

# Nabokov, Nicolas [Nikolay]

(*b* Lyubcha, Novogrudok, nr Minsk, Belorussia, 4/17 April 1903; *d* New York, 6 April 1978). American composer of Russian origin, cousin of the writer Vladimir Nabokov. He first studied composition privately with Rebikov in Yalta and St Petersburg (1913–20), then at the Stuttgart Conservatory (1920–22) and the Berlin Hochschule für Musik with Juon and Busoni (1922–3). He studied at the Sorbonne in 1923–6, and was awarded the degree of Licence ès lettres. From 1926 to 1933 he taught in Paris and Germany, then emigrated to the USA, where he became a citizen in 1939.

Nabokov taught at Wells College, Aurora, New York (1936–41), St John's College, Annapolis (1941–4), and the Peabody Conservatory (1947–52). During and after World War II he held several US government cultural positions in Europe. From the 1950s he lived chiefly in Paris, although he was active as a composer and a promoter of music festivals all over the world. He became secretary-general of the Congress for Cultural Freedom in 1951, and organized the Paris festival 'Oeuvre du XXe Siecle' (1952), the 'Music in our Time' festival (Rome, 1954), and the 'East-West Music Encounter' in Tokyo (1961). He served as director of the Berlin Festival (1963–6), and was composer-in-residence at the Aspen Institute for Humanistic Studies (1970–73).

As a composer Nabokov is closely identified with music for dance. His first important work, the ballet-oratorio *Ode* (1927), was commissioned by Diaghilev, who produced it in London, Paris and Berlin. A pronounced lyricism, occasionally infused with bitonality, informs both this work and his ballet *Union Pacific*, which was written to commemorate the completion of the transcontinental railroad, and makes use of popular 19th-century American tunes. Whether or not conceived for the stage, Nabokov's music shows strong dramatic powers and unusual orchestral eloquence. He wrote an entertaining volume of essays, *Old Friends and New Music* (Boston, 1951), the books *Igor Stravinsky* (Berlin, 1964) and *Bagázh: Memoirs of a Russian Cosmopolitan* (New York, 1975), and articles – mainly on Russian music and musicians – for numerous periodicals including *Atlantic*, *Harper's*, *Musical America*, *New Republic* and *Partisan Review*.

## WORKS

(selective list)

### stage

*Ode: Méditation sur la majesté de Dieu* (ballet-orat, R. Desormières, after M. Lomonosov, choreog. L. Massine), Paris, 6 June 1928

*La vie de Polichinelle* (ballet), Paris, 1934

*Union Pacific* (ballet, A. MacLeish, choreog. Massine), Philadelphia, 6 April 1934

*Samson Agonistes* (incid music, J. Milton), Aurora, NY, 14 May 1938

*The Last Flower* (ballet, after J. Thurber), 1941

*The Holy Devil* (op, 2, S. Spender), Louisville, KY, 16 April 1958: rev. as *Der Tod des Grigorij Rasputin*, (3), Cologne, 27 Nov 1959

*Don Quixote* (ballet, 3, Nabokov and G. Balanchine), Aug 1965

## The Wanderer (ballet), 1966

Love's Labour's Lost (op, W.H. Auden, C. Kallman, after W. Shakespeare),  
Brussels, 7 Feb 1973

### vocal

Choral: Collectionneur d'échos, S, B, unison vv, perc, 1932; Job (orat, J. Maritain),  
male vv, orch, 1933; America was Promises (cant., MacLeish), A, Bar, male vv,  
perf. 1940

Solo vocal: The Return of Pushkin (elegy, V. Nabokov, after A. Pushkin), S, T, orch,  
perf. 1948; Vita nuova (after Dante), S, T, orch, perf. 1951; Symboli chrestiani, Bar,  
orch, perf. 1956; 4 poèmes de Boris Pasternak, 1v, pf (1961); 6 Lyric Songs (A.  
Akhmatova: *Requiem*), 1966

### instrumental

Orch: Symphonie lyrique, perf. 1930; Pf Conc., 1932; Le fiancé, ov. after Pushkin,  
1934; Sinfonia biblica, perf. 1941; Fl Conc., 1948; Conc. corale, fl, str, pf, 1950; Les  
hommages, conc., vc, orch, perf. 1953; The Last Flower, sym. suite, 1957; [4]  
Studies in Solitude, perf. 1961; Sym. Variations, 1967; Sym. no.3 'A Prayer', perf.  
1968; Variations on a Theme by Tchaikovsky, vc, orch, 1968

Other works: Pf Sonata (1926); 3 Dances, pf (1929); Serenata estiva, str qt, 1937;  
Pf Sonata (1940); Sonata, bn, pf, 1941; 3 Sym. Marches, band, 1945; Canzone,  
Introduzione e Allegro, vn, pf (1950)

Principal publishers: Editions Russes, Senart

## BIBLIOGRAPHY

*EwenD*

**A. Hughes:** 'Nicolas Nabokov, 75', *New York Times* (7 April 1978)

**A. Danielou:** 'Nicolas Nabokov is Dead', *The World of Music*, xx/1 (1978),  
127–8

BRUCE CARR/KATHERINE K. PRESTON/MICHAEL MECKNA

## Nacaires

(Fr.; It. *nacchera*, *naccheroni*; Sp. *nacara*).

See **Nakers**. The plural form of the Italian term, *nacchere*, means  
**Castanets**; see also **Rattle**.

## Nacchini, Pietro.

See **Nachini, Pietro**.

## Nachahmung

(Ger.: 'imitation').

(1) In any music other than the purely abstract or 'absolute', the copying of  
sounds of nature or everyday life, or the expression of emotions by musical  
means (see **Affects, theory of the**; **Programme music**; **Rhetoric and music**;  
**Word-painting**).

(2) In counterpoint, the process of [imitation](#).

## Nachbaur, Franz (Ignaz)

(*b* Giessen, nr Friedrichshafen, 25 March 1835; *d* Munich, 21 March 1902). German tenor. After studying in Milan with Lamperti and at Stuttgart with Pišek, he made his début in 1857 at Pessau, then appeared at Meiningen, Cologne, Hanover, Prague (1860–63), where he sang Lionel in Flotow's *Martha* and Gounod's *Faust*, and Darmstadt (1863–8), where his roles included Gounod's *Romeo*. He began a 23-year association with the Hofoper, Munich, on 24 June 1867 as Flotow's *Alessandro Stradella* and sang *Walther* at the first performance of *Die Meistersinger* (1868), *Froh* at the première of *Das Rheingold* (1869), the title role in *Rienzi* (1871) and *Radames* in *Aida* (1877). In 1878 he sang *Lohengrin* in Rome and in 1882 made his London début as *Adolar* in Weber's *Euryanthe* at Drury Lane. He also sang in Berlin, Hamburg and Moscow. His farewell appearance in Munich on 13 October 1890, when he sang *Chapelou* in Adam's *Le postillon de Lonjumeau*, was his 1001st performance at the Hofoper. Although he sang many heavy, dramatic roles including *Siegmund* (*Die Walküre*), a superb technique preserved the suppleness and lyricism of his voice throughout a long career.

### BIBLIOGRAPHY

**E. Newman:** *The Life of Richard Wagner* (London, 1933–47/R)

**H. Wagner:** *200 Jahre Münchner Theaterchronik, 1750–1950* (Munich, 1958, 2/1965)

ELIZABETH FORBES

## Nachini [Nacchini, Nachich, Nachik, Nakik, Nanchini], Pietro [Nakič, Petar]

(*bap.* Podgrebaća, Bulič, Dalmatia, Feb 1694; *d* Conegliano, Treviso, 16 April 1769). Italian organ builder. His place of birth was then part of the Venetian Republic. He studied philosophy at Sebenico, theology in Venice (he became a friar) and organ building under Giovanni Battista Piaggia, also in Venice. By his industry and excellent workmanship he established himself as the principal organ builder of his time in Venice, Dalmatia and the surrounding area. For a short period in 1729 he worked with Pierantoni and Pescetti.

The development of the Italian organ under Nacchini may be seen in the specifications of two fine organs surviving in Venice. The first, an *organo doppio* built in 1737 for S Martino (rebuilt by Gaetano Callido in 1799; restored, 1983–4), has two manuals (unusual in Italy at this time; see *Organ*, §V, 10) of 59 keys each (*C'D'E'F'G'A'-d''*, short first octave) and a pedal-board of 20 pedals (*CDEFGA-b*, short octave). The first three keys of the *organo grande*, and the first eight each of the *organo piccolo* and Pedal department, are coupled to the corresponding pipes of the next

octave. The *grande* consists of a divided Principale (12') and six Ripieno stops, Voce umana, Flauto in ottava (6', divided), Flauto in XII, Cornetta (13/5', treble only), Violetta (divided, 4' in the bass), Tromboncini (8', divided). *Piccolo*: Principale (8') and four Ripieno stops (Ottava divided), Flauto in ottava (4', divided), Cornetta (13/5', treble only), Tromboncini (8', divided). The division of the bass and treble is between *a* and *b*. Pedal: Contrabbassi 16', Ottava di Contrabbassi, Tromboni. The second, op.160, for S Maria dei Derelitti, the church of the Ospedaletto (1751; restored 1983), had one manual, C (short) to *c*<sup>'''</sup>, 45 notes; nine separate ranks of chorus stops from Principale (8' divided), to Trigesimasesta, Voce umana, Flauto in ottava (4'), Flauto in XII, Cornetta soprani, Tromboncini (8' divided); Pedal (C to *g*<sub>2</sub>: 17 notes): Contrabbassi 16', Ottava 8'; Tiratutti; Rollante.

Other surviving organs include: S Rocco, Venice (1743; restored, 1959 and in practically original condition); op.98, San Servolo, near Venice (1745; restored, 1989; nearly original condition), op.158, Muzzana del Turgnano, Udine (1750, restored, 1971); all have one manual of 45 keys (C–*c*<sup>'''</sup> with short first octave) and 17 pedals.

Nacchini built about 500 organs. He invented the *tiratutti a manovella*, a stop-knob which brings on the whole of the ripieno ranks. His pupils included Francesco Dacci (Dazzi), Gaetano Callido (at some time between 1748 and 1763), who may be considered his successor, and Franz Xaver Chrismann, who incorporated many features of Nacchini's Italian style into a new and particular type of Austrian organ.

## BIBLIOGRAPHY

*Trassunto dei titoli di benemeranza e dei servigni prestati in guerra ed in pace dalla Famiglia Nachich ... alla sudditanza della Serenissima Repubblica* (Venice, 1975)

**S. dalla Libera:** *L'arte degli organi a Venezia* (Venice, 1962/R)

**L. Nassimbeni:** 'Nuovi documenti sulla presenza dell'organaro don Pietro Nachini in Friuli', *Metodi e ricerche*, new ser., xiv/2 (1995), 71–85

**L. Nassimbeni:** 'Gli ultimi anni di vita dell'organaro Pietro Nachini e il suo testamento', *L'organo*, xxxi (1997), 149–63

GUY OLDHAM/UMBERTO PINESCHI

## Nachsatz

(Ger.).

Consequent phrase. See [Antecedent and consequent](#).

## Nachschlag

(Ger.).

A term used to denote particular ornaments. See [Ornaments](#), §§8–9.

## Nachspiel

(Ger.).

See [Postlude](#). The term, used to signify a concluding voluntary, appears in the organ works of C.-L.-J. André and Rinck.

## Nachtanz

(Ger.: 'after-dance').

A generic term for the second of a pair of dances, usually a fast, triple-metre reworking of the harmonic and melodic material of the first. Many familiar dance forms, particularly of the Renaissance and early Baroque periods, fulfilled this function, appearing in musical sources with a bewildering variety of names including *rotta*, *espringale*, *saltarello*, *piva*, *tourdion*, *galliard*, *tripla*, *sciolta* and *Proportz*.

The idea of contrasting an elegant gliding dance (usually with foot movements close to the floor, often processional) with a vigorous leaping one seems to date at least from the 12th century, for literary references mention *carole-espringale* pairs. The earliest surviving musical documentation of a *Nachtanz* is a 14th-century Italian manuscript (*GB-Lbl Add.29987*); there each of two pieces, *Lamento di Tristano* and *La Manfredina* (f.64r), is followed by an after-dance called 'La Rotta' which condenses and ornaments the thematic material of its predecessor without changing the basic metre. In the 15th century it seems to have been common to pair the *basse danse* (in Italy the *bassadanza*) with the *pas de Brabant* (or *saltarello*). Ordinarily the *Nachtanz* for a *basse danse* consisted of a new polyphonic arrangement woven round the tenor of the first dance, with the tenor played twice as fast (for an illustration of the application of proportions to dance tenors, see [Saltarello](#)). The pairing of dances in this way was apparently a genuine reflection of contemporary dance practice, for Antonio Cornazano's treatise *Libro dell'arte del danzare* (c1455) explicitly prescribes the pairing of *bassadanza* and *saltarello*: 'detro ad ella [the *bassadanza*] se fa sempre lui [the *saltarello*]'.

In the 16th century the pairing of dances was seldom mentioned in treatises. Printed collections of instrumental music, however, contain innumerable examples of dance pairs based on similar thematic material, and at the beginning of the 17th century at least some writers on music still thought the relationship between paired dances worthy of mention. The relationship of *Nachtänze* to their models in certain 16th- and 17th-century pairs became nearly standardized, and served to distinguish otherwise almost identical pairs. For example, the choreographic differences between the two commonplace groups *pavan-galliard* and *passamezzo-saltarello* seem to have been limited to slight variations in tempo and height of step from the floor. Nonetheless, the respective pairs were musically linked in different ways: the *Nachtanz galliard* was usually a triple-metre variant of the *pavan* melody, while the *Nachtanz saltarello* was a triple-metre variant of the characteristic tenor or bass ostinato in the *passamezzo*. Morley (1597), Haussmann (preface to *Venusgarten*, 1602) and Isaac Posch (preface to *Musicalische Ehrenfreudt*, 1618) all attested to the fact that *Nachtänze* were often improvised in performance. Morley gave quite specific instructions on the proper method of deriving a galliard from its

pavan (see [Galliard](#)), while Posch defended his decision to include *Nachtänze* in his collection by decrying the resulting disorder when composers left their creation to the dubious craftsmanship of performers. The *Tanz-Nachtanz* pairing persisted in 17th-century collections of dance music from Germany and England longer than in French or Italian sources, even appearing within multi-movement suites like those of Schein's *Banchetto musicale* (1617). There each suite ends with an allemande and its *tripla*, the latter nothing more than the simplest possible metrical transformation of the allemande themes.

Some scholars, particularly Hermann Beck (*Die Suite*, Mw, xxvi, 1964; Eng. trans., 1966) and Philipp Spitta (*Johann Sebastian Bach*, Eng. trans., 1884–5, 2/1899/R, ii, 84ff), have argued that the *Tanz-Nachtanz* idea was a direct forerunner of the Baroque suite. For a different view of the relationship between these formal ideas, see [Suite](#), §§2, 3.

## BIBLIOGRAPHY

- C. Petzsch: 'Ein Nachtanz aus dem spätmittelalterlichen Ottobeuren', *Mf*, xxxii (1979), 417–19
- C. Petzsch: 'Liedautoren adaptieren Usuelles: Kehrreim, Vor- und Nachtanz', *Historische Volksmusikforschung: Medulin 1979*, 87–104
- M.E. Little and C.G. Marsh: *La danse noble: an Inventory of Dances and Sources* (Williamstown, MA, 1992)

SUZANNE G. CUSICK

## Nachtgall, Othmar.

See [Luscinius, Othmar](#).

## Nachthorn

(Ger.).

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

## Nachtigal, Sebald

(*b* Nuremberg, *c*1460; *d* Nuremberg, between 24 Feb and 26 May 1518). German organist and ?composer. He was the son of the Nuremberg Meistersinger Konrad Nachtigall. He was probably close to the Nuremberg humanist circles around Conradus Celtis and in particular to the patron Sebald Schreyer who was *Kirchenmeister* at St Sebaldus. In March 1490 he was appointed senior organist at St Sebaldus, where he remained until his death.

Nachtigal was the only outstanding Nuremberg organist between Conrad Paumann, who left Nuremberg in 1450, and Paulus Lautensack (ii), active there from 1541. For this reason Gerber attributed to him certain anonymous compositions in the Sebald liturgy (in *D-Bsb* 40021). These are four-voice sections of the Sebald hymn *Hymnum cantet plebs iucunda* and of a rhymed Office for St Sebald with a cantus firmus in the tenor, and

three three-voice settings of *Regiae stirpis soboles Sebalde*, written by Celtis in 1493. (R. Gerber: 'Die Sebalde-Kompositionen der Berliner Handschrift 40021', *Mf*, ii (1949), 107–27)

FRANZ KRAUTWURST

## Nachtigall

(Ger.).

A bird-imitating [Organ stop](#) (*Vogelgesang*).

## Nachtmusik

(Ger.: 'night music').

The German form of the Italian term [Notturmo](#); the term was used in the late 18th century, mainly for works intended for performance at night (around 11 p.m.). Mozart often preferred this term to the Italian one, particularly for works of relatively simple scoring such as the Trio k266/271*f* and *Eine kleine Nachtmusik* k525. The latter originally had two minuets, thus corresponding to a common, earlier divertimento form (the first of the minuets is apparently lost). In letters to his father (3 November 1781, 27 July 1782) Mozart referred to the wind serenades k375 and 388/384*a* as 'Nacht Musick' and 'Nacht Musique'. Romantic keyboard composers (Field, Chopin, Schumann) chose more literal translations of *notturmo*, as [Nocturne](#) and *Nachtstück*; Mahler used the title 'Nachtstück' for two movements in his Seventh Symphony.

For bibliography see [Notturmo](#).

HUBERT UNVERRICHT/CLIFF EISEN

## Nachtstück

(Ger.).

See [Nocturne](#).

## Naderman.

French family of musicians, publishers and instrument makers.

(1) Jean Henri [Joannes Henricus] Naderman [Nadermann]

(2) (Jean) François Joseph Naderman

(3) Henri (Pascal) Naderman

### BIBLIOGRAPHY

*DEMF*, i

*FétisB*

GerberNL

HopkinsonD

JohanssonFNP

Review of *Ecole ou Méthode raisonnée pour la harpe*, AMZ, xxxv (1833), 577

**T. aus dem Winkel:** 'Einige Worte über die Harfe mit doppelter Bewegung', AMZ, xxxvi (1834), 65–71

**W. von Metzsch-Schilbach ed.:** *Briefwechsel eines deutschen Fürsten mit einer jungen Künstlerin* (Berlin, 1893)

**H.J. Zingel:** *Harfe und Harfenspiel* (Halle, 1932)

**L. Barthel:** *La harpe de Rousseau à Boieldieu: évolution organologique, les partitions de Marie Antoinette, catalogue des auteurs et des oeuvres: 1760–1828* (diss., U. of Lyon 2, 1994)

**D. Droysen-Reber and others:** *Harfen des Berliner Musikinstrumenten-Museum* (Berlin, 1999)

ANN GRIFFITHS, RICHARD MACNUTT

Naderman

### (1) Jean Henri [Joannes Henricus] Naderman [Nadermann]

(*b* Lichteneau, nr Paderborn, Westphalia, bap. 20 July 1734; *d* Paris, 4 Feb 1799). Publisher and instrument maker. Designated an *ouvrier étranger* on his arrival, he probably reached Paris in 1762–3. He was awarded a maker's licence in November 1766 and in 1774 he became a master of his guild, later styling himself 'Editeur, Luthier, Facteur de Harpes et autres instruments de musique'. One of the most important harp makers of the 18th century, he worked from premises in the Rue d'Argenteuil, where he made many single-action pedal harps equipped with a hook (*à crochets*) mechanism (see illustration). Highly ornate – carved, gilded and decorated in the Vernis Martin style – they were considered to be the most superior instruments of their time from both the mechanical and constructional points of view. In 1778 Jean Henri was officially appointed harp maker to Marie Antoinette, but of the five extant Naderman harps said to have been her property, only two – the first (1774) in the instrument collection of the Georg-August-Universität, Göttingen, and the second (1776) at the Musée de la Musique, Paris – carry definite proof of having been made for her. Both bear labels concealed behind the plaques on their necks on which is written 'Naderman/Maître Luthier, ordinaire de Madame/la Dauphine/Rue d'Argenteuil, butte/Saint Roch, à Paris'.

Despite various improvements made by other harp makers, such as Cousineau, who, in 1782, replaced the unsatisfactory *crochets* with *béquilles* (see [Harp, §V, 7](#)), Naderman continued with his tried and trusted system, concentrating on the ornamentation of the harp. In 1785, however, at the request of Jean-Baptiste Krumpholtz, he produced a short-lived *harpe augmentée* or *harpe à renforcement* where the resonance of the harp was improved by placing it on a hollow wooden base. In the same year he fixed a damping mechanism along the length of the centre strip of the soundboard which was operated by an eighth pedal placed to the player's left (*harpe à sourdine*). These improvements were followed in 1786 by a *harpe à volets*, where five shutters placed in the back panel of the harp were operated by another pedal, placed centrally between the pedals operated by the left (D, C, B) and right (E, F, G, A) feet. The improved harp



received approval when it was played by Anne-Marie Krumpholtz before the Académie des Sciences et des Beaux-Arts in November 1787. The programme included her husband Jean-Baptiste Krumpholtz's Sonata no.6, specially written to illustrate the capabilities of the new instrument. This instrument is now housed in the Kunsthistorisches Museum, Vienna. The only element which was to be permanently retained was the shutters; this idea was also incorporated into Erard's harp.

Georges Cousineau and his son Jacques Georges became harp makers to Marie Antoinette in 1783, and after this time the Naderman firm seems to have concentrated its activities more on the publishing side, though it continued to make its single-action harps, albeit in a rather less ornate and exaggerated style. The earliest publishing licence granted to Naderman is dated 7 November 1777, and in conjunction with harp makers Cousineau and Salomon he published Krumpholtz's Fifth Harp Concerto in 1779. In 1784 Naderman published two of the solo symphonies for harp and small orchestra played by Madame Krumpholtz at the Concert Spirituel. One of Naderman's earliest catalogues (c1790) lists 43 publications, mainly harp or piano solos (including Krumpholtz's final six sets of harp sonatas) and *ariettes* with harp or piano accompaniment. The fullest and the latest of his catalogues that has come to light (c1795) lists about 320 publications, of which more than 200 are for harp or piano in various combinations; most of the remainder are for violin, wind instruments or wind band. Between 1791 and 1799 Naderman published orchestral scores of at least eight operas, including Cherubini's *Lodoïska*, Le Sueur's *La caverne* (see [Le sueur, jean françois, fig.2](#)) and Steibelt's *Roméo et Juliette*. These were, however, to remain his most substantial publications, and it was chamber music, especially for harp, that continued to predominate in his output, numerous works being either composed or arranged by his elder son (2) François Joseph. Late in 1796 Naderman took over the business and plates of Boyer, many of whose publications were subsequently reissued under Naderman's imprint. Most of Naderman's publications are elegant (with some notably handsome ornamental title-pages in the 1790s); all were printed from engraved plates. After his death, his business was carried on by his widow and sons. In 1835 the publishing house either went out of business or was taken over by G.-J. Sieber..

[Naderman](#)

## **(2) (Jean) François Joseph Naderman**

(b Paris, 12 Feb 1781; d Paris, 3 April 1835). Harpist and composer, son of (1) Jean-Henri Naderman. He was the most celebrated member of the family. It has been suggested that he was a student of Krumpholtz, but although the latter was closely associated with his father it is unlikely that the young Naderman studied with him at anything but a superficial level since Krumpholtz committed suicide in 1790. Although not otherwise known as a harpist, his father may have been his teacher, an H. Naderman being named as having performed the difficult Sonatas no.5 and 6 of Krumpholtz in 1785. For composition he was a student of Desvigne.

Naderman lived through a period of immense change, but he seems to have possessed a remarkable ability to adapt to any and every social situation. His first compositions were published in 1798, and their

dedications to his aristocratic pupils indicate the social milieu in which he moved. His sets of variations and potpourris demonstrate an awareness of the music of his contemporaries, and include arrangements of music by Boieldieu and Lesueur, including two suites based on Lesueur's opera *Ossian ou Les Bardes*. Later, he composed a Rossiniana and Variations on *La Gazza Ladra*. Three sonatas for harp with violin and cello were dedicated to Dussek, with whom Naderman made one of his rare public appearances in a concert at the Salle de l'Odéon on 22 March 1810. In 1818 another group of three sonatas was dedicated to Clementi.

From 1813 Naderman was successively harpist to the royal chapel and harp soloist to the Emperor. After the Restoration (1815) he, his brother and mother were named harp makers and music sellers to the King, and François-Joseph himself was appointed the King's chamber composer and first solo harpist. He was made a Chevalier of the Légion d'Honneur in 1821, and finally, in 1825, he was appointed to the Paris Conservatoire as its first professor of harp, his brother (3) Henri acting as his deputy. His meticulously thoroughgoing *Méthode Raisonnée* (1825) was intended for his pupils at this institution, and includes the *Sept Leçons Progressives* which are still used as teaching material today. The harp adopted by the Naderman brothers for use at the Conservatoire was the single-action Naderman harp to which they would admit no superior, despite the acceptance and continuing success of Erard's double-action harps since their introduction to England (1811) and France (1812).

## WORKS

2 hp concs.; 2 qts, 2 hps, vn, vc; trio, 3 hps; duos and trios, hp, other insts.

**Hp solo: 7 sonatas, variation sets, fantasias, potpourris, other works**

Didactic: *Ecole ou Méthode raisonnée pour la harpe* (Paris, c1832); *Dictionnaire des transcriptions pour s'exercer dans l'art de préluder et d'improviser tant sur la harpe que sur le piano* (Paris, n.d.)

[Naderman](#)

### **(3) Henri (Pascal) Naderman**

(*b* Paris, 12 Feb 1783; *d* Paris, 1842). Instrument maker and publisher, son of (1) Jean-Henri Naderman. His early training was directed towards harp making and the business side of the family firm, but he also took enough harp lessons from his brother to enable him to be appointed his official deputy. By 1825, the Nadermans were virtually the only firm left in Paris making single-action harps. Despite the Baron de Prony's submission to the Academie Française (1815) that the double-action harp should be the one adopted by the Conservatoire, the Nadermans made certain that only the single-action harp made by their firm should be used. In November 1827 Fétis published an article in the *Revue Musicale* drawing attention to the superiority of the Erard double-action harp over the kind adopted by the Conservatoire; this sparked off an acrimonious public correspondence between Henri Naderman and Fétis. Motivated by self-justification, misguided self-interest, pride, arrogance and jealous protection of the Nadermans' business interests, Henri's retrograde arguments appear pathetic and slightly ridiculous, especially in view of the fact that after the expiry of Erard's 1802 French patent for a new fork mechanism the

Nadernans introduced this mechanism to their own instruments, thus tacitly admitting its superiority over their own hook mechanism.

## WRITINGS

*Observations sur la harpe à double mouvement, ou Réponse à la note de M. Prony* (Paris, 1815)

*Réfutation de ce qui a été dit en faveur des différents mécanismes de la harpe à double mouvement, ou Lettre à M. Fétis en réponse* (Paris, 1828)

*Supplement à la réfutation* (Paris, 1829)

## Nadezhdin, Boris Borisovich

(*b* Smolensk, 4 May 1905; *d* Tashkent, 7 March 1961). Russian composer. He graduated from the Moscow Conservatory in 1937 having studied composition with Litinsky. In the period 1935–6 he then taught at the Tatar national studio attached to the conservatory, and from 1937 until the end of his life he lived and worked in Tashkent. He became a composition professor of the Tashkent Conservatory, his pupils including Babayev, Giyenko, Kĩdĩrov and Sabitov. A Tashkent music school bears Nadezhdin's name.

As a teacher and composer he made an important contribution to the musical culture of Uzbekistan. Nadezhdin's work reflected a trend typical of the period stretching from the 1930s to the 1950s – that of interaction between Russian composers and the musicians of the various republics of the former USSR. For example, the musical dramas *Kasos* ('Vengeance'), *Aerlar* ('Centuries') and *Farkhad i Shirin* ('Farkhad and Shirin'), were written jointly with Uzbek folk musicians. These works were written for the Mukimi Theatre of Musical Drama which was founded in 1939. Uzbek musical drama acquired a special popularity during World War II and is a distinctive genre in which the music, based on and often directly quoting folklore, was subordinated to the text, and singing alternated with spoken dialogue. As a rule, the subjects were a lively reflection of the events of everyday life.

Nadezhdin's works for an orchestra of Uzbek folk instruments are notable for their original colour, while his individuality showed itself most clearly of all in his works for children. His music in this genre is marked by simplicity, elegance and impeccable taste, as well as a strong reliance on Uzbek melodies; these pieces have entered the teaching repertory of music schools and have become popular with young artists.

## WORKS

(selective list)

Musical dramas: *Kasos* [Vengeance] (A. Umari, Sh. Uygun), 1941, Mukimi Theatre, Tashkent [collab. with Yu. Radjabĩ]; *Farkhad i Shirin* (K. Yashen), 1947, Tashovet Theatre, Tashkent (collab. with Radjabĩ); *Aerlar* [Centuries] (Uygen), 1948, Mukimi Theatre, Tashkent [collab. with T. Djalilov]

Orch: *Sym.* 1934–5; *Segokh*, suite, 1939 [collab. with Radjabĩ]; *Mechta* [The Dream], poem, solo vv, chorus, orch, 1941; *Sinfonietta*, 1949 [unfinished]; *Pakhta* [Cotton], choreographic tableau, 1951 [collab. with Radjabĩ]; *Val's* [Waltz], poem, 1959; *2 p'yesi*, 1960; *Detyam* [To Children], suite, 1961

Folk insts orch: Suite, orch of dömbra, 1935; Pamyati V.I. Lenina [In Memory of Lenin], poem, 1939; Suite, 1939; 8 uzbekskikh narodnikh pesen [8 Uzbek National Songs], solo vv, chorus, orch, 1946

Chbr and solo inst: Fugue, str qt, 1932; Syuita [Suite], vn, pf, 1932; Al'bomī detskikh p'yes [Albums of Children's Pieces], pf, 1937, 1947, 1952, 1955; Pf Sonata, 1938; Poēma, vn, pf, 1938; Preljudii [Preludes], pf, 1942–4; Malen'kaya syuita [Little Suite], pf, 1948

Songs, choruses, incid music

ALLA VLADIMIROVNA GRIGOR'YEVA

## Naenia.

See [Nenia](#).

## Nafīr [nefir, nfīr].

Straight end-blown trumpet consisting of a metal tube in several parts fitted together, ending in a shallow bell. This type of trumpet has been used in European, Asian and African cultures from antiquity to the present day as a signalling instrument; a particularly well-preserved specimen was found in Tutankhamun's tomb and is now in the Egyptian Museum in Cairo.

The Arabic term *nafīr* is confined to countries of the Islamic tradition in Asia and Africa. It can be translated as 'trumpet', 'pipe', 'flute', 'sound' or 'noise', and also as 'men in flight' or 'an assembly of men for warlike or political action', suggesting a military connection. Documentary records show that the straight trumpet is generally played with pairs of kettledrums (*naqqāra*); less often it is found in conjunction with the *zurna* (shawm) and the *davul* (double-headed cylindrical drum). The *nafīr* is primarily used as a military instrument to send signals, and in Morocco it is also used to signal the time during Ramadan, the month of fasting; it was formerly played in court festivities.

In modern Turkish the term *nefir* means 'trumpet, horn, battle signal'. The Turkish word for 'trumpeter' is *nefirchī*, while *nefir-nāma* means 'general order for troops to assemble', again suggesting a military connection. Early Turkish military bands used only the *nefir* or straight trumpet; the looped trumpet of later Turkish military bands is *boru*, which translates as 'trumpet, signal horn, signal' and should not be confused with *nefir*. The looped trumpet is a European development adopted by Eastern cultures; from the 14th century new forms of trumpets with curved tubes started to appear in Europe, and European instruments then began to supersede the straight trumpet in Islamic societies.

