.51, *Lullaby*, op.58, *Mignonette*, op.59, *Dumka*, op.63, *O Vermeland*, op.64, *Legende*, op.66, *Drifting*, op.67, *Aquarellen*, op.74, 5 *Mood Pictures*, op.79, *Pastoral Scenes*, op.80, *Daisy Field*, op.81; études incl. *Staccato-étude*, op.37, *Etude, F*, op.44, *Etude fantastique*, op.61; suites incl. *Suite mignonne*, op.35, *California Suite*, op.57, *Bohemian Suite*, op.60, *Russian Suite*, op.83

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GERALD BORDMAN WILLIAM A. EVERETT (text); DEANE L. ROOT
(work-list)

Frimmel, Theodor von

(*b* Amstetten, 15 Dec 1853; *d* Vienna, 25 Dec 1928). Austrian music scholar. He trained as a doctor of medicine in Vienna, graduating in 1879, but had already begun to turn his attention to the history of art and music. During his student years and in the years immediately afterwards, he made extensive study tours in Germany, Italy, France and the Netherlands, working in between at the Österreichisches Museum für Kunst und Industrie (1881–3). His only full-time appointment was as assistant curator of the Vienna Hofmuseum (1884–93), a post which he gave up in order to devote himself more thoroughly to his Beethoven studies; in later life he taught art history at the Vienna Athenäum and was director of the Gräfllich Schönborn-Wiesentheidschegalerie. His interests and talents were happily united in his work on Beethoven biography and iconography, although he never succeeded in drawing his detailed studies together into a major work, with the exception of the *Beethoven-Handbuch* (1926). He was the editor of the short-lived *Beethoven Jahrbuch* (1908–9). After his death his papers, amounting to more than 20,000 items, were acquired by the Beethoven Archiv in Bonn.

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MALCOLM TURNER

Frisbie, Charlotte J(ohnson)

(b Hazleton, PA, 20 Dec 1940). American ethnomusicologist and anthropologist. She took the MA in ethnomusicology in 1964 at Wesleyan University, where she studied with D.P. McAllester; in 1970 she took the doctorate in anthropology at the University of New Mexico. She was appointed professor of anthropology at Southern Illinois University in 1970. She also served as president of the Society for Ethnomusicology (1987–9). She began researching Navajo culture and music in 1962 and her first book, a study of the Navajo girl's puberty ceremony (1967), is an example of the detailed documentation and analysis of music, language and ritual that has become her hallmark. She is also known for her groundbreaking work on music and gender.

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VICTORIA LINDSAY LEVINE

Frischmuth, Johann Christian

(*b* Schwabhausen, nr Gotha, 25 Nov 1741; *d* Berlin, 31 July 1790). German composer. Son of the teacher and choirmaster Johann Elias Frischmuth (*b* 1704), he toured with several theatrical troupes as an actor, singer and Kapellmeister, specializing in playing comic old men. In 1775 he was at Münster, from 1775 to 1780 at Gotha and from 1780 with Ackermann's troupe at Hamburg. Having had little success in Hamburg, he spent some time without employment in Gotha and Ohrdruf, but from 1782 he was an actor and Kapellmeister for Döbbelin's troupe in Berlin, where his Singspiels *Das Mondenreich* and *Clarisse, oder Das unbekante Dienstmädchen* had been performed in 1769 and 1775 respectively. After the departure of the music director Johann André (1784) Frischmuth became chief Kapellmeister. When Döbbelin's theatre was reorganized as the Nationaltheater (1786) Frischmuth was able to retain his position; in 1788 C.B. Wessely was appointed his assistant with equal powers. Of Frischmuth's works only the vocal score of *Clarisse*, dated 1771 (*D-Bsb*), and the libretto of *Das Mondenreich* (Schatz Collection, *US-Wc*) are extant; other operas (*Die kranke Frau*, ?1773; *Der Kobold*) and 12 violin duets op.5 (Berlin, ?1765) are lost. Frischmuth was not identical with the J.C. Frischmuth living in Schwabhausen in 1797, a teacher and choirmaster who composed the *Zwölf leichte Orgelstücke* (Leipzig, 1813) and several vocal works.

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GERHARD ALLROGGEN

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See Fuhrmann, Martin Heinrich.

Frisius, Johannes [Fries, Hans]

(*b* Greifensee, canton of Zürich, 1505; *d* Zürich, 28 Jan 1565). Swiss schoolteacher, theologian, philologist, humanist and music theorist. Between 1527 and 1531 he attended the cathedral school in Zürich on a scholarship provided by the Swiss reformer, Ulrich Zwingli. In the company of his friend the polyhistor Conrad Gesner he went to Paris in 1533 and for two years studied music and philology at the university. After spending a year teaching in the Lateinschule at Basle he returned to Zürich in 1537 as a teacher of Latin, Greek and music in the cathedral school, a position he held until his death. In order to complete his education he went to Italy in 1545. Although he visited many Italian cities, Venice was of particular importance, for there he studied Hebrew and numerous Latin and Greek manuscripts. After returning to Zürich in 1547 he reorganized musical instruction in its schools. He was interested in both sacred and secular music, and studied the lute in 1532 with Johann Widenhuber of St Gallen.

In addition to publishing theological and philological works, Frisius was known as a music theorist. His *Brevis musicae isagoge* (Zürich, 1554) is his most important contribution to music. (Its first edition, *Synopsis isagoges musicae*, 1552, lacked music examples.) The 1554 edition discussed both plainsong and mensural music, and contained 24 four-voice settings of Horatian odes. According to the book's preface, the tenor part of some compositions was composed by Frisius and the other three voices by the Zürich Cathedral organist and singer, Heinrich Textor. All pieces are in strictly chordal style and adhere faithfully to the poetic metres of Horace. Such pieces were used by humanistic schoolteachers to combine musical practice with a study of classical metrical schemes. Frisius also edited a collection of evangelical songs and psalms in about 1540, which was published by a relative, Augustin Friess. It contained Frisius's own poem, *Der hat ein Schatz gefunden* (based on *Proverbs xxxi.10*) and employed the melody *Entlaubet ist der Walde*. The popularity of this setting may be seen in its frequent reprints in other Swiss songbooks up to the end of the century.

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CLEMENT A. MILLER

Friskin, James

(*b* Glasgow, 3 March 1886; *d* New York, 16 March 1967). Scottish pianist and composer. At the age of 14 he won a scholarship to the RCM, London, studying the piano with Dannreuther and Hartvigson, and in 1905 a composition scholarship with Stanford. His compositions, notably the Piano Quintet (1907), received early recognition. He taught at the Royal Normal College for the Blind (1909–14) and in 1914 went to the USA to teach the piano at the DKG Institute of Musical Art and later at the Juilliard School. A noted Bach interpreter, he gave the first American performance of the Goldberg Variations (1925). His compositions include piano, choral and chamber works, but his development as a composer was curtailed by teaching responsibilities. In 1944 he married the English composer and viola player Rebecca Clarke.

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JOHN G. DOYLE/*R*

Friss [friska]

(Hung.).

A quick section of [Verbunkos](#) or [Csárdás](#) dance music.

Fritsch, Balthasar

(*b* Leipzig, 1570–80; *d* ?Leipzig, in or after 1608). German composer and violinist. He may have been one of the Leipzig Stadtpfeifer, a privileged body to whom violinists were added about 1600. Certainly he moved in their circle and enjoyed the patronage of the von Walwitz family. The 12 pavans and 21 galliards that make up his surviving 1606 volume are light and spirited, and are part of the vogue for ensemble dance music precipitated by the influx of English comedians and viol players to Germany. The pavans are characterized by birdcalls, echoes and extensive motivic unification. The galliards, though less contrapuntal, also contain motivic play. His 12 madrigals (1608) are more serious pieces full of contrapuntal skill and the latest Italian dialogue technique; he used the same style of writing in his German songs. His music formed part of a tradition in Leipzig from which emerged collections such as Schein's *Venus Krantzlein* (1609) and *Banchetto musicale* (1617).

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Lute transcr., 1600^o

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E. FRED FLINDELL

Fritsch, Johannes (Georg)

(b Bensheim-Auerbach, 27 July 1941). German composer and viola player. While reading musicology, philosophy and sociology at Cologne University (1961–5), he also studied the viola and composition with Zimmermann and Koenig at the Staatliche Musikhochschule. He attended the Darmstadt summer courses, where he distinguished himself as composer and performer with *Duett* in 1962. He played the viola in the Stockhausen Ensemble from 1964 until 1970. Fritsch also worked in the electronic studios of West German Radio, producing *Fabula rasa* in 1964 and *Modulation IV* in 1968. He taught theory at the Rheinische Musikschule, Cologne (1965–70), and from 1971 to 1984 he taught a composition class and the course on contemporary music at the Darmstadt Academy of Music, at the same time teaching general harmony and the aesthetics of the media at the Cologne Musikhochschule, where he became professor of composition in 1984. He has been active as a writer on new music, and as an editor of various publications, including the journal *Feedback Papers* (from 1971).

In 1970, together with Gehlhaar and Johnson, he founded the Feedback Studio and followed this in 1971 with the foundation of the studio's publishing firm (the first German publishing house to be run by composers). In the same year he organized what was known as 'Hinterhausmusiken' and edited the *Feedback Papers*. He was on the board of the Darmstadt Institute for Contemporary Music and Musical Education (1974–98). He lectured at the Darmstadt summer courses (1974, 1984 and 1986) and organized the World Music Conferences in Vlotho (1979, 1982, 1984 and 1986). Prizes awarded to him include one from the state of North Rhine-Westphalia (1966), the prize of the Paris Biennale (1971), a Villa Massimo bursary (1976) and the Robert Schumann prize of the city of Düsseldorf (1981).

In his works of the 1960s (particularly *Akroasis* and *Modulation IV*), Fritsch tried to bring about a mediation between artificial and natural sounds, so that the music is not isolated as an abstract, aesthetic object, but rather is permanently in confrontation with its environment and the external conditions of its generative process. Thus, daily life and history, sacred and profane, European and exotic music, are all used as sources of material to be composed into the work's setting of perspective. As a result, his work at this time had a pronounced collage character and drew on a wide diversity of media.

While Fritsch took his guidelines mainly from Zimmermann and Stockhausen in his early works (up to the beginning of the 1970s), his later

compositions, from the mid-1980s onwards, bear increasingly clear traces of the influence of Morton Feldman. The reduction of both material and methods, the intensification of the single sound and a turning towards archetypal and meditative phenomena that are religious in the widest sense are all major aspects of his late work, in which the intercultural and harmonic tendencies of earlier years are still present.

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MONIKA LICHTENFELD

Fritsch [Fritschius, Frizsch, Fricz], Thomas

(*b* Görlitz, bap. 25 Aug 1563; *d* Breslau [now Wrocław], 27 March 1619). German composer. He may have attended the Gymnasium in Görlitz although there is no evidence that he received his musical training from Kantor Winkler. He was a member of the order of Kreuzherren mit dem Roten Stern at Breslau. In 1608 he became prior at the monastery and in

1609, following the death of Johann Hencelius, he was elected master. However, the monastery failed to notify the master-general of their decision, and he nullified the election. After a new vote, Elias Bachstein was appointed master and Fritsch was despatched to a monastery in Bohemia for three years. He may have returned to Breslau in autumn 1612. Fritsch was evidently on good terms with Georg Rudolph, Duke of Liegnitz, to whom his motet collections were dedicated. The title 'Magister' in the tenor volume of his *Novum et insigne opus musicum* (1620) was probably a posthumous tribute to a highly-esteemed musician and composer. The main source of his music, all of it sacred, is *Novum et insigne opus musicum*, which contains 119 works for four to ten voices for the church year. It was complemented by several other works surviving only in manuscript, but most of these disappeared at the end of World War II. Fritsch adhered on the whole to the conventions of late Renaissance polyphonic music and was clearly influenced by Lassus, Handl and Hassler. He also cultivated polychoral techniques, even when writing for only six voices (as in *Gabriel angelus apparuit*, in *PL-PE*). His music is clearly transitional in character and typical of a period when the declining Renaissance was slowly giving way to early Baroque practice. There is often a close correlation between words and music both in works to Latin texts – the vast majority – and in the four pieces to German texts in the 1620 volume.

WORKS

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2 motets, 5 Lat. hymns, some 6vv, *A-Wm*, *PL-PE*; facs. score and partial edn of 1 motet in AMP, i–ii (1963–4)

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For full details see Bohn, Pfudel, Riedel

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MIROŚLAW PERZ/RUDOLF WALTER

Fritts, Paul Byard

(*b* Tacoma, WA, 1951). American organ builder. His earliest training was with his father, but he later worked with John Brombaugh and studied organs in northern Europe before opening his own workshop in 1977 in partnership with Ralph D. Richards in Tacoma. In 1988 Richards left to form a partnership with Bruce Fowkes in Tennessee, and Fritts continued under the name of Paul Fritts & Co. From the outset the firm's instruments had mechanical action and were tonally and visually inspired by historical north European examples. Since about 1990 the decorative carved pipe-shades of several organs have been executed by Fritts's sister, Judy Fritts. Significant instruments include those in St Alphonsus Church, Seattle (1984), the University of Arizona, Tempe (1991), and the Pacific Lutheran University, Tacoma (1997).

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BARBARA OWEN

Fritz [Fritze], Barthold

(*b* Holle, nr Hildesheim, 1697; *d* Brunswick, 17 July 1766). German maker of keyboard instruments. He was granted the citizenship of Brunswick on 12 July 1720. Fritz built organs, positives, harpsichords, clavichords, pianos and mechanical instruments of various kinds, including musical clocks and singing birds. His reputation was based on the fine quality of his clavichords and especially on their bass tone. Like a number of German makers, he strengthened the bass register of his clavichords by adding a third string an octave higher. Burney praised his clavichords, although C.P.E. Bach wrote in 1773 that he preferred those made by [Friderici](#). E.L. Gerber (*Lexikon*, 1790–92) wrote that Fritz had made over 500 clavichords, of which only a handful now exist; one in the Victoria and Albert Museum, London, is dated 1751, has a row of 4' strings for the lowest 20 notes (*F'* to *c*), string-gauges (0–7) written in ink on the key-shanks and (probably) overspun strings in the bass. Another of his surviving clavichords, dated 1747, is in the Musikinstrumenten-Museum in Berlin (cat. no.3594), and yet another was lent by the Grotrian-Steinweg Collection to the Städtisches Museum, Brunswick. Fritz's *Anweisung, wie man Claviere ... in allen zwölf Tönen gleich rein stimmen könne* (Leipzig, 1756, 5/1829), gained some popularity.

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DONALD HOWARD BOALCH, PETER WILLIAMS, MARTHA NOVAK
CLINKSCALE

Fritz, Gaspard [Kaspar]

(*b* Geneva, 18 Feb 1716; *d* Geneva, 23 March 1783). Swiss composer and violinist. His father, Philipp Fritz (1689–1744), came from Celle and settled as a music teacher in Geneva in 1709. Burney mentioned that Gaspard was a pupil of G.B. Somis in Turin, where he undoubtedly learnt composition. At the end of 1736 or the beginning of 1737 he returned to Geneva, where in April 1737 he married. As his four children all had godparents from highly placed families in Geneva, Fritz presumably moved in such circles from an early age as a violin teacher. Between 1738 and 1743 he directed the music at social occasions held by English residents in Geneva; the dedications of his printed works further indicate his connections with aristocrats staying there. In 1756 he went to Paris for the publication of his opp.3 and 4 and on 9 and 12 March and 18 April he appeared at the Concert Spirituel, but his Italian style of playing acted against his success. He returned to Geneva, where, to judge from the legacy he left, he re-established a successful career as a teacher. In June 1759 he played at Voltaire's residence, but opportunities to appear in public in Geneva arose only gradually after 1770.

Fritz's excellence as a virtuoso violinist was stressed both by A. Ryhiner of Basle in 1758 (who, however, found his ornamentation excessive and his gestures too vigorous; see Staehelin) and by Burney in 1770 (who particularly emphasized Fritz's powers of expression). Some of Fritz's published works had considerable success and were subsequently reprinted. The three-movement sonatas of op.1 (which Handel judged favourably) exhibit sectional contrasts characteristic of the ripieno concerto. In the op.2 sonatas, also in three movements, Fritz approached the style of the Turin school, with a richly decorated solo line supported by a thematically unrelated bass; some of the final movements are sets of chaconne variations. These elements are present on a much larger scale in op.3 and, together with greater demands on the player's technique, make for a splendidly expressive melodic style. The simpler op.4 trios (in fact trio sonatas) show similarities with the works of Antonio Campioni and Alessandro Besozzi in their clear formal layout and frequent short sections of imitation in all parts. Scherchen, who edited the first of the six symphonies op.6, drew attention to their formal elegance, nobility of expression and highly individual orchestral writing; these qualities lend the symphonies a more original flavour than most of the early Classical works produced by the Mannheim school (it should however be said that the date Scherchen gave them, before 1760, is probably too early).

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JÜRIG STENZL

Fritzeri [Frizeri, Frixer di Frizeri], Alessandro Mario Antonio.

See [Fridzeri, Alessandro Mario Antonio](#).

Fritzius [Fritz], Joachimus Fridericus

(*b* Brandenburg, after *c*1525; *d* after 1597). German Protestant teacher and composer. He devoted himself to music from his early youth; like many Protestant teachers he went to Styria in Austria because of its tolerance. According to his own report he worked as a teacher in other countries; the only known facts about him, however, relate to his activities in Styria. There is evidence that he was in Graz from 1576 but without any fixed appointment. Subsequently he taught in minor Protestant schools in the

Upper Styrian villages of Eisenerz (c1578), Vordernberg (c1582) and Kapfenberg (1585/6–97). In 1594 he was described as ‘a pious old man, a licensed preacher and musician’. As a result of the Counter-Reformation he lost his post and received six guilders when he departed in 1597.

Only four five-voice Latin motets by Fritzius survive. They were printed by Georg Widmanstetter (Graz, 1588; ed. in MAM, xxxviii, 1975), and are the only indisputable surviving examples of music composed by a Protestant in Styria. The main features of Fritzius’s settings are syllabic underlay and rich chordal or quasi-polyphonic textures, in which notes are frequently repeated. Imitation is used only very sparingly and there is no suggestion of a concertato style. The rhythmic contrasts, however, show the influence of the madrigal and canzonetta. The *Etliche deutsche geistliche Tricinia* (Nuremberg, 1593) and the *Neue Tricinia* (Frankfurt, n.d.) are both lost; they contained music for voices of limited range and were designed for school use, as were many other similar publications of the time. Fritzius also wrote *Selectiores cantiones* and a treatise (both lost); the latter was dedicated to the provincial deputies of Styria; this too was didactic in aim, although nothing detailed is known of its contents. Motets in organ tablature survive in the manuscript *D-Rp C119*.

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HELLMUT FEDERHOFER

Fritzsche, Gottfried

(*b* Meissen, 1578; *d* Ottensen, 1638). German organ builder. He was an intimate of Praetorius, Schütz and Scheidt, and qualifies, along with the Compenius brothers (Esaias and Heinrich the younger) and Hans Scherer the younger, as one of the foremost German masters of his day. Fritzsche was probably a pupil of Hans Lange, a native of the Dithmarschen region of Holstein, whose workshop was in Kamenz, near Dresden, and is known to have worked on organs at the Thomaskirche, Leipzig (1596) and the Nikolaikirche, Leipzig (1598). Lange, like Heinrich Compenius the elder, was a disciple of Esaias Beck and Fritzsche initially constructed his organs on the same model. From the outset, however, he provided a wider range of stops; his reeds, like Beck’s, had only short resonators and, most notably, the *Rückpositiv* and pedal-board were without Principal choruses of their own. Examples are the instruments in the Hofkirche, Dresden (1612–14), the church of the Holy Trinity, Sondershausen (1615–17), and the Stadtkirche, Bayreuth (1618–19). Peculiar to all these organs were the three ‘principalia’; Prinzipal 8’, Oktave 4’ and Trompete 8’, for instance, would be placed visibly one in front of the other in the façade, with the Trompete having resonators only two feet long at most. He reformed organ building in Hamburg, after moving there in 1629 to take over the Scherer

family's sphere of operations. In the major repairs and extensions that Fritzsche undertook (from 1631) on the organs of St Katharina and the Jakobikirche in Hamburg, in which he expanded them to four manuals and 56 and 59 stops respectively, he not only gave the *Brustwerk* an independent keyboard but also provided each *Werk* with a separate Principal chorus. With these innovations and with a large number of ingeniously differentiated new stops, Fritzsche created the prototype of the Hanseatic Baroque organ, to which even such distinguished successors as F. Besser, J. Richborn and Arp Schnitger added nothing essential. It remained the standard instrument for almost a century and was to be one of the inspirations to the *Orgelbewegung* of the 1920s. A large number of Fritzsche's stops survive in the organs of the Marienkirche, Wolfenbüttel; St Katharina, Brunswick; and the Jakobikirche, Hamburg. Some details of Fritzsche's organ in the Schlosskapelle, Wolfenbüttel (1621), survive in the organ of the church in Clauen, and the *Hauptwerk* (1628–9) of the Fritzsche/Treutmann organ in the church at Harbke (near Helmstedt) is nearly complete.

Gottfried Fritzsche's son Hans Christoph (*d* late 1673 or early 1674) built organs in, among other places, Handorf (13 stops, some of which survive), Altenbruch (1647–9; two manuals, 25 stops; some stops survive), Copenhagen (Trinitatis Kirke, 1655–60) and Neuenfelde (from 1673); this last was completed after his death, by his son-in-law Hans Heinrich Cahman.

Most important among the pupils of Gottfried Fritzsche was Friedrich Stellwagen; others included Tobias Brunner of Lunden (*d* 1654), whose organ at Tellingstedt (1642) is still extant; Jonas Weigel of Brunswick (*d* after 1657), who built an organ for St Martin, Brunswick (two manuals, 23 stops); and Tobias Weller (organs at Frauenkirche, Dresden, 1619; cathedral of St Peter, Bautzen, 1642; St Matthäi, Leipzig, 1649).

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HANS KLOTZ/DIETRICH KOLLMANNSPERGER

Fritsch, Thomas.

See [Fritsch, Thomas](#).

Frobenius.

Danish firm of organ builders. It was founded in 1909 at Copenhagen by Theodor Frobenius (1885–1972) and in 1925 moved to Lyngby near Copenhagen. In 1944, when his sons Walther and Erik joined the firm, it began building organs with mechanical key-action and slider-chests and mainly mechanical stop-action. It specializes in carefully designed modern casework with the characteristic feature that the pipework of each manual is arranged to present three to six repeating arrangements of front pipes. The characteristic neo-classical organ type, developed by the firm in the period from about 1925 to 1955, has inspired organ builders in other countries, especially in England and the USA. Important new organs built in Denmark include those at Thisted Kirke (1972), Ribe Domkirke (1973, enlarged 1994), St Mortens Kirke, Naestved (1975), Vangede Kirke (1979), and Opstandelseskirken, Albertslund (1992). Instruments built abroad include those at Queen's College, Oxford (1965), the First Congregational Church, Cambridge, Massachusetts (1972), the Takayama Mahikari Grand Shrine, Japan (1984), and Marienfelde Kirche, Berlin (1994).

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GUY OLDHAM/OLE OLESEN

Froberger, Johann Jacob

(*b* Stuttgart, bap. 19 May 1616; *d* Héricourt, nr Montbéliard, France, 6/7 May 1667). German composer, organist and keyboard player. Considered the foremost mid-17th century German composer of keyboard music, he was court organist in Vienna, studied with Frescobaldi in Rome, and travelled and performed in the Low Countries, England, France, Germany and Italy. He crafted a distinctive personal idiom from stylistic features of Italian, French and German keyboard music. His works strongly influenced Louis Couperin and German keyboard composers into the time of J.S. Bach.

1. [Life.](#)
2. [Works.](#)
3. [Achievement and influence.](#)

[WORKS](#)

[BIBLIOGRAPHY](#)

HOWARD SCHOTT

[Froberger, Johann Jacob](#)

1. Life.

Notwithstanding Froberger's importance in the history of keyboard music and the esteem in which he was held in the late 17th and 18th centuries, documentation of his life is fragmentary. The 18th-century accounts by

Walther (*WaltherML*) and Mattheson (*MatthesonGEP*) are inaccurate. Walther, for instance, gave Halle rather than Stuttgart as Froberger's birthplace and fixed his birthdate 19 years too late. It was only in the 1930s (see Seidler) that these mistakes were finally rectified. Halle, however, was where his family came from; his grandfather, Simon, lived there, and his father, Basilius, was also born there in 1575. Basilius entered the choir of the Württemberg ducal chapel in Stuttgart in 1599 as a tenor, rising to become Kapellmeister in 1621. While four of his six surviving sons were later employed at the Stuttgart court chapel, there is no record of Johann Jacob's having served there.

Froberger presumably received musical instruction from his father, perhaps from other family members and possibly also from J.U. Steigleder who became court organist in 1627. (Thematic allusions to works of Steigleder's have been noted in some Froberger *ricercars*.) The musical life of the Stuttgart court was enriched by musicians from many parts of Italy, France, England and Germany. The court archives show service there by several English lutenists: John and David Morell, and Andrew Borell, who received payment for teaching one of Basilius Froberger's sons in 1621–2. Basilius himself was paid to teach one of his own sons in 1627–8; which of the six it was is not known. The young Froberger was therefore exposed at an early age to the major European stylistic currents in music. After Basilius's death Johann Georg and Isaac Froberger sold their father's musical library to the Württemberg court; the catalogue survives, showing that Basilius's personal collection contained many works by leading contemporary Italian and German masters.

For reasons that remain obscure Froberger went to Vienna, probably in about 1634, perhaps intending to join the imperial chapel. Since, however, this occurred during the Thirty Years War, in which the Holy Roman Empire and Württemberg were on opposite sides, it is difficult to understand just how such an intention could have been fulfilled, no matter who might have recommended the 18-year old musician to the imperial court. Mattheson's report that Froberger was taken to Vienna by the Swedish ambassador impressed by his capacities as a singer can hardly be correct. Sweden, too, was allied with Lutheran Württemberg against the Catholic forces of the emperor, whose army administered a crushing defeat on the Protestant forces in September 1634 at the Battle of Nördlingen. This *débâcle* even forced the Württemberg court to flee to Stuttgart, doing away with the entire musical establishment. No archival material in Stuttgart makes any mention of Johann Jacob either before or after he moved to Vienna. Nevertheless, he must have maintained some link with the ducal family, for his last position was as musician to the dowager Duchess of Montbéliard (Mömpelgard), a territory of the house of Württemberg. Basilius, his wife and daughter all succumbed to the plague in 1637.

Johann Jacob was employed as an organist in the imperial chapel in Vienna from 1 January to 30 October 1637. In June 1637, apparently after initially having been refused, he was granted leave to go to Rome to study with Frescobaldi with a stipend of 200 gulden. The document recording the granting of this scholarship to Froberger also shows that pressure was exerted on him to convert to the Catholic faith, which he eventually did, probably in Rome.

After study with Frescobaldi, Froberger returned to the imperial chapel in Vienna and resumed his post as organist and chamber musician in April 1641, remaining in office until October 1645. A second sojourn in Italy, which may have commenced as early as November 1645, appears to have led to further study with the Jesuit polymath Athanasius Kircher in Rome, rather than with Carissimi as previously believed (see Annibaldi). Frescobaldi, his mentor in instrumental music, had died in 1643; now Froberger wished to gain equivalent mastery of sacred vocal music in the *prima pratica* tradition. Kircher's *Musurgia universalis* (Rome, 1650/R) contains the first publication of a Froberger composition, the hexachord fantasia included in the autograph manuscript of the 1649 *Libro secondo* presented by the composer to Emperor Ferdinand III in September 1649 (A-Wn Cod.18706). While in Rome, Froberger became adept in the use of Kircher's *arca musurgica*, a device for composing in five different styles: recitative, church, fugue, dance and instrumental *sinfonie*, and polyphonic combinations for up to eight voices, and even as many as 16 divided among four choirs. This device, far more sophisticated than the *arca musarithmica* fully explained in *Musurgia universalis*, was barely mentioned in that mammoth tome. It was reserved for the favoured few, crowned heads most particularly. On the way back to Austria, Froberger demonstrated the *arca musurgica* to the ruling princes in Florence and Mantua and was rewarded with presents. In September 1649 he returned to Vienna and promptly showed off Kircher's composing device to the Emperor, an enthusiastic amateur musician, who was duly impressed. He also presented him with the *Libro secondo*, which, like a similar presentation copy labelled *Libro quarto* (A-Wn Cod.18707), was calligraphically decorated by Froberger's old friend Johann Friedrich Sautter, the son of an official at the Württemberg court in Stuttgart. (The *Libro primo* and *Libro terzo* are lost.) In a letter to Kircher of 18 September 1649 Froberger recounted how he had successfully presented the *arca musurgica* to Ferdinand III, as he had previously to various Italian princes. In Vienna Froberger was heard performing on the harpsichord by William Swann, an English diplomat in the service of the Prince of Orange. Swann reported on 15 September 1649 to the prince's foreign secretary, Constantijn Huygens, that this musician was 'un homme tres rare sur les espinettes'. All his life Froberger was greatly esteemed by Huygens, himself a lutenist and composer of talent, and through him Froberger came to know the music and writings of French musicians such as Chambonnières, the Gaultiers and Mersenne.

The mourning period following the death of the empress on 19 August 1649 limited musical activity at the Vienna court. This may well have been responsible for Froberger's departure from Vienna on a tour that eventually lasted over three years. Just as musicians and artists like Dowland and Rubens had been entrusted with diplomatic missions or even, it has been said, espionage, so Froberger's extended tour may well have involved extra-musical activity. It is likely that one of the first places he visited was Dresden, where he performed at the electoral court in friendly competition with Matthias Weckmann, probably during autumn or winter 1649–50, and delivered to the elector a letter from the emperor. He was rewarded with a gold chain and in turn, presented the elector with a manuscript volume of his works. His friendship with Weckmann, born of this encounter, was lasting. An important manuscript source of Froberger's music (the Hintze

MS, US-NH), containing the only unbawdlerized text of his *Méditation sur ma mort future ... Memento mori* (the opening movement of Suite no.20), is thought to be in Weckmann's hand. Froberger probably also came into contact with Schütz and Christoph Bernhard during his stay in Dresden. In March 1650 he was in Brussels at the court of Archduke Leopold Wilhelm von Habsburg, the emperor's brother and governor of the Spanish Netherlands. There is archival evidence showing that money was paid through an agent of the archduke for Froberger's entertainment and anticipated travel expenses for his onward journey. A payment to Froberger himself for performing before the archduke was made in December 1652. According to Balthasar Erben, who studied with Froberger in late summer 1653, his teacher's tour had taken him from Dresden to Cologne, Düsseldorf, Brussels, Zeeland, Brabant and Flanders, leaving from Antwerp for Paris. Froberger performed in the French capital in September 1652 and was still there when the lutenist Blancrocher died in November after a sudden fall in his presence, as recorded in a touching musical elegy, the *Tombeau de M. Blancrocher*. During this period Froberger also travelled to London, arriving penniless after being robbed by pirates between Calais and Dover, as memorialized in the *Plainte faite à Londres pour passer la mélancholie*, the opening movement of his Suite no.30. Given the limitations of English public musical life during the Commonwealth, it is likely that Froberger hastened to return to Paris where music continued to flourish even during the wars of the Fronde, then still raging. In a letter of February 1654 to Kircher, Froberger reported that in England he had been asked about the polymath's *Musurgia universalis*. That there was interest in a work by a Jesuit scholar in Puritan England during the Commonwealth is worthy of note. In spring 1653 Froberger passed through Heidelberg and Nuremberg *en route* to Regensburg where the imperial diet had been convened by the emperor. In April 1653 Froberger was again on the payroll of the imperial chapel and remained in office until his last salary was paid to him on 30th June 1657, shortly after the death of Ferdinand III.

Under the new regime Froberger was not reappointed to his post at the imperial chapel, despite his dedication of another volume of his works to Leopold I, described on the title-page as emperor perhaps even before his election (*A-Wn* Cod.16560). This was probably produced in some haste and unlike those presented to Ferdinand III, was not decorated calligraphically. The reasons underlying Froberger's dismissal are believed to have been political rather than artistic. Both Mattheson and Walther ascribe it to 'Kaiserl. Ungnade' (imperial disfavour). Emperor Ferdinand III had died on 2 April 1657, but confirmation of his successor did not occur for another 15 months. The delay is said to have been caused by the opposition of Louis XIV and a number of his allied Rhenish princes including Elector-Archbishop of Mainz, a powerful temporal ruler as well as virtual Catholic primate of Germany. It is probable that the Jesuit order was also opposed to Leopold's election. Froberger's association with these interests believed inimical by the new emperor most likely caused his abrupt dismissal despite his long service in the imperial chapel. Kircher, his mentor in Rome, was a central figure in the Jesuit order, and Froberger's link with the court of the powerful Elector-Archbishop of Mainz is shown by the fact that he performed there in September 1665, on which occasion he and Huygens finally met in person. The posthumous publication of

Froberger's works by Bourgeat of Mainz, beginning in 1693, were dedicated to the secretary to that archepiscopal see, J.J. Walter, a one-time pupil of Kircher in Rome, and possibly sponsored by him.

Most of what is known of Froberger's last 18 months is contained in the correspondence between Huygens and the dowager Duchess of Montbéliard. Huygens's letter in October 1666, in reply to one from Froberger, unfortunately not preserved, mentions his having written that he expected soon to return to the imperial court. This, however, did not occur, as far as is known. Instead, Froberger lived virtually in retirement at the Château d'Héricourt (near Montbéliard), the dower house of Duchess Sibylla. There he died of a stroke on 6 or 7 May 1667, and was buried on 10 May, as reported by Sibylla to Huygens on 25 June 1667. Froberger had apparently sensed that his end was near, and the day before his death had handed the duchess a gold coin to give to the rector of Bavilliers for a grave, alms for the poor, and gratuities for the servants at the castle where he lodged. Her physician Dr Binninger recounted in his memoirs that he had been summoned to attend Froberger but arrived only after the patient had already expired. Neither the church in Bavilliers nor the Château d'Héricourt remains.

[Froberger, Johann Jacob](#)

2. Works.

Except for two motets, all Froberger's extant compositions are for keyboard. Contained in the three autograph volumes in the Austrian National Library are 12 toccatas, 12 ricercares, 12 suites, 12 capriccios, 6 fantasias and 6 canzonas. Found only in secondary sources are a further 8 toccatas, 5 capriccios, a single fantasia, 2 ricercares, 18 suites and a few single movements: the *tombeau* for Blancrocher, the Lamentation on the death of Emperor Ferdinand III, an Aria in D minor, and an Allemande and Courante in G major. Five toccatas in Adler's edition (DTÖ) are now excluded from the canon: no.17 is by J.C. Kerll, no.22 a variant of no.16, and nos 23, 24 and 25 are spurious. Suite no.29 in that edition has also now been eliminated from the list of genuine compositions. In Schott's edition it has been replaced by a suite in E \flat major, numbered 29 *nova*, previously misattributed to Georg Böhm and since tentatively identified as the one Mattheson described as depicting a dangerous crossing of the river Rhine.

Froberger's cosmopolitan life and musical experiences are reflected in his works, which synthesize Italian, French and German elements. He is particularly noted for his innovative and very personal programmatic compositions: *Tombeau fait à Paris sur la mort de Monsieur Blancrocher*, *Lamentation faite sur la mort très douloureuse de Sa Majesté Impériale, Ferdinand le troisième, An. 1657*; *Lamento sopra la dolorosa perdita della Real Mstà de Ferdinando IV, Rè de Romani* (first movement of Suite no.6 in the 1656 autograph); *Plainte faite à Londres pour passer la melancholie* (first movement of Suite no.30); *Lamentation sur ce que j'ay été volé et se jouë à la discretion et encore mieux que les soldats m'ont traité* (first movement of Suite no.14); and *Allemande, faite en passant le Rhin dans une barque en grand péril* (Suite no.29 *nova*).

The notation of the three autograph manuscripts is varied: open score on four staves for the polyphonic canzonas, capriccios, fantasias and ricercares; suites in French style on two five-lined staves; toccatas in Italian style on two staves, the lower of seven lines and the upper of six. There is no letter or number tablature notation. While the polyphonic works and even the toccatas, except nos.5 and 6 in the 1649 autograph expressly labelled *Da sonarsi alla Levatione* (to be played on the organ at Mass during the Elevation), are performable on both organ and string keyboard instruments, the suites and laments belong exclusively to the latter.

A characteristic Froberger toccata (save for the two Elevation toccatas, the similarly atypical no.5 of the 1656 autograph, and no.21) opens with an improvisatory (*stylus fantasticus*) section, usually headed by block chords intended to be elaborated freely as Frescobaldi directs, followed by a section built from a motif treated in quasi-contrapuntal imitation, often termed 'imitative homophony', rhythmically sharply profiled, somewhat playful in character, in pronounced contrast to the rhapsodic opening. The improvisatory style returns in briefer form as a transition leading to the following imitative section that treats the same motif in a rhythmically varied form. Another similar short bridge may lead to a third variation of the motif. The toccatas conclude with a brief improvisatory passage and elaboration of the final cadence. It is the improvisatory sections rather than the imitative episodes that are particularly striking in their originality.

Such imitative homophony in lesser hands can often impress as mechanical; while it certainly lacks the spice of the bold dissonances and turns of phrase that render the improvisatory sections so expressive, this is rarely the case in the fugato episodes of these toccatas. Froberger's toccatas, while clearly influenced by those of his teacher Frescobaldi, are more tightly organized. Instead of a rhapsodic form built of numerous short sections that come to abrupt conclusions, the pupil's are constructed of fewer and more extended sections. In this respect they resemble more those of his contemporary Michelangelo Rossi, also a Frescobaldi pupil, but without his extreme chromaticism and rhythmical eccentricities. Froberger's toccatas are more sharply focussed on the central tonality than those of either.

The polyrhythmic pieces can be ranked by how closely they adhere to the *stile antico*: the ricercares do so only slightly more than the fantasias. While Frescobaldi distinguished these two genres sharply, Froberger's are essentially similar. Both are based on neutral slow subjects without particular melodic interest that lend themselves to ingenious contrapuntal treatment and combination with other subjects. The working out is clearly in the tradition of 16th-century *prima pratica*. The opening subject in its various transformations dominates from beginning to end. Fantasia no.1, based on the hexachord, and no.4, *Sopra sol, la, re* answered by *Lascia fare mi*, both in the 1649 autograph, are evident tributes to Frescobaldi's solmization pieces. The final ricercares in the 1649 and 1656 autographs merit special mention; both go beyond the limits of prevailing keyboard temperaments, calling for notes unavailable in such restrictive tunings as the ubiquitous 1/4-comma mean-tone scheme. It appears that, as has been suggested was Frescobaldi's preference, Froberger espoused the cause of equal temperament, or at least something very close to it. Each of the three

sections of Ricercare no.6, in C \flat minor, in the 1649 autograph, ends with a perfect cadence with a *tierce de Picardie*. The similarly constructed sixth ricercare of the 1656 autograph closes each of its three sections in exactly the same way on an F \flat major triad. Froberger's ricercares and fantasias, well-proportioned and offering much rhythmic and motive variety, stand out as masterly, especially in comparison to many formulaic contemporaneous examples. This composer wore his contrapuntal learning with remarkable grace and lightness.

Froberger's canzonas and capriccios, based on livelier subjects, are essentially similar in form, unlike Frescobaldi's which are distinctly different in character. The younger composer, however, follows his mentor by composing them in multi-sectional variation form, like the canzonas in Frescobaldi's *Libro secondo*, but somewhat more melodiously and gracefully. The variation technique is essentially rhythmic, achieved through changes of metre or by diminution. Bridge passages and concluding bars in improvisational toccata-like form lend variety and interest to the canzonas. The capriccios are somewhat lighter in character, often with scherzo-like subjects that lend the pieces a certain jollity despite their contrapuntal ingenuity. The fugal texture is unrelieved by episodes as such; the subject, as so varied, is adhered to tenaciously. Most of the canzonas are in three sections while the capriccios run the gamut from a single extended section to as many as six. Froberger's contrapuntal techniques, while masterly, are essentially conservative, in sharp contrast to his radically individual suites and laments.

It is Froberger's suites and laments that establish him as a composer of unique historical importance. Whether or not he can be claimed as the sole creator of the keyboard suite, he was certainly among its earliest pioneers. The dozen suites contained in the 1649 and 1656 autographs are not so labelled; each dance in the sequence is headed by its own title without any collective designation. In the 1649 set, three suites (nos. 1, 3 and 5) consist of an allemande, courante and sarabande. No.2 adds a gigue and places it at the end. No.6 is a type of variation suite, *Partita auff die Maÿerin*, a German folk tune thought to have been a favourite of Emperor Ferdinand III; six variations are followed by a courante, its *double* and sarabande. The six suites in the 1656 autograph are all in four movements: allemande, gigue, courante and sarabande. This sequence was Froberger's preference according to his friend Matthias Weckmann's note in the Hintze manuscript (*US-NH*). Nevertheless, in the posthumous Amsterdam editions and, regrettably, in Adler's too, these suites were arbitrarily recorded into the conventional 18th-century sequence of allemande, courante, sarabande and gigue. The remaining 18 suites fall into two principal groups: 13 are four-movement works, ten with the sarabande at the end and three with the gigue last; the other five are three-movement suites of allemande, courante and sarabande, each with a *double*. Froberger apparently began with a three-movement form which he later expanded to four. In these earlier suites there is often a thematic connection between the allemande and the courante. Except for one of the five suites found only in a secondary source (no.25), with a second courante instead of a *double* of the first, no suites have multiple courantes in the manner of Chambonnières, although Froberger was familiar with his compositions through his friendship with Huygens.

It is the *stylus choraicus* (Kircher's term, literally 'dance style'), a loose-textured monophony enlivened by French lutenists' *style brisé*, that prevails in Froberger's suites. Contrapuntal part-writing is only suggested by occasional thematic imitation. The binary-form sections are repeated. The allemandes in particular show French influence, making the fullest use of *style brisé*, lute-type figurations that lend them rhythmic life. Yet they are more intensely expressive than the somewhat four-square allemandes of Chambonnières and the lutenists. The courantes in the 1649 and 1656 autographs are of two types, both French-influenced: one in triple metre in 6/4 with occasional hemiola bars of 3/2 (typically the penultimate bar of each binary section) and a second slower dance notated in 3/2 throughout. In five of the non-autograph suites the courantes are in 3/4 time without hemiolas, somewhat quicker and closer to the Italian form as composed by Frescobaldi. Froberger's giges are of two types: one is either in compound 6/8 (barred as 6/4) or in triple time, rhythmically similar but with larger note values; the second type is in 4/4 using sharply profiled dotted rhythms. Both varieties feature fugal textures, sometimes using inversion of the opening subject in the second section. The sarabandes in 3/2 metre are solemnly dignified but with a particular intensity of expression. Some second sections end with a written-out *petite reprise*, presumably to be played more softly, or a free improvisatory passage reminiscent of his toccatas. The *Tombeau* for Blancrocher and the *Lamentation* for Ferdinand III, strongly influenced by the French lutenists, are even more intensely expressive. The *Lamentation* is unique in Froberger's works; it is in F minor, a key not otherwise found, and in three rather than two sections, ending with the note F repeated three times. The *Tombeau* ends with a descending C minor scale, picturing Blancrocher's fatal fall down a flight of stairs. In the *Lamento* for Ferdinand IV, heir presumptive to the imperial throne, Froberger depicts his ascent into heaven by a C major scale ascending to the top of the four-octave keyboard.

The two motets are cast in the 17th-century Venetian *stile concertante* imported into Germany by Heinrich Schütz, whose *Symphoniae sacrae* (1647) also are scored for one to three singers, two violins and continuo. While the *stile antico* still prevailed at S Pietro in Rome, Froberger composed these in this newer idiom despite his adherence to *prima pratica* traditions in his polyphonic pieces.

[Froberger, Johann Jacob](#)

3. Achievement and influence.

Froberger enjoyed considerable and lasting posthumous renown. The publications of his music after 1693 in Mainz and Amsterdam, as well as the widely distributed 17th- and 18th-century manuscript copies of his works, attest to his continuing fame. Not surprisingly, since they did not derive from the composer, the publications issued years after his death were inaccurate, not to say corrupted, when compared with the versions in Froberger's autograph. The claim sometimes made that their variant readings represent the composer's revisions cannot be documented. Although composing within a far more limited range of genres, Froberger can be seen as belonging to the same German eclectic tradition that culminated in the music of Handel and J.S. Bach. His works achieved a remarkable synthesis of Italian, French and German stylistic elements. It is

not only in the works of German contemporaries like Weckmann and later north European composers like Buxtehude that his influence is manifest. The music of Louis Couperin includes an unmeasured *Prélude à l'imitation de Mr. Froberger*; a similar influence can be discerned in Couperin's other unmeasured preludes, and the principal source of Couperin's music, the Bauyn manuscript (*F-Pn*), also includes many Froberger compositions. Curiously, although he studied with Frescobaldi and had many links with Italy, none of Froberger's music is found in Italian sources. Neither did he exercise any discernible influence on Italian composers with the exception of Michaelangelo Rossi, whose toccatas resemble his more than those of their teacher Frescobaldi. In the case of contrapuntal compositions of a less individual character, it is more difficult to pinpoint stylistic relationships.

Today it is especially Froberger's works cast in an intensely personal, indeed emotional idiom – the laments and some of the opening movements in the suites – that impress most. Influential as one of the earliest composers of keyboard suites, including some programmatic movements praised by Mattheson (1739) and Kuhnau, Froberger was most prized, especially in 18th-century Germany, as a master of contrapuntal craft. Manuscript copies of his works in fugal forms survive in the hands of such devotees of the cult of counterpoint as J.P. Kirnberger and J.N. Forkel. Gottlieb Muffat, one of Froberger's successors as imperial court organist, copied out only his toccatas and contrapuntal compositions. J.S. Bach's moonlight copy of his brother's book of keyboard pieces included some by Froberger, and Bach is reported to have held Froberger in high esteem, 'although he was somewhat old-fashioned' (Adlung). Two copies in Mozart's hand of the opening sections of Froberger's hexachord Fantasia no.1 as printed in Kircher's *Musurgia universalis* survive, showing its continued value for study and teaching material. Burney, quoting Marpurg, wrote: 'his works will always be models for good regular fugues'. Beethoven's notes on his counterpoint studies with Albrechtsberger mention his teacher citing Froberger as an example.

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2 motets, STB, 2 vn, bc, S-Uu:

Froberger, Johann Jacob

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Frog

(Fr. *hausse* or *talon*; Ger. *Frosch*; It. *tallone*).

In the bow used for string instruments, the device which secures the hair and holds it away from the bowstick at the lower end (where the player grasps the bow). The term 'heel' or 'nut' has been used in England for this device. Hence the term 'at the heel' (Fr. *au talon*) or 'at the nut' is a direction to use that part of the hair closest to the frog.

DAVID B. BOYDEN

Fröhlich.

Austrian family of musicians. Anna (*b* Vienna, 19 Nov 1793; *d* Vienna, 11 March 1880), a soprano and pianist, studied the piano with Hummel and singing with Giuseppe Siboni, whom she followed to Copenhagen. Josefine [Pepi] (*b* Vienna, 12 Dec 1803; *d* Vienna, 7 May 1878), a soprano, studied with her sister Anna at the Gesellschaft der Musikfreunde (1819–21); she made her *début* as an opera singer in Vienna in *Die Entführung aus dem Serail* and Winter's *Das unterbrochene Opferfest* (1821), then performed in Scandinavia and was appointed private singer to the King of Denmark. After operatic appearances in Prague (1826) and Milan (1830) she returned to Vienna to teach singing privately.

Anna, Josefine and their sisters Barbara Franziska (*b* Vienna, 30 Aug 1797; *d* Vienna, 30 June 1879), a contralto, and Katharina (*b* Vienna, 10 June 1800; *d* Vienna, 3 March 1879), a pianist and close friend of Grillparzer, made a valuable contribution to Viennese musical life. Their house was one of the best-known centres of musical activity and comparable in importance with Sonnleithner's or Kiesewetter's. Schubert

often accompanied in readings of his songs or improvised at the piano at their musical evenings, and Grillparzer and other members of Viennese society heard Schubert's music there for the first time and came to know the composer. At Anna Fröhlich's instigation he wrote some works for her, for her pupils and for Josefine Fröhlich, including a setting of Psalm xxiii d706 (1820, first performed publicly in Vienna, 1821, under Anna Fröhlich's direction), *Gott in der Natur* d757 and *Des Tages Weihe* d763 (both 1822). Grillparzer wrote the texts for two major Schubert works whose solo parts were composed for Josefine: *Zögernd leise* d921 (1827), the second version of the famous serenade *Das Ständchen* (written for the birthday of one of Josefine's pupils), and the cantata *Mirjams Siegesgesang* d942 (1828).

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GAYNOR G. JONES

Fröhlich, Friedrich Theodor

(*b* Brugg, 20 Feb 1803; *d* Aarau, 16 Oct 1836). Swiss composer. Although he wrote much music in his youth, he followed his father's wishes and became a lawyer. He went to Berlin in 1823, but there he became involved in musical activities. The following year he fell ill and returned home, where he had lessons in composition. The government of the canton of Aargau then offered him financial support to continue his musical studies, and in 1826 he returned to Berlin, where he studied with C.F. Zelter and Bernhard Klein and met a number of important people, including Felix Mendelssohn. At this time his compositions were first published. Fröhlich also made the acquaintance of the German philologist W.H. Wackernagel, who became his closest friend. He composed prolifically, and his choral works and solo songs from this period in particular distinguish him as a true Romantic.

In 1830 Fröhlich was recalled to Aarau, where he became a professor of music at the cantonal school and also taught at the teachers' college; in addition he was made director of the Singakademie and took on a number of private pupils. He married Ida von Klitzing in 1832. At first, Fröhlich's numerous duties satisfied him, but they also deprived him of time to pursue his own creative work, whose demands he felt urgently. He was beset by professional disappointments and difficulties with publishers, but above all he felt the lack of any contact with important musicians: the few with whom he managed to make contact around Aarau rejected him as an innovator who had moved too far beyond their classical, and classicist, attitudes. He

was surrounded by a circle of friendly but dilettante music lovers in Aarau, and he suffered deeply from this artistic isolation: he felt his significance to be misunderstood, and the greater part of his works remained unknown. In a fit of depression he committed suicide. Only later was he recognized as one of the most gifted of the Swiss Romantics.

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MSS in CH-Bu

printed works published in Berlin unless otherwise stated

vocal

Choral with orch (all with solo vv): Ps cxxxvii, 1827; 2 masses, 1828, 1835; Totenfeier, 1829; Passionskantate, 1831; Jesus der Kinderfreund (cant.), 1834; Ps i, 1836

Other choral (pf acc. unless stated): Die Elfen, female vv, 1827; Schweizerlieder, unacc. male vv, op.1 (Leipzig, 1827); Weihnachtskantate, solo vv, chorus, 1830; Grabgesang Heloisens, S, chorus, 1830; Epiphantias, 3 male vv, 1830; Gesang der Geister über den Wassern, 1831; Meeresstille und glückliche Fahrt (J.W. von Goethe), 1831; Litanei, unacc. chorus, 1832; Das unser Vater, unacc. chorus, 1832; Schifferreigung, 3 male vv, op.11 (?1833); Preis der Liebe, 1834; Lieder im Volkston, unacc. male vv, op.13 (1834); several unpubd mass movts

Duets: Hausstandslieder, S, T, pf, 1835

For 1v, pf: Wanderlieder (W. Müller), op.2 (1828); 8 deutsche Canzonetten, op.3 (1828); Geistliche Gesänge, op.4 (1829); 9 deutsche Lieder (W.H. Wackernagel), op.5 (1829); Geistliche Lieder (Novalis), op.6 (1829); 3 aargauische Volkslieder, op.7 (1829); Lobgesang der Maria, op.9 (1829); 6 Lieder, A, pf, op.8 (Leipzig, 1830); 12 Lieder (J. Kerner), op.10 (1832); Persische Lieder (F. Rückert), op.12 (1834); others, unpubd

instrumental

Orch: 2 syms., A, 1830, 1 lost; 3 ovs., zu Dyhrns Konradin, 1827, BL: 1832, zu Passionsmusiken, 1835

Chbr: numerous str qts, f, 1826, g, 1826, E, 1828, c, 1832; Qnt, pf, 2 vn, 2 hn, 1833; Pf Qt, unpubd; 2 sonatas, vn, pf; Fantasia, vn, pf, 1832; nocturni, vn, pf; 2 sonatas, vc, pf

Pf 4 hands: Fugues, 1832; Ov., EL: 1833; variations

Pf solo: 20 sonatas, A, 1831, 19 lost; elegies; fantasias; variations

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LUISE MARRETTA-SCHÄR

Fröhlich, Johannes Frederik

(*b* Copenhagen, 21 Aug 1806; *d* Copenhagen, 21 May 1860). Danish composer, violinist and conductor of German descent. He studied the piano, the violin and the flute (début in 1812). From 1821 he was engaged by the Royal Theatre, first as an orchestral violinist, while studying with the Kapellmeister Claus Schall; his public début as a violinist was in 1824 and later he was well known as a quartet player. He became the theatre's chorus master in 1827. From 1829 to 1831 he made a study tour of Germany, Paris and Italy, having already made a name as a composer of string quartets and overtures. When Schall retired in 1834, Frøhlich was one of three alternating conductors chosen to succeed him; later he conducted all the opera performances. He was a director of the Musikforening from its founding in 1836 until 1841 and chairman in 1836–7. He went on leave to Italy in 1838 to recover from a street accident and a stroke. On his return he wrote the music for some of Bournonville's ballets, but ill-health forced him to resign his post at the theatre in 1844; afterwards he composed little.

Frøhlich's works are chiefly instrumental and his style was strongly influenced by Mozart, Rossini, Weyse and Kuhlau. An autograph chronological list of his compositions, giving 59 opus numbers, shows that about a third of his works, mostly for flute or violin, are lost. His Symphony in E \flat op.33, completed in 1830 in Rome, marked a revival of Danish interest in the genre, following 30 years in which the overture was so highly favoured that only two symphonies were composed by Danes (Krossing in 1811 and Gerson in 1813–17) since C.E.F. Weyse's symphonies (1795–9). His orchestration, influenced by Kuhlau, is individual in its treatment of the wind, especially the horns. Other characteristics of his music are its lively rhythms and motivic concentration. He used popular ballads and folk tunes in some of his ballet scores, while other works such as *Erik Menveds barndom* ('Menved's Childhood') were partly inspired by Danish medieval history. One of that ballet's procession scenes was later arranged (by Frøhlich and others) as the *Riberhusmarch*, and became one of the most popular Danish marches.

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printed works published in Copenhagen; MSS in DK-Kk

stage

Ballets: Tyrolerne [The Tyroleans], op.43, 1835, excerpts, arr. pf (n.d.); Valdemar, op.44, 1835, excerpts, arr. pf (n.d.); Herthas offer [Hertha's Sacrifice], 1838; Festen i Albano, op.47, 1839, arr. pf (n.d.); Faedrelandets muser, op.48, 1840; Erik Menveds barndom [Menved's Childhood], op.51, 1843, excerpts, arr. pf (1880); Raffaello, op.52, 1845

Vaudevilles [collab. Johanne Luise Heiberg]: En søndag paa Amager, op.54, 1848, excerpts, arr. pf (n.d.); Abekatten [The Monkey], op.55, 1849, excerpts, arr. pf (n.d.); En sommeraften [A Summer Evening], op.59, 1853

Other works: Natten før brylluppet [The Wedding Night], Spl, op.25, 1829; Borgfogedens bryllup [The Castellan's Wedding], incid music, 1835

orchestral

With vn solo: 4 concs., a, op.3, 1825, E, op.7, 1825, d, op.26, 1829, inc., E \flat op.30,

1829–30; 2 concertinos, d, op.14, 1826, g, op.20, 1827, lost; Introduction og polonaise, B, op.6, 1825–9, as op.2 with acc. arr. pf (n.d.); Divertissement, op.9, 1825–8; Introduction et variations sur un thème de Rossini, a, op.16, c1826; Potpourri, on themes from Kuhlau's Lulu, op.23, c1828; Introduction et rondo, op.29, 1830; Souvenir de Rome, E, op.31, 1830; Introduction et polonaise, A, op.34, 1831; Potpourri, on themes from Auber's La muette de Portici, op.37, c1831

Other works: Sym., E, op.33, 1830; 5 ovs., Kong Salomon og Jørgen Hattemager, op.10, 1825, E, op.11, 1825, d, op.21, 1827, Frejas alter, op.22, 1828 [rev. as ov. to Borgfogedens bryllup, 1835], Majgildet, op.39, 1832, ed. (1958); Introduction og rondo, solo hn, op.24, 1829, lost; 11 other works, some with solo inst, 7 lost

other works

Chbr: 4 str qts, d, op.1, 1823 (n.d.), A, op.2, c1823, b, op.15, c1826, lost, A, op.17, 1827; 2 potpourris, hn, pf, opp.8, 12, 1825; 2 qts, 4 hn, op.19, 1827, 1830; 2 fl sonatas, C, op.27, 1829, a, n.d.; Marsch og jagtstykke, 9 hn, op.40, 1832; Introduction et variations, A, vn, str qt, op.41, c1832; Duet, C, 2 fl, op.53, 1847; 7 other works, 5 lost

Other works: 2 cants., op.49, 1840, op.50, 1841; numerous choruses, unacc./pf acc., mostly for male vv; 2 pf pieces; inst canons

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DBL (E. Abrahamsen)

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S. Lunn: 'Fröhlichs Symfoni i Es dur', *DMt*, xv (1940), 156–61

S. Lunn: 'Lumbye, Fröhlich og Grieg', *DMt*, xix (1944), 145–8

K. Jeppesen: 'Et nodefund paa konservatoriet', *DMt*, xx (1945), 41–5, 67–72

TORBEN SCHOUSBOE

Fröhlich, (Franz) Joseph

(b Würzburg, 28 May 1780; d Würzburg, 5 Jan 1862). German teacher, musical organizer, critic, theorist, conductor and composer. He studied music at the student institute of the Juliusspital in Würzburg, and studied law and philosophy at the university there. In 1801 he began his career as a violinist in the prince-bishop's court orchestra. He also founded the Akademische Bande, a student choral and orchestral group, which in 1804 became the Akademisches Musikinstitut and was made part of the university, thus becoming the basis of the first state music school in Germany. His teaching and organizational work was of the highest importance and encompassed several disciplines and activities. He became reader in aesthetics in 1812, reader in pedagogical studies in 1819 and professor in 1821. In 1820 a singing school was established as part of the institute. He also conducted important historical concerts for King Ludwig I in 1825, 1834 and 1840. Fröhlich retired from conducting the orchestra in 1844, from teaching in 1854 and from directing the institute in 1858.

Although he composed a number of original works, including church music, symphonic music, an unperformed opera *Scipio* (1818), songs and much chamber and piano music, it is for his teaching manuals and theoretical

and critical writings that Fröhlich is renowned. As a theorist he was thorough and above all practical in his approach; as a teacher he demanded that theory and practice should go hand in hand; as a critic, especially for the journal *Caecilia*, he showed an alert understanding of the music of his day, including the late works of Beethoven. His biography of the Abbé Vogler is impartial, despite Fröhlich's personal esteem for Vogler. Fröhlich was also an important contributor to Ersch and Gruber's encyclopedia (above all, he wrote the entry for Haydn); in his last years he had begun work on a history of early music. His *Musikschule* included performance instructions for all instruments available in his day.

WRITINGS

Vollständige theoretisch-praktische Musikschule (Bonn, 1810–11)
Systematischer Unterricht zum Erlernen und Behandeln der Singkunst überhaupt (Würzburg, 1822–9)
Biographie des grossen Tonkünstlers Abt Georg Vogler (Würzburg, 1845)
Beiträge zur Geschichte der Musik (Würzburg, 1868–74)
Numerous articles in *AMZ*, *Aurora*, *Caecilia* and other journals

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M. Meyer-Olbersleben: 'Joseph Fröhlich', *Lebensläufe aus Franken*, ed. A. Chroust, ii (Würzburg, 1922), 133–8

H. Unverricht: 'Franz Joseph Fröhlich als Musikhistoriker und Musikschriftsteller', *Musik in Bayern*, xxii (1981), 151–62

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L. Meierott: 'Joseph Fröhlichs Konzerte mit Aufführungsversuchen griechischer Hymnen vor Ludwig I', *Liedstudien: Wolfgang Osthoff zum 60. Geburtstag*, ed. M. Just and R. Wiesand (Tutzing, 1989), 31–46

M. Angerer: 'Joseph Fröhlichs vergessene Beiträge zur Ästhetik der Instrumentalmusik', *Die Instrumentalmusik (Struktur – Funktion – Ästhetik) ...: Brno XXVI 1991*, 29–39

JOHN WARRACK/JAMES DEAVILLE

Froidebise, Pierre (Jean Marie)

(*b* Ohey, province of Namur, 15 May 1914; *d* Liège, 28 Oct 1962). Belgian composer, organist and musicologist. He studied at the Namur Conservatory with Barbier and then at the Brussels Conservatory with Raymond Moulaert (composition) and Joseph Jongen (fugue). In 1939 he took the *premier prix* for organ, in Malengreau's class, and two years later he won the Agniez Prize for composition. He continued his composition studies with Gilson and Absil, and was an organ pupil of Tournemire in Paris. In 1943 he won the Belgian second Prix de Rome with the cantata

La navigation d'Ulysse. Appointed professor of harmony at the Liège Conservatory in 1947, he was also choirmaster at the Grand Séminaire and organist of St Jacques. He was an excellent teacher and had a strong influence on younger composers such as Pousseur and Boesmans; his many other activities, enthusiastically undertaken, enlivened the musical life of the city. Young performers and composers were brought together in his 'Variation' group (1950), and he passed on to them his keen interest in music from the 13th century to Webern. He was also concerned with reviving early organ music.

Like Souris, with whom he shared other qualities, Froidebise left a small body of works of consistently high calibre. A man of cultivated literary taste, he wrote admirable music for the theatre and the cinema, and his most important concert works – those which constitute his op.1 – were also based on texts. His earliest pieces for organ, however, show evidence of his Franckian training, and *De l'aube à la nuit* was composed in memory of Satie. There is more individuality in the abundantly melodic Violin Sonata. Absil's influence is present in the harmonic and rhythmic explorations of the *Trois poèmes japonais*; its general feeling recalls Stravinsky's *Three Japanese Lyrics*. Throughout his youth Froidebise was a great admirer of Stravinsky, as is most clear in the *Cinq comptines*, performed at the 1950 ISCM Festival. The discovery of Webern caused his music to move in a more sober and austere direction: in the cantata *Amercoeur* the disciplined construction of a text from Liège place names is matched by a severe and economical 12-note serial technique.

With the *Stèle pour Sei Shonagon* Froidebise broached aleatory music. Scored for soprano and four groups – quartets of strings, woodwinds and brass, and a percussion ensemble – the work is in three sections concluding with a postlude. Each section begins with a percussion prelude and then three vocal passages alternate with three instrumental passages. The latter alone are in measured time, but even so they are rhythmically extremely supple. The soprano has to improvise her rhythms in accordance with the text, her line surrounded by a radiant halo of instrumental sound. *Stèle pour Sei Shonagon* is Froidebise's finest achievement, a work that handles 12-note serial technique without the frigidity of *Amercoeur*, subtle in its ever-changing sonorities and suggestive in its use of silence. In addition to his op.1, the radio operas *La bergère et le ramoneur* and *La lune amère* were notable successes.

WORKS

(selective list)

dramatic

Radio ops: *La bergère et le ramoneur*, 1954; *La lune amère*, 1956

Ballets: *Le bal chez le voisin*, ?1953; *L'aube*

Incid music: *Antigone* (Sophocles), 1936; *Oedipe roi* (Sophocles), ?1946; *Ce vieil Oedipe* (A. Curvers), ?1946; *Elkerlyc*, 1949; *Jan van Nude* (M. Lambilliotte), 1951; *Les choéphores* (Aeschylus), 1954; *Hippolyte* (Euripides); *La maison à deux portes* (Calderón); *Une ville chantait* (J. de Coune); *Le p'tit bateau de la réunion* (J.M. Landier)

Film scores: *Visite à Picasso* (P. Haesaerts), 1951, collab. Souris; *Lumière des*

hommes (Bernhart), 1954

vocal

Notre père, ?1934; La lumière endormie, cant., 1941; 3 poèmes japonais, op.1/1, S/T, orch, 1942; La navigation d'Ulysse, cant., 1943; 5 comptines, op.1/2, S/T, 11 insts, 1947; Amercoeur, op.1/3, S, 6 insts, 1948; La cloche engloutie, cant., 1956; Stèle pour Sei Shonagon, S, 19 insts, 1958; Ne recorderis; Poème chinois, S/T, pf
Choral motets: Justorum animae, Laudate Dominum, Puer natus est

instrumental

7 croquis brefs, pf, 1934; De l'aube à la nuit, orch, 1934–7; Sonata, vn, pf, 1938; La légende de St Julien l'Hospitalier, orch, 1941; Hommage à Chopin, pf, 1947; Livre de ricercare, pf; Petite suite monodique, fl/cl; Petite suite, wind qnt
Org: Suite brève, 1935; Diptyque, 1936; Prélude et fugue, 1936; Sonatina, 1939; Prélude et fughetta; Livre de noëls belges; 3 pièces; Hommage à J.S. Bach

Principal publishers: CeBeDeM, Muraille

editions

Anthologie de la musique d'orgue des primitifs à la renaissance (Paris, 1958) [incl. essay and 3 discs]

Bermudo: Oeuvres d'orgue, Orgue et liturgie, xlvii (Paris, 1960)

Santa Maria: Oeuvres d'orgue, Orgue et liturgie, xlix (Paris, 1961)

WRITINGS

'Sur quelques éditions de musique d'orgue ancienne', *La musique instrumentale de la renaissance* (Paris, 1954), 277–88

'Interprétation de la musique d'orgue et réalisation des gloses', *Le Baroque musical: Wégimont IV 1957*, 255–9

with others: *Encyclopédie de la musique*, ed. F. Michel (Paris, 1961)

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

E. Senny: 'Pierre Froidebise et le mouvement dodécaphonique liégeois', *Fédération archéologique et historique de Belgique: Congrès XL: Liège 1968*, 323–30

D. von Volborth-Danys: *CeBeDeM and its affiliated Composers* (Brussels, 1977–80), i, 130–22

L. Gendarme: 'Le mouvement dodécaphoniste à Liège: souvenirs et réflexions d'un témoin', *Bulletin de la Société liégeoise de musicologie*, no.46 (1984), 1–10

R. Wangermée: *André Souris et le complexe d'Orphée: entre surréalisme et musique sérielle* (Liège, 1995)

HENRI VANHULST

Frolov, Markian Petrovich

(b Bobruysk, 24 Nov/6 Dec 1892; d Sverdlovsk, 30 Oct 1944). Russian composer and teacher. He studied at the St Petersburg Conservatory in the piano class of N.N. Poznyakovskaya and in the theory class of S.S. Bogatiryov (1913–18), after which he attended the Kiev Conservatory

studying piano with Blumenfeld and composition with Glière (1918–21) before returning to Petrograd to continue his piano studies with I.S. Miklashevskaya (1921–4). He taught the piano at the Kiev Conservatory and the Lysenko Institute (1924–8) and in 1928 moved to the Ural region where he taught the piano and theory at the Sverdlovsk Music School. Frolov was a founder and the first director of the Sverdlovsk Conservatory (1934–7 and 1943–4) where he taught the piano and composition. He was appointed professor in 1939 and in 1944 set up departments for Buryat-Mongol, Yakut and Bashkir music. Frolov is one of the initiators of the Ural school of composition – rooted in both the Russian tradition and in the folklore of the peoples of the Urals and Siberia – and is the composer of the first Buryat opera, *Ėnkhe – Bulat-bator*, based on Buryat folk epics.

WORKS

(selective list)

Op: *Ėnkhe – Bulat-bator* (N. Boldano, after motifs from Buryat-Mongol epic literature), 1940

Inst: *Malen'kaya syuita* [Little Suite], str qt, 1920; *Pf Conc.*, 1924; *Klassicheskaya syuita* [Classical Suite], pf, 1930; *Sedoy Ural* [Grey Urals], sym. picture, orch, 1936; *Pf Sonata*, 1941; *Uvertyura na tri Buryat-Mongol'skiye temi* [Overture on Three Buryat-Mongol Themes], orch, 1943

Vocal: *Poëma ob Urale* [Poem of the Urals] (orat), solo vv, chorus, orch, 1932; *Poëma-kantata*, chorus, 1942; arr. of 3 Ukr. songs, vocal trio; many unacc. choruses, songs and folksong arrs.

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- I. Bělza:** 'Markian Frolov: soch. 20 – Sonata dlya fortepiano: notograficheskiye zametki' [Frolov: op.20 – Sonata for piano: some annotations], *SovM* (1946), nos.5–6, pp.103–4
- I. Bělza:** 'Vidayushchiysya muzikant Urala: pamyati Markiana Frolova' [A prominent musician of the Urals: memories of Frolov], *SovM* (1950), no.4, pp.72–5
- R. Glièr:** 'Uvertyura Markiana Frolova: notografiya i bibliografiya' [Frolov's overture: annotations and bibliography], *SovM* (1951), no.11, p.100 only
- Yu. Marchenko:** 'U istokov ural'skoy kompozitorskoy shkoli' [At the sources of the Ural school of composition], *Istoriya muzikal'noy kul'turi Sibiri* (Moscow, 1978), 29–47

IOSIF GENRIKHOVICH RAYSKIN

Fromentin, Philippe.

French singer, possibly identifiable with [Fourmentin](#).

Fromm, Andreas

(b Plänitz, nr Wusterhausen, 1621; d Prague, 16 Oct 1683). German composer and theologian. He came from a family of Protestant clergymen, studied theology and became Kantor at Altdamm. In 1641 he went to Stettin (now Szczecin), where in 1649 he was Kantor at the Marienkirche and Marienstiftsgymnasium, as well as instructor in music at the Pädagogium. From 1651 he probably devoted himself exclusively to theology. On 23 October that year he became a licentiate of the University of Rostock and then went as pastor to Kölln an der Spree. He failed to carry out an order from the Elector of Brandenburg to promote the tendencies towards union between the Lutheran and the Reformed Church; on the contrary, he reacted vehemently against the latter. He next went to Wittenberg as a lecturer. In 1668 he was converted to Catholicism at Prague and justified this step in a work called *Compendium metaphysicum*. From 1668 to 1671 Fromm was a dean at Kamnitz (now Kamenice) in northern Bohemia, then he became a canon at Leitmeritz (Litoměřice). The last two years of his life he spent in the Strahov monastery at Prague, while his wife and five children were maintained in a convent.

Fromm published *Actus musicus de divite et Lazaro, das ist Musicalische Abbildung der Parabel vom Reichen Manne und Lazaro, Lucae 16. Mit gewissen Persohnen ... und allerley Instrumenten ... in 14. Stimmen auff 2. Chore: wie auch Dialogus Pentecostalis ... mit gewissen Vocalstimmen und ... Instrumenten in 10. Stimmen auff 2. Chore zum Generalbass zu musiciren* (Stettin, 1649; now inc.). The first of the two works here, the *Actus musicus* (ed. in *Denkmäler der Musik in Pommern*, v, 1936), is a setting of *Luke* xvi.19–21 and 24–5, with free interpolations such as the Rich Man's drinking song and the dramatization of verse 22, which depicts in biblical language his death and curse. The prologue or Evangelist and the parts of the Rich Man, Lazarus and the Angel show the influence of the Italian monodic style, though the declamatory writing tends to be rhythmically more regular. Fromm himself named Lassus and Marenzio as models for the expressive underlining of character. The frequent use of semitones to denote grief is notable, but the most remarkable feature – and a novel one, not found in, for example, Carissimi – is the employment of three-part instrumental sinfonias to represent affections, for example no.1 (with strings), 'sad', and no.3 (with flutes), 'happy and sad', underlining the contrast of rich and poor. Another innovation is the use of Protestant chorales; in nos.3 and 5 these have ornamented bass viol solos, while nos.13 and 15 are larger-scale chorale fantasias for soloists, chorus and orchestra. The work demands a staged performance in church: the participants include a 'chorus profanus', 'down in the church near the congregation' and serving partly as a symbol of Hell, and a 'chorus sacer' up in the gallery, symbolizing Heaven. The *Actus musicus* was once thought of as 'the first German oratorio', but the *Representatio harmonica conceptionis et nativitatis S Joannis Baptistae* by Bollius dates from some 30 years earlier, and Schütz had probably written all of his oratorio dialogues before Fromm wrote his work (the date of Schütz's *Vater Abraham*, whose subject matter is very similar to Fromm's, is unknown; but it probably dates from the 1620s). Fromm's work is nevertheless significant in the early history of the oratorio. The *Dialogus Pentecostalis* published alongside it provides further evidence of his dramatic leanings. The only other music he is known to have composed is a *Grabe-Lied* for the funeral

on 7 October 1650 of a Pomeranian court official; it was formerly in the Stadtbibliothek, Stettin.

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H. Engel: Introduction to *Denkmäler der Musik in Pommern*, v (Kassel, 1936)

P. Steinitz: 'German Church Music, (f) Oratorios: the Earliest German Oratorios', *NOHM*, v (1975), 612–20

FRITZ FELDMANN/DOROTHEA SCHRÖDER

Frommel, Gerhard

(*b* Heidelberg, 7 Aug 1906; *d* Filderstadt, 22 June 1984). German composer and teacher. In his youth he studied the violin and the piano; he also studied composition with Hermann Grabner. Frommel followed Grabner to Leipzig for further study at the conservatory (1923–5), after which he attended Pfitzner's masterclasses at the Preussische Akademie der Künste in Berlin. In 1929 he began teaching theory and composition at the Folkwang-Schule in Essen, and from 1933 to 1944 he was on the staff of the Frankfurt Musikhochschule. During the Third Reich, Frommel established the Arbeitskreis für Neue Musik in Frankfurt; it promoted music by Stravinsky, Bartók and Honegger at a time when such composers were denounced by certain sections of the Nazi musical hierarchy. His position was much enhanced after Furtwängler championed his First Symphony in the late 1930s, and Pfitzner also worked actively to advance the work of his pupil. After the war Frommel taught in Trossingen, Heidelberg and Stuttgart, settling once more in Frankfurt in 1956, where he was made professor at the Hochschule für Musik in 1960. Despite his grounding in traditional German music as represented by his teacher Pfitzner, Frommel has to some extent tempered his works with elements of Mediterranean and Asian cultures. His *Caprichos* for piano (1939), for example, were inspired by Goya's painting *Los caprichos*, while the Piano Sonata no.6 (1956–67) was based on Japanese scales. His secular choral cantata *Herbstfeier* (1932) is not unlike Carl Orff's *Carmina burana* in its neo-primitive style. In the post-war era, Frommel never abandoned conventional tonality, unlike a number of his contemporaries. His productivity suffered during the latter part of his career, but he continued to exercise a positive influence on a younger generation of German composers.

WORKS

(selective list)

Orch: Variationen über ein eigenes Thema, op.7, 1931; Conc., b, op.9, pf, cl, str,

1934; Suite, op.11, chbr orch, 1935, Der Gott und die Bajadere, ballet after J.W. von Goethe, op.12, 1937; Sym. no.1, E, op.13, 1937–9; Sym. Bläsermusik, op.19, wind orch, 1943, rev. 1965; Sym. Prelude, op.23, 1943; Sym. no.2, g, op.25, 1944–5; Konzertstück, op.27, vn, accdn orch, 1945; Sinfonietta, op.29, str, 1946, rev. 1965

Vocal: Sänge eines fahrenden Spielmanns (S. George), op.1, S/T, chbr orch, 1925; 6 Lieder (George), op.2, A/B, chbr orch, 1926; Lieder (George), opp.3–5, A/B, pf, 1927–9; Herbstfeier (Derleth), op.8, Bar, chorus, orch, 1932; 'Olympias Flamme erglüh', Olympischer Kampfgesang, 1936; 4 Lieder (C.P. Baudelaire), op.16, S/T, pf, 1944; Movimento, va, vc, 1945; M Michaels-Missa, e, op.31, chorus, c1948; Begegnung in der Eisenbahn (J.R. Wyss), op.34, S, T, chorus, 6 insts, 1953; Der Mond auf der Gardine, ballet-chanté, S, T, chorus, orch, 1956–7; Der Technocrat (op. 3, Wyss), 1957–62; Justizrat Kummerle (musical revue, 4, Wyss), 1958; Von Schelmen und Schlemmen (old English texts), cycle, male chorus, c1976; Im Netz (Wyss), ballet-op; Träume verboten, ballet-op

Pf Sonatas: No.1, fl: 1930, rev. 1975; no.2, F, 1935; no.3, E, 1940; no.4, F, 1943; no.5, E: 1951; no.6, B: 1956–67; no.7, C, 1966–70

Other inst: 6 Caprichos, op.14, pf, 1939; Suite, C, 8 wind, 1942; Concertino, op.24, hn, 5 wind, 1943, rev. 1977; 2 sonatas, opp. 30, 32, vn, pf, 1947, 1950; 5 Bagatelles, pf, 1952; Orientalische Miniaturen, 8 insts, 1953; Fantasia super 'Veni creator, spiritus' & Postludium, org, 1953, rev. 1975; Trio, cl, eng hn, bn, 1958

Principal publishers: Amadeus, W. Müller (Heidelberg) Süddeutscher Musikverlag, Schott (Mainz)

WRITINGS

Der Geist der Antike bei Richard Wagner (Berlin, 1933)

Neue Klassik in der Musik (Darmstadt, 1937)

'Tonalitätsprobleme der neuen Musik vom Standpunkt des Komponisten',
GfMKB: Kassel 1962, 367–78

'Stefan George: drei Maximen über Dichtung', *Castrum peregrini*, lxxviii
(1969)

'Hans Pfitzner', *Mitteilungen der Pfitzner-Gesellschaft*, xxvi (1970)

with **W. Osthoff**: *Tradition und Originalität: Schriften und Vorträge zur Musik*, ed. M. von Albrecht (Frankfurt, 1988)

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J.P. Vogel: 'Dialektische Einzelgänger: Gerhard Frommel fünfundsechzig',
Musica, xxv (1971), 399–400

P. Cahn, W. Osthoff and J.P. Vogel, eds.: *Gerhard Frommel: Der Komponist und sein Werk* (Tutzing, 1979)

W. Osthoff: 'Symphonien beim Ende des Zweiten Weltkriegs: Strawinsky-Frommel-Schostakowitsch', *AcM*, lx (1988), 62–104

W. Osthoff, ed.: *Der Briefwechsel Hans Pfitzner-Gerhard Frommel 1925–1948* (Tutzing, 1990)

WILLIAM D. GUDGER/ERIK LEVI

Fromm-Michaels, Ise

(b Hamburg, 30 Dec 1888; d Detmold, 22 Jan 1986). German pianist and composer. She studied in Berlin, first at the Hochschule für Musik (1902–5), then at the Sternsches Konservatorium (1905–8) with James Kwast (piano) and Pfitzner (composition); from 1911 she studied at the Rheinische Musikschule in Cologne with Carl Friedberg (piano) and Fritz Steinbach (composition). As a pianist she promoted contemporary music from an early age and at 18 played Reger's Variations and Fugue on a Theme of Bach, one of the first to do so. As a soloist with orchestra she performed with Nikisch, Abendroth, Furtwängler and Schoenberg. From 1933, during the Third Reich, she had to curtail her concert-giving because her husband was Jewish according to Nazi laws. From 1946 to 1959 she taught the piano at the Hochschule für Musik in Hamburg, and was professor there from 1957. In 1961 she won first prize for her Symphony in C minor at the third international competition for women composers.

WORKS

(selective list)

Inst: 4 Puppen, op.4, pf, 1908; 8 Skizzen, op.5, pf, 1908; Pf Sonata, e, op.6, 1917; Walzerreigen, op.7, pf, 1917; Variations on an Original Theme, op.8, pf, 1918/19; Stimmungen eines Fauns, op.11, cl; Suite, e, op.15, vc, 1931; Passacaglia, f, op.16, pf, 1932; Sym., c, op.19, 1938; Musica larga, cl, str qt, 1944; waltzes, pf; 20 cadenzas for Mozart pf concs.

Vocal: 5 Lieder (Des Knaben Wunderhorn), op.9a, 1v, pf; 4 winzige Wunderhorn Lieder, op.9b, 1v, pf; Marien-Passion, chorus, 3 tpt, org, chbr orch, 1932/3; 3 Gesänge (R.M. Rilke), Bar, pf, 1948/9, arr. Bar, orch, 1955; 2 parodistische Lieder

Principal publishers: Ries & Erler, Sikorski

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BIRGITTA MARIA SCHMID

Fromm Music Foundation.

American organization. It was founded in 1952 by Paul Fromm (1906–87), a wine importer who fled the Nazi pogroms in 1938 and settled in Chicago. In 1972 the foundation was relocated to Harvard University, but Fromm played an active role in its decisions until his death. The foundation has supported contemporary music in the United States, commissioning new works and sponsoring a variety of initiatives: concerts, radio broadcasts, recordings, seminars, a visiting professorship at Harvard University (first

held by Peter Maxwell Davies in 1985) and, from 1962 to 1972, the publication of a journal Fromm helped to launch, *Perspectives of New Music*.

Fromm freely sought the advice of Copland at Tanglewood and Sessions and Babbitt at Princeton University when initiating foundation-supported projects. In planning commissions and programmes he worked closely with Gunther Schuller, a member of the foundation's board of directors and director of contemporary music activities at the Berkshire Music Center in Tanglewood, summer home of the Boston SO. From 1964 to 1983 the Fromm Foundation sponsored annual 'Fromm weeks' at Tanglewood featuring chamber and orchestral performances of contemporary music by members of the orchestra.

The foundation has sponsored hundreds of concerts of contemporary music, including the 1959 New York Town Hall concert during which Robert Craft conducted the American premières of Berg's *Altenberg Lieder* and Stravinsky's recent *Threni*; a Roger Sessions Festival held at Northwestern University in 1961; an evening of premières of commissioned works, including Babbitt's *Vision and Prayer* and Elliott Carter's Double Concerto, presented at the Congress of the IMS held in New York City in 1961; a Celebration of Contemporary Music marking the American Bicentennial in 1976, co-sponsored by the Juilliard School and the New York PO under Boulez; and, from 1967, the annual Fromm Concerts of the Contemporary Chamber Players at the University of Chicago, under the direction of Ralph Shapey. From 1985 to 1990 it also sponsored conferences and concerts at the Aspen Music Festival.

Among the 171 works commissioned during Fromm's lifetime were compositions by John Adams, Babbitt, Arthur Berger, Berio, Carter, George Crumb, Mario Davidovsky, David del Tredici, Jacob Druckman, John C. Eaton, Lukas Foss, Philip Fried, Alberto Ginastera, John Harbison, Alan Hovhaness, Andrew Imbrie, Ben Johnston, Betsy Jolas, Oliver Knussen, Ernst Krenek, Paul Lansky, Peter Lieberson, Bruno Maderna, Donald Martino, George Perle, Steve Reich, Wallingford Riegger, Schuller, Sessions, Ralph Shapey, Morton Subotnick, Stefan Wolpe and Charles Wuorinen.

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DAVID GABLE

Fromont.

French firm of music publishers. It was founded in Paris about 1885 by Eugène Fromont. In 1891 the publisher Georges Hartmann sold his catalogue to Heugel and began publishing in partnership with Fromont. Under Hartmann's leadership the firm published a number of important works by Debussy, including the *Prélude à l'après-midi d'un faune* (1895), *Chansons de Bilitis* (1899) and *Nocturnes* (1900). The firm continued to publish Debussy's music after Hartmann's death on 22 April 1900, most importantly *Pelléas et Mélisande* (vocal score, 1902), which is dedicated to Hartmann's memory, and *Pour le piano* (1901). The firm continued in business until 1922, after which Fromont's publications were taken over and reissued by Jean Jobert of Paris. (*DEMF*)

NIGEL SIMEONE

Frondoni, Angelo

(*b* Pieve Ottoville, Parma, 1808 or 1809; *d* Lisbon, 4 June 1891). Italian-Portuguese composer and conductor. He studied at Parma and Milan; his one-act farce *Il carrozzino da vendere* was staged at La Scala in 1833 and *Un terno al lotto* for *basso buffo* and chorus at the Teatro Carcano two years later.

In 1838, while organist at Soragna (Parma), he was contracted by the Count of Farrobo, Joaquim Pedro Quintella, as artistic director of the Teatro de S Carlos in Lisbon, where he conducted premières of two ballets in 1839 and on 22 March 1841 a revival of his *Un terno al lotto*. In 1843 he was dismissed from S Carlos by new management, but had an opera of his produced there the next year. A farce with Portuguese text, *O beijo*, given its première late in 1844, won immediate popularity. Three more operettas in Portuguese and one in French followed in 1845–9. In 1850 he conducted at the Gymnásio premières of three more, each in one act. Now firmly established as one of the two chief theatrical composers at Lisbon he continued until 1863 writing much successful stage music. From 1868 to 1873 he was artistic director and composer for the newly opened Teatro da Trindade, and in 1873–4 conducted the S Carlos opera season.

Always an ardent republican, he composed in 1846 the 'Maria da Fonte' hymn, used thereafter as the anthem of those seeking to dethrone Maria II. He also dabbled in literature with a 24-page printed poem eulogizing Lincoln (1867) and a series of choleric pamphlets, one of which (1883) denounced Wagner's *Lohengrin*. (R.V. Nery and P. Ferreira de Castro: *História da música* (Lisbon, 1991), 144)

WORKS

operas

Il carrozzino da vendere (farsa, 1, C. Bassi), Milan, Scala, 29 June 1833, *I-Mr**

Un terno al lotto (scherzo comico, 1, C. Cambiaggio), Milan, Carcano, 24 Aug 1835, *Mr**, vs (Milan, ?1840)

I profughi di Parga (dramma lirico, 3, C. Perini), Lisbon, S Carlos, 29 April 1844
Barbableu, Lisbon, Trindade, 18 July 1868

O evangélio em acção, Lisbon, Gymnásio, 1870

Tres rocas de crystal (ópera cómica, 3), Lisbon, Trindade, 1870

O filho da senhora Angot (ópera burlesca, 3), Lisbon, Prince, 5 May 1875

other dramatic works

all first performed in Lisbon

Many operettas, incl. O beijo (S. Leal), Condes, 26 Nov 1844; O Caçador (Leal), Condes, 25 March 1845; Um bon homen d'outro tempo, Condes, 6 Jan 1846; Mademoiselle de Mérange, Larangeiras, 11 June 1847; Qual dois dois?, Gymnasio, 13 Oct 1849

Religious drama: Il Vangelo in azione (incid music), Gymnásio, 1870

Ballets: L'isola dei portenti, S Carlos, 21 Jan 1839; Il ritorno di Pietro il Grande da Mosca, S Carlos, 20 March 1839

ROBERT STEVENSON

Froom, David

(b Petaluma, CA, 14 Dec 1951). American composer. He studied at the University of California, Berkeley, the University of Southern California (1976–9) and Columbia University (DMA 1984). His principal teachers included Humphrey Searle, William Kraft, Chou Wen-chung and Mario Davidovsky. A Fulbright grant enabled him to pursue further studies with Alexander Goehr in Cambridge. He has taught at the University of Utah and St Mary's College, Maryland (from 1989). His honours include awards from the Fromm and Koussevitsky foundations and the Kennedy Center.

Froom's best-known early work, the Piano Sonata (1980), exemplifies his youthful, neo-Expressionistic style. Demanding virtuosity from the performer, it is a steely, dissonant and driving composition, peppered with jazzy syncopations and angular, athletic lines. Beginning in 1991 with the harmonically voluptuous Chamber Concerto, he has steadily broadened his harmonic palette towards a greater use of consonance. Although the Oboe Quintet (1994) and *Going to Town* (1997) include triads, tertian structures do not create functional tonality in these works; gestural diversity is, however, anchored in traditional forms.

WORKS

Orch: Pf Conc., 1984; Down to a Sunless Sea, str, 1988 [arr. chbr ens]; Festive Sounds, 1992; Serenade, tpt, str, 1994; Going to Town, 1997

Vocal: 2 Songs with Interlude (G. Brooks), S, fl, cl, vc, perc, 1982; Tidewater Songs (L. Clifton), Bar, bn, tpt, pf, 1990; 4 Songs (S. Standing), S, pf, 1992; Emerson Songs (R.W. Emerson), S, fl, ob, cl, bn, pf qt, 1996

Chbr and solo inst: Fantasy, vn, pf, 1976; Concertante, 6 vc, perc, 1979; Music for 13 Insts, ww, brass, pf, pf, 1981; Impromptu, ob, vc, pf, 1984, rev. 1991; Pf Qt, 1985; Rhapsody, 6 ondes martenot, 1985; Duo, 2 vn, 1987; Str Qt, 1990; Chbr Conc., fl, cl, bn, vc, pf, perc, 1991; To Dance to the Whistling Wind, fl, 1993; Ob Qnt, ob, pf qt, 1994; Serenade, tpt, str qt, db, 1994

Kbd (pf, unless otherwise stated): 5 Little Themes with Variation, 1976; Ballade, pf + Fender Rhodes, 1978; Sonata, 1980; Second Ballade, pf + DX-7 synth, 1986; 3 Etudes, lh, 1987; Suite, 1995

Frosch

(Ger.).

See [Frog](#).

Frosch [Froschius, Batrachus], Johannes

(*b* ?Herxheim, c1470; *d* after 1532). German music theorist and composer. He is not to be identified with the theologian Johannes Frosch, also called Rana. He probably studied in Heidelberg where he gained the BA in 1489 and the MA in 1493. He had close ties to Count Georg I (1498–1558) and Duke Ulrich IV of Württemberg (1487–1550), to whom he dedicated his treatise *Rerum musicarum opusculum rarum ac insigne*. It was first published in Strasbourg in 1532, although most modern reference works list only the edition of 1535 which has been published in facsimile.

Although the treatise was pedagogical in purpose, the scope of its 41 folios was unusually broad. In addition to a detailed study of the elements of music and the mensural system, he discussed Greek music and cited many ancient writers, including Aristotle, Plutarch and Pliny. It is one of the few theoretical works of the century to be a valuable source for the parody technique of composition. This procedure is clearly demonstrated in *Qui de terra* (for four voices) and *Nesciens mater* (for six voices), which conclude the work. As a composer Frosch displayed a fine talent and excellent training. Among his compositions, which include German psalm motets, lieder and Latin motets, are cantus-firmus settings as well as pieces in the more contemporary imitative style. The songs are printed in collections of Schöffer (RISM 1513²), Forster (1539²⁷, 1549³⁷) and Kriesstein (1540⁷); three Latin works remain in manuscript (one in *D-KI* 24 and two in *Rp* B211–15). Frosch also wrote an astronomical treatise, *De origine et principiis naturalibus impressionum in singulis aeris regionibus nascentium* (1532). He was well known and admired by musicians. Sixt Dietrich considered him a friend and Glarean called him a distinguished musician.

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CLEMENT A. MILLER/ANNA MARIA BUSSE BERGER

Frost, Robert (Lee)

(*b* San Francisco, 26 March 1874; *d* Boston, 29 Jan 1963). American poet. He attended Dartmouth College (1892) and Harvard University (1897–9), and then worked as a teacher and farmer in New Hampshire. From 1912 to 1915 he lived in England, where his first two books were published. He was poet-in-residence at Amherst (Massachusetts) College from 1916 to 1920. Over 30 composers have set his work, but Frost took little interest in their settings. He seemed to agree with W.B. Yeats's notion that poetry suffered from its association with music and rebelled against the assumption that the music of words was 'a matter of harmonized vowels and consonants'. He wanted to make music out of what he called 'the sound of sense', which he later described as being like the sound of voices 'behind a door that cuts off the words'.

Of those composers who have set Frost's poetry to music, Randall Thompson is one of the best known. It was suggested that he set Frost's *The Gift Outright* for the town of Amherst's 200th anniversary, but he chose instead seven other poems, published collectively as *Frostiana*. Other composers who have set poems by Frost include William T. Ames, David Blake, Elliott Carter, Cowell, John Duke, Gruenberg, and Otto Mortensen. The most frequently set poems are *Stopping by Woods on a Snowy Evening*, *The Pasture* and *Fire and Ice*.

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JOHN McLAUGHLIN

Frotscher, Gotthold

(*b* Ossa bei Narsdorf, nr Leipzig, 6 Dec 1897; *d* Berlin, 30 Sept 1967). German musicologist. He studied musicology, psychology and folklore at the universities of Bonn and Leipzig (1917–22), where his teachers included Abert, Riemann and Schering. He earned the doctorate in 1922 at the University of Leipzig with a dissertation on the Berlin lieder and passed the state examination at Dresden as teacher of music theory and organ playing. In 1924 he completed his *Habilitation* at the Technische Hochschule in Danzig with a work on music aesthetics in the 18th century, and was named reader there in 1930. In 1936 he was appointed

supernumerary professor at the University of Berlin and from 1939 worked for the Staatliches Institut für Deutsche Musikforschung. Frotscher was active in the Hitler Youth, heading a department on the ceremonial uses of the organ from 1938, and edited and contributed regularly to its music journal, *Musik in Jugend und Volk*. From 1943 to 1945 he was in charge of the music history department in Berlin and taught part-time at the Staatliche Hochschule für Musikerziehung in 1944. After the war he worked for radio, and from 1950 he lectured in musicology at the Pädagogische Hochschule in Berlin. His best-known work is his *Geschichte des Orgelspiels und der Orgelkomposition* (1935–6), an enlargement of A.G. Ritter's *Zur Geschichte des Orgelspiels im 14.–18. Jahrhundert* (Leipzig, 1884). He also edited the works of many 18th-century composers, including Kirnberger, Quantz and Hasse, and wrote on German folk music, church music, music education and the application of racial studies to musicology.

WRITINGS

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PAMELA M. POTTER

Frottola.

A secular song of the Italian Renaissance embracing a variety of poetic forms. It flourished at the end of the 15th century and the beginning of the 16th and was the most important stylistic development leading to the madrigal.

1. Introduction.
2. Poetry.
3. Music.
4. Performing practice.
5. Conclusion.

DON HARRÁN (text) DON HARRÁN/JAMES CHATER (bibliography)

Frottola

1. Introduction.

'Frottola' is held to derive from the medieval Latin 'frocta', a conglomeration of random thoughts, and requires both a generic and a specific definition. Generically, the term covers the full range of secular polyphonic types known to have flourished in Italy during the period in question, usually taken to be from about 1470 to 1530: hence odes, sonnets, *strambotti*, *capitoli*, canzoni etc. are all considered kinds of frottola. More specifically, the term refers to a particular type, the frottola proper or, as it is often called in contemporary writings, the *barzelletta*. That the separate types admit differentiation, indeed demand it for purposes of discussion, is confirmed by the evidence of the prints: Petrucci's fourth book (1505) is entitled *Strambotti, ode, frottole, sonetti, et modo de cantar versi latini e capituli*; in his sixth book (1505/6) the inscription *Frottole sonetti stamboti* [sic] *ode* heads the table of contents; the title of Antico's third book (1517) begins *Canzoni sonetti strambotti et frottole*.

The emergence of the frottola is an event of historic moment when gauged against the seeming lull in the activity of Italian composers during the 15th century. With the demise of 14th-century forms about 1430, native music appears to have waned: few composers are known by name from the period that immediately preceded the frottola, and none of these is of high artistic standing (with the possible exception of Bartolomeus Brollo). Yet music-making continued apace, to judge from the large number of works with Italian texts transmitted in manuscript collections (among them *E-E* iv.a.24, *S* 5-1-43, *F-Pn* fr.15123, *I-MC* 871, *PAVu* 362 and *PEc* 431 [G.20]). The names of northerners (e.g. Dunstaple, Isaac, Martini, Morton) are affixed to several, or may be determined from concordances, while the majority of the anonymous pieces that remain were composed, presumably, by Italians. In style and structure they embrace many incipient frottoles (usually scored a 3, with the melody in the soprano, prevailing homophonic texture and syllabic delivery of text). It may be wrong, though, to look for the roots of the form in an artistic development: the frottola seems at times to take a decidedly anti-artistic stance, paring itself of the artifices that accrued to 14th-century music and of those that typified northern counterpoint. Its roots lie, instead, in the groundwork of a popular performing practice.

The custom of reciting poetry to a musical accompaniment was widespread in the 15th century. Whereas native composition seems to have declined in quality and quantity, a tradition of extemporaneous song was rising, enjoying the esteem of both popular and aristocratic circles. Towards the end of the century the Medici in Florence were particularly inclined to this kind of entertainment (Raffaele Brandolini spoke of the favour Lorenzo de' Medici accorded improvisers), and Mantua and other courts extended it their patronage. Not only were the classics presented in song (the favourite being Virgil), but many of the works of living poets seemed earmarked for such rendition. Their verses consisted of a motley assemblage of types ranging from the *canzone a ballo* (or ballata) to the *rispetto* and eclogue. Usually poet, singer and accompanist were one and the same, as in the case of the renowned Pietrobono, who on one occasion sang 'in cetra ad ordinata frotta' (Cornazano: *La sforziade*). In theatrical performance the labours might be divided, as when Baccio Ugolini acted the main part in Poliziano's *Orfeo* in Mantua in 1471, or when Atalante (Manetto Migliorotti), taught to play the lute by Leonardo da Vinci, did the same in a Mantuan performance of 1490. Others who achieved renown in improvising *ad lyram* were Raffaele Brandolini, Bernardo Accolti, Jacopo Corsi and Lorenzo de' Medici himself, whose dabbling in love-poetry was more than a casual pastime. Heading the list, though, were Il Chariteo (alias Benedetto Gareth), a Spaniard connected with the Aragonese house in Naples. The octave *Amando e desiando io vivo*, printed in Petrucci's book 9 (no.64), is an example of his music as well as his poetry. Serafino dall'Aquila (1466–1500) was another important figure whose poetry (chiefly *strambotti*) turns up in numerous settings, many of which may be assumed to be his own.

Preceding Il Chariteo and Serafino, and establishing a weighty precedent, was Leonardo Giustiniani (c1383–1446), statesman and poet, largely remembered today in musical circles for Dunstaple's setting of his verses *O rosa bella*. In his time he won fame for the singing of his poetry to the accompaniment of a *lira da braccio*; Pietro Bembo later attributed his renown to the 'style [*maniera*] of the music to which he delivered his lyrics' (*Prose della volgar lingua*, 1525). Rubsamen considered Giustiniani the exemplar for a host of imitators throughout the 15th century, and claimed to have uncovered examples of his lost art in four works that open Petrucci's book 6 (nos.2–5). Apart from being the only settings of his verses in the frottola literature, these works bear unique stylistic traits, namely a soprano whose melismatic passage-work may be due directly to Giustiniani's art of improvised ornamentation, the writing a 3 in a collection basically a 4, and the archaic structure of cadences. Petrucci did, in fact, speak of 'giustiniane' in the inscription to the *tavola* (without designating which pieces they were), and the possibility that such music may exemplify an early practice of *arie veneziane* led Rubsamen to posit the beginnings of the frottola at about 1450, hence narrowing the gap between 14th-century art music and the inchoate tradition of improvised song.

Descending from a popular performing practice, the new form gained from the energizing influences of the *lingua volgare* (competing with, and eventually winning out over, Latin as a literary vehicle) and the hybrid *poesia popolare* it engendered. The chief centre for the frottola was Mantua: there it developed and received its characteristic imprint under the patronage of Isabella d'Este (1474–1539). Daughter of Duke Ercole I of

Ferrara, and after 1490 wife of Francesco Gonzaga of Mantua, Isabella was renowned for her culture and artistic sensibility. She consorted with the leading artists and men of letters of her time, winning words of praise from Leonardo da Vinci, Titian, Castiglione and many others. For Ariosto she was 'that friend of illustrious works and noble studies ... liberal and magnanimous Isabella' (*Orlando furioso*, xiii.59), and among her many merits she could claim instrumental and vocal abilities (Johannes Martini was her music teacher). Sensing the vitality of the new popular art she commissioned poets to supply her with verses which she then handed over for musical setting. Significantly, her composers were native Italians, not the northerners who had furnished the courts with music for most of the 15th century. Indeed, Italian art received a strong impetus towards development from her interest and patronage. From Mantua and the related courts of Ferrara and Urbino the novel form spread north to Florence, Milan, Pisa, Siena, Verona and Venice, eventually reaching southwards to Rome and Naples.

The major sources of the frottola are the 11 books printed by Petrucci in Venice from 1504 to 1514 (book 1 in 1504, 2–3 in 1504/5, 4–6 in 1505/6, 7–8 in 1507, 9 in 1508/9 and 11 in 1514; later editions of books 2–4 appeared in 1507/8; book 10 is no longer extant). Apart from this series 15 other frottola prints appeared from 1510 to 1531, extending the life of the frottola into the era of the madrigal and strengthening its link with the later form. Two of these prints were issued by Petrucci in Fossombrone, the rest by Andrea Antico in Rome and Venice, ?Giunta in Rome, Pietro Sambonetto in Siena, Giovanni Antonio de Caneto in Naples and Valerio Dorico in Rome; the printer-publishers of three collections remain unknown. The contents of these later sources consist mainly of reprints of pieces from the earlier Petrucci publications. Of special importance were the books of Antico, whose *Canzoni nove con alcune scelte de varii libri di canto* (1510) was the earliest dated frottola collection to be printed by someone other than Petrucci, which may have established him as a rival in this field. Unlike Petrucci, however, Antico also composed a number of frottolas of his own, many of which appear in Petrucci's books.

In addition to reprints in later publications, the frottola repertory is duplicated to a large extent in a number of manuscript sources (*I-Bc* Q18, Q21, R142; *Fc* B2440, B2441, B2495; *Fn* Magl.XIX.117, 121, 130, 141, 164–7, 178, Pal.1178, Panciatichiano 27; *Mt* 55; *MOe* a.F.9.9; *Vnm* Ital.CI.IV.1795–8; *F-Pn* Rés.Vm.⁷676 and *GB-Lbl* Eg.3051). The Florentine manuscript Magl.XIX.141 also contains a number of *canzoni a ballo* composed for Carnival time in Florence (for modern editions of works from *I-Bc* Q21 and *Mt* 55, see bibliography).

Special interest attaches to the *barzioletta Viva el gran Re Don Fernando con la Reyna Donn'Isabella* as the earliest datable frottola to be printed (ed. in *EinsteinIM*). Its text hails the Spanish occupation of Granada in 1492 by Ferdinand of Aragon who cast out the 'falsa fè pagana' from its precincts. It may have been sung first in Naples, making its way thereafter to Rome where it formed part of a play, printed in 1493, commemorating the event as the victory of Christianity over the forces of heathenry.

[Frottola](#)

2. Poetry.

The literary themes of the frottola were drawn from the stereotypes of amorous verse established in the 14th century. While Petrarch took them seriously, falling back on his own experience to describe the vicissitudes of love, the frottolists did away with sentiment, emphasizing the humorous and frivolous sides of their subject matter (for some frottola texts in translation see *EinsteinIM*, iii). Much of the poetry was designed as mere words for music (*poesia per musica*), too paltry in content or trifling in quality to warrant independent consideration as literature. Its authors were mostly anonymous rhymesters, though a few examples may be traced to poets of greater or lesser renown. Serafino dall'Aquila was rivalled by Galeotto del Carretto (c1470–1531), who corresponded with Isabella d'Este, sending her verses of his own and recommending those of others for setting by the composers in her employ. Other poets of the same calibre represented in the frottola literature are Vincenzo Calmeta, Benedetto da Cingoli, Niccolò da Correggio and Tebaldeo. Deserving special mention are Veronica Gambara (a *barzelletta* in Petrucci's fifth book) and two figures associated with the Medici circle: Poliziano (the octave *Contento in foco*, several *barzelle*) and Luigi Pulci (a large number of *strambotti*). In time literary quality improved, as manifest in the turning away from lighter forms of verse (frottola, *oda*, *capitolo*) to those of greater weight (sonnet, canzone). This change in taste was due in no small part to the efforts of Cardinal Bembo to purify the vernacular and elevate its expression, and is signalled by an increasing number of settings of Petrarch: Petrucci's book 1 has none, book 3 one, book 7 three, but book 11 has 20. Along with Petrarch, the works of Bembo (books 7 and 11), Sannazaro (book 11) and other first-rate poets gradually enter the repertory.

In line with the generic definition above, the frottola subsumes a variety of verse forms. Most heavily represented is the frottola proper, alias *barzelletta* (perhaps a derivative of the French *bergerette*): Petrucci's first book contains 40 examples, the second 37, the third 48, and so on until the ninth with 39; it declines in numbers in books 4 and 11. Its poetry is formed of a *ripresa* of four lines (with the rhyme scheme *abba* or *abab*) and a stanza (comprising two *mutazioni* or *piedi* plus *volta*) of six or eight lines (rhyming *cdcdda* or *cdcdeea*). It descended no doubt from the ballata of the 14th century, but whereas the latter had verses of seven or 11 syllables in iambic metre, the frottola is restricted to lines of eight syllables (the *ottonario*) set in trochaic metre. It was sung to one or another of two musical units (*A* and *B*), each of which divides into two phrases. A typical scheme is the following:

poetry: *ab ba cd cd da*
music: *A B A A B*

with the *ripresa* repeated as a whole or in part after each stanza. Variant structures are not uncommon. In more developed examples, in fact, the stanza may be differentiated from the *ripresa* by music of its own. But generally the two parts are related by most or all of their music.

Still another form of the frottola proper, presented in earlier writings as a variant of the *oda* (see *EinsteinIM*, and Schwartz), is that whose lines scan as iambic heptasyllables (*settenari*). The *ripresa* rhymes as in the

barzilletta (*abba*, though sometimes *aaaa*), while the stanza is limited to four lines, the last of which returns to the initial rhyme of the *ripresa* as did the last in the *volta* of the eight-syllable type: *ccca* (first stanza), *ddda* (second), *eeea* (third) etc.

The *strambotto* (or *rispetto*, later the *ottava rima*) figures most heavily in Petrucci's book 4 (47 examples). It is absent from the first three books but appears with six settings in book 5, nine each in books 6, 7 and 8, seven in book 9 and eight in book 11. Its poetry consists of eight lines of equal length (11 syllables) in iambic metre. They divide into four couplets according to the rhyme scheme *abababcc*, thought to have been invented by Boccaccio in the 14th century. There are also a few examples of the Sicilian octave, *abababab*. Compared with the frottola, the *strambotto* shows an increase of sentiment and sobriety, relying frequently on the rhetorical figures of simile and metaphor. Its rather simple verse forms engendered an equally simple musical structure in which two phrases setting the first couplet return for the succeeding three, resulting in a fourfold *AB*. Yet other *strambotti* consist of more than two units: either the last couplet received music of its own or, more rarely, the octave was through-composed (as in no.14 by Tromboncino and no.15 by Cara in Petrucci's book 9). Rather exceptional is the form displayed by nos.12 and 17 (both by Tromboncino) in book 4: there the music to lines 1–4 returns for lines 5–8.

The *oda* (no connection with the Horatian ode) comprises an indeterminate number of stanzas, each of four lines in iambic metre. Lines 1–3 are heptasyllabic, but the fourth may vary in length from four or five to seven or 11 syllables. Basic to the rhyme scheme is the linking of stanzas through a common rhyme, thus: *abbc cdde effg* etc. Another ordering of rhymes, though less frequent, is *aaab bbbc* etc. Unlike the frottola proper, the *oda* has no refrain, which distinguishes it from the seven-syllable *barzilletta* types mentioned above. In most of Petrucci's books the *oda* is second to the frottola in numbers (11 in book 1; nine in book 2; nine in book 3; 14 in book 4). Its musical structure is strophic, the four lines of each succeeding stanza being set to the same strophe of music. The strophe may be composed as four separate phrases (*ABCD*) or as three, in which case the second is repeated in a musical pairing of the inner poetic rhymes (*ABBC*). Einstein characterized the *oda* as 'the most primitive form' of frottola.

The *capitolo* (or *capitolo*) is none other than the *terza rima* of Dante's *Commedia* or Petrarch's *Trionfi* serving as the basis of more menial types of verse. Like the *oda*, it may run to an indeterminate number of stanzas. Each has three lines, 11 syllables long, in iambic metre, but the last may sometimes add a verse. In the manner of *terza rima* the poetry rhymes in chain form (*aba bcb cdc ... xyxz*). Musically, the three lines are written as three distinct phrases, which return as a unit for each succeeding stanza; where the last one constitutes a quatrain, the extra line is likely to be sung to music of its own. The rudimentary structure of poetry and music lent itself to the development of schematic melodies that could be used for different *capitoli*: Cara's *Nasce la speme mia* (book 9 no.2), for example, is headed 'Aer de capitoli'. Though the *capitolo* plays a relatively insignificant role in Petrucci's collections (one example in book 1, two in book 4, one in

book 6, two in book 7, etc.), it was widely employed around 1500 as the standard form of the dramatic or lyric eclogue.

The sonnet consists of 14 iambic hendecasyllables, grouped as two quatrains and two tercets rhyming *abba abba cde cde*. The length of the sonnet posed a problem for the composer, which he solved more often than not by resorting to repetition schemes, as in Brocco's setting of Petrarch's *Ite caldi sospiri* (Petrucci's book 3 no.30, labelled 'El modo de dir sonetti'): *ABBC, ABBC, CDE, CDE*, i.e. *AABB*. An even simpler scheme is based on the repetition of three phrases, thus: *ABBC, ABBC, ABC, ABC*. The first sonnet to appear in Petrucci's books is Francesco d'Ana's setting of Niccolò da Correggio's *Quest'e quel loco amor* (book 2 no.3): it has music for a single quatrain and a single tercet, each restated once. (For other examples, see book 5 no.8 and book 6 nos.10 and 32, all three with the inscription 'per sonetti'.) The structure of Cara's *S'io sedo al ombra, Amor* (book 5 no.58), with music to lines 1–4 only, to be adapted to the ten lines that remain, is plainly unorthodox. In these and other sectional forms the ends of phrase units tend to be marked by long notes.

Structurally looser than any of the above-mentioned types is the canzone, whose lines freely alternate seven and 11 syllables in iambic metre, particularly in the verses that follow the initial *ripresa*. Like the sonnet, the canzone assumed increasing importance in later collections (e.g. book 11 and the print *Musica di Meser Bernardo Pisano sopra le canzone del Petrarca*, 1520), pointing the way in its seriousness and literary pretensions to the madrigal. In fact, in the freedom of its verse form and musical construction, a single stanza of a canzone is virtually a madrigal, the only difference being that the frottolists retained the strophic form in which additional stanzas were sung to the music of the first. An example is Tromboncino's setting of Petrarch's *Si è debile il filo* (Petrucci's book 7 no.5).

A number of pieces seem to qualify as villottas, a form whose origins are controversial. Torre Franca (*Il segreto del Quattrocento*, 1939) traced it to the first half of the 15th century and maintained that it reached the peak of its development about 1480 (a claim that cannot be substantiated). More likely is the division into an earlier variety, contemporaneous with other frottola types, in which a popular tune appears in the refrain or is used as a kind of cantus firmus (see book 4 nos.80, 81), and a later one, from about 1525, in which various folksongs are woven together in music of a more imitative and more distinctly vocal character. Poetically the villotta consists of a single stanza that is irregular in the number, length and rhyme scheme of its lines; it is likely to use nonsense syllables (e.g. *Torela mo vilan* in *I-Bc R142* no.4). Musically, it incorporates one or more popular tunes, exploits contrasts of metres (duple, triple) and textures (homophonic, imitative), and may conclude with a *nio*, a section whose rhythmic pace accelerates (see [Villotta](#)).

The sporadic settings of Latin verse found in the frottola repertory are due in large part to humanistic impulses: Isabella d'Este, for example, indulged her love of Virgil by ordering music to his poetry. Such settings include Horatian odes (e.g. *Integer vitae*, book 1 no.47); portions of the *Aeneid* (e.g. *Dissimulare etiam sperasti*, composed by Filippo de Lurano, book 8

no.13); Tromboncino's setting of Dido's letter to Aeneas (*Aspicias utinam quesit* from Ovid's *Heroides*, in Antico's book 2 no.40), which, according to Einstein, is 'the first love letter in music'; newly written humanistic odes (e.g. *In hospitas per alpes*, book 1 no.46); and an elegy by Propertius (*Quicumque ille fuit* set by Cara in Antico's book 3 no.21). Some of them were composed schematically, as in the 'Aer de versi latini' of Caprioli that may be fitted to a distich in elegiac metre (book 4 no.62). Occasionally Latin was used for purposes of travesty (e.g. *Rusticus ut asinum* in *F-Pn Rés.Vm.*⁷676 no.64) or religious mockery: a frottola of Honophrius Patavinus (book 6 no.60) starts with 'Sed libera nos de malo' (from *Pater noster*) then switches to Italian (cf Josquin's *In te Domine speravi*, book 1 no.56 and Tromboncino's *Vox clamantis in deserto*, book 3 no.58). A *pièce d'occasion* was Lurano's music to *Quercus juncta columna est* (book 9 no.1), composed for the wedding festivities of Marc'Antonio Colonna.

Pieces with Spanish text point to connections with Spain through the outpost of the Spanish court in Naples. (Il Chariteo, Serafino, Sannazaro and numerous others, musicians as well as poets, took up Neapolitan residence.) 12 frottolas found their way into the *Cancionero de Palacio* (*E-Mp* 2, 1–5); conversely, Antico's second book of frottolas includes an ample selection of villancicos. The Tromboncino frottola *Nun qua fu pena maggiore* (Petrucci's book 3 no.55) seems, moreover, to rework text and music of a villancico by Juan de Urrede, *Nunca fue pena mayor* (from the above *Cancionero*). As in Latin settings, Spanish was sometimes discarded after the opening for a continuation in Italian (e.g. Tromboncino's *Muchos son que van perdidos*, Caneto's print of 1519, no.19). According to Einstein the vogue of Spanish-texted pieces may have had something to do with the many Spanish harlots in Rome during the papacy of Leo X (see *Venimus en romeria*, Petrucci's book 6 no.55).

Frottola

3. Music.

The two leading composers of the frottola were Bartolomeo Tromboncino (*d* after 1534) and Marco Cara (*d* 1525), both from Verona and affiliated to the court of Isabella d'Este. Einstein described Tromboncino as 'the musician most favoured by the poets': a large number of his texts were furnished by Galeotto del Carretto and one is by Michelangelo (*Come harò, dunque, ardire* in Caneto's print of 1519, no.21). Even more renowned was Cara, however, whom a Venetian legate named in 1515 as among the foremost singers to the lute (Sanuto, *Diarii*, xxi, 282). Castiglione commended him for the 'soft harmony' of his voice, noting that it 'enters into souls, impressing them gently with a delightful passion' (*Libro del cortegiano*); Cara reciprocated by providing music for the Castiglione sonnet *Cantai, mentre nel cor lieto fioria* (Antico's book 3 no.34).

Apart from Tromboncino and Cara, about whom little enough is known, stand a multitude of other frottola composers, known often by no more than their names or initials. Amateurs, professionals, commoners and aristocrats all contributed to the repertory. Most came from northern Italy (Michele Pesenti or P. Michele, not to be confused with Michele Vicentino, Giovanni and Nicolo Brocco, Peregrinus Cesena), Brescia (Antonio Caprioli), Padua (Giovanni Battista Zesso), Venice (Francesco d'Ana, from 1490 second

organist at S Marco, and Andrea Antico), Milan and Vicenza, though surprisingly few came from Mantua itself. Among the north European composers who wrote frottolas are Josquin (while in the employ of Cardinal Ascanio Sforza), Alexander Agricola, Loyset Compère, Eneas Dupré, Carpentras and Jean Japart. Native composers who came to the fore during the transitional years that led to the madrigal were Sebastiano Festa, Giacomo Fogliano, Bernardo Pisano and Ruffin. Sometimes poet and composer were one and the same: seven works in Petrucci's first book carry the indication 'Michaelis cantus & verba'.

Generally, little attempt was made by frottola composers to express the content of the text. Even in those examples where the setting seems to follow closely upon the poetry, the relation dissolves with the delivery of different stanzas to the same music. The disparity of expression between verse and music is most evident in the setting of frivolous conceits to a solemn four-voice texture or of an occasionally soulful text to lively rhythms and skipping melodies. On the other hand, poetry and music relate closely in the coordination of verse and phrase lengths, of rhymes and musical repeats, and of verbal accentuation and rhythms. Further, the restricted number of poetic motifs corresponds to the small store of musical ideas from which entire pieces evolve.

Slight differences may be seen between the settings of one verse type and another as befit changes in form (iambics or trochees, *settenari* or 11-syllable lines) and content (the triviality of the *barzilletta* or the sentimentality of the *strambotto*). Also, a simpler frottola of three or four voices, handled homophonically, may be distinguished from more highly developed examples *a 4* whose voices tend towards rhythmic and melodic independence (ex.1).



Referring to the compositional elements in turn, the following generalizations may be made. The melodies have a narrow range with occasional leaps of 5ths or octaves, a predilection for repeated notes, both within the phrase and in the feminine cadences that typify the *ottonario*; the main tune is in the soprano, not in the tenor, and clear phrasing veers towards period structure with pairs of three- or four-bar phrases joining to form larger groupings. The rhythm is simple and straightforward with emphasis on strong beats and a tendency to fall back on a restricted number of patterns (ex.1); cadences are sharply profiled. The text is set predominantly syllabically in the *barzilletta* and *oda* but with a freer correlation of words and music in *strambotti*; duple metre is prevalent (for two works prefixed by a triple metre sign, see Petrucci's book 3 no.56 and book 5 no.23). Writing *a 4* is the norm (with the exception of the bulk of earlier frottolas *a 3*, six pieces *a 3* in book 6, one each *a 5* in books 4 and 5, four *a 5* in book 8 etc.); phrases begin and end chordally. There is a tendency towards polarization of the texture into the outer voices, the top carrying the melody and the bottom serving as bass, with the inner parts

designed to serve as harmonic filler. The texture is basically homophonic, even in examples whose middle voices are in a state of rhythmic bustle (Einstein dubbed a frottola of this kind an 'accompanied monody'); imitative writing is infrequent, limited to openings of phrases and the definition of broken triads, and extended pedal points (usually inverted, sometimes double) occur at the close of works. Strong harmonic support is lent by the bass, which often proceeds by 4ths and 5ths with seeming tonal function; emphasis is on basic triads (I, IV, V) as harmonic mainstays. Open 5th chords are infrequent, whether within the phrase or at the close of sections; there are many cadences, used for structural purposes, the full authentic form gaining the ascendance. More 4ths are used and there is freer treatment of dissonances than in the Netherlandish chanson; harmonic considerations are implicit in the division into outer and inner voices and in the frequency of root-position triads on strong beats.

There were several special procedures to which the frottolists resorted on occasion: the borrowing of popular melodies either singly (e.g. the tune *De voltate in qua e do bella Rosina*, made to serve as refrain of *Poi ch'el ciel e la fortuna*, book 1 no.38) or severally (e.g. *Fortuna d'un gran tempo*, *Che fa la ramacina* and others that come together in a quodlibet by Lodovico Fogliano, book 9 no.48); the use of pre-existing material as a cantus firmus, apt to occur in any voice (the soprano of Tromboncino's *Non val aqua al mio gran foco*, book 1 no.20, becomes the alto of Cara's *Gliè pur gionto el giorno*, book 1 no.11, and the bass of Michele's parody *L'aqua vale al mio gran foco*, book 1 no.32; a frottola by Erasmus Lapidida in book 9 no.4 has as its top voice the soprano (reworked) of Cara's *Pietà, cara signora* from book 1 no.15 and, as its tenor, the soprano (reworked) of Tromboncino's *La pietà chiuso ha le porte* from book 2 no.26; etc.); the imitation of the sounds of animals ('cucurucu' – the crowing of the rooster, in *Quasi sempre avanti*, book 7 no.44; 'turluru' – the cooing of pigeons, in Tromboncino's *Hor ch'io son de preson fora*, book 5 no.61; etc.), of laughter ('hi hi hi', book 9 no.29), of a bagpipe (a *barzulletta* of Rossino di Mantua, book 2 no.28, is inscribed with the words 'sounding of the bagpipe in lower register', the bass being restricted to the notes C, G and F) or of solmization syllables ('Sol la re re mi', in Cara's *A la absentia*, book 5 no.46; *Mi fa sol, O mia dea*, book 4 no.27; etc.); 'eye-music' (*Rusticus ut asinum*, *F-Pn Rés.Vm.*⁷676 no.64, has the peasant's 'Alas, why must you die, mule?' notated in black values); word-painting (for example at 'fugge', 'correre', 'aria' and 'vento' in Antonio Caprioli's *Ognun fuga amore*, book 4 no.63), though this of infrequent occurrence and of questionable significance when the setting is strophic.

Of forms related to the frottola the *canto carnascialesco* is its Florentine counterpart and the *lauda* its extension into the semi-sacred sphere. The former differs from the frottola in its more irregular verse forms, which include *canzoni a ballo* by Lorenzo, Poliziano and others, as well as topical poetry rife with obscenities and political overtones. Unlike the frottola, the *canto carnascialesco* was intended for outdoor performance as part of the *carri* and *trionfi* of Carnival season and includes more striking contrasts in its metrical changes, sections of dance-like character in triple metre and occasional interpolations of duets and trios. Yet it shares with the frottola its strophic form and general features of style. Many composers of the frottola also wrote *laude* (e.g. Tromboncino, Cara, Giacomo Fogliano, Luprano),

and the *lauda* depended considerably on its secular model for its forms and style. Their close musical relationship led to a vigorous practice of textual substitution (e.g. *Sancta Maria ora pro nobis*, a *lauda* in Petrucci's *Laude libro secondo* of 1508, sung to the octave *Me stesso incolpo*, book 4 no.30): many *laude*, in fact, are frottolas in disguise ('travestimenti', as Ghisi designated them), generally of the *strambotto* type. Following the religious upheaval launched by Savonarola in Florence, *canti carnascialeschi* were similarly refitted to sacred texts and were performed in sacred processions or as part of the Lenten *sacre rappresentazioni*. (See [Canti carnascialeschi](#) and [Lauda](#).)

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4. Performing practice.

A small number of collections provide adaptations of frottolas for specific performing media. Those for voice and lute include two books of *Tenori e contrabassi intabulati col sopran in canto figurato per cantar e sonar col lauto*, arranged by Franciscus Bossinensis and printed by Petrucci in 1509 and 1511, and *Frottole de Misser Bortolomio Tromboncino et de Misser Marcheto Carra con tenori et bassi tabulati et con soprani in canto figurato per cantar et sonar col lauto*, printed by Petrucci about 1520. In these the soprano is notated as in the original, the alto omitted and the tenor–bass pair intabulated for lute. Several adaptations for lute solo are included in J.A. Dalza's *Intabulatura de lauto* (book 4, 1508), which retain the soprano and bass and draw variously on the alto and tenor for harmonic filling. There are 26 transcriptions for organ alone in Antico's *Frottole intabulate da sonare organi, libro primo* (1517) in which the originals (vocal models can be found for all but one) acquire idiomatic instrumental features; the collection is, moreover, the first organ tablature printed in Italy.

The fact that the top voice in the frottola is in many instances the only one to carry a full text, plus the fact that the lower voices cannot always be fitted to it, lead one to infer that frottolas were published to accommodate a variety of optional performing media, depending perhaps on what performers were available. To the two possibilities of solo voice with accompaniment on a plucked string instrument (lute, vihuela), called by Castiglione 'cantare alla viola', and of solo instrument should be added a third: a fully vocal rendition, with or without instrumental doubling: the frontispiece to Antico's *Canzoni nove* shows four male singers reading from a choirbook *a cappella* (see [illustration](#)). Such options may also have included an arrangement for solo voice with lower parts consigned to viols, winds or even a keyboard instrument; or a vocal performance in which instruments participated in interludes or postludes. Composers may have written works with a specific medium in mind (here the analysis of the music often assists in pointing to a solution), but this probably did not prevent the music from being adapted to other performing media.

A large number of frottolas seem to have been destined for use in the theatre. Some formed part of *intermedi* or courtly entertainments; others were separate insertions in drama (comedy, tragedy) or settings of its monologues or choral portions. Del Carretto's eclogue *Beatrice* (in homage to Isabella d'Este's sister, recently deceased) was presented at Casale in 1499 with interludes composed by Tromboncino. In his diaries (iv, 229)

Marin Sanuto reported a performance of Plautus's *Asinaria* (Ferrara, 1502) with 'una musicha mantuana dil tromboncino' and, on the following day, music by the same composer introducing *Casina*, another Plautus play. Pastoral or dramatic eclogues were commonly recited to musical accompaniment (e.g. *Tirsi* at the court of Urbino in 1506). Any of the media mentioned above may have been used.

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5. Conclusion.

Taken individually, frottolas strike one as meagre fare: their poetry is often trite and their music modest. Yet the frottola as a genre is important, primarily because it effected a renewal of music in Italy after years of stagnation and instilled a new vitality into the processes of composition generally. Chordality, rhythmic precision, a clear syllabic delivery, an incipient feeling for tonal functions and harmonic colour, overall simplicity of means and directness of expression: these features, combined with the more artful procedures of the northerners, led in time to the madrigal. But they also extended beyond the peninsula to renew the compositional basis of northern music, as reflected in the development of its secular and sacred forms in the 16th century. The frottola established a new norm of four-part writing; it presupposed a novel concept of simultaneous composition. In those works in which the soprano dominates and lower parts support (e.g. Ludovico Milanese's *Ameni colli*, book 8 no.32), as well as in those so performed as to introduce such a division between voice and accompaniment, the frottola may be regarded as an antecedent of Baroque monody. Although its stylistic means were later diverted into more artistic channels (the madrigal), they were retained throughout the century, more or less continuously, in the lighter forms of the villanella and its offshoots.

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Frouvo [Frovo], João Álvares

(*b* Lisbon, 16 Nov 1608; *d* Lisbon, 29 Jan 1682). Portuguese theorist and ?composer. He was a nephew of the antiquarian Gaspar Álvares de Lousada. He studied at Lisbon Cathedral choir school with Duarte Lobo, and became its choirmaster in 1647. He had meanwhile become King João IV's music librarian, and he continued to hold that post too. His fame rests on his *Discursos sobre a perfeiçam do diathesaron, & louvores do numero quaternario* ('Essays on the perfections of the 4th and praises of the number 4') (Lisbon, 1662), which appears to have been substantially complete by 1649. It was commissioned by the king, and the subject was determined because his name (João) was of four letters, he was the fourth of that name on the throne, the name of God in Latin and Portuguese is a word of four letters, there are four seasons, and for other such reasons. The excellent 100-page work shows how much richer the royal library must have been than the 1649 catalogue of it reveals, for Frouvo quoted a bewildering number of composers, ranging from Machaut through men such as Tristão da Silva, Andreas da Silva, Josquin, Pierre de La Rue, Mouton, Clemens non Papa and Sermisy to Lassus, and the theorists he cited include Philippe de Vitry, Marchetto da Padova, Prosdocimus de Beldemandis, Vicentino, Galilei, Descartes and Avella. To prove the 4th a consonance next in order after the 5th he fell back not only on Boethius and Johannes de Muris but also on Iberian theorists such as Juan Pérez de Moya and Juan Vélez de Guevara. But he admitted that others abroad such as Pietro Aaron, Pietro Pontio and Morley, as well as those at home

such as Bermudo and Francisco de Cervera, had demurred. The treatise also includes a section praising João IV's *Defensa de la música moderna* (1649) and a rebuttal of an anonymous tract crediting Morales's *Missa 'Mille regrets'* with being the first work in which three black breves are treated as the equivalent of two white ones. The numerous music examples in the extant copies of the treatise in the British Library and the National Library, Lisbon, consist of hand-copied notes on a printed staff. The National Library at Lisbon also owns Nicolaus Roggius's *Musicae practicae, sive Artis canendi elementa* (Hamburg, 1566, 4/1596) in a copy made by Frouvo after he had given his own printed copy to João IV, as well as a copy in his hand of Francisco Tovar's *Libro de música práctica* (Barcelona, 1510). There is, however, no trace now of Frouvo's two-volume *Speculum universale in quo exponuntur omnium ibi contentorum Auctorum loci, ubi de quolibet musices genere disserunt, vel agunt* (second volume dated 1651, 589 pages), a treatise on practical music, or of the many villancicos and Latin compositions in as many as 17 and 20 parts with which Barbosa Machado credited him.

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ROBERT STEVENSON

Frübert, Joseph.

See [Friebert, Joseph](#).

Frugoni, Carlo Innocenzo [Innocenzio]

(*b* Genoa, 21 Nov 1692; *d* Parma, 20 Dec 1768). Italian poet and librettist. Born into an aristocratic family, he was actively involved in the Order of the Somaschi until 1731. However, it was his reputation as a poet which led to appointments at the court of the Farnese in Parma in 1725 and, after a brief period in Venice during the War of the Austrian Succession, as court poet to Duke Philipp of Bourbon (in Parma) in 1749. There his work was admired by Guillaume du Tillot, the duke's theatrical director. Du Tillot later arranged Frugoni's successive appointments as secretary of court theatrical productions.

Most of Frugoni's librettos for the court theatre in Parma were reworkings of earlier librettos by others. He also provided Italian translations for French

operas performed at the theatre: Francoeur and Rebel's *Zélindor, roi des sylphes* (1757), the pasticcio *Gl'Incà del Perù* (1757), Mondonville's *Titon et l'Aurore* (1758) and Rameau's *Castor et Pollux* (1758). Du Tillot's interest in producing a blend of French and Italian opera at Parma coincided with Algarotti's recommendations for the reform of Italian opera as expressed in his *Saggio sopra l'opera in musica* (1755). To Frugoni fell the task of producing Italian 'reform' librettos based on two of Rameau's operas, which Traetta then set to music for production in Parma: *Ippolito ed Aricia* in 1759 (taken from Pellegrin's drama of the same name) and *I tindaridi* of 1760 (an adaptation of P.J. Bernard's earlier French libretto *Castor et Pollux*). In these works Frugoni still adhered closely to the traditional design of an Italian aria opera. Departures lay in the mythological plots, which had long been out of fashion in Italian opera, and the French-inspired choruses, programmatic orchestral music, ballet and spectacle. Although Jommelli's French-inspired operas for Stuttgart in 1755 (*Enea nel Lazio* and *Pelope*) preceded these efforts towards a Franco-Italian synthesis in Italian opera, Frugoni's librettos were the first specifically designed to reform Italian dramaturgical practices. Traetta also set Frugoni's *Le feste d'Imeneo*, a *fiesta teatrale*, for the wedding of Crown Prince Joseph of Austria and the Infanta Isabella in 1760. In 1769 Frugoni provided a similar vehicle for Gluck, *Le feste d'Apollo*, which incorporated his *Orfeo* (1762, Vienna) as the final act. A complete edition (15 volumes) of Frugoni's works was published in Lucca in 1779–80.

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WENDY N. GIBNEY, MARITA P. McCLYMONDS

Frühbeck de Burgos, Rafael

(*b* Burgos, 15 Sept 1933). Spanish conductor of German-Spanish parentage. Born Rafael Frühbeck, he took an additional name from his birthplace to identify himself as Spanish when conducting abroad. He trained at the Bilbao and Madrid conservatories, principally as a violinist, then became a conductor with a zarzuela company in Madrid. After military service as an army director of music (1953–6) he studied conducting at the Musikhochschule in Munich under G.E. Lessing and Kurt Eichhorn. He returned to Spain as conductor of the Bilbao SO from 1958 to 1962, when he became music director of the Spanish National Orchestra, a post he held until 1978. He was the first conductor to perform the *St Matthew Passion* in Spain, and regularly included avant-garde music by Spanish and other composers in his Madrid concerts. He was, in addition, Generalmusikdirektor at Düsseldorf (1966–71), concentrating on symphonic rather than operatic performance, and from 1974 to 1976 was music director of the Montreal SO. Frühbeck has been a guest conductor with many leading orchestras in Europe, Israel, Japan and the USA, and in Britain was closely associated with the New Philharmonia, particularly with its chorus, in the late 1960s and early 1970s. From 1980 to 1990 he was principal guest conductor of the National SO, Washington, DC. In 1991 Frühbeck became music director of the Vienna SO, and from 1992 to 1997 he was music director of the Deutsche Oper, Berlin, his first major operatic post. In 1994 he was appointed music director of the Berlin Radio SO.

Frühbeck made fine recordings with the New Philharmonia Orchestra and Chorus of such works as *Carmina burana*, *Elijah* and Mozart's Requiem; other recordings include Schumann's *Der Rose Pilgerfahrt*, the complete orchestral and stage works of Falla and many zarzuelas. His recording of *Carmen* (1970), one of the first to include the original spoken dialogue, is noteworthy for its well-sprung excitement, freshness and sensitivity – qualities that continue to inform Frühbeck's work. His Spanish honours include the Gran Cruz de la Orden del Mérito Civil.