### BIBLIOGRAPHY

**H.G. Farmer:** *Islam*, Musikgeschichte in Bildern, iii/2 (Leipzig, 1966, 2/1976)

**J. Jenkins and P.R. Olsen:** *Music and Musical Instruments in the World of Islam* (London, 1976), 55

**M. Pirker:** 'Pictorial Documents of the Music Bands of the Janissaries', *International Repertory of Music RIdIM Newsletter*, xv/2 (1990), 2–12

**M. Pirker:** 'The Looped Trumpet in the Near East', *International Repertory of Music RIdIM Newsletter*, xviii/1 (1993), 3–8

MICHAEL PIRKER

## Nagano, Kent (George)

(b Morro Bay, CA, 22 Nov 1951). American conductor. Born to Japanese-American parents, he received piano lessons from his mother; he also learnt the clarinet and the koto. He studied at Oxford, at the University of California, Santa Cruz (BA, 1974), with Grosvenor Cooper, at San Francisco State University (MM, 1976), where he studied conducting with Laszlo Varga and the piano with Goodwin Sammel, and at the University of Toronto (1977–9). During this time he also became répétiteur and assistant conductor for Caldwell's Opera Company of Boston and conducted chamber opera in San Francisco and ballet in Oakland. He was invited to become music director of the Berkeley SO in 1978, and thus began his long association with Messiaen. Over two decades he turned the Berkeley orchestra into a progressive force in northern California music-making. In December 1983 he was Ozawa's assistant for the première of Messiaen's only opera, *Saint François d'Assise*, in Paris. The next year he joined the faculty at the Tanglewood Music Center, made his début with the Boston SO, and became director of the Ojai Music Festival. He was the first winner (with Hugh Wolff) of the Affiliate Artist's Seaver Conducting Award and was appointed principal guest conductor for the Ensemble Intercontemporain (1986–9). He became music director of the Lyons Opéra in 1989, and was associate principal guest conductor of the LSO (1990–98) and music director of the Hallé Orchestra (1992–2000). In 2000 he took up the post of chief conductor of the Deutsches Sinfonieorchester.

Nagano excels at complex scores and has been praised for his technique, if not always for his warmth, especially in performances of Messiaen and Mahler. In Lyons he performed and recorded rare repertory, including Poulenc's *Dialogues des Carmélites*, Martinů's *Les trois souhaits*, Prokofiev's *The Love for Three Oranges* (which was named *Gramophone* magazine's Record of the Year in 1990) and the first recording of Strauss's *Salomé* with the original French text by Oscar Wilde. His exuberant and graceful movement on the podium is reminiscent of his mentor, Ozawa; and, like Ozawa, he conducts without a baton. He revived the status of the Hallé Orchestra as well, but his expensive programming, with its emphasis on contemporary works, led to empty seats in the new Bridgewater Hall and was blamed for the near-bankruptcy of the orchestra in 1998. In 2000 Nagano was replaced as the Hallé's musical director by Mark Elder.

JOSÉ BOWEN

## Nagārā [nagārā, nagara, naqqāra, naghārā etc.].

South Asian names for [Naqqāra](#); the Arabic spelling is retained only in Urdu. Often, but not always, played in pairs, kettledrums have been the leading instrument of military bands and of the ceremonial band *naubat*,

*naubatkhāna* or *naqqārakhāna* of courts, shrines and temples in South Asia since the Middle Ages. They are also widespread in this area as folk and Ādivāsī instruments, to accompany dancing, hunting etc; both folk and court *nagārā* are closely associated with oboes and horns. In Nepal the *nagārā*, a large kettledrum with metal body, is found mainly in temples and princely palaces. Very large pairs are still to be seen at the ancient palaces of Kathmandu and Bhaktapur but they are now used only rarely. The Newari people of Nepal called the instrument *jornagārā* or *dohranagārā*.

Kettledrums probably reached India after the Arab conquest of Sind, in 712 ce, together with the other Arab military instruments, the oboe and trumpet. With the establishment of Muslim Turko-Afghan rule under the Delhi Sultanate from 1192, the name *naqqāra* was adopted in India, often in an Indo-Aryan form as *nagārā*, *nagārā* etc. While it continued to function as an important military drum throughout the Muslim period, the *nagārā* soon became important also as a leading instrument of the palace ceremonial band *Naqqārakhāna*, or *naubat*. The *naqqāra/nagārā* was played in pairs of a treble and bass drum. Although the term may in South Asia be generic for such paired kettledrums, it is clear that in the late medieval and early Mughal periods, as indicated by the *Āʿīn-i-ākbarī*, it denoted higher-pitched pairs of such drums, played alongside lower-pitched or tenor pairs known as *kuvargah* or *damāmā*, and with the large, single, bass kettledrums depicted in Mughal painting. In these sources one leading drum-pair is often depicted in the centre of the band, frequently placed on a richly embroidered cushion.

In the late Mughal and early modern periods the *nagārā* may be seen depicted in other court music scenes also, accompanying female dancers. The *nagārā* survives in modern times in a few, much reduced *naubat* bands found mainly at Muslim shrines (*dargāh*) such as those at Ajmer in Rajasthan and Mundra in Cutch.

The court *nagārā* as it survives today consists of two hemispherical metal bowls (somewhat pointed at the base) – the smaller on the right (*jil*, *jhil*, from the Arabo-Persian *zir*), and the larger on the left (*dhāma*). The single skins are braced with X-lacing, divided by crosslacing in the centre. Tuning is variously effected by heat, the pouring in of water through a small hole in the base, and, in the case of the bass left-hand drum, by an interior resinous tuning-load stuck under the skin. The drums are either placed on their sides, with the two heads facing inwards, or with the right almost horizontal; they are struck with two sticks, short and thick with tapering heads. Though precise pitch is neither possible nor desired, the relationship between the drumheads appears to be of a 4th or 5th (the left at the dominant or subdominant below the right). The timbre difference is very noticeable, the right having a tight, metallic tone and the left a dark, dull thud.

## BIBLIOGRAPHY

- Abuʿl Fazl:** *Āʿīn-i-ākbarī* (c1590), trans. H. Blochmann in *The Imperial Musicians* (Calcutta, 1873, 2/1927), 680ff; trans. H.S. Jarrett, rev. Sarkar in *Sangīt Bibliotheca Indica*, cclxx (Calcutta, 1948), 260ff
- J. Levy:** disc notes, *Music from the Shrines of Ajmer and Mundra*, Tangent TGM 105 (1970); reissued as TSCD911 (1995)

- R. Stewart: *The Tabla in Perspective* (diss., UCLA, 1974)  
B.C. Deva: *Musical Instruments of India: their History and Development* (Calcutta, 1978), 78ff  
A. Dick: 'The Earlier History of the Shawm in India', *GSI*, xxxvii (1984), 80–98

ALASTAIR DICK

## Nāgasvaram [nāgasuram, nāyanam].

Conical shawm of South India. Although the term is mentioned in texts from the middle of the 1st millennium ce onwards it is unclear if this relates to a precursor of the modern instrument and scholars remain divided on the question of the instrument's origins. It is approximately 95 cm long, and its large double reed, of cane, is fashioned similarly to that of the *Śahnāī*. The reed is mounted on a short, stubby conical staple, which is inserted into a conical wooden pipe containing seven equidistant finger-holes, and no thumb-hole; five additional holes are bored near the distal end of the pipe, two on each side and one on top. These holes, which may or may not be completely or partially filled with wax, assist in tuning the instrument. A widely flared wooden bell is attached to the distal end of the pipe. Additional reeds, staples and supporting paraphernalia are strung and kept together, to be readily accessible during performance. Although the instrument exists in longer (*bāri*) and shorter (*timiri*) examples, with gradations between, the longer variety has become more popular during this century. A metal bell is usually associated with the shorter *nāgasvaram*.

Three fingers are used in the proximal position and four in the distal position. Normally the left hand is proximal. Skilful lip command of the pliable double reed, virtuoso tonguing and breath control facilitate a wide variation of pitch and tone quality, important features of *nāgasvaram* technique. The range of the instrument is two octaves.

The exceedingly vibrant, penetrating sound of the *nāgasvaram* is valued as auspicious. Though also appearing on the concert stage today, historically the *nāgasvaram* is part of the *periya melam* which plays mainly in Hindu temples, at yearly festivals and at marriages. It is accompanied by the *tavil*, the *tālam* (small hand cymbals of bell metal) and the *surudippetti* (a bellows-activated drone box containing free reeds).

The *tavil* (or *tavul*, *davul*) is a double-headed barrel drum made of jackwood. The body is 40 cm to 45 cm long and 35 cm in diameter at the centre, about 21 cm at the heads, and the shell is less than 5 mm thick. The two skins are stretched on very thick hoops of bent bamboo bundles, covered with cloth, which project beyond the end of the drum and higher than its centre. The heads are interlaced by leather straps in a V pattern, but these are tightened by straps passing two or three times round the centre. The right head is played by the fingers, encased in plaster thimbles and the left is struck with a stick. The skins are said to be sometimes double, with an interior tuning-load.

## BIBLIOGRAPHY

- T.V. Pillai:** 'Nāhasvaram', *Journal of the Music Academy, Madras*, xx (1949), 110–13 [in Tamil]
- V. Raghwan:** 'Nagasvara', *Journal of the Music Academy, Madras*, xx (1949), 155–9; xxvi (1955), 149 only
- W. Skelton:** 'The Nagasvaram and the South Indian Hindu Festival', *AsM*, ii/1 (1971), 18–24
- Y. Terada:** 'Effects of Nostalgia: the Discourse of Decline in *periya mēlam* Music of South India', *Bulletin of the National Museum of Ethnology, Japan*, xxi (1996), 921–39

REIS FLORA, ALASTAIR DICK

## Nagaya, Kenzō.

See [Hayashi, Kenzō](#).

## Nagel.

German firm of music publishers. In 1835 Adolph Nagel (1800–73) took over the music shop, music-publishing firm and lending library of Georg Christian Bachmann in Hanover and ran them under his own name. In 1913 the business was acquired from his heirs by Alfred Grensser (1884–1950), who appreciated the stimulus given to music publishing after World War I by the youth music movement. He specialized in editions of early music, and produced performing editions of Baroque and early Classical works in the series Nagels Musik-Archiv, which numbered over 200 issues in the mid-1970s. When the Hanover premises were completely destroyed in World War II the firm moved to Celle and in 1952 was taken over by the Vötterle publishing group; it still trades from Kassel under its own name.

## BIBLIOGRAPHY

- C. Vinz and G. Olzog, eds.:** *Dokumentation deutschsprachiger Verlage* (Munich and Vienna, 1962, 12/1995)
- Musikverlage in der Bundesrepublik Deutschland und in West-Berlin* (Bonn, 1965), 77–8

THEODOR WOHNHAAS

## Nagelgeige [Nagelharmonika]

(Ger.).

See [Nail violin](#).

## Nägeli, Hans Georg

(*b* Wetzikon, nr Zürich, 26 May 1773; *d* Zürich, 26 Dec 1836). Swiss writer on music, music publisher and composer. He received his first musical instruction from his father, who was a parson, and in 1790 he went to Zürich to study with Johann David Brünings, who gave him special instruction in Bach's music. About this time Nägeli founded a music shop



and lending library, and shortly afterwards a publishing business. His lending library, the first of its kind in Switzerland, flourished in the early years of the 19th century and became known beyond the Swiss borders. Nägeli also made contact with other European music publishing houses, and from 1803 his first editions of works by Beethoven (the op.31 piano sonatas), the Abbé Stadler, Clementi, Cramer and eight other contemporary composers appeared in the series *Répertoire des Clavecinistes*. He gradually acquired a valuable collection of autographs and copies of works by the old masters and began a subscription edition of keyboard works by Bach and Handel. With his *Musikalische Kunstwerke im strengen Stile* (1802) he revived some of Bach's neglected compositions. In 1807 the clergyman J.C. Hug (Nägeli's creditor) and his brother Kaspar took over the direction of the publishing house; Nägeli left the firm in 1818 to found one of his own.

In 1805 Nägeli founded the Zürich Singinstitut, where he had his own works frequently performed. He also compiled a singing tutor and published various pamphlets; thereby he came into contact with many music teachers, notably Pestalozzi, whose educational theories and views on human nature had a lasting influence on him. He also corresponded with major writers and composers including Rückert, Zelter, E.T.A. Hoffmann, Schubert, Weber, Spohr, and from 1817 with Beethoven. Significantly, perhaps, it was at this time that he contributed to a new, Romantic understanding of the German Lied in which text, voice and instrumental part were to be interdependent. In 1824 he gave ten lectures on musical aesthetics in various German cities; these met with great interest but also with controversy, the severe criticism of Mozart giving particular offence. On returning to Zürich, Nägeli discovered that the Singinstitut had collapsed in his absence; in its place he founded the Sängerverein der Stadt Zürich in 1826 and the Musikalischer Frauenverein two years later. In 1826 his *Vorlesungen über Musik*, containing the most celebrated of his essays, were published in Stuttgart; in these Nägeli showed himself to be a precursor of Hanslick, the classical exponent of the formalistic view of musical aesthetics. A number of passages in these writings reduce the innovative importance that has been ascribed to Hanslick's ideas, and others show that Nägeli, like Herder, whom he revered, was an early proponent of the idea of musical dynamism, a concept of music as a kind of energy. The same idea is evident in the fact that Nägeli was the first to transfer the scientific term 'dynamics' to music (*Gesangbildungslehre*, 1810; he had already defined 'dynamic' qualities in music in *AmZ*, col.774). The impact of Nägeli's publications became ever more widespread, and he was invited to lecture throughout Germany and France. The University of Bonn awarded him an honorary doctorate in 1833 for his services to singing and aesthetics.

Some of Nägeli's opinions have turned out to be questionable, arbitrary or prejudiced, for example his criticism of certain composers of his time, including Beethoven and Mozart. Sponheuer has shown that Nägeli's theory 'is not always easy to understand in its peculiar mixture of ideas, combining as it does phenomenological objectivity, a systematic conceptual construction verging on dogmatism, and a considerable quantity of speculative religiosity tinged with mysticism'. Concepts such as *Anschauung* (sense perception, intuition or apprehension), assimilation,

methods of thinking that aim to make syntactical connections, and the intentionality of consciousness all play a considerable part in his line of argument. While he was a committed proponent of the idea of absolute music, his consistent recourse to sensuousness and concreteness should not be forgotten. He reminded his readers that art gained significance only in its manifestations and effects (*Vorlesungen*, p.24).

His encouragement of practical performance and his performance theory were sustained by his critical comments on virtuosity and brilliance of manner, and by a principle of order and proportionality derived from medieval scholarship. Musical beauty, he believed, can reveal itself and thrive only in the context of proper performance, in line with the proportions of the musical syntax. One of his central concepts is that of freedom: in performance, he expected a musician to succeed in giving the 'illusion that everything is welling up spontaneously from within, as if he himself were creator of the work of art' (*Aufsätze*, 1978, p.51).

As a composer Nägeli was concerned with ethical considerations and accordingly devoted himself chiefly to choral music. Occasionally his didactic purpose as 'an educator of the people' comes all too clearly to the fore, but his choral songs are generally simple and effective, whether straightforward melodies in a popular idiom or motets that are rich in modulation. His solo songs cause him to be counted among the more noteworthy of Schubert's forerunners. He showed a careful and critical attitude in the selection of texts, revealing a preference for Goethe. He was also gifted as a conductor and was president of several music societies; the honorary title 'Sängervater' has remained associated with his name.

## WRITINGS

(selective list)

with **M.T. Pfeiffer**: *Gesangbildungslehre nach Pestalozzischen Grundsätzen* (Zürich, 1810/R)

*Vorlesungen über Musik mit Berücksichtigung der Dilettanten* (Stuttgart, 1826/R)

## BIBLIOGRAPHY

**R. Hunziker**: *Hans Georg Nägeli: Gedächtnisrede* (Winterthur, 1924)

**R. Hunziker**: *Hans Georg Nägeli* (Zürich, 1938)

**J.J. Hassan**: *Die Welt- und Kunstanschauung Hans Georg Nägelis mit besonderer Berücksichtigung der Musik* (diss., U. of Zürich, 1947)

**M. Staehelin**: *Nägeli und Beethoven: der Zürcher Musiker, Musikverleger und Musikschriftsteller in seinen Beziehungen zu dem grossen Komponisten* (Zürich, 1982)

**B. Sponheuer**: 'Das Bach-Bild H.G. Nägelis und die Entstehung der musikal Autonomie-Ästhetik', *Mf*, xxxix (1986), 107–23

LUISE MARRETTA-SCHÄR

# Nagovitsin, Vyacheslav Lavrent'yevich

(b Magnitogorsk, 21 Dec 1939). Russian composer. He attended the Leningrad Conservatory (1958–63) where he studied the violin with Belyakov and composition with Salmanov and Voloshinov. He then took a postgraduate course under Shostakovich (1963–6) before heading the music department of the Leningrad Academic Comedy Theatre, working as an editor and directing the composition course at the Musorgsky College. In 1970 he was appointed to teach polyphony and composition at the Leningrad Conservatory and in 1989 he became senior lecturer in the music theory department. He has written a number of works concerning the teaching of polyphony and compositional technique. His own style combines various 20th-century methods – such as serial monothematicism – with a certain formal academicism but also encompasses an interest in folklore (he wrote the first Buryat string quartet). He orchestrated and edited Musorgsky's unfinished operas *Salammbô* and *Zhenit'ba* ('The Marriage') for productions at the Mariinsky Theatre.

## WORKS

(selective list)

Orch: Sinfonietta, str orch, 1959, rev. 1995; Prazdnichnaya uvertura [Festive Ov.], 1962; Sym. no.1, 1964; Vn Conc., 1970; Music for Str Orch, 1998; Orch Conc., 1999; Suite, 1999

Chbr: Suite, str qt, 1958; Sonata no.1, vn, pf, 1960; Str Qt no.1, 1961; Sonata, fl, pf, 1962; Letniye kartinki [Summer Pictures], 12 pieces, vn, pf, 1964; Str Qt no.2 'Buryatskiy' [The Buryat], 1965; Posvyashcheniye Igoryu Stravinskomu [Dedication to Stravinsky], divertimento, wind qnt, 1967; Dramaticheskoye kaprichchio [Dramatic Capriccio], fl, pf, 1980; Sonata no.2, vn, pf, 1994; Suite, vn, vc, pf, 1998

Solo inst: Pf Sonata no.1, 1957; Tokkata v forme fugi [Tocatta in the Form of a Fugue], pf, 1963; Pf Sonata no.2, 1964; 3 detskiye p'yesī [3 Pieces for Children], pf, 1970; Preljudiya, Burleska, Marsh, pf, 1974; Pf Sonata no.3, 1982; Suite, pf, 1996; Posvyashcheniye Nikkolo Paganini [Dedication to Paganini], fantasy-capriccioso, vn, 1998

Vocal: 2 khora [2 Choruses] (Ya. Kolas), 1960; 10 buryatskikh narodnikh pesen [10 Buryat Folk Songs], folksong arrs., 1v, pf, 1967; Romansi (R. Gamzatov), 1v, pf, 1983

Other works incl. orchestrations of Musorgsky ops: *Salammbô*, 1989–91; *Zhenit'ba*, 1991

## WRITINGS

'Slovo molodyozhi: otveti na anketu zhurnala o putyakh razvitiya sovetskoy muziki' [A word to young people: replies to a journal questionnaire on ways of developing Soviet music], *SovM* (1968), no.7, pp.39–40

'Visokaya kul'tura, chelovecheskoye obayaniye' [High culture and human charm], *V.N. Salmanov: materiali, issledovaniya, vospominaniya*, ed. S. Salmanova and G. Belov (Leningrad, 1982), 227–31

## BIBLIOGRAPHY

- L. Éntelis:** ‘Molodost’ vsekh pokoleniy: vtoraya “Muzikal’naya vesna” [The youth of all generations: the second ‘Musical Spring’], *Smena* (29 April 1966)
- S. Balasanian:** ‘Yarkiy prazdnik: XII “Leningradskaya muzikal’naya vesna”’ [A brilliant festival: the eleventh ‘Leningrad Musical Spring’], *Vecherniy Leningrad* (15 April 1976)
- L. Dan’ko:** ‘Volnuyushchiye temi sovremennosti’ [The thrilling topics of contemporary life], *Vecherniy Leningrad*, (28 Nov 1977)
- P. Griffiths:** ‘The Marriage (Edinburgh Festival)’, *The Times* (16 Aug 1991)
- V. Tsitovich:** ‘Ne pora il obratit’vnimaniye?’ [Is it not time to pay attention?], *SovM* (1991), no.5, pp.38–40
- I. Raiskin:** ‘K yubileyu Vyacheslava Nagovitsina’ [For the anniversary of Vyacheslav Nagovitsin], *Peterburg-klassika* (2000), no.2, pp.39–40

IOSIF GENRIKHOVICH RAYSKIN

## Nag’s head swell.

See [Swell](#), §2.

## Nai.

Romanian [Panpipes](#).

## Naich [Naixh, Naxhe], Hubert [Huberto, Hubertus, Robertus]

(*b* ? Liège, c1513; *d* ? Rome, c1546). Several musicians bearing variants of this name were active at the collegiate church of St Martin in Liège from the early to late 16th century. One was an acolyte about 1501, and chaplain and cantor from 1516 until about 1550. Another was *duodenus* in 1553 and 1561 and was still appearing in the church records in 1598. The Naich who was active as a madrigalist in Rome in the years c1540–56, however, was probably a third figure, ‘Hubertus Naxhe junior’, who was *duodenus* from 1529 until 1532.

Whether the composer was ‘Ubretto’ in a lost painting by Sebastiano del Piombo, described by Vasari, is uncertain, as is his possible identification with the ‘Bruett’ cited by Doni (*I marmi*) as a companion of Verdelot in Florence; both seem unlikely on chronological grounds. Naich’s one solo publication, *Exercitium seraficum*, a volume of madrigals published by Antonio Blado in Rome about 1540 (and, according to Gesner, reprinted in Venice), identifies him as a member of an ‘accademia degli amici’ gathered around the Florentine expatriate banker Bindo Altoviti in Rome. This academy may have been an informal group of musicians and poets. It seems likely that Arcadelt, whose *Quinto libro* of 1544 includes seven pieces by Naich, was a member as well. Six of these pieces are also in the *Exercitium*; a seventh, *Spargi tebro di fior*, refers to ‘Margherita’, possibly Margaret of Austria who married Ottavio Farnese in Rome in 1538.

Arcadelt had published six *note nere* madrigals in Veggio's *Madrigali* of 1540; Naich may have learnt about the new madrigal type at that time. He contributed a number of pieces in this subgenre to Gardane's *Primo libro ... a misura di breve* (RISM 1542<sup>17</sup>). He is represented by seven madrigals in Rore's *Secondo libro a 5vv* (1544<sup>17</sup>); but no clear musical relationship to Rore is evident. Naich's *note nere* madrigals are perhaps his most characteristic work. They tend to begin with comparatively broad declamatory gestures followed by the quick and sometimes syncopated pater characteristic of the type. One of them, *Proverb'ama chi t'ama*, setting a truncated stanza of a Petrarchan canzone (cv), is closely modelled on a setting by Nola (published 1545 but clearly written earlier).

## WORKS

Editions: *Huberti Naich opera omnia*, ed. D. Harrán, CMM, xciv (1983) [N] *The Anthologies of Black-Note Madrigals*, ed. D. Harrán, CMM lxxiii/1 (1978) [H]

Exercitium seraficum (Rome, c1540), N

12 other madrigals, 4 in N, 8 in H

4 doubtful madrigals, H

2 motets, N

1 chanson, N

## BIBLIOGRAPHY

*EinsteinIM*

**E. Rodocanachi:** *Rome au temps de Jules II et de Léon X* (Paris, 1912)

**J. Quitin:** 'A propos des Hubert Naich de Liège et d'un tableau de la Galleria Pitti à Florence', *RBM*, xi (1957), 134–40

**E. Sindona:** 'È Hubert Naich e non Jacob Hobrecht il compagno cantore del Verdelot nel quadro della Galleria Pitti', *AcM*, xxix (1957), 1–9

**J. Haar:** 'The *note nere* Madrigal', *JAMS*, xviii (1965), 22–41

**H.C. Slim:** *A Gift of Madrigals and Motets* (Chicago, 1972)

**L. Bernstein:** 'The Bibliography of Music in Conrad Gesner's *Pandectae* (1548)', *AcM*, xlv (1973), 119–63

**D. Harrán:** 'Hubert Naich, musicien, académicien', *FAM*, xxviii (1981), 177–94

JAMES HAAR

## Nail violin

(Fr. *violon de fer*, Ger. *Nagelgeige*, *Nagelharmonika*, *Eisenvioline*; It. *violino di ferro*).

A friction idiophone (not a violin) consisting of metal, wooden or glass rods (which are in some cases bowed, in others struck) fastened at one end to a sounding-board. It has similar acoustic properties to a stopped organ pipe as opposed to one that is open at one end, having only odd-numbered overtones, and sounding one octave lower than a rod that is fixed or free at both ends.

The instrument was invented in 1740 by Johann Wilde, a German violinist in St Petersburg, after he accidentally scraped the hair of his bow across

the metal peg upon which he was about to hang it, producing a musical sound. The flat wooden sounding-board is usually in a half-moon shape and the metal nails are mounted perpendicularly around its curved edge. As these nails diminish in height the notes rise in pitch, and the chromatic nails are distinguished by being slightly bent. The instrument was held in the left hand by a hole underneath, and the sound was produced by rubbing a well-rosined bow across the nails. In 1780 it was improved by the addition of sympathetic strings in the 'violino harmonico' of Senal of Vienna, who also excelled upon it as a performer. Modern copies of an early design have been made by Michael Meadows. In the 19th century a type in which wooden rods were rubbed with rosined gloves was known as the Stockspiel or Melkharmonica (resembling an inverted milking-stool). In 1791 an oblong keyboard form, the Nagelclavier, was produced by Träger of Bernberg (Saxony); it was played by a treadle-operated band coated with rosin. Bowed steels rods were also the basis of Franz Schuster's six-octave Adiaphonon (1818–19). The vertical wooden rods in Schortmann's restrained Äolsklavier (c1822) were, exceptionally, blown on by a bellows. Late-19th-century variants of the nail violin, which are struck rather than bowed, are the toy piano and the chimes in some household clocks.

Around the mid-19th century some acousticians analysed the acoustical properties of rods, including those fixed at one end; 'Marloye's harp' was a 20-note chromatic instrument (wooden rods), Forré constructed a similar 22-note instrument in 1884, while Charles Wheatstone's 'kaleidophone' featured glass beads attached to the free ends of metal rods to indicate their vibration patterns visually. The traditional Latin-American tubular rattle *palo de lluvia*, recently popular in the West as the 'rainstick', is often a hollow cactus stem with the spines removed and reinserted inside; when the rainstick is inverted, seeds or pebbles fall past the protruding spines, striking them randomly.

Most writers assume that the nail violin disappeared in the second half of the 19th century, but in recent years its principle has been revived in many new instruments and sound sculptures, with the 'nails' bowed or struck or both. The circular arrangement of the Stockspiel is retained in Mauricio Kagel's large instruments with metal or wooden rods; in Richard Waters's Waterphone rods mounted on a water-filled resonator and played with a stick, the hand or a bow (for illustration see [Sound sculpture](#), fig.2) and in Hal Rammel's 'triolin', except that the resonator-base is triangular. Many of the Baschet brothers' 'Structures sonores' feature threaded steel rods (the attached glass rods are 'bowed' with wettened fingers). Daniel Schmidt's Western Gamelan includes tuned wooden rods which are both struck and function as resonators. Reinhold Marxhausen builds sea-urchin-like 'manual walkmans' worn on a player's head as a private instrument. Tom Nunn has specialised in 'space plates' (such as the Crustacean) with bronze rods and 'electro-acoustic percussion boards' (such as the Bug) that include rods. Hugh Davies uses miniature amplified rods that are rubbed or plucked in his Stickleback, Hedgehog and Porcupine, as does Richard Lerman's Plinky. Amplified struck rods produce the sounds in some electric carillons and the electric pianos of Harold Rhodes. James Wood's microtonal 'microxyl' features stroked rods. Rods form one element of combination instruments by Chris Brown, David Cope, Hans-Karsten Raecke, Ferdinand Försch, George Smits, Giorgio Battistelli, Les Phônes,

Johannes Bergmark and others. When some plastic toys are moved, a suspended internal beater randomly strikes a circle of rods. Much longer flexible metal rods are used in the Sonambient sound sculptures of Harry Bertoia, David Sawyer's Angel Bars, Robert Rutman's Bow Chimes and Buzz Chimes, and amplified instruments played by electric motors (Max Eastley) and by compressed air (Mario Bertoncini); in these the 'unbalanced' relationship between the diameter and length of the rods produces a rich and resonant spectrum. Rods clamped at exactly mid-length with both ends free function like two linked rods fixed at one end. They are normally mounted vertically; the unstruck side resonates in sympathy with the struck one, as with the twin arms of a tuning fork, and when rubbed (e.g. with rosined gloves) they produce a surprisingly high frequency. Examples include the Metallstabharfe (used in Germany between the wars for variety performances) and Dean Drummond's one-octave set of just intonation aluminium Juststrokerods.

### BIBLIOGRAPHY

- C. Sachs:** *Handbuch der Musikinstrumentenkunde* (Leipzig, 1920, 2/1930/R), 66–73
- H. Davies:** 'A Survey of New Instruments and Sound Sculpture', *Echo: the Images of Sound*, ed. P. Panhuysen (Eindhoven, 1987), 6–20, esp. 16
- B. Hopkin:** *Musical Instrument Design: Practical Information for Instrument Making* (Tucson, AZ, 1996), 45–8

E. HERON-ALLEN/HUGH DAVIES

## Naixh, Hubertus.

See [Naich, Hubert](#).

## Najara, Israel

(1550–1620). Sephardi rabbi and poet-musician. He greatly influenced the development of the *piyyut* (Hebrew liturgical poem). See [Jewish music](#), §III, 4(iv).

## Nakada, Yoshinao

(*b* Tokyo, 1 Aug 1923). Japanese composer. Son of an organist, he began to play the piano and to compose in his boyhood. He studied the piano with Nobori Kaneko and later with Noboru Toyomasu at the Tokyo Music School (1940–43). After a short period in the army at the end of World War II he became active as a composer, joining the group Shinsei Kai in 1946. In 1948 he made his *début* as a pianist, playing his own pieces, and in 1949 his Piano Sonata won second prize at the National Music Competition. A period of concentration on piano music and songs was followed by an extensive output of choral works, children's songs and incidental scores for radio and television. His music follows the tradition of the Romantic lied and *mélodie*, making no use of later developments. The lyricism of his songs and his successful handling in them of Japanese texts have brought them great popularity within Japan. A director of the JASRAC (the

Japanese performing rights society), he was also a professor at Ferris Women's College, Yokohama (1964–93), and has published *Jitsuyō wasei gaku* ('Keyboard harmony', Tokyo, 1957).

## WORKS

(selective list)

Song cycles: *Muttsu no kodomo no uta* [6 Songs for Children], 1947; *Umi yonshō* [4 Sea Poems], 1947; *Ki no saji* [Wooden Spoon], S, Bar, pf, 1964; *Ai o tsugeru gaka* [Canticles of Love], S, pf, 1965

Songs: *Natsu no omoide* [Recollections of Summer], 1949; *Yuki no furu machi o* [On a Snowy Street], 1952; *Chiisai aki mitsuketa* [I Found a Small Autumn], 1955; *Uta o kudasai* [Give me a Song], 1991

Pf: *Sonata*, 1949; *Jikan* [Hour], suite, 1952; *Hikari to kage* [Light and Shade], suite, 1957

Choral suites: *Utsukushii wakare no asa* [A Beautiful Morning of Parting], 1963; *Shōten* [The Ascension], 1964; *Mienai mono o* [For the Yet Unseen], 1965; *Tokai* [A City], 1966; *Kita no uta* [Song of the North], 1967; *Chō* [A Butterfly], 1969; *Damusaito gensō* [A Damsite Fantasy], 1971; *Heiya no uta* [Song of a Plain], 1975; *Chiisana kajuen* [A Small Orchard], 1978; *Soyakaze no naka no nenbutsu* [Prayer in a Light Breeze], 1979

Principal publisher: Kawai Gakufu

MASAKATA KANAZAWA

## Nakasuga Kengyō.

See [Miyagi, Michio](#).

## Nakers

(from Arabic *naqqāra*; Fr. *nacaires*; It. *nacchera*; Sp. *nácar*, *nacara*).

Small kettledrums of the medieval period, of Arabian or Saracen origin (in the system of Hornbostel and Sachs they are classified as membranophones). At the end of the 20th century the instrument was represented in North Africa, Turkey, Egypt and Syria by small drums with bowl-shaped bodies of wood, metal or clay, and covered on their open tops with animal skin (see fig.1). The Western form was often crafted from thick leather, shaped while still wet over a mould. While nakers were introduced into Spain by the Moors in the early 8th century, there is no hard evidence for their use in Western music prior to the era of the Crusades (1096–1291). Nakers represent one manifestation of the cultural exchange between the Muslim states and the West, a phenomenon that began before the Crusades with Frankish mercenaries serving in Byzantium and under Muslim potentates, and Saracen troops serving the Normans in Sicily (see [also Janissary music](#)).