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ARTHUR JACOBS/NOËL GOODWIN

Frühling, Carl

(*b* Lemberg [now L'viv], 28 Nov 1868; *d* Vienna, 25 Nov 1937). Austrian composer and pianist. He studied the piano with Anton Door and counterpoint, composition and musicology with Franz Krenn at the Gesellschaft für Musikfreunde (1887–9). He then worked as an accompanist, partnering such performers as Huberman, Sarasate and the Rosé Quartet, and as a teacher. A victim of the rampant inflation in Austria after World War I, he spent his final years in straitened financial circumstances.

Frühling's early piano works are in the mould of salon pieces. He soon graduated to more ambitious chamber forms: despite a certain eclecticism,

works such as the Piano Quintet op.30 and the Clarinet Trio op.40 are firmly within the Romantic tradition and eschew modernist tendencies. His lieder are predominantly lyrical in tone, with occasional touches of gentle humour. As well as sensitive settings of Theodor Storm, Christian Morgenstern and Jens Peter Jacobsen, they include songs to texts by poets of his immediate Vienna circle, such as Carl Schiller, Max Roden, August Eigner and Rudolf List. (*MGG1*, F. Racek)

WORKS

(selective list)

Orch: Pf Conc., op.12; Festmarsch, op.23; Scènes de ballet, op.34; Suite, F, op.36, str; Fantasie, op.55, fl, orch; Heitere Ouverture, op.75; Miniaturen, suite, op.78; Humoreske, op.87

Chbr: Sonata, op.22, vc, pf; Str Qt, E♭, op.25; Pf Qnt, f, op.30; Pf Trio, E♭, op.32; Pf Qnt, D, op.35; Trio, a, op.40, cl, vc, pf; Duettino, op.57, 2 fl; Rondo, op.66, fl, pf
Pf: Lucie, mazurka, op.1; La piquante, polka française, op.5; Mazurka brillante, op.11; Serenade, op.13; Pas des sylphides, waltz, op.14; 5 pièces, opp.15–19; 3 Klavierstücke, op.21; Konzertwalzer, op.24; 2 Klavierstücke, op.37; other waltzes

Choral: Grosse Messe, G, op.6; Cant. (A. Silesius), op.54, solo vv, mixed chorus, org; 3 Sinnsprüche (Assim Agha), op.62, mixed chorus; Lied der Eintagsfliegen (C. Schneller), op.63, female vv, pf 4 hands; Am Strome, op.67, male vv; 2 Lieder im Volkston, op.68, mixed chorus; Brudergruss, op.73, male vv; Matt giesst der Mond, op.74, mixed chorus; other works for mixed chorus (opp.77, 89, 91, 93, 102) and male vv (opp.80, 83, 86, 106)

Solo vocal: Der Landsturm (M. Marton), op.39, 1v, orch; 3 Gesänge nach altjapansichen Gedichten, op.47, 1v, orch; Gesang Buddhas, op.59, Bar, wind orch; 2 Gesänge, op.70, T, orch; 5 Lieder, 1v, orch; many lieder, 1v, pf

Principal publishers: J. Eberle, C. Gebauer (Bucharest), E.C. Leuckart, Universal



Frumerie, (Per) Gunnar (Fredrik) de

(*b* Nacka, 20 July 1908; *d* Mörby, 9 Sept 1987). Swedish composer, pianist and teacher. At first he studied the piano with his mother and then, from the age of 12, with L. Lundberg. Studies at the Stockholm Conservatory (1923–8) were followed by periods in Vienna and Paris (1928–31) under von Saurer and Cortot (piano), and E. Stein and Sabaneyev (theory). In 1945 he was appointed piano teacher at the Stockholm Musikhögskolan, becoming professor in 1962. A man of impulsive and florid temperament, he absorbed the most varied influences. Compositions from the 1930s show a striving for formal strictness (often following Baroque models), a result of his contact with Parisian neo-classicism. The opera *Singoalla* immediately distinguished him as a composer of powerful music drama. Later important works include the ballet *Johannesnatten*, based on naive religious paintings, and the choral pieces *Fader vår* and *Åtta psalmer ur Psaltaren*. He has few Swedish equals in the field of song. The clarity,

purity and sparseness that from the first characterized his songs and chamber pieces also mark the orchestral works of the 1960s and 1970s, particularly the wind concertos. Frumerie, an outstanding and colourful pianist, wrote much for his instrument, the best such works being the two piano quartets, the Piano Trio no.2 and the First Sonata, built on a theme composed during his Paris stay.

WORKS

(selective list)

Stage: Singoalla (op, E. Byström-Baekström, after V. Rydberg), op.22, 1937–40; Johannesnatten, ballet, op.39, 1947

Orch: Pf Conc., op.3, 1929; Suite, op.5b, small orch, 1930; Variations and Fugue, op.11, pf, orch, 1932; Pastoral Suite, op.13b, fl, hp, str, 1933; Pf Conc. no.2, op.17, 1935; Vn Conc., op.19, 1936, rev. 1976; Sym. Variations on 'Vårvindar friska', op.25, 1941; Sym. Ballad, op.31, pf, orch, 1944; Sym. Suite, op.44, 1951; 2-Pf Conc., op.46, 1953; Cl Conc., op.51, 1958; Tpt Conc., op.52, 1959; Ob Conc., op.54, 1961; Fl Conc., op.67, 1969; Hn Conc., op.70, 1972; Ballad, op.74, 6 Mez ad lib, orch, 1975; Concertino, op.78, pf, str, 1977; Vc Conc., op.81, 1949, rev. 1984; Trbn Conc., op.82, 1986 [version of Vc Conc.]

Choral: Fader vår (Lord's Prayer), op.36, S, chorus, orch, org, 1946; 8 psalmer ur Psaltaren [8 Psalms of David], op.47, chorus, orch, org, 1955; Vita nuova (P. Lagerkvist), op.50, chorus, 1956; Cant., op.53, Bar, chorus, orch, 1960; other a cappella pieces

Solo vocal: 8 Zigeunerlieder (H. Conrat), op.1, Mez, pf, 1927, rev. 1968; 5 kinesiska poem, op.4, S, pf, 1929–38, 4 nos. orchd; En moder (H.C. Andersen), op.9, reciter, orch, 1932, rev. 1967; Persiska sånger (Hafiz), op.18, Mez, pf, 1936, rev. 1953; 7 hjärtats sånger [7 Songs of the Heart], op.27 (Lagerkvist), S/T, pf, 1942, rev. 1976, nos.1, 6 orchd; Evighetsland (Lagerkvist), op.33a, 10 songs, S, pf, 1942–6, no.7 orchd 1946, no.1 arr. org/str qt, 1979; Aftonland (Lagerkvist), opp.48, 55, 58, 60, 22 songs, 1955–64; 4 nya kinesiska sånger (Li Tai Po), op.66, S, pf, 1968; 4 sånger (E. Lindegren), op.72, 1974; Dante (Ung i Firenze) (F. Wirén), op.76, 1v, pf, fl ad lib, wind orch, 1977; Vallvisor och andra visor (trad.), S, fl, gui, 1978; Der Frühlingsregen (H. Bethge), S/B, pf, 1985; many other songs, 1v, pf, some orchd

Chbr: Str Qt, 1925; Str Qt, 1928; Sonata, vc, pf, 1930; Pf Trio, 1932, rev. 1975; Pastoral suite, op.13a, fl, pf, 1933; Sonata, vn, pf, 1934, rev. 1962; Pf Qt, 1941; Str Qt, 1942, rev. 1948; Sonata, vn, pf, 1944; Elegiac Suite, op.37, vc, pf, 1946, rev. 1971, 1978; Sonata, vc, pf, 1949; Pf Trio, 1952; 12 Little Variations on a Swedish Folksong, op.49, vn, pf, 1956, rev. 1976; Pf Qt, 1963; Divertimento, op.63, cl, vc, 1966; Suite, op.71, wind qnt, 1973; Str Qt, 1974; Musica per nove, op.75, ob, cl, bn, tpt, pf, vn, va, vc, db, 1976; Ballad (Variationer och fuga över en svensk folkmelodi), op.61c, 2 pf, 1977; Ouvertyr, aria och fuga, op.77, org, 1977; Sonata, trbn, pf, 1986 [version of Trbn Conc.]

Pf: Suite, 1930, rev. 1977; Chaconne, 1932, rev. 1979; Suite, 1936, rev. 1979; Suite, 1948, no.1 arr. 2 pf, 1977; 2 sonatinas, 1950; Passacaglia, 1964; Ballad, 1965; Circulus quintus, 24 educational pieces, op.62, 1965; 2 sonatas, 1968; Dedikationer, op.80, 12 pieces, 1982; Intermezzo och fuga, op.81, 1983

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ROLF HAGLUND

Frustra

(It.).

See [Whip](#).

Frutolfus of Michelsberg

(*b* Bavaria, mid-11th century; *d* Michelsberg, 17 Jan 1103). Theorist and compiler. He was presumably a lay priest before entering the Benedictine Michelsberg Abbey in Bamberg, an abbey that possessed a rich library (Lehmann, pp.348ff). Heimo of St James of Bamberg declared himself to be his disciple. The date of his death is recorded in the *Chronicle* which he had begun to compile. He bequeathed a number of books to his monastery, including books of chant and musical theory.

Frutolfus was above all a compiler; he collected texts from the Michelsberg library and presumably himself copied the extracts that he was later to include in his own works. We know his handwriting from two autograph manuscripts: his *Chronicle of the World* (D-KA 505), and the *De divinis officiis* (BAs Lit.134, Ed.V 13). This latter work consists of passages taken from the works of Amalarius of Metz, Hrabanus Maurus and Pseudo-Alcuin's *De divinis officiis* (10th century).

Frutolfus's musical treatises are likewise compilations which owe much to his predecessors, in particular to Boethius and to Berno of Reichenau. His treatise, preserved only in one early manuscript (*Mbs* Clm 14965^b), entitled *Breviarium* (i.e. 'abridgment') is comparable to the anonymous *Breviarium* which gives a résumé of the *Epistola de harmonica institutione* by Regino of Prüm. Frutolfus discussed the origins and names of the pitches (following the Greek terminology of Boethius), the monochord, the proportions that govern consonances, tetrachords, modes, intervals and names of notes. The final chapters are made up of borrowings from verse texts by known authors (Hermannus Contractus, Henricus of Augsburg etc.) and also by anonymous writers.

The theoretical treatise is followed by a tonary in verse, which is an abridged version of the full tonary, and a number of shorter texts (measurement of the monochord, table of neumes, Guidonian hand,

measurement of organ pipes, measurement of bells). The tonary that closes the Munich manuscript is complete, each tone being preceded by theoretical remarks taken from the *Breviarium*. Pieces from the chant repertory are then listed and classified according to their final *differentia*; the whole repertory, apart from hymns, is included. Sequences from the Mass and Great Responsories from the nocturnal Office are also included, even though in principle a tonary should contain only antiphons. This enormous work was never recopied in its entirety, though the abridged verse tonary had greater success, for it was transcribed into 12 south German manuscripts.

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MICHEL HUGLO

Fry, Tristan

(b London, 25 Oct 1946). English percussionist. One of the most talented percussionists of his generation, Fry studied with Peter Allen and joined the LPO at the age of 17. He was a founder member of the Nash Ensemble and the Pierrot Players, and appeared frequently with the John Dankworth Orchestra at Ronnie Scott's Jazz Club. In 1972 he became principal timpanist of the Academy of St Martin-in-the-Fields. His versatility is indicated by the wide range of musicians with whom he has worked, from Britten, Boulez and Stockhausen to Frank Sinatra and the Duke Ellington, Count Basie and Buddy Rich bands. Fry was at the forefront of the percussion revolution in the 1960s and 70s, partly through his work with the London Percussion Ensemble. He has played in many film scores, including *Amadeus*, has hosted his own TV series and has made numerous recordings, ranging from Bartók's Sonata for two pianos and percussion and a solo disc of 20th-century percussion works to several discs with the pop group Sky, of which he was a founder member.

JAMES HOLLAND

Fry, William Henry

(b Philadelphia, 19 Aug 1813; d Santa Cruz, Virgil Islands, 21 Dec 1864). American composer. One of five sons in a wealthy and well-established Philadelphia family, he demonstrated musical talent at an early age: an overture composed when he was 18 earned him a medal and was given a public performance. Another overture was performed in 1833, while he was studying with Leopold Meignen, at which time Fry heard operas by Auber, Boieldieu, Herold, Rossini, Mercadante, Halévy and Bellini and began an opera (now lost), *The Bridal of Dunure*. By 1838 he was at work on a three-act opera, *Aurelia the Vestal*, to a libretto by his brother Joseph; it was completed in 1841 but is not thought to have been performed. Fry's next opera, *Leonora*, was performed in Philadelphia in 1845 and again, in a revised version, in December 1846. In 1858 it was again revived, in a substantially revised four-act version in Italian as *Giulio e Leonora*. Fry's last opera, *Notre Dame of Paris*, was given a gala production at Philadelphia in 1864 as a benefit performance for war wounded. He remained unsuccessful in his attempts to interest European impresarios in his operas, despite having them translated into Italian in order to facilitate performances abroad.

Fry's operas trace his development from a composer primarily influenced by the melodic style of Bellini and the Italian school to one increasingly influenced by Meyerbeer and French grand opera. While *Aurelia and Notre Dame* remain Italian in spirit, they approach the French style by including an optional large-scale ballet. The operas use an orchestration similar to that of Bellini's *Norma*, and each also calls for an onstage military band.

Fry also wrote numerous orchestral works, many of which bear descriptive titles. One such work, *Santa Claus (Christmas Symphony)*, which was given its première on Christmas eve 1853 by Jullien's orchestra, carried with it an extensive synopsis, printed in the programme. From 1846 to 1852 Fry served as a European correspondent for the *New York Tribune*, then returned to New York, and as music critic for the *Tribune* became the leading champion of a native American musical art, filling his columns with words whose ardour often distorted his perspective. In 1852–3 he gave a widely publicized lecture series in New York in which he encouraged American composers to break free of European domination and seek inspiration from their own, New World environment.

Fry was perhaps the first native American to attempt the larger forms of composition, and his importance in the history of American opera rests primarily on *Leonora*, the first grand opera by an American composer to be staged in the USA. His music, however, despite an emphasis on American elements, remains rooted in the French and Italian operatic and German symphonic traditions of the early 19th century. His greatest influence on American musical life was as a journalist and music critic; his admonitions encouraged such composers as Bristow to turn to native sources for ideas and inspiration, and provided a climate that fostered the work of Farwell, Cadman, MacDowell and others.

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vocal

Aurelia the Vestal [Cristiani ed i pagani], 1838–41 (lyrical tragedy, 3, J.R. Fry), ? unperf.

Leonora (lyrical drama, 3, J.R. Fry, after E.G. Bulwer-Lytton: *The Lady of Lyons*), Philadelphia, Chestnut Street Theatre, 4 June 1845, vs (Philadelphia, 1846); rev. as Giulio e Leonora (4), New York, Academy of Music, 29 March 1858

Notre Dame of Paris [Esmeralda; Nostra-Donna di Parigi] (lyrical drama, 4, Fry, after V. Hugo), Philadelphia, American Academy of Music, 4 May 1864, vs (New York, 1864)

Ode (R.R. Wallace), New York, Crystal Palace, 4 May 1854

Stabat mater, or The Crucifixion of Christ (orat), 4 solo vv, 4vv, orch, vs (Boston, 1855)

Mass, EL; 1864; 4 other choral works: all unfinished

instrumental

Orch: The Breaking Heart, sym., 1852, lost; Santa Claus (Christmas Sym.), perf. New York, 24 Dec 1853; A Day in the Country, sym., c1853, lost; Childe Harold, sym., perf. New York, 31 May 1854, lost; Niagara, sym., perf. New York, 15 June 1854; Hagar in the Wilderness (Sacred Sym. no.3), 1854; The World's Own, ov., 1857, lost; Evangeline, ov., 1860; Macbeth, ov., with chorus, 1862; The Dying Soldier (Dramatic Sym.)

Chbr: 2 str qts, no.10, c, no.11, a; 5 other str qts, sextet, pf trio, all unfinished

Metropolitan Hall March, band, 1853

Principal publisher: E. Ferrett

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GroveA

GroveO

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DAVID E. CAMPBELL/JOHN GRAZIANO

Frye [ffry, ffrye, Frey, Frie], Walter

(*d* before June 1475). English composer. His period of activity is surmised from the similarity of his style to that of Plummer and Bedyngham. Frye may have been the 'Walter cantor' in charge of the lay choir at Ely Cathedral in 1443/4 and 1452/3, who had left by 1465/6. A Walter Frye, very likely the composer, joined the London Gild of Parish Clerks in 1456/7 (see H. Baillie, *PRMA*, lxxxiii, 1956–7, pp.15–28, esp. 20). Frye is next found in the service of Anne of Exeter, elder sister of Edward IV and Margaret of York (A. Wathey, unpublished research). Anne paid him an annuity of £10 from late 1464 until at least 1472, and he may have been in her employ from the late 1450s. After the attainder of her husband in 1461 Anne appears to have spent most of her time at her brother's court; Frye's period of service with her also took in the marriage of her sister to Charles the Bold, Duke of Burgundy. The composer's connection with Anne makes it almost certain that he was the Walter Frye whose will, drawn up on 12 August 1474, was proved at Canterbury on 5 June 1475, since one of his executors was Treasurer of the duchess's household. There is, however, no mention of music in the will. Legacies to his brother John of Wells[-by-the-sea], to Nicholas Kene, former rector of Blakeney (both on the north Norfolk coast) and to John de Boston (Lincolnshire) suggest that his family came from that area; legacies for unpaid tithes to the church of St Gregory by Paul's (a parish surrounding St Paul's Cathedral) and smaller amounts to the rector of All Hallows the Less, London, and the vicar of Chertsey, show where he must have lived.

Frye's works survive almost exclusively in continental manuscripts, and this can be attributed to two factors: first, the connection of Anne of Exeter with Charles the Bold, which explains the transmission of his works in Burgundian sources; and secondly the general scarcity of English manuscripts with songs or mass music from the period between 1450 and 1475 and the fact that surviving sources do not often name composers. His musical style is relatively free from continental influences and is much closer to the older styles represented in the Ritson Manuscript (e.g. MB, iv, 1952, 2/1958, nos.89, 90, 97, 109, 113, 115). Nevertheless, his shorter works enjoyed a remarkable vogue in Italy, the Tyrol, southern Germany, Bohemia and even Hungary, and seem to have exercised their charm on the later chansons of Binchois and Du Fay.

Three of these shorter works, *Tout a par moy*, *So ys emprentid* and *Ave regina celorum*, between them occur 42 times in 26 different sources, only one of which is English; *Ave regina* also appears with notation in three paintings. These compositions were quoted by musical theorists and rearranged and plagiarized by later composers; but it is the masses, which survive in unique copies, that seem to have influenced the music of Busnoys and Obrecht. A fragmentary Kyrie by Frye survives in the Lucca fragments (*I-La* 238; see *StrohMM*, p.164); John Hothby may thus have known his sacred music at first hand when he listed Frye's name among those of eminent musicians in his *Dialogus in arte musica* at Lucca in the late 1470s (ed. A. Seay, *JAMS*, viii, 1955, pp.86–100, esp. 95).

The settings of the Ordinary of the Mass with manuscript ascriptions to Frye are all based on tenor cantus firmi, and the three complete cycles are further unified through motto themes. All possess the euphony through the use of full triads characteristic of English music from the time of Dunstaple;

the duets comprise smooth but rapid successions of consonances, springing from discant style, with frequent breve rests in both voices simultaneously (another English trait). All the Credo settings omit parts of the text, but, since the bass of the Credo in the *Flos regalis* Mass has a cue for the missing 'Confiteor', these omissions may be simply the result of scribal editing and not, therefore, authorial.

The earliest of Frye's masses is probably the three-voice *Nobilis et pulcra*. The chant is drawn from a responsory, with verse, for St Catherine of Alexandria; it normally lies at the bottom of the texture and is sometimes lightly ornamented at cadences. The Gloria, Credo, Sanctus and Agnus Dei each present the chant in a different rhythm, after the manner of the Mass *Rex seculorum* ascribed to Dunstaple; but Frye introduced an element of isorhythm, since the tenor of the Kyrie is virtually identical with that of the Gloria, and the openings of the tenors of all the movements are closely related. (The unusual pairing of Kyrie and Gloria may have been undertaken because they are sung in the liturgy in uninterrupted succession.) The movements of this mass have no introductory duets, but within each there are duets for every combination of voices; Frye avoided clear formal divisions when one pair of voices gives way to another.

The four-voice Mass *Flos regalis* is based on a chant of uncertain origin, which is used, without ornamentation, in a different rhythmic guise in each movement. (The tenors of Sanctus and Agnus are similar, however.) It is normally carried by an inner voice. The four-voice writing is remarkably assured, compared with the contemporary four-voice compositions in *GB-Lbl* 3307; the three lower voices cross a great deal, and many of the cadences converge on to a full triad. In the duet sections, the various combinations of upper and lower voices are exploited with great virtuosity; the duet writing is decidedly original in its use of ostinato patterns, sequences, variation and occasional melodic or rhythmic imitation.

Despite its isorhythmic technique, the three-voice Mass *Summe Trinitati* seems the most modern of Frye's complete masses (but see Kirkman for a different interpretation). The cantus firmus is a Trinity Sunday responsory, also used for the reception of a king and queen; it lies in the tenor and rarely crosses below the contratenor. The whole mass is in duple metre. The chant occurs in almost identical rhythm in each movement, though sections of it are omitted in the Sanctus and Agnus Dei. A motet (in *I-TRmp* 88) with the otherwise unknown text *Salve virgo mater pya* (apparently a Marian sequence) has the same motto opening as this mass and is built on the same tenor. Its form corresponds most closely to the Credo of the mass, but its upper voice has much nearer affinities with that of the Gloria and recalls the links between the Kyrie and Gloria of the Mass *Nobilis et pulcra*. This suggests that the motet may in fact be a contrafactum of a Kyrie, since continental copyists often omitted the Kyries of English tenor masses: the Trinity Sunday Kyrie prescribed by the Sarum use was *Conditor Kyrie omnium*, whose verses accord well with the length of the motet.

The (almost complete) upper voice of a short Kyrie ascribed to Frye in the Lucca fragments fits note for note against the tenor of Frye's song *So ys emprentid*, if four bars' rest is interpolated at one point, and it paraphrases

the upper voice of the song in several places. A three-voice setting is suggested by the modest scale of the movement; a contratenor is required to make good the harmony at two cadences and to complete a short duet. The setting covers only the even-numbered Kyrie invocations; it is the earliest known English mass movement on a secular tenor.

Andrew Kirkman has suggested that an anonymous short votive mass in *B-Br* 5557 may also be by Frye.

Only one other sacred piece by Frye is unquestionably not a contrafactum: the three-voice setting of the prose *Sospitati dedit*, for Matins of St Nicholas (in *GB-Cmc* Pepys 1236, ed. in CMM, xl, 1967), which is Frye's only known work to survive exclusively in an English source. The chant is fitfully paraphrased in both the upper and lower voices. The 'Deo gracias' and 'Amen' in Kenney's edition can hardly be part of the piece, since the setting of 'Sospes regreditur' (bars 69–75) indicates a return to the antiphon in which this prose is embedded and since the additions are in the wrong mode.

Two of Frye's English songs survive also with sacred Latin texts; one must, therefore, question the origin of his other short pieces in a similar style even if they survive only with sacred texts. An example is his three-voice *Ave regina celorum mater Regis angelorum*, even though 13 manuscripts and three paintings all contain this text, and a further source (Berlin, Kupferstichkabinett, 78 C 28) without text has the illuminated initial 'A'. It is in ballade form and may have originated with an English text, despite Reese's shrewd observation that some manuscripts repeat a phrase of the text and thus convert the well-known antiphon into a responsory that fits the music better. Later composers added various other voices to this piece, and its tenor was borrowed by Obrecht for a motet and mass of the same title; Agricola in turn borrowed Obrecht's tenor as the basis for his *Salve regina*. Frye's *Ave regina celorum*, whatever its original form, played an important part in establishing the taste for the song-motet or *sainte chansonette*.

The three-voice composition *O florens rosa* also occurs with the text *Ave regina celorum ave domina*: two different copyists may each have supplied his own contrafactum text. Of its three sections, the first and last end alike, as would be the case in an extended ballade; the idiom appears to have been closely modelled on Dunstaple's *O rosa bella*. The three-voice *Trinitatis dies*, with a text unknown elsewhere, appears to be a rondeau: the intermediate cadence is even marked with a *corona*. Its rhythmic freedom, within a prevailing duple metre, suggests a late date. A two-voice work without text ascribed to Frye in *CZ-Ps* DG.IV.47 is in the form of a ballade; each half of the work begins with Frye's favourite device of a rising minor 3rd followed by a stepwise descent (generally to the tonic). *Alas, alas, alas is my chief song*, a three-voice English ballade, occurs also with the contrafactum text *O sacrum convivium*; its relationship with the lovely *Alas departyng* (a two-voice piece) does not seem as close as Bukofzer (1942) claimed.

The English text of the three-voice ballade *So ys emprentid* survives only in the Mellon Chansonnier, and even there it is incomplete. Two other manuscripts present an incomplete French text, *Soyez aprentis en amours*,

which resembles the sound but not the sense of the original, and Ramis de Pareia cited the song under this title in his *Musica practica* of 1482 (ed. J. Wolf, Leipzig, 1901/R, p.65); this reference was repeated over 60 years later by Pietro Aaron, but with an example not from Frye's song, in his *Lucidario* of 1545 (book 2, f.7v). The song occurs also in four further chansonniers, with a quite different French text, *Pour une suis desconforté*, and in yet another source with the sacred text *Sancta Maria succurre miseris*; it is Frye's only song with an English concordance (GB-Ob 191). Besides Frye's own Kyrie on this ballade, a three-voice isomelic mass by Guillaume Rouge is based on its tenor; but the latter, unlike Frye's Kyrie, does not preserve the original rhythm. This tenor is borrowed also for the four-voice motet *Stella celi extirpavit*, another work in which isomelic variation is used, and the first half of the tenor is repeated at the end in a new rhythmic guise; the style of this work is very English, unlike Rouge's mass, and the two works hardly constitute a mass-motet cycle as Snow has claimed. Bent (*JAMS*, xxi, 1968, pp.137–56, esp.148) reported that a similar tenor is employed for a Christmastide *cantio* in CZ-*Ps* DG.IV.47, *Nobis instat carminis odas laudibus* (an acrostic on 'Nicolaus').

The rondeau *Tout a par moy* survives in nine manuscripts. All of them present the same text; although one manuscript contains an ascription of the piece to Binchois, the style as well as two other ascriptions suggests that Frye was the composer. Since this piece occurs with the French text in the Mellon Chansonnier (ed. L.L. Perkins and H. Gavey, New Haven, CT, 1979), in which three English songs have their correct English texts, it is likely to have originated as a French setting. (The poem was popular and was quoted and copied in a number of non-musical sources, including two poems by Jehan Molinet, *Dialogue du gendarme et de l'amoureux* and *Oraison à la Vierge Marie*.) According to Tinctoris, the work was performed by Gerardus of Brabant, singing the tenor and the upper voice simultaneously (Weinmann, p.34); the theorist made his own two-voice arrangement of the work, as did Alexander Agricola (for three and four voices) and an anonymous composer (for five voices). Josquin, in his Mass *Faisant regrets*, used the first four notes of the second half of Frye's tenor as a cantus firmus and borrowed an ostinato figure from Agricola's version; but since he quoted the entire upper voice (not used by Agricola) in his *Agnus Dei*, he must have known Frye's song also in its original form.

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Frye, Walter

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Mass 'Nobilis et pulcra', 3vv (Ky troped 'Deus creator omnium'), ed. in EECM, xxxiv (1989)

Mass 'Summe Trinitati', 3vv (without Ky), ed. in EECM, xxxiv (1989)

Kyrie 'So ys emprentid', ?3vv (only frag. upper voice survives, unpubd, *I-La* 238)

Missa sine nomine, 3vv, *B-Br* 5557 (anon., attrib. Frye in Kirkman)

motets

Ave regina celorum mater Regis angelorum, 3vv with three different 4th voices (that in *I-TRmp* 90 added in a later hand); to sources listed in K, add *D-Mbs* Cim. 352b (olim Mus.ms.3725), ff.158r–v; *Mbs* Clm5023, 2vv; *PI-Kj* B40098); *SK-BRmp* Inc.33 (formerly Hungary, Kassa [Kaschau], Dominican Library), ed. and facs. in Rajeczky, 230ff; for paintings including the work see facsimiles in Grandmaison and Carapezza; 4 kbd arrs. ed. in EDM, xxxviii (1958), 214–5, and xxxix (1959), 399, 415–6. It may well also be the missing Ave regina listed in the index of *I-MC* 871, see Pope and Kanazawa

O florens rosa, 3vv

Salve virgo mater pya, 3vv, anon. (perhaps a contrafactum of the missing Ky from the Mass 'Summe Trinitati')

Sospitati dedit, 3vv, also ed. in CMM, xl (1967) and Sparks (inc.); the Deo gracias and Amen in K can hardly be part of the piece

Trinitatis dies, 3vv (perhaps a contrafactum of a rondeau)

ballades

Alas, alas, 3vv

Myn hertis lust, 3vv, probably by Bedyngham to whom it is twice ascribed; to sources in K add *D-Mbs* Clm 5023 ('Ave verum gaudium forma', 2vv) and *I-APa* Notarile di Amandola 918, f.18v (1v only, textless)

So ys emprentid, 3vv, perhaps by Bedyngham; to sources in K add *D-Bkk* 78 C 28 (without text), *GB-Ob* Rawl. C.813 (frags. of text only) and *I-APa* 918, f.18 (1 v only, textless)

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Fryklöf, Harald (Leonard)

(*b* Uppsala, 14 Sept 1882; *d* Stockholm, 11 March 1919). Swedish composer, organist and teacher. He studied the organ, counterpoint and composition with Lindegren at the Swedish Royal Academy of Music, the piano with Andersson (1904–10) and orchestration with Scharwenka in Berlin (1905). In 1908 he was appointed organist of the Stockholm Storkyrka and teacher of harmony at the conservatory. A self-critical composer, he was particularly concerned with form; his music frequently

has a Regerian richness of harmony. The most imaginative of his compositions is the *Sonata alla leggenda* for violin and piano. He published a study, *Harmonisering av koraler i dur och moll jämte kyrkotonarterna* (Stockholm, 1916).

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ROLF HAGLUND

Fryklund, (Lars Axel) Daniel

(*b* Västerås, 4 May 1879; *d* Hälsingborg, 25 Aug 1965). Swedish musicologist and collector. He studied Romance languages at Uppsala University, where he took the doctorate in 1907, and was a music pupil of I.E. Hedenblad and L.J. Zetterqvist. Subsequently he taught French in schools in Sundsvall (1910–21) and Hälsingborg (1921–44). He devoted himself to a scrupulous study of the history and etymology of various instruments, but is best known for his unique music collection, the largest private collection of its kind in Sweden, now housed in the Musikmuseet and Statens Musikbibliotek (Stockholm) and the Hälsingborg Stadsmuseum. It includes 900 instruments, books, posters and music editions, and 10,000 music manuscripts, autographs and letters. Of special interest are the Marseillaise collection of 3000 items, the correspondence of Fétis and the August Bournonville collection. A catalogue of this collection can be found in *Collection Fryklund 1949* (Hälsingborg, 1949). Fryklund was elected an associate of the Swedish Royal Academy of Music in 1932.

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Rouget de Lisle och Marseljäsen i en svensk samling (Hälsingborg, 1936)
Att samla musikinstrument (Hälsingborg, 1937)
Le galoubet provençal (Hälsingborg, 1939)
Samlingen av musikinstrument i Hälsingborgs museum (Hälsingborg, 1939; Ger. trans., 1939)
Studier över geloubetn (Hälsingborg, 1939)
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 'Bidrag till kännedomen om Kristina Nilsson', *STMf*, xxiv (1943), 183–94
 'Anteckningar om Jenny Lind', *STMf*, xxvi (1944), 150–87
 'Några brev från Bernard Crusell', *STMf*, xxx (1949), 169–81
Une lyre-guitarre d'Ory (Hälsingborg, 1957)

LYNDESAY G. LANGWILL/VESLEMÖY HEINTZ

Fubini, Enrico

(b Turin, 1 Nov 1935). Italian musicologist, aesthetician and historian of ideas. He studied both philosophy and music at Turin University, where he graduated in philosophy in 1959. He later became professor of musical aesthetics, and has taught the history of modern and contemporary music at the university. He was appointed to the editorial boards of *International Review of the Aesthetics and Sociology of Music* (1970), *Musica/Realtà* (1980) and *Revista Italiana di Musicologia* (1992); in 1998 he became editor of *Revista Italiana di Musicologia*.

Fubini discusses music in a broad cultural context. He does not restrict himself to a narrow range of explicitly philosophical texts, but includes in his compilations and histories any documents which have a bearing upon the discussion of musical values at a given time. These synoptic writings give a perspective of continuity to the debates held in different periods of European musical history. His disciplinary approach, as a historian of

ideas, is distinct both from that of a historical musicologist, who is most interested in whether a given debate influences the course of music history, and from that of an analytical philosopher, for whom questions about the identity and expressive qualities of music can be abstracted from any historical context and treated in general terms. His historicism is consistent with that of Benedetto Croce, who viewed all philosophical problems as historically situated, and in his aesthetic thought he accordingly places importance on detailed descriptions of the historical circumstances in which ideas arose.

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United Provinces* (London, 1773)]
'Schoenberg, la dodecafonìa e la tradizione ebraica', *Musica senza
aggettivi: studi per Fedele d'Amico*, ed. A. Ziino (Florence, 1991), 583–
601
La musica nella tradizione ebraica (Turin, 1994)
Estetica della musica (Bologna, 1995)

NAOMI CUMMING (text), TERESA M. GIALDRONI (writings)

Fuchs, (Leonard Johann Heinrich) Albert

(*b* Basle, 6 Aug 1858; *d* Dresden, 15 Feb 1910). German teacher and composer of Swiss birth. His early training in Basle in the piano (Ernst Reiter), the violin (Adolf Bargheer) and music theory (Samuel de Lange and Selmar Bagge) prepared him for advanced study at the Leipzig Conservatory (1876–9), where he was taught by some of the most famous teachers of his day including Reinecke, Jadassohn, Ernst Friedrich Richter and Oskar Paul, winning a prize for his motet *Salvum fac regem*. After his graduation he assumed a conducting post at Trier (1880), and after a period of travel he settled in Oberlössnitz, near Dresden (1883), and began to concentrate on composition. His piano sonata op.11 won first prize in an international competition under the protectorate of the Spanish Queen Regent and brought him the title of honorary professor at the Valencia Conservatory. In 1889 he was appointed director of the recently founded conservatory in Wiesbaden, which under his leadership developed into an important institution; its distinguished staff included Riemann (1890–95), who brought with him his pupil Max Reger. Fuchs left in 1898 to teach music theory and voice at the Dresden Conservatory, where he served as professor from 1908 until his death. From 1901 he also conducted the Robert Schumann-Singakademie, which in 1906 performed his *kirchliche Tondichtung* (freely translated as dramatic oratorio) *Selig sind, die in dem Herrn sterben* op.42.

Fuchs's compositions, mainly songs and chamber music by now almost forgotten, have an appealing melodic spontaneity and colourful harmonic language, particularly evident in the lieder collections *Minneweisen* op.18, and the *15 Lieder* op.31. He also wrote some fine choral music, including the dramatic oratorio *Das tausendjährige Reich* op.48. More interesting are his editions of vocal works by Porpora, Pergolesi and other early 18th-century Italian composers, and his *Taxe der Streich-Instrumente* (1907), an inventory of master string instrument makers which went through several editions in its first two decades. The many-sided Fuchs also wrote music criticism for the *Dresdener Zeitung* and assembled an impressive collection of early instruments.

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EDWARD F. KRAVITT

Fuchs, Aloys [Alois]

(*b* Raase [now Rázová, nr Brantál, Moravia], 22 June 1799; *d* Vienna, 20 March 1853). Austrian musicologist. From 1811 he attended the school of the Franciscan friary at Opava, where he had lessons in organ and cello and sang in the choir. After studying philosophy (1816–19) and law (1819–23) at the University of Vienna, he worked from 1824 as an official in the war office, an assistant to Kiesewetter, and later as a drafting assistant

(1834–8) and a chancery clerk (1838–53). As a bass he sang occasionally in the court chapel choir from 1825 and became a member of the choir in 1836. In 1829 he was appointed a member of the board of the Gesellschaft der Musikfreunde.

As a scholar and collector, Fuchs was of great importance to musicology. His music library, which he built from 1820, was particularly rich in autographs, among them works by Bach, Handel, Haydn, Gluck, Mozart, Beethoven and other German and Italian composers of the 18th and early 19th centuries. It also contained rare 17th-century printed editions of music, theoretical treatises on music and a collection of portraits of musicians. Generous gifts to the Gesellschaft der Musikfreunde in Vienna and to other institutions have changed the extent and the contents of the whole collection considerably. This is recognizable from Fuchs's numerous handwritten catalogues which were constantly renewed from 1830. The fate of the collection after Fuchs's death has led to controversy. The earlier view that the collection was dispersed by retail sales is incorrect. The greater part went to the Deutsche Staatsbibliothek in Berlin; lesser amounts were acquired by the Benedictine Abbey at Göttweig (Lower Austria); others were sold through second-hand booksellers (e.g. Fidelis Butsch of Augsburg), individual items going to the USA and Russia. That Fuchs also acted as agent for other collectors of autographs, and that he made or commissioned copies from his own collection, has contributed materially to the misunderstanding regarding the fate of his possessions and his legacy.

As a musicologist, Fuchs performed his most valuable services in musical palaeography and in the guardianship of musical monuments. The numerous catalogues which he compiled of works (by Gluck, Haydn, Mozart and others) were epoch-making and even now retain their value as sources. His published articles are devoted chiefly to the lives and works of Gluck and Mozart.

WRITINGS

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- 'Beiträge zur Tonkünstler-Geschichte Österreichs', *Allgemeine Wiener Musik-Zeitung*, iii (1843), 49–50, 53–4, 57–8, 93–4, 141–2, 353–4, 453, 461–2
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- 'Biographische Skizze von Wolfgang Amadeus Mozart (dem Sohne)', *Allgemeine Wiener Musik-Zeitung*, iv (1844), 441–4
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- 'Nekrolog über R.G. Kiesewetter', *NZM*, xxxii (1850), 89, 101
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OTHMAR WESSELY

Fuchs, Carl (Dorius Johannes)

(*b* Potsdam, 22 Oct 1838; *d* Danzig, 27 Aug 1922). German critic, pianist, conductor and composer. The son of an organist, he studied music from an early age. In 1859 he enrolled at the University of Berlin, studying theology and later philosophy; during this time he took piano lessons from Hans von Bülow. For a time he was torn between his interests in philosophy and music; having decided upon the latter he studied thoroughbass with Carl Friedrich Weitzmann and composition with Friedrich Kiel. For two and a half years he taught the piano privately in Berlin before accepting a position at Kullak's Neue Akademie der Tonkunst in 1868. With the singer Clara Werner (whom he married in 1870) he gave concerts in Berlin, Pomerania and Silesia and became organist at the Nikolaikirche in Stralsund in 1869. In his dissertation *Praeliminarien zu einer Kritik der Tonkunst* (University of Greifswald, 1871) he analysed the enjoyment of music from the point of view of Schopenhauer's philosophy. Returning to Berlin in 1871, he performed as a pianist and was active as a writer (e.g. for the *Musikalisches Wochenblatt*). In 1874 he moved to Hirschberg, where he founded and conducted a music society. Settling in Danzig in 1879, he was active as a pianist, teacher, organist (from 1886 at St Peter und St Paul and from 1887 at the synagogue) and music critic (especially for the *Danziger Zeitung*, 1887–1920). He was named professor in 1904.

In spite of his many-faceted musical activities – especially in Danzig, whose importance as a musical centre increased through his initiative – it is as a writer that Fuchs made his most important contribution, on subjects ranging from musical expression and ornamentation to style and aesthetics. Particularly noteworthy are *Die Zukunft des musikalischen Vortrags* (Danzig, 1884), *Die Freiheit des musikalischen Vortrags* (Danzig, 1885), *Praktische Anleitung zum Phrasieren* (Berlin, 1886), in collaboration with Hugo Riemann, and *Takt und Rhythmus im Choral* (Berlin, 1911). His friendship and correspondence with Nietzsche, whom he met in Berlin in 1872, contributed significantly to his views on musical aesthetics. His compositions include *Hellas* (1868), a set of piano pieces on modern Greek themes.

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GAYNOR G. JONES/CHRISTOPHER FIFIELD

Fuchs, Georg-Friedrich

(*b* Mainz, 3 Dec 1752; *d* Paris, 9 Oct 1821). French composer and clarinettist of German birth. After learning to play the clarinet, bassoon and horn, he studied composition with Haydn and Christian Cannabich. He played in several German military bands and became the band-leader at Zweibrücken. In 1784 he moved to Paris and in 1793 became a musician of the highest rank in the Garde Nationale. He taught solfège at the Paris Conservatoire from its opening in 1795, but was relieved of this post during the reform of 1800. He spent the rest of his life working for various Parisian publishers (including Imbault, Naderman and Sieber), arranging all sorts of compositions for diverse combinations of instruments. His own works include pieces for military band, fanfares, a few orchestral works, and numerous chamber works, most of them involving a clarinet. His arrangements reveal considerable craftsmanship.

WORKS

printed works published in Paris unless otherwise stated

Orch: Conc., cl, orch, op.14; Fl Conc. (1798), lost; Sinfonie concertante, hn, cl, orch, no op.; Hn Conc., mentioned in *FétisB*, 4ème concerto, hn, mentioned in *MGG1*
Sextet, cl, bn, hn, vn, va, db, op.34

Qts: 3 for cl, vn, va, b, op.2; 3 quatuors concertants, cl, cl/vn, va, b, op.5 (1793), arr. 2 cl, hn; 3 quatuors concertants, cl, vn, va, b, op.6 (1793); 3 for cl, vn, va, b, op.7; 3 [6] quatuors concertants, hn, cl, bn, b, op.A–B (1798); 3 for hn, vn, va, b, op.31, 1 ed. in *Flores musicae*, xxvi (Lausanne, c1982); 3 quatuors concertants, cl, vn, va, b, op.37, lost; 3 quatuors concertants, hn, cl, bn, vc, no op., ?arr. of op.31; 3 for 2 cl, 2 hn; qts opp.13, 19 mentioned in *FétisB*; arrs.

Trios: 3 for fl, cl, bn, op.1, lost; 3 for hn, cl, bn, op.1 (1802); 6 for 3 hn, op.44, lost; 3 [6] trios concertants, 2 vn, vc, op.45, bks 1–2 (1797); 3 trios concertants, cl, vn, vc, op.64; 12 nocturnes, 2 hns, bn; 6 for 3 cl, no op.; 3 for 2 cl, bn, no op. and 3 for 2 cl, vn, no op., mentioned in Riemann; other trios for cl, hn, bn mentioned in *FétisB*

Duos: 3 for cl, vn, op.1 (1792), lost; 24 sonatines faciles, 2 fl, op.1 (1802); 6 for cl, bn, op.4 (1793); 6 for cl, hn, op.5 (1793); 3 duos concertants, 2 fl, op.5 (Leipzig, ?1818); 6 for cl, bn, op.6; 3 for cl, hn, op.6, lost; 6 for 2 cl, op.7, lost; 3 for 2 cl, op.10, lost; 3 for cl, vn, op.13, lost; 3 for cl, vn, op.14, ed. B. Päuler (Winterthur, 1987); 3 for cl, vn, op.15; 3 for cl, vn, op.18, lost; 3 for fl, cl, op.19 (?1799), ed. J.G. Mullers (Winterthur, 1990); 6 for 2 vn, op.19; 3 for fl, cl, op.20; 6 for 2 cl, op.22 (1798), lost; 12 for 2 cl, op.28 (1797), lost; Duos, 2 cl, mêlés de valzes, allemandes et polonaises, op.29; for cl, hn, op.32, lost; 6 for cl, hn, op.36; 6 for cl, hn, op.37, lost; 3 duos concertants, 2 fl, op.51; 3 for 2 fl, op.65; 3 duos concertants, bk 4; ?3–18 more for cl, vn

Military music: 1e [–5e] harmonie caractéristique, 4 cl, 2 hn, 2 bn, tpt, ?serpent, perc (1792–4): untitled, Le siège de Lille, Le siège de Thionville, L'entrée de Custine à Mayence, La bataille de Gemmappes et l'entrée à Mons; La bataille de Marengo [ded. Napoleon Bonaparte]; Airs patriotiques, cls, 2 hn, 2 bn, 2 fl, tpt, perc (1798), lost; [104me] Suite militaire, marche pas redoublée et fanfares à plusieurs instruments à vent; other works

Other works: potpourris, variations on popular tunes; numerous arrs. of popular operatic themes, ww

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FRÉDÉRIC ROBERT

Fuchs, Ignacije.

See [Lisinski, Vatroslav](#).

Fuchs, Johann Leopold [Fux, Leopold Ivanovich; Fux, Ivan Ivanovich]

(*b* Dessau, 2 Nov 1785; *d* St Petersburg, 3/15 April 1853). German composer, pianist and writer on music. At the turn of the 18th century he moved from Germany to Russia, where he was highly thought of as a music teacher in St Petersburg: among his pupils were Glinka, Yury Arnol'd, Modest Rezvoy and others. In connection with his teaching work, Fuchs wrote textbooks on composition, harmony and piano playing. Some of his large-scale vocal compositions were performed at St Petersburg Philharmonic Society concerts: his cantata (or oratorio) *Bog* ('God'), on a text by Gavriil Derzhavin (23 March 1831), and the oratorio *Pyotr Velikiy* ('Peter the Great'), performed in Platon Obodovsky's Russian translation of the original German text by F.A. Gelbke (23 March 1842). Most of Fuchs's

other works, which include quartets and quintets, remained unpublished and are lost.

WORKS

Vocal: Bog [God] (cant. or orat, G. Derzhavin), 4vv, chorus, orch, 1831; Peter Velikiy [Peter the Great] (orat, F.A. Gelbke), 3vv, chorus, orch, 1842

Inst: Str Qnt, op.2 (Leipzig, n.d.); Pièces et exercices appartenant à l'ouvrage: Méthode d'enseigner le piano et les principes de la musique (Moscow, 1851); other chbr works

WRITINGS

Praktische Anleitung zur Komposition, sowohl zum Selbstunterricht, wie auch als Handbuch für Lehrer, nebst einer besonderen Anweisung für Komponisten des russischen Kirchengesanges (St Petersburg, 1830, 2/1841 as *Neue Lehrmethode der musikalischen Komposition, mit besonderer Rücksicht auf die praktische Anwendung der gegebenen Regeln* [in Ger. and Russ.]; Russ. trans of 1st edn, 1830)

Anweisung für junge angehende Lehrer und Lehrerinnen, den ersten Unterricht auf dem Piano-Forte in einer stufenweisen Folge zu ertheilen (St Petersburg, 1834, 2/1844) [in Ger., Fr. and Russ.]

Harmonielehre für Damen, enthaltend alle Vorkenntnisse, die eine gute Clavierspielerin oder Sängerin als Erleichterungsmittel zum Entziffern, Präludieren und zum richtigen Vortrage bedarf (Leipzig, 1843, 2/1844; Fr. trans., 1843)

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BORIS SHTEYNPRESS

Fuchs, Johann Nepomuk

(*b* Frauental, Styria, 5 May 1842; *d* Vöslau, nr Vienna, 5 Oct 1899). Austrian conductor, teacher, editor and composer, brother of Robert Fuchs. He studied theory with Simon Sechter in Vienna and was appointed Kapellmeister of the Bratislava Opera in 1864. He then worked as an opera conductor in Brno (where his only opera, *Zingara*, was first produced in 1872), Kassel, Cologne, Hamburg, Leipzig and finally, from 1880, at the Vienna Hofoper. In 1873 he married the singer Anthonie Exner in Kassel. Fuchs became a professor of composition at the Vienna Conservatory in 1888 and succeeded Hellmesberger as its director in 1893; the next year he received the title of assistant Hofkapellmeister for his work at the court opera. He played an important part in preparing the Schubert Gesamtausgabe, editing the dramatic works and some of the orchestral music. He also edited operas by Handel, Gluck and Mozart and wrote songs and piano pieces.

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R.J. PASCALL

Fuchs, Joseph

(*b* New York, 26 April 1900; *d* New York, 14 March 1997). American violinist and teacher, brother of [Lillian Fuchs](#). He graduated in 1918 from the Institute of Musical Art in New York where he studied with Franz Kneisel. In 1926 he was appointed leader of the Cleveland Orchestra but resigned in 1940 to pursue a solo career. After a successful New York début in 1943, he was co-founder there of the Musicians' Guild, a chamber music organization which he directed until 1956. He toured extensively in Europe, appearing at the 1953 and 1954 Prades festivals, and in South America, the USSR, Israel and Japan; he also played as a soloist with every important orchestra in the USA. A Ford Foundation grant in 1960 enabled him to commission Piston's Violin Concerto, the première of which he gave that year in Pittsburgh. Fuchs also gave the first performances of concertos by Lopatnikoff (1944–5), Ben Weber (1954) and Mario Peragallo (1955); Martinů's *Madrigaly* for violin and viola, dedicated to Fuchs and his sister (1947); the revised version of Vaughan Williams's Violin Sonata, with Artur Balsam (1969); and the posthumous American première of Martinů's Sonata for two violins and piano (1974). Fuchs became a violin professor at the Juilliard School of Music in 1946, and in 1971 he received the Artist Teacher's Award from the American String Teachers' Association. He played a Stradivari violin, the 'Cadiz' of 1722. His style of playing was vigorous and large-scaled, with a masterful technique and a rich, warm tone.

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M. Campbell: Obituary, *The Independent* (18 March 1997)

BORIS SCHWARZ/R

Fuchs, Lillian

(*b* New York, 18 Nov 1902; *d* Englewood, NJ, 6 Oct 1995). American viola player, composer and teacher, sister of [Joseph Fuchs](#). She studied the violin with Svecenski and Kneisel, and composition with Goetschius, at the New York Institute of Musical Art (now the Juilliard School), winning several awards on graduation. Her New York début in 1926 was as a violinist, but she soon turned to the viola, and was a member of the Perolé String Quartet from 1927 to the mid-1940s. As well as appearing regularly in the

chamber concerts of the Musicians' Guild with her brothers Joseph (violin) and Harry (cello) (b 1908; d Cleveland, 1986), she toured extensively as a solo violist in the USA and in Europe, and played at the 1953 Casals Festival at Prades. Several viola works were written for her, including a Sonata (1955) by Jacques de Menasce; Martinů's *Madrigaly* (1947) for violin and viola, Duo no.2 for violin and viola (1950) and Sonata (1956) for viola and piano; and Quincy Porter's Duo for viola and harp (1957). She played a viola by Gaspare da Salò, handling it with ease, in spite of her small stature, and with flawless technique, obtaining a rich and expressive tone. Renowned as a chamber music coach, Lillian Fuchs taught at the Manhattan School of Music from 1962, the Aspen Summer Institute, Colorado, from 1964, and the Juilliard School of Music from 1971. Her own published works for solo viola include 12 Caprices (1950), *Sonata pastorale* (1956), 16 *Fantasy Etudes* (1961) and 15 Characteristic Studies (1965), also a *Jota* and *Caprice fantastique* for violin and piano. She arranged Mozart's Violin Concerto in G (K216) for viola and provided it with cadenzas (1947), and she was the first to perform and record Bach's six Cello Suites on the viola. With her brother Joseph she made outstanding recordings of Mozart's Sinfonia concertante and Duos for violin and viola. Her twin daughters (b 1935) are professional musicians: Carol Amado (violin) and Barbara Mallow (cello).

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M. Campbell: Obituary, *The Independent* (14 Oct 1995)

BORIS SCHWARZ/R

Fuchs, Marta

(b Stuttgart, 1 Jan 1898; d Stuttgart, 22 Sept 1974). German soprano. She studied in Stuttgart, Munich and Milan. She made her début as a mezzo in Aachen in 1928, where she stayed until 1930, and was then engaged by Fritz Busch for the Dresden Staatsoper; among her roles were Octavian, Amneris, Azucena, Eboli and Ortrud. Gradually she assumed dramatic soprano roles, the first being Kundry (1933, Amsterdam; 1933–7, Bayreuth). She became the most important soprano at Bayreuth during the 1930s, succeeding Leider as Brünnhilde (1938–42) and sharing Isolde with her in 1938. She sang at Covent Garden with the Dresden company in 1936 (Donna Anna, the Marschallin and Ariadne), and in Paris (1938) with the Berlin Staatsoper, of which she was also a member. Fuchs had a warm and expressive voice, and was among the most impressive interpreters of Brünnhilde of her day, as her recording of Act 2 of *Die Walküre* confirms. She was also an accomplished singer of lieder, and made notable recordings of Schubert's *Erlkönig* and Wolf's *Geh, Geliebter*. (GV; L. Riemens)

LEO RIEMENS/ALAN BLYTH

Fuchs, Melchior.

See [Vulpius, Melchior](#).

Fuchs [Fux], Peter [Pietro]

(*b* ?Vienna, 22 Jan 1753; *d* Vienna, 15 June 1831). Violinist and composer active in Austria. His death certificate records that he was born in Vienna, but there are suggestions of a Bohemian origin: he is traditionally held to have learnt the violin in Prague, and Dittersdorf in his autobiography mentioned having heard him and Pichl play violin concertos there; according to Dlabáč (1815), he was well known in Prague as a brilliant violinist. Dittersdorf engaged Fuchs, Pichl and others for the private orchestra of Bishop Adam Patachich at Grosswardein (now Oradea, Romania), where Fuchs stayed until the orchestra was disbanded in 1769. On 6 January 1781 he was appointed at Eszterháza under Haydn; from 1 March 1782 to his death he played second violin in the court chapel and theatre orchestras at Vienna, where he was also a teacher and soloist at the Tonkünstler-Societät, of which he became a member in 1791. He married F.L. Gassmann's daughter Anna Maria (1771–1852), an opera singer.

Fuchs's violin compositions reveal something of his virtuoso abilities as well as the influence of the Italian violin school, particularly in the orchestral dances with solo violin. It is uncertain whether the sacred works attributed to 'P. Fux' in the Göttsweig *Katalogus musicalium* are his.

WORKS

printed works published in Vienna unless otherwise stated

Orch: Vn Conc., 1799, ?lost, ?same as Vn Conc., [EL](#); mentioned in *FétisB* as publ (Offenbach, n.d.); 12 Deutsche nebst Coda (n.d.); 12 menuetti, 12 deutsche Tänze, 1798, arr. hpd, *A-Wn*; 6 Menuetten, *Wn*

Chbr: 2 sonatas, [BL](#); *D*, vn, vc (1791); 12 variations, vn, vc (*c*1793); 2 sonatas, *A*, [AL](#); vn, vc (1796); 9 variations on O mein lieber Augustin, 2 vn (1798), lost except MS *Wn*; Caprice, vn (1799); Variations on theme from Alcine (ballet), 2 vn (1808); 6 variations on La stessa, la stessissima (A. Salieri: Falstaff), vn, bc (n.d.); Variations à 3 soggetti, 2 vn (n.d.)

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CAMILLO SCHOENBAUM

Fuchs, Robert

(*b* Frauental, nr Deutschlandsberg, Styria, 15 Feb 1847; *d* Vienna, 19 Feb 1927). Austrian composer, teacher, organist and conductor, youngest brother of Johann Nepomuk Fuchs. He studied the flute, the violin, the piano, the organ and thoroughbass with his brother-in-law at an early age. In 1865 he moved to Vienna and earned a meagre living as a répétiteur and teacher, becoming the organist at the Piaristenkirche the following year; he studied composition at the conservatory with Dessoff. After his early G minor Symphony had met with an indifferent reception in 1872, he had a decisive success with his Serenade no.1 (1874). In 1875 he was appointed conductor of the orchestral society of the Gesellschaft der Musikfreunde and professor of harmony at the conservatory (he later taught theory and counterpoint there). He was also organist of the Hofkapelle from 1894 to 1905.

Fuchs taught a generation of musicians that included Ernst Decsey, Mahler, Sibelius, Franz Schmidt, Schreker, Wolf and Zemlinsky. He was a friend of Brahms, who gave him early encouragement as a composer and introduced him to Simrock. Brahms thought highly of his work, being particularly impressed by the Symphony no.1 in C, for which Fuchs was awarded the Beethoven prize in composition by the Gesellschaft der Musikfreunde in 1886; he said of him in 1891: 'Fuchs is a splendid musician; everything is so fine and so skilful, so charmingly invented, that one is always pleased'.

WORKS

MSS formerly in Robert Fuchs-Gesellschaft, Vienna; many in A-Wgm

operas

Die Königsbraut (romantische-komische Oper, 3, I. Schnitzer), op.46, Vienna, Hofoper, 1889 (Vienna, 1889)

Die Teufels Glocke, Leipzig, 1893

vocal

piano accompaniment unless otherwise stated

Choral: 3 masses, F, without op. no., 1897, G, 4vv, str, org, op.108 (Vienna, ?1923), d, 4vv, org ad lib, op.116 (Augsburg, 1926); 8 acc. female choruses, 3 with pf as op.65 (Vienna, ?1901), 2 with pf as op.66 (Vienna, ?1901), 2 with vn, va, pf as op.67 (Vienna, ?1901), 3 with str as op.70 (Vienna, ?1902), 6 for SA boys' vv, pf, as op.73 (Vienna, ?1903); Marienblumen (F.W. Weber), female vv, harp/pf, op.84 (Vienna, 1909); An die Zither an meiner Wohnungstüre, male vv, harp, op.98 (Vienna, ?1913); Mariae Himmelfahrt Legende, Bar, chorus, orch, op.100 (Vienna, 1914); 41 unacc. choruses, male, female and mixed vv

For solo vv, pf: 6 Songs, S, A, pf, op.73 (Vienna, ?1903); 50 songs, 1v, pf, 6 as op.3 (Vienna, ?1872), 4 as op.6 (Leipzig, 1872), 5 as op.16 (Leipzig, ?1876), 5 as op.18 (Leipzig, ?1877), 5 as op.26 (Leipzig, ?1880), 6 as op.41 (Berlin, 1886), 7 as op.52 (Leipzig, c1895), 4 as op.56 (Langensalza, ?1897), 7 as op.81 (Vienna, ?1907), 1 without op. no.

orchestral

5 syms.: no.1, C, op.37 (Berlin, 1885); no.2, E \flat ; op.45 (Berlin, 1887); no.3, E, op.79 (Vienna, 1907); 2 without op. no.

5 serenades: no.1, D, str, op.9 (Leipzig, 1874); no.2, C, str, op.14 (Leipzig, 1876); no.3, e, str, op.21 (Leipzig, 1878); no.4, g, str, 2 hn, op.51 (Leipzig, c1895); no.5, D, small orch, op.53 (Leipzig, c1895)

Other: Pf Conc., b♭, op.27 (Leipzig, 1880); Des Meeres und der Liebe Wellen, ov., op.59 (Leipzig, 1897); Andante grazioso and Capriccio, str, op.63 (Leipzig, 1900)

other instrumental

Chbr with pf: 2 qts, g, op.15 (Leipzig, 1876), b, op.75 (Vienna, 1905); 2 trios, C, op.22 (Leipzig, 1879), B♭, op.72 (Vienna, 1903); 7 Fantasy Pieces, vn, va, pf, op.57 (Berlin, 1897); Trio, f♯, vn, va, pf, op.115 (Vienna, 1926); 6 vn sonatas, f♯, op.20 (Leipzig, 1878), D, op.33 (Leipzig, 1883), d, op.68 (Leipzig, 1902), E, op.77 (Vienna, 1905), A, op.95 (Vienna, 1913), g, op.103 (Vienna, ?1923); other works, vn, pf; Va Sonata, d, op.86 (Vienna, 1909), other pieces, va, pf; 2 vc sonatas, d, op.29 (Leipzig, 1881), e♭, op.83 (Vienna, 1908), other pieces, vc, pf; Db Sonata, g, op.97 (Vienna, 1913), other pieces, db, pf

Chbr without pf: Cl Qnt, E♭, op.102 (Vienna, 1917); 4 str qts, E, op.58 (Leipzig, 1897), a, op.62 (Berlin, 1899), C, op.71 (Vienna, 1903), A, op.106, ed. (Vienna, 1934); Str Trio, A, op.94 (Berlin, 1912); 3 terzets, 2 vn, va, E, D, both as op.61 (Berlin, 1898), c♯, op.107 (Vienna, 1923); duets, 2 vn and vn, va

Pf: 3 sonatas, G♯, op.19 (Leipzig, ?1877), g, op.88 (Vienna, c1910), D♭, op.109 (Vienna, ?1923); Variations, g, op.13 (Leipzig, ?1876); other pieces, pf solo; Variations, d, pf 4 hands, op.10 (Leipzig, ?1874); other pieces, pf 4 hands

Other works: Prelude and Fugue, org; 3 fantasias, org, C, op.87, e, op.91, D♭, op.101; Harp Fantasia, G♭, op.85 (Vienna, ?1908)

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R.J. PASCALL

Fuchs, Theodor

(*b* Sassin [now Šaštín, Slovakia], 4 Feb 1873; *d* Bucharest, 9 May 1953). Romanian composer and pianist of Czech descent. Settling in Romania as a child, he studied with Eduard Wachmann at the Bucharest Conservatory (1880–84) and Julius Epstein, J.N. Fuchs, Robert Fuchs and Wilhelm Rauch at the Vienna Conservatory (1884–90). After three years working as a conductor and pianist in the Czech lands he returned to Bucharest to work as a piano teacher, opera conductor and concert pianist, though his chief passion remained composition. A recital partner of violinists including Elman, Enescu, Huberman, Kreisler and Thibaud, he was greatly valued for his technical capabilities and expressive nuance. He also edited the review *Arta muzicală* (1911–12).

WORKS

(selective list)

Dramatic: Moscoso (op, 2, Fuchs), 1908; Bobrică (comic op, M. Brociner), 1912; Păunașul codrilor [Outlaw of the Woods] (musical fairy tale, N.N. Lenguceanu), 1924

Inst: Ursitoarele [The Fates], sym. poem, 1903; Sym. no.1, 1912; Pf Conc., 1932; Sonata, hp, pf, 1943; Pf Qnt; Rapsodia Română, pf; Str Qt; other chbr works, pf pieces

Choral works, solo vocal pieces

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O.L. Cosma: *Hronicul muzicii românești*, viii (Bucharest, 1988); ix (1991)

OCTAVIAN COSMA

Fuchswild, Johannes

(*b* ?Ellwangen, 2nd half of the 15th century). German composer. From 1508 to 1512–13 he was a singer in the court chapel at Stuttgart. It is not known whether he left Stuttgart when the chapel was disbanded in 1514 or whether he left later, for it is possible that like other members of the chapel he had another living in Stuttgart. He may be identifiable with 'Johannes Fochss de Elbangen' who matriculated at Leipzig University in 1483 and obtained the bachelor's degree in 1485. Altogether four four-voice songs by Fuchswild have survived in printed collections and in manuscript. A keyboard arrangement in Fridolin Sicher's organ tablature (*CH-SGs* Cod.530) may be by Fuchswild. Of his songs, the two printed by Schöffler (RISM 1513²) have a certain melodic vigour. His compositional technique, similar to that of his contemporaries, is versatile if not without awkward passages. In deference to an older style he used free motivic connection between parts rather than strict imitation, and in the song *Kein Trost auf Erd* there are elements of an ostinato treatment of motifs in the bass part.

WORKS

Ich stund an einem Morgen, 4vv, *CH-Bu*, ed. in *SMD*, vi/1 (1967); Kein Trost auf Erd, 4vv, 1513²/*R*, ed. in *Cw*, xxix (c1955); Mich freudt ein Pild, 4vv, 1513²/*R*, ed. in *Cw*, xxix (c1955); Sei klug mit Fug, 4vv, 1539²⁷, ed. in *EDM*, 1st ser., xx (1942/*R*)
Org intabulation with superscript 'Fuchs wil', *SGs* Cod.530, may be by Fuchswild

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H.J. Moser: 'Drei wiedergefundene Singweisen alter deutscher Lieder', *Musikantengilde*, v (1927), 100–08, esp. 104

M. Ruhnke: *Beiträge zu einer Geschichte der deutschen Hofmusikkollegien im 16. Jahrhundert* (Berlin, 1963)

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HANS-CHRISTIAN MÜLLER/CLYTUS GOTTWALD

Fučík, Julius (Arnošt Vilém)

(b Prague, 18 July 1872; d Berlin, 25 Sept 1916). Czech bandmaster and composer. From 1885 to 1891 he studied at the Prague Conservatory with Bennewitz (violin), Milde (bassoon) and Dvořák (composition), and from 1891 to 1894 he played under J.F. Wagner in the band of the 49th Austro-Hungarian Regiment stationed at Krems. Afterwards he returned to Prague, playing the bassoon at the German Theatre and later in the symphony orchestra of the National Ethnographic Exhibition, and also playing in the Czech Wind Trio. He joined the orchestra at the National Theatre at Zagreb in 1895 and was bandmaster in the Croatian town of Sisak. In 1897 he was appointed bandmaster of the 86th Austro-Hungarian Regiment, stationed initially at Sarajevo and from 1900 in Budapest. During this time he composed several highly successful marches, notably *Einzug der Gladiatoren* and also some fine waltzes of almost symphonic proportions. In 1910 he was made bandmaster of the 92nd Regiment at Theresienstadt (now Terezín), playing in Prague during the winter and touring Bohemian towns during the summer. After his retirement in 1913 he married and settled in Berlin, where he formed the Prager Tonkünstler-Orchester and a music publishing firm, Tempo Verlag. His activities were cut short by the outbreak of war and the onset of cancer.