From the numerous representations of the instruments of this period it is clear that nakers were more or less hemispherical or parabolic in shape,



from 15 to 25 cm in diameter, and with a common feature in the single skin head. The heads were attached in various ways: nailed, braced with cords or neck-laced; they could therefore not be tuned with the same precision as the larger kettledrums (see [Timpani](#)). However, the fact that nakers were usually played in pairs suggests that one instrument had a 'higher' sound, the other a contrasting 'lower' one, a feature of some African as well as Eastern drum traditions. Nakers were either suspended in front of the player by means of a strap around the waist or the shoulder, carried on the back of an apprentice who marched in front, set on a low wall or balcony, or placed on the ground. In most cases they were played with two drumsticks, usually straight with a bulbous end or, occasionally, curved in the shape of a crook. Both timpani and nakers were used in many contexts: warfare, processions, tournaments, banquets and dances. More elaborate rhythms may have been used on the nakers than on the small tabor played with the pipe, partly because two sticks were used, partly because a pair of drums offered greater possibilities for contrasting sounds. For further contrast, snares were sometimes attached.

Literary sources confirm the use of small kettledrums in Europe from the beginning of the 12th century onwards. They first appeared with the long straight trumpet (*buisine*). 'Buisines, nakaires et tabours' are mentioned in the semi-fictional *Chanson de geste* celebrating the exploits of Godfrey of Bouillon (c1100), and Saracen military music, with its *buisines* (or *cors sarrazinois*) and *nacaires*, appears frequently in the contemporaneous *Chanson de Roland*. In German literature no distinction was made between large and small kettledrums; 12th- and 13th-century epics refer to both types as *puke*, later *Paucke* and the diminutive *Paüklein*. In Italy, Marco Polo's 'il grand nacar' in *Il Milione* (1298) was a large kettledrum.

By the mid-13th century Eastern-style trumpets and nakers were widely popular. At the siege of Damietta (Dumyât) (1249) Louis IX heard the 'noisy *nacaires* and *cors Sarrazinois* of the Sultans of Babylon' playing from the shore, while nakers, field drums and trumpets played on the deck of the Count of Jaffa's flagship. According to Froissart (*Chroniques*), when Edward II marched into Calais in 1346 he was greeted by 'trompes, tabours, nacaires et chalemies'. Machaut in *La prise d'Alexandrie* (c1369) described a fanciful performance after a feast by an ensemble including nakers, and Chaucer in the *Knight's Tale* described a tourney with 'Pypes, trompes, nakers, clariones / that in the bataille blowen sounes'. The 15th-century *Echecs amoureux* mentions 'trompes, tabours, tymbrez, naquaires' among the loud [*haulz*] instruments performing for a dance. While the European nakers were smaller than the Muslim instruments, the many references to their 'awesome' or 'terrible' sounds suggests that they were sometimes used in multiple pairs, especially in battle, where massed ensembles of trumpets and drums were described. From the 14th century onwards European courts were employing naker players: in 1304, Edward I included 'Janino le nakerer' among his musicians and the retinue of Louis IX (1314–16) included a 'Michelet des nacquaires' among the *Musicque de la chambre du roy*.

Excellent examples of nakers are found in the Luttrell Psalter (c1330–40, now *GB-Lbl Add.42130*). One illustration (see fig.2) shows a player with a pair of small drums at his waist and a stick in each hand. The most copious

pictorial source for early nakers is a *Romance of Alexander* (1338, GB-Ob MS Bod.264). Among its many illustrations is a nakerer playing from atop a castle wall; the lacings of the instrument are clearly visible. An example reflecting the pervasive Eastern influence appears in the manuscript *De Septem vitiis* (c1390, GB-Lbl Add.27695); there a blackamoor carries the nakers on his back as the master-drummer plays them with a pair of mallets. While most of the nakerers depicted are men, in religious art nakers are played by women and angels, in the company of soft instruments such as the viol or the portative organ (e.g. Matteo di Giovanni, *The Assumption of the Virgin*, 1470–80, National Gallery, London). Nakers were still depicted in an encyclopedia produced for Henry III of France (1574–89). From Praetorius (*Theatrum instrumentorum*, 1620) onwards only the larger *Heerpaucken* were hemispherical in shape, with their heads lapped over a hoop, and provided with tuning hardware: they were tuned to definite pitches.

## BIBLIOGRAPHY

*BladesPI*

**F.W. Galpin:** *Old English Instruments of Music* (London, 1910/R, rev. 4/1965 by T. Dart)

**F. Dick:** *Bezeichnungen für Saiten- und Schlaginstrumente in der altfranzösischen Literatur* (Giessen, 1932)

**H.G. Farmer:** 'Crusading Martial Music', *ML*, xxx (1949), 243–9

**H.H. Carter:** *A Dictionary of Middle English Musical Terms* (Bloomington, IN, 1961)

**G. Avgerinos:** *Lexikon der Pauke* (Frankfurt, 1964)

**E.A. Bowles:** 'Eastern Influences on the Use of Trumpets and Drums during the Middle Ages', *AnM*, xxvii (1972), 3–28

**J. Montagu:** *Making Early Percussion Instruments* (London, 1976)

**J. Montagu:** *The World of Medieval and Renaissance Musical Instruments* (Newton Abbot, 1976)

JAMES BLADES/EDMUND A. BOWLES

## Nakič [Nakik], Petar.

See [Nachini, Pietro](#).

## Naksawat, Uthit

(*b* Samut Songkhram, Thailand, 1923, *d* 1982). Thai composer, performer and writer on music. An economist by training (obtaining the doctorate in Economics from Cornell University) he began composing for the radio station of the Ministry of Education while holding a professorship in economics at Kasetsart University. Naksawat was a close disciple of [Luang Pradit Phairau](#), studying with him from 1945 until the teacher's death in 1954. In the 1960s and 70s he was part of a broader movement to reinvigorate Thai music by bringing it to the masses through radio and television. In 1960, soon after television came to Thailand, he presented 'The Advancement of Thai Music', a programme so popular that it led to another, 'Dr. Uthit and Thai Music', that ran for almost 20 years.

Naksawat left behind an impressive body of accomplishments. He wrote numerous newspaper and magazine articles about Thai music history, playing techniques, theoretical concepts and performers' life histories. He eventually assembled some of these essays into the book *The Theory and Practice of Thai Music* (1968), an unusual and important publication about Thai classical music in addressing the musical concepts underpinning classical music to a general audience. Naksawat's programmes and writings were very popular with the Thai public, and it is largely due to his efforts that the 1970s and 80s saw a surge of middle-class interest in classical music, with many parents arranging for their children to take lessons in Thai rather than Western music.

DEBORAH WONG

## Naldi, Antonio [Il Bardella]

(d Florence, 25 Jan 1621). Italian lutenist and singer, inventor of the chitarrone. Sometimes styled 'bolognese' (and probably related to the Bolognese composer Romolo Naldi), he was associated with the Medici court in Florence from 1571, and by 1588 he was custodian of the court's musical instruments. In 1609 his salary was a high 16 *scudi* per month, comparable with that of Giulio Caccini. He is recorded often as performing at court, sometimes as a singer (e.g. in the first of the *intermedi* for the wedding of Grand Duke Ferdinando I and Christine of Lorraine in 1589) but chiefly as an instrumentalist. Emilio de' Cavalieri credited him with the invention of the chitarrone (in a letter to Luzzasco Luzzaschi of 1592; see Prunières) – Naldi seems to have designed and first used the instrument in the 1589 *intermedi* – and his virtuosity on the instrument was praised by Caccini in the preface to *Le nuove musiche* (1601/2/R). Naldi acted as a guarantor of the castrato Onofrio Gualfreducci for his appointment as sacristan of S Lorenzo in 1593, and recommended Antonio Brunelli for the post of *maestro di cappella* of S Stefano in Pisa in 1612. Francesco Rasi noted that although Naldi lived 'sordidamente', he left some 24,000 *scudi* on his death, an astonishing amount.

### BIBLIOGRAPHY

*SolertiMBD*

- H. Prunières:** 'Une lettre inédite d'Emilio del Cavaliere', *ReM*, iv/8 (1922–3), 128–33
- C.V. Palisca:** 'Musical Asides in the Diplomatic Correspondence of Emilio de' Cavalieri', *MQ*, xlix (1963), 339–55; repr. in *Studies in the History of Italian Music and Music Theory* (Oxford, 1994), 389–407
- D.P. Walker, ed.:** *Musique des intermèdes de 'La Pellegrina'*, Les fêtes du mariage de Ferdinand de Médicis et de Christine de Lorraine, Florence, 1589, i (Paris, 1963)
- D.A. Smith:** 'On the Origins of the Chitarrone', *JAMS*, xxxii (1979), 440–62
- M. Fabbri:** 'La collezione medicea degli strumenti musicali in due sconosciuti inventari del primo Seicento', *NA*, new ser., i (1983), 51–62
- P. Gargiulo:** 'Strumenti alla corte medicea: nuovi documenti e sconosciuti inventari (1553–1609)', *NA*, new ser., iii (1985), 55–71
- W. Kirkendale:** *The Court Musicians in Florence during the Principate of the Medici* (Florence, 1993)

## Naldi, Hortensio

(*b* ?Piacenza; *fl* 1606–7). Italian composer. All that is known of his life is that he lived at Cento, Emilia, in 1606, the year in which his *Psalmi omnes qui ... in solemnitatibus decantari solent, cum 2 Magnificat, et falsi bordoni ... lib.I*, for four voices and instruments, appeared at Venice. This was followed by the *Concerti ecclesiastici* for one to four voices with basso continuo (Venice, 1607). These two sacred collections point up the divergence between a conventional polyphonic style for psalms and a novel concertato texture for motets. One of the latter was reprinted in a German anthology (RISM 1626<sup>2</sup>); it sets the words *Pulchra es O Maria* for SATB and is unified by a triple-time refrain, as were many early four-part concertato motets.

JEROME ROCHE

## Naldi [Naldo, Naldio], Romolo [Romulo]

(*b* ?Bologna, mid-16th century; *d* Rome, 21 May 1612). Italian composer and organist. He was a doctor of theology and of civil and canon law, and was named a Knight of St Peter's and cross-bearer to the pope. According to Fétis, he was organist of the Dominican church in Ferrara, but he is documented in Rome for a number of years after 1585. He was second organist of S Luigi dei Francesi in January 1585 and again from July 1587 to September 1590, and was probably the only organist there between January 1591 and March 1592. He was also in Rome in 1600 when he signed the dedication of the book of motets to his patron Cardinal Inico d'Avalos. Naldi is noted primarily for this volume which includes two works for 12 voices and one for 16.

### WORKS

Il primo libro de madrigali, 5vv (Venice, 1589)

Mottectorum ... liber primus, 2 choirs (Venice, 1600); 3 ed. in *Monumenta liturgiae polychoralis*, IV/A2, IV/B2 (Trent, 1969)

Secular work, 1587<sup>6</sup>; motets, 1611<sup>1</sup>, 1615<sup>2</sup>

Several MS works, *D-MÜp*, *I-Rvat*

### BIBLIOGRAPHY

*FétisB*

**H.-W. Frey:** 'Die Kapellmeister an der französischen Nationalkirche San Luigi dei Francesi in Rom im 16. Jahrhundert', *AMw*, xxiii (1966), 32–60, esp. 53

RUTH I. DeFORD

## Nalson, Valentine

(*b* ? 14 Feb 1683; *d* York, 3 March 1723). English churchman and composer. The only evidence for the date of his birth is his first name. His father, John, was a royalist pamphleteer under Charles II. Valentine was admitted sizar at St John's College, Cambridge, in 1699, and after graduating (1702–3) was ordained deacon in 1706 and priest in 1707, when he also became succentor of York Minster and vicar of St Martin's, York. He was also a prebendary of Ripon from 1713. As succentor, Nalson was effectively in charge of the minster's music. His *Service in G* was his best-known work and enjoyed quite a wide circulation. The four anthems to which his name is attached are English adaptations of Latin motets; their technical accomplishment and modern Italian idiom are likely to have been beyond him. (I. Spink: *Restoration Cathedral Music, 1660–1714*, Oxford, 1995)

## WORKS

*Service, G* (TeD, Bs, Ky, Cr, Mag, Nunc), for the Peace of Utrecht, 1713, 6vv, GB-Cu, DRc (inc.), Ob, Y

Litany, 8vv, Y

2 single chants, D, G, Lbl, Y

2 double chants, G, Y, 1 collab. E. Finch

*Mass, G* (Ky, Gl), a 10 (vv and str), Y (inc.), doubtful

4 anthems (adaptations of Latin motets, orig. composer in parentheses): Give thanks unto the Lord (P.A. Fiocco), Cu, DRc (inc.), Lbl, LF, Ob, Y; [O] clap your hands (P.A. Fiocco), Cu, LF; O most blessed who can praise thee (J.-J. Fiocco), Cu, LF; Thou, O God, art praised in Sion (P.A. Fiocco), Cu, Y

IAN SPINK

## Namibia,

Republic of. Country in south-west Africa. It has an area of 824,269 km<sup>2</sup> and a population of 1.73 million (2000 estimate). European colonial influence in south-west Africa began in 1847, with the activities of the Rheinische Missionsgesellschaft, gradually arousing German interest until the formal establishment of German authority over the territory in 1884. Formal declaration of independence of the new nation of Namibia occurred in 1990.

Namibia is scarcely populated; the southern half is largely desert, and the rural population is found mainly in a narrow strip in the north, bordering Angola.

The diversified population's languages fall into three groups: (a) Bantu languages; (b) Khoisan languages such as Nama, Damara, !Ko, !Kung' etc. (fig. 1.); and (c) Indo-European languages (German, Afrikaans etc.). Some population elements form clusters with subdivisions. During the era of South African apartheid 12 ethnic groups were officially distinguished.

1. Musical traditions of the main ethnic groups.
2. Recent developments.
3. Research.

BIBLIOGRAPHY

## Namibia

### 1. Musical traditions of the main ethnic groups.

Music and dance in Namibia are predominantly associated within six socio-economic contexts: (1) educational institutions such as schools and churches, including mission schools; (2) government-sponsored events such as festivals, public performances, political rallies, radio and TV presentations; (3) entertainment in bars, night-clubs and drinking spots, generally known as 'drankwinkel'; (4) work-songs, choir singing and music for wedding ceremonies performed on large farms mostly owned by German or Afrikaans-speaking entrepreneurs; (5) the life-cycle of rural communities based on agriculture and animal husbandry; and (6) the nomadic life of certain foragers.

The division of Namibia into farms with dependent worker populations and a few areas 'reserved' for 'native' populations has reinforced ethnic and language differences and confirmed their relevance for the study of music in the country. In addition to long-established German farms around Windhoek, there are many owned by Afrikaans-speaking South Africans. Interaction between settlers and farm workers of various ethnic backgrounds has resulted in farm-specific musical activities.

(i) Khoisan-language speakers.

(ii) Bantu-language speakers.

Namibia, §1: Musical traditions of the main ethnic groups

(i) Khoisan-language speakers.

(a) Nama traditions.

On farms south-east of Windhoek, the influence of Protestant church music on Nama music was strong. 19th-century European hymnody survives in several Nama-speaking farm communities. In some communities, a specific harmonic style of choir singing has emerged integrating older Nama traditions.

In documents of the German colonial era, a characteristic Nama dance with reed flutes (*≠ai*) is mentioned, but by the 1970s it had disappeared (Budack, 1979). Attempts to revive it have not led to significant results. Nama workers gather during leisure time at drinking parties, performing a dance accompanied by accordion and guitar called the 'Nama step'. 'Nama step' implies an intense quivering of the whole body, affecting consecutive body parts. Regarding the sung parts, they mostly consist of vocables. Another characteristic of this music is an unusual tri-partite segmentation of the cycles by the chord sequences involved. Clearly, this style is rooted in older traditions of Khoisan-speaking peoples in south-western Africa.

Older Nama musical traditions were greatly affected in the 19th century and the early 20th by both Christian religious influences and everyday life in workers' quarters on the farms, yet the Kubik-Malamusi survey (1991–3) published in 1994 indicates that oral Nama-language narratives continue to this day. *Izes* (folktales) are generally trickster tales about wolves and jackals, but there is a great variety of themes.

### **(b) Damara ('Bergdama') traditions.**

The Damara speak a Khoisan language very close to Nama. They are the descendants of an early, c100–200 ce migration of Angolan Bantu-language speakers from Angola, who adopted the Nama language. They live in the mountainous areas of north-west and central Namibia. Many of them are scattered, however, working on farms in the area of Windhoek. Although songs accompanied by a musical bow have been reported (Wängler, 1955–6), musical instruments of any kind except imported instruments such as the accordion and guitar are now extremely rare (Kubik, 1994). By contrast, there is a strong choir tradition, stylistically similar to Nama choir traditions, characterized by a compact homophony. Many of the most impressive Damara choirs, especially those formed by worker communities on farms, are hardly known outside their local communities. Some of these choirs are composed entirely of family and close relatives of the leader.

Some older Nama-Damara musical concepts concerning form and the structure of motion survive in recent types of local popular music. While **Mbaqanga** and other popular music from South Africa draw on a four-part division of cycles, Damara 'Nama step' music includes harmonic changes at points dividing a cycle of 18, 24 or 36 pulses into three or six segments. In a typical 24-pulse cycle at the basis of one of the songs recorded from Adolf !Hanegu //Naobeb, an internal relationship was observed between the fundamental 24-pulse cycle felt by musicians and dancers, the dancers' reference beat and the timing of the chord changes performed by the guitarist and the keyboard player. The structure shown in ex.1 is characterized by a 6x4 segmentation of the 24-pulse cycle. This is a salient Nama-Damara characteristic, unusual in the broader context of contemporary southern African popular music, where such a cycle normally demonstrates an 8x3 segmentation with the referential beat on every third or sixth fundamental pulse.

### **(c) Bushmen traditions.**

In Namibia, south-eastern Angola and Botswana, the Bushmen (also often referred to by the Nama name San, though this is generally considered insulting and derogatory by the Bushmen themselves) are reputed to be extraordinarily musical. Their tonal system is derived from the auditory experience of the natural harmonics of a stretched string (Kirby, 1932, 1961; Kubik, 1970, 1994). On Namibian territory, there is a great number of different Khoisan languages and ethnic divisions, including the !Kung' on the border with Angola, the Mbarakwengo (Xun) and the !Ko of the Kalahari.

Bushman musical traditions that survive today depend to a great deal on socio-economic and environmental factors. !Ko families who serve a Herero chief remember a spectacular fighting game between men, while women still practise polyphonic singing. By comparison, !Ko families on the farm of Ansie Strydom, north-east of Gobabis, practise an astonishing variety of musical instruments, including musical bows, lamellophones, pluriarcs, guitars and accordions. It was among these !Ko families that some unusual observations were made: a *dengo* board lamellophone with 23 lamellae arranged in two ranks and tuned in an ascending scale from

left to right; a double-braced musical bow with two tuning loops (fig.2); and a *too* pluriarc with five strings used as an accompaniment to singing.

Somewhat different in their musical culture are the northern Bushmen. !Kung' refugees from Angola display female polyphonic singing and the use of mouth- and gourd-resonated musical bows derived from the hunting bow (Kubik, 1970). A friction bow is also used, as are lamellophones (Kubik, 1994, p.171). The *gauka* (pluriarc) originally from south-western Angola was found played by a musician of the Mbarakwengo, Johannes Kamate, recorded near Bagani. Some ecstatic dance practices, especially quivering dances performed by men, also survive in a small community of !Kung' refugees west of Rundu, Okavango region.

## Namibia, §1: Musical traditions of the main ethnic groups

### (ii) Bantu-language speakers.

#### (a) Tswana traditions.

Tswana is an important Bantu language spoken in Botswana and Bophutatswana, South Africa, as well as in small areas of Namibia, south-east of Gobabis. Older Tswana traditions, notably *dithlamane* (storytelling) with interspersed songs, survive in the area of Aminuis, eastern Namibia. A remarkable musical instrument, technologically, is the *seganpure* (also *sexankure*, *sekampure* in local pronunciations), a friction chordophone (Rycroft, 1966) made from a long stick, with one string attached to a tuning-peg at the stick's lower section, and capped with a tin at the upper section. It is still played by Tswana performers living on Namibian territory (fig.3). The *seganpure* has been referred to as 'Buschmanngeige' (Bushman violin) (Heunemann and Heinz, 1975), because it was also recorded among !Ko-speaking neighbours of the Tswana. It could be either an older Bushmen invention or a creative response to a Dutch-imported 17th-century bowed instrument. Rycroft has suggested that the genesis of the *seganpure* might be connected with the 'Trumscheit' (see [Trumpet marine](#); Rycroft, 1966).

#### (b) Herero traditions.

The Herero and the related Himba (Zemba) pastoralists count among the most important cattle-raising peoples of southern Africa. In commemoration of the Herero leader Samuel Maharero (1890–1923), a Herero Day is celebrated every year in Okahandja, a town north of Windhoek. It is characterized by solemn parades of cavalry with men dressed in uniforms, some in pre-World War I styles. The women wear characteristic Victorian-style robes, with headdresses in the shape of cattle horns (fig.4). Similar celebrations take place in various contexts, always with a solemn display of old uniforms and military drills by what has become today a symbolic association of 'veterans' of the Herero-German war. On such occasions, dominated by the presence of important Herero chiefs, declamatory songs (*omuhiva*) and praise-poetry (*ondoro*) are performed by the uniformed men. Like the traditions of other African pastoralists, Herero music is characterized by an absence of musical instruments. The only instrumental object commonly seen is a wooden plank.



*Omuhiva* song texts suggest the importance of social stratification among the Herero. Vocal music is predominant, with both unison and leader-chorus singing. The *oucina* dance-song genre is performed by women who accompany their songs with swaying body movements and hand-clapping on off-beats. One of the alternating lead singers and dancers binds a percussion plank on her right foot, hitting the ground with it in a slow and rhythmically complex pattern of strokes. The Ociherero name for this instrument, *ocipirangi*, comes from 'Planke' (Ger.: 'plank'). It seems to be a late 19th-century or early 20th-century innovation; earlier, a piece of cow skin (*orukaku*) was used, and struck into the sand to accompany women's songs. *Oucina* songs, in their characteristic pentatonic modes, focus in their content on the most important economic asset of the Herero, cows. Some of them are sung during milking, others describe tiresome journeys with ox-carts or praise historical personalities, such as Samuel Maharero who died in exile.

Although the Ovahimba, a Herero related ethnic group, have become a tourist attraction in Namibia, their music has been little researched. The Namibian pastoralists are among the most culturally conservative in the country. With a deeply rooted tradition of unison singing in a pentatonic mode, and their harsh, declamatory vocal timbre, Herero youths often have difficulty adapting to multi-part singing in the diatonic system in Western-style schools. Contemporary South African popular music has also found relatively little resonance.

### **(c) Ovamboland traditions.**

Storytelling, including *chantefables* and other narrative genres, such as *omahokololo*, still play an important role in Ovambo (Kwanyama) cultures, as do other forms of vocal music, particularly choir singing, mission and school songs and, more recently, patriotic songs. In contrast to many other Namibian ethnic groups, work-songs are common among the Ovambo, such as songs by women pounding finger millet with interlocking strokes.

By the 1990s the ecology of Ovamboland was seriously damaged due to overgrazing, resulting in total deforestation, which may explain the general absence of drums these days. Except for a few imported musical instruments, such as accordions and guitars, Ovambo musical culture is now barren of musical instruments. Neither the 'Ovambo guitar', a pluriarc, nor the *kambulumbumba* gourd-resonated musical bow, recorded by Sabine Zinke (1992), can be easily found in 21st-century Namibia. It is uncertain whether the famous Ovambo horn ensemble (Guildenhuys, 1981, p.29) still exists. Ovambo music is dominated by choirs, with diverse repertoires, from groups such as the SWAPO-Hanyeko Choir singing liberation songs to more religiously orientated groups, such as those founded by Efafnasi Barnabas Kasita and Junias Shigwedha.

### **(d) Okavango traditions.**

It is significant that the Gciriku (Diriku), an Okavango people, known for a remarkable oral literature, have click sounds in their language, adopted from Khoisan speakers. Unaccompanied vocal music performed by groups, as well as dances with drums, rattles and wooden concussion slabs play an important role in their musical traditions. Music-dance genres include:

*manthongwe*, a healing dance; *chikavedi*, a dance for chiefs performed every year when, after a successful harvest, millet is presented to the chief; *thiperu*, an entertainment dance shared with the Mbukushu performed throughout the year. Musical instruments of the Gciriku are shared with their neighbours; some, like the *chinkhuvu* (slit-drum), have been recently adopted from the Vanyemba, Angolans of various ethnic backgrounds.

Kwangari (Kwangali) musical traditions include a variety of dances shared by men and women such as *epera*, in which the men imitate cows, and *muchokochoko* performed by men wearing leg rattles of the same name. The dancers are accompanied with the standard set of three long, single-head drums, played by men with their hands. The lowest-tuned drum (with a lump of tuning wax in the centre) is called *nkurugoma* (big drum), the other two are *nkinzo* and *mpumo*. A ceremonial dance called *mayaua* with swaying movements by the women pays respect to the chief. A popular dance for young people is called *axi*. Musical instruments for individual use include no fewer than four different types of musical bows: *rugoma*, a mouth-resonated stick rather than bow, played exclusively by women, made of a river reed; *kaworongongo*, a mouth-resonated friction bow; *mburumbumba*, an unbraced musical bow held against an external resonator, such as a washing-tub with orifice facing down on the ground; and *kamburumbumba*, an unbraced musical bow with a gourd- or tin-resonator pressed by the performer against the stave. Two types of lamellophones have been traced: *edumudumu*, with fan-shaped board and notes arranged in two ranks, and *ndingo*, a board lamellophone imported from south-eastern Angola. *Ngoma nkhwita* is the Kwangari name for a friction drum with internal friction stick, a type widely found in south-western Angola.

The easternmost branch of the Okavango peoples is the Mbukushu. Most popular at Bagani is the *thiperu* dance with drums. Participants form a three-quarter circle. Participating women hold wooden slabs, 10x15x1.5 cm in size, in their hands, clapping them together. Inside the circle there is a dance master whose head is decorated with feathers. He performs a dance with a female, working out tiny steps with occasional turns and jerky movements. The music is organized in cycles of 12 or 24 elementary pulses.

There is an old Mbukushu dance for the chiefs called *rengo*; another dance performed by old women during female initiation ceremonies is called *dichemba*. Lamellophones are popular in the area. They are called *thishanji*, with fan-shaped boards and lamellae arranged in two ranks. The proximity to Zambia has had a notable effect on youths who, like their peers in Zambia, make homemade banjos.

#### **(e) East Caprivi traditions.**

The Subia and the Lozi are among the people settled in this area. Subia musical culture emphasizes drum-accompanied genres, such as healing dances. Such events require the use of three *ingoma*, tall, single-head drums with tuning paste applied to the centre of the skin. The set includes *iingóma inkando* (deep-tuned drum), *chikumwa* (medium-pitched drum), and *kambiri mulyata* or *iitunguni* (high-pitched drum). A medical practitioner performs the dance shaking two *inchinza*, tin-rattles with a

handle, while singing the leader's vocal line with response by a mixed chorus.

*Matangu*, storytelling with songs, is still a popular evening activity among the Subia. On such occasions *chisiyankulu* ('What the old people have left behind'), i.e. oral history, can also be discussed and explained to the young. Among the musical instruments used for individual performance, the *kang'ombyo* Caprivi-type lamellophone is popular. A typical *kang'ombyo* has 14 iron lamellae mounted upon a fan-shaped board with its lateral rims raised.

As in Zambia, one of the salient expressions of Lozi musical culture is the playing of gourd-resonated xylophones called *silimba*. The base of these xylophones is a stand, almost like a table (fig.5). The Lozi are the only ethnic group in Namibia with such a tradition of xylophone playing. The *kang'ombyo* lamellophone was also adopted from their Subia-speaking neighbours. In addition, the performance of *chantefables* (*matangu*) is an important activity.

## Namibia

### 2. Recent developments.

Independence brought an influx of people from rural areas into cities, notably Windhoek's Katutura township. It remains to be seen, however, what effects this will have on urban musical activities. The Ministry of Education and Culture has promoted traditions with 'national' messages, not always conducive, however, to the encouragement and promotion of living individual artists; rather it has aided the rise of folkloristic groups and generated educational music for school activities, such as the mushrooming marimba (xylophone) school ensembles using industrially manufactured instruments and a modified Carl Orff approach to school music teaching.

Popular guitar-based music has also had a long history in Namibia. South African-made acoustic guitars were and still are readily available, which is not so in many other African countries. Accordion and guitar groups have existed among the Nama and Damara since the early decades of the 20th century. While this tradition continues among various peoples settled on farms, for example among !Ko workers on the fringes of the Kalahari steppe east and north-east of Gobabis, it has been transformed in some places into an electric version, with an electric guitar and keyboard, while the essential dance movement, the 'Nama-step', remains the same.

## Namibia

### 3. Research.

Although ethnological interest in the peoples and cultures of Namibia was considerable during the period of German rule, reports on musical activities were scarce until the 1960s. In a select bibliography of articles on the music of south-west Africa, Darius Thieme (1962) cited three publications specifically concerned with music: Bleek (1928), Grimaud (1956) and Wängler (1955–6). The more extensive bibliography by L.J.P. Gaskin (1965; pp.29–30) lists 23 entries.

Among the classic works on Khoisan music analysing material from northern Namibia are two articles by Nicolas England (1964, 1967). Also of importance for comparison are field documents on the !Ko in Botswana by George Nurse (1972) and D. Heunemann and H.J. Heinz (1975). Two related articles on 'Bushman' and 'Hottentot' musical practices by David Rycroft (1978) and E.O.J. Westphal (1978) demonstrate the benefit of interrelating music and language research in Namibia. Erika Mugglestone (1982) introduced a further, historically oriented perspective by analysing data on Khoisan, notably 'Hottentot' music, as found in Peter Kolb (1719).

Systematic recording in Namibia began with Hugh Tracey's brief recording tour in 1965. In spite of the vast distances he had to traverse, Tracey recorded 111 items in different parts of the country. In 1988 Andrew Tracey of the International Library of African Music, South Africa, made recordings at Nyangana Mission in the north, documenting rare instruments such as the *rugoma* (mouth bow) and *ruwenge* among the Okavango peoples. In 1990 Minette Mans organized a symposium on 'Independence and Namibian Music' at the University of Namibia in cooperation with Andrew Tracey. Choirs and musicians were invited and heard for the first time by international audiences. Beginning in 1991, Gerhard Kubik and Moya A. Malamusi carried out a three-year survey project on music, dance and oral literature in Namibia. Archival copies of the sound recordings are deposited at the Phonogrammarchiv of the Austrian Academy of Sciences, Vienna, and at the Ethnomusicological Department of the Museum für Völkerkunde, Berlin. A preliminary account of the results of this research was published in the journal *EM-Annuario degli Archivi di Etnomusicologia dell'Accademia Nazionale di Santa Cecilia* (Kubik, 1994).

[Namibia](#)

## **BIBLIOGRAPHY**

[and other resources](#)

**P. Kolb:** *Caput bonae spei hodiernum: das ist, vollständige Beschreibung des afrikanischen Vorgebürges der Guten Hoffnung* (Nuremberg, 1719)

**S. Passarge:** 'Das Okavango-Sumpfland und seine Bewohner', *Zeitschrift für Ethnologie*, v (1904), 649–716

**E.M. von Hornbostel and C. Sachs:** 'Systematik der Musikinstrumente', *Zeitschrift für Ethnologie*, xlvi (1914), 553–90

**D.F. Bleek:** 'Bushmen of Central Angola', *Bantu Studies*, iii (1928), 105–26

**L. Schultze:** 'Zur Kenntnis des Körpers der Hottentotten und Buschmänner', *Jenaische Denkschriften*, xvii (1928), 147–228

**P.R. Kirby:** 'The Recognition and Practical Use of Harmonics of Stretched Strings by the Bantu of South Africa', *Bantu Studies*, vi (1932), 30–46

**P.R. Kirby:** 'A Secret Musical Instrument: the Ekola of the Avakwanyama of Ovamboland', *South African Journal of Science*, xxxvii (1942), 94–115

- H.H. Wängler:** 'Über südwestafrikanische Bogenlieder', *Afrika und Übersee*, xxxix (1954–5), 49–63; xl (1956), 163–74
- Y. Grimaud:** 'Note sur la musique vocale des Bochimans !Kung et des pygmées Babinga', *Ethnomusicologie II: Wégimont III 1956*, 105–26
- E. Damman:** *Studien zum Kwangali: Grammatik, Texte, Glossar* (Hamburg, 1957)
- P.R. Kirby:** 'Physical Phenomena which Appear to have Determined the Basis and Development of an Harmonic Sense among Bushmen, Hottentot and Bantu', *AfM*, ii/4 (1961), 6–9
- D.L. Thieme:** 'A Selected Bibliography of Periodical Articles on the Music of the Native Peoples of Sub-Saharan Africa', *AfM*, iii/1 (1962), 103–10
- N.M. England:** 'Symposium on Transcription and Analysis: a Hukwe Song with Musical Bow', *EthM*, viii (1964), 233–77
- L.J.P. Gaskin:** *A Select Bibliography of Music in Africa* (London, 1965)
- H. Tracey:** 'I.L.A.M. Recording Tour (South West Africa and Northwestern Cape)', *AfM*, iii/4 (1965), 68–70
- D. Rycroft:** 'Friction Chordophones in South-Eastern Africa', *GSJ*, xix (1966), 84–100
- N.M. England:** 'Bushman Counterpoint', *JIFMC*, xix (1967), 58–66
- G. Kubik:** *Música tradicional e aculturada dos !Kung' de Angola*, Estudos de Antropologia Cultural, iv (Lisbon, 1970)
- G.T. Nurse:** 'Musical Instrumentation among the San (Bushman) of the Central Kalahari', *AfM*, v/2 (1972), 23–7
- D. Heunemann and H.J. Heinz:** *Film nos.E2123–2127* (Göttingen, 1975)
- D. Rycroft:** 'Comment on Bushman and Hottentot Music recorded by E.O.J. Westphal', *Review of Ethnology*, v/2–3 (1978), 16–23
- E.O.J. Westphal:** 'Observations on Current Bushman and Hottentot Musical Practices', *Review of Ethnology*, v/2–3 (1978), 9–15
- K.F.R. Budack:** 'The Khoe-Khoen of South-West Africa', *SWA Annual/SWA Jb 1979*, 111–15
- C. Gildenhuis:** 'Musical Instruments of South West Africa/Namibia', *Symposium on Ethnomusicology II: Grahamstown 1981*, 28–33
- F. Strydom:** 'The Music of the Rehoboth Bastards', *ibid.*, 80–83
- E. Mugglestone:** 'The Gora and the "Grand" Gom-Gom: a Reappraisal of Kolb's Account of a Khoikhoi Musical Bow', *AfM*, vi/2 (1982), 94–115

- K. Alnaes:** 'Living with the Past: the Songs of the Herero in Botswana', *Africa*, lix (1987), 267–99
- E. Damman:** *Was Herero erzählten und sangen*, Afrika und Übersee: Beiheft, xxxii (Berlin, 1987)
- A. Norberg:** 'Musikinstrumente der Bini in Südwest-Nigeria', *Musikkulturen in Afrika*, ed. E. Stockmann (Berlin, 1987), 197–220
- P. Roos:** 'Traditional Namibian Songs for Schools: a Research Project', *ISME Yearbook*, xv (1988), 165–72
- S. Zinke:** *Neue Gesänge der Ovambo: musikethnologische Analysen zu namibischen Liedern* (diss., U. of Berlin, 1992)
- G. Kubik and M.A. Malamusi:** 'Namibia Survey 1991–1993', *EM-Annuario degli Archivi di Etnomusicologia dell'Accademia Nazionale de Santa Cecilia*, ii (1994), 151–209
- G. Kubik:** *Theory of African Music*, i (Wilhelmshaven, 1994)
- African Guitar: Audio-Visual Field Recordings 1966–93*, videotape, dir. G. Kubik and W. Bachschwell, Vestapol Productions 13017 (Cambridge, MA, 1994)

## Namieyski

(fl 2nd half of the 18th century). Polish composer. He was probably active in the Wielkopolska district. Only one of his compositions is known, a five-movement symphony in the early Classical style (ed. in *Symfonie Polskie*, v); Abraham has said that it shows an assured technique and can stand alongside all but the best Mannheim or J.C. Bach symphonies. It is uncertain whether he is the Johann Namiesky, a 'Harmoniemusikdirector' in Baden, whose extant works include two masses, an aria, four *Tantum ergo*, two graduals, an offertory and two litanies (*A-Wn*).

### BIBLIOGRAPHY

- T. Strumłłio:** 'Do dziejów symfonii polskiej' [The history of the Polish symphony], *Muzyka*, iv/5–6 (1953), 26–45
- J. Berwaldt:** Preface to *Symfonie Polskie*, ed. Z.M. Szweykowski, v (Kraków, 1967)
- G. Abraham:** 'Some Eighteenth-Century Polish Symphonies', *Studies in Eighteenth-Century Music: a Tribute to Karl Geiringer*, ed. H.C. Robbins Landon and R.E. Chapman (New York and London, 1970), 13–22, esp. 16
- A. Mrygoń:** 'Polonica muzyczne w zbiorach austriackich' [Polish music in Austrian collections], *Muzyka*, xv/2 (1970), 106–10 [with Eng. summary]
- B. Chmara-Żaczekiewicz:** 'Rękopisy nieznanych kompozycji Johanna Namiesky'ego' [Manuscripts of unknown compositions by Johann Namiesky], *Muzyka*, xxix/4 (1984), 85–9 [with Eng. summary]

ZYGMUNT M. SZWEYKOWSKI

# Namur, Jean de.

See [Gallicus, Johannes](#) and [Dufon, Jean](#).

# Nancarrow, (Samuel) Conlon

(*b* Texarkana, AK, 27 Oct 1912; *d* Mexico City, 10 Aug 1997). American composer. Sent by his father (the mayor of Texarkana) to the Western Military Academy in Illinois, he started playing trumpet there, and later attended the national music camp at Interlochen, Michigan. His father pushed him towards an engineering career, for which purpose Nancarrow briefly attended Vanderbilt University. Enrolment in Cincinnati College Conservatory (1929–32) did not result in graduation, but it did, in 1930, expose him to Stravinsky's *The Rite of Spring*, which sparked an interest in rhythmic complexity. In 1934 he moved to Boston and studied privately with Sessions, Piston and Slonimsky. A communist party member, he volunteered for the Lincoln Brigade and fought in the Spanish Civil War. Upon returning home, he reacted to growing anti-communist activity in America by moving to Mexico City in 1940, where he lived until his death.

Nancarrow's works from 1930 to 1945 were for piano (*Prelude* and *Blues*), small orchestra, string quartet and small chamber ensembles. Best known, however, are his series of about 50 (the numbering is ambiguous) studies for player piano, which explore a fascinating range of techniques for achieving extreme rhythmic complexity. In 1947, living on inherited money and inspired by Cowell's book *New Musical Resources* (in which Cowell recommended using a player piano to achieve complex polyrhythms), Nancarrow travelled to New York to buy a player piano and have a roll-punching machine built for him. His first pieces, later gathered together as Study no.3, were experiments in extremely fast jazz pianism, influenced by Nancarrow's favourite pianists Art Tatum and Earl Hines. The piece officially numbered Study no.1 spun fragments of a 30-note pitch row around marching major triads in two simultaneous tempos of four against seven.

Considering that three quarters of Nancarrow's output is for the same instrument, the variety of his musical strategies is astonishing. Nevertheless, his music can be summed up as deriving from four basic rhythmic ideas: ostinato, isorhythm, tempo canon and acceleration. The early blues-influenced studies, nos.1, 2, 3, 5 and 9, are generated by setting ostinatos against each other at different tempos. In Studies nos.6, 7, 10, 11 and 20, he revived the medieval technique of isorhythm (though inspired by a strong interest in the tāla structure of Indian music), employing multiple repetition of the same rhythm against different pitch sequences. The climax of the early studies is no.7, in which three isorhythms are set against each other in myriad combinations and at lightning-fast speed. Even here the feeling for jazz harmony remains strong, and the isorhythms simulate the freedoms of a wild jazz pianist.

With Studies nos.13–19, Nancarrow discovered the technique with which he would be most identified: tempo canon. In the tempo canons, a melody (or, later, textual block) is superimposed upon itself at different levels of

transposition and at varying tempo ratios, for example 4:5, 12:15:20, and so on. Formal variety is achieved by varying the placement of the convergence point, i.e. the moment at which the melodies reach the same point in their respective material. For instance, the simple Study no.14 has two voices at a 4:5 ratio, with the convergence point at the exact mid-point of the piece. Study no.31 ends just seconds before its three voices (at ratios 21:24:25) would have converged. Starting with Study no.24, Nancarrow works with highly elaborate schemes in which the melodies begin at a convergence point, grow further and further apart, switch tempos, grow back together, reach a second convergence point, and repeat the process over and over again.

In his most elegant canons (Studies nos.24, 32, 33, 36, 37, 43) this process achieves a classic interdependence between form and content. Near a convergence point, the motives tend to be brief and to echo from voice to voice quickly. In between such coincidences, the melodies tend to stretch out at greater length. As Nancarrow developed this technique, his rhythmic ratios grew to almost unimaginable complexity: the square root of 2 against 2 in no.33,  $e$  against  $\pi$  in no.40 ( $e$  being the base of natural logarithms), and in no.37 a scale of 12 tempos analogous to the pitch ratios of a justly-tuned chromatic scale (similar to a scale Stockhausen had used in *Gruppen*, and which both may have taken from Cowell's book).

The remaining rhythmic idea is acceleration (and deceleration), employed in Studies nos.8, 21, 22, 23, and 27 to 30. Study no.27, for instance, is a canon in which the voices accelerate (and decelerate) at rates of 5%, 6%, 8% and 11%. (In a 5% acceleration, each note is 5% shorter in duration than its predecessor.) While acceleration was arguably Nancarrow's most original device (though again suggested by Cowell), it was difficult to control structurally in the pre-computer era, and did not prove as fertile as tempo canon or isorhythm.

In Nancarrow's early works, these rhythmic ideas remain fairly distinct. In his late studies, though – nos.25, 35, 41, 42, 45, 46, 47 and 48 – he begins, as Beethoven did in his last sonatas and string quartets, to combine his structures into hybrid forms. For example, in nos.45–7, a tempo canon based on an isorhythm creates an acceleration effect as it nears a convergence point. Also, beginning with the spectacular Study no.25, Nancarrow began to develop what was idiomatic about the player piano, indulging in superfast glissandos and arpeggios, figures that traverse the keyboard within a split second. At the thunderous climax of no.25, 1028 notes swirl by in 12 seconds. Perhaps his greatest works, though, are his chaotic-sounding late canons, Studies nos.41 and 48, in which frenetic glissandos and jazz gestures are flung together according to well-concealed accelerative structures.

Nancarrow composed in almost total isolation until the late 1970s, when Peter Garland began publishing his scores in *Soundings* and the studies started appearing on record. Late fame brought a series of commissions for live-performed works (*Tango?*, String Quartet no.3, Piece no.2 for small orchestra, *Two Canons for Ursula*) and invitations to major music festivals in America and especially Europe; in 1983 the MacArthur Foundation awarded him its prestigious 'genius' award of \$300,000. Nancarrow's



player piano studies have had a tremendous impact on young composers for their almost unparalleled fusion of visceral excitement and structural elegance.

## WORKS

### chamber and orchestral

Sarabande and Scherzo, ob, bn, pf, 1930

Toccata, vn, pf, 1935

Septet, 1940

Trio no.1, cl, bn, pf, 1942

Piece no.1, small orch, 1943

String Quartet no.1, 1945

String Quartet no.2, late 1940s, inc.

Piece no.2, small orch (1985)

String Quartet no.3, 1987

Trio no.2, ob, bn, pf, 1991

### player piano

unless otherwise stated all extant as piano rolls and in MS score

Studies nos.1–30, c1948–60, incl. no.2b [based on final movt of Piece no.1, small orch]; no.13, no score extant; no.30, prep player pf, no score extant; no.34, arr. str trio

Studies nos.31–7, 40–51, c1965–92; nos.38 and 39 renumbered as 43 and 48  
For Yoko, 1990

Contraption no.1, computer-driven prep pf, 1993

### piano

Blues, 1935

Prelude, 1935

Sonatina, 1941

3 Two-Part Studies, early 1940s

Tango?, 1983

2 Canons for Ursula, 1989

MSS in *CH-Bps*

Principal publishers: Boosey & Hawkes, Peters, Smith Publications, Soundings Press

## BIBLIOGRAPHY

**E. Carter:** 'The Rhythmic Basis of American Music', *The Score and I.M.A. Magazine*, xii (1955), 27–32

**G. Mumma:** 'Nancarrow Notes' in W. Zimmermann: *Desert Plants* (Vancouver, 1976), 247–51

**P. Garland, ed.:** *Conlon Nancarrow: Selected Studies for Player Piano* (Berkeley, 1977) [incl. interview with Nancarrow and articles by G. Mumma, R. Reynolds, J. Tenney and others]

**J. Rockwell:** 'Conlon Nancarrow: Poet of the Player Piano', *New York Times* (28 June 1981)

- R. Commanday:** 'The Man Who Writes for Player Piano', *San Francisco Chronicle* (30 June 1981)
- P. Garland:** 'Conlon Nancarrow: Chronicle of a Friendship', *Americas: Essays on American Music and Culture (1973–80)* (Santa Fe, 1982), 157–85
- C. Gagne and T. Caras:** 'Conlon Nancarrow', *Soundpieces: Interviews with American Composers* (Metuchen, NJ, 1982), 281–303
- J. Jarvlepp:** 'Conlon Nancarrow's *Study 27 for Player Piano* Viewed Analytically', *PNM*, xxii (1983–4), 218–22
- M. Fürst-Heidtmann:** 'Conlon Nancarrow's "Studies for Player Piano"/Time is the Last Frontier in Music', *Melos*, xlvi (1984), 104–22
- R. Reynolds:** 'Conlon Nancarrow: Interviews in Mexico City and San Francisco', *American Music*, ii/2 (1984), 1–24
- J. LaBarbara:** 'The Remarkable Art of Conlon Nancarrow', *Musical America*, xxxiv (1984), 12–13
- M. Fürst-Heidtmann:** 'Ich bin beim Komponieren nur meinen Wünschen gefolgt', *MusikTexte*, no.21 (1987), 29–32
- P. Carlsen:** *The Player-Piano Music of Conlon Nancarrow: an Analysis of Selected Studies* (New York, 1988)
- M. Furst-Heidtmann:** 'Conlon Nancarrow und die Emanzipation des Tempos', *NZM*, Jg.150, nos.7–8 (1989), 32–8
- K. Gann:** 'Private Bells', *Village Voice* (14 Nov 1989)
- K. Gann:** 'Conlon Nancarrow's Tempo Tornados', *Village Voice* (5 Oct 1993)
- K. Gann:** *The Music of Conlon Nancarrow* (Cambridge, 1995)

KYLE GANN

## Nanchini, Pietro.

See [Nachini, Pietro](#).

## Nancy.

City in north-east France, capital of the former province of Lorraine, now the département of Meurthe-et-Moselle. Founded in the 11th century, Nancy became the capital of the Duchy of Lorraine in the 12th century. In 1339 Duke Raoul founded the collegiate church of St Georges, where Charles II (1391–1431) installed an organ and established a choir school. His successor René I employed 12 singers in the chapel and organized sumptuous musical entertainments including singing, dancing and pantomime for the visit of Charles VII of France and the wedding of Margaret of Anjou and Henry VI of England in 1444–5. René II (1473–1508) established a minstrel's school at Pont-à-Mousson in 1477, built an organ at St Georges in 1487, strengthened the choir and appointed as choirmaster Pierrequin de Therache (1492). His successor Antoine I (1508–44) retained Therache until 1527, when he appointed Matthieu Lasson. Antoine was an ardent music lover, and separated the Musiciens de Chambre from the Chapelle, using choristers ('les petits chantres de Monseigneur') and instrumentalists (viols, lutes and shawms) for his levées and dinners. Under René II and Antoine alike, musical life at Nancy enjoyed close connection with that of the French royal court.

Charles III (1545–1608), raised at the French court, employed many musicians including F.M. Caietain and L'Estocart. He introduced masquerades, ballets and concerts for ceremonial and family occasions. During the reign of Duke Henri II (1608–24) the court ballet continued in vogue, and, with the annual carnivals, provided employment for the duke's string band, which included French, English and Italian musicians. *Intermedii* in the Italian manner, divertissements and ballets accompanied the accession of Charles IV in 1624 but the musical life at court was interrupted by the Thirty Years War (1618–48), a plague (1630) and the occupation of Lorraine by French troops (1633–59). After his restoration Charles revived musical entertainments, mounting ballets and carousels in 1664, 1665 and 1669. Occupied once more by the French between 1670 and 1698, Lorraine was subsequently returned to Duke Leopold, who married King Louis XIV's niece and imitated the pomp of Versailles, appointing Lully's pupil Desmarets as *surintendant de musique* and C.M. Magny as *maître de ballet*. The two collaborated in a divertissement entitled *Le temple de l'Astrée*, performed at the inauguration of an opera house in 1709. Several operas by Lully and Desmarets followed while the latter also directed his motets at St Georges with the duke's musicians-in-ordinary, whose numbers had been increased from 12 to 35.

François III (1729–37) gave his protection to an Académie de Musique active between 1731 and 1756, which gave twice-weekly concerts of music by Campra, Mouret and others. The last Duke of Lorraine, Stanislas Leszczyński (1737–66), sought to make Nancy one of the palatial cities of Europe: the municipal theatre, the Pavillon de la Comédie, housed near the Place Stanislas from 1755 until it burnt down in 1906, mounted operas and *opéras comiques* by Rameau, Rousseau, Favart, Philidor, Monsigny, Pergolesi, Grétry and Gluck. The cathedral, built for Duke Leopold, had a new organ by Du Pont (1757) and an excellent choir directed by Joseph-Antoine Lorenziti.

The disbanding of the court after Lorraine's union with France (1766), the Revolution and the ensuing wars had a detrimental effect on the city's musical life. The Conservatoire Municipal founded in 1882 achieved national status in 1968; its directors have included Joseph Guy Ropartz (1894–1919), Alfred Bachelet (1919–29) and Marcel Dautremier (1946–7). The conservatory offers courses in singing, the piano and wind instruments. The Grand Théâtre de Nancy, designed by Hornecher, was built in 1919; its annual season (October to June) includes several operas, in addition to operettas, ballets and performances by visiting companies. Under the direction of Antoine Bourseiller it achieved critical acclaim during the 1980s for many enterprising productions, including Henze's *Boulevard Solitude* and Tippett's *King Priam*.

## BIBLIOGRAPHY

- A. Jacquot:** *La musique en Lorraine* (Paris, 1882, 2/1882/R)  
**G. Rapartz:** *Le Conservatoire et les concerts de Nancy 1881–1897* (Nancy, 1897)  
**A. Jacquot:** *Les musiciens lorrains* (Paris, 1904)  
**A. Jacquot:** *Les facteurs d'orgue et de clavecin lorrains* (Paris, 1910)  
**F. Raugel:** 'Les orgues de la cathédrale de Nancy', *L'Orgue*, nos.122–3 (1967), 131–3

- A. Bourseiller:** 'L'Opéra – Théâtre de Nancy', *Le théâtre lyrique français 1945–1985*, ed. D. Pistone (Paris, 1987), 353–4
- R. Freedman:** 'The Chansons of Mathieu Lasson: Music at the Courts of Lorraine and France, ca. 1530', *JM*, viii (1990), 316–56
- R. Freedman:** 'Pastourelle jolie: the Chanson at the Court of Lorraine, ca. 1500', *JRMA*, cxviii (1991), 161–200

FRANK DOBBINS

## Nani.

Maltese family of musicians. Together with the Bugeja family, they dominated Maltese church music during the 19th and early 20th centuries.

- (1) Angelo Nani
- (2) Emmanuele Nani
- (3) Paolo Nani
- (4) Anton Nani
- (5) Paul [Paolo] Nani

### WORKS

(selective list)

Sacred vocal: Tantum ergo, T, Bar, orch, 1929; Laudate Dominum, ps, B solo, B chorus, orch, 1930; Messa del naufragio, T, B, TTB, SATB, orch, 1930; Credidi, ps, T, B, orch, 1931; Mag, T, B, TB, orch, 1931; Sancte pater Augustine, ant, TB, orch, 1931; Flos Carmeli, ant, T, B, orch, 1932; Crudelis Herodes, hymn, B, TB, orch, 1934; In exitu, ps, TB, orch, 1934; Paulo sacrati litoris, hymn, Bar, TTBarB, orch, 1934; Lauda Jerusalem, ps, T, B, orch, 1937; Ave Maria, Bar, TrT, orch, 1938; Laetatus sum, ps, T, B, TB, orch, 1938; Laudate pueri, ps, T, Bar, B, TB, orch, 1938; Nisi Dominus, ps, T, B, TB, orch, 1938; Ave maris stella, hymn, Bar, TrT, orch, 1939; Virgo prudentissima, ant, T, TB, orch, 1939; Messa da Requiem, S, Mez, T, B, SATB, orch, 1943; Tantum ergo, T, B, TB, orch, 1944; Beatus vir, ps, T, B, TB, orch, 1947

Other works: Bacio morte (A. Negri), S, pf, 1930; Tristezza (O. d'Alba), S, pf, 1932; Melodie, str, 1935; Recitativo declamato (anon.), Bar, pf, 1935; And Yet She Dreams, musical tableau, orch, 1939; Fuga, c, str, 1940; Maltese Christmas, orch, 1943; Malta War Sym., orch, 1944; Andante, str qt, 1963

### BIBLIOGRAPHY

- L. Farrugia:** *Del maestro Dr. Paolo Nani* (Malta, 1904)
- G. Muscat-Azzopardi:** 'Paolo Nani', *Malta letteraria*, i/2 (1904), 50–52
- V. Caruana dei Conti Gatto:** *Malta artistica illustrata*, ii: *Musica* (Malta, 1910)
- U. Rolandi:** *Musica e musicisti in Malta* (Livorno, 1932)
- R. Mifsud Bonnici:** *Mużiċisti kompożituri maltin u ghawdxin tal-bieraħ u tal-lum* [Maltese composers of yesterday and today] (Malta, 1951)
- D. Danzuso and G. Idonea:** *Musica, musicisti e teatri a Catania* (Palermo, 1984)
- C. Attard:** *Five Generations of Nani Musicians* (diss., U. of Malta, 1986) [with list of works]
- J. Vella Bondin:** 'Paul Nani: the Closing of an Era', *Sunday Times* [Malta], 9 Nov 1986

- J. Vella Bondin:** 'Anton Nani and his *Requiem*', *Sunday Times* [Malta] (29 Oct 1989)
- S. Attard:** *The Operas of Anton Nani* (diss., U. of Malta, 1991)
- G. Bonello:** 'New Light on the First Nanis in Malta', *Sunday Times* [Malta] (21 March 1993)
- F. Bruni:** *Musica sacra a Malta* (Malta, 1993)
- J. Vella:** 'Music', *Malta: Culture and Identity*, ed. H. Frendo and O. Friggieri (Malta, 1994), 159–79
- J. Vella Bondin:** 'Il-Kappella Nani fis-seklu dsatax' [The Nani *cappella* during the 19th century], *Programm Filarmonika Santa Marija Mosta*, ed. J.J. Camilleri (Malta, 1994), 71–5

JOSEPH VELLA BONDIN

Nani

### (1) Angelo Nani

(*b* Venice, 16 March 1751; *d* Valletta, Malta, 27 Feb 1844). Violinist and impresario. He was the son of Girolamo Nani, a Venetian notary, who was the author of an important criminal code and treasurer to the Council of Ten, as well as an amateur violinist. Angelo studied with his father and Nasari, and during a concert tour with the flautist J.-D. Rapp arrived in 1766 in Malta, where his virtuosity impressed Grandmaster Manoel Pinto, who appointed him chamber musician. His marriage on 11 April 1768 to Ninfa Schembri precluded further advancement within the Order of St John, but for a time he led the orchestra at the Manoel Theatre. According to the French scholar Davolos (cited in Bonello) Nani was one of the most gifted violinists of his day, 'who, for the graciousness of his bowing, outshines perhaps even the famous Lully'. Nani was also impresario of the Manoel from 1783 to 1787 and from 1791 to 1793. Of his 12 children, (2) Emmanuele, Agostino (1782–1846) and Vincenzo (1775–c1840) were violinists and composers.

Nani

### (2) Emmanuele Nani

(*b* Valletta, 15 March 1769; *d* Valletta, 26 Feb 1860). Violinist and composer, son of (1) Angelo Nani. He studied with his father and Vincenzo Anfossi. His fame as a virtuoso spread to Italy, where he was much in demand both as an instrumentalist and as a conductor. In about 1791 he was in Modena and Lucca, and at the invitation of the doge went to Venice, where he performed with Giuseppe Rovelli, Alessandro Rolla and Gaetano Grossi, celebrated musicians at the court of the Duke of Parma. In 1794 he was in Sicily as leader of the orchestras of the Palazzo Biscari and Principe S Domenica theatres. A poem from this time probably written by Giovanni Sardo designates him 'illustre Nani' and 'Nani divino'. In 1821–2 he was again in Sicily, at the new Teatro Comunale Provvisorio in Catania.

Most of Nani's dated works were written between 1832 and 1835, when he was again at the Teatro Comunale Provvisorio and reputedly first violinist at Catania Cathedral. His settings of the 'Qui sedes' and 'Quoniam', the Duos concertants for two violins and the overtures in 'Pot Pourri' (composed while on a concert tour in Egypt) contain brilliant violin writing, reflecting the fine technique he must have possessed.

## WORKS

(selective list)

Sacred vocal: Mass, D, 4vv, orch, 1835; 12 mass movts, incl. Quoniam, S, 4vv, vn, insts, 1832, Kyrie, C, 4vv, vn, org, 1834, Qui sedes, S, vn, insts; 13 other works, incl. Juravit, T, ob, insts, 1833, Litanie della Beata Vergine, 1834, TeD, 4vv, orch, 1834, Dixit, S, 4vv, orch, 1835, Mag solenne, 4vv, orch

Inst: 3 Duos concertants, 2 vn, 1837; 6 ovs. in Pot Pourri, orch, 1845

Nani

### (3) Paolo Nani

(*b* Valletta, 18 Nov 1814; *d* Valletta, 22 March 1904). Church musician and composer, nephew of (2) Emmanuele Nani on his brother's side. He studied with Giuseppe Burlon and Emmanuele Muscat and graduated as a lawyer, but then went to study with Zingarelli, Donizetti and Ruggi at the Naples Conservatory. Donizetti is reputed to have held him in high esteem, presenting him with his own silver filigree pen. In August 1838 he returned to Malta to form his own independent *cappella*, offering musical services to churches without their own. The *cappella* became extremely popular, with a cult following that verged on hysteria. Between 1841 and 1887 he was *maestro concertatore* at the Manoel Theatre and subsequently at the Royal Opera House, where he gained experience of operatic idioms that influenced his own compositions. He was a member of the Accademia Filarmonica of Bologna, and his popularity found final expression in the most impressive funeral ever accorded a Maltese musician.

Of Nani's 250 extant works, only 11 are non-liturgical, and 120 were written between 1838 and 1869 for his rapidly expanding *cappella*. Many works reveal a high level of inspiration and an assured harmonic and contrapuntal technique that justifies Donizetti's admiration. His forceful but highly melodious and theatrical style, skilful orchestration and use of brass instruments resulted in controversial liturgical creations. Muscat-Azzopardi wrote that Nani's music possessed 'il brio di Rossini ed il sentimento di Bellini'; there is also a dramatic quality reminiscent of Verdi, especially in the splendid antiphons which are perhaps his most significant works.

## WORKS

(selective list)

### sacred vocal

all with orchestra

Masses and mass movts: Messa solenne, 1848; Messa completa del vescovo; Messa solenne Kyrie Gloria; 5 Ky, 3 Gl, 4 Laudamus, 4 Domine Deus, 4 Cum Sancto Spiritu, 2 Qui sedes, 2 Cr, 5 Qui tollis, San ed Ag

Ants: 3 Flos Carmeli, 2 Gloriosae Virginis, 2 Sancte Paule, Adest nobis S Agostino, 3 Beata mater, 2 Crucem sanctam, Quae audistis, 3 Amavit eum Dominus, Iste Sanctus, In sepulcrum, Levita Laurentius, O crux splendidior, Sancte Michael Archangelo, O pastor eterne, Salve Sancte Pater, Ego sum Nicolaus, Sancta Maria, Spiritus Sanctus, Cum pervenisset, Prudens et vigilans, Sancte mater Theresia,

Beati omnes, Quaerite primum regnum, O Beata Virgo, O sanctissima anima, Beate Juliana

Psalms: 3 Domine ad adjuvandum, 4 De torrente, 3 Dixit Dominus, 2 Juravit, 3 Laudate pueri, 2 Laudate Dominum, 3 Judicabit, Nisi Dominus, Beatus vir, Miserere, Quis sicut Dominus, Credidi, Virgam virtutis, Gloria Patri, 2 Confitebor tibi, Deus in adiutorium

Other sacred vocal: Offertorio della Domenica delle Palme; 5 Tantum ergo; 2 Salve regina; 2 TeD; Litania della Sanctissima Vergine; Lamentazione del Mercoledì Santo; Improperi del Venerdì Santo; O sacrum convivium; responses: di Natale, del Corpus Domini, del Mercoledì Santo, del Venerdì Santo, del Giovedì Santo; hymns: Vexilla regis, Paolo sacraei litoris, Per S Agostino, Egregie dottor Paule, Ave maris stella

### other works

La mezzanotte (ob, 1, F. Malagricci), Valletta, Manoel, 22 May 1844; Inghilterra per sempre (cant., G.A. Vassallo), T, Bar, B, STTBB, Valletta, Manoel, 18 Dec 1847; 4 sinfonias: C, D, La bizzarra, Il naufragio di S Paolo, orch; Sovra Malta (romanza), S, STB, orch; The Flower Show, march, pf

Nani

### (4) Anton Nani

(b Valletta, 6 Oct 1842; d Valletta, 25 Feb 1929). Composer, church musician and impresario, son of (3) Paolo Nani. He studied with his father, Giuseppe Burlon and G. Spiteri Fremond in Malta and with Aniello Barbati and Nicola De Giosa in Naples, where he lived from 1867 to 1879, and where he composed the majority of his mature works including his first opera, *Zorilla* (1870). He took over the Nani *cappella* after his return from Naples, although most of the music performed continued to be his father's. Anton himself, though not a prolific composer, did compose some of the masterpieces of Maltese church music, especially the Requiem Mass, written as a memorial for his mother and awarded a gold medal at the 1886 London Universal Exhibition. Nani also developed an interest in opera, and was impresario of the Royal Opera House, Valletta, from 1885 to 1889, during which time the theatre's facilities were improved.

The popularity of the Nani *cappella* continued undiminished into the 20th century, but the *Motu proprio* on sacred music of Pius X in 1903 meant that the Nani's music, highly operatic and heavily orchestrated, was no longer liturgically acceptable. Anton Nani at first refused to compose in accordance with the new stipulations, and by the time he did, beginning with his Mass in F (1908), many churches had started employing *maestri di cappella* willing to comply.

With Anton Nani, Maltese Romanticism reached its peak, and his Requiem is probably the single composition that best represents it. Although even his shorter works show an attention to orchestral colouring and tonal structure, it was in longer works such as his three operas, the Requiem, the Responsories for Wednesday of Holy Week and *O salutaris hostia* that he excelled. His ability to handle large structures gave them a substance, energy and purpose that few Maltese composers have attained.