WORKS

(selective list)

Almost 300 dances, marches and ovs. incl. the following pubd in Prague, Vienna or Budapest (1897–1913) generally for orch/band/pf: Sarajevo, op.66, march; Einzug der Gladiatoren, op.68, Triumph Marsch; Traum-Ideale, op.69, waltz; Triglav, op.72, march; Unter der Admiralsflagge, op.82, concert march; Il soldato, op.92 [after E. di Capua], march; Frühlingsbotschaft, op.114, waltz; Vom Donau-Ufer, op.135, waltz; Sempre avanti, op.149, march; Regimentskinder, op.169, march; Fest und treu, op.177, march; Winterstürme, op.184, waltz; Escarpolette, op.197, slow waltz; Der alte Brummbär, op.210, comic polka, bn, orch; Unvergessliche Stunden, op.212, waltz; Florentiner-Marsch, op.214; Marinarella, op.215, ov.; Die lustigen Dorfschmiede, op.218, march; Donausagen, op.233, waltz; Hercegovac, op.235, march; Furchtlos und treu, op.240, march; Miramare, op.247, ov.; Im Traumland, op.270, waltz; Fanfarenklänge, op.278, march

Requiem, op.283, other sacred music, chamber pieces, vocal works

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J. Kotek: 'Populární poslechová (salónní hudba před rokem 1918 a způsoby jejího)' [Czech salon music before 1918 and how it made its way], *HV*, xxviii (1991), 195–208

Fuenllana, Miguel de

(b Navalcarnero, nr Madrid; fl 1553–78). Spanish vihuelist and composer. He was blind from birth. The earliest evidence of him is the printing licence for *Orphenica lyra* (Seville, 1554/R1981; ed. C. Jacobs, Oxford, 1978), issued on 11 August 1553 by crown prince Philip, which affirms his presence at court in Valladolid. On 29 March 1554, now resident in Seville, Fuenllana contracted with Martín de Montesdoca to print 1000 copies of *Orphenica lyra*. The edition was completed on 2 October, though Wagner has shown the surviving copies to represent two variants of the same impression. In 1555, Fuenllana is described as a citizen of Seville in a legal action initiated to suppress a fraudulent edition of the book. According to Bermudo (*Declaración*, 1555), Fuenllana was in the employ of the Marquesa de Tarifa at this time, but he would have left her service by 1559 after the appointment of her husband, the Duke of Alcalá, as viceroy of Naples. From 1560 until June 1569 he served Isabel de Valois (d 1568), third wife of Philip II, with an annual salary of 50,000 maravedís. On 15 May 1574 Fuenllana entered the service of Don Sebastián of Portugal in Lisbon, with an initial contract for three years and an annual salary of 80,000 reales. Contradictory evidence clouds his life after 1578. Anglés claimed that Fuenllana's descendants received retrospective payment from the court in 1591 for money owed to their deceased father, while Jacobs cites a petition of 20 August 1621 presented to Philip IV by Doña Catalina de Fuenllana claiming that her father served Philip II and Philip III for more than 46 years, thus perhaps until 1606. Fuenllana's instrumental mastery was recognized by Bermudo who had witnessed him perform and cited him as a 'consummate player', praise echoed by Cristóbal Suárez de Figueroa (*Plaza universal*, 1615).

Divided by genre into six books, *Orphenica lyra* contains 160 works for six-course vihuela, nine for five-course vihuela, and another nine for four-course guitar. Approximately one third of the works are original compositions: 51 fantasias, 8 tientos, 2 duos, counterpoints on secular melodies and hymn chants, a gloss on Sermisy's *Tant que vivray*, and an original motet *Benedicamus patrem*. Among the 119 intabulations are found motets, mass movements and other sacred works by Francisco Guerrero, Morales, Josquin and Gombert, 12 madrigals by Arcadelt and Verdelot, 12 villancicos by Vásquez, 6 *villanescas* by Pedro Guerrero, and 7 works by Flecha (including three complete *ensaladas*). The texted works are presented either with the voice 'to be sung if desired' printed in red ciphers as part of the tablature or with the vocal part notated separately in mensural notation. Fuenllana offers concise information on performing practice, including detailed descriptions of various aspects of instrumental technique, particularly plucking techniques: he is among the earliest to advocate alternation between the index and middle fingers. His explanation of placing the modes on 'any part of the vihuela' also suggests an instrument in equal temperament. Fuenllana's music is notable for its high level of technical difficulty. Although he seems to have been a progressive with regard to technique, his aesthetic values appear more conservative. With only a few exceptions, the intabulations are unadorned reductions of

their vocal models, because he was 'of the opinion that with glosses and ornaments the truth of a work is obscured'. The 51 fantasias display an exceptional mastery of instrumental composition and demonstrate Fuenllana's acknowledged debt to vocal style. Characteristic mid-century imitation is predominant, the remainder being non-imitative polyphony. The fantasias are built of episodes of 20–30 semibreves welded into cohesion by their narrative continuity. In most cases, successive episodes are linked by their internal logic into two or three larger periods that produce clearly discernible architectonic symmetry. Of the 23 fantasias paired with motets, two (nos. 14 and 23) are parodies, which do not quote literally from their models but rework their materials with remarkable ingenuity. Fantasias 34 and 50 are based on an ostinato, while no. 51 is based on idiomatic *redobles*. The *tientos* are short idiomatic works that present a modal cycle with some inexplicable anomalies.

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JOHN GRIFFITHS

Fuentes, Pascual

(*b* Aldaya, 15 May 1721; *d* Valencia, 26 April 1768). Spanish composer. In 1731 he was admitted as a boy chorister to Valencia Cathedral, where he remained until his appointment as a tenor in the Albarracín Cathedral in 1746. He then became choirmaster in the parish of S Andrés, Valencia, until 8 June 1757, when he was named choirmaster of Valencia Cathedral, a post he held until his death.

Ripollés passed severe judgment on Fuentes's music, a verdict that has been repeated (notably in *LaborD*, and by Jaime Moll in *MGG1*). His criticisms are only partly valid, however, and Ripollés himself was later to modify them; moreover, he did not take into account the works on Latin texts, some of which are of particular artistic merit (notably the Lamentations and motets). They include seven masses, 12 psalms, 13 settings of the *Miserere* and eight of the *Magnificat*, four Lamentations and

33 motets, as well as 128 villancicos, mostly in Spanish (all in *E-VAc*; other works in *SEG*, *VAcP* and *ORI*). A *Beatus vir* setting for ten voices is in the fifth volume of *Lira sacro-hispana*, and Ripollés printed a six-part villancico to St Catherine, *Ah de todo el abismo*.

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JOSÉ LÓPEZ-CALO

Fuentes Matons, Laureano

(*b* Santiago de Cuba, 3 July 1825; *d* Santiago de Cuba, 30 Sept 1898). Cuban composer. He probably began his musical studies with his sister, and then studied the violin with Carlos Miyares and harmony and composition with Juan Paris and Juan Casamitjana. He became leader of the Santiago de Cuba Cathedral orchestra at the age of 15, and also played for visiting opera companies. He began to compose sacred music at an early age, and in 1842 had a *Salve regina* performed. Around this time he also set up a small orchestra and established his first music school. In 1844 he became conductor and director of the Philharmonic Society orchestra in Santiago. A collection of his writings was printed as *Las artes en Santiago de Cuba* (Santiago de Cuba, 1893), and though this work contains some inaccuracies it is of considerable historic value.

Fuentes Matons's *La hija de Jefe*, first performed in 1875, was the first opera by a Cuban composer to be staged in that country (he had already written a number of zarzuelas). He subsequently revised the work, extending it from two acts to three; it was fully completed by 1895, and in 1917 was staged under the title *Seila*. His works also include masses and other sacred works with orchestra, the symphonic poem *América* (1892), chamber music, songs, piano pieces and dances, and were influential at a national level.

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VICTORIA ELI RODRÍGUEZ

Fuga

(Lat.: 'flight', from *fugare*: 'to flee', 'to chase').

The Latin (and Italian) cognate of the English 'fugue'. In its Latin form the word first came to be associated with music in the 14th century, when musicians used it, along with the French 'chace' and the Italian 'caccia', to designate canon (see [Canon \(i\)](#)). The earliest writers to discuss these pieces, beginning with Jacques de Liège in the first half of the 14th century, indicated that they were so designated because the words referred to fleeing or chasing and thus pointed up the way in which the various imitative voices in a canon 'fled before' or 'chased after' each other while performing the same notes. As non-canonic types of imitation began to appear in 15th-century composition, the words 'chace' and 'caccia' fell from use, but 'fuga' continued to be applied, along with another Latin word, 'imitatio'. Zarlino may deserve the principal credit for cementing the relationship between imitative counterpoint and the words 'fuga' and 'imitatio', and from his time onwards 'fuga' (in Latin and Italian) and eventually its various cognates ('fugue' in French and English, 'Fuge' in German) have enjoyed an association with imitative counterpoint in its myriad guises. This complex development is outlined in detail in the article [Fugue](#). At no point along the way do musicians seem to have recognized any particular distinction between these various cognates, which they used in whatever form suited their purposes. (German writers, for instance, long used the Latin form, even when writing primarily in German.) Present-day writers almost always use their own language's spelling of the word. (J. Haar: 'Zarlino's Definition of Fugue and Imitation', *JAMS*, xxiv, 1971, pp.226–54)

PAUL WALKER

Fuga, Sandro

(*b* Mogliano Veneto, 26 Nov 1906; *d* Turin, 1 March 1994). Italian composer and pianist. He studied at the Turin Conservatory with Matthey (organ, diploma 1924), Gallino (piano, diploma 1925) and Perrachio and Alfano (composition, diploma 1928). Until 1940 he was a concert pianist, making appearances in Italy and abroad; he subsequently devoted himself to composition and teaching. He taught principally at the Turin Conservatory from 1933 onwards (between 1951 and 1952 he was at the Milan Conservatory), and he was director of the institution between 1966 and 1977. He won the Premio Trieste (1953) and the Premio Marzotto (1958). He was a member of the Accademia di S Cecilia in Rome.

Fuga's work is firmly anchored in the Classical-Romantic tradition, with a particular predilection for Brahms; he was fundamentally undisturbed by the 20th-century developments in musical language. His best works are

those in which solid choral writing and a broad sense of structure serve in the expression of a fervent religiosity (e.g. the two *Concerti sacri*) and a strong sense of human involvement (e.g. *Ultime lettere da Stalingrado*).

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VIRGILIO BERNARDONI

Fuga contraria

(Lat.).

See [Counter-fugue](#).

Fuga legata, fuga sciolta

(It.: 'tied or bound fugue' and 'loose fugue').

'Fuga' was restricted in meaning by Zarlino (*Le istituzioni harmoniche*, 1558) to imitative counterpoint in which the imitating voice(s) reproduced precisely the rhythms and intervals of the leading voice; all other imitative

counterpoint exhibiting inexactness in whatever way was to be called *imitatione* (see [Fugue](#)). He further applied the adjectives *legata* and *sciolta* to distinguish imitative counterpoint in which the imitation was maintained throughout the composition (*legata*) from that which carried through for only part of the piece (*sciolta*). Thus for Zarlino *fuga legata* designated what would now be described as a strict canon in which all intervallic relationships are maintained at all times by all participating voices, and *fuga sciolta* that which begins canonically with all intervals maintained by the following voices but which breaks off at some point during the course of the piece. Zarlino's attempt to define 'fugue' based on strictness of imitation was backward-looking, and his contemporaries and successors largely ignored it, even while retaining the terminology he had coined. The most important reinterpretation took place in Germany, where musicians subsumed all imitative counterpoint under the word *fuga* and, for a while at least, ignored *imitatione*. Thus, the Germans took Zarlino's terminology in its Latin form (*fuga ligata* and *fuga soluta*) and defined the words as, respectively, canon in general and all non-canonic imitation. The expressions survived with similar meanings as late as the second half of the 18th century, when Padre Martini subdivided his *fuga reale* (i.e. fugue with a real answer) into canonic (*legata*) and non-canonic (*sciolta*).

PAUL WALKER

Fugara.

See under [Organ stop](#).

Fuga sciolta.

The term applied by Zarlino (1558) to imitative counterpoint in which the imitation is not maintained throughout. See [Fuga legata](#), [fuga sciolta](#).

Fugato

(It.: 'fugued', past participle of *fugare*).

A term that generally refers today either to a piece of music that resembles fugue in some ways but lacks certain necessary characteristics of a true fugue, or to a loosely fugal passage within a predominantly non-fugal movement. The term *contrapunto fugato* is found occasionally in 16th- and 17th-century music, most commonly in the context of a single line, written above a cantus firmus, in which a brief theme is brought back several times in different ways. The modern use of the term, as a noun and with the two meanings given above, was first proposed in the treatise *L'arte armonica* (1760) by Giorgio Antoniotto, an Italian-born theorist and composer living in England. Because there has been since the late 18th century far from universal agreement among musicians about the necessary and sufficient conditions for 'true' fugue, there has also been and remains disagreement about what does or does not merit the designation *fugato*. See [Fugue](#), especially §7.

PAUL WALKER

Fuge

(Ger.).

See [Fugue](#).

Fugère, Lucien

(*b* Paris, 22 July 1848; *d* Paris, 15 Jan 1935). French baritone. After failing as a sculptor, he began his singing career in Parisian cabarets, making his début at the *café-concert* Ba-ta-clan on 3 March 1870. On that occasion he introduced to the public Planquette's celebrated march *Le régiment de Sambre-et-Meuse*. At the end of 1873 he was engaged by the Bouffes-Parisiens, and in 1877 by the Opéra-Comique where, until 1910, he sang more than 100 roles, over 30 of them in first performances, including that of the Father in *Louise*. He was also famous as Papageno and Figaro, and as Leporello which he sang at Covent Garden in 1897. In 1900 he was Sancho Panza in the Paris première of Massenet's *Don Quichotte* (the score of which the composer dedicated to Fugère) at the Gaîté-Lyrique, and appeared there regularly from 1910 to 1913. He returned to the Opéra-Comique in 1919 in Messager's *La basoche*, celebrating his artistic jubilee there in 1920. He appeared only once at the Opéra, in a gala performance on 1 April 1919. De Curzon described him as 'a basse-chantante of easy baritone range, with a ringing clarity in the lower register and a skilful refinement in the upper', and praised his 'comic verve filled with originality, the subtlety of which never allows it to fall into caricature or vulgarity'. The recordings he made in 1902 are much in demand with collectors. In 1929 he wrote, with Duhamel, a *Nouvelle méthode pratique du chant français par l'articulation*. It was sharply criticized by H. Malherbe for being a hazardous and complicated system for 'gymnasts, pugilists, painters and mimes', but at least it served Fugère, who at the age of 85 sang Rossini's Bartolo to triumphant acclaim at the Théâtre de la Porte-St-Martin.

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HAROLD ROSENTHAL

Fugger.

German family of merchants and bankers. Under their patronage the ancient imperial city of Augsburg flourished during the Renaissance as a centre of art, literature and music. The first documented evidence of the Fuggers' interest in music comes from the generation of the brothers Ulrich

(1441–1510), Georg (1453–1506) and Jakob 'the Rich' (1459–1525). Ulrich compiled in 1463, evidently for his own use, a small manuscript volume of the rudiments of music, and together with Jakob initiated a family chapel for the Augsburg Carmelite church of St Anna. Its organ was built in 1512 by Jhan Behaim of Dubrau, Bohemia. The paintings by Jörg Breu the Elder on the smaller wings of the organ case, which depict the discovery of music, include figures that are believed to represent Henricus Isaac and Ludwig Senfl. One of Jakob Fugger's organists at St Anna was Paul Hofhaimer, who also served Maximilian I. There were strong financial connections between the Habsburgs and the Fuggers during this period, and musicians who served the imperial household – for example Nicolas Mayoul in 1492 – were frequently paid by the Fuggers. Jakob Fugger also endowed another Augsburg church, St Moritz, with a canonry and preaching position, which was held from 1525 to 1528 by Hofhaimer's pupil Othmar Luscinius.

During the later 16th and early 17th centuries, many important musicians lived and worked at Augsburg with the support of the descendants of Georg Fugger's sons Raimund (1489–1535) and Anton (1493–1560). The extent of this patronage is shown by the fact that over 40 printed collections of music were dedicated to them. Raimund's son Johann (Hans) Jakob (1516–75), who played an important role in bringing Lassus to Munich, left the family firm in 1564. In the following year he became superintendent of music at the Bavarian court; there, together with Duke Albrecht V, he founded the Bavarian court library, one of the finest German libraries of the Renaissance, which was based largely on his own collection and contained a great deal of music. This was the origin of what is now the Bayerische Staatsbibliothek. Johann Jakob's youngest brother, Raimund (1528–69), also owned a sizable music library, as well as a large collection of musical instruments. Another brother, Georg (i) (1518–69), and his son Octavian II (1549–1600) owned manuscript books of lute music; Octavian's book bears an inscription indicating that he used it while studying at Bologna in 1562. On the occasion of his wedding in 1579, he was presented with a large choirbook containing works by Kerle, Lassus and Melchior Schramm, which had been copied by Johannes Dreer of the Augsburg monastery of St Ulrich and St Afra. Entries in Octavian's account books include numerous payments to musicians, and the lutenist Melchior Neusidler, whose works include a *Fuggerin Dantz*, spent his last years (1583–90) in his service. Neusidler was present, together with other important Augsburg musicians, H.L. Hassler probably among them, at the wedding of Octavian's sister Ursula (1562–1602) in 1585; shortly afterwards Hassler entered Octavian's service.

Of Anton Fugger's four sons, Johann (Hans) (i) (1531–98) and Jakob (i) (1542–98) were the most active as music patrons. Johann owned instruments and books, and a series of his letters dated 1575 indicates his knowledge of the clavichord. Jakob established a family chapel in the church of St Ulrich, to which in 1580–81 he donated an organ built by Eusebius Ammerbach, and in 1587 he also gave an organ to St Moritz. In 1584 he chose Gregor Aichinger as his official organist, and he later sponsored his study with Giovanni Gabrieli in Venice. Johannes Eccard and Narcissus Zängel were among the other musicians he employed, and he and his brother Johann attracted nearly a third of all the dedications of music books to the Fugger family. Aichinger wrote a madrigal for the

marriage in 1597 of Jakob's daughter Veronica (1578–1645) to her first cousin, Albrecht (1574–1614), son of Johann's brother Marcus (i) (1529–97); for the wedding in 1598 of Johann's son Marcus (ii) (1564–1614) a motet was composed by Christian Erbach, who was in Marcus's service. Marcus organized a pious fraternity called the Sodalitas Corporis Christi, which Aichinger, who was a member, honoured with a dedication in 1606. Hassler performed at the wedding of Marcus's brother Christoph (1566–1615) in 1589, and Aichinger contributed a madrigal to it. In 1590 Christoph sent Hassler's brother Jakob to Italy to study music. Both Hasslers were among the composers who dedicated collections to Christoph. The youngest son of Johann Fugger (i), Jakob (ii) (1567–1626), met Aichinger at the University of Ingolstadt in the late 1570s, and they remained close friends. Aichinger's *Tricinia Mariana* mentions a later meeting in Rome, where Jakob was cordially received by Pope Sixtus V. For Jakob's ordination at Augsburg in 1592 Aichinger wrote a choral dialogue. Jakob later became Prince-Bishop of Konstanz, where he was the patron of Hieronymus Bildstein. Aichinger's several dedications to the sons of his patron, Jakob Fugger (i), indicate his continued association with the family. After his death in 1628 his position at St Ulrich went to Elias Fabricius, who in 1626 had become organist to Jakob's son Maximilian (1587–1629).

The devastation of the Thirty Years War severely limited both the financial power of the Fuggers and the importance of Augsburg as a centre of culture, and in the ensuing years the Fuggers patronized music only sporadically. In the late 18th and early 19th centuries the branch of the family at Babenhausen sponsored music actively and assembled a large library (now lost).

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WILLIAM E. HETTRICK

Fughetta

(It.: diminutive of *fuga*: 'small fugue').

A term used since the late Baroque period for a short, less ambitious fugue. Probably the first important use of the word was J.S. Bach's in the collection of chorale settings for organ which he published in 1739 as book 3 of *Clavier-Übung* and in which he offered two settings of each chorale, one extended and with obbligato pedal, the other brief and for manuals only; included among the latter are three miniature fugues, between 15 and 35 measures in length, which Bach designated 'fughetta'. No constructional principles seem to be implied by the choice of terminology: the diminutive is reflective simply of length. Among later composers to write such miniature fugues, Schumann chose the German equivalent, *Kleine Fuge*, for a piece in his *Album für die Jugend*.

PAUL WALKER

Fuging tune [fuguing tune, fugue tune].

An Anglo-American psalm tune or hymn tune, designed for strophic repetition, which contains one or more groups of contrapuntal entries involving textual overlap. The spelling adopted here conforms to 18th-century American practice and helps to differentiate the form from the fugue.

The fuging tune originated in Britain in Anglican parish churches as a way of elaborating metrical psalmody, taking hold among country choirs in the period 1745–65. During the 1770s, as dissenting congregations eased their opposition to choir singing, fuging tunes began to appear in collections intended for Calvinist use. In the American colonies, James Lyon's *Urania* (Philadelphia, 1761) was the first tunebook to contain fuging tunes, all of them taken from British publications. Beginning in the 1770s colonial composers took up the form, and by the mid-1780s it was flourishing in Congregational meeting-houses in New England in the hands of native psalmodists including William Billings, Lewis Edson, Daniel Read and Timothy Swan.

Many favourite fuging tunes during the form's American heyday (1783–1800), including Edson's 'Bridgewater' and Read's 'Sherburne', were settings of a four-line stanza for four-part chorus with the melody in the tenor. The first two lines proceed in block chords to a cadence; the third begins with overlapping voice entries, each part singing the same text if not precisely the same contrapuntal subject; chordal texture is restored for the repeat of the fourth line; and the second section is repeated to create an *ABB* form. Although reformers after 1800 attacked the fuging tune as irreverent and crude, it persisted in print and performance in rural areas and the southern USA, retaining popularity well into the 20th century.

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RICHARD CRAWFORD

Fugs, the.

American avant-garde folk group. Formed in 1964 and disbanded in 1969, its core personnel were Ed Sanders (*b* Kansas City, MO, 17 Aug 1939; guitar and vocals) and Tuli [Naphtali] Kupferberg (*b* New York, 28 Sept 1923; percussion and vocals), with a number of other New York musicians, especially Ken Weaver, Peter Stampfel and Steve Weber. They were arguably the clearest link between the styles and subcultures of the beatniks and the punks. Sanders and Kupferberg were poets and activists, and their lyrics were often obscene, satirical and politically charged. The Fugs were among the first counter-cultural bands to sing openly about drugs, sex and rebellion. Their music was brazenly and happily amateurish; some of them could barely play their instruments, a few of which, such as the erectophone, were newly invented. Musically, they drew upon such diverse precedents as folk songs, Sacred Harp singing, Jewish melodies and rock and roll. The Fugs appeared at anti-war demonstrations and promoted greater freedom of speech and action through their concerts and their recordings, the first of which was issued by Folkways. They established precedents that were important for psychedelic rock and punk, and were significant influences on later musicians such as the Velvet Underground and Frank Zappa. They reunited several times during the 1980s and 90s.

ROBERT WALSER

Fugue

(from Lat. *fuga*: 'flight', 'fleeing'; Fr. *fugue*; Ger. *Fuge*; It. *fuga*).

A term in continuous use among musicians since the 14th century, when it was introduced, along with its vernacular equivalents *chace* and *caccia*, to designate a piece of music based on canonic imitation (i.e. one voice 'chasing' another; the Latin *fuga* is related to both *fugere*: 'to flee' and *fugare*: 'to chase'). Like 'canon', fugue has served since that time both as a genre designation for a piece of music and as the name of a compositional technique to be introduced into a piece of music. Imitative counterpoint in some fashion has been the single unifying factor in the history of fugue, but as compositional approaches to imitation changed so did the meanings and usages of the word 'fugue'. Between 1400 and 1700 the word held a wide variety of meanings and was employed in a great many contexts, with the idea of fugue as a compositional technique predominating. By the early 18th century musicians had come to prefer its use as a genre designation, in which guise fugue has continued until the present. It is generally distinguished on the one hand from canon, which involves the strictest sort of imitative counterpoint, and on the other from mere imitation, which involves the least strict.

Despite the prominence of fugue in the history of Western art music and its virtually continuous cultivation in one form or another from the late Middle Ages until today, there exists no widespread agreement among present-day scholars on what its defining characteristics should be. Several factors contribute to this lack of consensus: (1) between the late Middle Ages and the late Baroque a great variety of genre designations – *ricercare*, *canzona*, *capriccio*, *fantasia*, *fugue* itself, even *motet* – came and went in which techniques of imitative counterpoint figured prominently. Thus the

history of fugue cannot adequately be accounted for if only pieces called fugue are studied. (2) If all pieces called fugue were collected together and compared, no single common defining characteristic would be discovered beyond that of imitation in the broadest sense. (3) Since the early 19th century genre designations have been defined largely if not exclusively by their formal structures. Formal structure, however, is not in the end a defining characteristic of fugue. As a result, there has been prolonged argument about whether fugue is a form at all (and, by extension, whether it is a genre) as well as whether any particular formal model should be considered necessary (most often recommended in this context is a ternary model vaguely reminiscent of sonata form; see Dreyfus, 1993). (4) There has developed, beginning in the mid-17th century, a theoretical, textbook model for fugue, most often associated with Fux's *Gradus ad Parnassum* and, thanks in large part to Cherubini, with the teaching of the Paris Conservatoire. The appropriateness of this model as a standard, and of its characteristics as necessary and sufficient for the genre, has been a topic of considerable debate. The most commonly recommended alternative to this model has been the fugues of J.S. Bach, especially those of *Das wohltemperirte Clavier* (the '48'). (5) Although it is generally agreed that a great deal of fine fugal composition appeared before Bach and Fux, reliance on post-1700 models has caused disagreement and uncertainty about how to define and evaluate fugal works composed before 1700.

The historical survey beginning in §2 below is preceded by a detailed analysis of the C minor fugue from book 1 of the '48' as it is commonly presented by English speakers. This particular fugue is frequently cited as a paradigm, and it is through just such an analysis that over the years many musicians have encountered fugue for the first time. The analysis introduces the most important standard fugal terminology and demonstrates the kind of norm that many musicians consider essential to define the genre. The emphasis throughout the survey that follows will be on the changing nature and uses of fugal composition and the various meanings of the word as understood by musicians of each era.

1. A classic fugue analysed.
2. Medieval and Renaissance vocal music.
3. 16th-century instrumental music.
4. 17th century.
5. The golden age: early 18th century.
6. Late 18th century.
7. The romantic era.
8. 20th century.

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PAUL WALKER

Fugue

1. A classic fugue analysed.

The fugue in C minor from book 1 of Bach's '48' ([ex.1](#)) is now generally described by English speakers as follows.

The fugue is for three voices, which may be labelled soprano, alto and bass, and the independence and integrity of each are strictly maintained until the last two bars, when chords are introduced to lend fullness and

finality. A single voice, the alto, begins the fugue by stating the 'subject'. The subject is in the tonic key: it begins on the tonic note C, emphasizes the dominant note G (downbeat of bar 2) and ends on the mediant note (downbeat of bar 3). Once the subject has been stated in its entirety, the second voice (the soprano) enters with the same subject, but transposed to the key of the dominant. This second statement is termed the 'answer'. Such a transposition often requires, as here, that the original intervals of the subject be altered in order to keep the answer close to the tonic key. More specifically, whereas tonic note is answered by dominant note (i.e. transposed up a 5th or down a 4th), dominant note is answered by tonic rather than by supertonic. In this particular answer, the second note is an exact intervallic reproduction, producing F \square and signalling the key of the dominant, G minor, but the fourth note is changed from D (supertonic) to C (tonic). All other intervals from the fifth note to the end of the answer are exact renderings of the subject's intervals. An answer of this sort, in which intervals are altered to remain close to the tonic key, is called a 'tonal answer'. Any answer in which no intervals of the subject are altered is called a 'real answer'.

While voice 2 states the answer, voice 1 continues with counterpoint against it. This counterpoint may, as here, be material that returns frequently during the course of the piece, usually as counterpoint to the subject, or it may present material that never returns. Especially in the former case, this thematic material is called a 'countersubject'. Both answer and countersubject conclude on the downbeat of bar 5, at which point both continue in counterpoint for two bars without stating either the subject or the countersubject in complete form. These two bars constitute what is often called a 'codetta'. Although neither thematic unit is present in its entirety, the material in voice 2 is a melodic sequence based on the opening motif of the subject, and voice 1 contains scalar passages reminiscent (although in contrary motion) of the countersubject. The final voice enters with the subject (in its original, not its answer, form) at the beginning of bar 7, accompanied by voice 2 with the countersubject. Voice 1 states yet another countersubject, though one that is treated rather freely during the course of the fugue. All three – subject, countersubject 1 and countersubject 2 – end with the downbeat of bar 9.

The opening eight bars make up the fugue's 'exposition'. Standard requirements of a fugal exposition are that (1) the voices enter one by one with the subject, each waiting until the preceding voice has completed its statement before entering; (2) each voice enter with the subject, in either subject or answer form, only once (occasionally the first voice to enter may restate the subject at the end of the exposition); and (3) the entries alternate between subject and answer statements. Additional options are that (1) the first statement of the answer may be accompanied by a countersubject, which is then stated in turn by all voices (except the last) as accompaniment to the next statement of the subject; and (2) there may be a codetta between statements 1 and 2 and statement(s) 3 (and 4).

An exposition is the most strictly regulated portion of a fugue. The remainder is understood to be an alternation between sections in which the subject is stated in its complete form by one or more voices and sections in which it is not present in its complete form. The latter, called 'episodes',

may or may not take any of their motivic material from the subject or countersubject. Complete statements of the subject may take place in keys other than the tonic, in which case episodes serve to modulate to and from those keys. Statements may also incorporate some learned contrapuntal device that alters the subject in some way but leaves it complete and recognizable. These devices include augmentation (the slowing down, generally by a factor of two, of the original note values), diminution (halving or quartering the note values), inversion (stating the subject upside down) and stretto (introducing a second statement before the first has finished). It is generally understood that the fugue will end with some sort of statement of the subject in the tonic key. Any material following that statement is termed a coda.

Beginning with bar 9, Bach's C minor fugue proceeds as follows: there are four episodes (bars 9–10, 13–14, 17–19 and 22–6). Each takes its thematic material from the opening five-note motif of the subject and the scalar passages of quavers and semiquavers in the two countersubjects. These motifs are generally treated in melodic sequence. In addition, the first two episodes modulate to and from the key of the relative major, E \flat . The complete statements of the subject that appear in between involve in each case subject and two countersubjects distributed among the three voices. In bars 11–12 (in E \flat) the soprano carries the subject, in 15–16 the alto, in 20–21 the soprano again, and in 26–8 the bass. After a brief connecting passage the final statement of the subject, in its original form and at its original pitch, is stated by the soprano over a C pedal point in the bass and accompanied by a few full chords in the alto. The entire fugue appears in [ex.1](#). Most elements of a 'textbook' fugue are present in Bach's C minor fugue. One of its most attractive features is its thematic tightness, that is, the presence of material from the subject or one of the countersubjects in virtually any voice at any point in the fugue. Also present is a modulation to a related key with the subject stated in that key. What this particular fugue lacks is the use of any of the contrapuntal devices enumerated above.



Fugue

2. Medieval and Renaissance vocal music.

(i) 14th and 15th centuries.

The words 'fuga', 'chace' and 'caccia' all denote the chase or hunt, and in the 14th century all acquired the same musical meaning, namely a piece of music consisting either entirely or principally of two or more voices in canon. Canonic technique was, along with *Stimmtausch*, the earliest type of imitative counterpoint in Western music, and it may therefore fairly be said that the word 'fugue' has been associated with imitative techniques since their first formulation. By the 15th century, 'chace' and 'caccia' had largely fallen from use and 'fugue' became the term of choice for any piece in which all voices participated in the canonic performance of a single melodic line (see, for example, the fugues by Oswald von Wolkenstein).

As early as the mid-15th century, however, 'fugue' had begun to take on new meanings. As canonic technique came increasingly to be incorporated into pieces that also included non-canonic voices, musicians often continued to apply the word, though not to the piece as a whole; they reserved it instead for the canonic voices. Also at this time, musicians began to use 'fugue' to designate the compositional technique itself. Johannes Tinctoris, in his dictionary of musical terms written about 1472, defined it as 'the sameness [*idemtitas*] of the voice parts in a composition. The notes and rests of the voice parts are identical in [rhythmic] value, name [i.e. hexachord syllable], shape and sometimes even location on the staff'. Here fugue is not a piece of music or group of voices governed by canonic technique; it is the technique itself, the quality of having made the voice parts identical. Perhaps the best-known use of the word in this sense is Josquin des Prez's *Missa ad fugam*, or 'mass by means of fugue'.

(ii) 16th century.

During the 15th century, as composers gradually abandoned the compositional process of writing one voice at a time above a cantus firmus in favour of the simultaneous composition of all voices a few bars at a time, the point of imitation began to replace canonic writing as the pre-eminent technique of imitative counterpoint. To write a motet or mass movement using this technique, the composer first created for each phrase of text a musical phrase that fitted its Latin declamation well. The piece then proceeded as a series of imitative sections, each devoted to its own textual/musical phrase which was treated in a manner similar to (if much freer than) the fugal exposition described in §1 above. These imitative sections, usually referred to today as 'points of imitation' but called 'fugues' by musicians of the time, might also alternate with occasional homophonic sections for contrast. A classic early example of a piece composed in this manner is Josquin's four-voice *Ave Maria ... virgo serena*. Musicians never adopted the word 'fugue' as a genre designation for such pieces, however. The first composers to import point-of-imitation technique into instrumental music – beginning with the *Musica nova* (1540²²) of Julio Segni, Willaert and others – chose instead the designation 'ricercar', a word meaning 'to seek out' or 'to search'. Throughout the 16th century, only the strictly canonic piece might bear the genre designation 'fugue'.

North of the Alps, composers of the post-Josquin generation, most notably Clemens non Papa and Nicolas Gombert, made point-of-imitation technique the cornerstone of their style. As described by the German theorist Gallus Dressler, an enthusiast for the music of Clemens, in his manuscript treatise *Praecepta musicae poeticae* dated 1563, a 'fugue' (i.e. point of imitation) that appeared at the beginning of a piece needed to be constructed in such a way that the mode of the composition was made clear at the outset. This meant that the melodic motion of the voices should emphasize the important modal notes of final, dominant, mediant and psalm tone tenor(s), and that the imitation should show a certain clarity of structure. As a result the opening 'fugue' of a 16th-century motet resembles in many respects the exposition of an 18th-century fugue: its voices are most likely to enter on final (tonic) and dominant, its theme is also likely to feature those notes prominently, and each voice is likely to wait until the previous one has completed its thematic statement before entering.

Dressler borrowed the tripartite division of beginning (*exordium*), middle (*medium*) and end (*finis*) from classical rhetoric to describe a composition's overall structure, and indicated that 'fugues' appearing in the body of the piece (i.e. the *medium*) could be handled much more freely than the opening one (which Dressler defined as the *exordium*). This freedom extended to the allowing of thematic entrances on notes other than final and dominant, the greater altering of the theme from statement to statement, the incorporation into the theme of notes 'outside the mode', and considerable use of stretto. For the *finis*, however, the composition should close with a strong reaffirmation of the mode. Here again certain parallels can be drawn, this time between the structure of a motet and that of an 18th-century fugue: both begin and end 'in the key' (or mode) and with greater regularity but may wander (i.e. touch on other notes or keys) and behave more freely in the body of the composition. Most of the motets of Clemens and Gombert fit Dressler's model well.

South of the Alps, meanwhile, Clemens's and Gombert's Netherlandish contemporary Adrian Willaert and his Italian pupil Gioseffo Zarlino took a different attitude towards imitative counterpoint and attempted instead to preserve Tinctoris's 15th-century definition of fugue as exact imitation. In his *Istitutioni harmoniche* (1558) Zarlino subdivided imitative counterpoint into four categories, for which he coined the expressions *fuga legata*, *fuga sciolta*, *imitatione legata* and *imitatione sciolta*. Whereas musicians in the north had already begun to label all imitative counterpoint 'fugue', Zarlino insisted that the word be reserved exclusively for instances in which the following voice (which he called *consequente*) reproduced exactly all the intervals and rhythmic values of the preceding voice (*guida*). *Imitatione* should refer to instances when the *consequente* did not reproduce the *guida* exactly. The adjectives *legata* and *sciolta* then distinguished further between, respectively, passages in which the *consequente* continued to imitate the *guida* from beginning to end of the piece, and those in which the imitation was broken off at some point. Zarlino also allowed for both *fuga* and *imitatione* in contrary motion, for which he offered the modifier *per arsin et thesin* (a Greek expression literally designating upbeats and downbeats).

Zarlino pointed out that *fuga* was possible only when the *consequent* was a perfect interval from the *guida*. This requirement was a direct descendant of Tinctoris's insistence that the solmization syllables of the two voices be identical, which restricted the imitation to the three hexachords. However, a perfect interval does not guarantee exactness of imitation. For instance, any imitative counterpoint written at the 4th or 5th can be melodically exact only so long as the voices remain within the bounds of their respective hexachords. Thus, if Zarlino's distinction between exact and inexact replication is to be strictly maintained, it must be conceded that his technique of imitation can take place at any interval, perfect or imperfect.

Scholars are not in full agreement about whether Zarlino meant to allow for the technique of *imitatione* at a perfect interval, but in any case the theorist himself seems to have recognized a conflict between categories of imitative counterpoint based on the degree of exactness of replication and those based on imitation at perfect as opposed to imperfect intervals. To address this problem, Zarlino created a final category, which he called 'part fugue and part imitation' but admitted was often called fugue. The example he offered involves two voices that imitate each other canonically at the 5th. At only three places does the second voice answer inexactly, and in each case the inexactness consists of an F answered by a B natural rather than the B \flat that would be required for precise replication.

Willaert's music reflects Zarlino's thinking closely in its penchant for introducing imitative counterpoint horizontally into a composition voice by voice. The point of imitation almost never serves as the building-block for Willaert's mature works as it does for the works of Clemens and Gombert, whereas canon is frequently encountered (see, for example, *Verbum supernum* and *Praeter rerum seriem* from *Musica nova*, 1559). Nevertheless, despite Willaert's prestige and the lasting influence of Zarlino's writings, the wave of the future was not canon but the point of imitation, which allowed a much more flexible treatment of the words and thus fitted better with humanistic ideals about text expression and clarity of declamation. In the end, therefore, Zarlino's role in the history of fugue is a peculiar one. On the one hand, the traditional idea of fugue as precision of imitation and its manifestation in canonic writing quickly faded. Yet, at the same time, the categories of imitative counterpoint which he invented lived on, though with very different meanings from those intended by their creator.

As the 16th century drew to its close, the rise of humanism, with its emphasis on clarity of text, caused many musicians, especially in Italy, to question altogether the suitability of fugal techniques in vocal music, since their use virtually ensured that different words were being sung simultaneously by the various parts. By the 1580s, when Vincenzo Galilei began to call for the abandonment of fugal writing, it was apparent that the most important and innovatory genre of music was the Italian madrigal, in which fugue played no significant role. Even such conservative composers as Palestrina and Lassus began, partly under the influence of Counter-Reformation concerns for textual clarity, to show much greater caution in introducing points of imitation into their motets, in contrast to its almost ubiquitous presence in the works of Clemens and Gombert. Introduce it they did, however. In fact, Lassus continued to be cited by German

theorists writing about fugue throughout the first half of the 17th century, and in the 1660s Christoph Bernhard chose Palestrina's offertories to illustrate his chapters on fugue. The first major composers of vocal music in the new Baroque style, however, all but abandoned fugal techniques for their *seconda pratica* music. (A piece such as Monteverdi's *Piagne e sospira*, from the fourth book of madrigals, is a rare exception.) Fugue found no place in the new genres of opera, monody or cantata, nor, surprisingly, did it play a role in the early development of the oratorio. Even such a retrospective collection as Schütz's *Geistliche Chor-Music* (1648) is of little significance in the history of imitative counterpoint. It was not until towards the end of the 17th century that fugue once again re-entered the sphere of vocal music in a significant way. By that time, a great deal had changed.

Fugue

3. 16th-century instrumental music.

Although histories of Western music tend to emphasize a sharp division in musical style about 1600, the history of fugal techniques in instrumental music cuts across this divide. A direct and continuous line of development can be traced from the ricercares of Segni's *Musica nova* of 1540 to the fugues of *Das wohltemperirte Clavier*. Surprisingly, this development has been less well mapped out than one might expect. Perhaps the most troublesome of the several difficulties inherent in the study is the issue of genre and terminology. Very few of these pieces written before 1700 were designated as fugues, and other designations abound. The best way to approach this body of music and to tie all the compositions together is to consider fugue in its guise as a compositional technique.

From its inception the imitative ricercare seems to have carried connotations of learnedness – that is, it served either as compositional study or, in Newcomb's phrase, as 'intellectual chamber music'. Michael Praetorius, writing at the beginning of the next century, described its function as follows (his use of 'fugue' is discussed below, §4(i)):

Fugue: Ricercar

Fugues are nothing more than ... repeated echoes of the same theme on different degrees [of the scale], succeeding each other through the use of rests... In Italy they are called ricercars. RICERCARE is the same thing as 'to investigate', 'to look for', 'to seek out', 'to research diligently' and 'to examine thoroughly'. For in constructing a good fugue one must with special diligence and careful thought seek to bring together as many ways as possible in which the same [material] can be combined with itself, interwoven, duplicated, [used] in direct and contrary motion; [in short,] brought together in an orderly, artistic and graceful way and carried through to the end.

Because some collections were published in partbooks, some in open score, and a few in keyboard score, earlier scholars (e.g. Apel) attempted to uncover a stylistic distinction between those collections intended for instrumental ensemble performance (i.e. in partbooks) and those intended for keyboard (in score or keyboard notation). More recently, Newcomb has

argued against such a distinction and has noted instead consistency of style and purpose that cuts across the differences of format. Interest in the later classic fugue has also led scholars frequently to overemphasize the presence of monothematicism in these works. The 16th-century *ricercare* makes much better sense if understood as the instrumental counterpart to the motet in both seriousness of purpose and severity of contrapuntal style; indeed, it represents the first genre of purely instrumental music to challenge the sophistication of Flemish vocal polyphony.

Furthermore, because it had no text, the instrumental *ricercare* escaped the humanistic criticism levelled at vocal fugue, and composers felt free to embrace the genre and to continue to explore new possibilities. Most 16th-century *ricercares* proceed, like the imitative motet, as a series of points of imitation, each based on its own theme. Also reminiscent of the motet in these cases is a frequent emphasis on the opening point as the longest and most systematic. The two genres differ in several respects, however. To compensate for the *ricercare*'s lack of text, composers sought out a more purely musical solution to the problem of continuity and structural logic, for which they turned to techniques of thematic manipulation. A point may be quite long in comparison to its vocal counterpart, therefore, with many more thematic statements. A much less tidy compartmentalization of themes each to its own point is found, and considerably greater and more systematic use of the contrapuntal devices of augmentation, diminution, inversion and *stretto* is to be expected.

Adding to the impression of these *ricercares* as systematic pieces for study or the display of compositional skill is their frequent publication in collections devoted to the genre, usually by a single composer, and often organized with exactly one *ricercare* in each mode. Towards the end of the 20th century several such collections of 16th-century *ricercares* once thought lost were rediscovered, and a re-evaluation of the genre was undertaken by Newcomb, who identified two distinct 'schools' of *ricercare* composition in the 16th and early 17th centuries, the first centred in Venice, the second in Ferrara and, later, Naples. The most important composers in the first group are Willaert, Girolamo Cavazzoni, Buus, Padovano, Merulo and Andrea Gabrieli; the second includes Luzzaschi, Jacques Brunel, Macque, Mayone and Frescobaldi. Although these works differ in significant respects from the classic fugue of the 18th century, they certainly represent the oldest instrumental works to merit detailed study in a history of fugue.

Fugue

4. 17th century.

During the first half of the 17th century, fugue as a compositional technique might have seemed to many musicians to be well on its way to the historical scrap-heap as the most pre-eminent composers focussed increasingly on opera, cantata and oratorio. And yet Monteverdi had staked his defence of modern music on the premise that the old style and its technical basis remained valid and worthy of attention. Certainly the *ricercare*'s role as compositional study, and its absence of text, made it well suited for continued cultivation of the *stile antico*. In addition to its museum-piece status, however, fugue continued to evolve, especially in the hands

of organists and violinists. By around mid-century most of the characteristics of the classic fugue as we recognize it today were in place, and as the century progressed to its conclusion they gradually reintegrated themselves into most genres of music and most parts of Europe.

(i) Fugue and genre in organ music, 1600–20.

(ii) Theory: terminology, structure.

(iii) Second half of the century.

Fugue, §4: 17th century

(i) Fugue and genre in organ music, 1600–20.

The imitative *ricercare* had been throughout the 16th century an Italian phenomenon, cultivated exclusively by composers – either Italian or northern – working in Italy. By the early years of the new century, however, this monopoly had come to an end as keyboard composers working in Germany and the Low Countries also began to produce fugal works characterized by rigorous handling of counterpoint, extended length, carefully controlled dissonance and strictly maintained part-writing. With the wider geographic cultivation of this genre came a variety of labels for such works. The most important Italian composer of such pieces in the early 17th century, Frescobaldi, used at various times the designations *fantasia*, *ricercare*, *canzona* and *capriccio*. Roughly speaking, these four can be grouped according to the nature of their thematic material into the slower and more ponderous (*fantasia* and *ricercare*) and the quicker and livelier (*canzona* and *capriccio*). The first important German composer to cultivate the serious fugue was Hassler (a pupil of Andrea Gabrieli), who, judging from surviving manuscripts, chose two designations, *ricercare* and *fugue*. In the Low Countries Sweelinck and Peeter Cornet preferred ‘*fantasia*’.

It is not certain how the various composers came to choose such a variety of titles for pieces that are more alike than different. Sweelinck presumably chose ‘*fantasia*’ under the influence of the English, who preferred that designation for most of their untexted pieces without vocal models. (Frescobaldi’s use of the term followed shortly after a visit he made to the Low Countries.) Praetorius’s definition of *ricercare* quoted above implies that ‘*fugue*’ was appropriated because of its connotations of seriousness and sophistication. ‘*Fugue*’ may have appealed also to the Germans because of its international character, as opposed to the very Italian ‘*ricercare*’. Frescobaldi’s use of ‘*canzona*’ and ‘*capriccio*’ introduces yet another layer into the terminological morass. In both of these cases, the kind of lively thematic material traditionally associated with the *canzona alla francese* is treated with the contrapuntal sophistication and length of the *ricercare*.

Probably the most significant compositional trend to emerge in serious fugal works at the beginning of the 17th century was an emphasis on monothematicism. Because monothematicism could easily lead to tediousness in a long work, however, composers sought to maintain interest by varying their treatment of the theme as the work progressed. Two approaches predominated. For the first a series of sections, neatly dovetailed to create a continuous flow from beginning to end, proceeds with either a new counter-theme or a new contrapuntal device applied to

the principal theme in each new section. A classic example is Sweelinck's *Fantasia chromatica*. See Table 1.

In the second category, best exemplified by many of Frescobaldi's works, the sections are fewer but not dovetailed and the principal theme is rhythmically transformed from one to the next, usually including at some point a change of metre from duple to triple. Such pieces are sometimes referred to as 'variation canzonas' or 'variation fugues'.

Both these types show many elements of the later classic fugue: severity of contrapuntal style, strictness of part-writing, greater regularity of exposition than in the old *ricercare* (about which more below), thematic hierarchy with a single principal theme, and emphasis on learned devices. Overall structure, however, differs considerably. Whereas the classic fugue proceeds as a series of well-defined sections alternating between episodes and self-contained groups of thematic statements, the early 17th-century 'learned fugue' proceeds as a kind of continuous unfolding of contrapuntal possibilities with only a few major cadences to mark off sections.

Certain German musicians of the early 17th century also began to designate contrapuntally free, short pieces fugues. These works traced their ancestry to the lively Parisian chansons of the previous century, instrumental intabulations and arrangements of which Italian composers had designated *canzone alla francese*. Both the chanson and the canzona often consisted of a short series of brief sections, each beginning with simple imitative entries but quickly lapsing into chords or melody-and-accompaniment texture. The Zarlino rules of counterpoint were more often flouted than followed, and keyboard canzonas often showed in addition little regard for strictness of part-writing and frequent lapses into stock keyboard figuration. Bernhard Schmid the younger, in his *Tabulatur Buch* of 1607, included 12 pieces written by Andrea Gabrieli, Adriano Banchieri and other Italians that he described as 'Fugues or, as the Italians name them, Canzone alla francese'. A similar tablature book was published in 1617 by Johann Woltz, who included in it 20 fugues from the pen of Simon Lohet, a Netherlander who had served as organist to the Württemberg court in Stuttgart until his death in 1611. Although modest in nearly every respect, Lohet's are the first group of non-canonic pieces to be called fugues. It is characteristic of this experimental age that 'fugue' could serve as a genre designation for these simple, almost banal works while Hassler and Praetorius were reserving it for pieces of the most sophisticated, serious sort.

[Fugue, §4: 17th century](#)

(ii) Theory: terminology, structure.

Zarlino's attempt to restrict the word's meaning to imitative counterpoint in which the imitation is exact failed to take hold, despite later Italian theorists' attempts to preserve his terminology. What these later writers did instead (inadvertently, it appears) was to keep Zarlino's restriction of fugue to the perfect intervals but to suppress the ideal of exactness of imitation. Because the two are not always identical, the end result of their change of emphasis was that exact imitation came to be replaced by the relationship between fugue and mode. In other words, for early 17th-century theorists the technique of fugue took place at a perfect interval not in order that the

intervals might remain identical but in order to emphasize final and dominant notes of the mode.

To this restriction was then added, by Girolamo Diruta in 1609, the theory of tonal answers. Both Zarlino and Dressler had insisted that modal clarity was important in the beginning of a work, Zarlino by insisting that the voices begin on final and dominant of the mode, Dressler by advising the composer to see to it that the thematic material emphasized those and other important modal notes. Diruta, a disciple of Zarlino, took these admonitions one step further and insisted that they be applied not only to the opening theme but to its answer as well. As a result, given that theme and answer were to begin on final and dominant (in either order) and were to emphasize important modal notes, and given that the octave was divided unevenly into a 5th and a 4th, then the answer had to be altered such that 5th was answered by 4th and 4th by 5th. The rather general advice of the mid-16th-century musicians had become by the early 17th century a specific, strict edict.

Progressive musicians of the time quickly adopted Diruta's theory. Marco Scacchi, for instance, used it repeatedly in his *Cribrum musicum* of 1643 to fault Paul Siefert's handling of the *stile antico* in a collection of psalm settings published in 1640. Siefert's defence that he was simply doing what his teacher, Sweelinck, had taught him was probably true, given the freedom with which most 16th-century composers handled such imitation, but by the 1640s the majority of musicians considered tonal answers a virtual necessity to ensure modal clarity. Schütz's early collection of double-choir psalms (published only a few years after his study with Giovanni Gabrieli) and his *Geistliche Chor-Music* of 1648 (possibly published as a practical response to the Scacchi–Siefert quarrel) contain numerous instances of opening tonal answers and not a single real answer.

Musicians in the north had never accepted Zarlino's definitions of fugue and imitation, and continued instead to experiment with their own subdivisions of imitative counterpoint. They generally referred to all imitative counterpoint as fugue, which most writers divided into canonic (variously called *fuga ligata*, *totalis* or *imaginaria*) and non-canonic (*fuga soluta*, *partialis* or *realis*). Sethus Calvisius further subdivided the latter into *fuga ejusdem modulationis* and *fuga diversae modulationis*, or fugue of either similar or diverse melodic motion, which he understood to mean, respectively, imitative counterpoint in which the melodic contour of the theme was maintained (whether exactly or approximately) by the answering voices and that in which imitation was perceived to be present even though melodic contour was not maintained (his example was the opening of the Lasso motet *Inclina Domine*). Joachim Burmeister, by contrast, categorized the techniques of non-canonic imitation based on rhetorical terminology, although he seems to have fitted fugal techniques to his chosen rhetorical figures rather than subdividing fugal techniques first and then naming them. Those figures he chose to relate to fugue were *metalepsis*, for which he chose imitation with two themes; *hypallagē*, imitation in inversion; and *apocopē*, imitation of a very brief head-motif. Calvisius even went so far as to allow 'fugue' to designate virtually any repetition of musical material in a composition, including ostinato technique

and the answering back and forth of polyphonic textures in double-choir music. Others were more restrictive. Burmeister, for instance, insisted that only if all voices of the texture participated in the imitation of a theme should the name 'fugue' be used.

None of these schemes for subdividing non-canonic imitation took firm root, however, and the Italian theory of fugue as imitative counterpoint handled according to proper treatment of the mode began to find wide acceptance. With this understanding of fugue as a basis, the south German writer Wolfgang Schonsleder distinguished in 1631 between 'long [fugues] that are worked out' and 'short ones or imitations', and he suggested as paradigms works by Palestrina and Frescobaldi for the former category and duets by Monteverdi for the latter. With this division of imitative techniques into canon, fugue and imitation, the essence of our understanding of these words is in place.

All the above definitions refer to fugue as a compositional technique involving imitative counterpoint. The word continued to be applied also to pieces of music, but here again there was no universal agreement. Musicians had of course inherited from the late Middle Ages the idea of fugue as canon, to which in the Renaissance they added fugue as a point of imitation. The former category proved surprisingly durable and was still being used by German school treatises as late as the early 18th century. (It is interesting to speculate whether Bach's first encounter with the word was when he sang canons while a schoolboy in Ohrdruf.) Fugue as a single point of imitation also survived the Baroque. Praetorius, for instance, defined motet style as the alternation of 'harmonies and fugues' and the canzona as a textless piece 'with brief fugues and artful fantasies'. Keyboard composers in the early 17th century (e.g. Lohet in south Germany and Heinrich Scheidemann in the north) sometimes wrote short pieces entitled 'fugue' that consisted of nothing more than a single point of imitation. Well into the 18th century French organists designated as fugues similarly brief imitative works, and Henry Purcell understood the word thus in his discussion of fugue published by Playford in 1694. Perhaps the last such use of the word can be traced to early 19th-century New England, where William Billings and his colleagues took up the form of the '[Fuging tune](#)', which had first become popular in 18th-century English parish churches.

As already noted, German musicians at the beginning of the 17th century introduced 'fugue' as a genre designation for non-canonic pieces widely disparate in style and intent. One final meaning of the word turns up in Italy about 1600, where a few musicians used it to refer to the thematic material of an imitative piece (e.g. 'Ricerca primo tono con tre fughe'). Perhaps the most famous composer to use the word in this way was Monteverdi, whose six-voice *Missa da capella* (1610) is composed with ten 'fugues', derived from Gombert's motet *In illo tempore*, which are spelt out even before the piece begins.

The origin of the textbook fugue's structural principles, until recently obscure, can now be traced with some certainty. In the early years of the 17th century the two most common models were the motet, with its series of points of imitation each based on a different theme, and the extended

keyboard fugue, with its longer sections, few cadences, and almost continuous presence of the theme. What was lacking was a series of much shorter points of imitation (or, in modern terms, groups of thematic statements) all based on the same theme but set apart from each other in some way.

The earliest theoretical source to describe such a scheme is a manuscript treatise, *Sequuntur regulae compositionis*, surviving in several copies and now thought to be the work of Antonio Bertali, a north Italian violinist and Kapellmeister of the imperial court in Vienna from 1649 to 1669. Bertali's text treats the study of counterpoint as a progression of species counterpoint leading to the writing of fugue, as does Fux's classic *Gradus ad Parnassum*. Bertali's treatise outlines for fugal composition the following structural plan: (1) once a theme has been selected, it should be assigned to an appropriate mode. (Note the inversion of the modern approach, which is to select the key first, then devise a theme for it.) (2) The opening point of imitation brings in the theme in systematic fashion in all voices (beginning on final and dominant of the mode), after which free counterpoint leads to the first cadence. (3) Successive points of imitation, all of course based on the same theme, should be distinguished in some fashion, for which the author recommends exchanging starting notes among the voices or switching the order of entry of the voices. (4) In the body of the composition, the theme may be brought in on notes other than final or dominant. (5) Stretto is particularly prized, but only in the middle or towards the end of the piece, since it generally requires thematic alteration and does not allow for careful treatment of mode. (6) The whole piece will generally consist of four or five such sections, with the theme presented prominently at the very end. Here, then, we find most elements of the modern fugue: carefully worked-out opening point of imitation (i.e. exposition), groups of thematic statements separated from each other (by free counterpoint), variety among the thematic groups, possible movement to closely related keys for later groups (described as 'beginning the theme on other notes'), fondness for stretto and prominence of the theme at the end of the piece. Lacking only are the countersubject and the well-defined episode.

This model obtains, not in keyboard works of the period, but in pieces entitled canzona or sonata and composed by Bertali's north Italian violinist colleagues. The fugues found in these works do not generally form the entire piece, but rather one section (often the first) of a multi-section work. One of the first composers of such pieces may be Tarquinio Merula, whose *Primo libro delle canzoni* of 1615 already includes several. Massimiliano Neri and Giovanni Legrenzi also wrote sonatas incorporating such fugues. The contribution of all these composers to the history of fugue merits further study.

[Fugue, §4: 17th century](#)

(iii) Second half of the century.

Much remains to be learnt about the history of fugal composition in the second half of the 17th century, and this lack of knowledge has led some scholars to attribute to Bach and Handel innovations in fugal writing with which they should not be credited. Only in the realm of keyboard music is

there a relatively complete and well-rounded picture of the music of the time. There is, however, no questioning that, with respect to fugal composition, the years 1650–1700 witnessed the gradual but complete passing of the mantle from Italy to Germany, where it largely remained into the 20th century. Several factors contributed to this transfer: Italy's gradual abandonment of interest in keyboard music and inexorable move towards paramountcy of opera; Germany's continued fascination with counterpoint (even in the music of such early Baroque composers as Schütz); and the eagerness with which German musicians learnt from such Italian teachers as Frescobaldi and Bertali.

Perhaps the key figure in this transfer of fugal 'authority' from south to north was the Stuttgart-born Johann Jacob Froberger, who studied with Frescobaldi, worked for the Holy Roman Emperor in Vienna (at the same time as Bertali), and during the 1650s travelled widely to other parts of Germany, France and even England. The four autograph manuscripts of keyboard works that Froberger presented to the Emperor Ferdinand III in the years around 1650 include easily the best fugal compositions written at a time when most of Europe's leading composers were absorbed with opera, cantata and oratorio. Froberger's fugues follow closely the example of Frescobaldi and comprise the same four genre designations of *ricercare*, *fantasia*, *canzona* and *capriccio*, understood in the same way. Of even greater historical significance than the quality of these works may be Froberger's role in awakening interest in fugal composition among composers north of the Alps. Inspired by Froberger's example the Frenchman François Roberday published in 1660 a volume of *Fugues, et caprices* explicitly modelled after the composer's variation fugues and even including one of Froberger's own pieces. French composers did not follow Roberday's lead, but in Germany Froberger's influence bore spectacular fruit. Through his personal contacts with Schütz's pupil Matthias Weckmann and others, he reawakened the interest of the Germans in large-scale fugal composition. In north Germany, where Weckmann spent most of his career, this led to significant experimentation with fugue and invertible counterpoint. In central Germany, where Froberger's music circulated widely in manuscript, the interest in fugal writing led directly to Bach and Handel.

The unbroken tradition of serious fugal composition begun in the 1540s continued through this period and, indeed, well into the 18th century. Composers retained the two types developed by keyboard composers early in the 17th century – namely, Sweelinck and Hassler's continuous piece in a single metre with contrapuntal devices, and the 'variation fugue' cultivated by Frescobaldi and Froberger. Italians who composed such extended fugal works include Fasolo, Battiferri, Fabrizio Fontana and Pasquini. Among the many German contributions one might mention as particularly significant the set of 12 *ricercares* compiled by Poglietti and keyboard fugues (variously designated) by Weckmann, J. Krieger and N.A. Strungk (a complete list is given in Riedel, 1979).

Also during this half-century fugue took on a much greater significance within the genre of toccata and its sometime equivalent, prelude. Improvisation and freedom had traditionally been among the genre's principal characteristics, but since the 16th century many keyboard works

as shown in Table 2 (A, B, C and D refer to the themes, T and D to entries of theme A on tonic and dominant). The permutation fugue consists of fugue and canon in equal measure. Characteristic of the former is the presence of a fugal exposition, complete with tonal answer, properly spaced entries and strict alternation of tonic and dominant for entries. Characteristic of canon is the near absence of non-thematic material, in that each voice continues with the same material as every other once it has stated the opening theme complete, and returns to the opening theme once it has fully stated all themes. Although the first known piece to fit this description appears to have been composed by Johann Theile for instructional purposes and is found in his treatise *Das Musikalisches Kunstbuch*, Bach was among the first to employ the technique successfully in a musical context.

table 2

| | | | | | | | | | |
|---|----|----|----|----|----|----|----|----|------|
| S | A— | B— | C— | D— | A— | B— | C— | D— | xxxx |
| A | | A— | B— | C— | D— | A— | B— | C— | D— |
| T | | | A— | B— | C— | D— | A— | B— | C— |
| B | | | | A— | B— | C— | D— | A— | B— |
| | T | D | T | D | T | D | T | D | T |

Fugue

5. The golden age: early 18th century.

C.P.E. Bach, writing to Forkel about his father in 1775, remarked: ‘Through his own study and reflection alone he became even in his youth a pure and strong fugue writer’. His models, according to Carl Philipp Emanuel, included Froberger, Kerll, Pachelbel, Frescobaldi, J.C.F. Fischer, Strungk, Buxtehude, Reincken, Bruhns and Böhm. Among the results of this study were the following: (1) although his earliest fugues bear a variety of designations, including Canzona (bwv588), Capriccio (bwv993), Praeludium (bwv566) and even Imitatio (from the Fantasia bwv563), Bach seems early on to have settled on fugue as the designation of choice for all pieces based on non-canonic imitation. This choice is not entirely expected; it may reflect the influence of Pachelbel, the teacher of Bach’s older brother (and first teacher) Johann Christoph and the only composer listed above who preferred that designation. (2) After some experimentation with other models for fugal writing, Bach settled for his keyboard or organ fugues on the model ultimately derived from Bertali, but including by this time frequent use of a countersubject and episodes and eventually incorporating tonal harmony and modulation to related keys. (3) Bach paired most of his keyboard fugues with preludes. Praetorius had described in 1619 the practice of improvising a toccata or prelude before a written-out fugal piece, and only towards the end of the 17th century did a few composers begin to attach written-out preludes to their fugues. Bach’s preference for this practice ensured that wherever his keyboard fugues have been admired the prelude and fugue has served as one of the most important genres to incorporate fugal writing. (4) For his earliest vocal fugues, Bach chose in place of this model the permutation fugue, which he probably encountered through the treatises of Theile.

The mature Bach employed fugue in his music for organ, for keyboard (harpsichord) and for voices. The harpsichord fugues are in general relatively brief and tight in construction; they would seem to have been intended primarily for study and teaching. Those for the organ are usually grander and more expansive; they would seem to have been intended for public performance. For his mature vocal fugues (e.g. in the B minor Mass) Bach eventually abandoned the permutation fugue model in favour of that of the keyboard fugues.

Like all masterly bodies of music, Bach's fugues resist easy summary, generalization and classification. A few attempts have however been made to subdivide these works further. Kunze proposed that the fugues of *Das wohltemperirte Clavier* be categorized on the basis of musical style: *fuga pathetica*, with predominantly slow movement and expressive of a certain affect; *ricercar-fugue*, the 'artful' fugue reminiscent of the old *ricercare*; *dance-fugue*, based on certain dance idioms; *Spielfuge*, characterized by idiomatic instrumental writing; and *choral- or motet-fugue*, which brings together instrumental structure and vocal style. Stauffer has applied Kunze's plan to the organ fugues, adopting two of the categories (*dance-fugue* and *Spielfuge*) but offering in place of the others the *allabreve* fugue (i.e. derived from the *stile antico*) and the *art fugue* (emphasizing learned devices). More recently Dreyfus has questioned the idea of categorization based on style and has proposed instead subdivisions derived from Mattheson's *Der vollkommene Capellmeister* and based on the use of contrapuntal procedures: *simple fugue*, based on only one theme and without invertible counterpoint; *double fugue*, based on two or more themes treated invertibly; and *counterfugue*, involving the application of contrary motion, augmentation or diminution to one of the themes.

In contrast to the almost universal esteem accorded Bach's fugues since at least the early 19th century, those of Handel have been somewhat neglected. Handel's focus on opera and oratorio, and the relative paucity of keyboard music from his pen, result in a very small number of pieces designated 'fugue', the most prominent being the *Six Fugues or Voluntaries for the Organ or Harpsichord* issued by Walsh in 1735. Handel's most important contributions to the genre are probably those in the choruses of his oratorios, which differ in only small ways from the keyboard fugues (two of the six keyboard fugues of 1735, for instance, ended up arranged as choruses in *Israel in Egypt*). In general, Handel's treatment of fugue is freer and less rigorous than Bach's: the part-writing (at least of the keyboard fugues) is often loosely handled, the counterpoint is sometimes allowed to relax into thematic statement accompanied by chordal texture, thematic statements are less recognizably grouped, episodes less clearly defined, thematic material less economically used. These characteristics have not universally been considered signs of inferiority: writing in 1789, Burney (*History*) called Handel 'perhaps the only great Fuguist exempt from pedantry'. Marpurg in his treatise on fugue (1753–4) subdivided the genre into *strict (fuga obligata)* and *free (fuga libera or soluta)* which he associated, without expressing particular preference, with Bach and Handel respectively.

The third great figure of this era for the history of fugue is J.J. Fux, whose *Gradus ad Parnassum* (1725) remains a classic of fugal theory. The book

is written, in Latin, as a dialogue between the author (as pupil) and Palestrina (as teacher); its goal, however, is the writing not of a *stile antico* motet but of late Baroque fugue, especially Fux's preferred genre, the fugue with two themes. Fux is probably most famous today for his use of the pedagogical progression from species counterpoint to fugue, but he probably also deserves credit for popularizing the terms 'subject' and 'countersubject', which he used, in their Latin forms, for the two themes of a fugue. His model for fugal composition, like his use of species counterpoint, derives ultimately from Bertali, although Fux recommends a tripartite structure of only three groups of thematic statements. This model seems intended purely as a way of getting the student started; Fux's own use of fugue in his music is considerably more imaginative than his somewhat formulaic plan would lead one to expect.

Fugue

6. Late 18th century.

The golden age of fugue was brilliant but short-lived. By the 1750s, during which decade both Bach and Handel died, Enlightenment ideals had brought fugue once again (as had humanistic ideals at the beginning of the Baroque) into disrepute, this time as pedantic and unnatural. Never again would the genre play the central role it had enjoyed in music of the early 18th century. At the same time, however, musicians continued to find fugue and counterpoint important for a composer's training, just as they had a century and a half earlier, and fugue even made an occasional appearance in music in the new style. In the latter case, its most common role was that of finale, a role it had long played in the Mass, where 'et in secula seculorum' and 'amen' fugues were a well-established tradition. In addition, composers began to experiment with the insertion of brief fugal imitation, sometimes only a single point of imitation, into works in sonata form and other forms.