### WORKS

(selective list)

### stage

Zorilla (comic op, 3, A. Spadetta), 1870; Naples, Rossini, 22 Feb 1872

Agnese Visconti (melodramma, 4, E. Golisciani), 1876; Valletta, Royal Opera House, 13 Jan 1889

I cavalieri di Malta (dramma lirico, prol, 3, Golisciani), 1877; Valletta, Royal Opera House, 16 Jan 1880

### sacred vocal

all with orchestra

Masses: Messa del naufrago, 1871; Messa de requiem, 1879; Messa, F, 1908

Psalms: De torrente, 3 Dixit Dominus, Gloria Patri, 2 Deus in adjutorium, Judicabit, 2 Laudate Pueri, 2 Domine ad adjuvandum, Dominus a dextris

Other sacred vocal: 3 Tantum ergo, Crux fidelis, Responsori del Mercoledì Santo, Responsori del Giovedì Santo, O salutaris hostia, Responsori dei morti, TeD, Antifona Gabriel Angelus; Subvenite, Ave Maria, Justus ut palma, Veritas meas, Domine Deus

### other works

Orch: Sinfonia, D, 1864; L'addio; ov.; The Welcome, waltz

Pf (solo unless otherwise stated): Il dovizioso, waltz; 3 galops: The Tribute, Malta, The Wellington; La farfalla, pf 4 hands; Le rimembranze; 2 nocturnes: Il sogno melanconico, Un estate a Napoli; 2 polkas: La bizzarra, L'amore

Other inst: Fantasia sopra I Lombardi di Verdi, vn, pf; Melodia, vn, pf; Notturmo, vn, pf

Songs: Bambina mia (anon.), T, pf; Carminie (E. Golisciani), S, orch; L'ultimo bacio (A. Gulia), T, pf; Ritonerà (P. Cesareo), T, pf

Nani

## (5) Paul [Paolo] Nani

(b Valletta, 23 Dec 1906; d Sliema, 6 Sept 1986). Composer and conductor, son of (4) Anton Nani. He studied with his father and Carlo Fiamingo and, after 1928, in Rome with Didonato and Wolf-Ferrari. On his return to Malta in 1936 he set about reviving the Nani *cappella*, winning back some of the churches formerly associated with it, and, in the manner of his forefathers, composing new liturgical works for them. Between 1936 and 1952 he organized a remarkable series of concerts during which he introduced novel orchestral and vocal forms and new composers to the Maltese public. To service these concerts, he opened in 1936 a music studio where over 200 musicians received training and in 1939 he set up the Malta SO. As a conductor, Paul Nani was greatly gifted. His massive frame and rugged face, allied to a wide-ranging language of hand gestures, exerted immense suggestive powers, his inner vision of a score taking on an aesthetic and aural form that often became a virtuoso interpretation, especially of works by Maltese and English composers for which he had intuitive sympathy.

After 1952 a changing social and political environment put an end to these initiatives. Moreover, the dictates of the Vatican II Ecumenical Council



meant changes to traditional liturgical music and led to Nani's retirement after 1967. Joseph Gatt was appointed director of the *cappella* in 1978.

## Nanino, Giovanni Bernardino

(*b* Vallerano, c1560; *d* Rome, 21 or 26 May 1618). Italian *maestro di cappella* teacher and composer, brother of [Giovanni Maria Nanino](#). Like his elder brother, he was a boy soprano at Vallerano Cathedral (near Viterbo). From 1591 to 1608 he was *maestro di cappella* at S Luigi dei Francesi, Rome, a post previously held by his brother. Before his appointment at S Luigi and after the appearance of his first book of madrigals in 1588, he was *maestro di cappella* first at the Confraternita della SS Trinità dei Pellegrini from May 1585 to October 1586 and then at S Maria de' Monti. After leaving S Luigi in 1608, he was *maestro di cappella* at S Lorenzo in Damaso, the small church in the Palazzo della Cancelleria, the residence of Cardinal Montalto, who was one of the richest and most cultured patrons of the early Baroque in Rome. It is now clear that Nanino supervised a great deal of music, both sacred and secular, for Cardinal Montalto from 1608 until his death ten years later (Hill).

Although Nanino seems never to have achieved the august reputation enjoyed by his brother, he was nevertheless one of the most important musicians in the Roman school across the turn of the century. During his years as *maestro di cappella* of S Luigi, his teaching activities (in conjunction with his brother) were especially important. As the tutor of the choirboys at the church, he taught many of the most influential musicians of early 17th-century Rome.

Nanino's earliest published works were secular music. His madrigals from the 16th century show him already a master of the pastoral, brightly coloured, tonally and harmonically clear style of the 1580s and 1590s in Rome. He seems never to have indulged in the experiments in individual expression characteristic of his brother or of Marenzio. From 1610 onwards there appeared an important series of sacred publications, which incorporate the innovations of basso continuo and of the highly ornamented Roman style of accompanied secular song. While in the service of Montalto, he was an important teacher in the distinctive Roman school of solo singing. Further study of Roman music from 1585 to 1625 will doubtless reveal Nanino as a prominent figure at this time.

### WORKS

#### sacred

Motecta, 2–4vv (Rome, 1610)

Motecta, liber secundus, 1–5vv, bc (Rome, 1611)

Motecta, liber tertius, 1–5vv, bc (Rome, 1612); 1, ed. J. Killing, Kirchenmusikalische Schätze (Düsseldorf, ?1910)

Motecta, liber quartus, 1–5vv, bc (Rome, 1618)

Salmi vespertini, 4, 8vv (Rome, 1620<sup>1</sup>); 4, ed. K. Proske, Musica divina, i/3, ii/2 (Regensburg, 1860–74)

Venite exultemus, 3vv, bc (Assisi, 1620)

10 motets, psalms, antiphons (some possibly reprints), 1607<sup>2</sup>, 1614<sup>3</sup>, 1615<sup>1</sup>, 1616<sup>1</sup>, 1617<sup>1</sup>, 1618<sup>3</sup>, 1620<sup>1</sup>

Laetatus sum, 8vv, bc (org), *A-Wn*

Other sacred works, *I-Rsg*, *Rvat*

### secular

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

Il secondo libro de madrigali, 5vv (Venice, 1599<sup>16</sup>)

Il terzo libro de madrigali, 5vv (Rome, 1612)

7 madrigals, 3, 5vv 1586<sup>18</sup>, 1587<sup>6</sup>, 1589<sup>7</sup> (ed. N. Pirrotta, *I musicisti di Roma e il madrigale*, Lucca, 1993), 1592<sup>5</sup>, 1598<sup>8</sup> (ed. in MRS, xii, 1993), 1599<sup>6</sup>, 1607<sup>14</sup>;  
3 madrigals 1–3vv, acc, 1595<sup>6</sup>, 1621<sup>14</sup>, 1621<sup>16</sup>

### BIBLIOGRAPHY

**A. Cametti:** 'Chi era l'"Hippolita", cantatrice del cardinal Montalto', *SIMG*, xv (1913–14), 111–23

**A. Cametti:** 'La scuola dei *pueri cantus* di S. Luigi dei Francesi in Roma e i suoi principali allievi (1591–1623)', *RMI*, xxii (1915), 593–641

**A. Cametti:** 'Un contratto d'insegnamento musicale nel secolo XVI', *Musica d'oggi*, iv (1922), 39–40

**H.-W. Frey:** 'Die Kapellmeister an der französischen Nationalkirche San Luigi dei Francesi in Rom im 16. Jahrhundert', *AMw*, xxiii (1966), 32–60

**J. Lionnet:** 'La musique à Saint-Louis des Français de Rome au XVII<sup>e</sup> siècle', *Note d'Archivio*, new ser., iii (1985), suppl.; iv (1986), suppl.

**J. Chater:** 'Musical Patronage in Rome at the Turn of the Seventeenth Century: the Case of Cardinal Montalto', *Studi musicali*, xvi (1987), 179–227

**N. O'Regan:** *Institutional Patronage in Post-Tridentine Rome: Music at Santissima Trinità dei pellegrini 1550–1650* (London, 1995)

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

ANTHONY NEWCOMB

## Nanino, Giovanni Maria

(*b* Tivoli, 1543 or 1544; *d* Rome, 11 March 1607). Italian teacher, *maestro di cappella* and composer, brother of [Giovanni Bernardino Nanino](#). He was a boy soprano at Vallerano Cathedral (near Viterbo). He may have studied with Palestrina during the early and mid-1560s, when Palestrina was *maestro di cappella* at S Maria Maggiore in Rome. The identity of 'Gaudio Mell', with whom both Nanino and Palestrina are said by some early sources to have studied, is unresolved (see Schuler, 1963, pp.8–9). Nanino became *maestro di cappella* at S Maria Maggiore some time between 1567 and 1569, probably in 1567 when Palestrina left the post (according to Schuler, 1963). In April 1575 he became *maestro di cappella* at S Luigi dei Francesi, a post he held until October 1577, when he was admitted as a tenor to the papal choir. For the rest of his life he retained his position as one of about 25 singers in the papal choir. After 1586 he was elected on several occasions to the post of *maestro di cappella*, to which musicians were appointed in rotation (until the reforms of September 1586 the *maestro di cappella* had been an ecclesiastic, not a musician). In November 1586 he was sent to Mantua to thank Duke Guglielmo Gonzaga for a favour on behalf of the papal choir. Although the letters written on this

occasion say nothing about music, they do give a good indication of Nanino's methodical and reliable personality.

Nanino remained informally associated with S Luigi dei Francesi after joining the papal choir. His continuing activity as a teacher of the boy sopranos there (four boy sopranos at any given time; each boy stayed for four to eight years) has led several writers to assert that he was the principal teacher in a public music school founded in the last decades of the 16th century in Rome (see Antimo Liberati's published letter of 1684–5 in *GaspariC*). In 1591 Nanino's younger brother, Giovanni Bernardino, became *maestro di cappella* at S Luigi, and the brothers, living together in a house owned by the church, kept and taught the four choirboys of the school. According to Cametti, such fine 17th-century Roman composers as Gregorio and Domenico Allegri, Vincenzo Ugolino, Antonio Cifra, Domenico Massenzio, and Paolo Agostino passed through this small choir school. Other famous pupils of Nanino were Felice Anerio, who was at S Maria Maggiore as a choirboy from 1569, and Antonio Brunelli. During the late 16th century Nanino was almost certainly the most influential composition teacher in Rome. Evidence of this extensive pedagogical activity remains in manuscript notes of Nanino's teaching, found in various hands in many of the libraries of Europe (see *EitnerQ* and *GaspariC*, i). His reputation as a craftsman is indicated by his being chosen (with Soriano) to uphold the reputation of Roman composers as contrapuntists against the slurs of Sebastián Raval in 1593 (see Casimiri). However, it now seems clear that the 157 counterpoints on 'La Spagna', preserved in a 17th century manuscript (*I-Bc* C36) and attributed to Nanino in many later secondary sources, are in fact 125 counterpoints by Costanzo Festa plus some canonic motets by Nanino (published in 1586) and four otherwise unknown works (Agee).

Nanino's immense prestige in Roman and European musical circles is demonstrated not only by anecdotes and by his numerous pupils, but also by the contents of music prints between 1570 and the date of his death. The first edition of Nanino's first book for five voices is lost, but the specification of his position as *maestro di cappella* at S Maria Maggiore, repeated on later editions, suggests that the book was first published during his tenure at the basilica (1567–75). One poem in the collection (*Le strane voci*) was once thought to commemorate the victory at Lepanto in October 1571. It is now clear this is not the reference, but more probably an allusion to the temporary victories in the French wars of religion in 1569. Although he seems to have published only three books of madrigals and one of canzonettas, he contributed numerous pieces to anthologies and his madrigals were often reprinted. Scarcely an important anthology appeared in these years without a contribution by him. Nanino was the most often represented composer in anthologies printed between 1555 and 1620 with the single exception of Alessandro Striggio. In this area he surpasses even Marenzio and Palestrina (Piperno, 1985, pp.21–2). Often his pieces were given the place of honour in the print: for example, in *Le gioie* (RISM 1589<sup>7</sup>), an anthology published as a self-advertisement by the brotherhood of Roman musicians, Nanino's madrigal is placed first (Palestrina's is second, and one by Anerio, who was the *maestro di cappella* of the brotherhood, is third). Title-pages confirm Nanino's reputation: Anerio and G.B. Nanino proudly proclaimed their position as his students on the title-

pages of their early publications; Phalèse, in reprinting Anerio's first book of madrigals for six voices in 1599, added to the title-page that Anerio was a student of Nanino. In the 15 years before Palestrina's death, Nanino rivalled him as the most esteemed of Roman composers; in the decade after Palestrina's death, Nanino was the undisputed head of the large and important Roman school.

Despite his prestige with his contemporaries, in modern histories Nanino's secular music is scarcely discussed, and his sacred music remains eclipsed by Palestrina's. Nanino deserves better treatment than this. He gets scarcely a passing mention in Einstein's *The Italian Madrigal* (*EinsteinIM*), and is probably the most interesting madrigalist of the late 16th century to remain unstudied. From his first publication, he showed a powerfully individual musical personality, whose model is not to be found in Palestrina. Even the first madrigals of the early 1570s are the work of a musician of great versatility and imagination, who could unite in a single collection the polyphonic, angular and serious *Le strane voci*; one of the most popular lighter madrigals of the end of the century, *Morir non può*; and the deftly sketched pastoral narrative of *Lasso, ch'il caldo estivo*. The widely influential Roman style of the last quarter of the century, mentioned by Giustiniani in his brief history of the madrigal of 1638, finds its roots in pieces like the last two. Such a piece as *Dolorosi martir* from his 1586 publication shows a greater drive towards personal expression than that of any other Roman musician of the time except Marenzio. His religious music shows a similar variety and versatility within the more restricted spectrum of sacred styles. Although only one book of motets and a few pieces in anthologies of the 1610s were printed, a good deal of sacred music survives in manuscript.

## WORKS

### sacred

Motecta ... nova inventione elaborata, 3–5vv (Venice, 1586); 4 ed. K. Proske, *Musica divina*, i/2, 4 (Regensburg, 1854–62); 14 ed. in RRMR, v (1969)

Missa 'Vestiva i colli', *I-Rvat C.S.30*, ed. H.-W. Frey (Wolfenbüttel, 1935)

3 motets, 1614<sup>3</sup>

Works in *A-Wn*, *D-Bsb*, *Dlb*, *Mbs*, *Z*, *I-Bc*, *Rli*, *Rsg*, *Rvat*, *PL-WRu*

5 Lamentations, *I-Rvat*, ed. in Haberl

2 canons, 1605, ed. A. Cametti, *RMI*, xxxv (1928), 583

Further details and transcriptions of most of the sacred music in Schuler, 1963; 14 motets ed. in Schuler, 1969

### secular

Il primo libro de' madrigali, 5vv (Venice, ?1570–5 [lost], 2/1579)

Madrigali, 5vv (Venice, 1581<sup>10</sup>); incl. 13 pieces by A. Stabile

Il terzo libro de madrigali, 5vv (Venice, 1586<sup>18</sup>); incl. 1 piece by G.B. Nanino

Il primo libro delle canzonette, 3vv (Venice, 1593), ed. in *Polifonia vocale sacra e profana sec. XVI*, ii (1941)

Madrigals, canzonettas, 3–6vv, 1574<sup>4</sup>, 1576<sup>5</sup>, 1582<sup>4</sup> (ed. in Pirrotta, 1993), 1583<sup>10</sup>, 1583<sup>12</sup>, 1585<sup>16</sup>, 1585<sup>29</sup>, 1586<sup>9</sup>, 1589<sup>7</sup> (ed. in Pirrotta, 1993), 1589<sup>11</sup>, 1590<sup>11</sup>, 1591<sup>12</sup>, 1591<sup>13</sup>, 1593<sup>3</sup>, 1594<sup>6</sup>, 1595<sup>5</sup>, 1595<sup>6</sup>, 1599<sup>6</sup>, 1601<sup>7</sup> (ed. in *Collana di musiche*

veneziane inedite orare, i, 1962)

## BIBLIOGRAPHY

*Bertolotti*M

*Einstein*IM

*Eitner*Q

*Gaspari*C

*Newcomb*MF

*Reese*MR

**F.X. Haberl:** 'Giovanni Maria Nanino', *KJb*, vi (1891), 81–97

**A. Cametti:** 'La scuola dei *pueri cantus* di S. Luigi dei Francesi in Roma e i suoi principali allievi (1591–1623)', *RMI*, xxii (1915), 593–641

**R. Casimiri:** 'Sebastián Raval musicista spagnuolo del secolo XVI', *NA*, viii (1931), 1–20

**H.J. Moser:** 'Vestiva i colli', *AMf*, iv (1939), 129–56, 376 only

**R.J. Schuler:** *The Life and Liturgical Works of Giovanni Maria Nanino* (diss., U. of Minnesota, 1963)

**H.-W. Frey:** 'Die Gesänge der Sixtinischen Kapelle an den Sonntagen und hohen Kirchenfesten des Jahres 1616', *Mélanges Eugène Tisserant*, vi, Studi e testi, ccxxxvi (Vatican City, 1964), 395–437

**H.-W. Frey:** 'Die Kapellmeister an der französischen Nationalkirche San Luigi dei Francesi in Rom im 16. Jahrhundert', *AMw*, xxii (1965), 272–93; xxiii (1966), 32–60

**R.J. Schuler:** Preface to *Giovanni Maria Nanino: Fourteen Liturgical Works* (Madison, WI, 1969)

**F. Piperno:** *Gli 'Eccellentissimi musici della città di Bologna' con uno studio sull'antologia madrigalistica del cinquecento* (Florence, 1985)

**O. Mischiatì:** 'Il manoscritto corsiniano del "Ricercari" di Giovanni Pierluigi da Palestrina', *Studi palestriniani II: Palestrina 1986*, 177–201

*La musica a Roma attraverso le fonti d'archivio: Rome 1992*

**N. Pirrotta, ed:** *I musici di Roma e il madrigale: Dolci affetti (1582) e Le gioie (1589)* (Rome, 1993)

**R.J. Agee:** 'Costanzo Festa's Gradus ad Parnassum', *EMH*, xv (1996), 1–60

ANTHONY NEWCOMB

## Nanna.

See *Ninna*.

## Nantermi [Nanterni].

Italian family of musicians.

(1) Filiberto Nantermi

(2) Orazio Nantermi

(3) Michel'Angelo Nantermi

JOHN WHENHAM

Nantermi

(1) **Filiberto Nantermi**

(d Milan, March 1605). Composer. He was *maestro di cappella* at S Maria presso S Celso, Milan, probably from 1568, and held the post for 35 years. As a composer he is known only by a madrigal for five voices and continuo in (3) Michel'Angelo Nantermi's *Primo libro de madrigali* (RISM 1609<sup>26</sup>).

Nantermi

## (2) Orazio Nantermi

(b Milan, c1550; d probably Milan, early 17th century). Composer, singer and organist, son of (1) Filiberto Nantermi. He began to work at S Maria presso S Celso, Milan, around 1570. Towards the end of his father's life he shared (unofficially) the work of *maestro di cappella* and succeeded his father in the post, which he held until the end of 1607, leaving because of unspecified disagreements. In a letter of 1605 he mentioned that he acted not only as *maestro*, but also as singer and organist when double-choir music was performed. Morigi described him as a 'sensitive and intelligent musician' whose work was praised by his contemporaries.

## WORKS

Partito del primo libro delli motetti ... nuovamente ristampato, 5vv (?1601, Milan, 2/1606) [first edn lost; dedication to 1606 edn dated 3 Jan 1601]

7 motets in 1608<sup>13</sup>, 1615<sup>13</sup>, 1620<sup>2</sup>; 2 madrigals, 5vv, bc, in 1609<sup>26</sup>

Motet 'Domine Jesu', 5vv, in MS dated Rome, 1613, I-Bc

Nantermi

## (3) Michel'Angelo Nantermi

(fl 1593–1619). Composer, organist and chitarrone virtuoso, son of (2) Orazio Nantermi. He was a singer at S Maria presso S Celso, Milan, from 1593 to the end of 1607. In 1609 he was organist of the collegiate church of S Lorenzo Maggiore in Milan. His one published volume of music, *Il primo libro de madrigali* for five voices and continuo (Venice, 1609<sup>26</sup>), also includes pieces by (1) Filiberto and (2) Orazio Nantermi. Borsieri described him as one of the finest musicians of Milan, and called him a follower of Monteverdi; Einstein, too, suggested that there is evidence that he knew Monteverdi's work. The continuo line in his madrigal book is, in effect, a *basso seguente*.

## BIBLIOGRAPHY

EitnerQ

EinsteinIM

FétisB

WaltherML

**P. Morigi:** *Nobiltà di Milano* (Milan, 1595), 186

**G. Borsieri:** *Il supplemento della Nobiltà di Milano* (Milan, 1619), 36–7

**F. Picinelli:** *Ateneo dei letterati milanesi* (Milan, 1670), 435

**R. and R. Frigerio:** 'Giovanni Paolo Cima, organista nella Madonna di S. Celso in Milano: documenti inediti dell'Archivio Diocesano di Milano', *Il flauto dolce*, xvi (1987), 32–7

**G. Dixon:** 'Giovanni Amigone, un cantore lombardo del Seicento e il suo metodo didattico', *Seicento inesplorato: Lenno, nr Como 1989*, 319–38, esp. 333

# Nantes.

City in France, on the Loire estuary. The cathedral was founded in 570, and from the 10th century until 1532 Nantes and Rennes were the main centres of the Duchy of Brittany. The accounts and chronicles of the dukes show that they patronized music: Jean IV engaged minstrels with tambourines, makers, shawms and hunting horns for festivities in 1341, and in 1407 Jean V employed four instrumentalists and four singers. Choirs were maintained at the Cathedral of St Pierre and St Paul, and at the collegiate church of Notre Dame. During the Middle Ages laity and clergy collaborated in the performance of Passion plays with music. The city's musical life reached its height at the end of the 15th century during the reign of Anne, who sang and played the mandora and whose accounts include payments to singers, organists and municipal trumpeters. Her funeral in 1514 was commemorated with motets by Mouton, Moulu and Festa.

During the 17th century the municipal guilds organized a band of 'symphonistes' comprising six 'violons ordinaires', oboes and fifes, which played for both official and private celebrations and dances. The bass viol, serpent, cornett and crumhorn were among instruments played by clergy and laity attached to the cathedral about 1700. The serpent player was paid about the same as the singers, and half as much as the organist. Louis XIV's taste for instrumental participation in sacred music influenced cathedral music, despite the chapter's resistance to interludes for the violins in a *Te Deum* performed in August 1708. The performance of a mass and another *Te Deum* for Louis XV's convalescence in 1721 included the municipal band.

In 1727 the mayor Gérard Mellier founded an Académie de Musique which organized weekly concerts for its 200 members: it engaged professional musicians (including one or two directors to arrange parts and conduct) but also provided opportunities for 'académiciens exécutants' to join in some concerts. Meeting first at the Hôtel Rosmadec and later in the Bourse, the Académie invited visiting virtuosos including Guignon and Mascitti. Its repertory (in manuscripts in *F-Nm*) included cantatas by Clérambault, Montéclair, Boismortier, Campra, Bernier and Mouret, and parts of operas by Lully and Blavet. The Académie was expelled from the Bourse after organizing a ball in 1743, but a similar group resumed regular concerts in 1751 and continued its activities until 1767. Concerts continued during the late 18th century and the 19th; the Société Philharmonique was founded in 1826 and a Société des Beaux-Arts in 1830.

Opera was introduced to Nantes in 1687–8 when the visiting troupe of the Sieur d'Aumont presented Perrin and Cambert's *Ariane*; their *Pomone* and *Les peines et les plaisirs de l'amour* were performed about the same time at the Jeu de Paume in the rue St Leonard. The first permanent opera company was established in 1770 and a new theatre, designed in neo-classical style by Matturin Crucy and endowed by the banker Graslin, was completed in 1788. Destroyed by fire during a performance of Grétry's *Zémire et Azor* in 1796, the Théâtre Graslin was rebuilt by Crucy in 1813 and thereafter turned from *opéra comique* and vaudeville to a truly

international repertory. Restored with new technical installations in the late 1970s, it offers a season of six to eight productions between October and May. In 1995 a new opera house and concert hall (seating 2000) were built in the Cite des Congrès.

In 1971 the Orchestre Philharmonique des Pays de la Loire was founded. The 114 players were divided into two groups, one based in Angers, the other in Nantes under the baton of Jean-Claude Casadesus. The two groups were frequently combined under the musical directorship of Pierre Dervaux, who was succeeded by Marc Soustrot in 1978, and Hubert Soudant in 1993.

A private music conservatory was founded by Bressler in 1844, and the Ecole César Franck, specializing in organ and church music, in 1930. Composers born at Nantes include Bourgault-Ducoudray, whose compositions reflect the influence of Breton and other folk music, which he collected avidly; and Ladmirault, whose opera *Gilles de Retz* was performed in Nantes when he was only 16 (1893). In 1920 Ladmirault became director of the conservatoire at Nantes, and most of his work is influenced by Breton subjects and folksong.

#### BIBLIOGRAPHY

- C. Mellinet:** *De la musique à Nantes depuis les temps les plus reculés jusqu'à nos jours* (Nantes, 1837)
- E. Garnier:** *Le Conservatoire de musique à Nantes*, (Nantes, 1870)
- L. de La Laurencie:** *L'Académie de musique et le Concert de Nantes à l'Hôtel de Bourse (1727–67)* (Paris, 1906/R)
- L. de La Laurencie:** 'La musique à la cour des ducs de Bretagne aux XIVe et XVe siècles', *RdM*, xiv (1933), 1–15
- M. Courtonne:** *Un siècle de musique à Nantes et dans la région nantaise, 1850–1950* (Nantes, 1953)
- D. Rabreau:** 'Le théâtre de Nantes, ou l'urbanisme mis en scène', *Les monuments historiques de la France: Bulletin*, no.108 (1980), 33–48
- F. Lesure:** 'Nantes', *Dictionnaire musicale des villes de province* (Paris, 1999), 220–26

FRANK DOBBINS

## Nantier-Didiée, Constance (Betzy Rosabella)

(*b* St Denis, Ile de Bourbon [now Ile de la Réunion], 16 Nov 1831; *d* Madrid, 4 Dec 1867). French mezzo-soprano. She studied with Duprez at the Paris Conservatoire and in 1849 won the *premier prix* for opera. In 1850 she made her début at the Teatro Carignano, Turin, as Emilia in Mercadante's *La vestale*. She appeared in *Luisa Miller* at the Théâtre Italien in 1852, and the next year began a three-year engagement at Covent Garden, where she made her début as Gondì in *Maria di Rohan* and sang in the English premières of *Rigoletto* and *Benvenuto Cellini*. In 1854–6 she sang in Spain and North America, then for two years at the Théâtre Italien. On 15 May 1858 she returned to Covent Garden to sing Urbain (*Les Huguenots*) at the gala opening of the present theatre, where



she continued to appear until 1864. Meyerbeer and Gounod wrote her additional music for productions there of *Dinorah* (1859) and *Faust* (1863). She was the first Preziosilla in *La forza del destino* (1862, St Petersburg), and had a wide repertory of comic, dramatic and travesty roles. (H.F. Chorley: *Thirty Years' Musical Recollections*, London, 1862/R, abridged 2/1926/R by E. Newman)

PHILIP ROBINSON

## Nao.

Chinese cymbals. See [Cymbals](#), §3.

## Napier, William

(*b* ?1740/41; *d* Somerston [? Somers Town, London], 1812). Scottish musician and music publisher. He is first recorded in 1758 as a violinist in the Canongate Theatre orchestra, Edinburgh. By 1765 he had moved to London, where in September that year he became a member of the Royal Society of Musicians. He married Jane Stewart on 8 January 1766. For a number of years he played in the private band of George III and in the Professional Concert, led the band at Ranelagh Gardens and led the violas at the 1784 Handel Commemoration, but gout in the hands forced him to give up playing in about 1795. He set up as a publisher in 1772, and in 1784 established a circulating music library. The music publisher George Smart was employed in Napier's shop for a time, as was the caricaturist James Gillray. Napier apparently had good relationships with composers, including J.C. Bach and J.S. Schroeter, and published instrumental music, dance collections and sheet songs in addition to the popular ballad operas of the day such as Shield's *The Flitch of Bacon*, *The Maid of the Mill* and *Rosina*. Some of these copyrights, together with plates and stock, he sold to Joseph Dale about 1785 for £450, a sign perhaps of his mounting financial difficulties. A benefit concert for his 11 surviving children was given under Cramer's direction on 11 June 1788, but this and a further one on 17 June 1789 did not prevent his bankruptcy in 1791. Haydn, on his first London visit in the same year, helped Napier to re-establish himself by contributing the accompaniments to a second volume of Napier's best-known publication, *A Selection of the Most Favourite Scots Songs*. This second volume appeared in 1792 as *A Selection of Original Scots Songs ... the Harmony by Haydn*, and like the first it bore a frontispiece engraved by Bartolozzi. Its success allowed Napier to pay Haydn for his contribution and to commission from him a third volume, which he published in 1795; the three volumes eventually went through three issues. Napier continued in business until 1809.

### BIBLIOGRAPHY

*BDA*

*Humphries-SmithMP*

*KidsonBMP*

*Neighbour-TysonPN*

**C. Hopkinson and C.B. Oldman:** 'Haydn's Settings of Scottish Songs in the Collections of Napier and Whyte', *Edinburgh Bibliographical Society Transactions*, iii/2 (1954), 87–120

FRANK KIDSON/H.G. FARMER/PETER WARD JONES

## Naples

(It. Napoli).

City on the south-west coast of Italy. During the era of Spanish domination and the Bourbon Kingdom (16th to 18th centuries) it was considered one of the capitals of European music. This myth survives to the present day, along with the controversial definition of a 'Neapolitan school'.

1. Antiquity and the Middle Ages.
2. The Aragonese monarchy (1443–1503).
3. The Spanish era (1503–1734).
4. The Kingdom of the two Sicilies (1734–1860).
5. From 1860.

### BIBLIOGRAPHY

RENATO DI BENEDETTO/DINKO FABRIS (text), GIULIA ANNA ROMANA VENEZIANO (bibliography)

### Naples

#### 1. Antiquity and the Middle Ages.

Founded by Greek settlers from nearby Cuma about the 6th century bce and under Roman rule from 326 bce, Naples kept the original features of a Greek city well into the late imperial period. As a favourite resort of Roman patricians, it must have been the seat of an intense artistic and theatrical life, as is demonstrated by the numerous archaeological discoveries of vases bearing musical images. Statius noted the existence of two theatres, one in the open air, the other covered; Suetonius and Tacitus reported that Nero, on a journey to Greece, chose to stop in Naples, 'quasi graeca urbs', in order to sing there. The fall of the Roman Empire at first strengthened the city's links with Greek culture because when the troubled period of barbaric invasions was over, Naples came under Byzantine rule; from the end of the 6th century, however, the city enjoyed some degree of autonomy, and was an independent duchy in the 8th century. Defence of that independence induced the Neapolitan bishops and dukes to draw increasingly close to Rome, and this resulted in the adoption of Roman liturgy by the Neapolitan church: in the 7th century a number of Neapolitan clerics were sent to Rome to be trained at the Schola Cantorum. There was also a Schola Cantorum in the Neapolitan church at the beginning of the 6th century. The early Neapolitan rite also travelled to distant churches, such as those in Ireland, but there are no sources predating the 11th century. In the centuries following, some manuscripts were compiled (such as the *Innario* in *I-Nn*), which are valuable because they predate Archbishop Giovanni III Orsini's reform of the Neapolitan rite in 1330; this reform prevented Naples from retaining its own ancient rite in the 16th century, according to the decrees of the Council of Trent. There must in any case have been a scriptorium in Naples for the compilation of liturgical manuscripts such as those which produced the treasures of Beneventan

music in Bari and Benevento. After the Norman unification of southern Italy and Sicily in the first half of the 12th century, Naples became part of that kingdom, but remained peripheral to Palermo, its principal political and cultural centre. Frederick II of Swabia was among the first to give significant stimulus to Neapolitan cultural life; in 1224 he issued a decree founding the university, the oldest in southern Italy.