Fugue retained its prestige longest in Vienna, aided by the aura surrounding Fux's bestselling treatise as well as the conservative musical tastes of the city's Habsburg patrons. The technique figures relatively prominently in the works of most composers, both German and Italian, associated with the Viennese court and churches during the third quarter of the 18th century. G.J. Werner (Haydn's predecessor at the Esterházy court), G.C. Wagenseil, M.G. Monn, F.L. Gassmann, Nicola Porpora (Haydn's teacher) and F.X. Richter all incorporated fugues into their instrumental music for chamber ensemble and larger orchestra. Perhaps the most significant of all Viennese contributions to fugue was that of J.G. Albrechtsberger, Beethoven's teacher, who not only assigned fugue a prestigious role in his compositions but wrote one of the most admired counterpoint treatises of the day. Elsewhere interest in fugue waned rapidly. A handful of composers in northern Italy, most notably F.M. Veracini and CA. Campioni, continued to cultivate fugue under the influence of the Bologna theorist G.B. Martini. In Germany J.S. Bach's fugal legacy was carried forward not primarily by his sons but by his students and admirers, in particular F.W. Marpurg and J.P. Kirnberger.

With the establishment of the so-called Viennese Classical style by Haydn, Mozart and Beethoven, however, fugue's central role in music came to an

end as sonata form and the symphony orchestra quickly rose to a position of dominance. Nevertheless, none of the three composers entirely abandoned fugue. Haydn's study of the technique seems to have been accomplished on his own using primarily Fux's *Gradus ad Parnassum*. In addition to a number of fugues in his masses, fugues serve as finales to several of his instrumental works, including three of the op.20 string quartets, the quartet op.50 no.4 and the symphonies nos.3, 40 and 70. These fugues are finely wrought works in the late Baroque style and suggest that Haydn would probably have been comfortable writing many more if his patrons had desired them. Mozart learnt fugal composition not through any treatise but through the study of other composers' works: first Haydn and the earlier Viennese instrumental composers, then in 1782 J.S. Bach (the '48') and Handel (probably the *Six Fugues or Voluntaries*, among other works), to both of which he was introduced by Baron von Swieten. As a result, we find in Mozart fugal finales to string quartets à la Haydn (K168, 173 and 387), as well as independent fugues or preludes and fugues in late Baroque manner, including the Prelude and Fugue for keyboard K394/383a and the Fugue for two pianos four hands K426, later arranged for string quartet as K546. Of course, fugal finales also appear in Mozart's sacred music, including the C minor Mass K427/417a, and the Requiem. Mozart's most important contribution to the history of fugue, and certainly his most innovative, is probably the insertion of fugal imitation into works in sonata form. This category includes perhaps his two best-known instrumental movements incorporating fugal imitation: the finale of the 'Jupiter' Symphony and the overture to *Die Zauberflöte*.

As in so many facets of composition, Beethoven pushed back the boundaries of fugue while integrating it into the new style. He was introduced both to the '48' (through his teacher in Bonn, Neefe) and to a systematic study of counterpoint and fugue (through his later teacher Albrechtsberger). Perhaps the most traditional are the fugal finales Beethoven included in the *Missa solennis*; among his instrumental works, by contrast, scarcely a single fully worked-out, traditional fugue is to be found. Instead we find such offerings as the 'Finale: alla fuga' of his variation set op.35, on the theme of the last movement of the 'Eroica' Symphony. Here Beethoven's fugal finale begins conventionally enough, but, in a manner reminiscent of Buxtehude's preludia, the counterpoint eventually begins to break down and is finally abandoned about two-thirds of the way through the movement. The composer acknowledged his freer approach to fugue in two of his most famous efforts, the finale to the Hammerklavier Sonata op.106, and the *Grosse Fuge* op.133 (originally conceived as the finale to op.130). He headed the first 'Fuga ... con alcune licenze', the second 'tantôt libre, tantôt recherchée'. Like Mozart, Beethoven also introduced fugal imitation into sonata form movements, for instance in place of the first theme group (in the finale of the string quartet op.59 no.3) or as a part of the development (in the opening movement of op.59 no.1).

Fugue emerged from its golden era accompanied by no particular consensus with regard to its rules, definitions or how it ought best to be handled. Musicians who wrote about fugue and counterpoint in the second half of the 18th century continued to focus on the styles and techniques of the late Baroque, but they brought to the task a variety of approaches. One

of the most famous of these writers was G.B. Martini of Bologna, renowned as a teacher of counterpoint and sought out by Mozart and many others. In his *Esemplare, o sia Saggio ... de contrappunto* of 1774–6, Martini subsumed all imitative counterpoint under the general heading fugue, which he subdivided into *fuga reale* (i.e. with a real answer), *fuga del tuono* (with a tonal answer) and *fuga d'imitazione* (freer sorts of imitation). He further subdivided the former into canonic (*legata*) and non-canonic (*sciolta*). Here we see fugal terminology at the crossroads: words and pairings traceable all the way back to Zarlino (*fuga legata* and *sciolta*) side by side with newly paired expressions central to our modern theory (real versus tonal answers). The tripartite division (with additional subdivision) obscures to some extent the more apt one of canon, fugue and imitation, and certainly shows Martini's respect for traditional Italian terminology. In Austria Fux's *Gradus ad Parnassum* continued to find favour among musicians. Beethoven's teacher Albrechtsberger (*Gründliche Anweisung zur Composition*, 1790) was only the best-known of a number of Austrian pedagogues who, either directly or indirectly under Fux's influence, likewise wrote texts on counterpoint and fugue.

Meanwhile the predominant influence on fugal theory in Germany remained J.S. Bach and his many pupils. Whereas Bach's most progressive sons, Carl Philipp Emanuel and Johann Christian, showed in their compositions little interest in fugue, two members of the Bach circle with more conservative bent, F.W. Marpurg (*Abhandlung von der Fuge*, 1753–4) and J.P. Kirnberger (*Die Kunst des reinen Satzes*, 1771–9), made important contributions to its theory. Marpurg, author of the first full-length treatise to include 'fugue' in its title, divided imitative counterpoint as we do today into canon, fugue and imitation. He insisted that fugue was 'actual, proper or regular' only if it was constructed according to the rules; otherwise, it was 'figurative, improper or irregular'. Five essential characteristics defined fugue, and these required proper handling for a piece to earn the designation 'proper': *Führer* (*dux*) and *Gefährte* (*comes*), *Wiederschlag* (i.e. regularity of opening imitation between *dux* and *comes* forms), *Gegenharmonie* (i.e. good counterpoint accompanying the theme) and *Zwischenharmonie* (episodes). Even when these five elements were handled in 'proper' fashion, Marpurg allowed for still further subdivision of proper fugue into strict (à la Bach) and free (à la Handel). Also worth mentioning is Marpurg's borrowing from Mattheson of the word *Durchführung* (still used by German speakers today) to designate the fugue's sections marked off by its episodes. One notices immediately in Marpurg's use of 'Harmonie' the ever greater focus of the time on vertical sonority rather than horizontal part-writing.

Fugue

7. The romantic era.

In the early 19th century fugue became the subject of intense debate as musicians struggled to reconcile its myriad definitions and manifestations and to determine its role in contemporary composition. Nevertheless, it was the general consensus that fugue was the quintessential contrapuntal genre and as such was only with difficulty susceptible to integration into the modern style. One musician who did attempt to update the technique in light of post-Baroque compositional innovations was the Czech-born

Antoine Reicha: contemporary and colleague of Beethoven, pupil of Haydn, Salieri and Albrechtsberger, and teacher of Berlioz, Liszt and Franck. In 1803 in Vienna Reicha dedicated a set of 36 fugues for piano to his teacher Haydn; for a new edition two years later he added an introduction entitled *Über das neue Fugensystem* defending their construction. In this introduction Reicha dismissed Martini's three principal categories of fugue as irrelevant to contemporary composition and identified the following characteristics as necessary for a fugue: the leading of the theme through all voices, proper contrapuntal texture, derivation of all musical ideas from the theme alone, and the maintenance of a contrapuntal character throughout the piece. As might be expected from a composer interested in more adventurous Romantic harmony, Reicha rejected the traditional relationship between fugue and tonality, including the handling of the fugal answer and any restrictions on modulation during the course of the piece. In a later treatise, written after he had been appointed to the Paris Conservatoire, he also tried to bring the ubiquitous periodicity of Classical-style music into the fugue by describing its structure as a series of periods well delimited by phrases: these periods included an opening one called 'exposition' and, following an intervening episode, another called 'counterexposition'. Reicha's innovations were not widely accepted, however; Beethoven, who himself treated fugue relatively freely, expressed the probably common opinion that in Reicha's collection of 36 fugues 'the fugue is no longer a fugue'. Reicha's colleagues at the Paris Conservatoire, Cherubini and Fétis, later expressed similar criticisms. When their ideals prevailed, the last serious attempt to update fugal theory died, and the teaching and writing of fugue became once and for all an act of homage to the past.

Writing about fugue meanwhile continued apace. Authors included Fétis (1824), Cherubini (1835), Weinlig (1845), E.F. Richter (1859), Riemann (1890–94), Prout (1891) and many others. Fugal theory came to focus increasingly on one of two strains: either fierce, partisan debate about what constituted a 'proper' fugue, principally for the purpose of evaluating music of the past, or the establishment of a rigid model to be followed to the letter by any student wishing to master the ideal fugue. The latter came eventually to be known as the school fugue or *fugue d'école* and to be associated most closely, as it still is today, with the Paris Conservatoire. André Gédalge's *Traité de la fugue* (1901) offers the definitive outline of the school fugue. The model is laid out in great detail and is widely understood to bear no relationship at all to 'real' composition outside the academy.

Beethoven's judgment concerning Reicha's fugues and his ambivalence about the freedoms allowable in his own fugal composition mirror the widespread uncertainty of the time towards the question of fugue's definition and essential characteristics. Marpurg had allowed for strict and free fugues, and some musicians of the early 19th century (e.g. Koch) simply expanded the latter to encompass such innovatory works as Mozart's overture to *Die Zauberflöte*, in which fugal texture is by and large maintained but within a movement structured according to sonata form. Others (e.g. J.A. André) vigorously rejected such (as they saw it) terminological looseness. For André, the *sine qua non* of fugue was the opening fugal answer at the 5th. Other musicians since André have identified their own essential characteristics, including most commonly

contrapuntal rigour or overall compositional structure (i.e. form). Most pieces designated 'fugue' by 19th-century composers have probably at some time been declared unworthy of the name for one or another reason; even Bach's fugues themselves have occasionally been measured and found wanting.

Adding to the terminological confusion is the 19th-century introduction of the word *fugato*, an Italian past participle meaning 'fugued', which was occasionally used during the 16th and 17th centuries in the expression *contrappunto fugato* (literally 'fugued counterpoint', perhaps best rendered in English as 'fugal counterpoint'). In 1760, however, Giorgio Antoniotto, an Italian-born musician living in England, published a treatise in English in which he introduced the word as a noun meaning imitative counterpoint that is not proper fugue (what earlier musicians had called simply 'imitation'). *Fugato* subsequently came to be the term most commonly applied to brief passages of fugal imitation within non-fugal movements, as well as to any fugal piece (even if designated 'fugue' by its composer) that fails the test for proper fugue. In both of these senses, the word remains current today.

As fugal theory became more and more orientated towards the past (and, by extension, towards the analysis of earlier music), composers turned increasingly to the fugues of past composers, rather than to the theoretical pronouncements of their teachers, for inspiration. Chief among their models were the keyboard fugues of Bach, which, despite the disappearance of most of the rest of his works from public consciousness, had never really faded from the view of the musical cognoscenti. It is no accident that Schumann, Liszt and Reger all wrote fugues on the notes B–A–C–H, or that both Schubert and Beethoven showed their greatest interest in fugue late in life, as they searched for new ideas and models, rather than early in their careers, when their teachers' precepts were fresh in their minds. In the end, only Chopin among all the major composers of the 19th century seems to have shown no interest whatsoever in counterpoint and fugue.

Perhaps the single exception to this new role of fugue as historical revival or archaeological relic was its traditional, well-established place as finale in sacred vocal music. Prominent examples from the century include, in addition to those of Beethoven's masses, the final chorus of Mendelssohn's *Elijah* and the end of the third movement (on the words 'Der Gerechten Seelen sind in Gottes Hand') of Brahms's *German Requiem*. Berlioz, on the other hand, criticized this convention and chose to use fugue in more innovative ways in his Requiem. Verdi introduced a brilliant spoof of the tradition by closing his final opera, *Falstaff*, with a fugue on the words 'Tutto nel mondo è burla' (the whole world is a joke). Meanwhile, the fugal finale in instrumental music, a much more recent tradition, faded in importance. Among its few post-Beethoven appearances one might name the Variations and Fugue on a Theme of Handel op.24 of Brahms and the fourth movement of Bruckner's Symphony no.5.

With the decline of interest in sacred music generally and the instrumental fugal finale in particular, the writing of independent fugues, or preludes and fugues, came increasingly to attract composers' attention, just as it had

Mozart's. Beethoven's most contrapuntally rigorous fugue is probably the opening movement of the C \flat minor Quartet op.131, Schubert's the Fugue in E minor for piano four hands, written in the year before he died. Both Mendelssohn and Schumann showed keen interest in writing fugues, the former as an outgrowth of his interest in the revival of Bach's music, the latter as a kind of artistic stimulus to his creative juices. Clara Schumann went so far as to refer to her husband's *Fugenpassion*, and he enthusiastically instructed her using Cherubini's counterpoint treatise. One can see in all of these compositions their creators' attempts to rein in or adapt the current stylistic preference for beautiful, singing melody and adventurous harmony within a genre designed first and foremost for contrapuntal display and technical sophistication.

By the second half of the century fugue had found its most comfortable niche within the genre of prelude and fugue, and increasingly within the realm of organ music. These fugues might take the form of studies (e.g. the organ fugues of Brahms), showpieces (the preludes and fugues of Liszt), continued fascination with the Baroque (the works of Reger), or simply occasional essays (the *Prélude, fugue et variation* for organ op.18 of Franck). Of course fugue also retained its reputation for learnedness. In order to characterize Beckmesser's pedantry Wagner introduced fugal counterpoint into *Die Meistersinger* (see bars 138–50 of the overture, reprised in association with Beckmesser in Act 3) and in *La damnation de Faust* Berlioz included a fugue in parody of German learnedness. Of all of these men probably the most consistently successful composer of fugue was Brahms, who also proved most capable of integrating past and present.

Fugue

8. 20th century.

The indissoluble bond between fugue and tonality, traceable back to Dressler and Clemens in the 16th century and strongly reaffirmed in the 19th, made the genre uncongenial to those 20th-century composers who had abandoned tonal harmony. A rare early use of fugue in atonal music occurs in 'Der Mondfleck' from *Pierrot lunaire* (1912), a movement that Schoenberg described as 'fugue between piccolo and clarinet on the one hand, canon between violin and cello on the other'. Schoenberg's understanding of the difference between the two techniques is clear: the canon carries through from beginning to end, whereas the fugue involves a theme, two bars long, which is stated several times in the two voices, with intervening free counterpoint, and to which the contrapuntal devices of inversion and stretto are applied. Nevertheless, as Schoenberg and Webern began to explore thematic transformation as yet another way to avoid the sensation of a recognizable tonality, fugue found itself all but excluded from 12-note music. The composers of the Second Viennese School favoured both counterpoint and classical forms, but canon, not fugue, was the preferred imitative technique. In fact, possibly the best-known fugue associated with these composers was not an original composition but Webern's arrangement of the six-voice ricercare from Bach's *Musical Offering*.

Perhaps the most significant atonal fugue from the first half of the century is the triple fugue in Act 2 scene ii, bars 286–365, of Berg's *Wozzeck* (1917–22). Opera and fugue had traditionally had little to do with each other, but Berg exploited the technique brilliantly by assigning a fugue subject to each of the scene's three characters and using various contrapuntal combinations to parallel the dramatic action. The fugue is laid out in several well-defined sections: exposition of theme 1, exposition of theme 2, combination of themes 1 and 2, transition based on theme 2, exposition of theme 3, combination of all three themes, and coda on themes 1 and 2. Even allowing for the absence of tonality (the first five thematic statements enter on F \flat , F \flat , E \flat , D and G), the handling of the imitation itself is free and untraditional, much more so than Schoenberg's in 'Der Mondfleck'. Berg's three expositions do not present their themes in the customary orderly fashion, integrity of voices is not maintained, and thematic alteration, although seldom drastic, is omnipresent.

The so-called neo-classicism of the 1920s and 30s brought fugue back into favour. Each of the movement's adherents sought to put his own individual stamp on the tonal harmony he inherited, and that desire led to a variety of tonal plans for both the imitative entries and the fugue as a whole.

Whereas Stravinsky, in the second-movement fugue of his *Symphony of Psalms* (1930), presented a regularly laid-out fugal exposition with entries alternating between tonic and dominant, Bartók chose, for the opening fugue of his *Music for Strings, Percussion and Celesta* (1936), to take successive entries around the circle of 5ths, with odd-numbered entries proceeding around the circle in one direction and even-numbered entries in the opposite direction. These early attempts at reinterpreting fugue in 20th-century terms led to further experiments, including later 12-note fugues by Schoenberg (the finale of his *Variations on a Recitativo* op.40 (1941) for organ and the *Genesis* Prelude op.44 (1945) for orchestra and chorus without text). Also falling within the category of 'neo-classical' are two major collections of fugues inspired by the example of Bach's '48': Hindemith's *Ludus tonalis* (1942) and Shostakovich's 24 Preludes and Fugues (1950–51).

The principal compositional trends since World War II – total serialism, aleatory music and minimalism – have proved inhospitable to fugue. Accordingly, interest in fugue during the second half of the 20th century came to rest almost exclusively with composers seeking to emulate past compositional styles and scholars engaged in the study of the history of imitative counterpoint.

Fugue

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Fugue d'école

(Fr.: 'school fugue').

A prescriptive model for writing fugue developed within the Paris Conservatoire in the 19th and 20th centuries. Important contributions to the writing of fugue were made by Fétis (1824), Cherubini (1835) and Dubois (1901), but André Gédalge's *Traité de la fugue* (Paris 1901; Eng. trans., 1965) is acknowledged as the classic text. As enumerated by Gédalge, the structural components of the *fugue d'école*, generally translated into English as the 'scholastic fugue' or 'school fugue', are eight in number: (1) the subject, (2) the answer, (3) one or more countersubjects, (4) the exposition, (5) the counter-exposition, (6) the episodes (in French, *développements* or *divertissements*), (7) the stretto, and (8) the pedal point. This model follows the main outlines of the 'classic' fugue as outlined in [Fugue, §1](#), but the prominence of a counter-exposition and of pedal point are far beyond their actual presence in fugal repertoires of the past. Although Gédalge urged every modern composer to undertake the study of fugue, he readily acknowledged that the ultimate goal was not 'expressly to

write fugues, but to acquire the technical mastery that only fugal writing can bring'. It is widely though not universally understood, therefore, that Gédalge's treatise, while deriving much of its detail and many of its musical examples from fugal writing of the past, is not primarily intended as a guide to the study and analysis of that repertory. The list of 20th-century composers who learnt this model while studying at the Paris Conservatoire includes most French composers since 1900.

PAUL WALKER

Fuguing tune [fugue tune].

See [Fuging tune](#).

Führer, Robert (Jan Nepomuk)

(*b* Prague, 2 June 1807; *d* Vienna, 28 Nov 1861). Czech composer and organist. While still a chorister at Prague Cathedral he was taught by Vitásek (1817–24). From 1823 he was assistant organist at the cathedral and in 1826 became second organist; after Vitásek's death in 1839 he succeeded him, giving up his organ post at the Strahov Monastery, which he had held since 1829. In 1830 he became one of the first teachers at the Prague Organ School, but his irregular life caused his dismissal in 1845. He then settled in Salzburg as an organist and theatre conductor (1846–9) and lived briefly in Munich (1849), Braunau am Inn (1851), Gmunden (1853–5) and other German and Austrian towns. He also toured Austria and Hungary with the violinist Gärtner and competed with Bruckner at the Mozart celebrations in Salzburg in 1856. He stayed longer in Aspach and Ried, where he wrote many compositions. After his imprisonment in Ried and Garsten (1859–60) he went to Vienna, where he lived for the rest of his life in penury.

Führer was a prolific composer and wrote over 400 works, mostly sacred. The finest include his Mass in A \flat (1843), the Requiem in G (1846) and the oratorio *Christus im Leiden und im Tode*. He also wrote many secular cantatas, songs and organ works. The extensive publication of his works (in Prague, Munich, Augsburg, Vienna and Innsbruck) and the appealing early Romantic lyricism of his style account for his wide popularity during his life; his works can still be heard in Bohemian and Austrian churches. His writings include three books all published in Prague in 1847: *Der Rhythmus*, *Die Tonleitern der Griechen*, and *Praktický návod, jak psáti skladby pro varhany* [Practical instructions on how to write pieces for the organ].

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Führer Orgelbau.

German firm of organ builders. Alfred Führer (*b* Wilhelmshaven, 8 Nov 1905; *d* Wilhelmshaven, 27 May 1974) was first apprenticed as a cabinet maker (1920–24) and then trained as an organ builder with P. Furtwängler & Hammer, Hanover, between 1924 and 1927. He worked as a journeyman with companies in Switzerland and the USA (1929–30) and again with Furtwängler & Hammer (1931–3). In 1933 he set up an organ workshop in Wilhelmshaven, restoring, rebuilding and repairing organs, mainly in the district of Oldenburg-Wilhelmshaven, the former duchy of Oldenburg. After the war the business gained great prestige in northern Germany, particularly in the northern part of Lower Saxony and Bremen. During his lifetime Führer built 760 instruments. In 1974 his nephew Fritz Schild (*b* Bohlenbergerfeld, 18 Aug 1933) became managing director. He had served his apprenticeship with Führer and then worked in the Netherlands, France and the USA from 1958 to 1959, returning to work with Führer as a voicer between 1960 and 1974.

Organs built by Führer include Wilhelmshaven-Bant (1953/1967); Pauluskirche, Bielefeld (1957); St Ansgarii-Kirche, Bremen (1958); St Marien, Delmenhorst (1961); Jever (1966), and St Lamberti, Oldenburg (1972). His most important restorations were to the 1697 Kayser organ in Waddewarden (1933/1966), the 1699 Schnitger organ in Ganderksee (1934/1966) and the 1698 Schnitger organ in Dedesdorf (1947/1957). Schild's organs include those at St Viktor, Damme (1975); Bunde (1979); Christengemeinschaft, Bremen (1981); Totentanz-Orgel, Marienkirche, Lübeck (1986); Staatliche Hochschule für Musik, Hamburg (1992), and Seoul, Korea (1994). He is best known for his restorations of organs by Huess (1650) in Langwarden (1974/1976); Busch (1739) in Jade (1977); Kayser (1694) in Hohenkirchen (1974/1977); Fürtwangler (1858–9) in Buxtehude (1979); Klepmeyer (1766) in Hammelwarden (1969/1992); and Berner (1767) in Sillenstede (1967/1994).

Alfred Führer built organs with slider chests and tracker action in accordance with the principles of the *Orgelbewegung*. From 1933 onwards he carried out major restoration work on historic organs in northern Germany. Fritz Schild has continued the firm's traditions whilst improving the quality and scope of its restoration work; the firm has worked on Baroque and 19th-century instruments, including those employing historical temperaments.

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UWE PAPE

Fuhrmann, Georg Leopold

(bap. Nuremberg, 2 Sept 1574; d Nuremberg, Dec 1616). German publisher, bookseller, engraver, editor and lutenist. According to the foreword of his *Testudo gallo-germanica* Fuhrmann attended 'German and French high schools and universities'; there are records of him studying in Jena (1597), Marburg (1599), Tübingen (1601) and Basel (1604), where he received a broad education. He then worked in Nuremberg, where in 1608 he took over the typographical workshop of his father, Valentin, who had published mathematical and theological works and was also known for publishing music and theoretical works. Composers whose music was published by Fuhrmann include Melchior Franck, J.A. Herbst and Demantius.

For musicians Fuhrmann is of particular interest for his anthology of lute music *Testudo gallo-germanica, hoc est: novae et nunquam antehac editae recreationes musicae, ad testudinis asum et tabulaturam* (RISM 1615²⁴/R1975, published in Nuremberg). It comprises 180 pages and includes a German translation of Anthoine Francisque's *Instruction pour réduire toutes sortes de tablatures de luth en musique et réciproquement*. The music, which is for nine-course lute in G, spans the entire continental, as well as the English, repertory of the period and is therefore one of the most important sources of lute music of the early 17th century (some pieces ed. A. Quadt in *Aus Tabulaturen des 16.–18. Jahrhunderts* (Leipzig, 1966, 6/1990), *Lautenmusik aus der Renaissance*, i (Leipzig, 1968) and in Boetticher). There are pieces by English composers such as John and Robert Dowland, several lesser-known Italians, French composers such as Charles Bocquet, Poles, and particularly Germans, among them Elias Mertel, Valentin Strobel (ii), Georg Wesper and Hans Leo Hassler, who had worked in Nuremberg and who is represented by 20 pieces, a larger number than any other composer. The collection, which is in French lute tablature, offers a cross-section of current forms and there is a high proportion of arrangements of vocal models. Fuhrmann himself played here a prominent role as intabulator.

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WOLFGANG BOETTICHER

Fuhrmann, Martin Heinrich [Frischmuth, Marcus Hilarius]

(b Templin, Uckermark, bap. 29 Dec 1669; d Berlin, bur. 25 June 1745). German organist, Kantor and writer. References in his own writings to

hearing church music performed in Kyritz (in the Prignitz) and Penzlau suggest that he may have been a student in those towns. Later he studied with Buxtehude's pupil F.G. Klingenberg (from Stettin), organist at the Nikolaikirche in Berlin. Fuhrmann said that in 1690 he took some of his own compositions for examination by his music teacher, M.P. Henningsen, Kantor at the Marienkirche, Berlin. No music by Fuhrmann, however, seems to survive. Later, probably about 1692, he studied in Halle, where he was deeply influenced by the organ virtuosity of F.W. Zachow (Handel's teacher), whom he 'listened to each Sunday with a real hunger and thirst' (*Satans-Capelle*, p.55). Fuhrmann visited Leipzig at about this time, working briefly with Schelle on contrapuntal exercises. He stated (*ibid.*, p.52) that in 1694 he became an organist in Soldin. By the next year he had found a post as Kantor in Berlin, where in 1704 he was appointed Kantor at the Friedrich-Werder Gymnasium, a position he retained for the rest of his career.

Fuhrmann was a learned and widely experienced musician and theorist. His views on numerous aspects of contemporary music education, especially practical musicianship, as well as the kaleidoscopic references to the state of sacred and secular music in Germany during the early 18th century, deserve attention. He often praised the excellence of German musicians of his day, and in a far-sighted reference he coined as the three great German Bs Buxtehude, Bach and Bachelbel (*sic!*; *ibid.*, p.55). Johann Rosenmüller was 'the *alpha* and *omega* musicorum' (*Musicalischer-Trichter*, p.41). In comparing the 'world-famous' Bach, whom he had heard play the organ, with the Italian masters Frescobaldi and Carissimi, Fuhrmann concluded that if one placed the art of the two Italians on one scale and that of Bach on the other, the latter would outweigh the former two, sending their scale flying up into the air (*Satans-Capelle*, p.32).

Fuhrmann had read most of the important theoretical works by German writers of the later 17th and 18th centuries, including Beer, Printz, Kuhnau, Kircher, Neidhardt and Werckmeister. Most of Fuhrmann's books are written in a satirical, frequently obscure style with intricate rhetorical imagery. He probably modelled his prose on the satirical writings of Printz and Kuhnau, to whom he often referred. Fuhrmann's most effusive praise is reserved for 'the two pillars of Apollo's palace on Parnassus' (*ibid.*, p.30), Johann David Heinichen and, above all, Johann Mattheson. The latter, often involved in Fuhrmann's discussions, is characterized as the greatest writer on music of any period. Two of Fuhrmann's works, *Das in unsern Opern-Theatris* and the *Gerechte Wag-Schal*, are largely defences of Mattheson in the latter's verbal battle with Joachim Meyer (*Unvorgreiffliche Gedancken über die neulich eingerissene Theatralische Kirchen-Music*, 1726), who had condemned the use in churches of cantatas written in the operatic style. Fuhrmann, who expressed reservations about the secular nature of the theatrical style as used in church music, nevertheless did not adopt the position of some of his contemporaries, who urged the banning of the operatic style from church music: 'I will not propose that one drive out all cantatas from the church, like dogs, but only those that are rich and fat in the spirit of the opera' (*Satans-Capelle*, p.45). However, in the *Satans-Capelle* particularly he attacked the immorality of many opera texts, citing in particular three 'obscene' Hamburg operas by Telemann: *Die verkehrte Welt*, *Miriways* and *Der Galan in der Kiste*. He also denounced

the castrato as a creation of the Devil (ibid., p.39) and criticized the Hamburg opera's reliance on the figure of Harlequin.

Among his six books, the most important and best known to his contemporaries was the *Musicalischer-Trichter* (1706). Fuhrmann believed all musicians must be trained in the three branches of musical knowledge: *musica theoretica*, the rules of music; *musica practica*, the application of the rules to singing and playing; and *musica poetica*, the art of composing. The *Musicalischer-Trichter* is largely an explanation of *musica practica*, and in it he gave considerable information concerning the art of singing. He did not, unfortunately, fulfil his promise to write a work on *musica poetica*. Of the ten chapters, the seventh ('Von allerhand Manieren welche ein künstlicher Sänger auch verstehen muss') and the eighth ('Von allerhand Vitiis musicis so ein künstlicher Sänger meiden muss') are the most important. In the chapter on *manieren*, Fuhrmann listed 15 vocal ornaments, illustrating each with music examples. Although some of these are familiar from works such as Printz's *Compendium musicae* (Dresden, 1689), Fuhrmann's chapter is not simply a restatement. He gave concise and frequently original interpretations for *accento*, *trill*, *trillette*, *tremolo*, *tremolette*, *variatio*, *gropo*, *messanza*, *passaggio*, *circulo*, *tirata*, *salto*, *syncopatio*, *anticipazione della syllaba* and *anticipazione della nota*. In the eighth chapter, dealing with 15 errors common among singers, there are pertinent discussions of voice production, faulty musicianship and over-zealous applications of improvised ornamentation as well as a criticism of grotesque gestures. The work ends with a brief though informative lexicon of musical terms along with definitions of types of vocal and instrumental compositions and various musical instruments. As an appendix, he added his method for teaching students who know the rudiments of music to sight-sing in a series of private lessons taking just three months. Fuhrmann was well acquainted with the contemporary musical scene, and must have travelled even after his Berlin appointment, especially to Hamburg where he heard many opera performances and probably became acquainted with Mattheson. His treatises are a rich and almost untouched source of information for the study of the final decades of the German musical Baroque.

THEORETICAL WORKS

Musicalischer-Trichter, dadurch ein geschickter Informator seinen Informandis die Edle Singe-Kunst nach heutiger Manier ... einbringen kan (Frankfurt an der Spree, 1706, rev. 2/1715 as *Musica vocalis in nuce, das ist Richtige and völlige Unterweisung zur Singe-Kunst*)

Musicalische Strigel, womit ... diejenigen Superlativ-Virtuosen aus der singenden und klingenden Gesellschaft, so nicht Chor-mässig als Künstler die Gräntzen des Apollinis seines musicalischen Reichs, sondern Thor-mässig als Hümppler die Plätze des Apollyonis seiner Music-kahlen Barbarey vermehren (Athen an der Pleisse, n.d.)

Das in unsern Opern-Theatris und Comoedien-Bühnen siechende Christenthum und siegende Heidenthum, auf Veranlassung zweyer wider den musicalischen Patrioten sich empörenden Hamburgischen Theatral-Malcontenten (Canterbury, 1728)

Gerechte Wag-Schal, darin Herrn Joachim Meyers ... sogenannte anmasslich Hamburgischer Criticus sine Crisi und dessen

Suffragatoris, Herrn Heinr. Guden ... Superlativ Suffragium, und Herrn Joh. Matthesons ... Göttingischer Ephorus ... genau abgewogen
(Altona, 1728)

Die an der Kirchen Gottes gebauete Satans-Capelle (Cologne, 1729)

Die von den Pforten der Hölle bestürmete, aber vom Himmel beschirmete evangelische Kirche (Berlin, 1730)

GEORGE J. BUELOW

Fujieda, Mamoru

(b Hiroshima, 10 Jan 1955). Japanese composer. After graduating from the Tokyo College of Music (1980), he studied composition and computer music with Yuasa, Mumma and Feldman at the University of California, San Diego, gaining the doctorate in 1988. He returned to Japan in 1989 and began to collaborate with Takahashi, Goldstein, Oliveros and the Deep Listening Band, the experimental theatre company Ren-niku Kōbō, the sculptress Mineko Grimmer, the *butoh* dancer Setsuko Yamada, and other avant-garde artists. His work has been performed at festivals in North America, Asia, Australia and Europe. In 1984 he received an Asian Cultural Council grant; the National Theatre of Japan commissioned him to write *Tengoku no natsu* (1988) and *Yoru no uta I* (1993). In 1993 he organized SoundCulture Japan, a festival of sound art; he was music director (1991–6) of Interlink, a Tokyo festival for new American music sponsored by the American embassy in Japan. In 1994 he began a collaboration with the botanist Yuji Dogane to present ecological sound installations combining alternative tunings with melodic patterns derived from digital data from plants. He is music director of the Monophony Consort, an ensemble specializing in the performance of new types of traditional Japanese music and the music of Partch, Harrison, Cage, Riley and others. Fujieda is best known for his experimentation with computer-controlled music, alternative tunings and sound installations.

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Chbr and solo inst: Yūsei no minwa II, fl, ob, cl, vib, mar, pf, vn, va, vc, 1983; Double Embellished Sarabande, vn, 1983–5; Kyrie Resounded I, cl, pf, 1987; Doubles Resounded III, fl, cl, vn, vc, pf, 1992

Jap. insts: Tengoku no natsu [Summer in Heaven], shōmyō, reigaku ens, 1988; Yoru no uta [The Night Chant] I, fue, koto, 2 perc, 1993; Yoru no uta III, shōmyō, cptr, 1994; The Names of Orchids, songbook, Mez, 2 koto, 1998

Patterns of Plants: no.1, (shō, 2 koto)/(gui, hp), 1995; no.2, 2 b viol, 2 koto, 1996; no.3, 3 koto, 1996; no.4, hitsu (25-string zither), koto, 1996; no.5, hpd/pf, 1996; no.6, 17-str koto, 1996; no.7, pf, 1997; no.8, koto, 1997; no.9, 17-str koto, shō, 1997; no.10, 2 koto, 1998; no.11, koto, shō, 1998; no.12, pf, 1999

Orch: Rhetoric of Orch (Yūsei no minwa IV), 1984; Doubles Resounded IV, 1994

Chorus: Yoru no uta II, 1994

Principal publisher: Ongaku-no-Tomo Sha

Principal recording companies: ALM/Kojima, TZADIK

JUDITH ANN HERD

Fujii, Tomoaki

(*b* Kyoto, 16 June 1932). Japanese ethnomusicologist. He studied musicology and aesthetics at Nagoya University (BA 1955, MA 1957). He worked at the Meijō University of Nagoya, and entered the National Museum of Ethnology in Osaka as associate professor when it opened in 1974, becoming full professor in 1981. As the first representative of music at the museum, he set the direction of music there, guided field research teams, and organized many international meetings. He retired from the museum as deputy director general in 1996, to work as professor and deputy director general at the Chūbu Institute for Advanced Studies in Nagoya. He prepared the video series *Sekai minzoku ongaku taikē* ('An audio-visual anthology of world music') (Tokyo, 1988), *Sin-sekai minzoku ongaku taikē* ('A new audio-visual anthology of world music') (Tokyo, 1994), and *Tenti gakubu* (Tokyo, 1997), an anthology of the music and dance of 55 nationalities in China. Fujii is one of the most active ethnomusicologists in Japan in terms of field research and visual anthropology.

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Ongaku izen [Prior to 'music'] (Tokyo, 1978)

Tōzai ongaku kōryū gakuzyutu tyōsa hōkoku [Report of research on musical interrelationships between East and West] (Suita, 1978–88)

Minzoku ongaku no tabi: ongaku zinruigaku no siten kara [Journeys for traditional musics from the viewpoint of the anthropology of music] (Tokyo, 1980)

with M. Suzuki: *Ongaku zinruigaku* (Tokyo, 1980) [trans. of A.P. Merriam: *The Anthropology of Music* (Evanston, IL, 1964)]

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Ongaku no zinruigaku [Anthropology of music] (Tokyo, 1984)

ed.: *Nihon ongaku to gēnō no genryū* [The roots of Japanese performing arts] (Tokyo, 1985)

ed.: *Minzoku ongaku sōsyn* [Handbook of ethnomusicology] (Tokyo, 1990–91)

with H. Tamura: *Himaraya no gakusitai* [Musicians in the Himalayas] (Tokyo, 1991)

ed., with O. Yamaguti: *Minzoku ongaku gairon* [Outlines of traditional musics] (Tokyo, 1992)

ed., with others: *Zusetu nihon no gakki* [Illustrated encyclopedia of Japanese musical instruments] (Tokyo, 1992)

ed., with H. Kosiba: *Azia taiheiyō no gakki* [Musical instruments of Asia and Oceania] (Tokyo, 1994)

ed.: *'Oto' no field work* [Fieldwork on sounds] (Tokyo, 1996)

YOSHIKO TOKUMARU

Fujiie, Keiko

(b Kyoto, 22 July 1963). Japanese composer. She studied composition and theory to postgraduate level at Tokyo National University of Fine Arts and Music. Among her many awards are the first prize in the 1986 Japan Music Competition for her Clarinet Concerto, the Young Composers' Award of the Asian Composers' League in 1990 for the first movement of her String Trio, and the Otaka Prize, of which she was the first female recipient, for *Beber* in 1995. Citing the compositional methodology of Yoshio Hachimura as an influence, Fujiie avoids imposing an external structure on a piece, and instead manipulates the energy of each musical event, thereby allowing its structure to form organically. Her works, neo-romantic in style and complex in texture, remain free of the influence of western tendencies. In *Pas de deux I* (1987) the vitality of ballet informs such textural complexity; in *Bodrum Sea* (1992) and other works for guitar, lyrical melodic writing alternates freely with intricate atonal patterns. Using a technique reminiscent of collage, various musical idioms unfold in *Beber*, a work inspired by the Chilean poet Gabriela Mistral. In her monologue opera *Niña de cera* (1996), Fujiie delicately expresses the character's changing psychological state.

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(selective list)

Dramatic: *Niña de cera* (monologue op), op.40, Mez, gui, str qnt, pf, 1995; *In Their Shoes* (dance drama, choreog. K. Jackson), 1998

Orch: *Malposition*, op.4, 1985; *Panorama*, op.6, 1986; *Cl Conc.*, op.7, 1986/1993; *Intermezzo*, op.8, str, 1986; *Jade Sea Panorama*, op.20, 1992; *Beber*, op.33, chbr orch, 1994; *Gui Conc. no.1*, op.49, 1997; *Academic Festival Ov. 'May this Brilliance Shine through a Thousand Springs!'*, op.52, 1997; *Kyoto, Reverberation*, op.53, gui, db, orch, 1997; *Gui Conc. no.2 'Koisuchō'*, 1999; *4 Seasons, after Li Bai*, str, 1999

Chbr: *Shinju-sho*, op.1, fl, cl, vib, pf, 1983; *Reunion*, op.2, fl, vn, vc, 2 perc, pf, 1984; *Str Trio*, op.11, 1988/1992; *The Night of the Island – Toward the Castle*, op.16, perc ens, 1989; *Midday Island*, op.19, fl, cl, mar, db, pf, 1991; *A Cat in a Summer Resort*, op.24, shakuhachi, fl, 1992; *Flower Garden*, op.21, 5 perc, 1992; *Shun*, op.22, fl, vc, koto, pf, 1992; *Samsara*, op.28, ww qnt, 1993; *Yellow Cow*, op.26, ob, accdn, db, 1993; *Setsu-getsu*, op.29, vn, vc, futozao, 1993; *The Blue Turban*, op.31, cl, elects, 1993; *Fūjin*, op.37, shakuhachi, vc, gui, 1995; *Asian Rain Dance*, op.47, vn, pf, 1997; *Asian Rain Dance – Sequel*, op.48, vn, pf, 1997; *Be it Dream or Reality*, op.50, vc, pf, 1997; *The Day Spring Returned*, vn, db, str qt, 1998; *Profondément*, vn, shō, 1998; *Sun and Moon*, gui, db, 1998; *Le rouge et le noir*, vn, gui, 1999

Solo inst: *3 Pieces*, op.5, cl, 1985; *Pas de deux I*, op.9, pf, 1987; *Pas de deux II*, op.14, pf, 1989; *The Rainy Garden*, op.15, futozao, 1989; *Nagamochi-uta*, op.18, traverso, 1991; *Bodrum Sea*, op.23, gui, 1992; *To Far-Off Land*, op.25, gui, 1993; *Now the Horizon comes into View*, op.30, gui, 1993; *The Night*, op.32, gui, 1994; *Dialogue with the Night*, op.35, gui, 1995; *3 Poems*, op.36, gui, 1995; *La Casa, Piecitos, Primavera*; *Sweet Tenderness*, op.38, gui, 1995; *The Night Dream*,

op.45, pf, 1996; Suite no.1, op.41, vn, 1996; Suites on the Water's Edge, op.51, pf, 1997; Etudes on the Water's Edge, pf, 1998

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Principal publisher: Zen-on Music Co. Ltd

YOKO NARAZAKI

Fujikawa, Mayumi

(*b* Asahikawa, 27 July 1946). Japanese violinist. She learnt the violin with her father and then at the Toho School, Tokyo, continuing her studies in Belgium and Nice, where she spent three summers as a pupil of Leonid Kogan. In Brussels in May 1970 she won the Grand Prix Henri Vieuxtemps by a unanimous vote of the jury. The next month she took second prize at the International Tchaikovsky Competition in Moscow and was engaged for a tour of the Soviet Union. In 1971 she made her American début with the Philadelphia Orchestra under Eugene Ormandy. She was immediately re-engaged for several more concerts and since then has returned to the USA every season. In 1974 she made her London début with the LSO and she has regularly appeared with all the London orchestras. In 1991 she took the violin part in Mozart's Sinfonia concertante at the Proms. She has also played at the Edinburgh Festival and in other major European cities such as Vienna, Salzburg, Hamburg, Munich, Berlin, Brussels and Amsterdam. After a concert with her in London, Lorin Maazel invited her to play in New York and Cleveland. She has also been heard in Boston, Pittsburgh and Chicago. Until 1990 she seldom revisited Japan, being based mainly in London, but she now goes back to Japan at least once a year to perform concertos with the major orchestras there; and she has made special appearances with the semi-professional orchestra in her home town. Fujikawa is chiefly known as an exponent of the Mozart concertos, all of which she has played on BBC TV and recorded; they suit her refined, lyrical style of playing particularly well. However she has often played chamber music with the pianist Michael Roll and the cellist Richard Markson. Her other recordings include the sonatas of Fauré and Prokofiev.

TULLY POTTER

Fukač, Jiří

(*b* Znojmo, 15 Jan 1936). Czech musicologist. He studied musicology with Jan Racek and Bohumír Štědroň at Brno University (1954–9) and took

private lessons in the piano and composition. He took the doctorate in 1967 with a dissertation on the music of St František, the church of the Knights of the Cross in Prague, and in 1991 completed the CSc with a dissertation on the study of musical semiotics and the theory of communication, and the *Habilitation* with a dissertation on the meta-ionic and intersemiotic aspects of music. In 1961 he joined the music department at Brno University, becoming assistant professor in 1964. From 1971 to 1989, as a politically unacceptable person, he was unable to teach, and worked in the department of lexicography. He became *docent* in 1990 and professor in 1994. In 1990 he became head of the Institute of Musicology at Brno University. He joined the board of the Brno International Musical Festival in 1966, and was co-founder of the annual Brno musicological colloquia; in collaboration with the pedagogical faculty at Nitra, Slovakia, he was co-founder of the music education conferences held there. In 1969 he became founder-editor of the journal *Opus musicum*. He was president of the Czech Society for Musicology from 1990 to 1992, and in 1993 joined the board of the Czech Music Council and became a visiting lecturer at Vienna University. His research interests include the history of music in Central Europe from the 18th century to the 20th, aesthetics and semiotics, the sociology of music and music teaching, and music terminology and lexicography. He has contributed to many European dictionaries, and was co-editor, with Jiří Vysloužil, of *Slovník české hudební kultury* (1997).

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KAREL STEINMETZ

Fukushima, Kazuo

(b Tokyo, 11 April 1930). Japanese composer and musicologist. Self-taught in composition, in 1953 he joined the Jikken Kōbō (Experimental Workshop), a group organized by Takemitsu, Yuasa and others. He was recognized as a composer of ability when his *Ekagura*, composed for the flautist Ririko Hayashi, won a prize at a contemporary music festival at Karuizawa in 1958. The title, meaning 'concentration' in Sanskrit, describes the music's character precisely: expressionistic, rhapsodic and extremely intense, it is a virtuoso display of avant-garde idioms. Stravinsky recommended it for performance at the Los Angeles Monday Evening Concerts in 1959. In 1961 Fukushima was invited to Darmstadt to lecture on nō plays and modern music in Japan, and in 1963 he received a travelling fellowship from the Japan Society of New York. Returning to Japan, he took an appointment to teach music at Ueno Gakuen College, Tokyo. In 1973 he founded and became the director of the Nihon Ongaku Shiyō-shitsu (Research Archives for Japanese Music) within the College. His books and articles on Japanese music, particularly gagaku (court

music) and *shōmyō* (Buddhist chant), reflect his primary research interest. As a composer, he has received many awards, including prizes at the ISCM Festivals of 1964, for *Hi-kyō*, and 1967, for *Tsuki-shiro*.

Most of Fukushima's works are for relatively small instrumental ensembles. In both gagaku and nō music flute-like instruments are important; similarly, in his own work the flute has a prominent part, and he has had occasion to work closely with such leading flautists as Hayashi and Gazzelloni. One of his most successful pieces is *Mei* for solo flute (1962), which explores various possibilities of sonority and rhythm characteristic of traditional Japanese music. For example, such devices as glissandos and overblowing, as well as the use of free rhythm, were evidently suggested by the performing techniques employed with the *fue* and *shakuhachi*. In nature Fukushima's compositions are often meditative, their titles revealing associations with Buddhist philosophy or other oriental thought.

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MASAKATA KANAZAWA

FulBe music.

The music of the FulBe (Fulɓe), nomadic cattle-owners of West Africa. Although they call themselves FulBe, they are known by a number of different names as a result of their dissemination and of colonial influences. For instance, they were called Fellata in early travel literature, Peul by the French and Fulani (a Hausa term) in the anglophone literature of Nigeria. In the [Gambia](#) and in [Sierra Leone](#), they are known as Fula.

1. History and ethnography.

The origins of the FulBe are obscure, but their early habitat in West Africa seems to have been around the border areas of modern [Mali](#) and [Senegal](#). Various migrations and conquests have produced a gradual, mainly easterly movement over many centuries, resulting in distribution over a wide band of West Africa ([fig. 1](#)). Their search for grazing led some as far west as southern Mauritania, others as far east as the Sudan (where they are also referred to as Fellata).

Some FulBe still live a traditional nomadic life, with annual movements from dry-season to wet-season grazing grounds and back, and are found as minority groups scattered over the rural areas of many West African territories. Others have gradually adopted a more settled way of life, combining agriculture with the care of cattle. Occasionally the processes of settlement, concentration and military conquest have, over the centuries, led to the existence of long-established, fully organized FulBe communities, varying in size from small villages to towns as large as Labé and Dalaba in Guinea, Kaédi in Mauritania and Matam and Podor in Senegal in the west; Djenne and Bandiagara in Mali, Dori and Djibo in Burkina Faso in the bend of the Niger; and Birnin Kebbi, Gombe, Yola and Jalingo in Nigeria and in Cameroon Maroua and Garoua in the east. The settled Tukulor (Toucouleur) of Fouta Toro in northern Senegal are often treated as a distinct group. But their speech is a dialect of Fulfulde, and, although strongly Islamic, their culture has much in common with that of other FulBe. They are probably best regarded as a particular and distinctive group of FulBe.

Some leading FulBe have left their mark on history, especially in the 19th century: they include Usman 'bii Foo'duye (Usman 'dan Fo'diyo in the Hausa form), the Islamic reformer whose *jihād* led to the establishment of FulBe dynasties in the Hausa emirates of northern Nigeria (although as they were in a minority their FulBe culture was submerged); Saikou Ahmadu, who curbed the power of the Bambara empire and in 1815 founded Hamdallaye as the headquarters of the FulBe empire of Masina; and al-Hajj Umar, the Tukulor from Fouta Toro whose conquests in the middle of the century extended to Masina in Mali and Fouta Djallon in Guinea.

In most areas of concentration, as among the nomadic herdsmen, Fulfulde is still the principal language, and in Adamawa and northern Cameroon it has become a lingua franca for the many smaller ethnic groups there; but in other places, such as the northern Nigerian emirates, Fulfulde has tended to give place to Hausa, except among the nomads. While the FulBe

were originally animists, many were converted to Islam several centuries ago; Islam has played a large part in their history and most of them regard themselves as Muslims, although vestiges of animism persist, especially where their cattle are concerned.

With such a wide geographical distribution and such variations in the mode of life, as well as certain cultural differences between distinct groups of nomadic FulBe, it is difficult to generalize about FulBe music. Nevertheless two important general distinctions can be made: firstly between the music in which the FulBe themselves take part and that of the professional musicians who sing and play for them; and secondly between the hymns and songs (both religious and secular) that have developed from the Arabic Islamic tradition and the everyday songs that are integral to the traditions of FulBe herders.

2. Professional musicians.

While some professional musicians are regarded as FulBe – at least by outsiders – most professional musicians associated with the FulBe seem to be descendants of non-FulBe who have in many areas lived for centuries in symbiosis with them. This relationship originates in the caste system, which survives to some extent in the western part of the FulBe zone. As described by H. Gaden for Senegambia in 1911, most craftsmen and artisans in a FulBe entourage were not pure FulBe (*rim'be*, sing. *dimo*), but belonged to one of the castes – ranked in order of precedence but generalized under the term *nyeeny(u)'be* (sing. *nyeenyo*). Three of these groups were musicians – *maabu'be* (sing. *maabo*), who were weavers as well as singers, *wammbaa'be* (sing. *bammbaa'do*) and *awlu'be* (sing. *gawlo*) – the *wammbaa'be* being those with the longest and closest association with the FulBe, while the others were of Sarakolle (Sarakole or Soninke), Mandinka or Wolof origin. The French term *griot*, in the FulBe context, refers to singers in any of these three categories.

Both *wammbaa'be* and *maabu'be* were, and to some extent still are, basically court musicians, singing the praises of chiefs and other wealthy patrons, their genealogies and their ancestors' exploits, and epics of the FulBe past. While some of them may still be attached to individual patrons, others are peripatetic, moving from one chief's court to another. Tinguidji is a modern *maabo* of Burkina Faso, whose version of the Silāmaka and Poullōri epic has been transcribed and translated by Christiane Seydou; he still regards himself as essentially a court musician, singing for the FulBe nobility. The *awlu'be*, on the other hand, are traditionally less closely associated with the 'court' circles, praising and entertaining the FulBe people in general and using a wider range of instruments. While *wammbaa'be* and *maabu'be* are essentially solo singers, *awlu'be* sometimes perform in groups.

The typical instrument used by both *wammbaa'be* and *maabu'be* is the *hoddu* (lute, usually with three strings), on which they accompany their own singing and also play evocative solo interludes; some *wammbaa'be*, however, play the *nyaanyooru* (single-string bowed lute or fiddle; see [Goge](#)). While the main instrument of the *awlu'be* is a drum, they are sometimes supported by such percussion instruments as: gourd rattles containing pebbles or covered with a network of cowries; hemispherical

gourds (*horde*, 'calabash') held against the chest and struck with finger rings; or sistra consisting of gourd sherds threaded on a stick, which are called *laala* (and other names based on *laalawal* or *laalagal*, 'piece of broken gourd').

In such easterly states as Niger, Nigeria and Cameroon, the roles of the various professional musicians are less clearly differentiated, and *bammbaa'do* is a general term for a professional musician. In Cameroon the instruments used by the court musicians of the settled FulBe chiefs, like those of the FulBe dynasties in the Hausa emirates of Nigeria, seem to be those associated more with the Hausa and other local peoples. In Nigeria professional drummers have a specialized role in accompanying children's dance-songs, and at the traditional 'castigation' contests known as *soro* (borrowed into Hausa as *sharo*), which are a test of manhood; here they sing the praise of the young men taking part and provide the instrumental music that helps to build up the individuals' morale and the general tension. Certain drums, such as the *kootsoo* or *kotso* (small hourglass drum), are regarded by the Hausa as typically FulBe instruments.

3. Domestic and other secular musical traditions.

Apart from the music of the professionals, Muslim FulBe enjoy the many poems (*gime*, sing. *yimre*, from the root *yim-*, 'sing'), primarily on religious themes, but later also on more secular topics, which have been composed in Fulfulde since the end of the 18th century or the beginning of the 19th. The earliest of these came from Fouta Djallon in Guinea and Sokoto in Nigeria. Originally based on Arabic models, these are mostly in regular quantitative metres of Arabic type, in stanzaic form with end-rhyme or internal rhyme, or both. They are sung or chanted, without accompaniment, to tunes that often involve melisma. Usually written down in Arabic script, these poems are disseminated either orally or by copying from a teacher's or a friend's manuscript. They are sung in private or in small groups for the pleasure and edification of the singer or his friends, and on special religious occasions. They have also become a speciality of blind beggars.

In addition to these older and mainly religious poems, new compositions continue to appear at all levels of society. The modern adaptation of this genre to secular subjects is found as far apart as Guinea and Cameroon, but still sung solo without accompaniment. Apart from these specialized songs, the FulBe, particularly those who still herd cattle, have the same range of songs as many other peoples of Africa, including work-songs (for example women's pounding songs, sung with or without refrain to the rhythmic sound of pestle on mortar); lullabies and love songs; herders' songs (often in praise of cattle, sung while the cattle are being grazed); children's dance-songs; and songs associated with various traditional dances, mainly for youths and girls. All such secular songs are called *gimi* (sing. *gimol*, also from the root *yim-*), as distinct from the *gime* mentioned above.

In such dances as the *ruume*, *yake* and *geerewol* of the Wo'daa'be (Wodaabe) of Niger and some groups in northern Nigeria (some dances being circular, some linear, some for youths, some for girls and some for both), the restrained leisurely movements are accompanied by choral unison singing and percussive rhythms provided by any of the following:

clapping (by dancers or by girl spectators), the thumping of the dancers' staffs on the ground and occasionally the jingle of men's metal anklets. Other musical accompaniment is rare.

The instruments of the cattle-raising FulBe are mainly played solo for their own enjoyment, particularly while herding; they consist mainly of flutes, two-string lutes, single-string bowed lutes and a type of jew's harp. The flutes are usually end-blown, made of wood, bamboo or guinea-corn stalk adorned and strengthened with leather bands, and they have up to four holes (fig.2). A two-string spike bowl-lute seen in southern Niger was similar to a Hausa *gurmi*, having a wooden neck, a gourd resonator covered with a leather sound-table, and a bridge of guinea-corn stalk (fig.3); while a jew's harp played in interludes between songs by a youth from Maroua (north-west Cameroon) was fashioned from pieces of wood, palm frond, guinea-corn stalk and tough grass.

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D.W. ARNOTT

Fulbert of Chartres [Fulbertus Episcopus Karnotensis]

(*b* c960; *d* Chartres, 1028). French scholar and liturgical innovator. Although little is known about his early life, a biographical poem by his student Adelman of Liège links him with Reims at a time when he would have been a student of Gerbert d'Aurillac. Fulbert became Bishop of Chartres in 1006; his surviving letters record events from the early and last years of his period of office (most letters from the years 1008–19 have been lost). The final years of his life were shaped by a single event: in 1020, on the eve of the Feast of the Blessed Virgin Mary, the cathedral of Chartres burnt to the ground along with much of the town. Fulbert began an ambitious campaign to rebuild the church, and although the new building was not dedicated until 1038, the foundations and the crypt that survive as part of the present cathedral were completed within his lifetime.

As a composer, Fulbert appears to have been principally concerned with the elevation of the Feast of the Nativity of Mary, not only as an act of personal devotion, but also to bring greater glory and prominence to his church. The pieces that were earliest ascribed to him, and which appear in most authoritative collections of his work, are three chants for this feast, *Ad nutum Domini*, *Solem justitiae Regem* and *Stirps Jesse Virgam produxit*. The chants are, unlike many newly composed responsories of the period, not based on a standard series of formulae, but rather freely conceived, lending them their distinctive musical character and possibly explaining their widespread acceptance and popularity. Other liturgical chants that may well have been composed by Fulbert and his school include the hymns *Deus pater piissime* and *Chorus nove Jerusalem*, the sequence *Sonent regi* and several offices. His renown as a teacher of the liberal arts also gave him at least a minor role in the development of music theory in the 11th century.

Fulbert's fame from the late 11th century onwards, although much of it is purely legend, is nonetheless important. In particular, the final melisma of *Stirps Jesse*, the extended musical phrase on 'Flos filius', became well known as a frequently-used tenor for organa and motets in Paris and elsewhere, and its connotations were firmly fixed through the attribution to Fulbert and a particular brand of Marian devotion. His fame as a composer

is attested in the late 12th-century Codex Calixtinus (*E-SC*), where several chants are (probably erroneously) ascribed to him. The chronicler William of Malmesbury, writing in the late 12th century, praised his music for the devotion that it inspired.

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MARGOT E. FASSLER

Fuld, James J(effrey)

(*b* New York, 16 Feb 1916). American collector and writer on music. He received the BA from Harvard College in 1937 and graduated from the Harvard Law School in 1940 and practised law in New York. His interest in first editions has led him to an investigation of the various techniques for dating printed music and identifying first editions and he has built up a private collection of over 1700 first editions of classical, popular and folk music, which includes Palestrina's *Missa Papae Marcelli* (1567), Bach's *Goldberg Variations* (1742), Handel's *Messiah* (1767) and Gluck's *Orfeo* (1764), as well as operas by Gilbert and Sullivan, a large collection of Americana (with works by Gershwin, Berlin and Kern) and popular tunes such as *Three Blind Mice* (1609). He has also collected original librettos, programmes, posters and playbills of historical interest and autographs of most major composers after 1700. As compiler of *The Book of World-Famous Music* (1966), Fuld brought together a large body of information, often difficult to find elsewhere, concerning the origins and first editions of music as varied as *Happy Birthday* and the Beethoven Violin Concerto.

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PAULA MORGAN

Fulda.

City in Germany. It grew up around the Benedictine monastery founded by St Boniface in 742, and is renowned for the collection of medieval manuscripts in the Landesbibliothek. A 'Hildebrandslied' written into a theological treatise survives from the 9th century; at that time music in the abbey was directed by Abbot Hrabanus, a disciple of Alcuin. With its ancient churches and cathedral, Fulda maintained a prominent place in ecclesiastical music throughout the Middle Ages. In the 16th century the Prince-Abbot Johann von Henneberg introduced Georg Witzel to Fulda as a councillor, and the latter produced a Catholic hymnbook. In 1572 the Jesuits established a school in Fulda and in 1584 Pope Gregory XIII founded a Seminarium Pontificium in the city. During the Counter-Reformation the College of the Society of Jesus paid special attention to traditional Gregorian chant, in which students were examined. Athanasius Kircher, author of the *Musurgia universalis*, was born in Geisa, near Fulda, in 1602 and educated in the city. In 1704 the Prince-Abbot Adalbert von Schleifras laid the foundation stone of a new cathedral in Fulda, which was consecrated in 1712. A university was founded in 1733 and controlled jointly by the Dominicans and the Jesuits until the latter were removed in 1805.

In the 18th century secular fashions emboldened Bishop Heinrich von Thüngen to establish a 'theatre for amateurs'. Bishop Heinrich von Bibra, ruler of Fulda from 1759 to 1788, sent his Konzertmeister, Caspar Staab, to study in Mannheim and Stuttgart in 1760; he also founded the Landesbibliothek, which, after the secularization of church properties by Wilhelm of Nassau-Weilburg during the Napoleonic wars, was able to

acquire priceless manuscripts from the neighbouring Weingarten Abbey. At this time civic music was stimulated by Michael Henkel, organist, teacher in the Gymnasium and composer. During the 19th century numerous choral societies were formed, including the Cäcilia – a mixed-voice choir primarily for the performance of oratorios – and three male-voice ensembles: the Liedertafel, Winfridia and Liederkrantz.

Since the 17th century more than 150 organ builders have been recorded in Fulda, responsible for various churches, schools, seminaries and other institutions in the city. For much of the 19th century the firm founded by Martin Hahner, and continued by his son, was responsible for the maintenance of the great organ (and two other organs) in the cathedral. This contract ended when a new organ by William Sauer was erected in 1877. In recent times much work has been done in Fulda by the firm Kreienbrink, which between 1956 and 1969 built organs in the Lady Chapel of the cathedral and in several other churches and religious foundations.

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See [Adam von Fulda](#).

Fuleihan, Anis

(*b* Kyrenia, Cyprus, 2 April 1900; *d* Stanford, CA, 11 Oct 1970). American composer, conductor and pianist. He moved to the USA in 1915 and attended the Polytechnic Institute of Brooklyn; he became an American citizen in 1925. Largely self-taught in composition, he studied music theory with Harold Milligan and Louis Loth and piano with Alberto Jonas, making his *début* in New York in October 1919. For several years he toured the USA and the Near East as a recitalist and concerto soloist. He lived for two years in Cairo, returning to the USA in 1928. From 1930 to 1939 he worked as a conductor for radio and was on the staff of G. Schirmer. His work as a composer, beginning with ballet music written for Adolf Bohm, the Neighborhood Playhouse in New York and the Denishawn dance company, received great impetus with the performance of his suite *Mediterranean* under Goossens at Cincinnati in 1935. In 1939 he won a Guggenheim

Fellowship in composition. Barbirolli introduced his Symphony no.1 (1936), his Piano Concerto no.2 (1938) and the *Symphonie concertante* (1940) with the New York PO. From 1946 Fuleihan toured and held a series of teaching, administrative and conducting posts: professor of composition and piano at Indiana University (1947–53), director of the Beirut Conservatory (1953–60) and conductor of the Beirut Orchestra (1955–60). In 1952 he received a Fulbright fellowship to Egypt. In 1963 he organized the Orchestre Classique de Tunis, directing it from its inception until 1965.

Fuleihan received many commissions, and his orchestral works have been performed often by major American orchestras. Extreme dissonance marked his early style, along with an orientalism which, after his studies in Near Eastern folk music (1924–8), he came to regard as 'synthetic'. In later works he sought a more authentic engagement with Eastern musical traditions. Fuleihan's style after 1935 has been described as neo-romantic. His orchestral writing displays a mastery of tone-colour; the piano works are characterized by technically difficult and brilliant passages using percussive techniques.

WORKS

Stage: Vasco (op), 1958; ballets

Orch: Mediterranean, 1925; Va Conc., 1930; Preface to a Child's Story Book, 1932; Invocation to Isis, 1933; Pf Conc. no.1, pf, str, 1936; Sym. no.1, 1936; Pf Conc. no.2, 1937; Fantasy, va, orch, 1938; Fiesta, 1939; Conc., 2 pf, orch, 1940; Symphonie concertante, str qt, orch, 1940; Epithalamium, pf, str, 1941; 3 Cyprus Serenades, 1942; Theremin Conc., perf. 1945; Rhapsody, vc, str, perf. 1946; The Pyramids of Giza, sym. poem, 1952; Duo concertante, vn, va, orch, 1958; Islands, 1961; Pièces concertantes, ob, orch, 1962; Sym. no.2, 1962; Fantasy, va, orch, 1963; Pf Conc. no.3, 1963; Prelude, Caprice and Epilogue, vn, ob, orch, 1965; Scene from Hamlet, 2 vc, orch, 1965; Baalbek Festival Ov., 1967; 3 vn concs., concs. for fl, bn, va, vc; other orch works

Chbr: 5 str qts, 1940, 1949, 1957, 1960, 1965; Ww Qt, several qnts, numerous sonatas with pf

Pf: 14 sonatas, 1940–70; From the Aegean, 1946; 5 Tributes, 1947; Air and Fugue on the White Keys, 1947; many other pieces

Other works: choral pieces, songs

Principal publishers: Boosey & Hawkes, Boston, G. Schirmer, Southern

BARBARA A. RENTON

Fulgentius, Fabius Planciades

(fl late 5th century–early 6th). Latin Christian author of African origin. Fulgentius belongs with Cassiodorus and Isidore of Seville as a transmitter of predigested classical culture to the Middle Ages. His works include an account of Virgil's *Aeneid* as a moral and Christian allegory, a glossary of obscure Latin words, and the three books of the *Mitologiarum*, a compendium of classical myths in fanciful allegorical interpretations. The *Mitologiarum* was used by Walter Odington in his *Summa de speculatione musice* (ii, 1) and paraphrased in a treatise (probably from the 12th

century) by an anonymous Carthusian (*Cousse-makerS*, ii, 460–62). Parts of the *Mitologiarum* appear in the Rome manuscript containing a number of musical treatises and the *Tractatus de sphaera* of Johannes de Sacrobosco (*I-Rv* B81) and in the Florence manuscript that includes musical treatises and Macrobius's commentary on *Somnium Scipionis* (*I-FI* Ashburnham 1051).

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L.G. Whitbread: *Fulgentius the Mythographer* (Columbus, OH, 1971)
[trans., with introductions, of Fulgentius's works]

FREDERICK HAMMOND/DOLORES PESCE

Fulgenzi, Vincenzo.

See [Quemar, Vincenzo](#).

Fulginatis, Johannes.

See [Johannes Fulginatis](#).

Fulkerson, James Orville

(*b* Manville, IL, 2 July 1945). American composer and trombonist. He studied the trombone and composition at Illinois Wesleyan University (BM 1967), and composition with Martirano, Gaburo, Hiller and Brün at the University of Illinois (MM 1968). From 1969 to 1972 he was a fellow at the Center for Creative and Performing Arts at SUNY, Buffalo, and has held residencies at the Deutscher Akademischer Austauschdienst in Berlin (1973), the Victorian College of the Arts, Melbourne (1977–9), and Dartington College of the Arts, Devon (1981–6). He was a lecturer in composition at the University of Nottingham (1987–90) and moved to the Netherlands in 1990, composing, teaching, and touring as a soloist and with the Barton Workshop ensemble. As a trombonist he specializes in new music, extended techniques and live electronics, and has had over 150 works written for him. His own nearly 200 works reveal a wide range of styles and influences often in the same work, in particular the radicalism of Cage, Feldman's sound world, the minimalism of LaMonte Young and Riley, and a recent interest in neo-Romanticism and postmodernism. *Folio* (1971), for instance, is a page of text instructing the pianist to perform three normally short tasks in 'suspended motion' for an hour; the *Co-Ordinative Systems* series (1972–6) are unusual graphic scores; while *Force Fields and Spaces* (1981) is a solo trombone work with tape delay that makes use of both the experimental sounds of a trombone played with a tenor saxophone mouthpiece, in part I, and pulsating motivic cells (like Riley's *Dorian Winds*), in parts II–IV. He is a frequent collaborator with his dancer-choreographer wife, Mary Fulkerson.

WORKS

Stage: *Raucosity and the Cisco Kid ... or, I Skate in the Sun*, solo inst, tape collage, film, slides, 1977–8; *Vicarious Thrills*, amp trbn, pornographic film, 1978–9; *Cheap Imitations II: Madwomen*, soloist, tape, films, 1980; *Force Fields and Spaces*, trbn, tape, tape delay, dancers, 1981; *Cheap Imitations IV*, soloist, tape, films, 1982; *Put your Foot down Charlie*, 3 dancers, spkr, elec gui, elec pf, amp sax, elec trbn, 1982; *Rats Tale*, 6 dancers, trbn, spkr, sax, gui, banjo, pf, 1983; several other mixed-media works, television and film scores, theatre pieces, incid music, dance music

Dance: *Paganini*, spkr/actress, fl, cl, vn, vc, pf, 1984; *Supreme Fictions*, spkr/actress, fl, tpt/hn, va, elecs, 1984; *The Marionette Theatre*, live instrumentalist, tape, 1989; *D1, D2, D3*, elec score, 1989; *Used, Abused and Cheap Imitations II*, spkr, variable ens, tape, 1990; *Curtain*, 1991, collab. D. Fulkerson; *Faust* (after F. Pessoa), tape, 1992; *Antigone*, tape, 1993; *Eden*, elec score, 1995

Orch: more than 12 works, incl. *Gui Conc.*, 1972; *To see a thing clearly*, 1972; *Orch Piece*, b cl, b trbn, pf, str, 1974; *Conc.*, amp vc, chbr orch, 1978; *Sym.*, 1980; *Conc. (... fierce and coming from far away)*, 1981

Vocal and inst: *Co-Ordinative Systems nos.1–10*, 1972–6; *Music for Brass Insts nos.1–6*, 1975–8; *Suite*, amp vc, 1978–9; *Suite*, vn, 1983; *The Archaeology of Silence*, Mez, 1990–1; *Studs II*, 4 perc, 1993; *The Cry of the Unconscious* (F. Pessoa), B-Bar, fl, perc, 1993; many other pieces for solo inst or ens incl. *Space Music nos.1–3*, *Patterns nos.1–12*, *Metamorphosis nos.1–3*; *Str Qts I–V*

Other elec: *Stations, Regions, and Clouds no.3*, trbn, tape, 1978; *Antiphonies and Streams no.2*, trbn, live elecs, 1979; *Fields and Traces*, trbn, tape, live elec, 1980; *Elective Affinities*, amp vc, amp trbn, tape, live elec ens, 1980; *Elective Affinities II*, S, 4 trbn, vc, perc, tape, 1982; *Interesting Actions, Objects, and Texts*, shakuhachi, tape, film, slides, elecs, 1985; *Elective Affinities III*, trbn, live elecs, 1987; *For Morty* (in memoriam Morton Feldman), trbn, pf, elecs, tape, 1987; *Stones*, tape, 1989; *Temenos II*, trbn, tape, 1989; *Sym. no.2* (*Used, Abused, and Cheap Imitations III*), b gui, 2 perc, MIDI ens, 1992–4; *Wood-Stone-Desert*, tpt, live elecs, tape, 1996; tape pieces

Vocal works incl. *He was Silent for a Space*, chorus, perc, 1978

Principal publishers: Edition Modern (Munich), Media

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G. Smith and N.W. Smith: *American Originals* (London, 1994), 113–22

STEPHEN MONTAGUE

Full cadence [full close].

See [Perfect cadence](#).

Fuller, Albert

(*b* Washington DC, 21 July 1926). American harpsichordist, organist, conductor and educator. He began his musical education as a chorister at Washington National Cathedral, studying the organ there with Paul Callaway. After attending Johns Hopkins University he continued his

education at Yale, studying the harpsichord with Ralph Kirkpatrick and theory with Hindemith, receiving the MMus degree in 1954. After research in French Baroque keyboard music in Paris on a Ditson Fellowship, he returned to New York, where he made his *début* as a harpsichordist in 1957. European concert appearances followed in 1959, since when he has made frequent tours in North America and Europe as soloist and chamber musician. His extensive repertory encompasses the major styles and national schools of the 18th century, with particular emphasis on French music and the sonatas of Domenico Scarlatti, and he has edited the *Pièces de clavecin* of Gaspard Le Roux. His performing style is clear, precise and colourful within the limitations of the classical harpsichord. In 1964 he was appointed professor of harpsichord at the Juilliard School of Music, later joining the organ faculty and coaching chamber music. He has also taught at the Yale School of Music (1977–80). Fuller has conducted operas by Handel and Rameau, including the first American production of *Dardanus* (1975), and has made many recordings of 18th-century harpsichord music.

HOWARD SCHOTT

Fuller, Blind Boy [Allen, Fulton]

(*b* Wadesboro, NC, *c*1909; *d* Durham, NC, 13 Feb 1941). American blues singer and guitarist. He was brought up in the rural black South, Rockingham, North Carolina. In 1926 he became partially blind and about two years later he lost his sight completely. He then left home and worked as a street musician, first in North Carolina, where he worked the tobacco towns with Sonny Terry, and later in Memphis. Fuller was the outstanding exponent, though not an innovator, of the eastern or Piedmont style of blues. Influenced by Blind Blake, Blind Gary Davis and Buddy Moss, he formulated an eclectic style, playing fast runs and swinging rag rhythms on the guitar (often against cross-rhythms on a washboard) to accompany his gritty singing. Davis played for him on the traditional *Rag Mama Rag* (1935, Voc.), one of his earliest successes. Fuller adapted old songs such as the British ballad *Our Goodman*, which became *Cat Man Blues* (1936, Voc.). Although he was probably at his best with fast ragtime themes such as *Step it up and go* (1940, Voc.), he was also a master of slow blues, for example *Weeping Willow* (1937, Decca). Generally he played with finger picks, but on *Homesick and Lonesome Blues* (1935, Voc.) he used a slide to brilliant effect. From late 1937 Fuller was regularly accompanied by the virtuoso harmonica player Sonny Terry in pieces such as *Pistol Slapper Blues* (1938, Voc.) and the ribald *I want some of your pie* (1939, Voc.), one of Terry's favourite themes. He also accompanied Terry on several brilliant harmonica improvisations, notably *Harmonica Stomp* (1940, OK).

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PAUL OLIVER

Fuller, David (Randall)

(*b* Newton, MA, 1 May 1927). American musicologist, harpsichordist and organist. He attended Harvard University (BA 1949, AM 1950), received the John Knowles Paine Travelling Fellowship (1960–61), and gained the doctorate in 1965 with a dissertation on 18th-century French harpsichord music. He studied the organ with Biggs, William Self and André Marchal, and the harpsichord with Albert Fuller (no relation). His teaching career included positions at Robert College (Istanbul), Bradford Junior College, Dartmouth College, and SUNY, Buffalo, where he was professor of music (1963–97). French music of the 17th and 18th centuries, performance practices of this period, and automatic musical instruments are his main areas of interest. His publications include editions of the keyboard works of Armand-Louis Couperin (1975) and of two ornamented organ concertos by Handel, op.4 nos.2 and 5, as played on an early barrel organ (1980). He was joint editor of *A Catalogue of French Harpsichord Music, 1699–1780* (1990) and he has written articles for a number of scholarly journals. With William Christie he has recorded Couperin's *Simphonie de clavecins* and the second *Quatuor pour deux clavecins*. Fuller's erudite, polished and witty writing shows him to be an exemplary musicologist. He is also a sensitive performer on the harpsichord and organ.

LARRY PALMER

Fuller Maitland, J(ohn) A(lexander)

(*b* London, 7 April 1856; *d* Carnforth, Lancs., 30 March 1936). English critic, editor and musical scholar. Poor health disrupted his early nonconformist education and apart from three terms at Westminster School he was, by necessity, taught privately. His musical education began in 1872 when he took piano lessons with Ernst Pauer. In 1875 he entered Trinity College, Cambridge, where he became friends with Stanford and W.B. Squire, whose elder sister he married in 1885, and with whom he participated fully in the flourishing activities of the Cambridge University Musical Society. After graduation in 1882 he studied the piano with Dannreuther and Rockstro; both took a keen interest in early music, but it was Rockstro who introduced him to harpsichord playing. Although he cultivated a reputation as an exponent of the piano and harpsichord, it was in the field of antiquarian studies and musical journalism that he found his true vocation. He was invited by Grove to write articles for his *Dictionary of Music and Musicians* (1878–90), and he was appointed music critic of the *Pall Mall Gazette* (1882–4). In 1884 he moved to *The Guardian* before succeeding Hueffer at *The Times* in 1889, holding the post until his retirement in 1911.

Fuller Maitland's editorial and scholarly work was prolific and varied. Besides the many articles written for the first edition of *Grove*, he was the assistant editor and he edited the appendix to that edition. He was later the general editor of the second edition (1904–10). He produced important editions of early English keyboard music, notably the Fitzwilliam Virginal Book (1894–9, with Squire) and a volume of 15th-century carols with Rockstro. Other publications include editions of Purcell for the Purcell

Society, on whose editorial committee he served as a member, and, with Lucy Broadwood, a pioneering collection of *English County Songs* (1893), which contributed indirectly to the foundation of the Folk-Song Society in 1898. He was an energetic participant in the Bach revival; his translation, with Clara Bell, of Spitta's biography of Bach (1884–5), and his contribution of *The Age of Bach and Handel* (1904) to *The Oxford History of Music* added significantly to the momentum of Bach scholarship in England. He also demonstrated his interest in the 19th century with books on Schumann (1884), Joachim (1905) and Brahms (1911). His championship of the British musical 'renaissance' is evident in *English Music in the XIXth Century* (1902) and *The Music of Parry and Stanford* (1934). Though inclining by his own admission towards conservatism, he came to appreciate the work of Debussy, Strauss and especially Vaughan Williams and Holst after his retirement.

A Door-Keeper of Music (1929), his autobiography, provides a fascinating chronicle of the 'intellectual aristocracy' at the turn of the 20th century. In recognition of his work he received the honorary DLitt from Durham (1928), was made a Fellow of the Society of Antiquaries and an associate of the Belgian Académie Royale des Beaux-Arts. He was also a prominent member of the Musical Association and on the council of the RCM. In 1936 the Fuller Maitland Collection, comprising 7000 volumes of music and music literature, including some manuscripts, was bequeathed to Lancaster Central Library.

WRITINGS

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Masters of German Music (London, 1894/R)

'The Notation of the Fitzwilliam Virginal Book', *PMA*, xxi (1894–5), 103–12

Henry Purcell, 1658–1696 (Turin, 1895)

The Age of Bach and Handel, OHM, iv (1902, 2/1931/R)

English Music in the XIXth Century (London, 1902/R)

Joseph Joachim (London, 1905)

Brahms (London, 1911/R)

'The Interpretation of Musical Ornaments', *IMusSCR IV: London 1911*, 259–67; also in *ML*, lii (1911), 647–51

The Consort of Music: a Study of Interpretation and Ensemble (London, 1915/R)

'Of Defects in Musical Instruments and their Values', *MQ*, vi (1920), 91–7

'Towards Ugliness: a Revision of Old Opinions', *MQ*, vi (1920), 317–25

The '48': Bach's Wohltemperirtes Clavier (London, 1925/R)

The Keyboard Suites of J.S. Bach (London, 1925)

A Scottish Composer of the 16th Century (Robert Carver) (The Hague, 1926)

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Schumann's Pianoforte Works (London, 1927)

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Bach's Brandenburg Concertos (London, 1929/R)

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- with L. Broadwood:** *English County Songs* (London, 1893)
The Works of Henry Purcell, v: *Twelve Sonatas of Three Parts* (London, 1893); viii: *Ode on St. Cecilia's Day* (London, 1897); xxii: *Catches, Rounds, Two-Part and Three-Part Songs* (London, 1922) [with W.B. Squire]
- with W.B. Squire:** *The Fitzwilliam Virginal Book* (London and Leipzig, 1894–9/R, rev. 2/1979–80 by B. Winogron)
Duetti da Camera [Italian chamber duets of the 17th and 18th centuries] (London, 1904) [2 vols.]
The Contemporaries of Purcell (London, 1921) [7 vols. incl. i–iii: John Blow; iii–iv: William Croft; v: Jeremiah Clark; vi–vii: Various Composers]
- with W.B. Squire:** *Twenty-Five Pieces from Benjamin Cosyn's Virginal Book* (London, 1923)
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JEREMY DIBBLE

Full organ

(Ger. *volles Werk*; It. *organo pleno, pieno*).

An organ registration. Perhaps because the early monastic **Blockwerk** organ apparently created a loud and undifferentiated noise, 'full organ' in the sense of 'loud organ' has always meant the use of as few (or as many) stops as will make the maximum of impression with the minimum consumption of wind. Before the invention of stop actions, the undivided *Blockwerk* of Principals was itself the full organ throughout north-west Europe; since then, with the introduction of flute and reed stops and the separation of the *Blockwerk* into several single or multiple ranks, organ makers have been careful, when allowed, to specify which stops are likely to give the best effect. Each school has its own kind of full organ, some having more than one, depending on the period and the kind of music concerned. In France, for instance, the organ in the church of St Michel, Bordeaux (1510), was given seven new *jeux*, the loudest of which was apparently a *grand jeu*. The classical **Grand jeu** comprised the reeds and the *jeu de tierce* of both Great organ and *Positif*, and the **Plein jeu** was based on the diapason or principal ranks, including mixtures, of both Great organ and *Positif*. In Italy, the *ripieno* (or *pieno*) was based on single ranks, excluding flutes (Antegnati, 1608) and sometimes including (Principal) Tierce ranks.

The character of the congregation-accompanying *Hoofdwerk* in Flanders and the Netherlands, changed in character from vocal (Krewerd, 16th century) to bright and sharp (Arp Schnitger, 17th century) and to French style (Gouda, 1736). In England the terms 'full organ' and 'Great Organ'

were inevitably practically interchangeable since there were very rarely any manual couplers. William Russell's *Voluntaries* (first book, 1804) specified 'Full Swell' as well as 'Full Organ'; his second set (1812) has 'Full Organ without the Trumpet'. John Marsh (1791), a sensitive player, suggested five 'kinds of the full Organ' to be obtained by adding stops to the basic Great chorus. The Spanish *plé* (16th century) indicated the chorus in general, and *lleno* (17th century) the main Mixture.

From *das Werck* at Hagenau (1491; the total chorus Mixture excluding the Diapason and Zimbel) to Mattheson's treatises of 1721, the German organ progressed towards an ideal of heavier and thicker *plena* for massive effects in Preludes, Toccatas and Fantasies, in which reeds were not used. Praetorius and Werkmeister insisted that the narrower-scaled (strings) and wide-scaled (flutes) 'families' of stops should not be used together.

PETER WILLIAMS, MARTIN RENSHAW

Fumagalli.

Italian family of musicians.

- (1) Disma Fumagalli
- (2) Adolfo Fumagalli
- (3) Polibio Fumagalli
- (4) Luca Fumagalli
- (5) Mario Fumagalli

FRANCESCO BUSSI

Fumagalli

(1) Disma Fumagalli

(*b* Inzago, nr Milan, 8 Sept 1826; *d* Milan, 9 March 1893). Pianist and composer. He studied the piano (with Antonio Angeleri) and composition at the Milan Conservatory; from 1857 until his death he was professor of the piano there. He became an honorary professor of the Congregazione Pontificia and of the Accademia di S Cecilia in Rome and a member of the Società Filarmonica of Florence. His daughter Carla (*b* Milan, 8 Sept 1858; *d* Brembate, nr Bergamo, 8 Oct 1949) studied with him and became a noted concert pianist. His 334 compositions, all for piano, follow the style of his younger brother (2) Adolfo Fumagalli, showing less talent but with a mastery of technique and the *stile brillante*; they are quite unaffected by the movement, then becoming strong, that aimed at the revival of Italian instrumental music along Classical lines. They include nocturnes, capriccios, divertimentos, scherzos, fantasies on opera themes and, above all, exercises and studies, among them the *Preparazione alla Scuola della velocità op.209 di C. Czerny: 12 nuovi studi d'iteggiati* (Milan, n.d.).

Noteworthy are *La rassegnazione* op.22 (Milan, n.d.), the Concerto in A  op.83 for piano and string orchestra (Milan, 1856) and the *Canto della filatrice* op.334 (Milan, n.d.), his last composition.

Fumagalli

(2) Adolfo Fumagalli

(*b* Inzago, 19 Oct 1828; *d* Florence, 3 May 1856). Pianist and composer, brother of (1) Disma Fumagalli. After studying with the organist Gaetano Medaglia in Inzago and then at the Milan Conservatory from 23 November 1837 to 7 September 1847 under Pietro Ray (counterpoint) and Angeleri (piano), he made a successful début in Milan in 1848. He then embarked on a very well-received series of concert tours in the major cities of Italy, France and Belgium. In 1854 he returned to Italy, where he alternated between concert tours and composing until his death. He was considered the most gifted of the brothers and one of the principal virtuosos of the first half of the century. In Belgium he was called the 'Paganini of the piano' because of his technical mastery, especially in the left hand, and the brilliance and expressiveness of his tone. Rossini praised him for his cantabile playing, and the critic Filippo Filippi observed in him 'the growing originality of ideas constructed most simply and most faultlessly, restraint in ornamentation ..., freedom from the commonplace and banal'. Today his compositions, which number more than 100, seem rather loosely constructed and mannered salon pieces, in spite of their idiomatic piano writing and their merit as studies.

WORKS

all for piano

Les clochettes, conc., with bells, op.21 (Milan, c1849–50)

La pendule, polka-mazurka, caprice fantastique, op.33 (Milan, c1849–50)

Laura, polonese di concerto, op.76 (Milan, ?1851)

L'école moderne du pianiste: recueil de morceaux caractéristiques, 18 pieces in 3 bks, op.100 (Milan, 1855–6), incl. Le réveil des ombres, danse fantastique; Le papillon, étude de salon; Sérénade barcarolle; also caprices, bolero, ballade, mazurka

15 pieces in *L'arte antica e moderna: scelta di composizioni per pianoforte*, xvi (Milan, ?1863)

Numerous transcriptions; concert fantasies on opera themes, incl. Gran fantasia di concerto [on I puritani], op.28, ed. (Milan, ?1880); Casta diva, cavatina dall'opera di Bellini, Norma: étude pour la main gauche, op.61 (Leipzig, n.d.); Presso la tomba, duettino dai Vespri siciliani, op.112 no.2 (Milan, ?1856); others from La favorite, Lucia di Lammermoor etc

Fumagalli

(3) Polibio Fumagalli

(*b* Inzago, 26 Oct 1830; *d* Milan, 21 June 1900). Organist, pianist and composer, brother of (1) Disma Fumagalli. He studied the organ, the piano and composition at Milan Conservatory, where in 1873 he was appointed professor of the organ, a post which he held until his death. For more than 20 years he was *maestro di cappella* at the church of S Celso in Milan and a much sought-after piano teacher. He wrote some chamber music, including a *Trio de bravoure* op.281, for flute, oboe and clarinet with piano accompaniment, songs and more than 200 piano and organ works, such as *Ascetica musicale*, a collection of 15 organ pieces op.235 (Milan, n.d.), an organ Toccata and Fugue op.298 (New York, n.d.) and two organ sonatas opp.269 and 290.

Fumagalli

(4) Luca Fumagalli

(b Inzago, 29 May 1837; d Milan, 5 June 1908). Pianist and composer, brother of (1) Disma Fumagalli. He studied at the Milan Conservatory, where he was taught the piano by Angeleri, and became a highly successful concert pianist and composer in Italy, Paris (1860) and the USA. For a time he was head of the piano faculty of the Philadelphia Conservatory and on returning to Milan devoted himself to teaching and composing. After his brother Adolfo he was the best-known member of the family. His numerous piano compositions are pleasant and elegant, tending sometimes more towards intimacy than brilliant display, and complying with the instrumental renaissance of the latter part of the century in Italy. Besides the usual transcriptions and paraphrases of operatic arias, his original compositions for the piano include *Crâneries et dettes de coeur: 14 studi fantastici* (Milan, n.d.). He composed one opera, *Luigi XI* (libretto by Carlo d'Ormeville; Florence, Pergola, 29 March 1875), a *Sinfonia marinaresca* and other orchestral works. Ricordi published his edition of all Beethoven's piano sonatas and some works by Clementi and others.

Fumagalli

(5) Mario Fumagalli

(b Milan, 4 Sept 1864 ; d Rome, 17 Sept 1936). Baritone and actor, son of (4) Luca Fumagalli. He studied singing, but was forced to abandon his career when he lost his voice. He became a theatre director and a teacher of acting at the S Cecilia school in Rome. In his final years he was also librarian of the Conservatorio di S Cecilia.

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Fumet, Dynam-Victor

(b Toulouse, 4 May 1867; d Paris, 2 June 1949). French composer. He entered the Paris Conservatoire in 1885, and studied composition with Guiraud and the organ with Franck, supporting himself by work at the cabaret Le Chat Noir. There in 1887 he met Satie, who replaced him as conductor in 1890. Fumet almost certainly influenced Satie's early music and ideas: he had an active interest in alchemy and the occult, as well as strong anarchist sympathies, from which his nickname 'Dynam[ite]' derived.

During the 1880s he was a friend of Kropotkin and Louise Michel, and he also contributed to the anarchist journal *La révolte*. Both Fumet and Satie founded their own religious sects, yet both died within the Catholic faith (which in Fumet's case was much stronger, with Léon Bloy as an influence on his spiritual ideas). Fumet was a brilliant improviser on both the piano and organ, becoming Franck's assistant and then organist at Ste Clotilde. After a period in South America and ten years at Juilly College, he became organist and choirmaster at Ste Anne in Paris between 1910 and his death.

Fumet's music was largely within the Romantic tradition of Liszt and Wagner; much remains unpublished. He also had a strong interest in Renaissance music and Gregorian chant, though he disliked stylistic archaism. His art, like Debussy's, sprang from melody, and his modulations are often free and unpredictable. However, in contrast to his improvisations, his finished compositions are refined and polished, and he often wrote his own texts. There is a certain mysticism and joyous intensity in his religious music, but his overall aim was simplicity, sobriety, sincerity and purity, and an independent reconciliation of old and new styles.

WORKS

(selective list)

orchestral

La lumière sur le sentier; Le sabbat rustique, 1904; Le cantique du firmament, 1910–11; Transsubstantiation, 1913–20; 'Eli, Eli, lamma sabacthani?', 1914–40, arr. pf, 1922; Les trois âmes, 1915–17; Le triptyque des légendes, 1918; Le conciliabule des fleurs, 1921; Libération, 1921; Marche funèbre (1922); Notre mirage, notre douleur, 1922; Vénus sortant des eaux, 1934; Aria, 1938; Hiératique, 1940; Le sommeil d'Adam, 1940; Tourbillon, 1940; Voie lactée, 1941; La prison glorifiée, 1943

vocal

Choral: 4 choruses, female chorus, pf, before 1914: Les glaneuses 'Choeur égyptien' (1897), Joies floréales, Les anges du soir, Les voix mystiques; Sancta Genovefa (orat), 1918; La messe mariale; La messe du Christ-Roi; Mass; La messe des oiseaux, female chorus; O doux printemps aimé, 1924; Pater noster, mixed chorus (1939); Un bel ange du ciel (carol), mixed chorus, org, 1945 (1956); Il est tout petit (carol), S, female chorus/children's chorus, org, ?1945 (1957); Les saisons, 1946; Printemps; Ave Maria; Cantiques à Marie; Requiem Mass, 1948
Solo vocal (1v, pf, texts by Fumet unless otherwise stated): Berceuse (1890); Ave verum, Mez, org (1899); Le verbe des nuits (1899); O salutaris, T/S, org (1899); Un dimanche: Petite légende (1904); Je me languis (1907); Légende marine (1907); Refloraison (1907); Sérénade faunesque (1907); Trouble d'âme (1907); Verbe d'amour: Diction symphonique (1907); Sur les ailes de notre amour (J. Daniel), waltz (1949)

chamber and solo instrumental

Les enlacements d'en-haut, pf, c1885 (1897) [Andante from Sym., b]; Dououreux pèlerinage, pf, c1885; Les libellules, waltz, pf, 1899, arr. orch, arr. T/S, pf/orch; Joie, pf; Str Qt, 1912; Canticum novum, 6 pieces, org/hmn (1914); 6 études caractéristiques de haute technique musicale, pf (1931); Pf Trio, 1943; Poème secret, 1949; numerous other pieces for pf, org, vn and pf, pf trio

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ROBERT ORLEDGE

Funck [Funccius], David

(*b* Joachimsthal [now Jáchymov], Bohemia, 8 Jan 1648; *d* nr Arnstadt, ?1699). German composer, writer on music, instrumentalist, poet and teacher of Bohemian birth. His biography has often been confused with that of his father, also named David (1615–69), who was Kantor at Joachimsthal and took a similar post at Reichenbach im Vogtland when the younger David was two years old. The son is said to have been a baccalaureate at Reichenbach in 1669 or 1670 and he appeared as a disputant at the promotion of Johannes Riemer at Halle in 1673, but evidently Funck did not take a university degree himself. Several incidents in his life induced his earlier biographers to fill in gaps with anecdotal detail and to present Funck as an ingenious but morally deficient personality. According to the funeral sermon for his mother, he was employed as secretary to a dowager Duchess of Neuenburg (or Neuburg; her identity has not yet been established) around 1680. She took him with her to Italy in 1682, but when she died there (or perhaps just released him) in 1689 Funck returned to Reichenbach where he earned his living by giving music lessons and writing occasional poetry. A lost Passion which he composed about 1690–94 won him great acclaim and may have helped him to obtain, in 1694, the post of organist and teacher at the Lateinschule at Wunsiedel in Franconia. In January 1699 Funck, suspected of sodomy, fled from there; a council document relating to this event refers to him as a ‘wicked man’ (‘böser Mensch’). Funck’s further whereabouts are uncertain; legend has it that after a brief stay at Schleiz, where he gave a concert at the court, he set forth on foot towards Arnstadt but was found frozen to death in the open country.

Funck was known as a virtuoso on the violin, viola da gamba, guitar and clavichord. Of his vocal and instrumental compositions, only the *Stricturae viola di gambicae, ex sonatis, ariis, intradis, allemandis* (Leipzig, Jena and Rudolstadt, 1677) have survived, comprising 43 dances and other pieces for four equal viols (from which M. Seiffert assembled a Suite in D, ed. in *Organum*, 3rd ser., xxxiv, 1938; one allemanda in E. Mohr: *Die Allemande*, ii, Zürich, 1932). Among the partly homophonic, partly contrapuntal settings, a saraband with variations deserves special attention. A theoretical essay, *De proportione musica veterum et nostra disputationem academicam* (Jena, 1673), still clinging to the old speculative theory of music, is also extant, but Funck’s short *Compendium musices* (Leipzig, ?1670), in the German language, was lost in the 19th century.

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*Fétis*B

*Mattheson*GEP

*Schilling*E

*Walther*ML

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DOROTHEA SCHRÖDER

Funcke, Friedrich

(*b* Nossen, Saxony, 1642; *d* Römstedt, nr Lüneburg, 20 Oct 1699). German composer and writer on music. After attending school at Freiberg and Dresden he studied theology at Wittenberg in 1660–61 and soon after became Kantor at Perleberg. In 1663 he applied for the post of Kantor at the Johanneum, Hamburg, but the appointment went to Christoph Bernhard. In 1664 he succeeded Michael Jacobi as Kantor at St Johannis, Lüneburg. During his 30 years in this post he made his mark on the musical life of Lüneburg but was involved in numerous disputes with the school and church authorities over his continual struggle to improve conditions for the performance of church music. He also campaigned energetically to have the Latin liturgical hymns replaced by German congregational hymns. In 1672 his salary was withheld for six months because he allowed the music for his brother-in-law's funeral to be accompanied on a regal, which had never been permitted at the burial of a distinguished citizen. In 1684 the municipal senate objected to his working simultaneously as a proofreader at the publishing house of Stern. From 1683 on he applied repeatedly for livings, but only in 1694 did he leave to become pastor at Römstedt, where he remained until his death.

Most of the numerous compositions that Funcke had to write for civic festivities and the weddings and funerals of leading citizens have vanished. His surviving funeral odes for five- or six-part choir and continuo show a concern for flexible structures, engendered by the use of varying combinations of voices, and for the employment of harmony and dynamics to interpret the text. His cantata for New Year 1684 contains various solo verses between the opening and closing choruses. In his *Danck- und Denck-Mahl*, a large-scale concerto in ten sections commemorating the storm that damaged the tower of St Johannis, tutti and concertino passages alternate within the choruses. The accompaniment consists of either four strings and bassoon or cornetts and trombones, at the behest of the text, the descriptive details of which – downpour, lightning, thunder, earthquake – are most effectively portrayed in the music.

Birke convincingly ascribed to Funcke an anonymous *St Matthew Passion* which has particular significance in the history of the oratorio Passion. It must have been written later than the *St Matthew Passion* by his sometime Lüneburg colleague Christian Flor, which has an identical text; but it was not influenced by Johann Theile's *St Matthew Passion*, which he came to know in 1674. Funcke's Passion exists in two versions. The first contains

unaccompanied recitatives for the Evangelist, which are modelled partly on the formulae of older Passions and partly on Luther's German Mass but also reveal the beginnings of text expression. In the second version the recitatives are provided with a continuo part, which is probably not by Funcke himself. 21 accompanied turbae give dramatic emphasis, and 12 solo sections and 9 sinfonias are interpolated as moments of quiet meditation on the events of the Passion. In his *St Luke Passion* (1683), of which only the text survives, Funcke must have taken a considerable step towards the Passion oratorio, for the compiler of the text not only inserted reflective passages but occasionally altered the Gospel text and elaborated on it. According to Walter the surviving texts of other lost works by Funcke are important as sources for the history of the cantata and oratorio. Of his lost school textbook on singing it is known only that he rejected solmization and used letter names for notes and intervals.

WORKS

printed works published in Lüneburg unless otherwise stated

occasional

Glückwünschender Zuruff (Wohlauff, mein schwacher Geist), S, 2 vn, bc (1664)

Trauer-Ode (Ach! was ist doch unser Leben), 6vv, bc (1664)

Klag- und Trost-Zeilen (Ach! Hertzeleid! Ja diss Leben-lose Leben), 6vv, bc (1665)

Seliger Abschied (Ach! Herr, ich warte auff dein Heil), 5vv, bc (1665)

Seeliger Abschied (Mensch, was ist des Lebens Zier), 6vv (1665)

Letzte Pflicht (Hier kurtze Zeit, ach leid), 6vv (1666)

Danck- und Denck-Mahl, über den ... Donnerschlag welcher den 23. Tag Aprilis ... den Thurm der Haupt-Kirchen zu Johannis in Lüneburg ... berührete, 8vv, insts a 5, bc (Hamburg, 1666)

Hochzeit-Freude (Was des Himmels Raht erfunden), S, 2 inst, bc (1667)

Trauer-Thoon (Was ist doch diese Welt), 5vv (1669)

Der ewig-feste und unüberwindliche Gottes Schutz (Ist Gott für uns), 4vv, 5 insts, bc (Hamburg, 1682)

New Year cant. (Herr, hebe an zu segnen) 4vv, chorus 4vv, str, bc, 1684, *D-Lr*

sacred vocal

St Matthew Passion, c1668–74, *D-Lr* (anon., attrib. Funcke by Birke); ed. in Cw, lxxviii–ix (1961)

St Luke Passion, 1683, music lost; see Walter, 154ff

43 melodies, 7 texts, in Lüneburgisches Gesangbuch (Lüneburg, 1686)

Litania, 8vv (2 choirs), insts, *Lr* (anon., formerly attrib. Funcke, but only reworked by him)

For other lost works see Walter, 218ff, and *MGG1*

theoretical works

Janua latino-germanica ad artem musicam, clavibus facillioribus in usum scholae ... Lunaeburgensi (Hamburg, 1680), lost

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- F. Krummacher:** *Die Choralbearbeitung in der protestantischen Figuralmusik zwischen Praetorius und Bach* (Kassel, 1978)

MARTIN RUHNKE

Function

(Ger. *Funktion*).

A term used in harmonic theory, especially by Riemann, to denote the relationship of a chord to tonal centre. The relationship is defined in his *Vereinfachte Harmonielehre oder die Lehre von der tonalen Funktionen der Akkorde* (London and New York, 1893, 2/1903; Eng. trans., 1896) in terms of subdominant, dominant and tonic harmonies only, and chord progressions are seen there as being made up of these three functions in varying guises. Thus, for example, the chord of the supertonic is seen as having the function of subdominant, and this is rationalized by reference to its being the relative minor of the chord of the subdominant. In this way, even a complex dissonant chord can be 'reduced' to one of the three basic functions.

See also [Harmony](#); [Tonality](#); [Analysis](#), §II, 3.



Fundação Calouste Gulbenkian

(Port.).

See [Gulbenkian Foundation](#).

Fundamental bass [radical bass]

(Fr. *basse fondamentale*; Ger. *Fundamentalbass*).

A term used by Rameau in his *Traité de l'harmonie reduite à ses principes naturels* (Paris, 1722; Eng. trans., 1971) to denote the imaginary bass line produced by linking together the roots of chords in a progression; it differs from the actual sounding bass line (the *basse continue*, or basso continuo) wherever chords are presented in [Inversion](#). Rameau saw the fundamental bass as the generator of the [Harmony](#), and for him the strength of a harmonic progression depended on that of the fundamental bass: he wrote that 'it should proceed by consonant intervals, which are the 3rd, the 4th, the 5th and the 6th'.

The English expression 'fundamental bass' – a direct translation of Rameau's 'basse fondamentale' – was used by Pepusch (1730), Holden (1770) and other 18th-century writers, and has remained in use since that time. The original French version was also adopted into English at an early stage, for example by John Holden in his *Essay towards a Rational System of Music* (Glasgow, 1770).



Fundamental line.

See [Umlinie](#).

Fundamental structure.

See [Ursatz](#).

Fundament instrument.

A term used by Michael Praetorius (*Syntagma musicum*, ii, 1618) to designate instruments capable of sounding all the parts of any piece, such as 'the organ, regal, harpsichord, virginal, lute, harp, double cittern, pandora, penorcon and the like', in contrast to melody instruments, which can play only a single part, and those instruments, like the *lira da braccio* and the *lira da gamba*, which can play only some parts. Praetorius stated that he used the term 'fundament instrument' because such instruments 'must be used as a foundation when a single part is sung or played together with them'. He may have borrowed the usage from Agostino Agazzari (*Del sonare sopra 'l basso*, 1607) who used the term in a slightly different way. According to Agazzari the instruments of the 'fondamento' are those that play the chords of the figured bass, such as the harpsichord or the organ in works for large forces; Agazzari distinguished these instruments from those of the 'ornamento', which also form part of the continuo group but serve merely to enrich its texture, such as the lute, theorbo, harp, *lirone*, cittern and spinet, except that in works for a few voices or only a single voice that group of instruments may serve as the 'fondamento'.

EDWIN M. RIPIN

Funghetto, Paolo (Luca).

See [Fonghetto, Paolo](#).

Fungoni, Papebrochio.

Pseudonym of an Italian composer of two works performed in Naples in 1737 and 1738. The first, a sacred opera named *La Teodora* with words by G. Federico (libretto, *GB-Lbl*), was produced in the monastery of S Chiara at the end of Carnival 1737. The second was a comic opera in dialect called *La rosa* (text, P. Trinchera), presented at the Teatro Nuovo in the

autumn of the following year. Since there is no other record of a composer called Fungoni, and since furthermore the comic-opera libretto (*GB-Lbl* and *I-Nc*) refers to him as a native of the Canary Isles (a description well worthy of a character in *opera buffa*), the name is almost certainly fictitious. A much altered version of this opera libretto was produced under the title *Don Paduano* at the Teatro della Pace, Naples, in 1745 with music by Nicola Logroscino. But this does not establish a connection between Logroscino and Fungoni, whose identity remains uncertain, even if, according to Sartori, the composer's real name was Domenico Antonio di Piore. (*SartoriL*)

MICHAEL F. ROBINSON/FRANCESCA SELLER

Funk.

An African-American popular music style. It features syncopated interlocking rhythm patterns based on straight quaver and semiquaver subdivisions, a vocal style drawn from soul music, extended vamps based on a single and often complex harmony, strong emphasis on the bass line, and lyrics with frequent spiritual themes and social commentary. The use of the term for a musical style inverts the negative colloquial meaning of strong aromas, particularly of a bodily and sexual nature.

1. Origins.

While the adjective 'funky' was applied to gospel-influenced jazz in the 1950s, and appeared in song titles as early as 1967, for example *Funky Broadway* by Dyke and the Blazers, it did not become widespread as a term for a specific genre until the mid-1970s. The increased use of the term in the late 1960s coincided with a shift in African-American politics from the integrationist stance of the Civil Rights movement, associated with the rise of soul music, to the more radical stance of the Black Power Movement, a shift heralded by James Brown's funk recording *Say it loud, I'm black and I'm proud* (1968). In the 1960s Brown did the most to develop what came to be known as funk (fig.1), but elements of it can be found in recordings of the 50s: Professor Longhair's *Tipitina* (1953) and the Hawkettes' *Mardi Gras Mambo* (1954), both from New Orleans, blended Latin rhythms with the texture and harmonic patterns of rhythm and blues, while Ray Charles's *What'd I say* (1959) presented an innovative synthesis of Latin rhythms, blues-based harmonic progressions and gospel vocal techniques. Brown's 1962 recording of *Think* from *Live at the Apollo*, with its rapid tempo and aggressive cross rhythms, intensified the polyrhythmic implications of the earlier proto-funk recordings, while *Out of Sight* (1964) and *Papa's got a brand new bag* (1965) brought these innovations into the recording studio. He refined his approach in *Cold Sweat* (1967) by substituting open-ended vamps based on a single harmony for harmonic progressions, and by accenting strongly the first beat of every or every other 4/4 bar, freeing the instruments to play any number of syncopated patterns in which the beats are implied rather than stated.

Other bands created their own forms of funky soul music, including Booker T. and the MGs, the Bar-Kays, the Meters, and Charles Wright and the Watts 103rd Street Rhythm Band. The first band to absorb Brown's

rhythmic approach and extend it was Sly and the Family Stone, who joined his rhythmic and textural innovations with a fragmented doo-wop vocal style featuring rapidly alternating voices, and with aspects of psychedelic rock, a fusion evident in their first successful single, *Dance to the Music* (1967). The psychedelic influence, particularly that of Jimi Hendrix, was felt by other funk bands, most notably Funkadelic (*Maggot Brain*, 1971) and the Isley Brothers (*That lady*, 1973).

The early 1970s witnessed a further spread, refinement and diversification of the funk style. The role of the bass expanded with Brown's new bass player, William 'Bootsy' Collins, in songs recorded during 1970 such as *Sex Machine* and *Superbad*. Also, Larry Graham of Sly and the Family Stone created an innovative thumb-popping bass guitar technique particularly evident in an early 1970 release, *Thank you falettinme be mice elf agin*. The band War added a prominent Latin element to the funk sound (the songs *Slippin' into Darkness*, 1971, and *Cisco Kid*, 1972), while Tower of Power brought syncopated horn lines to a new level of complexity (the album *Bump City*, 1972).

2. 1973 onwards.

The sudden popularity during the period 1973–5 of Kool and the Gang, the Ohio Players, Earth, Wind, and Fire and Parliament, in conjunction with the enormous success of Stevie Wonder, marked the beginning of funk as a distinct genre. Kool and the Gang's trio of hit songs *Funky Stuff*, *Jungle Boogie* and *Hollywood Swinging*, brought the funk sound to the pop audience with jagged, syncopated horn lines, party whistles and chanted group vocals. The Ohio Players scored a number one hit with *Fire* in 1974, a song that featured a hypnotic bass line, salacious group vocals, horn riffs, Latin-flavoured percussion and fuzz-toned guitar lines. Earth, Wind, and Fire fused jazz, soul, Afro-Caribbean rhythms, and Pan-African themes (signified musically by a trademark use of the kalimba), making their album *That's the Way of the World* one of the most popular of 1975. Stevie Wonder embarked on a new phase with the song *Superstition* (1972), a funk classic which marked his status as the most popular black recording artist of the period. By 1974 funk had influenced a number of jazz artists in the development of jazz fusion as evidenced in recording by Miles Davis (*Bitches Brew*, 1969), Herbie Hancock, (*Headhunters*, 1973), the Crusaders (*Southern Comfort*, 1974) and Weather Report (*Black Market*, 1976).

Parliament, with mastermind George Clinton (fig.2), began a string of recordings with *Up for the Down Stroke* (1974) that succeeded on the rhythm and blues charts through the 1970s, including *Tear the roof off the sucker* (*Give up the Funk*) (1976), *Flash Light* (1977), *One Nation Under a Groove – Part 1* (by Funkadelic) and *Aqua Boogie (a Psychoalphadiscobetabioaquadoloop)* (both 1978). Clinton created a particularly striking form of funk, emphasizing a clear backbeat, often reinforced with electronic hand claps. He thickened the texture with a wealth of contrasting, overlapping parts, featuring 'Bootsy' Collins' extroverted bass lines, Bernie Worrell's innovative synthesizer work that included the use of the synthesizer bass on *Flashlight*, horn players from Brown's band and gospel-rooted group vocals. Clinton expanded the

Parliament stage show into a spectacle that set new standards for grandiosity in black popular music. Beginning with the album *Mothership Connection* (1975), he developed a cosmological narrative that proselytized the redemptive power of funk, and has continued to influence numerous hip hop musicians.

While groups such as the Commodores, the Gap Band, Rick James, Cameo and Slave achieved success in the late 1970s and early 80s, they were largely overshadowed on rhythm and blues radio by the overwhelming popularity of disco music, itself a simplified form of funk. Funk's influence, however, was felt in its psychedelic rock–funk form through artists such as Prince and Living Colour, and in Michael Jackson's *Thriller* (1982), which blended aspects of funk with disco, pop and heavy metal. The legacy of funk cuts across a wide range of popular forms, and is most obvious in hip hop, which has adopted funk's rhythmic approach and recycled many of its rhythmic patterns via sampling.

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DAVID BRACKETT

Funk, Joseph

(*b* Pennsylvania, 6 April 1778; *d* Singers Glen, VA, 24 Dec 1862). American composer and tune book compiler. A Mennonite, he compiled for the German-speaking denominations of the Shenandoah Valley *Die allgemein nützliche Choral-Music* (Harrisonburg, VA, 1816), a shape-note tune book that contained chiefly chorales but also included four folk-hymn tunes taken from Davisson's *Kentucky Harmony* (1816). In 1832 he published in Winchester, Virginia, *A Compilation of Genuine Church Music*, a book of mostly Anglo-American tunes, which had reached ten editions by 1860. By the fifth edition (1851) the title had become *Harmonia sacra, being a Compilation of Genuine Church Music*, and its notation had changed from four- to seven-shape. A 25th edition, *The New Harmonia sacra: a Compilation of Genuine Church Music* (1993), is still in use among Mennonites of the Shenandoah Valley. Funk's other shape-note publications include *A Map or General Scale of Music* (published in Mountain Valley [now Singer's Glen], printed in Philadelphia, 1847) and a monthly periodical, the *Southern Musical Advocate and Singer's Friend* (July 1859–April 1861). His grandson Aldine S. Kieffer was a leading publisher of shape-note tune books in the Shenandoah Valley after the Civil War. Alice Parker's opera *Singers Glen* (1978) is based on Funk's life.

See also [Amish and Mennonite music](#) and [Shape-note hymnody](#), §2.

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HARRY ESKEW

Funkadelic.

American funk-rock group led by [George Clinton](#).

Funky jazz [funk].

See [Soul jazz](#).

Furchheim [Forcheim, Forchheim], Johann Wilhelm

(*b* ?1635–40; *d* Dresden, 22 Nov 1682). German composer, violinist and organist. He spent his life at the Saxon electoral Hofkapelle at Dresden. He is first heard of there as a boy in 1651, when he was being trained as an instrumentalist. He was a violinist there from 1665, and from 1667 to 1676 he directed the church music and *Tafelmusik*. In 1680 he became Konzertmeister and in 1681 vice-Kapellmeister. From time to time he also acted as court organist. A more famous violinist, J.J. Walther, was one of his colleagues from 1674 to 1681. An earlier colleague was Adam Krieger, whose posthumous *Neue Arien* (1667) he helped to edit; he also composed ritornellos for the ten songs added to the second edition (1676). In his E minor sonata for two violins and basso continuo the instruments have finely spun lines and sometimes play together, sometimes singly. The other four manuscript sonatas, for five to seven instruments, anticipate aspects of the 18th-century sonata; in the six- and seven-part ones the violins form a self-contained group. These works have a well-defined melodic structure and expressive harmony. Furchheim's church music is widely recorded in inventories of about 1700, but only a single work is now known to be extant.

WORKS

instrumental

Musicalische Taffel-Bedienung, 2 vn, 2 va, vle, bc (Dresden, 1674); 2 sonatas ed. in

Collegium musicum, Ix (Leipzig, 1935); 1 sonata ed. P. Rubardt (Halle, 1952)
Auserlesene Violinen-Exercitium, bestehend in unterschiedlichen Sonaten
benebenst angehengten Arien, Balletten, Allemanden, Couranten, Sarabanden und
Giguen, a 5 (Dresden, 1687), lost

5 sonatas, D, e, E♭; a, A, 3–7 insts (cornetts, vns, vas, vle, bn, bc), *S-Uu*
Suite, b, a 5, *S-Uu*; ed. in *Organum*, iii/26 (Leipzig, 1930, 3/1958)

vocal

Lobe den Herren, meine Seele, 4vv, 2 clarinos, 2 cornettinos, bn, bc, *D-Bsb*
Over 20 other sacred works, mostly with insts, listed in inventories of c1700

editions

A. Krieger: *Neue Arien*, 2, 3, 5vv, 2 vn, 2 va, bc (Dresden, 1667, enlarged 2/1676
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D. Schirmer]

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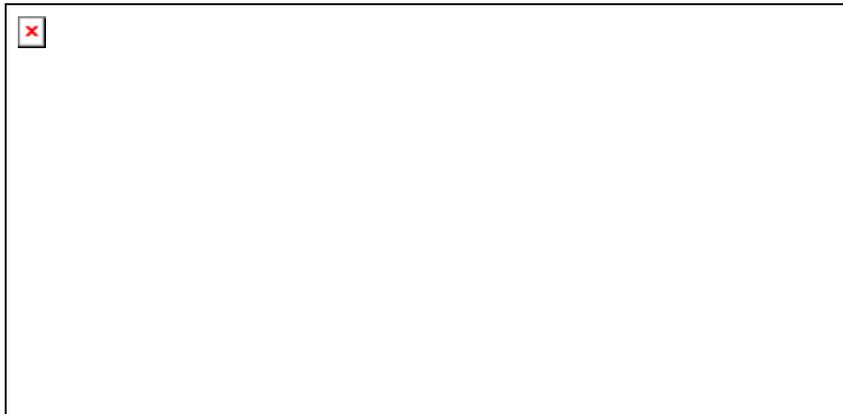
KARL-ERNST BERGUNDER

Furiant

(Cz.: ‘a proud, swaggering, conceited man’, pl. *furianty*). A Czech couple-
dance, in moderate to fast tempo, in triple time with hemiola-type
syncopations. The hemiolas generally occur at the beginning, helping
momentarily to confuse the metre, rather than as part of a cadential
formula. A *furiant* typically begins with two 3/4 bars stressed, however, as
three bars of 2/4, followed by two ordinary 3/4 bars. It is one of the
constituent dances of the [Beseda](#).

The word ‘furiant’ first occurs in the 1770s in a broadside ballad *Chvála
sedláků* (‘In Praise of Farmers’) and in Jan Antoš’s *Opera de rebellione
boēmica rusticorum* (1777), used there in the sense ‘disturber of the
peace’, ‘rebel’. A folksong with hemiola characteristics and with a text
featuring the word ‘furiant’ was first recorded in Rittersberk’s collection,
though with a German text: ‘Furiant, furiant, furiant, du bist mein lieba
Monn’ (Prague, 1825; ed. in Markl, 549). A Czech version with the same
tune, but set to satirical words about an arrogant peasant, ‘Sedlák, sedlák,

sedlák', can be found in K.M. Jiříček's manuscript collection *Zpěvník* ('Songbook'; 1845–62; *CZ-Pnm*) and in Erben (1842, text; 1862, tune, [ex.1](#) and other early Czech folksong collections.



The early history of the *furiant* is unclear. Markl suggests a French origin ('Fou-riant'), possibly going back to the Napoleonic wars. German theorists record a dance called a 'Furie', operatic in origin (*Walther ML*), whose character (fast and furious) was suggested by its name. Türk (1789) mentions 'sharp accents'; both he and Quantz (1752) define its metre as either in common time or in 3/4. There are several reasons why this may be a different dance from the Czech *furiant*: the character of the German 'Furie' is 'fiery' (Quantz), the speed fast and the metre either duple or triple, whereas the earliest Czech accounts of the *furiant* imply a dance in moderate or slow tempo of a whimsical, hesitant or even humorous nature (Zvonař), and with the metre alternating in some way. Zvonař (1863) provided the first precise description of the dance's metrical structure. Jungmann (1835) defines it as 'a dance whose first half resembles a *skočná* [i.e. in 2/4] with arms akimbo, the second is danced almost as a German dance [i.e. a *ländler*]', a description taken further by Waldau (1859): 'the dancer imitates a proud puffed-up farmer: his arms akimbo, he stamps with his feet, pulls his skirt outwards'. His partner has to mark time until, in the second half they dance a 'serious and slow *sousedská* in the metre of a *ländler*'. By 1869, when Smetana added a named *furiant* to *The Bartered Bride*, the tempo had become 'Allegro energico' (the tune is clearly modelled on ex.1). Thereafter the *furiant* was commonly used by Czech nationalist composers. In addition to replacing the scherzo with a *furiant* in his Seventh Symphony, Dvořák used named *furianty* in his *Slavonic Dances*, in piano works (b85, b137) and as movements of chamber works (b80, b155). Examples are also found in 20th-century works by Křička, Vítězslav Novák and Weinberger.

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JOHN TYRRELL

Furió, Pedro

(*b* Alicante; *fl* 1734–80). Spanish composer. His earliest documented post was as a singer at the parish church of S María, Elche (1734); since he was already a priest he was then probably about 27 years old. His next recorded posts were as *maestro de capilla* at S Miguel in Andújar (1750), the collegiate church of S Sebastián, Antequera (4 Dec 1750), the royal chapel in Granada (1755), the parish church of S Martín in Valencia (1756), Guadix Cathedral (1770) and at León (1770). In 1767 he was appointed singer, though not *maestro de capilla*, at the cathedral of Santiago. His last known position, from 20 March 1775, was as *maestro de capilla* at Oviedo Cathedral, which he seems to have left in 1779 or 1780. His compositions, all in manuscript, survive in various Spanish churches and cathedrals. Particularly important are a book of masses ‘in stile antico’ in León Cathedral, and a collection of Lamentations for Holy Week, in ornate bel canto style, in Santiago.

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JOSÉ LÓPEZ-CALO

Furlana.

See [Forlana](#).

Furlanetto, Bonaventura [‘Musin’]

(*b* Venice, 27 May 1738; *d* Venice, 6 April 1817). Italian composer. Of poor parents, he spent his childhood in the parish of S Nicolò dei Mendicoli, a

district of Venice known for its fishermen and artisans, with which he always identified and where he chose to be buried. Musically he was almost self-taught, although he had some instruction from his uncle, Nicolò Formenti, who was an amateur organist, and from Giacompo Bolla, a priest. He studied literature and philosophy with Jesuit teachers, but had difficulty qualifying for the priesthood until the patriarch of Venice interceded for him, having been impressed by his music performed at S Nicolò. Later he renounced the ministry, but continued to wear ecclesiastical dress.

Of Furlanetto's earliest surviving music, a *Laudate Dominum* of 1762 (in *F-Pc*) shows competence in the conservative style and a *componimento sacro* of 1763, *La sposa de' sacri cantici*, in the theatrical. The latter, written for the oratory of S Filippo Neri, Venice, was well received and was revived there in 1767, 1773 and 1784. Even more successful was his oratorio *Giubilo celeste al giungervi della sant'anima* performed at SS Giovanni e Paolo on 16 May in 1765, 1766 and 1767, which according to Caffi pleased audiences with its *opera buffa* traits. He also provided music to commemorate the canonization of Girolamo Miani at S Maria della Salute on 20 July 1768 and later that year he wrote an oratorio for the hospital choir at S Maria della Visitazione, commonly called the Pietà, where on 21 September 1768 he was appointed *maestro*, a position he held for nearly 50 years.

In August 1770 Burney heard Furlanetto direct at the Pietà and reported that 'the composition and performance which I heard tonight did not exceed mediocrity'. On 14 August Burney was more favourably impressed by his music at the church of S Maria Celeste and returned the following day for the feast of the Assumption, when he was again disappointed:

the resources of this composer are very few; he has little fire and less variety, but he sins more on the side of genius than learning, as his harmony is good, and modulations regular and warrantable; yet I must own, that his music is to me tiresome, and leaves behind it a languor and dissatisfaction.

Moreover Burney reported that Galuppi was 'rather hurt at the encouragement and protection which ecclesiastical dunces, among whom is F[urlanetto], meet with as composers here'. And yet Caffi later claimed that Galuppi had respected Furlanetto and even encouraged him to complete one of his masses. The far higher quality of Furlanetto's music composed in the later 1770s and 1780s indicates that his musical talent developed considerably. Exceptionally gifted singers, such as Bianca Sacchetti and Benvenuta, whose range reached high *a'''* and for whom Furlanetto wrote out elaborate cadenzas, joined a growing roster of skilled singers at the Pietà in the mid-1780s. The fact that the scores of his earlier oratorios do not survive except in later revisions suggests his own recognition of his vastly improving abilities. His orchestral resources at that time came to include not only strings and the usual wind instruments but double bassoon, slide trombone, serpent, 'doppio corno' and percussion instruments: timpani, drums, bells, jingle bells (*sonagli*) and rattles (*sistri*). The psaltery, guitar and theorbo were also used for special effects. Furlanetto's unusual bass lines may well have been prompted by the fact

that Domenico Dragonetti assisted Furlanetto at the Pietà until the early 1790s.

In 1774 Furlanetto competed unsuccessfully for the post of *vicemaestro* at S Marco. When Ferdinando Bertoni was excused to make his second trip to London (1781–3), Furlanetto was named *organista supplementare* to replace him. On 18 December 1794 he was appointed *vicemaestro provvisorio*, and on 23 December 1797 *secondo maestro effettivo*. The date of his election as *maestro di cappella* is given as 1814 by the *Gazzetta privilegiata di Venezia* of 10 April 1817, yet he must have succeeded Bertoni as *primo maestro* shortly after the latter's retirement on 11 June 1808.

By the early 1800s Furlanetto had become known throughout northern Italy as the most important composer of sacred music in Venice. In 1811 he was unanimously elected *maestro di contrappunto* by the 40 *dilettanti* who had established the Istituto Filarmonico in Venice. A counterpoint treatise from this year is mentioned by Caffi, although the only surviving theoretical work, *Lezioni de contrappunto (I-Vc)*, is dated 1789. Among his many composition students were Anselmo Marsand, Giovanni Pacini, the patrician Zambelli, the Abate G.B. Botti and his closest friend, Antonio Rota. Rota, a priest at S Vitale, sponsored concerts in his home and church, which Furlanetto conducted, and put in order Furlanetto's autograph scores, now in the Venice Conservatory and Marciana libraries, after his death. The liturgical works composed for S Marco would be easily distinguishable from those written for the Pietà were it not that a bass part occurs in many of the oratorio choruses. Some visitors mentioned the presence of a bass voice at the Pietà, and yet no male singer is ever named in any of the printed librettos.

WORKS

many autographs, notably in I-Vc

oratorios

All for solo vv, chorus, orch; performed at Venice, Pietà, unless otherwise stated

La sposa de' sacri cantici, Venice, S Maria della Fava, 1763, *I-Bc*, Oratorio di S Filippo Neri, Chioggia; Giubilo celeste al giungervi della sant'anima del Protomartire Giovanni Nepomuceno (M. Fiecco), Venice, SS Giovannie Paolo, 16 May 1765, perf. 1767 as Il trionfo del invitissimo Protomartire Giovanni Nepomuceno; Joseph pro-rex Aegypti thypus Christi, Sept 1768, *Vc* (as rev. for 1811); De nativitate virginis genethliacon, 8 Sept 1770, *Vc*; Moyses in Nilo, 1771, *Vc* (as rev. for 1797); Felix victori, 1773, *Vc*, rev. 1805, *Vc*; Jaelis victoria, 1773, *Vc* (as rev. for 1805); Athalia, 8 Sept 1773, *Vc*

Templi reparatio, 8 Sept 1774, *Vc* (as rev. for 1813); Jerico, 8 Sept 1775, *Vc*; David in Siceleg, 8 Sept 1776, *Vc*; Israelis liberatio, 1777; Reditus exercitus Israelistici postcladem Philistaeorum, 1777; Mors Adam, 1777, *Vc* (as rev. for 1809); Nabot, 1778, *Pca*, *Vc*; Somnium Pharaonis, 1779; De filio prodigo, 1779, *Vc* (as rev. for 1800); Dies extrema mundi, 1780; David Goliath triumphator, 1780, *Vc* (as rev. for 1803); Jonathas, 1781, *Vc* (as rev. for 1798); Salomon rex Israel electus, 1782, *Vc* (as rev. for 1806); Aurea statua a rege Nabucodonosor erecta vel pueri Hebraei in fornace ardentis ignis, 1783, *Vc* (as rev. for 1803)

Prudens Abigal, 1784, Vc (as rev. for 1807); Moyses ad Rubum, 1785; Absalonis rebellio, 1785, Vc; Sisara, 1786, Vc; Abraham et Isach, 1786, Vc; De solemnibus Baltassar convivio, 1787; Judith triumphans, 1787, Vc; De solemnibus nuptiae in domum Lebani, 1788, Vc (as rev. for 1797, 1814); Triumphus Jephte, 1789, Vc (as rev. for 1801); Bethulia liberata (after P. Metastasio), 1790, Vc (as rev. for 1804); Gedeon, 1792, Vc; De filio prodigo, 1800, Vc; Primum fatale homicidium, 1800; Il trionfo di Iefte, 1801, Vc (probable rev. of 1789); Tabia [doubtful]

cantatas

all performed Venice, Pietà

Veritas de terra orta est, 5vv, 1810; Sponsa mantis caro, 5 choirs, 5 orch; Sumo furis regalia Venus dies jucundum, 2 choirs, 2 orch: all Vc

S, A, orch: Melior fiducia vos ergo, 1775; Quisnam felicior me?, 1780, Vc; In coelo resplendent, 1785, Vc; Alma letitiae dies, 1789, Vc; Cantata duodecima, 1791, Vc; Nuptiae Rachelis, 1795, Vc; Fugitiva quis ploras anima, Vc; Vitae calamitates [possibly same as the preceding]

solo motets

unless otherwise stated, for soprano or alto with strings, in I-Vc

Ad arma populi venite, A, orch; Ah quiescite et pene modi, 1798; Alma dies suspirata, 1787; Alma giustiniana, 1791; Aures fugaces tacete, 1800; Dies serena, dies beata, S, 2 hn, str, 1786; Dulcis amor care Jesu, 1798; Dum fremit irata maris; Ecce expectata in coelo, S, 2 fl, 2 hn, str, 1791; Ecce repente quies fugit; Ergo mundi delitiae, 1787; Erit sub arboris umbra, S, 2 fl, 2 hn, str; Haecce sunt quae nobis, 1775, lost; Heu ma quasi deficio, 1805; In montibus excelsis; Misera quo me verto?, 1792; Nondum antro profundo, S, 2 hn, str

O Deus ubinam sui!, A, 2 fl, 2 hn, str, 1783; O mi Jesu dulce nomen, 1802; O quam fausta solemnibus, S, 2 fl, 2 hn, str; O splendor! novo et vago; Parce Deus; Populi gentes omnes jubilate, 1812; Precipitant furens a vertice; Qualis terror crudelis occupat; Quid agis anima mea; Quid exopto? quid potius; Sacri amoris; Stat afflicta in silva, S, 2 hn, str; Surge lucida aurora et novo, S, 2 hn, str; Ubinum? sum quis horror, 1779; Unde pax salus unda, 1777; Vera tu quidem profers, 1775, lost; Voces cordis dolentis, 1794; Vos splendidi coeli plaudendo, S, 2 fl, 2 hn, str; solo motets, 1v, bc, F-Pc*

other sacred

Marian antiphons, perf. Venice, Pietà: 11 Alma Redemptoris, solo S or A, str, 1 with 2 fl, I-Vc; 1 Alma Redemptoris, T, org, Vsmc; 1 Alma Redemptoris, 2vv, Vnm; 10 Ave regina, solo S or A, str, 3 with add. insts, Vc; 1 Ave regina, 2vv, Vnm; 13 Regina coeli, solo S or A, str, 7 with add. insts, Vc; 2 Regina coeli, T, str, Oratorio di S Filippo Neri, Chioggia, Pc; 9 Salve regina, solo v, most with str, Vc, Vnm, F-Pc; Salve regina, 2 S, 2 orch, I-Vc, Vnm; 4 Marian antiphons, T, B, Vnm

Other antiphons: Alma Redemptoris, SSAB, orch, Vc; 2 Alma Redemptoris, 2 choirs, org, Vc; 2 Ave regina, 3vv, str, Vc, Vnm; 3 Regina coeli, TB, Vnm, Vsmc; Salve regina, SAB, str, Vc; 4 Salve regina, 3, 4vv, acc., Vc, Vnm; others, Pc, Vc, Vnm, Vsmc

Masses, mass movts: 8 masses, 2vv, BDG, Vc, Vnm, Vsmc; 3 masses, 3vv, Vnm; Mass, 4vv, Vlb; 5 Kyrie, 3vv, insts, F-Pc, I-Vc, Vnm, Vsmc; 4 Kyrie, 4vv, str, F-Pc, I-Mc, Vc; 6 Gloria, 3vv, insts, F-Pc, I-Vc, Vnm; 7 Gloria, 4vv, F-Pc, I-Pca, Vc, Vnm; 1 Gloria, Vsmc; Gratias agimus, T, insts, Vsmc; Qui sedes—Quoniam, 2vv, bc, Vc; 2

Quoniam, 3vv, Vc; Credo breve, Vsm; 12 Credo, 3, 4vv, some acc., F-Pc, I-Pc, Vc, Vnm, Vsmc; Sanctus, 2vv, unacc., Vc; Sanctus, Vsmc (inc.); Agnus Dei, 2vv, unacc., Vc; 3 Requiem, 3vv, D-Bsb (Eitner), I-Vc (with str), Vnm; 2 Dies irae, 3–4vv, orch, F-Pc, I-Vnm

5 introits, 2–4vv, 2 acc., I-Vc, Vnm, Vsmc

Hymns: 3 Ave maris stella, 3vv, org, Vnm; 2 Iste confessor, 2, 3vv, Bsf, Vnm; 16 Pange lingua, 2–6vv, 8 acc., Nc, Pc, Vc, Vnm; 26 Tantum ergo, 2–4vv, 18 acc., F-Pc, I-BDG, Pc, Vc, Vnm, Vsmc; others Vc, Vnm

20 Magnificat, 2–6vv, 16 acc., Vc, Vnm, Vsmc; 4 Confitebor, 2–4vv, 3 acc., Nc, Vc, Vsmc; 3 Credidi, 3vv, 2 acc., Pc, Vc, Vsmc; 3 De profundis, 3, 4vv, 2 acc., Pc, Vc; 3 Deus in adiutorium, 3, 4vv, 2 acc., Vc, Vnm; 3 Dixit, 3, 4vv, orch, Nc, Vc; 2 Domine probasti, SAB, orch, Vc; 3 Laetatus sum, 3, 4vv, 2 acc., Pc, Vc; 7 Lauda Jerusalem, 3, 4vv, 5 acc., Vc, Vnm, Vsmc; 5 Laudate Dominum, 3, 4vv, 3 acc., F-Pc, I-Vc, Vnm, Vsmc; 7 Laudate pueri, 3–4vv, orch, F-Pc, I-Bc, Vc, Vnm, Vsmc; 9 Miserere, 3, 4vv, 2 choirs, 5 acc., I-Vc, Vnm; 10 Nisi Dominus, 1, 3, 4vv, 2 choirs, 9 acc., Pc, Vc, Vnm, Vsmc; others Vc, Vsmc

Other sacred works, incl. music for Holy Week, doxologies, graduals, offertories, responses, versicles, motets, vespers and compline music: F-Pc, I-BDG, Mc, Nc, Pc, Vc, Vnm, Vsmc

secular

Vocal: Bacchanale, I-Vnm; Galatea (azione teatrale, Metastasio), Venice, private academy, Venezia nobile terra d'incanto, 1v, pf, Vc; Volgi, deh! volgi, 3vv, Vnm; Coro, 4 Aug 1799, Pietà, A-Wn

Inst: Marcia funebre, org, I-Vsmc; Marcia, inc. Vsmc; Pastoral, 2 hn, 2 v, 2 va, b, org, Vc; Tema con variazioni, pf, dated 1850, Vt (possibly by A. Furlanetto)

theoretical works

Lezioni de contrappunto, 1789, Vc*

Trattato di contrappunto, 1811, mentioned CaffiS and FétisB

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SVEN HANSELL

Furlanetto, Ferruccio

(*b* Pordenone, Sicily, 16 May 1949). Italian bass. He made his début in 1974 at Lonigo (Vicenza) as Sparafucile, then sang at various Italian opera houses. At Aix-en-Provence (1976–7) he sang Dr Grenvil and Cecil (*Roberto Devereux*). Having made his US début in 1978 at New Orleans as Zaccaria (*Nabucco*), he sang Alvise (*La Gioconda*) at San Francisco the following year. At Glyndebourne (1980–81) his roles were Melibeo (Haydn's *La fedeltà premiata*) and Rossini's Don Basilio. He has sung Phanael (*Hérodiade*) and Ernesto (*Parisina*) at Rome; Oberto, Gounod's Méphistophélès and Don Giovanni at San Diego (1985–93); Mahomet II at the Paris Opéra (1985); Philip II, Mozart's Figaro, Leporello, Don Alfonso and Don Giovanni at Salzburg (1986–95); and Don Pasquale at La Scala (1994). He made his Covent Garden début as Leporello in 1988, and between 1990 and 1992 sang Leporello, Don Giovanni and Figaro at the Metropolitan. Furlanetto's other roles include Rossini's Assur, Mustafà and Don Magnifico, and Verdi's Ramfis and Fiesco. A lively actor with an incisive, dark-toned voice, he has recorded several of his Mozart roles, including Leporello with Karajan and Figaro and Don Alfonso with Levine.