The decisive turning-point, however, was when Charles of Anjou overpowered the Norman-Swabian dynasty (1266) and, having seized the kingdom, moved its capital from Palermo to Naples. In 1283 Adam de la Halle went to Naples and remained there between two and five years, and the *Jeu de Robin et de Marion* was performed at court. A period of intense artistic and cultural activity ensued, which came to full splendour during the reign of Roberto 'Il Saggio' (1309–43): the influence of French culture, already lively during the preceding dynasty, was consolidated, but close relations with towns of central and northern Italy were also established, favoured by the king's key position in the Italian political life of his day. Naples thus became a melting-pot for cultural influences that left their mark on literary life (as witness the visits of Boccaccio and Petrarch to the court of Anjou), and on both the figurative arts and architecture. Musical documentation from this period is fragmentary. The few surviving documents from this period (*I-Na* 'Registro angioini' 256) record the names of two *pulsatores viole*, two *pulsatores organorum*, one *pulsator salteriorum*, two *nactarii* and four *tubatores* active at court in 1324, while in 1343 there is mention of other singers, musicians and 'canzonette'. Many of these musicians came from Germany, Tuscany and from various places in southern Italy. During the reign of Roberto the Neapolitan court rang to the sound of 'various feasts, new games, beautiful dances, endless instruments of amorous songs ... made, played and sung' (as Boccaccio describes it in the *Elegia di Madonna Fiammetta* and in the *Ninfale d'Ameto*). Philippe de Vitry dedicated a motet to Roberto (Ivrea manuscript) and Marchetto da Padova (who was in Naples before 1319) dedicated his treatise *Pomerium* 'ad superi regis laudem et gloriam'. In the King's funerary monument in the church of S Chiara there is sculpted a roll of square notation which is perfectly legible and which can be found in a contemporary manuscript held in Prato.

Between the end of the 14th century and the beginning of the 15th the first group of native Neapolitan composers are known, including Anthonello and Philippus de Caserta (the latter also a theorist), Niccolo da Aversa and Niccolò da Capua. All their works reflect strong French influence.

## Naples

### 2. The Aragonese monarchy (1443–1503).

The passing of the Kingdom of Naples from the Anjou to the Aragonese dynasty marked the beginning of a new cultural flowering, favoured also by the political stability enjoyed by the whole of the Italian peninsula in the second half of the 15th century. The policy of equilibrium followed by the more powerful Italian states was based on a complex network of diplomatic relations which, at a time when the most delicate state functions were entrusted to men of letters and humanists, promoted a fertile cultural exchange. The sumptuous patronage of the Aragon kings, pre-eminent

among them Alfonso V (I of Naples) 'el Magnánimo' (1442–58) and his son Ferrante (1458–94), did the rest. The impulse given to a flourishing literary activity, which had its centre in the Accademia (founded 1458) and its most eminent exponents in Giovanni Pontano (1462–1503) and Sannazaro (1456–1530); the setting up of a large and valuable library; and the embellishment of the city with remarkable architectural monuments are the most celebrated cultural achievements of the Aragon kings.

Equally cherished was the activity of the chapel, whose performances were highly praised for their magnificence and variety. The organization of the royal chapel had already been noted down in the final years of the Anjou kingdom: in 1442 Gentile de Sancto Angelo de Fasanella was appointed *magister capellae*, with eight chaplains chosen 'inter cantores et paraphonistas'. The first *maestro di cappella* in Naples in the Aragonese period was Dominicus de Exarch, a monk appointed in 1445 to the post of abbot of the monastery of Santes Creus, who also held the same post in the Aragon kingdom. Alfonso introduced more singers and performers from his court in Barcelona into the royal chapel, and entrusted the duties of Senior Chaplain to a high ecclesiastical dignitary. As early as 1451 the royal chapel was the largest in Italy, made up of at least 21 choristers, two organists, one organ builder, five boys and two *maestri di cappella* (Exarch and another monk from Santes Creus, Jaume Albarells). The number of choristers remained stable in the known lists of 1455 and 1480, while the number of organists went up to four, and in 1476 a 'meste de fer lauts' was also added. If we include the chaplains who were not musicians and the boys, there were as many as 44 members of the chapel by 1489. There were, in addition, numerous instrumentalists in the king's service, whether for secular entertainments or for state ceremonies. In 1494, for the coronation of Alfonso II, a Neapolitan chronicler counted 46 'schiare' and ten 'bifare' trumpets, as well as 12 drums, and lutes, harps and trombones. The many court organists were particularly highly regarded, both in the 'music rooms' specifically created in Castel Capuano and in Castel Nuovo, as well as in the chapel of S Barbara.

The first Italian *maestro di cappella*, Giuliano de Caiacza, was appointed in 1488. While initially Alfonso had attempted to restrict entry to Spaniards, many members of the royal chapel were recruited from distant places, and some of them were known throughout Europe. Pietro Oriola, mentioned in Naples for the first time in November 1441, remained in the service of the court until at least 1470, and is the composer of two pieces in the Perugia manuscript (*I-PEc* 431) and two in the Montecassino manuscript (*I-MC* 871). The latter manuscript, the main source for the music at the Aragonese court in Naples, also contains eight compositions by Johannes Cornago, King Ferdinand's almoner in 1466. It seems that Cornago was active in Naples, with a very high salary, from 1455 to 1475, when he moved to Spain to the chapel of King Ferdinand V. The Fleming Vincenet was a chorister and copyist (the manuscript *US-NH* 91, known as the 'Mellon Chansonnier', is his work) at Ferrante's chapel from at least 1469 until his death, around 1479. Bernhard Ycart was active at court from around 1476 to 1480. For a brief period other important composers were in Naples, called to the city in an attempt to establish a permanent position at court: for example, the lutenist Pietrobono, who came with a delegation from Ferrara in 1473; the theorist Florentio de Faxolis and possibly Josquin

came with Ascanio Sforza on his visit to the city in 1481–2; Alexander Agricola was detained in Naples in 1492, after the defeat of his protector Charles VIII, whom, however, he rejoined in France.

The Aragonese chapel, however, derived its greatest glory from Tinctoris and Gaffurius, two musicians who seem not to have had permanent positions in the royal chapel. The exact date of Tinctoris's arrival in Naples is not known, but it is thought that he was there by 1473; he was preceptor to Ferdinand's daughter, Beatrice, to whom he dedicated the treatises *Terminorum musicae diffinitorium*, *Complexus effectuum musices* and *Tractatus de regulari valore notarum*; other treatises (*Proportionale musices* and *Liber de arte contrapuncti*) were dedicated to Ferdinand. Tinctoris remained in Naples until 1487; in October of that year he was sent by the king to the courts of Charles VIII of France and of Emperor Friedrich III to recruit singers for the Neapolitan chapel, and he is known to have returned at the end of 1488, staying in or returning to Naples occasionally until the beginning of 1491. Gaffurius was in Naples between 1478 and 1480, and his first theoretical work, *Theoricum opus musice discipline* (1480) was published there, the first edition containing woodcuts. Besides the Montecassino and Perugia manuscripts already mentioned, other important sources for music at the Aragonese court survive: the sumptuous 'Tinctoris codex' (E-VAu 835) compiled for Ferrante; two manuscripts intended for the princess Beatrice; the 'Mellon Chansonnier', and the manuscript in I-Nn 8.E.40, which contains six anonymous tenor masses on 'L'homme armé', written in the most elaborate Franco-Flemish polyphonic style. In addition, seven other sources of polyphony and two surviving tablatures for plucked string instruments can be connected to the Neapolitan court of the period 1450–1500.

Unfortunately we have almost no knowledge of musical practice in Naples outside the court. Some fragmentary documents provide the names of builders of organs and other instruments (especially strings), while the surviving plainchant manuscripts in the various churches active at the time give information on liturgical music. One of the manuscripts formerly used in the Augustinian monastery of S Giovanni a Carbonara (whose chapel contains marvellous paintings of musical instruments that can be dated before 1441, including one which is thought to be the earliest depiction of a clavichord) contains the signature of a 'fr. Paulus de Neapoli' who was a musician and music teacher at the monastery between 1457 and 1489, as well as a member of the chapel of the Duke of Calabria from 1458.

Side by side with the *ars perfecta* of polyphony from beyond the Alps, however, the less assuming but cherished indigenous practice of solo singing with instrumental accompaniment also flourished at the Naples court, which was the natural meeting-point of the Italian and Spanish musical traditions. The most popular composer of *strambotti*, Serafino de' Ciminelli dall'Aquila, studied music in Naples under the guidance of Guillaume Garnier; another famous composer of *strambotti*, and an improviser, the Spaniard Benedetto Gareth ('Il Chariteo'), spent a large part of his life at the Naples court. An outstanding figure is the poet and humanist Sannazaro; he wrote love-poems in imitation of Petrarch, which were among the favourite texts of 16th-century madrigalists, popular nonsense-rhymes in frottola style, and works for the theatre, the *farse*, in

which music was important. The earliest *barzelletta* to have survived in print was sung in a Sannazaro *farsa* performed in Castel Capuano in 1492 to celebrate the capture of Granada by Ferdinand V.

## Naples

### 3. The Spanish era (1503–1734).

Naples lost its independence in the early years of the 16th century and entered into a long period of foreign domination, first as a viceroyalty of Spain (1503–1707), then of Austria (1707–34), before becoming once again the capital of a kingdom. This period has traditionally been considered one of serious cultural decline, but recently the role of Naples in these years has been re-evaluated as one of the great centres of European culture. This can be seen in science, philosophy, literature and figurative art, but it is even more apparent in music. It was in this period that the legend of the 'Neapolitan school' came into being, and the city was able to enhance its reputation as, together with Venice, the principal musical centre of Italy.

The roots of this legend lay in the lost 'golden age' of the Aragonese era; and while the few surviving documents cannot prove a genuine musical interest on the part of the kings of Naples, it is certain that they wished to construct an image of power that involved music, and the display of the largest and most important royal chapel in Europe. In the early part of the 16th century Pontano, Sannazaro, Summonte and other intellectuals then revived the legend of the city's foundation by the siren Partenope, selecting it as the symbol of Naples' destiny to become the kingdom of music.

- (i) Aristocratic and popular music.
- (ii) The Palace Royal Chapel.
- (iii) The 'most faithful city' and the Treasury of S Gennaro.
- (iv) The SS Annunziata, Congregazione dell'Oratorio and other churches.
- (v) The confraternities.
- (vi) The conservatories.
- (vii) Instruments and instrumental music.
- (viii) Music publishing and theoretical treatises.
- (ix) Vocal music and opera.

#### Naples, §3: The Spanish era (1503–1734)

##### (i) Aristocratic and popular music.

This legend served to justify a distinct change in the education of young Neapolitan aristocrats, who were prevented by the new powers from following the traditional pursuits of combat and chivalry. For the first time learning to sing, play instruments and dance had an important place in the education of young noblemen. A number of Neapolitan nobles quickly became highly skilled in the art of music, publishing theoretical treatises (A.M. Acquaviva d'Aragona in 1524, Luigi Dentice in 1552, Scipione Cerreto at the beginning of the 17th century) and anthologies, particularly of polyphony and sacred music. Promising composers such as Ghiselin Danckerts, Lassus, Giaches de Wert and Philippe de Monte, and virtuosos on various instruments were called to the city for their education. It is no coincidence that during the 16th century no fewer than 25 Neapolitan composers belonged to various ranks of the nobility, among them Gesualdo, Dentice, Caracciolo and Nenna. The idealized image of a prince

of music had already appeared in Jacopo de Jennaro's poem *Le sei etade de la vita humana* which placed the noble Vincenzo di Belprato 'at the head of all musicians', and it was first embodied in the Prince of Salerno, Ferrante Sanseverino, who dominated artistic life in Naples in the first half of the 16th century. He transformed his famous palace (now the church of the Gesù Nuovo) into an auditorium for concerts and staged performances, obtained the participation of leading musicians and introduced the first comedies with music to Naples. Although he was exiled for life by the Spanish viceroy Pedro de Toledo after the failed revolution of 1547, his example served to break down any remaining ideological barriers between patronage and participation in music: one of Prince Ferrante's musicians, the cavalier Fabrizio Dentice (son of Luigi), became one of the most celebrated virtuoso lutenists of the century, and his polyphonic compositions were long performed by the leading musical chapels. At the end of the 16th century, the Prince of Venosa, Carlo Gesualdo, brought the principal Neapolitan professional musicians together in a symbolic battle with the aristocratic amateurs of his circle. The influence of Gesualdo's taste for extreme experimentation lingered on in Naples even after his death in 1613 and prevented the latest northern Italian musical trends (Florentine accompanied monody and Monteverdi's Venetian *stile concertato*) from taking root until at least 1630.

### Naples, §3: The Spanish era (1503–1734)

#### (ii) The Palace Royal Chapel.

The musical establishment of the Aragonese kings included both the singers and *ministriles* (instrumentalists) of the royal chapel and the wind players at the Castel Nuovo, who were supplemented by other players from the other royal garrisons for the most formal ceremonies. These permanent positions did not suddenly disappear with the fall of the dynasty in 1503. The last king, Federico, had kept his chapel active to the end and probably took some of his favourite musicians with him during his brief exile in France. Some Neapolitan musicians preferred to seek new, more secure posts at other courts in Italy and Europe; but certainly there were still many left in Naples during the visit of King Ferdinand V in 1506, because he added new, Neapolitan members to his own chapel for his journey home. Even then the activities of the royal chapel and of the players at the Castello did not cease altogether: they were put in the service of the viceroy for ceremonies of state.

There is no documentation of the chapel singers in the first half of the 16th century, although we know that in 1507 the senior chaplain was Giovan Maria Pulderico, Archbishop of Nazareth. There are, however, receipts for payments made in 1510 and 1514 to four *ministriles* (the players at Castel Nuovo); the ordinary players were supplemented by 'extraordinary' ones: six in 1511, a drummer and, from 1530, a trombone. In 1540 the viceroy Pedro de Toledo moved the royal chapel to the new royal palace he had built next to the Castello. Documentation of the continuing activity of the royal chapel resumes only in May 1555, and for this reason it was believed to have been re-established that year by the viceroy, and was from then on known as 'di Palazzo', possibly to distinguish it from the former 'del Castello'. The first *maestro* of the new administration was the Spaniard Diego Ortiz (1555–70), who had come with other Spanish musicians in the

retinue of Pedro de Toledo. His successor Francisco Martinez de Loscos (1570–83) was also Spanish, while the subsequent *maestri* of the royal chapel were two Flemings: Bartolomeo Roy (1583–99) and Giovanni de Macque (1599–1614), with brief interludes when the assistant *maestro*, Bartolomeo Carfora, was in charge. The composer Stefano Lando is listed in the personnel under the description of 'conservatore delle viole' from 1565 to 1571.

The destruction of the treasury registers of the Archivio di Stato in Naples means that we have no information on composition in the chapel during that period, but Salvatore Di Giacomo compiled a list of at least 93 musicians for 1555 to 1603 (manuscript in *I-Nn*, to be combined with the surviving papers in the archive of Ulisse Prota-Giurleo entitled *Catalogo generale del servizio musicale a Napoli, 1560–1800*). All the *maestri* of the royal chapel kept the post until their deaths, a clear indication of the position's prestige. During the time when the viceroy was the Duke of Alba, in 1588, the royal chapel directed by Ortiz (the organist was the renowned Spanish theorist Francisco de Salinas) amounted to at least 15 members.

When Macque died in 1614, the first Italian *maestro*, G.M. Trabaci, was elected. The chapel was then made up of 26 choristers (seven sopranos, four altos, three countertenors, six tenors and six basses) and 12 instrumentalists (six violins, cornetto, trombone, lute, harp and two organists). Among the most important figures who belonged to the chapel were Pietro Cerone, G.S. Ranieri, G.D. Montella, Ascanio Maione, P.A. Guarino and Francesco Lambardi. Apart from one reform carried out by the viceroy Cardinal Zapata in 1621 with the intention of reducing costs, the make-up of the royal chapel (which had changed location again, joining the vice-regal court in the new palace constructed in 1602) remained practically unchanged up to the time of Alessandro Scarlatti, although the plague of 1656 killed 20 of its 35 members, including the *maestro di cappella*.

The duties of the royal chapel were naturally principally linked to court ceremonies and in consequence to the taste and habits of the viceroy. Pedro de Toledo, for example, took every opportunity to use the chapel: 'He kept the portable royal chapel excessively well attired, and served by the finest prelates and priests, and excellent singers; and wherever he went, he took it with him'. There is a wealth of information on the chapel's contributions to the various feasts of the liturgical year or to state occasions in the court *Etiquetas* copied by Raneo in 1634, as well as in a number of supplementary sources. The prefaces of opera librettos often reveal the involvement of the royal chapel in opera performances not only in the royal palace, but also at the Teatro di S Bartolomeo and other locations in the city. Even more frequent was its participation in public ceremonies in the city's churches and squares. Throughout the 17th century choristers always outnumbered players (20 against 12 to 14), with one organ and harpsichord builder.

When Alessandro Scarlatti arrived in Naples in 1683 in the retinue of the new viceroy del Carpio, he initiated a double revolution in the age-old traditions of the chapel. The elderly Francesco Provenzale's failure to be elected as Ziani's successor, despite being considered the most deserving



Neapolitan candidate for the post, led to a mutiny by six royal choristers and instrumentalists loyal to him. All six places were filled by Roman musicians who had come with Scarlatti, while he himself was appointed the new *maestro di cappella* (–1704). Scarlatti left the chapel several times to travel abroad, and for two short periods it was directed by leading Neapolitan musicians: Gaetano Veneziano (1704–7) and Francesco Mancini (1708). In 1702 Alessandro Scarlatti's son Domenico entered the royal chapel as organist, although he too did not stay long. In 1704 the establishment consisted of the *maestro*, *vice-maestro*, three organists, and 19 choristers of the first rank (including the famous castratos Matteo Sassani and Nicolini), as well as eight violins, two violas, two double basses and one harp. By this time duties of the royal chapel had changed, and it was employed much more in the opera performances in the palace and in the city theatres, and less in official liturgical ceremonies. The single innovation in the years of the Austrian viceroyalty was that of a new bureaucratic post, the Captain of the German Guard, who was the chief inspector of matters relating to the royal chapel, and who shared with the *maestro di cappella* the responsibility for decision-making which had formerly been the preserve of the senior chaplain.

On the death of Alessandro Scarlatti, Mancini was again appointed (1725–37), followed by Domenico Sarro (1737–44). Sarro was the first of the *maestri* of the Bourbon age, which represents the final phase of the royal chapel's existence. His successors were Leonardo Leo (1744), Giuseppe de Majo (1745–71, replaced for a short time by Giuseppe Vitagliano), Pasquale Cafaro (1771–87) and Vincenzo Orgitano (1787–1805). Distinguished names also appear among the organists and other members of the chapel, including Domenico Auletta (1779–89), Domenico Cimarosa (1779–99) and Niccolò Piccinni (1771–1776).

Naples, §3: The Spanish era (1503–1734)

### **(iii) The 'most faithful city' and the Treasury of S Gennaro.**

Even when ruled by the viceroy, the city of Naples had an autonomous mechanism of self-government, with the election of representatives: these 'Eletti' represented the nobility's five piazzas and the single piazza of the people. The Eletti also had responsibility for organizing public celebrations, including processions and carnival entertainments. The music which accompanied such ceremonies, the most important of which were the three evenings of the September feast of St Januarius (Gennaro), one of the 22 patron saints of Naples in the 17th century, was entrusted to a *maestro di cappella* elected for the purpose. In 1665 the 'maestro di cappella della Fidelissima Città' was Francesco Provenzale, who retained the post until 1699, when he was replaced by Gaetano Greco. The Eletti of the 'most faithful city' also supervised the religious ceremonies within the cathedral, in the famous chapel of the Treasury of S Gennaro (inaugurated in 1646).

The first information on the musical chapel of the Treasury, which was assembled specifically for celebrations connected with the saint, dates from the 1660s, when the *maestro di cappella* was Filippo Coppola, and the forces consisted of between two and four choirs with two organists (the two organs had been constructed in 1649 by Pompeo di Franco), harp, archlute, four violins and violas. Provenzale attempted to assume the

direction of the Treasury as well from 1665, but he had to wait for the deaths of both Coppola and his successor G.C. Netti before he became *maestro di cappella* of the Treasury in 1686. He retained the post until 1699, when he was replaced by Cristoforo Caresana, who died in 1709 and was in turn replaced by a pupil of Provenzale, Nicola Fago (1709–31). His son Lorenzo and grandson Pasquale took the post in succession, followed by Giacomo Insanguine in 1781, who on his death in 1795 was followed in turn by Raffaele Orgitano and Antonio Cipolla. One of the most significant *maestri* of the ‘most faithful city’ after Greco was Carlo Cotumacci. During the 18th century some of the finest singers, including Farinelli, and instrumentalists were involved in the music of the Treasury. Apart from the chapel of the Treasury, the cathedral also had its own musical chapel, employed by the Archbishop of Naples, which was in open rivalry with the royal chapel. The *maestri di cappella* at the cathedral were always prestigious musicians, from Stefano Felis at the end of the 16th century to Angelo Durante at the beginning of the 18th century.

Naples, §3: The Spanish era (1503–1734)

#### **(iv) The SS Annunziata, Congregazione dell'Oratorio and other churches.**

After the royal chapel and the cathedral and Treasury, the most important musical institutions in the city were the Casa dell' Annunziata and the Congregazione dell'Oratorio. The former was a charitable institution for orphans, which gradually came to specialize in providing the children with a musical education, and in performing music in the church. According to Giovanthomaso Cimello, the celebrated Tinctoris had been *maestro di musica* of the church of the SS Annunziata at the end of the 15th century. The name of the composer Di Maio appears in the registers in 1548, although the first *maestro di cappella*, documented in 1557, was G.A. Bolderino. In 1563 Giovanni Domenico da Nola was appointed *maestro di cappella*, and in 1580 the chapel, still under Nola, consisted of between 18 and 24 singers, with three organists, a trombonist, a cornett player and a viola da gamba player. On Nola's death in 1592 Camillo Lambardi became *maestro di cappella*, with even larger forces, including the best musicians in the city, particularly the organists Giovanni de Macque and Scipione Stella, subsequently replaced by G.M. Trabaci and Ascanio Maione (later followed by his son Giulio, a virtuoso harpist). At the same time there was an increase in the teaching at the orphanage, where music was now taught to the girls as well as the boys. However, the institution soon found itself in straitened circumstances, and was obliged to reduce the musical forces and use ‘sabbatari’ musicians, usually members of the royal chapel brought in only for the most significant musical events. In 1604 there were only nine choristers, with two organists and five ‘sabbatari’. Over the years, names associated with the Annunziata included the lutenist Crescentio Salzilli, the theorist Pietro Cerone, the composers Orazio Giaccio, Scipione Dentice and Gregorio Strozzi (from 1641) and also the first castratos. When Lambardi died in 1634, G.M. Sabino was elected *maestro*, succeeded on his death in 1649 by his brother Donato Antonio, organist at the Annunziata since 1635, who survived him by only a year. In 1650 the *maestro di cappella* was Filippo Coppola, who held the post until his death in 1680. But by now the crisis in the musical life of the Annunziata, caused by a drop in earnings and by competition from the conservatories, had reduced

the forces to a small group of choristers and violinists, with regular guest musicians. There was even a reduction in the duties of the new *maestro di cappella*, Gennaro Ursino, who was limited to directing the music for the major feast days, and in 1700 the post of master of plainchant was abolished. However, the full post of *maestro di cappella* was restored to Ursino in 1705, and on his death in 1715 it passed to Lorenzo Rispoli. In the following decades, despite the Annunziata's apparent decline in importance, the church employed *maestri* of the level of Francesco Feo (1727–45), his nephew Gennaro Manna (1745–54) and Carlo Cotumacci (organist from 1749). After the destruction of the church by fire in 1757, the new building designed by Vanvitelli saw the return of Gennaro Manna (1774) who succeeded in having his grandson Gaetano appointed (1780), instead of the prestigious assistant *maestri* already serving the institution.

The Congregazione dell'Oratorio was established in Naples in 1586, at the behest of Filippo Neri, and from the very beginning it attached great importance to music, with the Roman composer Giovenale Ancina present until 1596: in his *Tempio armonico* (1599<sup>6</sup>) he included *laudi* and other works by Neapolitan composers. In 1612, after years of disagreement, the Naples establishment separated from the Roman one, and assumed its present name of the Oratorio dei Girolamini. From 1632 onwards liturgical functions with music were governed by precise instructions, under the direction of a *musicae praefectus*. Soon the Girolamini's musical chapel rivalled the leading musical institutions in the city. Musicians associated with the institution include Scipione Dentice (who composed two books of *Madrigali spirituali* for the Girolamini), G.M. Trabaci (*maestro* from 1625 to 1630), G.M. Sabino (*maestro* from 1630 to 1637), Erasmo Bartoli, known as Padre Raimo (who introduced the use of four choirs in the middle of the 17th century, *prefetto* from 1645), Filippo Coppola (*maestro* about 1664), Donato Ricchezza (*maestro* until 1714), Giuseppe Conti (1717–31), his son Nicola Conti (1731–62), Nicola Sabatino (1763–88), Giuseppe de Magistris (1781–93) and finally Giuseppe Arena. There were also many musicians who worked with the Oratorio on an occasional basis, including Cristoforo Caresana who bequeathed his entire music collection to the Oratorio, which still holds the most valuable collection of Neapolitan sacred music in existence. The Oratorio also encouraged the publication and dissemination of numerous collections of *laudi* and frottolas, and put on performances of oratorios and sacred music dramas.

There were many other religious institutions in Naples which were musically active, especially from the end of the 16th century. These included the Spanish church, S Giacomo degli Spagnoli, the church of the Gesù Nuovo, the Collegio Gesuitico dei Nobili, S Domenico Soriano, S Maria del Carmine, S Gregorio Armeno (which still possesses a valuable collection of music), the convents of S Maria la Nova and of SS Severino e Sossio, S Chiara and Monteoliveto, as well as the confraternities. But, as many surviving organs indicate, music was cultivated in virtually every tiny chapel of the nearly 500 churches in Naples during the Spanish era.

[Naples, §3: The Spanish era \(1503–1734\)](#)

**(v) The confraternities.**

As in the other principal Italian cities, after the Council of Trent (1545–63) various confraternities were created in Naples for the mutual assistance of craftsmen. The first confraternity of musicians, 'S Maria degli Angeli' in the church of S Nicola alla Carità, was established in 1569; its statutes were confirmed at the beginning of the 17th century and its patron was the distinguished lutenist and theorist Scipione Cerreto. However, it was not until the middle of the century that other confraternities of musicians were founded. A confraternity named after 'Gregorio Magno e Leone, et di S Cecilia V' was formed in 1644 in the church of S Brigida, although it seems to have been discontinued after 1649. In this year Domenico Cenatiempo, a member of the order of the Padri Pii Operai, created a much larger confraternity of musicians in the church of S Giorgio Maggiore. This confraternity numbered approximately 150 musicians, over half of whom lost their lives in the terrible plague of 1656. In 1667 the confraternity of S Giorgio Maggiore was split between the 'Master Players of Strings' and 'Players of Wind and Trombones', who moved to the same chapel of the first confraternity in the church of S Nicola alla Carità. The statutes, and as a result this division between players, were confirmed in 1681 and again in 1721 (wind) and 1723 (strings).

The musicians of the royal chapel also had their own exclusive confraternity, named after S Cecilia, of which the earliest documentation dates from 1655. In the meantime a confraternity of makers of strings for lutes and other instruments had been formed. It seems that some Neapolitan musicians continued to use the S Giorgio Maggiore establishment at least until 1701, the year in which an oratorio by Nicola Sabini, a member of the confraternity, was performed on the musicians' principal annual feast day of St Casimir. From 1709, possibly as a result of the new Austrian government, the musicians' confraternity seems to have moved permanently to S Nicola alla Carità, like S Giorgio an establishment of the Padri Pii Operai, where it remained for 30 years, meeting at the altar of Our Lady of Sorrows. In 1716, however, at least five musicians joined together in the convent of S Maria la Nova in a 'Royal Congregation and Assembly of Musicians'. The two confraternities did not merge until 1738, when they moved to a new home, the church of Ecce Homo. Apart from the professional confraternities, to which all the great Neapolitan musicians who were not aristocrats belonged, there were countless confraternities of craftsmen that sponsored performances of music in religious establishments or during public processions, in some cases maintaining their own chapel and *maestri*, but usually engaging professional musicians or students from the conservatories as the need arose.

### Naples, §3: The Spanish era (1503–1734)

#### (vi) The conservatories.

The Seminary of Naples, attached to the cathedral, had from its foundation in 1568 a singing master, with a 'great hall for learning lessons in singing and music'; the seminary was suppressed in 1865. But here, as in many other Neapolitan religious institutions, the study of music was only a marginal element. From the middle of the 16th century some of the many charitable institutions known as *conservatorii* began to specialize in teaching music, in response to the increasing enthusiasm for music in the city. This quickly led to a change in nature of the conservatories, which

began to take in boys from poorer families who were not orphaned, in order to prepare them for a career in music.

Apart from the Casa dell'Annunziata, mentioned above, there were four principal institutions specializing in music. The earliest was the Conservatorio di S Maria di Loreto, founded in 1537 by the Spaniard Giovanni di Tapia. Payments for musicians were recorded as early as 1545, although the first mention of a *maestro di cappella* dates only from 1633. Later *maestri* included the leading figure in 17th-century Neapolitan music, Francesco Provenzale (1664–75). The success of the Conservatorio di Loreto under Provenzale was such that in 1667 it was closed to new pupils, because the roll had exceeded 100. Giuseppe Cavallo, Provenzale's assistant, was *maestro* from 1675 until his death in 1684. He was succeeded by another of Provenzale's assistants, Gaetano Veneziano (1684–5 and – after the temporary service of Nicola Acerbo and Pietro Bartilotti – from 1695 to 1716), who was in turn succeeded by Giuliano Perugino. For a single month, in 1689, Alessandro Scarlatti accepted the post, and during the 18th century some eminent musicians appear in the lists: Francesco Mancini (1720–37), Giovanni Fischietti (1737–9), Nicola Porpora (1739–41 and 1758–60), Francesco Durante (1742–61), Gennaro Manna (1756–61), Pietro Antonio Gallo (1761–77) and Fedele Fenaroli (1777–1807).

The Conservatorio di S Onofrio in Capuana dates from the beginning of the 17th century, and took its name from the charitable foundation established in the church of S Onofrio in 1578. The young pupils wore the same white habit as the members of the order. There is no information on specific musical activity until 1653, when 11 paying pupils and a 'mastricello' are listed, together with the first singing master, Matteo Arajusta, and Carlo Sica (*d* 1655) who was already *maestro di cappella*. None of his early successors were eminent musicians, with the exception of Francesco Rossi (1669–72) who then moved to Venice where he composed operas; subsequently, however, S Onofrio rivalled the other conservatories, thanks to such *maestri* as P.A. Zani (1678–80), Cataldo Amodeo (1681–8), Cristoforo Caresana (1688–90), Angelo Durante (1690–99 and 1702–4), Nicola Sabini (1699–1702), Nicola Fago (1704–8) and Matteo Marchetti (1708–14). The most illustrious sequence of *maestri* occurred between the two tenures of Francesco Durante (1710–11 and 1745–55): Nicola Porpora (1715–22 and 1760–61), Ignazio Prota (1722–3 and 1740–48), Francesco Feo (1723–39), Leonardo Leo (1739–44) and Girolamo Abos (1742–60). They were followed by Carlo Cotumacci (1755–85), Giuseppe Dol (1755–74), Giacomo Insanguine (1774–95), Giovanni Furno (1785–97) and Salvatore Rispoli (1793–7). The *maestro di cappella* was assisted by a violin master (and, from 1785, by a cello master) and by a 'cornetta' master. During the 17th century S Onofrio's principal role had been to supply young pupils for the city processions, and to present oratorios (including *Il ritorno di Onofrio in patria*, 1671). In 1797 the few remaining pupils at the Conservatorio di S Maria di Loreto transferred to S Onofrio, and this affiliation lasted until 1807, when all three surviving conservatories (including the Pietà dei Turchini) merged into a single institution which was to become the Real Collegio di Musica and later the Conservatorio di Musica S Pietro a Majella.

The Conservatorio di S Maria della Pietà dei Turchini originated in 1583 from a confraternity which had met in the church of the Incoronatella from 1573. At the end of the 16th century the necessary premises were acquired next to the church to accommodate young students and from the early years of the new century there was an upsurge in music. The first *maestro di musica* was a humble priest, Lelio d'Urso (1615–22), who was succeeded by an official *maestro di cappella*, G.M. Sabino (1622–6), the first of a series of prestigious composers and teachers, including Francesco Lombardi (1626–30), Giacinto Anzalone (1630–57), Domenico Vetromile (1657–62), Giovanni Salvatore (1662–73), Francesco Provenzale (1673–1701), Gennaro Ursino (1701–5), Nicola Fago (1705–40), Leonardo Leo (1741–4), Lorenzo Fago (1744–93), Nicola Sala (1793–9) and Giacomo Tritto (1799–1800). As in the other institutions, the Turchini (named after the deep blue 'turchino' colour of the pupils' uniform) had only one teacher for string instruments (apart from an occasional lute master) and one for all wind instruments. The Pietà dei Turchini had been the most wealthy of the four old conservatories, and was the last to disappear when, in 1807 it was transformed together with what remained of the others into the Real Collegio di Musica.