ELIZABETH FORBES

Furman, James

(*b* Louisville, 12 Jan 1937; *d* Danbury, CT, 6 Sept 1989). American composer. His early piano lessons were provided by an aunt, who also exposed him to opera through the Metropolitan Opera's radio broadcasts. His first public recognition came in 1953 when he won the Louisville Philharmonic Society's Young Artist Competition and performed as a soloist with the Louisville SO. He went on to study the piano and singing at the University of Louisville (BME 1954). After serving in the US military, he resumed his musical studies in Boston. Upon the recommendation of Leon Kirchner, he entered Brandeis University (PhD 1964), where his composition teachers included Irving Fine. From 1965 to 1989 he lived in Danbury, Connecticut, where he taught at Western Connecticut State University. Among his many other activities, he founded the 20th-Century Arts Festival, which drew composers such as Copland, Cage, Luening and Lukas Foss to the campus during the late 1960s and 70s. He also participated in the early foundation of the Charles Ives Center for the Performing Arts.

One of the first black American composers to enter the academic mainstream, Furman was dedicated to the assimilation of American folk elements, especially gospel, blues and jazz, into European forms. His

oratorio, *I Have a Dream* (1970), written in memory of Martin Luther King, is scored for vocal soloists, chorus, orchestra, gospel choir and rock band. His instrumental writing features rhythmic and harmonic elements borrowed from the music of Bali, the Caribbean, Africa, the Middle East and South America. The *Grosse Fugue Revisited* (1980) and the String Quartet (1986), works that combine the influences of Beethoven and Bartók with those of gospel, blues and jazz, are important examples of his late style.

WORKS

opera

It's 11:59 (2, E. Eliscu), Mez, Bar, SATB, pf, 1980

vocal

Choral: Somebody's knockin' at your door (spiritual), S, chorus, 1956; Let us break bread together (spiritual), SATB, pf, 1957; There is a balm in Gilead, C, Bar, SATBB, pf, 1958, rev. C, Bar, SSATB, pf, 1981; Trampin', medium v, SATB, 1959; Four Little Foxes, SATB, pf, 1962; The Three-Fold Birth, children's chorus, SATB, org, 1962; Salve regina, SATB, pf, 1966; The Quiet Life (A. Pope), S, C, T, B, SATB, pf, 1968; This train (spiritual), SATB, 1969; I Have a Dream (orat, M.L. King), SATB, perc, pf, org, str, 1970, rev. 2 S, Bar, gospel chorus, SATB, tpt, perc, pf, elec org, gui, elec gui, str, 1971; Ave Maria, SSATTBB, pf, 1971; Come, thou long expected Jesus, SATB, pf, 1971; Go tell it on the mountain (spiritual), SATB, org/pf, 1971; Some glorious day (Furman), solo v, SATB, pf/elec org, 1971; Hold on (spiritual), SATB, opt. pf, opt. elec org, 1972; I keep journeyin' on (Furman), medium v, SATB, pf, opt. elec org, ?1972; Hey, Mr Jefferson (E. Eliscu); Hehlelooyah: a Joyful Experience, SATB, 1976; Rise up shepherd and follow (spiritual), SATB, pf, 1977; A babe is born in Bethlehem, SSATB, 1978; Born in a manger, SATB, 1978; Bye, bye, Lully, Lullay, SATB, 1978; Glory to God in the highest (Bible), SATB, pf, 1978; Jupiter shall emerge (W. Whitman), SSAATTBB, pf, 1978; Rejoice, give thanks and sing, SATB, opt. org/pf, 1978; Responses for Church Service III, SATB, pf, 1978; The Lord is my shepherd, SATB, pf/org, 1985
Songs: Songs of juvenilia, 1956: medium v, pf; SATB, pf; SATB, wind octet; Valse romantique, medium v, pf, 1976; I have a friend in Jesus (Furman), medium v, pf, 1978; 3 Songs, medium v, pf, 1983

instrumental

Str Qt, C, 1956; Variants, vn, vc, prep pf, 1963; Roulade, fl, 1975; Battle Scenes, suite, wind, amp hpd/pf, perc, 1976; The Declaration of Independence, nar, orch, 1976; Incantation, cl, str orch, 1976; Recit and Aria, hn, ww, 1976; Suite, cl, 1976; We Hold these Truths, cantilena, str orch; Sonata, vn, 1977; Chanson, cornet/tpt, str qnt, 1979; Canti, gui, opt. str orch, 1980; The Grosse Fugue Revisited, Tr, SSATTB, brass qnt, str qt, 1980; Hichijin, a sax, pf, 1980; Preludes, pf, 1980; Triumphant Fanfare, brass, perc, 1980; Movts, fl, 1982; Movts in Gospel, orch, 1985; Str Qt, 1986

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SouthernB

D.M. Garrison: 'King Dream Inspires Furman Oratorio', *News-Times* [Danbury, CT] (28 July 1976)

F. Merkling: 'Furman: the Man, the Music, the Mystique', *News-Times*
[Danbury, CT] (11 Dec 1979)

ERIC LEWIS

Furmedge, Edith.

English contralto, wife of [Dinh Gilly](#).

Furno, Giovanni

(*b* Capua, 1 Jan 1748; *d* Naples, 20 June 1837). Italian teacher and composer. He entered the S Onofrio conservatory, Naples, on 11 March 1767 and was a pupil there of Cotumacci. A *maestrino* from August 1772, he had a comic opera, *L'allegria disturbata*, produced at the Teatro Nuovo in Carnival 1778 (when he is said still to have been a student teacher at the conservatory). Another, *L'impegno*, was given there in 1783. On Cotumacci's death in 1785 Furno became counterpoint master at the conservatory, and when Insanguine died in 1795, Furno and Rispoli succeeded him as joint *primi maestri*. When the Loreto and S Onofrio conservatories fused in 1797, Furno remained on the faculty as teacher of *partimento*, a post he held at the Naples Conservatory in its various transformations until his retirement in 1835. He died in the great cholera epidemic of 1837.

Furno taught some of the most important Italian composers of the early 19th century, including Bellini, Mercadante, the Ricci brothers and Lauro Rossi. Florimo remembered him as a dedicated, patient and affectionate teacher who followed the traditional methods of the Durante school and preferred practical demonstration to theoretical explanation. According to a report in the *Allgemeine musikalische Zeitung* (xxiii, 1821, 857), he was then 'unanimously' considered the conservatory's best teacher. His *Regole per accompagnare i partimenti* was published (Milan, n.d.); several manuscript versions are in the Naples and Milan conservatory libraries. Furno was of little importance as a composer.

WORKS

only those extant

Vocal: Mass, D, with Credo, ST, org, *I-Mc*; Qui sedes, S, insts, *Nc*; Dies irae, g, 2S, org, *Mc*; Miserere, 4vv, org, *Nc*; Dixit, in A, ST, org, *Mc*; Dixit and Magnificat, 2vv, org, *Mc*; 2 Magnificat, D, SATB, orch, *Baf**, and F, 2vv, org, *Mc*; Nonna [Ninna nanna], in C, 2S, insts, *Nc*; Recitativo e Nonna in pastorale, S, hpd/org, *Mc*
Kbd: Apertura, in A, org, *Mc*; Apertura e pastorale, F, org, *Mc*; Al post comunio, trattenimento, F, org, *Mc*; 6 trattenimenti, G, g, F, *El*, g, F, org, *Mc*; Sinfonia, concertino, both pf, *Nc*

BIBLIOGRAPHY

*Florimo*N

S. di Giacomo: *Il Conservatorio di Sant'Onofrio a Capuana e quello della Pietà dei Turchini* (Palermo, 1924)

DENNIS LIBBY

Furrer, Beat

(b Schaffhausen, 6 Dec 1954). Austrian composer of Swiss birth. He studied the piano at the Schaffhausen Conservatory before attending the Vienna Hochschule für Musik, where he studied with Haubenstock-Ramati (composition) and Suitner (conducting). In 1985 he founded the Société de l'Art Acoustique (now the Klangforum Wien). He was appointed to a professorship in composition at the Graz Hochschule für Musik in 1992. He has also served as composer-in-residence at the Lucerne International Festival. He has described his compositional motivation as follows: 'I am always interested in finding out what keeps mankind in such random movement, cutting himself off from nature as if in a blind rage. I want to try to understand the great change that is about to take place without our even noticing it'. It is from this concern that the tonal transformations and discontinuities in his music derive; his works contain sequences of movement and rhythmic patterns, either simple or complex, that are gradually distorted and shifted. In the String Quartet no.1 (1984) harmony and rhythm are superimposed on top of each other like sheets of foil; in *Nuun* (1996) the organization of time, sound and pitch develops increasing plasticity; and in *Stimmen* for chorus and percussion (1996), transitions from noise to sound echo through a wide range of dimensions. In later works, filtered and distorted structures and the effects of interrupted sound allow a certain clarity to emerge.

WORKS

(selective list)

Stage: *Die Blinden* (music theatre, Furrer, after M. Maeterlinck, Plato, F. Hölderlin and A. Rimbaud), 1989, Vienna, 25 Nov 1989; *Narcissus* (op, Furrer, after Ovid: *Metamorphoses*), 1992–4, Graz, 1 Oct 1994

Orch: *Tsunamis*, 1983–6; *Sinfonia*, str, 1984; *Trio mis tristes redes*, 1984; *In der Stille des Hauses wohnt ein Ton*, chbr orch, 1987; *À un moment de terre perdu*, chbr orch, 1990; *Face de la chaleur*, fl, cl, pf, orch, 1991; *Madrigal*, 1992; *Narcissus-Frag. (Ovid)*, 2 spkr, 26 players, 1993; *Nuun*, 2 pf, orch, 1996

Vocal: *Poemas (P. Neruda)*, Mez, gui, pf, mar, 1984; *Dort ist das Meer – Nachts steig' ich hinab (Neruda)*, chorus, orch, 1985–6; *Ultimi cori (G. Ungaretti)*, chorus, 3 perc, 1987–8; *Stimmen (C. Huber, L. da Vinci)*, chorus, ens, 1996

Chbr and solo inst: *Frau Nachtigall*, vc, 1982; *Ens II*, 4 cl, 2 pf, vib, mar, 1983; *Str Qt no.1*, 1984; *Music for Mallets*, 3 perc, 1985; *Retour an dich*, pf trio, 1986; *... Y una canción desesperada*, 3 gui, 1986–90; *Str Qt no.2*, 1988

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C. Becher: 'Der freie Fall des Architekten: Beat Furrers Oper "Die Blinden"', *NZM*, Jg.151, no.7–8 (1990), 34–40

P. Oswald: 'Chiffrierte Botschaften des Lebens: Beat Furrer: "Poemas"', *Melos*, xlviii/3 (1986), 33–55

SIGRID WIESMANN

Furrer-Münch, Franz

(b Winterthur, 2 March 1924). Swiss composer. After training in commercial art in Zürich and Basle (1941–4), he pursued musical studies at the Basle Musik-Akademie, where his teachers included Rudolf Moser. He continued his studies at Zürich University (1965–73) with Kurt von Fischer, Paul Müller-Zürich and others, and at the Freiburg Studio für elektronische Musik (1976). From 1969 to 1989 he taught and conducted research in image processing at the Cartographic Institute of the Eidgenössische Technische Hochschule, Zürich. Largely removed from fashions and stylistic schools, Furrer-Münch has constructed unique models for each of his works. Compositions written between the early 1960s and 1979 are highly experimental in character, exploring a wide range of musical, linguistic, graphic and multimedia methods, and employing instruments especially designed for these techniques and genres. In *Psalmodie* (1978–9) typography and graphics function as ‘musico-phonetic directives’. His musical materials extend from noise to quotations (from the music of Dvořák, Schumann, Wieck and others) and clearly delineated tonal areas. He has described his music after 1982 in terms of poetic qualities: comprehensibility, consistency, attention to detail, introversion and reduction to essentials.

WORKS

(selective list)

Graphic scores and multimedia: *bleu rouge*, (vv ad lib, orch)/orch, 1975–6; references I, 1975; *last nature's requiem*, 1976; *Dem Licht entlang, dem Schatten entlang* (E. Gomringer), 3vv, perc, tape, live elects, visuals, 1979–80; *Trauermusik, parable*, 4 perc, pf, tape, film, 1981–2

Other inst: *konzept I*, org, 1969; *intarsia*, vc, 1972; *Silben*, org, 1977; *Small + Yellow*, cl, orch, 1983–4; *Stundenbuch I* (Gomringer), org, tape, 1983; *L'oiseau en papier – vier Versuche*, *Ikarus zu begreifen*, vc, str, pf, 1984–5; *Carioca*, 2 vc, 1986–7; *Souvenir mis en scène*, 2 vc, 1988–9; *Forme et mystère*, org, 2–4 track tape, 1989; *Instants modifiés*, va, vc, db, 1989; *Momenti unici*, t sax, cymbalon, perc, 1989–90; *aufgebrochene momente*, t sax, cymbals, perc, 1991; *Pf Trio*, 1991–2; *Spiegel in Wachs*, fl, b fl, cl, b cl, 1991 [after C. Wieck: *Romance variée*, op.3]; *nicht Zeichen*, *Wandlung*, fl, a fl, amp, 1992; *Skizzenbuch*, ens, 1992–3; *Erwarten im Flachland*, vn, 1994; *Stundenbuch II*, perc, tape, 1994; *Wort Jahr Stunde*, a fl, vc, pf, 1995–6; *adagio*, *adagio cantabile*, vc, 1997–8; *Canti velati*, fl, vc, 1997–8

Other vocal: *Tombeau*, female vv ad lib, b rec, 1976; *Psalmodie*, vv, org, perc, 1978–9; *Zeit zu singen*, vv, db, perc, 1979; *Images sans cadres*, vv, cl qt, 1982; *i&a*, (e.e. cummings), vv, 2 gui, 1987; *Tempus somniandi – tempus meditandi*, 2 vv, orch, 1988; *Gegenbild* (G. Keller), 8vv chorus, 1989–90; *Sommer*, 1v, vn, 2 vc, pf, 1990; ... *hier auf dieser Strasse, von der sie sagen, dass sie schön sei* (P. Celan), 1v, fl, vc, 4 timp, 1993

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T. Meyer: ‘Aus dem Notenbuch eines Träumers: der Komponist Franz Furrer-Münch’, *Dissonanz*, no.37 (1993), 6–9

W. Giesler: *Harmonik in der Musik des 20. Jahrhunderts: Tendenzen, Modelle* (Celle, 1996)

T. Meyer: ‘Franz Furrer-Münch’, *Contemporary Swiss Composers* (Zürich, 1998) [interview]

THOMAS MEYER

Fürst, Paul Walter

(b Vienna, 25 April 1926). Austrian composer and viola player. He learned to play the violin and the piano as a child and from 1938 attended the Musisches Gymnasium in Frankfurt, where, among other subjects, he studied composition with Kurt Thomas. After World War II, he enrolled at the Vienna Music Academy, where his teachers included Willi Boskovsky and Joseph Marx. Active as a performer, he played the viola with the Niederösterreichisches Tonkünstlerorchester (1952–4) and the Munich PO (until 1961) before becoming a full member of the Vienna PO in 1962. He has served as business manager of the Vienna PO (1969–81, 1985–90) and chair of several committees representing players' interests. His many awards include the Grand Decoration for Services to the Austrian Republic (1980).

Employing a particular compositional system has been less important for Fürst than conveying a 'message' through whatever musical means seemed appropriate. Stylistic incongruities, therefore, are inherent in his work. For the most part, however, his style is freely tonal, sometimes featuring jazz elements and contemporary performance techniques. Some works explore new performance possibilities: in *Togata* (1974), for example, string quartet musicians recite Latin texts; in *Anti-Konzert* (1972), the soloist changes positions during performance.

WORKS

(selective list)

Stage: *Dorian Gray* (ballet, 6 scenes, E. Jandl, after O. Wilde), 1963 [excerpts arr. 1980, 1991]

Orch: *Sinfonietta*, 1957; *Bavy-Conc.*, b cl, vib, str, 1961; *Farbspiele*, 1964; *Orchestron I*, str, 1970; *Anti-Konzert*, cl, orch, jazz ens, 1972; *Orchestron III*, chbr orch, 1973; *Orchestron IV*, 1975; *Double Conc.*, va, vc, orch, 1976; *Rannoch-Conc.*, hn, orch, 1978; *Cavillo e carillon*, orch, 1986; *Tango*, str, 1989 [arr. str qt, 1990, 12 sax, 1996]; *Si-Signale, conc.*, tpt, orch, 1992–3; 10 other orch works

Vocal: *Bitte keine Musik* (E. Jandl), SATB, 1964; *Het Orgel is een belt* (Pan-Optikum), chorus, org, orch, jazz ens, 1978–9, rev. 1990; *Bitte keine Musik* (Jandl), 1v, str qt, 1981 [arr. Mez, str orch, 1993]; 5 other vocal works

Chbr and solo inst: *Beat the Beat*, cl, bn, db, perc, 1955; *Konzertante Musik*, wind qnt, 1957; *Seis ventanas*, tpt, trbn, va, db, pf, perc, 1958, rev. 1995; *Schattenspiele* (*Wind Qnt no.2*), 1959; *Sonata*, va, pf, 1962; *Str Qt*, 1963; *Dorian's Calling*, fl, 1964; *Ars bassi*, db, pf, 1966; *Relazioni*, b cl, pf, 1968; *Togata*, 2 va, 1968; *Omedeto*, 12 va, 1974; *Togata* (Lat.), str qt, 1974; *Emotionen*, va, db, 1976; *Bizarre Feste* (*Wind Qnt no.5*), 1978; *Wind Qt*, fl, cl, hn, bn, 1980; *Octet*, cl, hn, bn, str, db, 1981; *Briefe*, 12 vc, 1982; *Va Trio*, 1982; *Oktlibet*, 2 ob, 2 cl, 2 hn, 2 bn, 1983; *Violatüre*, va, perc, 1983; *Freduale*, sax qt, 1987; *Marionettenspiel* (*Wind Qnt no.6*), 1987; *Ten-Den-Zehn*, wind qnt, str qnt, 1990; *Jäger tot – Almenrausch*, 5 hunting hn, 4 natural hn, 1993; *March-Brass*, brass qnt, 1993; *2 Konzertetüden*, hn, 1996; *Fantome*, 2 vc, db, 1997; *Homenaje de Col Bardolet*, gui, 1997; *Monte corni*, 8 hn, 1997; arrs. J. Strauss; 25 other chbr works

Pf: 2 *Inventionen*, 1944; *Sonata*, d, 1947; *Sonatina*, G, 4 hands, 1949; 5 other pf works

Principal publisher: Doblinger

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LZMÖ [incl. fuller list of works]

Musikalische Dokumentation Paul Walter Fürst (Vienna, 1989)

Beiträge zur Österreichischen Musik der Gegenwart: Dokumente zu Leben und Werk zeitgenössischer Komponisten, ed. K. Breitner, L. Theiner and L. Vogel (Tutzing, 1992), 221ff

CHRISTIAN HEINDL

Fürstenau.

German family of musicians.

- (1) Caspar Fürstenau
- (2) Anton Bernhard Fürstenau
- (3) Moritz Fürstenau

GAYNOR G. JONES

Fürstenau

(1) Caspar Fürstenau

(b Münster, Westphalia, 26 Feb 1772; d Oldenburg, 11 May 1819). Flautist and composer. He first studied the oboe with his father. When he was orphaned, Anton Romberg took care of him and encouraged him to study the bassoon. But Caspar preferred the flute and soon became an accomplished performer, so that at the age of 15 he could support his family by playing in the military band. The following year he entered the bishop's orchestra in Münster and, after some theory lessons from Josef Antoni, made his first concert tour through Germany in 1793–4. He was appointed to the Duke of Oldenburg's court orchestra in 1794 and gave lessons to the Grand Duke Paul. Together with his son (2) Anton Bernhard Fürstenau he went on concert tours and performed in major European cities. After the dissolution of the court orchestra in 1811, he continued to travel with his son, giving concerts in the capitals of Europe.

WORKS

Fl, orch: 2 concs., 2 polonaises (one for 2 solo fl), rondo, potpourris, variations
Variations, fl, vn, va, vc; 6 waltzes, fl, pf; Duo, fl, vn; 12 pieces, 2 fl, gui; 4 variation sets, numerous shorter pieces, fl, gui; trios, 2 fl, b

c30 duos and other pieces incl. Marche variée, 2 fl; 2 variation sets, fl solo

Works by F. Fränzl, F. Krommer arr. fl, vn, va, vc; Variations by A.E. Müller, arr. fl, orch

Other works: Potpourri, bn, orch; Theme and 6 variations, gui; marches, rondos, other works, pf; masonic songs, 5 sets of songs, 1v, pf

Fürstenau

(2) Anton Bernhard Fürstenau

(b Münster, 20 Oct 1792; d Dresden, 18 Nov 1852). Flautist and composer, son of (1) Caspar Fürstenau. A pupil of his father, he made his first public appearance as a flautist in Oldenburg at the age of seven and became a member of the Oldenburg court orchestra in 1804. His frequent concert tours with his father took him to Berlin, Frankfurt, Munich, Vienna, Copenhagen and Prague, where he met Carl Maria von Weber in 1815. Partly owing to his wish to settle down and partly on account of his father's poor health, he accepted an appointment to the Frankfurt town orchestra in 1817; there Johannes Vollweiler gave him further lessons in composition. The year after his father's death he moved to Dresden, where he became first flautist under Weber's direction. He continued to make numerous concert tours, and in 1826 he accompanied Weber to Paris and London; although he performed in London, Fürstenau cancelled his benefit concert because of Weber's illness.

Fétis and others praised Fürstenau's playing for its dexterity and expressiveness; only in England did he have a poor reception, his execution being praised but his tone criticized as inferior to that of Nicholson. He continued to play on the old-fashioned flute; in his *Kunst des Flöten-Spiels* op.138 (Leipzig, 1909), he voiced his opposition to the new flute and its monotonous sound. A prolific composer for the flute, he wrote variations and rondos on popular opera themes by Weber, Meyerbeer, Halévy, Bellini and others. His concertos exhibit virtuoso writing and an operatic influence in their themes and style; other works for flute, however, show the influence of Weber.

WORKS

Fl, orch: 11 concs., 1 concertino, 2 polonaises, several variation sets (one with chorus), *Réminiscences de Meyerbeer*, *Tribut aux amateurs*

2 fl, orch: 2 concertinos, 3 rondeaux brillants, 2 rondolettos, 2 variation sets

Serenade, fl, va, pf; 6 serenades, fl, va, gui/bn; variations, fl, gui; 4 quartets, fl, str; 2 divertimentos, fl, str

Fl, pf: 8 fantaisies (no.8 pf/hp); 6 nocturnes; several variation sets, rondinos, polonaises, bagatelles, character-pieces, other works

Quatuor, F, 4 fl; 10 trios, 3 fl

2 fl: 6 grands duos concertants, 12 duos concertants, 3 duos brillants, 12 duos, 15 duos faciles

Fl: Amusements, 6 divertissements, 6 thèmes favoris, Caprices, several didactic works

4 sets of songs, other individual songs, most 1v, fl, pf; Waltzes, pf

WRITINGS

'Etwas über die Flöte und das Flöten-Spiel', *AMZ*, xxvii (1825), 709–13

'Historisch-kritische Untersuchung der Konstruktion unserer jetzigen Flöte', *AMZ*, xl (1838), 694–6, 706–8, 730–33

Fürstenau

(3) Moritz Fürstenau

(b Dresden, 26 July 1824; d Dresden, 27 March 1889). Writer, flautist and composer, son of (2) Anton Bernhard Fürstenau. He also studied the flute with his father, and gave his first public performance at the age of eight.

Later he went on concert tours with his father. In 1842 he became a flautist in the Dresden orchestra, and was appointed chamber musician two years later. His father sent him to Munich to study the new methods of Theobald Boehm; after having performed successfully on the Boehm flute, he returned to Dresden. Through the opposition of the older members of the court orchestra, who disliked the Boehm flute, he reverted to the old flute for fear of losing his job. He succeeded his father as first flautist of the Dresden orchestra in 1852, and in 1854 was appointed curator of the *Königliche Privatmusiksammlung*. He went on concert tours with Jenny Lind in 1855.

Moritz is known as a performer, composer and teacher, and for his organizational work. He transcribed operatic themes, including some by Wagner, for flute and piano. In 1856 he became professor of flute at the Dresden Conservatory. Together with Julius Rühlmanns, he founded the orchestra of the Dresden Tonkünstlerverein, which he directed for many years; he also founded the Dresden Wagner-Verein. His major contribution, however, was as a writer. After several years as a performer, he became interested in archival studies. His *Beiträge zur Geschichte der königlich sächsischen musikalischen Kapelle* (Dresden, 1849) documents the musical life at Dresden up to 1827; he supplemented this with a two-volume *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden* (Dresden, 1861–2), which covers the period to 1763. Often the names of the members of the orchestra and other details are incorrectly given; but he tried to remedy some of these inaccuracies in his periodical articles on Dresden musicians and musical activities, especially in the *Archiv für die sächsische Geschichte*, the *Mitteilungen des königlichen sächsischen Altertumsvereins* and the *Monatshefte für Musikgeschichte*. Yet although his large works have been criticized both for inaccuracy and also for being little more than detailed chronologies, they are important for their time and are valuable as documents of the musical life at Dresden, being written by one who had first-hand experience of the orchestra there. Fürstenau's numerous other writings include biographical articles, reviews of performances, and articles on instrument making and on manuscripts in the *Königliche Privatmusiksammlung*.

WRITINGS

- Die Stiftungsurkunde der k.s. musikalischen Kapelle* (Dresden, 1848)
Beiträge zur Geschichte der königlich sächsischen musikalischen Kapelle
(Dresden, 1849)
Zur Geschichte der Musik und des Theaters am Hofe zu Dresden
(Dresden, 1861–2/R)
Die musikalische Beschäftigungen der Prinzessin Amalie, Herzogin von Sachsen (Dresden, 1874)
ed., with T. Berthold: *Die Fabrikation musikalischer Instrumente im königlichen sächsischen Vogtlande* (Leipzig, 1876)
Das Conservatorium für Musik in Dresden 1856–1881 (Dresden, 1881)

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MGG1 (W. Virneisel)
Obituary of Moritz Fürstenau, *NZM*, lxxxv (1889), 182–3

- L. de Lorenzo:** *My Complete Story of the Flute* (New York, 1951, enlarged 2/1992)
- H.-P. Schmitz:** *Querflöte und Querflötenspiel in Deutschland während des Barockzeitalters* (Kassel, 1952, 2/1958)
- J. Warrack:** *Carl Maria von Weber* (London, 1968, 2/1976)
- H.-P. Schmitz:** *Fürstenau heute: Flötenspiel in Klassik und Romantik* (Kassel, 1988)
- B. Schneeberger:** *Die Musikerfamilie Fürstenau: Untersuchungen zu Leben und Werk* (diss., U. of Münster, 1991)

Fürstner.

German firm of music publishers. Adolph Fürstner (*b* Berlin, 3 April 1833; *d* Bad Nauheim, 6 June 1908) probably received part of his training as a publisher in France. Later he worked as head clerk with Bote & Bock, and in 1868 he founded his own music publishing house in Berlin, publishing mainly works by French composers. Within four years he was in a position to buy the Dresden publishing firm of C.F. Meser, thus acquiring publication rights of Wagner's *Rienzi*, *Der fliegende Holländer* and *Tannhäuser*. Apart from some of Liszt's compositions he published works by Cornelius, Massenet, Glinka and in 1889 Richard Strauss, with whom he later signed a publishing contract for some years. Both *Salome* and *Elektra* were published by Fürstner, but the latter was handled after Adolph Fürstner's death by his son and successor Otto Fürstner (*b* Berlin, 17 Oct 1886; *d* London, 18 June 1958), to whom Strauss entrusted his later operas (*Der Rosenkavalier*, *Ariadne auf Naxos*, *Die Frau ohne Schatten* and others). The firm also published Pfitzner's *Palestrina*, a wide repertory of piano music, as well as light music for salon orchestra, which was particularly successful. In 1933 Otto left Germany and emigrated to England, where the firm of Fürstner Ltd was formed. He then leased the German publishing rights to the employees of the Johannes Oertel firm; during World War II, the Fürstner publishing house was erased from the German trade register. In 1943 a number of rights were sold to Boosey & Hawkes; those retained were administered in England by Ursula Fürstner as Fürstner Ltd. Ursula returned to Germany in the mid-1970s and died in 1986, whereupon the remaining rights were sold to Schott of Mainz.

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H.-M. Plesske: 'Bibliographie des Schrifttums zur Geschichte deutscher und Österreichischer Musikverlage', *Beiträge zur Geschichte des Buchwesens*, iii (1968), 135–222

R. Elvers: 'Hugo Wolfs Briefe an den Verleger Adolph Fürstner in Berlin', *Musik, Edition, Interpretation: Gedenkschrift Günther Henle*, ed. M. Bente (Munich, 1980), 153–8

THEODOR WOHNHAAS

Furter [Furtter, Furtner, Furttner, Futter], Georg [Jörg]

(*b* Bavaria, c1560; *d* in or after 1612). German singer, composer and court official. By his own account he came from Bavaria, and he can thus probably be identified as the choirboy Jörg Furttnner, who according to Sandberger was at the Munich court in 1571 and 1573. On 1 June 1576 he was engaged, at the relatively low monthly salary of eight guilders, as a tenor in the Hofkapelle of the Emperor Maximilian II in Vienna. After the emperor's death on 12 October 1576 and the consequent dissolution of the court, he lost his post and had to leave Vienna, probably at the beginning of 1577. To judge by the title-page of his print of 1585 he must thereafter have found employment at the Prussian court. From 27 May 1588 he worked as a tenor in the Hofkapelle at Munich, and from 1589 he was also court chamberlain. In due course he was recalled to Vienna, where he served the Emperor Rudolf II from 1 February 1592 until the emperor's death on 20 January 1612, after which, as in 1576, he lost his post. He is not heard of again. He published *Villanella* (Königsberg, 1585, perhaps now lost), a five-part wedding song for Jacob von Kran, the Königsberg court organist. There is an ode by him (in RISM 1610¹⁸), and the six-part *Missa super 'Exoptata Domini'* survives in manuscript (in *D-Z*).

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WALTER PASS

Furtwängler, Philipp.

German organ builder. See under [Hammer-orgelbau](#).

Furtwängler, (Gustav Heinrich Ernst Martin) Wilhelm

(*b* Berlin, 25 Jan 1886; *d* Baden-Baden, 30 Nov 1954). German conductor, composer and author. He was the eldest child of the classical archaeologist Adolf Furtwängler and of Adelheid, née Wendt, who was a painter. He was brought up, first in Berlin and then near Munich (where his father was appointed professor in 1894), in the cultivated and liberal atmosphere of German humanism. When he showed signs of exceptional gifts, his parents decided to take him away from school and have him educated privately. His tutors were the archaeologist Ludwig Curtius, the sculptor Adolf Hildebrand and the art historian and musicologist Walter Riezler. Furtwängler spent some time at Hildebrand's house outside Florence. He also accompanied his father on an excavation on Aegina.

Despite the breadth of his artistic sympathies, however, it was music that absorbed him most; music, for him, began where the other arts left off. He learnt the piano from an early age, and was composing by the time he was seven. Lessons in composition followed, with (successively) Anton Beer-Walbrunn, Joseph Rheinberger and Max von Schillings (and, later, piano

lessons with Conrad Ansorge). By the time he was 17 Furtwängler had written a dozen substantial works, including a Symphony in D, a 17-movement setting of Goethe's *Walpurgisnacht*, two *Faust* choruses, a string sextet, and several quartets, trios and sonatas, as well as many lesser pieces. The symphony was performed in Breslau during the 1903–4 season. It was a failure. Yet it is unlikely that this had anything significant to do with his decision to abandon, or at least set aside, his long-nurtured ambition to be a composer, and take up conducting instead. Furtwängler came to conducting through a combination of three separate factors: the wish to be able to conduct his own music; the passionate interest he had begun to take in the art of interpretation, an interest arising in the first place from his fascination with the music and mind of Beethoven; and the practical necessity of earning a living so as to be able to support himself and his mother after the death of his father in 1907. For a time, indeed, composition remained his goal. In June 1906 the programme of his first concert (with the Kaim Orchestra in Munich) had included, as well as Bruckner's Ninth Symphony and Beethoven's overture *Die Weihe des Hauses*, a symphonic Largo in B minor which was later to be the starting-point of the opening movement of his Symphony no.1 in the same key; and four years later a recently completed *Te Deum* of his was given in Breslau (1910). It was subsequently performed in Strasbourg (1911) and Essen (1914).

But by that time he had become irrevocably involved in the career of conductor and, despite an unconventional technique and a slightly awkward, gangling presence, had begun to reveal the interpretative genius and the quasi-hypnotic power which were to carry him rapidly to the top. Furtwängler's apprenticeship was the normal one for aspiring German conductors. His first position was as a répétiteur at the Breslau Stadttheater (1905–6). From there he went to Zürich (1906–7). This was followed by two years at the Munich Hofoper under Felix Mottl (1907–9) and a year as third conductor at the Strasbourg Opera, where Hans Pfitzner was musical director (1910–11). The experience gained at these four theatres led to his first big appointment, at the age of only 25, as director of the Lübeck Opera and conductor of the orchestra's subscription concerts (1911–15). In these four years and the five that followed at the Mannheim Opera (1915–20) Furtwängler emerged as the leading young conductor in Germany. In 1919 came the first of a series of regular autumn appearances with the Vienna Tonkünstlerorchester, and in the following year began a period of long and fruitful study with the great Viennese musical theorist Heinrich Schenker. Until Schenker's death in 1935 Furtwängler regularly worked with him on the scores he was to conduct. In 1920 he was put in charge of the Frankfurt Museum concerts and the Berlin Staatsoper concerts (in succession, respectively, to Mengelberg and Richard Strauss). When Nikisch died in 1922, Furtwängler succeeded him as of right, as conductor both of the Leipzig Gewandhaus Orchestra (where he stayed till 1928) and of the Berlin PO.

In the same year began what was to be a close and lasting connection with the Vienna PO. But it was the Berlin PO that, for the rest of his career, was Furtwängler's chief instrument. With it he undertook a series of European tours – Scandinavia, England, Switzerland, Italy and Hungary. At the same time he began to conduct orchestras outside Germany and Austria. 1924

saw the first of many appearances in London (where in 1937 he shared with Beecham the direction of the Coronation season at Covent Garden, conducting – and again in 1938 – two cycles of the *Ring*). In 1925 and in the two following years Furtwängler went to America as a guest conductor of the New York PO. His impact on audiences and musicians alike was momentous. Yet these visits sowed the seeds of future conflict between Furtwängler and the USA. His highly individual interpretations of the German classics offended one or two important critics dedicated to the cult of objectivity which was later to be associated with Toscanini. At the same time his failure to pay court to the orchestra's board members (whose power and influence was something unknown in Europe) tended to make him personally unpopular with them. The result was that, despite his public following and his immense prestige with the orchestra, a pretext was found for not re-engaging him. Instead, Toscanini became associate (with Mengelberg), and later principal, conductor, and in the event Furtwängler never again conducted in America. When, nine years later, in 1936, he was invited to become Toscanini's successor (at Toscanini's own suggestion), there was such a storm of protest that he withdrew and Barbirolli was appointed.

By that time Furtwängler had become, willy-nilly, deeply involved in political issues. Like many German liberals, he was slow to take Nazism seriously. In a sense, he never really did. Yet he was never remotely an adherent of the Hitler regime, and he dissociated himself from it and opposed it in all kinds of ways, great and small: for example, by always refusing to give the obligatory Nazi salute at public concerts, even when Hitler was present, by constantly using his influence to save the lives of Jewish musicians, obscure as well as famous, by rejecting numerous commands to conduct in occupied countries during the war, and by speaking his mind quite openly. In 1934, when Hindemith's opera *Mathis der Maler* was banned, Furtwängler resigned all his posts and, though wooed by the Nazis, never resumed them.

All this required courage, even in a man of Furtwängler's eminence. Indeed, when he finally escaped to Switzerland in January 1945 he was within a few hours of being arrested. He could have emigrated long before, as many non-Jewish German musicians did; it would certainly have made life easier for him. But he thought that art could be kept apart from politics, and he saw it as his responsibility to stay. There were those who felt he was right to do so: Arnold Schoenberg, for instance ('You must stay, and conduct good music'), or the Jewish theatre director Max Reinhardt: 'People like Furtwängler *must* stay, if Germany is to survive'. But, for the vast majority of people outside Germany, Furtwängler, by continuing to live there and make public appearances, was identifying himself with the regime. There was, in the context of the time, a naivety in his attitude; his position was equivocal, and the Nazis were adept at taking advantage of it for propaganda purposes.

In consequence, the last ten years of Furtwängler's life were darkened by controversy. Whereas German artists who had actively sympathized with Nazism or cynically run along with it were quite quickly cleared, he had to endure a long period of delay and vilification. The American Military Government did not finally denazify him until December 1946, and it was

only in the following April, when the decision was ratified, that he was able to conduct again. In America the anti-Furtwängler movement continued. It culminated, in 1949, in a propaganda campaign involving some of the leading musicians in the country, a compound of high-mindedness, ignorance and professional jealousy, aimed at keeping him out and in particular preventing him from becoming director of the Chicago SO, to which he had been appointed. The Chicago board was forced to withdraw its offer.

In Europe he was welcomed everywhere. He appeared, with the Berlin or Vienna PO, or with local orchestras, in London, Paris, Rome, Edinburgh, Stockholm, Lucerne, Salzburg and Milan (including a *Ring* cycle with Flagstad at La Scala in 1950). In 1951 a performance of Beethoven's Ninth Symphony conducted by him opened the first postwar Bayreuth Festival (where he had first appeared in 1930). Despite failing health – he had been ill in 1952 and had collapsed at a concert in Vienna in 1953 – Furtwängler again conducted at the 1954 Bayreuth, Salzburg and Lucerne festivals. A USA tour with the Berlin PO was even being planned for 1955, when he died of pneumonia in November, at the age of 68.

From these final years date the recordings of *Tristan* and *Die Walküre* which, together with more recent issues of Wagner, Brahms, Bruckner, Schumann, Beethoven and Haydn, often from broadcast performances, have given Furtwängler a very large posthumous following, not least among musicians (Casals spoke for many when he called him 'the greatest conductor I have known'). His controversial position under the Third Reich has been gradually forgotten, in admiration of the revelatory splendour of his music-making at its best. Yet the two things were in a deep sense one. His social unworldliness, his inability to deal with people with whom he felt nothing in common, his indecisiveness before the practical decisions of life, his profound sense of Germanness, his obstinate belief that art had nothing to do with politics – all these and the grand idealism of his interpretations were expressions of the same nature, the same exalted philosophical outlook; they reflected the sheltered, highly civilized upbringing he had received. 'With music we enter a new world', he said, 'and are delivered from the other'. But, for him, music was the real world.

Furtwängler has been described as 'an ambassador from another world, a world holding him firmly in its power; he broke free of it only because he had a message to impart' (Kokoschka). 'In listening to him, it is the impression of vast, pulsating space which is most overwhelming' (Menuhin). Such language is an attempt to put into words the almost mystical effect that Furtwängler's conducting had on those who experienced it. He seemed to be searching for music's essential being at a deeper level than anybody else. As Neville Cardus put it, 'he did not regard the printed notes as a final statement but rather as so many symbols in an imaginative conception, ever changing and always to be felt and realised subjectively'.

The fact that he brought a composer's mind and instincts to conducting was certainly a contributory factor; but it was also his natural inheritance. Furtwängler was a product, perhaps the supreme expression, of the interpretative tradition of Wagner and von Bülow. In Germany his

conducting was regarded as the synthesis of Bülow's spirituality and Nikisch's improvisatory genius and sense of colour. Furtwängler's performances combined in an extraordinary way lofty thought and spontaneity, impulsiveness and long meditation. Nothing for him was fixed and laid down. Each performance was a fresh attempt to discover the truth; rarely was one like another, or even like the rehearsal that had just preceded it. He deliberately cultivated an imprecise beat, so as to achieve a large, unforced sonority, growing from the bass. (The improvement of the cello and bass section, with the consequent enrichment of the whole body of string tone, and the introduction of continuous vibrato into German and Austrian orchestras, were among his important contributions to the development of orchestral playing.)

The freedom of tempo that he allowed himself was the opposite pole from Toscanini's insistence on the sanctity of the printed score as medium of the composer's intentions (the interpretative tradition of Berlioz), in the light of which Furtwängler's fluctuations of tempo struck many as arbitrary and unacceptable. Yet they were an inevitable concomitant of Furtwängler's method, his constant quest for music's inner meaning and hidden laws. He aimed at achieving, at the profoundest level, an organic unity which should be the result not of conformity to the exact letter of the law but of a concentration on each particular expressive moment within a deeply considered general idea of the work. He was a master of transition, of the art of moulding musical phrases and periods into a spacious design, varied but grandly coherent, as can be heard in his finest recordings, especially in the last and, to many, greatest period of his career (although the recording process itself is not naturally favourable to so immediate and spontaneous an art). These performances have a sweep, an urgency and tragic intensity that silence objections. The spread of Furtwängler's influence, through the diffusion of his recordings, has itself brought about a change in attitudes to musical interpretation, as a result of which his apparent eccentricities seem after all a small price to pay for such visionary splendours. Although German music from Bach to Hindemith (including Mahler) was his province, he often conducted Tchaikovsky, Berlioz, Debussy, Ravel and Sibelius; and the presence of works by Schoenberg, Bloch, Stravinsky and Bartók in his programmes shows that his advocacy of 20th-century music was far from beginning and ending with Hindemith.

Furtwängler went on composing until his death; and in times of diminished public activity – for example most of the Hitler period – it once again bulked large in his life. His music is a highly personal extension of the twin traditions of Bruckner and Brahms. Superficially speaking, its neo-Romantic style has long been outmoded; but several of his mature works – notably the Piano Concerto and the three symphonies – have had modern performances and have been recorded.

Furtwängler, who had five children, was twice married, first in 1923 to Zitta Lund, secondly in 1943 to Elisabeth Ackermann.

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[WRITINGS](#)

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Furuhjelm, Erik (Gustaf)

(*b* Helsinki, 6 July 1883; *d* Helsinki, 13 June 1964). Finnish composer. He studied the violin and music theory at the Helsinki Philharmonic Orchestra School with Anton Sitt and Sibelius, then at the Helsinki Music School, with Viktor Nováček and Wegelius until 1906, completing his education in Munich and Paris. He taught music theory, history and composition at the Helsinki Music School until 1935 and wrote on music for several Swedish-language newspapers and magazines in Helsinki. The harmonic language of his work developed in the 1920s but remained within extended tonality. In 1916 Furuhjelm published a study on Sibelius which offered acute observations on his music.

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ILKKA ORAMO

Fusa (i).

In Latin, the term for [Quaver](#); in Spanish, the term for [Demisemiquaver](#).
See also [Note values](#).

Fusa (ii).

Term used for [Panpipes](#) among indigenous groups and their descendants in the *puna* (high plateau) of north-west Argentina.

Fuselier [Fusellier, Fusillier], Louis.

See [Fuzelier, Louis](#).

Fusella

(Lat.).

See [Demisemiquaver](#) (32nd-note). See also [Note values](#).

Fusellala

(Lat.).

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

Fusetti, Giovanni [Gian] Paolo

(*b* ?Monza; *d* Udine, June 1690). Italian composer and Friar Minor Conventual. From at least 1657 he was organist at S Francesco, Este, and on 30 June 1658 he was appointed *maestro di cappella* at Montagnana (Padua). He was organist in the convent and church of S Lorenzo in Vicenza from June 1660, and then, from 1 July 1662, at the convent of the Frari in Venice. On 16 June 1664 he was appointed *maestro di cappella* of

Udine Cathedral, remaining in this post until his death; he was also responsible for teaching music to the girls of the nearby Casa Secolare delle Zitelle, and, from 1674 to 1687, held the post of first organist of the cathedral.

WORKS

operas

Iphide greca (N. Minato), Udine, Contarini, 14 Jan 1672, music lost, lib, *I-Vcg*, in Venetian version with music by Partenio, Freschi and G. Sartorio, Fusetti composed only the roles of Osirio and Lubione

sacred

Cum invocarem, 4vv, 2 vn ad lib, bc, *GB-Och*

Dixit Dominus, 6vv, 2 vn, b, bc, *Och*

Exurgite mortales, S, 3 vn, va, vc, bc, *Och*, anon., ? by Fusetti

In te Domine speravi, 4vv, 2 vn, bc, *Och*

Magnificat, 4vv, 2 vn, bc, *Och*

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FRANCO COLUSSI

Fuss

(Ger.).

See [Endpin](#).

Fuss, Johann Evangelist.

See [Fusz, János](#).

Füssen.

Town in Bavaria, Germany. It belonged to the see of Augsburg until 1802, and was the seat of a Benedictine monastery founded in the 8th century by St Magnus. Some of the abbey's musical documents date from the early Middle Ages, but most belong to the late Middle Ages, among them the first treatise on polyphonic Passion singing. From 1395 the church at St Mang possessed its own organ. At the beginning of the 16th century Emperor Maximilian I, with his court musicians, was a frequent guest at the prince-bishop's castle and the Füssen monastery. In the following decades the monastery engaged the service of a salaried organist, and Cardinal Otto Truchsess von Waldburg insisted on the installation of a precentor. Fragments of late-Renaissance prints and manuscripts have been discovered at the monastery, containing pieces by Lassus, Sermisy, Pamingier, Ferretti, Ambrosius Reiner and Alexius Neander. The choirmasters Judas Thaddäus Schnell and Paul Baudrexel were responsible for the early musical education of the local composers Benedikt Lechler (director of music in Kremsmünster 1628–51) and Philipp Jakob Baudrexel (later cathedral choirmaster in Augsburg and Mainz). Abbot Gallus Zeiler was the monastery's most important musician; between 1732 and 1740 he published various sacred pieces, and in 1752 he instigated the building of a new organ in the monastery chapel. The abbey was suppressed in 1802.

Füssen has supported a thriving instrument-making industry for several centuries. The organ builders Hans Schwarzenbach (*d* 1605), Andreas Jäger (1704–73), Josef Pröbstl (1798–1866), Balthasar Pröbstl (1830–95) and Hermann Späth (1867–1917) built organs for many churches in southern Germany and the Alpine countries. The lute and violin makers were even more significant, being established in the town from 1436. In 1562 the local lute makers founded their own guild, the first of its kind in Europe; in 1618 it had 18 masters. From the 16th century onwards large numbers of lute and violin makers from the Füssen area moved to European musical and commercial centres; the Tieffenbruckers went to Lyons, Paris, Venice, Padua, Perugia and Nuremberg, the Gerles to Nuremberg, Innsbruck and Linz, the Pfanzelts to Rome and Strasbourg, the Railichs to Venice, Genoa and Brescia and the Fendts to Paris and London. The violin-making tradition in Füssen declined in the mid-19th century, though since 1982 instruments have again been made in the town.

Wherever they settled the Füssen masters were pioneers in the industry, and without them the lute- and violin-making crafts of Padua, Brescia, Cremona, Mittenwald and elsewhere would never have flourished as they did. Their instruments are major treasures of internationally famous collections.

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ADOLF LAYER/ERICH TREMMEL

Füssl, Karl Heinz

(*b* Jablonec, Czechoslovakia, 21 March 1924; *d* Vienna, 4 Sept 1992). Austrian musicologist and composer. He studied at the Vienna Academy with Erwin Ratz (1946–9) and privately with Josef Polnauer (1948–51). He began to compose in 1945 and from 1953 to 1962 he was a music critic in the daily press and specialist journals. In 1958 he joined Universal Edition as an editor. He worked on numerous Urtext editions, including the Neue Mozart-Ausgabe, the Wiener Urtext Ausgabe and above all the Gustav Mahler-Gesamtausgabe, of which he became editor-in-chief in 1973 (upon the death of Erwin Ratz). Füssl also succeeded Ratz as professor of composition at the Hochschule für Musik in Vienna.

His importance lies in his work as an editor, but he also left an immense corpus of compositions, in which he often attempted to fuse tonality and 12-note technique. His most highly acclaimed successes were the operas *Dybuk* (H. Wagner, Karlsruhe, 1970), *Celestina* (H. Lederer, Karlsruhe, 1976) and the church opera *Kain* (Lederer, Ossiach, 1986). Other works include a ballet, *Die Maske* (1954), orchestral works such as *Epitaph und Antistrophe* (1956–71), *Concerto rapsodico* (1957), *Miorita* (1963) and *Refrains* (1972), and chamber and vocal works. He devoted the last years of his life primarily to settings of Hölderlin.

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RUDOLF KLEIN

Fusz, János [Fuss, Johann Evangelist]

(*b* Tolna, 16 Dec 1777; *d* Buda, 9 March 1819). Hungarian composer. He received his general education and earliest musical instruction in Baja, and first taught music in Tolna County. Having won a reputation as a pianist and organist by the 1790s, he entered the services of the musical amateur Ignác Végh as a piano teacher (until 1801) before becoming a teacher in

the Hungarian capital, Pozsony (now Bratislava). According to József Krüchten, his friend and later biographer, it was here that Fusz composed the one-act melodrama *Pyramus és Thisbe*, which may have been performed at the town theatre.

Fusz then moved to Vienna to study with Albrechtsberger; he was also in close contact with Haydn. His op.1, a quartet for guitar and string trio, was published in 1804. In 1806 he returned to Pozsony to compose and conduct a birthday cantata for Henrik Klein; during this stay he wrote an opera, *Watwort*, among other works. After resuming work in Vienna he seems to have led an active musical life, much of which was reported in the *Allgemeine musikalische Zeitung* (to which Fusz himself contributed the obituary of Albrechtsberger in 1809). In 1811 an overture of his for piano eight hands was performed; he later orchestrated it as a prelude to Schiller's *Die Braut von Messina*, and it is generally regarded as his most important work. His melodrama *Isaak*, with arias and choruses to a libretto based on Metastasio, was first performed at the Leopoldstadt Theatre on 22 August 1812; it was revived in 1817 in Buda and Pest. Fusz met Beethoven in about 1815, when both composers were considering setting Treitschke's *Romulus und Remus*. Although Fusz realized his project (the first performance took place on 9 September 1816), only a single canon from it survives (published as a supplement to the *Wiener allgemeine musikalische Zeitung*, 4 Sept 1817).

In spring 1817 Fusz, who had visited Pozsony again in 1815 to give piano recitals, retired to his native country, at first seeking a cure for his steadily declining health in the spas at Buda. He conducted the overture to his new opera, *Das Medaillon*, at a private concert in May 1818, and died the next year while at work on a mass. Apart from the works already mentioned, he composed an operetta, *Der Käfig*, to a text by Kotzebue, and a musical satire *Pandora szelencéje* ('Pandora's Box'), both of which were first performed in Vienna (1816, 1818). His most important chamber works are a Violin Sonata op.36 and Six Sonatinas for violin and piano op.4; he also published four volumes of lieder. These works were largely written in a German vein, and for this reason Fusz may be regarded as an important representative of the German tradition in Hungarian music of the early 19th century.

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See [Furter, Georg](#).

Futurism.

An artistic movement founded in 1909 by Filippo Tommaso Marinetti (1876–1944) which, while initially Italian, was soon adopted by the Russian avant garde. An obsession with speed, machines and industry was coupled

with an iconoclasm that revelled in violence: the combination of these factors in early 20th-century society and their impact on humanity were the identifying factors of activity which encompassed not only the visual arts, literature and music but also film, clothing design and cookery. The genres of manifesto and 'artist's book' were significantly developed by the Italian and Russian groups respectively; subversive performances which encouraged anarchic and violent reactions were common to both (see [Italy](#), [fig.18](#)).

Marinetti acted as a catalyst for Italian futurist composers and ensured that a futurist music followed swiftly in the wake of the movement's initial achievements in other fields: he spoke rhetorically of futurists 'singing' of factories, locomotives, aeroplanes and cities at night, these having symbolic significance for the futurist as well as encapsulating the reality of the machine age. Francesco Balilla Pratella was the first composer to involve himself formally with the movement, but, with the exception of passages inserted by Marinetti, his three manifestos (of 1910, 1911 and 1912) display a greater concern with minor details of compositional technique than with the expounding of a musical means of expressing the futurist machine aesthetic. Despite an interest in quarter-tones and improvisation, the few futurist compositions he wrote are of little musical consequence (his *Inno alla vita*, originally titled *Musica futurista*, is a clumsy piece consisting largely of whole-tone scales, while *L'aviatore Dro* is futurist only in topic and by virtue of the inclusion of some of Russolo's instruments). It was most probably those phrases inserted by Marinetti into Pratella's *Manifesto tecnico della musica futurista* (exhorting the musician to 'give musical animation to crowds, great industrial shipyards, trains, transatlantic steamers, battleships, automobiles and aeroplanes') combined with theories of 'words-in-freedom' (suggesting an equivalent 'sounds-in-freedom') which inspired the painter Luigi Russolo (1885–1947) to formulate an 'art of noises'. As Russolo acknowledged, his own lack of musical training gave him a freedom of approach that the musician Pratella was unable to attain.

Russolo's manifesto, *L'arte dei rumori* (1913), argued for the incorporation of all noises, both pleasant and unpleasant, into music. Despite citing the use of timbral dissonance by such composers as Richard Strauss as justification for his experiments, Russolo wanted to use noise not for onomatopoeic effect, but rather as raw material for composition. With an assistant, Ugo Piatti (1885–1953), he constructed a number of *intonarumori* (noise machines), which were demonstrated between 1913 and 1921 in Milan, London and Paris (see illustration). The only surviving fragment of a work by Russolo, written in his specially devised notation, apparently indicates sustained pitches in quarter-tones interspersed with glissandos. Later instruments devised by Russolo included the keyboard-operated *rumorarmonio*, or noise-harmonium, and the enharmonic bow, which produced metallic sounds from conventional string instruments. Russolo's instruments never met with the commercial success he envisaged; the *intonarumori* and *rumorarmonio* were ultimately used to accompany futurist plays and silent films respectively before being destroyed in Paris during World War II.

During the 1920s a younger generation of futurist musicians produced music which, although infused with the machine aesthetic, was frequently intended as incidental music for theatrical performances. Russolo's instruments and other machines were combined with conventional forces by Silvio Mix, Nuccio Fiorda (1897–1975), Franco Casavola (whose ballet *La danza dell'elica* featured an internal combustion engine) and Pannigi (whose *Ballo meccanico* of 1922 included two motorcycles). Russolo's *arte dei rumori* was later incorporated by futurist artists into their sculpture, scenography and costume design, and Fidele Azari, creator of the Futurist Aerial Theatre, collaborated with Russolo to create 'flying *intonarumori*' – aeroplanes whose engines had been modified so that the pitch, volume and sound quality could be controlled by the pilot. However, the most extreme extension of Russolo's theories came with Marinetti's Futurist Radiophonic Theatre of 1933, the first example of sound collage. Broadcasts consisted of non-hierarchical combinations of sound (musical and non-musical) and silence, both of specified duration.

Russian futurism organized itself differently from its Italian counterpart: comparatively exclusive groups sprang up in Moscow and St Petersburg, in many cases consisting simply of a few key figures (such as Vladimir Mayakovsky and the Burlyuk brothers in Moscow, and Aleksey Kruchyonikh and Velemir [Viktor] Khlebnikov in St Petersburg). Like the Italians, the various Russian groups proclaimed their ideas in manifestos; these were public, absurd and spattered with iconoclastic posturing notwithstanding the futurists' arguable links with symbolism, the then moribund aesthetic of the *fin de siècle*. The essentially literary form of the manifesto was given a living artistic embodiment in the notorious tours made around provincial Russia which consisted of speeches, theatrical performances and carefully calculated outrages. Those Russian composers who were in some way linked to futurist circles – such as Lourié, Matyushin and Roslavets – stood mostly on the periphery of the movement rather than in the central or official position occupied by Russolo and Pratella. The attraction of amateur musicians to futurism was as evident in Russian circles; the one-time court violinist and later quasi-suprematist painter Mikhail Matyushin (1864–1933) became actively involved with the movement when he married the futurist poet Yelena Guro. He wrote music for the 1913 'opera' *Pobeda nad solntsem* ('Victory over the Sun') which involved the combined efforts of Kruchyonikh, Kazimir Malevich and Khlebnikov. The music consists of songs of a decidedly *bouffe* orientation reminiscent of Satie's take on cabaret song, along with bold gestures not so far removed from the naive bombastics of Pratella and, more significantly, passages notated in quarter-tones. Under the influence of the 'mad army doctor' Nikolay Kul'bin (1860–1923) Matyushin had investigated micro-intervals and published a brief treatise on performing quarter-tone music on the violin which influenced the experiments of Vishnegradsky.

Kul'bin's salon in St Petersburg was also frequented by Artur Lourié, who claimed to have written a quarter-tone String Quartet as early as 1912 and whose early career and music mirrors the development and principal characteristics of the Russian futurist movement. He quickly abandoned his conservatory education and, after involvement with the manifesto *Mi i zapad* ('We and the West'), which sought to wean Russian music from its

dependence on European traditions, became an habitu  of the notorious Brodyachyaya Sobaka ('Stray Dog') caf  frequented by the leading futurists. During these years he produced a series of experimental works of which the most famous, *Formes en l'air*, dedicated to Picasso, mirrors in its unconventional 'discontinuity' of staff layout the typographical experiments associated with Mayakovksy and Khlebnikov. Roslavets, who corresponded frequently with Matyushin and was a friend of Malevich, formulated a radically atonal compositional technique; although he never considered himself a futurist, this stance earned him a reputation as one. 'Artists' books' appeared containing futurist drawings and poetry alongside compositions by Roslavets and Louri ; such publications became the mainstay of Russian futurist activity until the Revolution.

Futurists enjoyed an unnaturally high prominence during the few years after the Revolution due to the influence of Anatoly Lunacharsky, the 'Commissar of Enlightenment'. In 1917 Louri  was appointed head of the music section of Narkompros and in the same year set Mayakovsky's *Nash marsh* ('Our March') for mass outdoor performance, a creative act emblematic of this sudden politicization of the aesthetic. In this later period, the subjugation of individualism was inherent not only in the conductorless orchestra Persimfans but also in Komfuturizm, the Revolutionary manifestation of the artistic collectives of futurism; the application of futurist aesthetics to everyday life resulted in the constructivist textile and ceramic productions of Stepanova and Rodchenko. The era of the first five-year plans, in which communism assumed a materialist face, saw the appearance of a public art that aestheticized technology, epitomized in the cannonization of heavy industry in Mosolov's *The Iron Foundry* (part of the now lost ballet *Stal*), Meytus's suite *On the Dnepr Dam* celebrating the opening of a hydro-electric dam, and most spectacularly in Avraamov's *Simfoniya gudkov* ('Symphony of Factory Sirens'). This last, which took to extremes Marinetti's passion for a rapport between music and machines, was audible over a considerable stretch of Azerbaijan when performed in 1923; it outdoes any of the *intonarumori* not merely in terms of volume and eccentric hyperbole, but also in its complete embracing of the would-be democratic, anti-art obsession with the modern that characterized futurist performance.

Futurism has had a wide-ranging influence on the music of composers who were in no way linked to the movement itself. Diaghilev's enthusiasm for all aspects of futurist performance, and music in particular, brought Russolo in direct contact with composers such as Prokofiev, Stravinsky and Ravel, although plans involving these musicians and the *intonarumori* came to nothing. Admiration for futurist theories was expressed by Honegger, Antheil, Ornstein and Var se, the last named being a friend of Russolo. In Russia, the atmosphere of experiment engendered by futurism permeated the 1920s; mechanistic atonal music, which reached its heyday in the late 1920s, was, by the 30s, described as a 'gross formalist perversion' and along with other modernist tendencies became outlawed by party decrees on the arts.

The influence of futurism on the general development of 20th-century music is both broad and inestimable; many facets of the lingua franca of the postwar era had their genesis in futurist experiments of the 1910s and

20s. The embracing of technology by the postwar avant garde as a means of musical production distinctly echoes the experiments of both Russolo and Lev Termen; likewise, the acceptance of any sound as compositional material by Cage and the proponents of *musique concrète* has direct parallels with the futurist position. The wide application of microtonal systems since the mid-1950s vindicates the investigations of both Russian and Italian innovators in this field. Other more specific stylistic features of late 20th-century music with origins in futurist experiments include prepared piano, total serialism, extended vocal technique, graphic notation, improvisation (within the context of concert music) and minimalism.

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FLORA DENNIS, JONATHAN POWELL

Fux, Ivan [Leopol'd] Ivanovich.

See [Fuchs, Johann Leopold](#).

Fux, Johann Joseph

(*b* Hirtenfeld, nr St Marein, Styria, 1660; *d* Vienna, 13 Feb 1741). Austrian composer and music theorist. He represents the culmination of the Austro-Italian Baroque in music. His compositions reflect the imperial and Catholic preoccupations of the Habsburg monarchy no less than does the architecture of Fischer von Erlach or the scenic designs of the Galli-Bibiena

family. His *Gradus ad Parnassum* (1725) has been the most influential composition treatise in European music from the 18th century onwards.

1. Life.
2. Music.
3. Theory.
4. Sources and catalogues.

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1. Life.

Fux's exact date of birth is unknown. According to his death certificate he was 81 when he died; Flotzinger (*Fux-Studien*, A1985, p.34) has conjectured that he may have been born on 5 January 1660. His antecedents were of peasant stock from the village of Hirtenfeld. His father, Andreas (*b* before 1618; *d* 1708), married twice, and Johann Joseph may have been his eldest child. Although a peasant, Andreas Fux was a parish official attached to the church at St Marein and came into contact with a number of musicians, among them the Graz organist J.H. Peintinger and the Kantor Joseph Keller, who probably influenced his son's early musical development. It is also possible, given his father's position, that Fux sang in the parish choir.

In 1680 Fux enrolled as a 'grammatista' at Graz University, and in 1681 he entered the Jesuit Ferdinandeum as a student of grammar and music. The remark 'profugit clam' ('he ran away secretly') added to his matriculation document indicates that he left the Ferdinandeum without completing the formal requirements for graduation: some two months before he would have finished the prescribed three years he left Graz for the Jesuit university at Ingolstadt, where he was registered on 28 December 1683 as 'Joannes Josephus Fux, Styrian of Hirtenfeld, student of logic, *pauper*'. He remained there until 1687.

The breadth of Fux's education at Graz and Ingolstadt was mediated through the agency of the Jesuit system of learning: he was a student of languages, logic, music and (at Ingolstadt) law. This undoubtedly prepared him for his future role in the administration of the Hofmusikkapelle in Vienna. By August 1685 he had taken a position as organist at St Moritz in Ingolstadt. A music inventory there, dated 1710, lists two Latin motets and a German funeral ode by him, which are his earliest known compositions; he is twice therein described as a 'student of law' and once as a 'student of law and organist'.

Fux's movements between the beginning of 1689, when a new organist was appointed at St Moritz, and his marriage in 1696 (by which time he was organist at the Schottenkirche in Vienna) remain uncertain. Biographers have followed J.A. Scheibe's pseudo-mythological fable about the composer (published in 1745) in order to account for Fux's progression from provincial student to court musician, which is difficult otherwise to explain. In 1798 J.F. Daube plainly read this fable (by which Scheibe intended to illustrate the 'prejudice' of Italian musicians against non-Italian

composers) to mean that Fux had attracted the attention of the Emperor Leopold I, who heard two masses by him while Fux was in the service of 'a Hungarian bishop' (presumably Leopold Karl von Kollonitsch, Archbishop of Hungary, who frequently resided in Vienna and knew the emperor from youth). The emperor had one of these masses performed in Vienna, but it was condemned by the Italian composers of his own retinue. When a second mass was passed off as the work of an anonymous Italian, it was acclaimed. 'Much to the annoyance of the Italian party' (Daube, A1798), Fux was then appointed to the imperial service by the emperor himself.

Three factors support the general thrust of this anecdotal (and patriotic) account: Fux's *Missa SS Trinitatis*, dedicated to Leopold I, can be dated to 1695. Its dedicatory letter refers to the fact that the emperor had already heard the work, and its title-page states that its *subjectum* was provided by a singer employed in the Hofmusikkapelle, Franz Ginter; by 1695, when this mass was almost certainly performed for the laying of the foundation stone of the Dreifaltigkeitskirche in Vienna, Fux must have been in the employ of an influential patron; and, finally, Fux's marriage in June 1696 to Clara Juliana Schnitzenbaum, the daughter of a family well-connected in the service of the imperial household, argues strongly that the composer had himself by this time made important contacts with the court. One of the witnesses to the marriage was Andreas Schmelzer, imperial ballet and chamber music composer, and son of the former Kapellmeister to the court, J.H. Schmelzer.

Daube's statement that Fux was in the service of a Hungarian bishop (presumably Kollonitsch) not only accounts for Fux's path to the imperial service, it also provides some explanation for the absorption of Italian style-consciousness (especially as between *antico* and *moderno*) in Fux's music. Kollonitsch's extensive visits to Rome may clarify the suggestion that Fux studied in Italy before he joined the Hofmusikkapelle. Kollonitsch travelled to Rome for the 1689 conclave which elected Cardinal Pietro Ottoboni, at whose court both Corelli and Bernardo Pasquini were frequently present, and whose titular organist, Ottavio Pitoni, was known as a keen theorist and emulator of Palestrina. All three musicians have been advocated by Flotzinger (*Fux-Studien*, A1985, pp.55–60) as important influences which Fux may have directly and personally absorbed in Rome.

Although Fux's employment as court composer in Vienna dates officially from April 1698, he himself was ambiguous about his length of service in this capacity. In various documents (including the preface to the *Gradus ad Parnassum*), he implied that he began to work for the imperial household in 1695, or even 1693. His first responsibilities were in church and chamber music: he composed instrumental music in celebration of Archduke Charles's nameday (19 March) in 1698 and he also began to write music for the Sundays and feast days of the Church year, a duty which no longer much interested the incumbent Hofkapellmeister, Draghi, or his deputy, Pancotti. Together with the recently appointed composers Badia, Giovanni Bononcini and Marc'Antonio Ziani, Fux effectively began to introduce elements of late Baroque style into the sacred and secular genres cultivated at court.

In 1699 Fux and his wife adopted the daughter of his step-brother Peter, Eva Maria (1696–1773); upon Peter's death in 1724 they also adopted his youngest son, Matthew (*b* 1719). Fux remained as organist at the Schottenkirche until 1702, when he resigned in order to serve the court more efficiently. His first secular dramatic work, *Il fato monarchico*, was performed as part of the carnival celebrations by boys of the court nobility on 16 February 1700; this was followed in 1702 by a larger commission, *L'offendere per amare*, given for the birthday of the wife of Crown Prince Joseph, Amalie Wilhelmine, as whose private Kapellmeister he was to serve from 1713 to 1718. After the death of Leopold I in 1705 and the accession of his son Joseph I, Fux retained the office of court composer. In the same year he was appointed deputy Kapellmeister at the Stephansdom, where in 1712 he succeeded J.M. Zacher as first Kapellmeister. He retained this office until the end of 1714, and during the same period he also directed services at the Salvatorkirche (until March 1715). His duties as deputy Kapellmeister at the Stephansdom centred on the music performed before the statue of Our Lady of Pötsch, which the emperor had had placed on the high altar of the cathedral in 1697.

After the unexpected death of Joseph I on 17 April 1711, the empress-regent Eleonora dissolved the Hofmusikkapelle (as was customary on the decease of the emperor), and many of its personnel, including Bononcini and Badia, were pensioned. By October 1711 Fux had been appointed deputy Kapellmeister to the court (with Ziani as Kapellmeister from 1712 until his death in 1715). Following his coronation in Frankfurt in 1711 and the gradual removal of his court to Vienna in 1712, Joseph's brother, Charles VI, restored the Hofmusikkapelle to its former pre-eminence: his personal knowledge of, and commitment to, music are reflected in the fact that the reduced Kapelle of 86 members at the beginning of his reign was increased to 134 by 1723 and remained approximately at this strength until his death. In January 1715 Charles VI appointed Fux as Hofkapellmeister, a position he held for the rest of his life.

As a composer who served three emperors, Fux undertook an especially taxing combination of duties. To judge by the *Rubriche generali* of 1727, Fux's responsibilities in composing and performing music for the Mass and Office alone were considerable. In addition, his regular commissions for opera and oratorio and for various kinds of *Tafelmusik* were combined with an administrative function to which his many testimonials and reports on musicians bear witness (see Köchel, A1872, pp.376–456). His coronation opera, *Costanza e Fortezza*, nominally in celebration of the Empress Elisabeth Christine's birthday but effectively written to mark the coronation of Charles VI as King of Bohemia, represents the peak of his public office. The opera was given in a specially designed open-air theatre in Prague (fig.2). It was directed by Fux's deputy, Caldara, Fux himself being indisposed with his chronic gout. The piece was praised by J.J. Quantz, who took part in the performance, and who preferred Fux's 'more ecclesiastical than theatrical manner' to 'a more *galant* style of singing, decorated with a lot of little ornaments and grace notes', given the exposed circumstances for which it was written (see Marpurg, A1754–78, p.216).

The publication of the *Gradus ad Parnassum* in 1725 has been compared in importance with the publication of Fischer von Erlach's *Entwurf einer*

Historischen Architektur (Vienna, 1721). Both works embody the concept of Habsburg style selfconsciously, and persuasively relate their author's achievements to a coherent past (see Wellesz, A2/1991, pp.38–9). In Fux's case the notion of a 'conservative-progressive' conception of music, firmly rooted in the precedent and emulation of Palestrina, should not be permitted to obscure the late Baroque condition of his music. Fux's dispute with Johann Mattheson in 1717–18 (see Lester, D1977) foundered precisely on this conflict between modal and tonal versions of musical grammar (as between the abolition of solmization syllables in favour of tonal letter-names). The conflict was never resolved, and it probably resulted in Fux's refusal to supply Mattheson with biographical information for the latter's *Grundlage einer Ehren-Pforte* (A1740). The attack on Fux therein (without mentioning his name; see Köchel, A1872, p.111) may be contrasted with sporadic but effective praise for the composer in Mattheson's *Der vollkommene Capellmeister* (1739).

On 8 June 1731 Fux's wife died, and some seven months later the composer drew up his will (5 January 1732). His activities at court notably decreased, with many of his responsibilities being assigned to Caldara and others. He had complained of serious illness at the close of the *Gradus* (which may have prevented his adding a second volume), and by the late 1720s his rate of composition had sharply declined. His last testimonial is dated 10 March 1740. On 13 February 1741 he developed a 'raging fever' (Köchel, A1872, p.266) and died. He was much mourned at court. The most outstanding of his many students were Gottlieb Muffat, G.C. Wagenseil and J.D. Zelenka. According to C.P.E. Bach (see Forkel, A1802, pp.106–7), J.S. Bach placed him first among those contemporary composers whom he most admired.

Fux, Johann Joseph

2. Music.

Fux exemplifies the development of late Baroque style at the imperial court in Vienna. He matured late as a composer, to judge by his description of himself as a 'new author of sacred music' in the dedication to the *Missa SS Trinitatis*. His activities as a composer of secular and sacred dramatic works, moreover, would appear to date only from 1700 and 1702 respectively. Few works can be dated from before his appointment at the Viennese court, and his numerous mass and vesper settings, litanies and other liturgical pieces reflect the integrated function of church music as an expression of Habsburg ideology (see Riedel, A1977). Even the secular dramatic texts which he set were explicitly indebted to the imperial credo of a 'holy' and 'Roman' empire. The conjunction of Counter-Reformation zeal and princely absolutism which endured in Vienna throughout Fux's lifetime both delimited and inspired his musical style. He belonged to that generation of composers which redeemed the technical and formal stagnation of the Hofmusikkapelle under the aging Draghi, and he successfully reconciled the deeply authoritarian tenor of the court itself with the expressive freedom of modern idioms and techniques. His own undoubted conservatism, reflected in the progressive thrust of the *Gradus* from Palestrina to 'stylo recitativo', enabled him to evolve a technique answerable to the doctrinaire poetics of Habsburg Vienna.

Fux's masses are for the most part concertante works: some 90 settings of the Ordinary are known, of which only two, the *Missa Quadragesimalis* and the *Missa di San Carlo (Canonica)* are wholly in the *stylus antiquus* which Fux recommended in the *Gradus* as the true source of liturgical music. Other masses, including the *Missa Vicissitudinis*, effectively belong to this category, in so far as their prevailing style is that of *antico* counterpoint, though with instrumental doubling. The *Missa di San Carlo*, by which Fux earned a one-sided reputation for Palestrinian pastiche in the 19th century, is nevertheless a contrapuntal tour de force, in which all 14 sections explore different combinations and resolutions of canonic technique.

Although the chronology of Fux's concertante masses is largely unknown, certain works show the composer's consolidation of modern, Italianate techniques, especially after 1700. Thus an early work such as the *Missa SS Trinitatis*, with its predominantly 'colossal Baroque' textures (double choirs fortified by strings, trombones and continuo) may usefully be contrasted with later works such as the *Missa Purificationis*, the *Missa Corporis Christi* (1713) and the *Missa Pro gratiarum actione* (?1716). In each of these Fux's instrumental scoring is partly *colla parte* and partly independent, and in each a remarkable conspectus of vocal and instrumental styles is present, ranging from tutti passages which articulate the text in massively scored homophony to vocally developed trio sonata textures in which vocal soloists partake of instrumentally generated counterpoint. In certain sections, as in the Benedictus from the *Missa Purificationis*, the motto technique of the solo vocal writing and the independent density of the violin counterpoint are strongly suggestive of the secular cantata. In the *Missa Pro gratiarum actione* Fux restricts himself to this trio-sonata texture throughout (with two trombones doubling the alto and tenor in the ripieno sections), with the result that his habitually formal and motivic counterpoint (as in the first 'Kyrie' and 'Christe') is all the more transparent. Paired imitation, inversion, invertible counterpoint and fugal points are frequently deployed. None of these techniques, however, unbalances the integration of contemporary styles. In the large festive and solemn masses trumpet scoring brilliantly enhances the usual complement of softer winds and strings.

Fux's Requiem Mass, I/ii, 7 (K51–3), must be regarded as one of the greatest settings of the Office of the Dead in the first half of the 18th century. Written for the funeral of Eleonora Margaretha Theresia (widow of Leopold I) in 1720, the work was repeated in whole or in part on at least nine occasions between 1729 and 1743. Scored for five vocal parts, two cornetts, two trombones, strings and continuo, the Requiem virtually comprises an anthology of Fux's manipulation of high Baroque style, notwithstanding the absence of formal da capo structures. The concertino–ripieno contrast which is essential to Fux's conception of texture combines in this work with a madrigalian intensity of expression that self-evidently befits the nature of the text. Fux's reliance on counterpoint is here mediated by a sharply distinctive melodic profile, a freedom of chromatic movement in the harmony and a rhythmically flexible structure. The opening 'Requiem', the 'Tuba mirum' and the 'Confutatis maledictis' fugue are sufficient to establish the work as a masterpiece.

Fux's other large-scale liturgical works consist of about 80 compositions for Vespers, among them settings of *Laudate Dominum* and the *Magnificat*. Of the published settings, two, I/iv (k95) and the separate *Laudate Dominum* I/iv (single items), 27 (k91), are in free *a cappella* style (i.e. in four equal vocal parts doubled by wind and string instruments). The remaining works belong to the *stylus mixtus* as it was defined by Fux in the *Gradus*, namely a concertante interplay of vocal and instrumental textures. The court copies of these works show that some of them were performed as many as 13 times between 1726 and 1740. Gleissner (C1982) has suggested that Fux's scoring, vocal disposition and textural contrast (as between ripieno homophony and virtuoso solo counterpoint) was determined to an extent by the feast days to which his settings were attached. The *Laudate Dominum*, I/iv (single items), 26 (e29), opens with a Gregorian cantus firmus in the tenor which is embellished with circular counterpoint in the other vocal parts; the *Magnificat* I/iv (single items), 42 (k98) (which may have been first performed on 11 June 1727) explores a variety of monumental textures and smaller episodes in which the vocal soloist is deployed against an obbligato trumpet or is juxtaposed with the full ensemble. The rapid changes of texture by which Fux habitually responded to these texts is also characteristic of his oratorio choruses (choral madrigals).

A more satisfying formal structure underlies many of the smaller motet settings that Fux provided for the offertory and other elements of the Proper. The offertory motet *Estote fortes* I/vii, 41 (k159) adheres to a rondeau-like design (ABACA) which contrasts high Baroque monumentalism in the *A* sections with recitative and aria-like sections. These smaller motets and antiphons, such as *Alma Redemptoris mater* I/ix, 17 (k186) for soprano, alto trombone, strings and continuo, project Fux's mastery of the Neapolitan and Venetian chamber style, so that the alternation of recitative and aria and a reliance on obbligato textures advance a virtually operatic (and unmistakably secular) technique. The prominence of obbligato textures throughout Fux's liturgical music is matched by his trio sonatas, intended for performance during the gradual of the Mass. Although deeply indebted to the Corellian model, many of them incline to a three-part structure (Adagio–Allegro–Adagio).

Fux's operas and oratorios are also definitive expressions of the Austro-Italian Baroque in its final manifestation under Charles VI. His liturgical music reinforced – and was in turn reinforced by – the singular complexity and symbolic importance of the church service in Vienna. Likewise, his operas and oratorios derive from a pervasive conception of *Reichsstil* ('dynastic style') which dominated Viennese art and architecture throughout his lifetime. Fux's 22 secular dramatic works, all but six of which are either one-act operas or serenatas, were written between 1700 and 1731. His particular responsibility between 1708 and 1726 was the setting of mythological and ancient historical texts in celebration of the namedays and birthdays of members of the imperial family, chiefly the emperor and empress. Whereas his deputy, Caldara, and the court composer F.B. Conti were usually assigned the larger three-act *feste teatrali* by which important occasions of state were marked, Fux's demanding commitments to liturgical music entailed a correspondingly smaller role in the production of secular drama. He nevertheless produced a long sequence of operatic

works which are notable for his association with the court poet Pietro Pariati.

Although the early operas show traits characteristic of the late 17th century – as in the use of arioso passages in recitatives – Fux's style is principally a synthesis of his own predilection for contrapuntal textures, a vivid mastery of vocal and instrumental rhetoric and Italianate ornamentation, and a colourful use of obbligato scoring. Introductory sinfonias depend on French and Italian models, choral numbers are usually brief and homophonic (even in the larger operas), and *accompagnato* recitatives and vocal ensembles are sparingly deployed. As with his Italian contemporaries, it is Fux's manipulation of the *da capo* aria that represents his keenest sense of *dramma per musica*: his scoring, texture and motivic-thematic integration allow an individual style to arise whereby the idealized passions of the *Affektenlehre* attain dramatic life.

His solo numbers comprise continuo arias (usually with an orchestral ritornello attached to the end of the *A* section), full orchestral arias with four-part string textures, and obbligato pieces. These last are variously scored for chalumeau, bassoons (in pairs), trumpet ('clarino' and 'tromba'), cembalo, violin, viola d'amore, viola da gamba, oboe, flute, mandolin and horns (*corni da caccia*), with or without strings. The absence of cornetts – so common in his church music – is a striking feature. The compositional techniques which these arias exemplify can scarcely be indicated here except to observe that Fux explores a gamut of homophonic and contrapuntal textures which brilliantly overcome the static conception of formal structure implicit in the *da capo* aria itself. His vocal writing is persistently related to the motivic curve of his ritornello sections, a trait which obtains with even greater force in the sacred dramatic works.

Fux's oratorios, which overlap in chronology with the operas, are without question among the finest examples of the genre in Italy and Austria in the first half of the 18th century. The ten wholly extant works may be divided into biblical, allegorical and *sepolcro* oratorios, but most of the musical features which distinguish the Viennese *sepolcro* from the Italian *oratorio volgare* in the 17th century no longer obtain. Instead, Fux's *sepolcro* settings may be regarded as locally defined Passion oratorios. The texts for five of these are by Pariati, who also wrote the librettos for at least two of Fux's biblical dramas. Their scoring differs from that of the operas in that a smaller range of obbligato instruments is used (they include the trombone). Fux's choral writing is also far more elaborate: each oratorio features at least two large-scale movements, conventionally located at the end of the first and second parts, which explore word-painting familiar from his liturgical music. The recitative–*da capo* aria sequences which dominate these oratorios are self-evidently dependent on operatic precedents, but in Fux's case it can be argued that the moral, sexual and politico-religious dramas which these sequences convey carry a greater sense of immediacy and conviction than transpires in his secular dramatic works. *La fede sacrilega nella morte del precursore S Giovanni Battista* (1714) and his final *sepolcro* setting, *La deposizione dalla Croce di Gesù Cristo Salvatore nostro* (1728), are especially potent manifestations of Baroque musical drama.

Mattheson, who in *Der vollkommene Capellmeister* (1739) praised Fux's choral technique, fugal writing and command of Italian vocal style, also recognized his mastery of instrumental music. The *Concentus musico-instrumentalis* is a cycle of seven partitas variously scored for wind, brass and string instruments. Published in 1701 as Fux's op.1, the cycle was dedicated to Joseph (as King of Rome). Its cosmopolitan admixture of French, Italian and German movements and its festive demeanour are also to be found in the composer's keyboard suites, which are for the most part heavily ornamented and treble-dominated.

Fux, Johann Joseph

3. Theory.

Fux's *Gradus ad Parnassum* was published at imperial expense in 1725. The Latin original (fig.3) was followed by German, Italian, English and French translations in whole or in part between 1742 and 1773. The long history of influence exerted by the *Gradus* as a manual of composition (and not merely as a primer of strict counterpoint) has been documented by Alfred Mann (see Mann, D1987, and White, C1992, pp.57–71). It was used extensively by Haydn, Mozart and Beethoven for pedagogical purposes, and it was cited and adapted in formal composition treatises by Marpurge, Albrechtsberger, Cherubini, Bellerman, Haller, Schenker, Roth and Tittel (*Der neue Gradus*, 1959), among others. In brief, it is no exaggeration to state that Fux has played a decisive role in the formation of Western musical thought in so far as tonal practice and technique are concerned. Fux's *Singfundament* (c1705) is a vocal primer whose solmization exercises anticipate the studies in imitation in the *Gradus* itself. It, too, has had a place in the afterlife of Viennese composition (see Mann, in White, C1992).

The revival of Fux scholarship after World War II, especially through the research of Liess, Mann, Riedel, Flotzinger, Wessely, Seifert, and above all Federhofer, has brought about a renewal of interest in Fux's music (as against the abiding presence which the *Gradus* has enjoyed). The founding of a collected edition of Fux's works in 1955 and the production of genre studies on the operas (Van der Meer), the vespers (Gleissner) and the oratorios (White), in addition to a host of biographical, textual and source studies, recordings and conference proceedings, have helped to re-establish Fux as an important composer and to confirm his pre-eminence as a definitive figure in the late Austro-Italian Baroque.

Fux, Johann Joseph

4. Sources and catalogues.

The majority of Fux sources are in the Österreichische Nationalbibliothek, Vienna. Other important locations are religious foundations and monasteries in Austria (including Melk Abbey, Heiligenkreuz and Kremsmünster), especially for Fux's liturgical and sacred dramatic music which was disseminated and copied for performance (at least in part) throughout Upper and Lower Austria. The Gesellschaft der Musikfreunde in Vienna, the Salzburg Mozarteum and the Stadtbibliothek in Vienna contain numerous sources, as do collections in Brno, Prague, Brussels, Meiningen and elsewhere. Few autographs survive, and the only works published during Fux's lifetime were the *Concentus musico-instrumentalis*

(Nuremberg, 1701), the serenata *Elisa* (Amsterdam, 1719) and the *Gradus ad Parnassum* (Vienna, 1725). Most sources are scores and parts prepared by the imperial court copyists in Vienna and by other contemporaries. Gleissner (C1982) and Lederer (see White, C1992, pp.109–37) have done much to identify the hands of the imperial copyists, which might result in a more accurate dating of Fux's works than has been possible hitherto.

The seminal catalogue of works which Köchel provided as an appendix to his study of the composer (1872) is the basis for all subsequent source studies. Köchel's catalogue was arranged by genre (the chronology of Fux's music being exact only in the case of his operas and oratorios); substantial additions were made by Liess in 1947, by Federhofer in 1959 and by Federhofer and Riedel in 1964. Köchel's catalogue has been comprehensively revised by Thomas Hochradner, Martin Czernin and Géza-M. Vörösmarty, taking note of the many new attributions made by Fux scholars. Those made since 1980 include the oratorios *S Geltrude* (e59) and *Ismaele* (e60), now known to be by Carlo Agostino Badia (see Schnitzler, B1995), and the *Exempla dissonantarium ligaturum et non ligaturum*, which is an arrangement of material from the *Musico prattico* of G.M. Bononcini (i). A number of works mistakenly attributed by Köchel, including k144, 145, 157, 232 and 246, have been found by Flotzinger (*Fux-Studien*, A1985) to be the work of Vinzenz Fux (c1606–59), a musician in the service of the Empress Eleonora (wife of Ferdinand III) in Vienna. Among other works formerly credited to Fux are some by Corelli, Palestrina, Legrenzi and Telemann.

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WORKS

Edition: *Johann Joseph Fux: Sämtliche Werke*, ed. H. Federhofer and O. Wessely, Johann-Joseph-Fux-Gesellschaft, 8 ser. (Graz and Kassel, 1959–) [F]

Catalogue: T. Hochradner, M. Czernin and G.-M. Vörösmarty: *Johann Joseph Fux: thematisches Verzeichnis der musikalischen Werke* (forthcoming)

The main numbering follows that of the catalogue by Hochradner, Czernin and Vörösmarty; numbers prefixed k are taken from Köchel (1872); prefixed l from Liess (1947); and prefixed e from Federhofer (1959) and Federhofer and Riedel (1964).

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Fux, Johann Joseph: Works

masses, I/i

1, S Carlo (Messa canonica), C, SATB, k7; 2, Rorate, C, SATB, 2 vn, bc, e5; 3, C, SATB, 2 vn, 2 va, bc, e3; 4, C, SATB, 2 ob, 2 vn, va, bc, e15; 5, S Ioannis Nepomucensis, C, SATB, 2 trbn, 2 vn, va, bc, k34a; 6, C, SATB, 2 tpt, timp, 2 vn, bc, k46; 7, Missa solennis, C, SATB, 2 tpt, timp, 2 vn, bc, e157; 8, C, SATB, 2 tpt, timp, 2 vn, bc (Ky, Gl only); 9, Majestatis, C, SATB, 2 tpt, 2 vn, bc, e72, lost; 10, S Norberti, C, SATB, 2 tpt, timp, 2 vn, bc, e71, lost; 11, C, ?SATB, 2 tpt, 2 trbn, 2 vn, bc, e139, lost; 12, C, SATB, 2 tpt, 2 trbn, 2 vn, bc, k45; 13, S Fidelii, C, SATB, 2 tpt, timp, 2 trbn, 2 vn, bc, e13; 14, S Michaelis/Ariosa, C, SATB, 2 tpt, 2 trbn, 2 vn, 2 va, bc, k2, k36, l20; 15, S Ignatii, C, SATB, 2 tpt, timp, 2 trbn, 2 vn, 2 va, bc, l4; 16, S Conradi Episcopi, C, SATB, 4 tpt, timp, 2 trbn, 2 vn, bc, e153
17, S Leopoldi, C, S, A, T, B, SA, 2 tpt, 2 trbn, 2 vn, bc, e7; 18, Ne intres in iudicium, C, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, va, bc, k21; 19, Corporis Christi, C, S, A, T, B, SATB, cornett, 2 tpt, 2 trbn, 2 vn, va, bc, k10, F I/i; 20, Primitiva, C, S, A, T, B, SATB, 4 tpt, timp, 2 trbn, 2 vn, bc, k26; 21, Sancti Spiritus, C, S, A, T, B, SATB, 4 tpt, timp, 2 trbn, 2 vn, bc, k38; 22, Brevis solennitatis, C, S, A, T, B, SATB, cornett, 4 tpt, timp, 2 trbn, 2 vn, bc, k5, F I/iii; 23, Messe, C, 2 S, 2 A, 2 T, 2 B, SATB, cornett, 2 tpt, timp, 2 trbn, 2 vn, va, bc, k47; 24, C, lost; 25, Lachrymantis Virginis (Klosterneuburger Messe), c, SATB, 2 trbn, 2 vn, bc, e12, F I/ii; 26, Fuge perversum mundum, c, 2 S, 2 A, 2 T, 2 B, SATB, cornett, 2 trbn, 2 vn, va, bc, k16
27, Purificationis/Conceptionis, D, SATB, 2 trbn, bc, k28; 28, Neutralis, D, SATB, 2 vn, bc; 29, Fortitudinis, D, SATB, 2 vn, bc, l2; 30, S Mathiae/Bonae famaе, D,

SATB, 2 trbn, 2 vn, bc, k48; 31, S Josephi, D, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k35; 32, SS Trinitatis, D, SATB, SATB, 3 trbn, 2 vn, 3 va, bc, e113; 33, S Dionysii, D, S, A, T, B, SATB, 2 tpt, 2 vn, 2 va, bc, l3; 34, Quadragesimalis, d, SATB, k29; 35, d, lost; 36, d, SATB, 2 vn, bc, l11; 37, S Dominici, d, SATB, 2 vn, bc, e10; 38, S Remigii, d, SATB, 2 vn, bc; 39, d, SATB, 2 vn, bc; 40, Fiduciae, d, SATB, 2 vn, 2 va, bc, k15; 41, d, SATB, 2 trbn, violetta, bc, e6; 42, S Evermodi, d, SATB, 2 trbn, 2 vn, bc, l10; 43, S Ludmillae/S Arnoldi, d, S, A, T, B, SATB, 2 vn, bc, l9

44, S Sebastia[ni], d, S, A, T, B, SATB, 2 vn, 2 va, bc (2nd version SATB, 2 vn, bc), l5; 45, Humilitatis, d, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k17, F l/vii; 46, Post modicum non videbitis me, d, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k23; 47, Quid transitoria, d, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k30; 48, S Thomae, e Phrygian, SATB, 2 trbn, 2 vn, bc, k39; 49, Confidentiae, e, S, A, T, B, SATB, 2 vn, [bc], k8; 50, Una ex duodecim, e, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k42; 51, Septem dolorum Beatae Mariae Virginis, E♭; SATB, 2 vn, bc, e11; 52, Temperantiae, E♭; S, A, T, B, SATB, 2 trbn, 2 vn, bc, e73; 53, Vicissitudinis, F, SSATB, bc, k44, l14, l22; 54, Non erit in mora, F, SATB, 2 vn, bc, k39; 55, F, SATB, 2 vn, va, bc, l17

56, F, SATB, violetta, 2 vn, bc, e4; 57, Simplicis intentionis, F, SATB, 2 trbn, 2 vn, bc, k49; 58, F, ?SATB, 2 trbn, 2 vn, bc, e138, lost; 59, Matutina, F, SATB, cornett, 2 trbn, violetta, va, bc, k20; 60, Credo in unum Deum, F, SATB, 2 trbn, 2 vn, va, bc, k11; 61, In fletu solatium, F, SATB, cornett, 2 trbn, 2 vn, va, bc, k18; 62, S Bartholomaei, F, S, A, T, B, SATB, 2 trbn, 2 vn, bc, e8; 63, Benjamin, F, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k3; 64, Brevium ultima, F, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k6; 65, Tempus volat, F, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k41; 66, S Joannis, F, SATB Soli/Tutti, cornett, 2 trbn, 2 vn, 3 va, bc, k34; 67, G Mixolydian, SATB, 2 vn, bc, l1, lost; 68, Momentaneum, G, SATB, 2 vn, bc, e74, lost

69, S Ambrosii, G, SATB, 2 vn, bc, e152; 70, Pro gratiarum actione, G, SATB, 2 trbn, 2 vn, bc, k27, F l/iv; 71, Velociter currit, G, SATB, 3 trbn, 2 vn, bc, k43; 72, Bonae spei, G, S, A, T, B, SATB, 2 trbn, 2 vn, bc, k4; 73, Dies mei sicut umbra, G, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k12; 74, Temperantiae, G, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k40; 75, Audient mansueti, g, SATB, 2 vn, bc, l13; 76, Charitatis/Refrigerii, g, SATB, 2 trbn, 2 vn, bc, l12, l16; 77, Ipse reget nos in saecula, g, SATB, 2 trbn, 2 vn, bc, l15; 78, Ferventis orationis, g, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k14; 79, Preces tibi Domine, g, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k24; 80, Reconvalescentiae, g, S, S, A, T, B, SSATB, 2 cornett, 2 trbn, 2 vn, va, bc, k31

81, Non avertas faciem tuam, A, SATB, 2 vn, bc, e9; 82, A, SSATB, 2 vn, bc, e2; 83, A, ?SATB, 2 trbn, 2 vn, bc, e137, lost; 84, Lingua mea calamus scribae velociter scribentis, a, SATB, 2 vn, bc, k19; 85, a, SATB, 2 trbn, violetta, 2 va, bc, l23; 86, Constantiae, a, SATB, cornett, 2 trbn, 2 vn, 2 va, basso di viola, bc, k9; 87, a, S, A, T, B, SATB, 2 vn, bc, e1; 88, S Aloysii, a, SATB, 2 vn, 2 va, bc, l7; 89, S Caroli, a, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, va, bc, k33; 90, S Josephi, a, S, A, T, T, B, SATTB, 2 vn, 2 va, bc, l8; 91, S Philippi Neri, B♭; SATB, 2 vn, bc, l6; 92, Divinae gratiae, B♭; SATB, 2 trbn, 2 vn, bc, k13; 93, Precum/Conceptionis, B♭; SATB, 2 trbn, 2 vn, bc, k25, k50; 94, S Antonii de Padua, B♭; SATB, 2 trbn, 2 vn, bc, k32, l21; 95, B♭; ?SATB, 2 trbn, 2 vn, bc, e136, lost

Mass sections: 1, Cum Sancto Spiritu, d, SSATB; 2, Credo, Sanctus, Benedictus, Agnus Dei, SSATB, 2 vn, bc, l25; 3, Dona nobis pacem, F, SATB, bc, k236; 4,

Kyrie, B♭; SATB, 2 vn, bc, e18

Fux, Johann Joseph: Works

requiems, I/ii

1, C, ?SSATB, 4 tpt, timp, 2 trbn, 2 vn, 2 va, bc, lost; 2, C, SATB, 4 tpt, timp, 4 va, bc, lost; 3, C, SSATB, 2 cornett/va, 2 tpt, 2 trbn, bc, e16; 4, c, SATB, 3 trbn, 4 va, bc, l30, lost; 5, c, S, A, T, B, SATB, 2 tpt, 2 trbn, 4 va, bc, k56, k57; 6, c, SSATB, 2 ob, 2 trbn, 2 vn/va, 2 va, bc, l24, l28, e17; 7, 'Kaiserrequiem', c, S, S, A, T, B, SSATB, 2 cornett, 2 trbn, 2 vn, va, bc, 1720, k51–3, F I/vi; 8, E♭; ?SATB, 2 tpt, 2 vn/2 va, bc, e140, lost; 9, F, ?1697, SATB, 2 trbn, 2 violetta, bc, k55, F I/v

Requiem sections: 1, Libera me, g, SATB, bc, k54; 2, Libera me, g, SATB, bc (2 versions), e150; 3, Sanctus, Benedictus, Agnus Dei, Lux aeterna, S, S, A, T, B, SSATB, 2 cornett, 3 trbn, 4 va, bc, l18

Fux, Johann Joseph: Works

litanies and sub tuum praesidium settings, I/iii

Litanies: 1, C, S, A, T, B, SATB, cornett, 2 trbn, violetta, 2 va, bc, k118; 2, Mater divinae gratiae, C, S, A, T, B, SATB, 2 tpt, timp, cornett, 2 trbn, 2 vn, bc, k122, F II/iv; 3, Sancti Dei genitrix, C, S, A, T, B, SATB, 2 tpt, timp, cornett, 2 trbn, 2 vn, bc, k120, F II/iv; 4, Sancta Maria, C, S, S, A, T, B, SSATB, 2 tpt, timp, cornett, 2 trbn, 2 vn, bc, k121, F II/iv; 5, Mater inviolata, c, S, A, T, B, SATB, 2 trbn, 2 vn, bc, k125; 6, D, SATB, unison vns, bc, k119; 7, d, SATB, 2 trbn, 2 vn, bc, e86, e103; 8, Mater Salvatoris, d, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k123; 9, e, S, A, T, B, SATB, 2 vn, bc, e87

10, E♭; SATB, 2 vn, bc, e141, lost; 11, F, SATB, violetta, bc, e35; 12, F, SATB, 2 va, bc, e156; 13, F, SATB, 2 trbn, 2 vn, bc, l50; 14, F, SATB, 2 trbn, 2 vn, bc, e129, lost; 15, G, SATB, 2 vn, bc, e31; 16, G, SATB, 2 vn, bc, e142, lost; 17, g, SATB, 2 trbn, 2 vn, bc, e34; 18, a, SATB, 2 va, bc, e32; 19, a, SATB, 2 trbn, 2 vn, bc; 20, a, SSATB, 2 trbn, 2 vn, bc, e30; 21, a, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k115; 22, a, S, A, T, B, SATB, 2 tpt, timp, cornett, 2 trbn, 2 vn, bc, k116; 23, B♭; SATB, 2 va, bc, e33; 24, Mater admirabilis, B♭; S, A, T, B, SATB, 2 trbn, 2 vn, bc, k124; 25, B♭; S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k117

Sub tuum praesidium: 26–37, C, c, D, e, E♭; F, G, g, A, a, B♭; h, SATB, 2 vn, bc, e36

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vesper settings, I/iv

1, C, SATB, 2 vn, bc; 2, C, SATB, 2 tpt, timp, 2 trbn, 2 vn, bc, e24; 3, C, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, va, bc, k59; 4, c, ? SATB, 2 trbn, 2 vn, bc, e144, lost; 5, d, SATB, 2 trbn, 2 vn, bc, k69; 6, d, ? SATB, 2 trbn, 2 vn, bc, e146, lost; 7, d, SSATB, 2 trbn, 2 vn, bc, e20; 8, d, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k60, k71, k78, e27; 9, E♭; SATB, 2 vn, bc, e19; 10, F, SATB, 2 trbn, 2 vn, bc, e102; 11, F, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k61; 12, F, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k65, k106, k114; 13, F, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k67

14, G, ? SATB, bc, e133, lost; 15, G, ? SATB, bc (inc.); 16, G, SATB, 2 trbn, 2 vn, bc, e22; 17, G, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k66, k73, k96, k103, k111; 18, G, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k77, k93, k243; 19, g, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k62; 20, a, ? SATB, bc, e134, lost; 21, a, S, A, T, B, SATB, k68, k95, k108, k135, k136, k227, k230, k233; 22, B♭; SATB, 2 trbn, 2

vn, bc, e21; 23, B₁? SATB, 2 trbn, 2 vn, bc, e145, lost; 24, ?B₁; S, A, T, B, SATB, 2 vn, bc, e84, lost; 25, B₁; S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k58

Grouped items: 1, Beatus vir, Laudate pueri, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k82; 2, Confitebor, Beatus vir, Laudate pueri, Laudate Dominum, SATB, 2 trbn, 2 vn, bc, k63; 3, Confitebor, Beatus vir, Laudate pueri, Laudate Dominum, SATB, 2 vn, 2 va, bc, k64; 4, Dixit Dominus, Confitebor, S A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k76; 5, Laudate Dominum, Magnificat, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k94, F II/iii

Single items: 1, Beatus vir, D, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, va, bc, k80; 2, Beatus vir, G, ?S, trbn, 2 vn, bc, l48, lost; 3, Beatus vir, G, SSATB, 2 vn, bc, k83; 4, Beatus vir, g, SAB, 2 vn, va, bc, k81; 5, Confitebor, d, SATB, 2 trbn, 2 vn, bc, k79; 6, Credidi, a, 2vv, bc, lost; 7, Credidi, a, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k231; 8, De profundis clamavi, c, SATB, lost; 9, De profundis clamavi, d, SATB, l39; 10, Deus in adiutorium meum, d, SATB, 2 trbn, 2 vn, bc, e154; 11, Dixit Dominus, C, SATB, 2 tpt, 2 tpt, timp, 2 vn, bc, e85; 12, Dixit Dominus, C, S, A, T, B, SATB, cornett, 2 tpt, 2 tpt, timp, 2 trbn, 2 vn, bc, k70; 13, Dixit Dominus, C, S, A, T, T, B, B, SATB, cornett, 4, timp, 2 trbn, 2 vn, va, bc, k75

14, Dixit Dominus, G, S, S, A, A, T, T, B, B, SSATB, 2 cornett, 2 trbn, 2 vn, va, bc, k72; 15, Dixit Dominus, g, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k74; 16, Domine probasti me, g, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k234; 17, In convertendo Dominus, c, SATB, cornett, 2 trbn, 2 vn, bc, k242; 18, In exitu Israel, e, SATB, 2 vn, 2 va, bc; 19, Laetatus sum, C, SSAATTBB, 2 vn, va, bc, k105; 20, Laetatus sum, F, e135, lost; 21, Laetatus sum, G, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, va, bc, k102; 22, Laetatus sum, G, S, A, T, B, SATB, cornett, 2 trbn, 2vn, va, bc, k104; 23, Lauda Ierusalem, F, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k113; 24, Lauda Ierusalem, B₁? SATB, bc, lost; 25, Lauda Ierusalem, B₁; S, A, T, B, SATB, cornett, 2 trbn, 2 vn, va, vc, bc, k112

26, Laudate Dominum, C, SATB, 2 vn, bc, e29, F II/iii; 27, Laudate Dominum, C, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, va, bc, k91, F II/iii; 28, Laudate Dominum, D, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, va, bc, k92, F II/iii; 29, Laudate pueri, D, AT, 2 vn, bc, k85; 30, Laudate pueri, D, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k86; 31, Laudate pueri, d, SA, 2 vn, bc, e28; 32, Laudate pueri, F, B, 2 vn, va, bc, k84; 33, Laudate pueri, F, ? SB, 2 vn, bc, e147, lost; 34, Laudate pueri, F, ? SATB, lost; 35, Laudate pueri, F, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, va, bc, k87; 36, Laudate pueri, G, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k88; 37, Laudate pueri, g, SATB, 2 trbn, 2 vn, bc, e155

38, Laudate pueri, g, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k89; 39, Laudate pueri, B₁; S, 2 vn, bc, e25; 40, Magnificat, C, SATB, 2 tpt, timp, 2 trbn, 2 vn, bc; 41, Magnificat, C, S, A, T, B, SATB, cornett, 2 tpt, timp, 2 trbn, 2 vn, bc, k97, F II/iii; 42, Magnificat, C, S, A, T, B, SATB, cornett, 2 tpt, 2 trbn, 2 vn, va, vc, bc, k98; 43, Magnificat, C, S, A, T, B, SATB, cornett, 2 tpt, 2 trbn, 2 vn, 3 va, bc, k99; 44, Magnificat, d, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k100; 45, Magnificat, F, S, A, T, B, SATB, cornett, 2 trbn, 2 va, bc, k101; 46, Nisi Dominus, d, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, va, bc, k109; 47, Nisi Dominus, e Phrygian, SATB, bc, k110; 48, Nisi Dominus, A, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k107

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compline settings, I/v

1, e, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k130–34; 2, F, S, A, T, B, SATB, k129; 3, G Mixolydian, SATB, k127; 4, G, SSATTB, bc, k126; 5, G, S, A, T, B,

SATB, cornett, 2 trbn, 2 vn, bc, k128

Fux, Johann Joseph: Works

te deum, I/vi

1, C, SATTB, k272; 2, C, S, A, T, B, 2 tpt, timp, 2 vn, 2 va/trbn, bc, l34; 3, C, S, A, T, B, SATB, cornett, 4 tpt, timp, 2 trbn, 2 vn, va, vc, bc, 1723, k270, F II/ii; 4, C, S, S, A, T, B, SSATB, 2 cornett, 4 tpt, timp, 2 trbn, 2 vn, 2 va, basso di viola, bc, 1704, k271; 5, C, SATB, cornett, 2 tpt, timp, 2 trbn, 2 vn, bc, 1706, e37, F II/i; 6, C, S, S, A, A, T, T, B, B, SSAATTBB, 2 ob/cornett, 2 tpt, timp, 2 trbn, 2 vn, va, bc, l35

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motets, graduals and offertories, I/vii

1, Accurrite populi, SATB, 2 vn, 3 va, bc, lost; 2, Ad arma, B, 2 vn, va, vc, bc, e97; 3, Ad astra non negate, T, 2 vn, va, bc, l40; 4, Ad gaudia, ad festa, S, 2 vn, va, bc, lost; 5, Ad te Domine levavi, d, SATB, k153; 6, Ad te Domine levavi, a, SATB, 2 vn, bc, e107; 7, Aeterna rerum, ?3vv, lost; 8, Alleluia, SATB, 2 tpt, 2 vn, bc, e77, lost; 9, Angelis suis, SATB, k143; 10, Angelorum imperatrix, lost; 11, Ave Maria, SATB, k151; 12, Ave maris stella, e131, lost; 13, Ave mundi spes, SAT, cornett, 2 trbn, 2 vn, bc, k171; 14, Ave o puerpera, SAT, 2 vn, bc, k172; 15, Ave pia stella maris, S, SATB, cornett, 2 trbn, 2 vn, bc, k173, F III/i; 16, Ave salus mundi, SATB, bc, k163, F III/iii; 17, Bellae rosae, lost; 18, Benedicam Dominum, C, 2 vn, va, bc, lost; 19, Benedicta quae liliu es, SS, 2 vn, bc, k174; 20, Benedixisti Domine, SATB, k150

21, Celebremus cum gaudio, S, T, SATB, cornett, 2 trbn, 2 vn, bc, k181; 22, Christe, fili summi patris, SATB, cornett, 2 trbn, 2 vn, bc, k175, F III/iii; 23, Coelum gaude, SATBB, 7 tpt, timp, 2 vn, bc; 24, Coelum plaude, ? S, bc, lost; 25, Coelum plaude, SSATB, 2 vn, va, bc, l44, F III/iv; 26, Commendare, lost; 27, Concussum est mare, SATB, cornett, 2 trbn, 2 vn, bc, k177, F III/iii; 28, Confitamini Domino, ? SSA, bc, lost; 29, Confitebor, B, 2 vn, bc, e56; 30, Cuius vita, SATB, 2 trbn, 2 vn, bc, e79, lost; 31, Deus in adiutorium meum, SATB, 2 vn, bc, e99, F III/iv; 32, Deus tu convertens, SATB, k149; 33, Domine fac mecum misericordiam, SATB, k155; 34, Domine in auxilium meum, SATB, k154; 35, Ecce clara fulget, SB, 2 vn, bc, e57; 36, Ecce sacerdos magnus, TB, 2 vn, bc, k166; 37, Eia gaude, SATB, 2 vn, bc, e81, lost; 38, Eia gentes, SATB, 2 vn, bc, e143, lost; 39, Eius plore, lost; 40, Esto custos cordis, S, A, T, B, SATB, 2 trbn, 2 vn, bc, lost

41, Estote fortes, SATB, cornett, 2 trbn, 3 va, bc, k159, F III/iii; 42, Esto tutrix, lost; 43, Et mane videbitis, SATB, k142; 44, Excita potentiam, SATB, k140; 45, Ex Sion species decoris eius, SATB, bc, k139; 46, Exurge Domine, SATB, e40; 47, Fideles animae, S, A, T, B, SATB, 2 trbn, 2 vn, bc, e75, lost; 48, Flammis cor ..., e132, lost; 49, Gaude et jubila, ? S, bc, lost; 50, Gaude Maria, B, 2 vn, va, bc, lost; 51, Gaudia et plausus date, ? S, bc, lost; 52, Gemma decens, lost; 53, Gloria tua est Domine, SATB, 2 tpt, timp, 2 vn, bc, e98, F III/iv; 54, Gratulemur in hac die, S, SATB, 2 tpt, 2 vn, bc, k162, F III/i; 55, Huc terra gigantes, SATB, 2 tpt, 2 vn, va, bc, l43, F III/iv; 56, In omnem, SATB, 2 vn, bc, e78, lost; 57, Intende voci orationis meae, SATB, k156; 58, Iste est sanctus, SAT, bc, k180; 59, Iste sanctus pro lege Dei, ATB, bc, k178; 60, Isti, qui amicti sunt, T, 2 vn, bc, k182

61, Jubilate, SATB, 2 tpt, 2 vn, bc, e46; 62, Justitiae Domini, SATB, e44; 63, Justum deduxit, SATB, bc, k179, F III/iii; 64, Laetare, T, 2 vn, bc, e80, F III/i; 65, Laetatus sum, SATB, e41; 66, Laudate Dominum, SATB, 2 vn, va, bc, e158; 67, Lingua mea, T, B, SATB, 2 trbn, 2 vn, bc, k161; 68, Lux perpetua, SATB, 2 vn, va, bc, l29; 69, Me habite excusatis, lost; 70, Mundi luxus, lost; 71, Non confundentur Domine, SATB, k137; 72, O admirabile commercium, SATB, 3 trbn, 2 vn, bc, l33; 73, O coeli, S, A, T, B, SATB, 2 trbn, 2 vn, bc, e83; 74, O cunctarum, lost; 75, Odorosae, charae rosae, AT, 2 vn, bc, e45; 76, O flos!, C, 2 vn, va, bc, lost; 77, O

ignis coelestis, SATB, cornett, 2 trbn, 2 vn, bc, k170, F III/iii; 78, O Maria mater lucis, S, 2 vn, va, bc, e106; 79, O mi Jesu, SATB, 2 tpt, 2 trbn, 2 vn, bc, lost; 80, Omnibus qui invocant eum, SATB, cornett, 2 tpt, 2 trbn, 2 vn, 3 va, bc, k141

81, Omnis terra adoret te Deus, SSATB, cornett, 2 trbn, 2 vn, bc, k183, F III/iv; 82, O panis, o caro, T, ?insts, bc, lost; 83, Oravi, SATB, 3 trbn, unison vns, bc, e105, F III/iv; 84, O sancta benedicta, SS, 2 vn, bc; 85, O sancte, SATB, 2 tpt, 2 tpt, timp, 2 vn, bc, e100, F III/iv; 86, O ter fortunata, S, fl, 2 vn, bc, l47, lost; 87, O vos omnes, B, 2 vn, bc, lost; 88, Pia mater, fons amoris, S, 2 vn, bc, k176, F III/i; 89, Plaudite Deo nostro, S, 2 trbn, 2 vn, va, bc, k167, F III/i; 90, Plaudite, sonat tuba, T, tpt, 2 vn, va, bc, k165; 91, Ponis nubem ascensum, SST, cornett, 2 trbn, 2 vn, bc, k169; 92, Preciosa mors sanctorum, SATB, bc, e55; 93, Propter Evam, lost; 94, Quae est ista, B, 2 vn, va, bc, l41; 95, Quare Domine irascaris, SATB, 2 trbn, 2 vn, va, bc, lost; 96, Quem terra pontus sidera, SATB, 2 tpt, 2 vn, va, bc; 97, Quis est iste, S, S, A, T, B, ATB, 2 tpt, 2 vn, 2 va, bc, e101, F III/iv; 98, Quis est hic, SSATB, 2 vn, 3 va, bc, lost; 99, Quod capis, e130, lost; 100, Regem cui, SATBB (incl. Sicut cervus by Palestrina)

101, Reges Tharsis, SATB, cornett, 2 trbn, 2 vn, bc, k168, F III/iii; 102, Reparatrix, lost; 103, Requiem aeternam (grad), F, SATB, 3 trbn, violetta, bc, k146; 104, Requiem aeternam (grad), a, SATB, k147; 105, Sacris solennis juncta, SATB, cornett, 2 trbn, 2 vn, bc, k160, F III/iii; 106, Salve Maria, ? S, 2 vn, bc, lost; 107, Salve mater divina, B, 2 vn, va, bc, l42; 108, Sancti Dei, S, A, T, B, 3vv, 2 vn, bc, lost; 109, Surgat auster, B, ?insts, bc, lost; 110, Tollite portas, SATB, k152; 111, Tuba laetum, ? A, tpt, bc, lost; 112, Veritas mea, SATB, 2 vn, va, bc, l32; 113, Voces laetae, B, 2 vn, va, bc, e58; 114, ? De nomine Jesu, motet, B, 2 vn, bc, e76, lost; 115, ? De dedicatione, off, S, B, 4 tpt, timp, 2 trbn, 2 vn, bc, e82, lost; 116, ? Aria, ?S, ?insts, bc, e149, lost

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miserere, I/viii

1, c, SATB, 2 trbn, 2 vn, bc, lost; 2, c, SATB, 2 ob, 2 vn, va, bc, k148; 3, d, SATB, 2 trbn, 2 vn, bc, lost; 4, g, S, S, A, T, B, cornett, 2 trbn, 2 vn, bc, e43; 5, a, SSATB, 2 vn, bc, e42; 6, a, ? SSATB, 2 vn, va, bc, lost

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marian antiphons, I/ix

21 Alma Redemptoris mater: 1, C, SATB, bc, e51; 2, c, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k200; 3, d, ATB, bc, k197; 4, e, A, 2 vn, bc, k188; 5, e, SAT, bc, k195; 6, F, SA, bc, k192; 7, F, SA, bc, l46, lost (?=no.6); 8, F, SA, 2 vn, bc, k193; 9, F, SST, bc, k198; 10, F, SATB, bc, k202; 11, F, SATB, 2 va, bc, k201; 12, g, T, 2 vn, bc, k189; 13, g, SAB, 2 vn, bc, k196; 14, A, S, 2 vn, bc, k185, F III/i; 15, a, SS, bc, k191, F III/ii; 16, a, SSAT, bc, k199; 17, B₁; S, trbn, 2 vn, bc, k186; 18, B₁; S, 2 vn, bc, k187, F III/i; 19, B₁; B, 2vn, bc; 20, B₁; STB, 2 vn, bc, k194; 21, b, B, 2 vn, bc, k190

22 Ave regina: 22, C, SS, 2 vn, bc, k210, F III/ii; 23, C, ATB, bc, k217; 24, C, ATB, bc, k214; 25, C, SATB, k221; 26, c, S, bc, k206, F III/i; 27, d, SAT, bc, k216; 28, d, SATB, k222; 29, E₁; SA, bc, k213; 30, e, SATB, cornett, 2 trbn, 2 vn, va, bc, k223; 31, F, S, 2 vn, bc, k207, F III/i; 32, F, S, 2 vn, va, bc, k208, F III/i; 33, F, SS, bc, k211, F III/ii; 34, F, SAT, bc, k215; 35, F, SATB, k224; 36, G, SATB, bc, k225; 37, g, SS, bc, k212, F III/ii; 38, g, SATB, k219; 39, g, SATB, cornett, 2 trbn, 2 vn, va, bc, k226; 40, A, SS, bc, k209, F III/ii; 41, a, SATB, bc, k218; 42, B₁; S, 2 vn, bc, k205, F III/i; 43, B₁; SATB, bc, k220

9 Regina coeli: 44, C, S, tpt, bc, e90, lost; 45, C, SATB, 2 trbn, violetta, bc, e50; 46, D, A, 2 vn, bc, e104; 47, F, SATB, 2 va, bc, l45; 48, G, A, 3 vn, bc, e88, lost; 49, G, SATB, bc, lost; 50, A, SATB, 2 vn, bc; 51, B[♭]; SATB, 2 trbn, 2 vn, bc, e89; 52, B[♭]; SATB, violetta, 2 va, bc, k256

17 Salve regina: 53, C, ?SATB, e148, lost; 54, C, SATB, 2 vn, bc, e47; 55, D, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k264; 56, E[♭]; S, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k259, l36; 57, F, SAT, ?insts, k262, lost; 58, F, SATB, violetta, va, bc, l49; 59, F, SATB, cornett, 2 trbn, 2 vn, va, bc, k265; 60, g Dorian, SAT, bc, k261; 61, G, SAT, bc, k260; 62, g, B, bn, 2 vn, bc, e48; 63, g, SS, bc, k257, F III/ii; 64, g, SATB, 2 vn, bc; 65, g, SATB, 2 violetta, bc, e49; 66, g, SATB, 2 trbn, 2 vn, bc, l37; 67, a, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k263; 68, B[♭]; SSA, bc, k258; 69, B[♭]; S, S, A, T, B, SSATB, cornett, bn, 2 trbn, 2 vn, va, bc, k266

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hymns, I/x

1, A solis ortus, SATB, k203, k228–9, k235, k237–40; 2, Decora lux, 2vv, bc, lost; 3, lam sol recedit, SATB, bc, k245; 4, Lucis creator, SATB, bc, k247; 5, Omni die dic Mariae, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, k244, k248–52, k254, k274, k277–8; 6, Pange lingua, SATB, lost; 7, Veni creator, SATB, cornett, 2 trbn, violetta, va, bc, k275; 8, [title unknown], ?S, ?insts, bc, lost

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sequences, I/xi

1, Stabat mater, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, va, bc, k267–8; 2, Victimae Paschali, S, A, T, B, SATB, cornett, 3 tpt, timp, 2 trbn, 2 vn, bc, k276

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introits, I/xii

1, Cantate Domino, SATB, violetta, va, bc, k283; 2, In civitate Dei, SATB, 3 va, bc, e38; 3, In justitia tua, SATB, cornett, 2 trbn, 2 vn, va, bc, k282; 4, Laudate pueri, SATB, violetta, va, bc, e39; 5, Polluerunt templum, SATB, bc, k253

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communion hymns, I/xiii

1, Dicite pusillanimes, SATB, k286; 2, Dominus dabit, SATB, k285; 3, Ecce virgo concipiet, SATB, k287; 4, Revelabitur gloria Domini, SATB, k284

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german sacred songs, I/xiv

all lost

1, Frohlocke, mein Gemüt; 2, O christliches Herz; 3, O irriges Schaf, erwäg dein Tun; 4, O Jesu, du mein Vergnügen; 5, O Pein, o Reue

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other sacred, I/xv

1, Lettioni da morto, S, A, T, T, B, SATB, cornett, 2 trbn, 2 va, bc, k288; 2, Mysteria gaudiosa, SATB, 2 vn, bc, k289; 3, Pastorella, SATB, tuba pastorica, 2 vn, 2 va, bc; 4, Domine ne in furore tuo, S, bc

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oratorios and sepolcri, II/i

first performed in the Hofburgkapelle, Vienna

- 1 Santa Dimpna, Infanta d'Irlanda (G.A. Lorenzani), April 1702, only pt 2 extant; k300a
- 2 La Regina Saba (P.M. Ruggieri), April 1705; e96
- 3 La fede sacrilega nella morte del precursor S Giovanni Battista (P. Pariati), March 1714; k291, F IV/i
- 4 La donna forte nella madre de' sette Maccabei (Pariati), 4 April 1715; k292, F IV/ii
- 5 Il trionfo della fede (B. Maddali), 5 March 1716; k294, F IV/iii
- 6 Il fonte della salute aperto dalla grazia nel Calvario (Pariati), 10 April 1716; k293
- 7 Il disfacimento di Sisara, 18 Feb 1717; k295
- 8 Cristo nell'orto (Pariati), 12 April 1718; k296
- 9 Gesù Cristo negato da Pietro (Pariati), 7 April 1719; k297
- 10 La cena del Signore (Pariati), 26 March 1720; k298
- 11 Il testamento di nostro Signor Gesù Cristo sul Calvario (Pariati), 16 April 1726; k299
- 12 La deposizione dalla Croce di Gesù Cristo Salvator nostro (G.C. Pasquini), 23 March 1728; k299
- 13 Oratorium germanicum de Passione Domini, ?1731; e61, lost

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operas, II/ii

in one act with licenza unless otherwise stated; first given in Vienna, Hofburg, unless otherwise stated

- 1 Il fato monarchico (festa teatrale), 16 Feb 1700; e95, lost
- 2 Neo-exoriens Phosphorus (Latin school drama, 3, licenza), Melk, 18 July 1701; lost
- 3 [title unknown] (comedy), Wiener Neustadt, 1702; lost
- 4 L'offendere per amare, ovvero La Telesilla (dramma per musica, 3, licenza, D. Cupeda), 25 June 1702; k302, lost
- 5 La clemenza d'Augusto (poemetto drammatico, P.A. Bernardoni), 15 Nov 1702; k301, lost
- 6 Julio Ascanio, re d'Alba (poemetto drammatico, Bernardoni), 19 March 1708; k304, F V/i
- 7 Pulcheria (poemetto drammatico, Bernardoni), Vienna, Favorita, 21 June 1708; k303, F V/ii
- 8 Il mese di Marzo consacrato a Marte (componimento per musica, S. Stampiglia), 19 March 1709; k306
- 9 Gli ossequi della notte (componimento per musica, Cupeda), Vienna, Favorita, 15 July 1709; k305, F V/iii
- 10 La decima fatica d'Ercole, ovvero La sconfitta di Gerione in Spagna (componimento pastorale eroico, G.B. Ancioni), Vienna, Favorita, 1 Oct 1710; k307, F V/v
- 11 Dafne in Lauro (componimento per camera, Pariati), 1 Oct 1714; k308
- 12 Orfeo ed Euridice (componimento da camera per musica, Pariati), Vienna, Favorita, 1 Oct 1715; k309
- 13 Angelica vincitrice di Alcina (festa teatrale, 3, licenza, Pariati), Vienna, Favorita, 14 Sept 1716; k310

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| 14 | Teodosio ed Eudossa [Act 1] (dramma per musica, 3, after V. Grimani), Wolfenbüttel, 1716; as Teodosio, Hamburg, 1718; e151, lost, collab. A. Caldara and F. Gasparini |
| 15 | Diana placata (festa teatrale per musica, Pariati), 19 Nov 1717; k311 |
| 16 | Elisa (componimento teatrale per musica, 2, licenza, Pariati), Vienna, Favorita, 28 Aug 1719 (Amsterdam, 1719); k312 |
| 17 | Psiche (componimento da camera per musica, A. Zeno), 19 Nov 1720; k313 |
| 18 | Le nozze di Aurora (festa teatrale per musica, prol, 1, licenza, Pariati), Vienna, Favorita, 6 Oct 1722; k314 |
| 19 | Costanza e Fortezza (festa teatrale per musica, 3, licenza, Pariati), Prague, Hradschin, 28 Aug 1723, ed. in DTÖ, xxxiv–xxxv, Jg.xvii (1910/R); k315 |
| 20 | Giunone placata (festa teatrale per musica, I. Zanelli, 19 Nov 1725; k316 |
| 21 | La corona d'Arianna (festa teatrale per musica, Pariati), Vienna, Favorita, 28 Aug 1726; k317 |
| 22 | Enea negli Elisi, ovvero Il tempio dell'Eternità (festa teatrale per musica, P. Metastasio), Vienna, Favorita, 28 Aug 1731; k318 |

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instrumental, III/i–iv

Edition: *Concentus musico-instrumentalis* (Nuremberg, 1701), ed. H. Rietsch, DTÖ, xlvii, Jg.xxiii/2 (1916) [R]

III/i: 53 trio sonatas, 2 vn, bc (8 lost), k336, k338–42, k349, k360–93, k395–7, l53, e66, e69, e92, 10 ed. in F VI/iii; 1 sonata, va da gamba, bc

III/ii: 12 sonatas: 1, D, 2 vn, va, bc, k349; 2, d, 2 vn, trbn, bc, e68; 3, e, 2 vn, va, bc, e93, lost; 4, F, 2 solo vn, 2 vn, va, bc, k348; 5, G, 2 vn, va, bc, k343; 6, g, cornett, trbn, vn, bc, k347; 7, g, 2 vn, va, org, e91, lost; 8, g, 2 vn, va, org, lost; 9, A, 2 vn, violetta, bc, k350; 10, a, 2 vn, va, bc, k346; 11, B \flat , 3 solo vn, 2 vn, va, bc, k344, k394; 12, vn piccolo, 2 vn, va, bc, lost

III/iii: 12 partitas, 2 vn, bc, k319–29, k358; 1 partita, fl, ob, bc, e64, R 7

III/iv: other works: 1, ouverture, C, 2 vn, va, bc, k356, R 5; 2, Rondeau, C, vn piccolo, vn, 2 va, bc, e111; 3, sinfonia, C, 2 ob, 2 vn, va, bc, in A. Lotti: Costantino, 1716, k333; 4, Partie, C, 2 ob, 2 vn, va, bc, k334; 5, intrada, C, 2 ob, vn piccolo, 2 vn, va, bc, e62; 6, serenada, C, 2 ob, 2 tpt, 2 vn, va, bc, k352, R 1; 7, [Tafelmusik], C, 2 ob, 2 tpt, timp, 2 vn, va, bc; 8, ouverture, d, 2 vn, va, bc, k357, R 6; 9, sinfonia, d, 2 ob, 2 vn, va, bc, in G.B. Bononcini: Proteo sul Reno, 1703, k332; 10, ouverture, d, 2 ob, 2 vn, va, bc, k355, R 4; 11, ouverture, d, 2 ob, 2 vn, va, bc, e109; 12, ouverture (Der Frühling), d, 2 ob, 2 vn, va, bc; 13, ouverture, F, 2 vn, va, bc, k354, R 3; 14, sonata, F, ob/fl, 2 vn, bc, lost; 15, sinfonia, F, 2 ob, 2 vn, va, bc, in C.A. Badia: La concordia della Virtù e della Fortuna, 1702, e63; 16, ouverture, F, ob, 2 hn, 2 vn, va, bc, k335; 17, ouverture, F, 2 ob, 2 hn, 2 vn, va, bc, in M.'A. Ziani: Meleagro, 1706, e108; 18, ouverture, g, 2 ob, 2 vn, va, bc, k359; 19, Le dolcezze, e l'amerezze della notte, a, 2 ob, 2 vn, bc, e112; 20, Arie, B \flat , 2 ob, 2 vn, bc; 21, sinfonia, B \flat , 2 ob, 2 vn, va, bc, k353, R 2; 22, ouverture, B \flat , 2 ob, 2 vn, va, bc, e110; 23, music cited in diary of P.I. Lovina, lost; 24, Furore carnealesco, ? 2 ob, 2 bn, 2 vn, 2 vc, bc, lost

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keyboard, III/v

1, Ciaccona, D, k403/2, F VI/i; 2–5, 4, Menuett, D, e118, e122, e125, e127, F VI/i; 6, Fuga, d; 7, Aria, F, e116, F VI/i; 8, Harpeggio, G, e114, F VI/i; 9–11, 3 menuett, G, e120–21, e128, F, VI/i; 12, Ouverture, G (2 versions), e70, F VI/i; 13, Capriccio, g, k404, F VI/i; 14–15, 2 menuett, g, e124, e126, F VI/i; 16, Partita, g, e117, F VI/i; 17, Aria, A; 18, Menuett, A, e123, F VI/i; 19, Partita, A, k405, F VI/i; 20, Partita, a, e115, F VI/i; 21, Menuett, B \flat ; e115, F VI/i

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canons, III/vi

1, Sonata, 3 vn, e67; 2, 11 canons on a theme in semibreves

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theoretical works, IV

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2, *Singfundament*, MSS in A-M, Wgm, Wn, Wwessely, D-Bsb, H-PH, SK-BRm; publ as *Gründlicher zur Gesangslehre unumgänglich nothwendiger Unterricht in der Solmisation* (Vienna, ?1832)

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See [Fuchs, Peter](#).

Fuzelier [Fuselier, Fusellier, Fusillier, Fuzellier], Louis

(*b* 1672; *d* Paris, 19 Sept 1752). French dramatist and librettist. He was secretary to the Count d'Estampes from 1709 and was twice co-director of the *Mercure de France* (1721–4, 1744–52). He wrote or collaborated on more than 230 stage works, and frequently had performances running concurrently at all the significant theatres in Paris. For instance, during the 12 months from Easter 1725, 15 new works by him (seven wholly his own, eight collaborations) as well as five revivals (two wholly his own, three collaborations) were being given at the Comédie Française, the Comédie Italienne, the Opéra and the Théâtre de la Foire.

Though he embraced high culture, Fuzelier was most at home in the informal, unofficial world of the Paris fairs. The bulk of his output consists of vaudevilles, *intermèdes* and operatic parodies written for the fair theatres of St Germain and St Laurent (where he was also probably a stage director). His first known stage work, *Thésée, ou La défaite des Amazones*, was written for the marionettes of Bertrand and performed at the Foire St Germain on 11 August 1701. A parody of the Lully–Quinault *Thésée* (1675), it is in three acts, with *intermèdes* for live actors. His second three-act spectacle for Bertrand's marionettes, *Le ravissement d'Hélène, ou Le siège et embrasement de Troie*, performed at the Foire St Germain in February 1705, was one of the first to display each character's text upon

large placards (*écriteaux*): this was a neat circumvention of the ban on dialogues inflicted on the Théâtres de la Foire by their rivals.

In 1716 Fuzelier began a collaboration with Lesage and d'Orneval that lasted 14 years; their best work was collected in the nine-volume *Le Théâtre de la Foire, ou L'opéra-comique*, published between 1721 and 1737. Parodies of operas, tragedies and comedies were among the most popular works in this immense repertory: *Pierrot furieux*, 1717 (parodying Lully's *Roland*); *Arlequin Persée*, 1722 (Lully's *Persée*); *La grand-mère amoureuse*, 1726 (Lully's *Atys*); *Momus exilé*, 1725 (Destouches' *Omphale*) and *Pierrot Tancrède*, 1729 (Campra's *Tancrède*).

At the end of the 1718 season Riccoboni secured the services of Fuzelier for the Comédie-Italienne, where his first unqualified success was *La mode, la meridienne et le may* (21 May 1719). He also wrote several pieces for the Comédie-Française, of which the most popular was the one-act comedy *Momus fabuliste, ou Les noces de Vulcain* (26 September 1719), which was given 63 times. Something of a composer himself, Fuzelier also supplied cantata texts for Stuck, André Campra, Nicolas Bernier and Courbois; but his most important contributions to French high musical culture are the librettos for 13 works performed at the Opéra. In the *opéras-ballets* of this group he portrayed the regency of Philip of Orleans with a touch of cynicism; they are devoid of sentimentality. *Les âges* (to music by Campra, 1718) gives Fuzelier's view of *opéra-balle* librettos in its *Avertissement*: 'I have attempted only to weave some playful maxims into a light intrigue which can occasion the use of graceful airs and varied dances. This, it seems to me, should constitute the basis of a ballet [i.e. an *opéra-ballet*]'.

Fuzelier introduced the *ballet héroïque* to the lyric stage via Blamont's *Les fêtes grecques et romaines* (1723), a 'completely new type of ballet', according to its preface. But the most important example of the genre is Rameau and Fuzelier's *Les Indes galantes* (1735–6; the two men may well have become acquainted during Rameau's collaboration with Piron at the Théâtres de la Foire in the 1720s). In the prefaces to his librettos for the Opéra, Fuzelier constantly justified his unusual subject matter and novel stage effects. For his Persian comedy *La reine de Péris* (music by Aubert, 1725) he claimed he consulted works in the 'Oriental Library' of 'M. de Herbelot'; and the earthquake in the second entrée, 'Les Incas du Pérou', of *Les Indes galantes* is supported by references to discussions with 'many esteemed travellers' and with 'the most skilful naturalists'. But he could also make telling use of contemporary writers without drawing attention to so doing: witness the presence of aspects of Louis de la Hontan's *Dialogues curieux entre l'auteur et un sauvage de bon sens* (1703) and of the New World volume of Jean-Frédéric Bernard's *Cérémonies et costumes religieuses* (1723) in 'Les sauvages', the entrée he added to *Les Indes galantes* in 1736. There they provided a context for Rameau to base a big peace-pipe ensemble on the harpsichord *morceau* he had written a decade before on seeing two native Americans dancing in Paris.

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JAMES R. ANTHONY, ROGER SAVAGE

Fuzz.

An onomatopoeic term derived from the sound distortion created by a signal processor unit that simulates the sound from an overdriven amplifier by altering the waveform of the signal fed into it from a pickup. It is generally operated by means of a foot-pedal. See [Electric guitar](#).

Fynske Opera.

Opera company active in [Odense](#) from 1953 to 1964.

Fyodorova, Elizaveta Semyonovna.

See [Sandunova, elizaveta semyonovna](#).

fz

[Forzando, forzato] (It.: 'forced'). See [Sforzando](#).