The only one of the four principal conservatories not to merge into the Real Collegio was the Conservatorio dei Poveri di Gesù Cristo, which from its inception in 1599 was under the control of the Archiepiscopal Curia of Naples. The first music masters are recorded from 1606 onwards, but only from 1633 are there records of the names of permanent music teaching staff. About 1644 the conservatory had an annual revenue of some 1000 ducats for 'various music and processions, performed and served by the children'. From that period, the teachers were sufficiently well known to rival those at the other Neapolitan conservatories: Donato Antonio Sabino (1642), Alessio Capece (1643), Domenico Arcucci (1667–77), Giovanni Salvatore (1677–88), Giandomenico Oliva (1684–5), Gennaro Ursino (1686–95), Gaetano Greco (1696–1706 and 1709–28), Nicola Ceva (1706–9), Francesco Durante (1728–38), Francesco Feo (1738–43) and Girolamo Abos (1740–43). Pergolesi was the most distinguished pupil from the Conservatorio dei Poveri, the strategic location of which (opposite the church of the Girolamini and close to the cathedral) encouraged continual interchanges. In 1743 one of the last 'foreign' pupils joined the Conservatorio dei Poveri: Benedetto Rivièrè, brother of the French ambassador to Naples. But in November of the same year the conservatory was suppressed and transformed into an establishment of the archiepiscopal seminary 'because of the scant progress made in religious matters'. Other music schools lived a short life in Naples, like the Musical Seminary in S Gennaro de'Poveri (1670–1702), later named S Gennarello.

[Naples, §3: The Spanish era \(1503–1734\)](#)

### **(vii) Instruments and instrumental music.**

In general, the Neapolitans have invented neither musical instruments nor genres, but in assimilating them from outside have often taken them to the highest level of perfection. In instrumental music, Naples lay on an axis between the east, Spain and continental Europe. As early as the end of the 15th century Tinctoris declared that much attention was given in Naples to the viola 'de arco' (viola da gamba, to which Diego Ortiz devoted a treatise

in 1553), and the viola de mano, or vihuela. During the 16th century Neapolitan virtuosos on the lute, viol, lira da gamba, keyboard and, especially, harp acquired a European reputation, as the lists in Scipione Cerreto's treatise *Della prattica musica vocale* (Naples, 1601) reveal. One instrument which was long the exclusive province of Neapolitan virtuosos was the double harp, one of whose principal exponents, Adriana Basile, was also famous for singing to the accompaniment of the guitar, known in Naples both in its four-double-string version (the 'bordelletto' or 'chitarrino alla napoletana') and in the five-string version known during the 17th century as the 'Spanish guitar', but which probably originated in Naples. German lute makers satisfied the demands of a society that valued stringed instruments above all others. The distinctive twangy sound of the 'tiorba a taccone', the Neapolitan name for the colascione, struck Burney during his visit to the city in 1770. The great keyboard composers of the early 17th century, from Macque to Trabaci and Maione to Strozzi, produced works in 4 part score (*partitura*) which could be played by any kind of polyphonic instrument. But some of their works were intended for extremely complex experimental instruments, such as the 'chromatic' or 'enharmonic' harpsichord, as was the treatise by Fabio Colonna, *La Sambuca lincea* (Naples, 1618). By 1638 the experimental phase of Gesualdo and his followers was over, as is evident from a letter by the painter Domenichino, in which he wrote that he could no longer find musicians able to play the enharmonic instruments he had designed. Around the same time, in 1630, the violin hitherto little known in Naples, made its first official appearance in the Neapolitan conservatories.

It was during this period that sacred music in *stile concertato*, on the Venetian and Monteverdian model, made its belated entry into Naples. Although there was an early group of at least five violins in the royal chapel, directed by Trabaci and employed as 'outsiders' in other institutions, the first collection of music for violins and other instruments was *primo libro di canzone* published in Naples in 1650 by the new *maestro* at the royal chapel, Andrea Falconieri. Naples also had a flourishing school of wind playing. Beside the cornetts, shawms, bassoons and flutes, there was the distinctive *sordellina*, a member of the bagpipe family, for which, as well as numerous literary sources, there is at least one manuscript of music written in special notation on two lines, dated Naples 1603 (manuscript of G.L. Baldano in the Biblioteca Vescovile in Savona). It is noticeable that other types of musical notation had exclusive use in Naples, such as 'Neapolitan' lute tablature (identified from the end of the 15th century, *I-Bu* 596 H.H.24, in Cerreto's treatise of 1601) and Valentini's *Liuto anatomizzato* (Rome, 1640) and 'Neapolitan' harpsichord notation used only once by Antonio Valente (1576<sup>3</sup>).

Besides printed and manuscript collections for harpsichord, very few collections of music for solo instruments were produced in Naples before the end of the 17th century, although the city had important violinists who created a distinctive school of string playing: G.C. Cailò (?1659–1722), Pietro Marchitelli (?1643–1729) and G.A. Avitrano (1670–1756), the composer of three collections of trio sonatas, the first of which dates from 1697. The cellists Rocco Greco, Francesco Alborea and Francesco Scipriani were among the great virtuosos of the early 18th century. Marchitelli was the famous 'Petrillo' who in 1702 humiliated Corelli during a

performance of his music in Naples, according to an anecdote related by Burney. Naples was also the birthplace of Nicola Matteis (i), the most important violinist in 17th-century London, and in the early years of the 18th century Geminiani followed the same route, while Michele Mascitti, G.A. Piani and Salvatore Lanzetti, all Neapolitans, made their mark in Paris. Keyboard virtuosos followed the developments in their respective instruments, and through them we know of many famous organ and harpsichord builders in Naples, often several generations of the same family. The genius of Domenico Scarlatti, born and trained in Naples, was founded on techniques acquired from the Neapolitan masters, while the vast output of Gaetano Greco still awaits research.

[Naples, §3: The Spanish era \(1503–1734\)](#)

#### **(viii) Music publishing and theoretical treatises.**

After only two attempts at music publishing in the 15th century (Gaffurius and Tinctoris), the first printed music in Naples dates from 1519: a lost book of *Mottetti* by A. de Frizis and the second book of *Fioretti di frottole* by G.A. Caneto da Pavia (1519<sup>4</sup>), although a Neapolitan, Pietro Sambonetto, had already published a collection of frottolas in Siena (1515<sup>2</sup>). For several decades in the early viceregal period publication remained a rare event. It must have been the visit of Charles V to Naples that prompted the publication of the two *Libri della fortuna*, lute tablatures by Francesco da Milano, partly in so-called 'Neapolitan tablature' (1536, a single copy in *F-Pn*). In 1537 the first edition of *Canzone villanesche alla napolitana* (Giovanni de Colonia, 1537<sup>5</sup>) appeared, the official birth certificate of the 'villanella alla napolitana', a musical genre that was extremely popular in Europe until the beginning of the 17th century. Subsequent Neapolitan publications were largely collections of villanellas by Nola (1541), Cimello and Fontana (1545), Burno and di Maio (1546), and many other anthologies. One collection of particular importance is the *Aeri* published in 1577 by Rocco Rodio, for the way it reflects contemporary stage spectacles with music which anticipate the Florentine monodic experiments.

It was only from 1591 onwards that collections of madrigals were published in Naples, despite the many madrigals by Neapolitan composers which had already appeared in other cities, particularly Venice. And yet Naples became the main centre in the final phase of the madrigal until the 1630s, with the majority of composers connected either to Gesualdo's circle or to the royal chapel.

The leading publishers of music were Cancer, Cacchio, Vitale, Sottile, Stigliola, Gargano, Scoriggio and Ricci, the archiepiscopal printers Beltrano, De Bonis, and, most importantly, G.G. Carlino, Gesualdo's personal printer. As for instrumental music, after the edition of lute music in 1536 there were only three publications during the rest of the 16th century (Rodio 1575, Valente 1576 and 1580), while the 17th century saw just a few publications for keyboard or guitar. After the first collection of dances and sonatas for several instruments by Falconieri (1650) there was a gap of half a century before the collections by Avitrano and the lost edition of sonatas by Chiarelli (1699). Music publishing was dominated by sacred music, particularly motets, and by theoretical treatises. The earliest of



these was the short treatise *De musica* by A.M. Acquaviva d'Aragona, interpolated in his commentary on Plutarch's *De virtute morali* (1524), which was partly repeated in the better known *Duo dialoghi* by Luigi Dentice (1552). Apart from two manuscripts that can be attributed to Giovanthomaso Cimello (*I-Nn*, V.H.210 and *Bc*, B 57) the other 16th-century Neapolitan treatises were on playing a musical instrument (viol for Ortiz, lute for Lieto, harpsichord/organ for Valente's tablature) or singing (C. Maffei da Solofra). Rocco Rodio's *Regole di musica* (various editions from 1600 to 1626) provided a thorough contrapuntal method, revised and expanded by his pupil Olifante, who in turn collaborated with Giovanni Salvatore on his subsequent treatise *Porta aurea* (1641). In the 17th century, following the encyclopedic treatises by Cerreto (1601) and Cerone (1613), there were more treatises devoted to the composition of sacred music and to music teaching. The most vivid treatise of the period is Giovanni d'Avella's *Regole di musica* (printed in Rome in 1657) which upheld the music of Gesualdo and his circle as the ideal model of musical composition.

### Naples, §3: The Spanish era (1503–1734)

#### (ix) Vocal music and opera.

The success of the villanella – possibly the only musical genre to have been invented in Naples before *opera buffa* – from the 1550s onwards owed much to its use of Neapolitan dialect to poke fun at the madrigal and its conventions. The villanella infiltrated many musical genres during the viceregal period, turning up in the most unlikely places: in the sacred dramas performed in the conservatories, for instance, in chamber cantatas and in opera. Leonardo Vinci's only surviving comic opera *Li zite 'ngalera* (1722) actually opens with a villanella. Neapolitan dialect was an aspect of the *commedia dell'arte* tradition that passed into comic opera, establishing a distinctive Neapolitan style. An anonymous prologue interpolated in the manuscript of Francesco Boerio's *Il disperato innocente* (1673) provides a valuable description of how operas were performed in Naples at that time. The same subject is dealt with in depth by the famous librettist Andrea Perrucci in his manual *Dell'arte rappresentativa, premeditata e all'improvviso* (1699), which summarizes the reciprocal influences between comedy, sacred oratorio and heroic opera. Giulia de Caro, a singer and later the impresario of the first opera house in Naples (from 1673 to 1675) began her career in *commedia dell'arte*, as did another actress-impresario, Cecilia Siri Chigi.

The generic name of the companies that staged operas in 17th-century Naples was 'Febi armonici', a reference to the name of the company of comedians and musicians which had been summoned from Rome by the Count of Oñate, Viceroy of Naples, in 1650 and had introduced Venetian opera to the city. Before this, however, there had been more than a century of continually developing links between theatre and music. Theatrical performances with music were first given in the homes of Neapolitan aristocrats, in association with leading academies, such as the Sereni. The model was provided by the spectacles organized by Prince Sanseverino in about 1545 (*Gli ingannati* and *Philenia*, with music by, respectively, Zoppino and Mariconda). In the 17th century there were produced two particularly significant court entertainments consisting of masquerades with

a concluding dance: the 'festa a ballo' *Delitie di Posilipo Boscarecce, e Marittime* (1620), the printed libretto of which preserves all the vocal music (by Trabaci, F. Lambardi, Giramo, Anzalone and Spiardo) and diagrams of the dance movements; and the mascherata *Monte Parnaso* given in honour of the arrival in Naples of the king's sister, Maria of Austria, Queen of Hungary, in 1630. Here the music (by Giacinto Lambardi, now lost) and dances were accompanied by spectacular scenic transformations. Another important entertainment was that given for the imperial coronation of the King of Hungary in 1637; but after this date, court 'feste a ballo' were increasingly replaced by the new fashion for opera.

The viceroy was unable to create a true system of patronage that could include entertainments and opera, since the average length of his government was only a few years. Moreover, only a few of them had a personal predilection for music and theatre. For example, the Viceroy d'Oñate's decision to introduce opera performed by the Febi Armonici was purely political: a celebration of the victory over Masaniello with a type of heroic spectacle hitherto unknown in Naples. Celebrations at the royal palace of birthdays, namedays and anniversaries linked to the Madrid court should be viewed in the same light. The viceroys' tentative efforts to introduce comedies and opera sung in Castilian at court led to nothing; the music has survived in only one such case, *El Robo de Proserpina* by Filippo Coppola (*maestro* of the royal chapel), performed in 1678 and revived in 1681 under a different title.

The first opera performed in Naples was *Didone*, in September 1650. The composer is unknown, but the libretto is the same as that of Cavalli's opera of the same name, given in Venice in 1641. This marked the beginning of a Neapolitan operatic tradition, which at first was limited to importing operas from Venice, adapted to local taste. The first pieces included Monteverdi's *L'incoronazione di Poppea* (1651), the score of which has survived, and Cavalli's *Veremonda* (1652) with 'Appearances of Scenes, Machines and Dances' by G.B. Balbi. Subsequently the companies of 'armonici' made their permanent home in the Teatro S Bartolomeo (Teatro di San Bartolomeo), which until then had been used only for spoken plays: for 30 years after 1654 there were no great changes in the organization of Neapolitan opera. The Neapolitan 'adapters', composers belonging to the troupe of 'armonici', began to introduce characters singing in Neapolitan into operas in Venetian style. The most skilled were Francesco Cirillo (who arranged Cavalli's *Orontea* in 1654 and composed *Il ratto d'Elena* in 1655), Giuseppe Alfiero (*La fedeltà trionfante*, 1655), Filippo Coppola and, especially, Francesco Provenzale, who was the first to produce operas independent of pre-existing models. Of his operas only the scores of *La Stellidaura vendicante* (1674) and *Lo schiavo di sua moglie* (1672) have survived. After 1683, when he became director of the Teatro S Bartolomeo, the leading figure in opera in Naples was Alessandro Scarlatti, who did much to modernize the genre and make it truly international. During his 20 years in Naples, Scarlatti wrote about 40 operas and produced works by his leading northern Italian contemporaries, Legrenzi, Pollarolo, Sartorio, Pallavicini, Perti, Bononcini, Draghi, Pasquini and Gasparini.

Besides the public opera house run by an impresario (with two seasons, one during Carnival and the other, in the open air, in summer), operas were

produced in the royal palace and sometimes also in the homes of the aristocracy. Home-grown pieces performed by the musicians of the royal chapel alternated with operas brought in by travelling companies, usually staged first at the royal palace and then at the S Bartolomeo. One effect of Scarlatti's arrival from Rome in 1683 to become the director of a troupe which included some of the most important Italian singers of the day was to erase the difference between church (the singers in the royal chapel) and theatre performers. From 1650 until the end of the Spanish viceroyalty in 1706, more than 170 operas were performed, to judge by the surviving librettos. The annual number increased steadily during the subsequent Austrian viceroyalty, when new theatres were built, mainly devoted to comic opera (the Teatro dei Fiorentini, 1707; the Teatro Nuovo, 1724; and the Teatro della Pace, 1724). The old Teatro S Bartolomeo (which had already burnt down in 1681, reopening in 1682) was demolished in 1737, when the new Teatro S Carlo (Teatro di San Carlo) was inaugurated by the first Bourbon King of Naples. The players and singers of the royal chapel, together with teachers and pupils from the conservatories, were responsible for the musical performances both at court and at the S Bartolomeo, at least until 1684. That date initiated the third phase of Neapolitan opera, which flourished especially under the viceroyalty of the Duke of Medinaceli, an enthusiastic opera lover and a generous patron of musicians and singers particularly of Angela Voglia, 'La Georgina'. The many Neapolitan operas composed by Scarlatti and his most renowned successors (Vinci, Leo, Pergolesi) are an eloquent demonstration of the city's passion for opera, particularly after the emergence of specifically Neapolitan forms of comic opera: the *commedia ppe mmuseca* (in Neapolitan throughout, the first documented examples of which date from after 1706), comic 'intermezzos' (including Pergolesi's famous examples), and *opera buffa*, which achieved success around 1720 with the works of Vinci, Leo, Pergolesi and many others.

With the arrival of the Austrian viceroyalty in 1707 Scarlatti left Naples; however, in 1708 the first Austrian viceroy, Cardinal Grimani, invited him to resume his office. The previous year Michelangelo Faggioli's *La Cilla*, a setting of a text by F.A. Tullio, was revived in the palace of the prince of Chiusano. This is thought to be the first opera sung entirely in Neapolitan; its libretto has survived (as have fragments of the music, preserved in *I-Nc*). The first public performance of a comic opera, *Patrò Calienno de la Costa* by Antonio Orefice, was given in 1709 at the Teatro dei Fiorentini. Scarlatti himself did not tackle this new genre until 1718, with *Il trionfo dell'onore*.

But another and more memorable event in Naples in 1724 must be mentioned – the production, at the S Bartolomeo, of Metastasio's first drama, *Didone abbandonata*, with music by Sarro. In the Metastasian drama the classical and rational ideas that had inspired Italian culture from the last decades of the previous century found full expression. It provided a paradigm for the new type of opera elaborated by the generation that had come to the fore in the years after 1720 – the one traditionally referred to by the controversial designation of Neapolitan opera. It could be regarded as a rationalization and a simplification of Baroque opera on the basis of the following: the well-cadenced articulation of the dramatic-musical structure in recitatives and arias; the rigorous, definitive differentiation of

the role which the former and the latter play in the dramatic mechanism; the equally rigorous differentiation of the roles of the characters and the consequent introduction of a rigid internal hierarchy; the parallel definition of an affective typology of the arias, each one corresponding to a specific role; and the absolute prevalence of the three-part aria – in short, all the well-known characteristics of *opera seria*. Yet this structure, however uniform and standardized, precisely because of its intimate rationality retains enough flexibility to allow within itself an evolution, a gradual adjustment to changes in taste and sensibility. Compared with *opera seria*, comic opera is characterized not only by a much more simple style, but also, and above all, by a more varied formal articulation and by the presence of ensemble passages. Finally, the advent of Metastasian drama encouraged the formation, also in the Neapolitan environment, of another musical genre for the theatre, the intermezzo. For in Naples the practice of mixing a secondary, comic plot with the main, heroic one had remained more lively than elsewhere. Only after 1720 were comic scenes deleted from the text of dramas to form a short action, wholly independent from the main one and performed in the two intervals, between the three acts of an *opera seria*. Intermezzos, however, were relatively short-lived in Naples, because in 1736 they were banned by King Charles III and replaced with dances. They reappeared, however, in the second half of the century, included, as *farsette*, in the third act of a comic opera.

Vinci was one of the first Neapolitan composers to embark on a career in opera outside Naples, in Venice, Rome and London, where Handel made pasticcios of some of his works. In 1724 Vinci was asked to set Stampiglia's *Partenope* (first set to music in Naples by Mancina in 1699 and then by Sarro in 1722) for the opera season in Venice. While Vinci is associated with the beginnings of *opera buffa* in Naples, Sarro owes his operatic reputation to his close collaboration with Metastasio (from *Didone abbandonata*, 1724, onwards) and to the commission to provide the opera that inaugurated the Teatro S Carlo in 1737 (*Achille in Sciro*). Vinci's decision to arrange Sarro's score of *Partenope* instead of making an original setting is an acknowledgement of his senior colleague's reputation as the only Neapolitan before Leo and Vinci himself who could rival Alessandro Scarlatti as a representative of the modern operatic style.

During the same period Naples had come to be considered one of the most important musical capitals, as the many distinguished visitors to the city confirm, and the conservatories achieved a European reputation: students no longer came only from the various provinces of the kingdom, but from the other Italian regions and even from outside Italy. The most respected teachers were Durante (who taught at three of the conservatories, but was not involved in opera) and Leo (who was a *maestro* at S Onofrio, Pietà dei Turchini, the royal chapel and also a leading figure in opera), while Vinci died before achieving an appropriate role in the musical life of the city. Other names were added to these; in the 1720s, Porpora, Feo and the 'Saxon' J.A. Hasse, who throughout his career remained strongly influenced by his training in Naples, and in the 1730s Pergolesi, Perez, Latilla, Sabatino, Jommelli and, later, Gennaro Manna. Many of these composers were successful in both *opera seria* and comic opera (Vinci, Leo, Pergolesi), while others worked almost exclusively in comic opera (Logroscino, Auletta). All of them also excelled in sacred music.

## Naples

### 4. The Kingdom of the two Sicilies (1734–1860).

In 1734 the Kingdom of Naples, involved in the vicissitudes of the Polish war of succession, was assigned to Charles, son of Philip V of Spain and of Elisabetta Farnese, and formerly Duke of Parma and Piacenza. Urban and cultural life derived a new impulse from the regained independence; the city was adorned with new, grandiose monuments, among them the Teatro S Carlo (fig.5) which opened on 4 November 1737.

While opera dominated 18th-century Neapolitan musical life, sacred music was almost equally important. Sacred music generally followed a development parallel to that of opera; so there soon appeared a 'Neapolitan' mass, which often had the dimension of the so-called 'messa di Gloria' (in which only the first two parts of the Ordinary were set to music), with alternate choral passages and solos in the aria style. The same can be said of the motet for several voices with instruments, consisting of a choral introduction (normally repeated at the end) and of a succession of recitatives and arias, duets, etc. The liturgical cycles for Holy Week and Christmas (lessons and lamentations, responsories) and for the Office for the Dead are particularly rich examples of Neapolitan sacred music in the 18th century. Oratorio was practised mainly by the pupils of the conservatories, and went out of fashion after about 1730. Instrumental music was less important; even in this genre, however, the activity of the Neapolitan musicians was not so trifling as was once thought. While instrumental music was an 'appendix' to the work of some masters mainly devoted to opera (Mancini, Porpora, Leo, Pergolesi), it constituted a fundamental part of Durante's output. Much of the instrumental music by Neapolitan composers had a didactic purpose, as was often written specifically for use in the city's conservatories.

In the second half of the 18th century the refined mechanism of Metastasian opera was modified more and more radically, under the new demand for new means of expression that required greater dramatic verisimilitude and, therefore, more agile and dynamic structures. The most radical innovations, however, were away from the Neapolitan milieu (Jommelli in Vienna and Stuttgart, Traetta in Parma, G.F. de Majo in Mannheim). In Naples, taste remained linked for some decades to the old tradition – as is shown by the scant success enjoyed by Jommelli after his return from Germany – and only after 1790 did the operas by the last representatives of the Neapolitan school, of the greater composers (Piccinni, Paisiello, Cimarosa) as of the lesser (Tritto, P.A. Guglielmi, N.A. Zingarelli), open themselves to the possibilities of innovation. Two factors contributed to this: the growing influence of French opera, and the increasingly frequent grafting on to the rigid structure of *opera seria* of the variety of formal solutions typical of comic opera. Even in comic opera, however, besides the purely Neapolitan tradition (vernacular texts, strictly local characters, local humour and local situations), there emerged a trend, adhering to the latest European developments, towards sentimentalism and the 'lachrymose style'. Piccinni's *La buona figliuola* (1760, libretto by Goldoni, after Richardson) and Paisiello's *Nina, o sia La pazza per amore* (1789, libretto by G.B. Lorenzi) are the best-known examples of this genre; as can be seen, parallel with this evolution of taste, comic librettos were no

longer by local poets (the most prolific were, indeed, Lorenzi, who was the most significant, G. Palomba, P. Mililotti and Francesco Cerlone), but also came from figures of a higher literary stature. In 1776 Piccinni, considered the leading figure in Neapolitan opera, was called to Paris to counter the ascendancy of Gluck.

In the conservatories the Neapolitan didactic tradition was kept alive by Fenaroli and Tritto; but although the schools went on producing excellent musicians, sometimes of the highest rank, there was a progressive decadence towards the end of the century. Burney's disappointed reaction, on visiting the Conservatorio di S Onofrio in 1770 is well known. In the meantime the upheavals that followed the end of the *ancien régime* also shook the Kingdom of Naples. After the short life of the Neapolitan Republic (1799) had been brought to an end by a bloody Bourbon repression (of which Cimarosa, among others, was a victim), Naples was again under French influence (1806–15) when, the Bourbons having been defeated once more, the continental portion of the kingdom was entrusted first to Joseph Buonaparte, then to Joachim Murat. Among the numerous reforms carried out during the 'French decade', one of the first was the fusion of the two surviving conservatories into a single institute called the Real Collegio di Musica (from 1807), directed first by a triumvirate (Tritto, Paisiello and Fenaroli) and, from 1813, by Zingarelli. Thus reorganized, the conservatory continued to flourish. Among those who studied under Zingarelli's direction were Bellini and Mercadante. The same period also saw the formation of the conservatory's rich library, from a small nucleus at the Pietà dei Turchini, by Saverio Mattei and Giuseppe Sigismondo, who was the library's first director (1795–1826). Primarily through the tenacity and enthusiasm of Francesco Florimo (librarian from 1826 to 1888), the library became by far the most important source for the history of Neapolitan music. In 1826 the conservatory moved permanently to its present home in the monastery of S Pietro a Majella.

In the first half of the 19th century Naples also remained a theatrical centre of primary importance, very much open (again because of political events) to French influence: this is an important factor in the operas of N.A. Manfroce, one of the most significant Neapolitan musicians of the first years of the 19th century, who died young in 1813. Meanwhile Paisiello had returned to Naples, having been called to Paris by Napoleon in 1802; but he took no part in operatic life in the city, limiting himself to directing the court chapel from 1804 until his death in 1816. A leader in Neapolitan theatre life until 1840 was Domenico Barbaja (new documents published in Maione and Seller, B1994), impresario of the royal theatres S Carlo and del Fondo (the latter opened in 1779); he is remembered mainly for having called Rossini to Naples, where the composer worked from 1815 to 1822. Donizetti, who was director of the royal theatres (1827–38), and teacher of composition in the conservatory from 1834, was an important stimulus to Neapolitan musical life. When he left in 1838, Mercadante assumed his role in Naples for more than two decades; not only was he active at the S Carlo as an opera composer, but he also strove to disseminate knowledge of the instrumental music of the great Viennese Classical composers (principally of Beethoven), until then cultivated only by private circles. Besides this mainstream, comic opera in the Neapolitan style continued to flourish in the smaller halls of the Nuovo and the Fiorentini; but its level of

taste became increasingly provincial, although it did not lack, at least in the more gifted musicians, a certain biting *vis comica* and a genuine musical vitality (e.g. Vincenzo Fioravanti's *Il ritorno di Columella*, Errico Petrella's *Le precauzioni* and Luigi Ricci's *La festa di Piedigrotta*). Finally, the lively activity of numerous publishing houses, both in vocal and instrumental music, should not be forgotten; foremost among these was B. Girard & Co. (later Stabilimento Musicale Partenopeo di Teodoro Cottrau), whose publications included the *Gazzetta musicale di Napoli* (1852–68), a weekly that carried generous, if naive, attempts at criticism. Other music publishers active during the same period included Clausetti (associated with Ricordi in Milan), Fabbricatore and Tremater, and the nature of their work can be inferred from the advertisements published in the press, especially in the *Giornale del Regno delle due Sicilie* (1817–60). The titles of these publications indicate a decisive change in the market from the previous century, and a circulation in private salons, élite circles and the new academic institutions and musical organizations, where the demand was equally for songs and instrumental music. It was at this time that a vogue for songs in Neapolitan was born, or rather revived. The two most famous Neapolitan songs of the century, *Fenesta ca lucive* and *Te voglio bene assaje*, were long attributed to, respectively, Bellini and Donizetti, albeit with no factual basis.

## Naples

### 5. From 1860.

After the unification of Italy (1861), Naples went through a cultural resurgence. The mainstay of musical life was no longer opera, but instrumental music. In 1866 Beniamino Cesi, a pupil of Thalberg, was a piano professor at the Naples Conservatory and founded a vigorous school of pianists (Giuseppe Martucci, Alessandro Longo and Florestano Rossomandi), simultaneously carrying on an intense campaign for the diffusion of the best Classical and Romantic chamber repertory. After some 20 years of sporadic attempts, two resident concert societies were finally formed in 1880: the Società del Quartetto and Società Orchestrale. The Neapolitan orchestra, led by Martucci, having taken part in the concerts at the 1884 Turin exhibition, was unanimously proclaimed Italy's best. The Teatro S Carlino, the historic comic opera house constructed in 1783 and clearly named to parody the grand royal theatre of S Carlo, was meanwhile demolished in 1884.

Finally, the 19th century saw the beginning of historiographical research on Neapolitan music and musicians through the efforts of the Marquis of Villarosa, Francesco Florimo and Nicola d'Arienzo. The thrust of this research was an investigation of the evolution of the so-called 'Neapolitan school', a concept which took as its starting-point the European importance of Neapolitan composers from the end of the 17th century to the end of the 18th. While 18th-century music historians and intellectuals including Charles Burney, grouped operatic composers, notably Vinci, Leo, Pergolesi and Hasse, under the banner of a 'Neapolitan school', musicologists from the mid-20th century onwards have come to reject this notion; as has been convincingly demonstrated by Robinson (B1972), Degrada (B1977), and others, composers born or active in Naples may have made a considerable

contribution to 18th-century opera, but cannot be clearly distinguished in form and style from operatic composers working north of the Alps.

The rhythm of Neapolitan musical life, somewhat slackened in the last decade of the 19th century through the absence of Cesi (in St Petersburg from 1885) and Martucci (in Bologna from 1886), regained its full vigour after the latter's return in 1902 as director of the conservatory. A resident orchestra was reconstituted, this time at the conservatory, and important lacunae were filled in both the symphonic and theatrical repertoires, which included first performances there of Beethoven's Ninth Symphony (1905) and of *Tristan und Isolde* (1908). The legacy of Martucci was taken by Longo who was also a composer, pianist, organizer of concerts, teacher and publisher of early music and music periodicals (*L'arte pianistica*, later *Vita musicale italiana*, 1914–26). Other musicians who followed Martucci included Camillo de Nardis, Antonio Savasta, Gennaro Napoli and F.M. Napolitano. Although the quality of the music was excellent, local tradition on one hand and the values of late Romantic culture on the other remained powerful influences. The task of rejuvenation and widening of musical horizons was undertaken in the 1930s by a handful of musicians, all born about 1900: Achille Longo, Renato Parodi, Terenzio Gargiulo, Mario Pilati, Antonio Cece and Jacopo Napoli. About the same time, Alfredo Parente and Guido Pannain gave a new direction to criticism and musical aesthetics, applying to the discipline the principles of Croce's philosophy. The results of archival and historical research already obtained in the previous century were consolidated, enlarged and corrected by such scholars as Salvatore Di Giacomo, Ulisse Prota-Giurleo and Pannain. An outline of the main musical institutions in Naples follows.

### **(i) Opera theatres.**

The Teatro S Carlo (cap. 1530) is the only regularly active theatre; it has an opera season running from January to December, accompanied by a symphony season and occasional short additional seasons in the open air or elsewhere in summer. In the years after World War II (Pasquale di Costanzo was director and Pannain was artistic adviser), there were efforts to update the repertory and raise it to an international level. Important landmarks in this effort were the first postwar revival of *Wozzeck* (1948, conducted by Böhm), and the first revival of Schoenberg's *Von heute auf morgen* (1952, conducted by Hermann Scherchen), as well as the first Italian performance of Hindemith's *Neues vom Tage* (1954, conducted by the composer) and Prokofiev's *The Gambler* (1953) and *Betrothal in a Monastery* (1959). More recently the S Carlo has produced important stagings by Roberto De Simone of rare repertory (Pergolesi's *Flaminio*, Valentino Fioravanti's *La cantatrice villane*, De Simone's *Eleonora* etc.) and has succeeded in raising its performances to an international level.

In 1952 the Teatro di Corte del Palazzo Reale, destroyed during the war, was restored, reopening in 1954 with Paisiello's *Don Chisciotte*. Between 1958 and 1966 this was the location for the Autunno Musicale Napoletano, a small festival of 18th-century opera buffa organized by the S Carlo in collaboration with the RAI. The theatre has recently been used for occasional productions of 18th-century operas. (Latilla's *La Fiuta cameriera* was produced there in February 2000 and recorded by RAI.)



Of the numerous 19th-century Neapolitan theatres – the Goldoni (1861), Rossini (1861), Bellini (1864, destroyed by fire in 1868, rebuilt in 1878 in an enlarged and more ambitious form, seating about 1600), the Mercadante (1870), Politeamo Giacosa (1871), Teatro Sannazzaro (1874) and Filarmonico (1874) and others like Teatro alla Fenice, Mezzocarnnone or Partenope – only the Bellini was continuously active as an opera house. Converted into a cinema in 1950, the Bellini was restored in 1988 and is again being used as a theatre, although only occasionally for opera. The Teatro Mercadante was restored in 1987 and reopened that year with Stravinsky's *The Soldier's Tale*, directed by Roberto De Simone and conducted by Salvatore Accardo. Since 1999 it is used for special productions of Teatro S Carlo (as Provenzale's *La Colomba Ferita*).

## **(ii) Concert life.**

For several decades the main centre of Neapolitan concert life was the Sala Grande in the Naples Conservatory. It was built in 1926 and named after Alessandro Scarlatti in 1955; in 1973 it was destroyed by fire and only restored, together with the smaller Sala Martucci, in the early 1990s. The RAI auditorium (cap. 1100) has been used since it was built in 1963, in addition to many Baroque churches.

Naples used to have two resident orchestras: the S Carlo orchestra and the Orchestra Alessandro Scarlatti. The latter was formed immediately after World War II by the Alessandro Scarlatti Association and later (1957) became one of the resident orchestras of the RAI. Because of its modest size, its repertory was mainly of Baroque, Classical and 20th-century music. Its principal conductors were Franco Caracciolo (1945–65 and from 1972) and Massimo Pradella (1971). In the late 1980s the RAI disbanded all its regional orchestras, including the Scarlatti. More recent ensembles, partly created from the old Scarlatti, are active as chamber orchestras.

The principal concert society is the Alessandro Scarlatti Association, founded in 1919 by F.M. Napolitano and Emilia Gubitosi. Since its orchestra became associated with the RAI the activity of the association has been confined almost entirely to organizing concerts of chamber music. The association has also established the prestigious *Settimane di Musica d'Insieme* (1971–94, and revived in 1998), and the summer festival *Musica e Luoghi d'Arte*. The *Accademia Musicale Napoletana*, founded in 1933 by Daniele Napolitano and Alfredo Casella, is very active; it organizes, among other things, the biennial *Alfredo Casella International Piano Competition*.

The RAI established a production centre at Naples in 1962; its auditorium was used for annual seasons of public symphony concerts until the orchestra was disbanded. Apart from the *Settimane Musicali Internazionali* of the Scarlatti Association, series of open-air summer concerts have been organized in the Bourbon palace in Capodimonte (*Luglio Musicale di Capodimonte*) and in October (*Autunno Musicale Napoletano*), a small festival devoted mainly to early Neapolitan music. Short seasons or festivals devoted to early music (*Giugno Barocco*, *Ars Neapolitana*) and contemporary music (*Dissonanze*) are also a feature of the city's musical life.

The Centro di Musica Antica 'Pietà dei Turchini' was founded in 1996 in the Conservatorio della Solitaria of the monastery of S Caterina da Siena. Its purpose has been to explore the early Neapolitan repertory through the collaboration of musicians (the Cappella della Pietà dei Turchini, founded in 1987 by its conductor Antonio Florio), musicologists and cultural historians. In 1996 the Cappella started a series of recordings of unpublished Neapolitan music from the period 1470 to 1800 (Opus 111, 'Tesori di Napoli') and has performed operas and sacred vocal works by Provenzale, Caresana, Vinci, Jommelli, Sabatino, Latilla and Piccinni.

### **(iii) Education.**

The S Pietro a Majella Conservatory is the direct descendant of the Naples Conservatory, and the custodian of its traditions. After Martucci, its directors have included G.A. Fano, Cilea, Adriano Lualdi, Napolitano, Jacopo Napoli, Terenzio Gargiulo, Ottavio Ziino, Irma Ravinale, Roberto De Simone and Vincenzo Di Gregorio. In 1898 Sigismondo Cesi and Ernesto Marciano founded the Liceo Musicale di Napoli, which flourished in the first half of the 20th century; among its teachers were Gennaro Napoli, Antonio Savasta and Cesi and Marciano themselves. The first chair in the history of music was created at the Università Federico II in 1982, and has been occupied by Agostino Ziino and, since 1997, by Renato Di Benedetto. The library of the S Pietro a Majella Conservatory is one of the most important music libraries in the world, with 200,000 manuscripts dating from before 1850. The small music collection of the Casa Oratoriana dei Girolamini (1500 manuscripts) is the principal source for 17th and 18th-century Neapolitan sacred music, mostly in autograph scores.

### **(iv) Local traditions.**

An accurate distinction must be drawn between the manifestations of authentic musical folklore and those of the Neapolitan song. Traces of the former are to be found in the cries of street vendors (now almost vanished) and in the rituals connected with some religious festivals, such as that of the Madonna dell'Arco, which, beneath a Christian veneer, conceal a fundamentally pagan nucleus (see [Italy](#), fig.20); the latter, although cultivated and widespread among all social strata, belongs to a higher cultural sphere. Indeed, in Neapolitan song, popular tradition is blended with elements derived from 19th century melodrama and drawing-room song; and it is also significant that the main exponent of its golden era, during the late 19th and early 20th centuries, was a refined poet such as Salvatore Di Giacomo (even Gabriele d'Annunzio wrote the lyrics for a Neapolitan song), while its musicians were not (except in the case of Salvatore Gambardella) uncultivated if talented improvisers, but artists who had a perfect command of the technique of composition such as Paolo Tosti, Luigi Denza and Enrico de Leva. The characteristics of these drawing-room songs are apparent simplicity allied to an extremely fluid harmonic structure. The collaboration between Di Giacomo and Pasquale Mario Costa (composer of such works as *Scugnizza* and *L'histoire d'un Pierrot*) was particularly fruitful, and produced a vast number of successful songs, such as *Catari*, *Era di maggio* and *Lariulà*. Expressed alternately in a sentimentality now languid, now passionate, and a light and pungent wit – and occasionally in a skilful blending of the two – Neapolitan song was

able to maintain, at least until the 1940s, a reasonably high artistic level: an inferior one, no doubt, but indisputably full of vitality; for nearly a century the traditional song festival on 7 September, coinciding with the enormously popular feast of the Madonna di Piedigrotta, has been a major event in Neapolitan life. After Di Giacomo, the most outstanding poet was Ferdinando Russo. In addition, the poets Pasquale Cinquegrana, Ernesto Murolo, Libero Bovio and E.A. Mario (who also wrote the music for his own songs), and the musicians Evemero Nardella, Ernesto Tagliaferri, Ernesto de Curtis and Eduardo di Capua, must also be remembered. In the years after World War II the remarkable efforts of some poets and musicians (Antonio Vian, Domenico Modugno) to breathe new life into the genre have not sufficed to avert its inevitable decline. Neapolitan songs continue to be listened to in Naples and, intermittently, to have a place in the panorama of recent Italian light music (Murolo, Ranieri, Arbore, D'Angelo, Grignani).

The most authentic Neapolitan folk music is that found in the countryside surrounding the city; since the 1970s this has been revitalized through the ethnomusicological research of Roberto De Simone, and by its revival in modern arrangements, principally by the Nuova Compagnia di Canto Popolare, and in various stage works of which the most famous is *La gatta Cenerentola*, (1976). This has resulted in, among other things, the vigorous rediscovery of the 16th-century villanella.

[Naples](#)

## BIBLIOGRAPHY

A General. B Theatre and Opera. C To 1500. D 1500–1800. E After 1800.

### a: general

*RosaM*

*Biografie degli uomini illustri del Regno di Napoli* (Naples, 1829)

**L. Molinari del Chiaro:** *Canti del popolo napoletano* (Naples, 1880, 2/1916 as *Canti popolari raccolti in Napoli*)

**F. Petriccione:** *Piccola storia della canzone napoletana* (Milan, 1959)

**S. di Massa:** *Piccola storia della canzone napoletana dal '400 al '900* (Naples, 1961)

**V. Paliotti:** *La canzone napoletana ieri e oggi* (Milan, 1962)

**S. di Massa:** *Il caffè chantant e la canzone a Napoli* (Naples, 1969)

**E. de Mura:** *Enciclopedia della canzone napoletana* (Naples, 1969)

**A.H. König:** *Alte Meistergeigen, Beschreibungen, Expertisen, v: Schule von Neapel* (Frankfurt, 1980)

*Musica e cultura a Napoli: Naples 1982*

**D. Fabris:** 'L'arpa napoletana, simbolismo estetico-sonoro di uno strumento musicale del primo Seicento', *Modernità e coscienza estetica* (Naples, 1986), 211–62

**G. Sanduzzi:** 'Chitarre mandolini e strumenti similari del '700 e '800 napoletano', *Restauro, conservazione e recupero di antichi strumenti musicali* (Florence, 1986), 124–8

**B. Wackernagel:** 'Musikinstrumente in Neapler Krippen', *Studia organologica: Festschrift für John Henry van der Meer*, ed. F. Hellwig (Tutzing, 1987), 1–35

*Mozart a Napoli. Nelle lettere di Wolfgang Leopold*, ed. P. Scialò (Naples, 1991)

- M. Caraci Vela, R. Cafiero and A. Romagnoli, eds.:** *Gli affetti convenienti all'idee: studi sulla musica vocale italiana* (Naples, 1993)
- G. Olivieri:** 'Si suona à Napoli! I rapporti Fra Napoli e Parigi e i primordi della sonata in Francia', *RIM*, xxv (1996), 409–427  
*AnMc*, no.30 (1998) [*Studien zur Italienischen Musikgeschichte* issue]
- F. Nocerino:** 'Arte cembalaria a Napoli: documentie notizie su costruttori e strumenti napoletani', *Ricerche sul seicento napoletano* (Naples, 1998), 85–109  
*La Città della Musica: Napoli: itinerari armonici* (Naples, 1998)
- D. Fabris:** *Naples/Napoli* (Paris, 1999)
- b: theatre and opera**
- P. Napoli-Signorelli:** *Storia critica de teatri antichi e moderni* (Naples, 1777, 3/1813)
- M. Scherillo:** *L'opera buffa napoletana durante il Settecento: storia letteraria* (Naples, 1883, 2/1916)
- B. Croce:** *I teatri di Napoli, secolo XV–XVIII* (Naples, 1891/R, abridged 2/1916 as *I teatri di Napoli dal Rinascimento alla fine del Secolo decimottavo*, 6/1992)
- S. di Giacomo:** *Storia del Teatro San Carlino 1738–1884* (Naples, 1891/R/R1967)
- F. de Filippis, ed.:** *Cento anni di vita del Teatro di San Carlo, 1848–1948*, (Naples, 1948)
- G. Tintori:** *L'opera napoletana* (Milan, 1958/R 1980 as *I Napoletani e l'Opera*)
- E.O.D. Downes:** 'The Neapolitan Tradition in Opera', *IMSCR VIII: New York 1961*, 277–84
- H. Hucke:** 'Die Neapolitanische Tradition in der Oper', *IMSCR VIII: New York 1961*, 253–76
- F. de Filippis and R. Arnese:** *Cronache del Teatro di S. Carlo 1737–1960* (Naples, 1961–3)
- U. Prota-Giurleo:** *I teatri di Napoli nel '600: la commedia e la maschere* (Naples, 1962)
- F. Mancini:** *Scenografia napoletana dell'età barocca* (Naples, 1964)
- R. de Filippis and M. Mangini:** *Il Teatro 'Nuovo' di Napoli* (Naples, 1967)
- W.P. Stalnaker:** *The Beginning of Opera in Naples* (diss., Princeton U., 1968)  
*Cronache del Teatro di S. Carlo 1948–1968* (Milan, 1969)
- V. Viviani:** *Storia del teatro napoletano* (Naples, 1969)
- M.F. Robinson:** *Naples and Neapolitan Opera* (Oxford, 1972/R)
- G. Hardie:** 'Comic Operas Performed in Naples, 1707–1750', *MMA*, viii (1975), 56–81
- F. Degrada:** 'L'opera a Napoli nel Settecento', *Storia dell'opera*, ed. A. Basso and G. Barblan (Turin, 1977), 237–332
- L. Bianconi:** 'Funktionen des Operntheaters in Neapel bis 1700 und die Rolle Alessandro Scarlatti', *Colloquium Alessandro Scarlatti* (Tutzing, 1979), 13–117
- G. Hardie:** 'Neapolitan Comic Opera, 1707–1750: some Addenda and Corrigena for *The New Grove*', *JAMS*, xxxvi (1983), 124–7
- D.A. D'Alessandro:** 'L'opera in musica a Napoli dal 1650 al 1670', *Seicento napoletano: arte, ambiente e costume*, ed. R. Pane (Milan, 1984), 409–30

- F. Degrada:** 'La commedia per musica a Napoli nella prima metà del settecento: una ricerca di base', *IMS Bologna 1987*, 133–170  
*Il Teatro del Re. Il San Carlo da Napoli all' Europa*, ed. G. Cantone and F.C. Greco (Naples, 1887)  
*Il Teatro di San Carlo 1737–1987* (Naples, 1987)
- M.F. Robinson:** 'A Late 18th-Century Account Book of the San Carlo Theatre, Naples', *EMc*, xviii (1990), 73–81
- B.M. Antolini and W. Witzmann, eds.:** *Napoli e il teatro musicale in Europa tra Sette e Ottocento: studi in onore di Friedrich Lippmann* (Florence, 1993)
- F. Cotticelli:** 'Dal San Bartolomeo al San Carlo: sull'organizzazione teatrale a Napoli nel Primo Settecento', *Ariel*, ix (1994), 25–45
- P. Maione and F. Seller:** *I reali teatri di Napoli nella prima metà dell'Ottocento: studi su Domenico Barbaja* (Bellona, nr Naples, 1994)
- S. Mamy:** *Les grands castrats napolitains à Venise au XVIIIe siècle* (Liège, 1994)
- F. Menchelli Buttini:** 'Il Vespasiano da Venetia (1678) e a Napoli (1707). Un Contributo sull'opera a Napoli nel primo Settecento', *RIM*, xxx (1995), 335–358
- D. Fabris:** 'España y españoles en el teatro napoletano del siglo XVII', *Artigrama*, no.12 (1996–7), 179–91
- F. Cotticelli and P. Maione:** 'Ouerto divertimento, ed allegria de popoli', *Materiali per una storia della spettacolo a Napoli nel primo Settecento* (Milan, 1995)
- P. Maione and F. Seller:** 'Il palcoscenico dei mutamenti: il teatro del Fondo di Napoli 1809–1840', *Recercare*, ix (1997), 97–120

#### **c: to 1500**

- N. Pirrotta:** 'Scuole polifoniche italiane durante il secolo XIV: di una pretesa scuola napoletana', *CHM*, i (1953), 11–18
- I. Pope:** 'La musique espagnole à la cour de Naples dans la seconde moitié du XVe siècle', *Musique et poésie au XVIe siècle: CNRS Paris 1953*, 35–61
- I. Pope and M. Kanazawa:** *The Music Manuscript Montecassino 871: a Neapolitan Repertory of Sacred and Secular Music of the Late Fifteenth Century* (Oxford, 1979)
- G. Nugent:** 'Music for the Deposed House of Aragon: Sfortuna e speranza', *IMSCR XIII: Strasbourg 1982*, iii, 2, 181–94
- A.W. Atlas:** 'The Foligno Fragment: Another Source from Fifteenth-Century Naples', *Datierung und Filiation von Musikhandschriften der Josquin-Zeit*, ed. L. Finscher (Wiesbaden, 1983), 181–98
- A.W. Atlas:** *Music at the Aragonese Court of Naples* (Cambridge, 1985)
- G. Pitarresi:** 'La Cappella Aragonese di Napoli: Nova et Vetera', *Studi musicali*, xvii (1988), 179–200
- F. Trinchieri Camiz:** 'Augustinian Musical Education and Redemption in the Fifteenth-Century Caracciolo del Sole Chapel, Naples', *Imago musicae*, v (1988), 41–64  
*Miniatura a Napoli dal 400 al 600. Libri di coro delle chiese napoletane* (Naples, 1991)
- D. Fabris:** 'Il compianto per il perduto splendore artistico della corte Aragonese in un manoscritto napoletano del primo Cinquecento', *Trent'anni di ricerche musicologiche: studi in onore di F.A. Gallo* (Rome, 1996), 305–21

**d: 1500–1800**

- F. Florimo:** *Cenno storico sulla scuola musicale di Napoli* (Naples, 1869–71); repr. as *La scuola musicale di Napoli e i suoi conservatorii* (1880–83/R)
- F. Florimo:** *Cenni storici sul Collegio di musica S. Pietro a Majella in Napoli* (Naples, 1873)
- M. Ruta:** *Storia critica delle condizioni della musica in Italia e del Conservatorio di S. Pietro a Majella di Napoli* (Naples, 1877)
- G. Amalfi:** *La canzone napoletana* (Naples, 1909)
- G. Pannain:** *Le origini della scuola musicale di Napoli* (Naples, 1914)
- S. di Giacomo:** *Catalogo generale delle opere musicali teoriche e pratiche ... Città di Napoli Archivio dell'Oratorio dei Filippini* (Parma, 1918)
- S. di Giacomo:** *Maestri di cappella, musicisti ed istromenti al Tesoro di S. Gennaro* (Naples, 1920)
- S. di Giacomo:** *I quattro antichi conservatorii musicali di Napoli* (Palermo, 1924–28)
- U. Prota-Giurleo:** *La grande orchestra del Teatro di S. Carlo nel Settecento (da documenti inediti)* (Naples, 1927)
- U. Prota-Giurleo:** 'Musicisti napoletani del Seicento', *Samnium*, i/4 (1928), 67; ii/2 (1929), 30
- G. Pannain:** *L'Oratorio dei Filippini e la scuola musicale di Napoli*, IMi, v (1934)
- G. Pannain:** *Il R. Conservatorio di musica S. Pietro a Majella di Napoli* (Florence, 1942)
- U. Prota-Giurleo:** 'Breve storia del Teatro di corte e della musica a Napoli nei secoli XVII e XVIII', *Il Teatro di corte del Palazzo reale di Napoli* (Naples, 1952), 19–146
- U. Prota-Giurleo:** 'Organari napoletani del XVII e XVIII secolo', *L'organo*, ii (1961), 109–128
- G. Pannain:** 'La musica', *Settecento napoletano* (Turin, 1962), 97–151
- U. Prota-Giurleo:** 'Notizie biografiche intorno ad alcuni musicisti, d'oltralpe a Napoli nel Settecento', *AnMc*, no.2 (1965), 112–43
- E. Ferrari Barassi:** 'La villanella napoletana nella testimonianza di un letterato', *NRMI*, ii (1968), 1064–87
- F. Mancini:** *Feste e apparati religiosi in Napoli dal Viceregno alla Capitale* (Naples, 1968)
- P. Manzi:** *Annali della Stamperia Stigliola a Porta Reale in Napoli (1593–1606)* (Florence, 1968)
- H. Hell:** *Die neapolitanische Opernsinfonie in der erste Hälfte des 18. Jahrhunderts* (Tutzing, 1971)
- A. Mondolfi-Bossarelli:** 'Carattere didascalico della musica a Napoli fino alla fine del XVI secolo', *Archivio storico per le province napoletane*, x (1971), 205–20
- H.-B. Dietz:** 'A Chronology of Maestri and Organisti at the Cappella Reale in Naples, 1745–1800', *JAMS*, xxv (1972), 379–406
- H.-B. Dietz:** 'Zur Frage der musikalischen Leitung des Conservatorio di S. Maria di Loreto in Neapel im 18. Jahrhundert', *Mf*, xxv (1972), 419–29
- P. Manzi:** *La tipografia napoletana nel '500: annali di Mattia Cancer ed eredi (1529–1595)* (Florence, 1972)
- M.F. Robinson:** 'The Governors' Minutes of the Conservatory S. Maria di Loreto, Naples', *RMARC*, x (1972), 1–97

- L. Bianconi and T. Walker:** 'Dalla Finta pazza alla Veremonda: storie di Febiarmonici', *RIM*, x (1975), 379–454
- D.G. Cardamone:** *The Canzone Villanesca alla Napoletana and Related Forms 1537–1570* (Ann Arbor, 1981)
- T.E. Griffin:** 'Nuove fonti per la storia della musica a Napoli durante il regno del marchese del Carpio (1683–1687)', *RIM*, xvi (1981), 207–28
- R. de Maio:** *Società e vita religiosa a Napoli nell'età moderna (1656–1799)*, ii (Naples, 1981)
- D. Fabris:** 'Strumenti di corde, musicisti e Congregazioni a Napoli alla metà del Seicento', *NA*, new ser., i (1983), 63–110
- R. Bossa:** 'La musica nella Napoli del Seicento', *Civiltà del Seicento a Napoli*, ii (Naples, 1984), 17–26
- F. Melisi:** *Catalogo dei libretti d'opera in musica dei secoli XVII e XVIII* [Biblioteca del Conservatorio di Napoli] (Naples, 1985)
- La musica a Napoli durante il Seicento: Naples 1985*
- K.A. Larson:** *The Unaccompanied Madrigal in Naples from 1536 to 1654* (diss., Harvard U., 1985)
- D. Fabris:** 'La vita musicale a Napoli nell'età coloniale come fonte per la musica in Spagna e nell'America latina', *The Brussels Museum of Musical Instruments Bulletin*, xvi (1986), 161–73
- F. Degrada:** 'L'organizzazione teatrale a Napoli nel Settecento', *Critica Letteraria*, xv (1987), 211–36
- F. Piperno:** 'Il sistema produttivo, fino al 1780', *Storia dell'opera italiana*, iv (Turin, 1987), 1–75
- R. Krause:** 'Documenti per la storia della Real Cappella di Napoli nella prima metà del Settecento', *Annali dell'Istituto italiano per gli studi storici*, xi (1989–90), 235–57
- D. Brandenburg:** 'La cantata da camera a voce sola nel primo Settecento a Napoli', *I Quaderni della Scuola Civica*, nos.19–20 (1990), 99ff
- D. Fabris:** 'Il ruolo di Napoli nella tradizione del ricercare in partitura: una sconosciuta raccolta di Fabrizio Dentice del 1567?', *IMSCR XV: Madrid 1992* [RdMc, xvi (1993)], 3293–367
- D. Fabris:** 'Tradizione e innovazione nella musica strumentale a Napoli durante l'età spagnola (1503–1707)', *Cultura e Scuola*, no.124 (1992), 71–83
- F. Cotticelli and P. Maione:** *Le istituzioni musicali a Napoli durante il Viceregno austriaco (1707–1734): materiali inediti sulla Real Cappella ed il Teatro di San Bartolomeo* (Naples, 1993)
- D. Fabris:** 'El nacimiento del mito musical de Nápoles en la época de Fernando el Católico', *Nassarre*, ix/2 (1993), 53–93
- C. Gianturco:** 'Naples: a City of Entertainment', *Man and Music: the Later Baroque Era from the 1680s to 1740* (London, 1993), 91–128
- T.E. Griffin:** *Musical References in the 'Gazzetta di Napoli', 1681–1725* (Berkeley, 1993)
- D. Fabris:** 'Istituzioni assistenziali e congregazioni di musicisti a Napoli e nell'Italia meridionale durante il viceregno spagnolo', *Confraternite, chiesa e società* (Fasano, 1994), 779–800
- H.-B. Dietz:** 'The Dresden-Naples Connection, 1737–1763: Charles of Bourbon, Maria Amalia of Saxony, and Johann Adolf Hasse', *International Journal of Musicology*, v (1997), 95–130
- A. Luppi:** *Filarmonici e misarmonici, la polemica napoletana del 1785 sui maestri di cappella* (Como, 1998)

*La musica a Napoli e a Vienna nell'età di Mozart* (forthcoming)

**e: after 1800**

**R.M. Longyear:** *The Symphony in Naples 1800–1840* (New York and London, 1983)

**V. Vitale:** *Il pianoforte a Napoli nell'Ottocento* (Naples, 1983)

**P. Perez de Vera:** 'Manifestazioni musicali a Napoli nei primi sessant'anni dell'Ottocento: Alcune osservazioni sui concerti di musica strumentale', *Prospettive settanta*, new ser., vii/1–2 (1985), 24–33

**T. Grande:** 'The Gazzetta musicale di Napoli', *Periodica musica*, v (1987), 17–23

**V. Vitale:** *Salvatore di Giacomo e la musica* (Naples, 1988)

**R. Cafiero and M. Marino:** 'La musica nella Real Camera e Cappella Palatina di Napoli fra Restaurazione e Unità d'Italia, i: documenti per un inventario (1817–1833)', *Studi musicali*, xix (1990), 33–82

**F.C. Greco:** *La scene illustrata Teatro, pittura e musica a Napoli nell'Ottocento* (Naples, 1995)

## Napoleão (dos Santos), Artur

(*b* Oporto, 6 March 1843; *d* Rio de Janeiro, 12 May 1925). Portuguese pianist, composer and teacher. A child prodigy, he made his first concert appearance in Lisbon at the age of seven and then toured Europe, playing for kings and Napoleon III. In London he studied with Hallé, and in Paris with Herz. In Berlin Meyerbeer presented him at court in 1854 and in Weimar he was praised by Liszt. His first trip to Brazil took place in August 1857, giving four concerts at the Teatro Lírico Fluminense in Rio where he wrote the piano polka-mazurka *Uma primeira impressão do Brasil*. He later made another concert tour which included the USA, and finally settled in Rio de Janeiro in 1866. There he was active as a performer, piano teacher and businessman. He taught well-known Brazilian musicians such as Chiquinha Gonzaga and João Nunes. The publishing house Narciso and Artur Napoleão, later adding Leopoldo Miguéz, was founded in 1878, and provided a significant stimulation to Brazilian musical production for about a century. With the Cuban violinist José White Lafitte, Napoleão also founded the Sociedade de Concertos Clássicos. The critic Alfredo Camarate said that Napoleão resembled Chopin in the sweetness of his playing and Liszt in his bravura. He composed an opera, *O remorso vivo* (1866), orchestral works, songs, and piano pieces. He also wrote études of pianistic techniques based on those of Cramer.

### BIBLIOGRAPHY

**D. Correia, Viscount of Sanches y Frias:** *Artur Napoleão: resenha comemorativa de sua vida pessoal e artística* (Lisbon, 1913) [with list of pf works]

**L.H.C. de Azevedo:** *150 anos de música no Brasil: 1800–1950* (Rio de Janeiro, 1956)

**M. Marcondes, ed.:** *Enciclopédia da música brasileira, erudita, folclórica, popular* (São Paulo, 1977, 2/1998)

GERARD BÉHAGUE



# Napoleon I, Emperor of France

(*b* Ajaccio, Corsica, 15 Aug 1769; *d* St Helena, 5 May 1821). French ruler and patron of music. A member of the Buonaparte family – he (and his relatives) adopted the spelling Bonaparte in the mid- to late 1790s – he was one of the most important patrons of his time, influencing several different areas of music.

## 1. Introduction.

Napoleon seized power in a coup d'état on 10 November 1799. As first consul, later *consul à vie* (2 August 1802) and finally emperor (18 May 1804), he increasingly adopted monarchist patterns of musical patronage, often modelled on late *ancien régime* procedures. He re-established a court musical chapel, brought theatres under closer government supervision, re-introduced a series of concerts at court and rewarded those who celebrated musically the principal events of his reign. But his was not simply a reactionary approach: astutely, as he did in other domains, Napoleon capitalized on the situation he inherited from the Revolution. [Frames/F004273.html](#) and sought to make musical institutions and public life reflect his political and cultural agenda. Thus he continued to support strongly the Paris Conservatoire and the Beaux-Arts department at the Institut. Furthermore, he recognized the Parisian theatres' lead in staging opera and their need to satisfy their audiences. Unlike the 1770s and 80s, no significant operas had their premières at court during his reign, and few were performed there in fully staged versions. Rather, the presence of Napoleon, or members of his family, at the Opéra or the Opéra-Comique became a highly regarded mark of official approbation.

Napoleon's reaction to music was always positive: he enjoyed it, knew something about it and gave it a particular value within his conception of the state. He personally preferred melodious Italian music to the modern French style of Méhul, H.-M. Berton and Cherubini, and he valued good singing highly. His own taste ensured the continued absorption of Italian influences into France; nothing was done to promote German music. During his reign opera thrived, and opera attendance became increasingly fashionable. A new generation of singers was formed at the Conservatoire, and several of them later became the stars of early *grand opéra*. Similarly, the excellence of instruction for instrumentalists there ensured that Parisian orchestras were among the most admired in Europe for decades to come. While during the Empire symphonic music did not receive active patronage from Napoleon, this indirect legacy is not to be underestimated, as the careers of Berlioz and Habeneck attest. Finally, whatever his personal preferences, Napoleon ensured that French as well as Italian composers received substantial imperial patronage.

## 2. Institutions, the Opéra and other theatres.

The consular chapel was opened on 20 July 1802, following the arrival in Paris on 25 April of Napoleon's favourite composer, Paisiello. The two men first came into contact when Paisiello won a competition set by Napoleon in October 1797 that invited musicians from northern Italy to write music for the death of General Hoche; Napoleon himself presented Paisiello's score

to the Paris Conservatoire. The aging composer was luxuriously treated by Napoleon, and in return he provided masses, motets, coronation music (see §3 below) and the opera *Proserpine* (1803). When this opera failed, Napoleon suspected intrigue on the part of French factions. Paisiello returned to Naples some time after July 1804, holding membership of the Institut and the Légion d'Honneur. He later became Joseph Bonaparte's director of chamber and chapel music. Napoleon's chapel originally had eight singers (including castratos) and 27 players, with an annual budget of 90,000 francs. By 1812 there were 50 musicians, costing 153,800 francs annually. Premises were makeshift until the opening of a new building in February 1806. Le Sueur succeeded Paisiello – Napoleon had enjoyed his opera *Ossian* in July 1804 and rewarded him with 6000 francs and a gold snuffbox.

The 'private' music generally consisted of the leading singers of the Opéra and the Opéra-Comique, as well as virtuoso professionals from the chapel orchestra. Paisiello directed numerous evening concerts at Malmaison; he was succeeded as personal court musician by the Italian Paer, whom Napoleon removed from the Saxon court at Dresden; Paer's contract, signed on 1 January 1807, made him official imperial composer and musical director for life. He was an ingratiating and capable courtier, singer and accompanist, but he wrote little of importance in Paris. His Italian operas *Numa Pompilio* (1808), *Cleopatra* (1808) and *Didone* (1810) were all given at court, not in public. In 1812 Napoleon chose him to succeed Spontini as director of the Théâtre Italien. At Malmaison the emperor's favourite and well-rewarded singers were the soprano Catalani, the contralto Grassini, the castrato Crescentini, the tenor Elleviou and the baritone Lays. Numerous other Italian singers were heard. Occasionally, more brilliant concerts were held in the Tuileries, sometimes followed by a ballet.

Court theatres were opened at Malmaison (1802), on a domestic scale; at Saint Cloud (1803), for entertaining notables; and at the Tuileries (1808), as a showpiece. At Fontainebleau, sumptuous evenings were seen, particularly after Napoleon's second marriage, to the Archduchess Marie-Louise of Austria, in 1810. By 1811 the annual theatrical budget amounted to 458,400 francs; the imperial musicians and others followed the court as necessary between the aforementioned places and of course Versailles.

In 1801–2 the Paris Conservatoire was rife with internal dissensions; already by the late 1790s the government assembly had called for economies there. The combination of circumstances led to the ousting of Le Sueur and others in an overall reduction of staff (to 38). But the institution's position slowly improved during the Consulate and Empire. Pupils' boarding accommodation was opened in 1806 and the concert hall in 1811. In 1803 the first music students received the Prix de Rome and went to the Villa Medici: otherwise Napoleon left the basic structure of the Conservatoire unaltered. In Italy he founded academies of music at Bologna, Bergamo and Milan. Musicians also benefited from various imperial decrees concerning copyright. The protection of authors and their families was strengthened in 1805, 1806 and 1810. Pension allowances were occasionally made by decree to musicians of long standing.

The Paris Opéra became an instrument of state policy and propaganda. In 1800 Napoleon gave his Minister of the Interior the right to authorize operas for performance; in 1802–3 he reserved to himself the allocation of money for new works. By 1806 he controlled the hierarchy of theatre administration, and in 1807 he defined the scope of the repertory. His constant point of reference was the desire to make the Opéra a showpiece for France, and in the end he personally determined not only what was performed but the order in which new works went into rehearsal. By 1811 its annual grant was 750,000 francs, and up to 200,000 francs was levied from the smaller theatres. Certain operas were censored completely; others, particularly Le Sueur and Paer's *Le triomphe de Trajan* (1807), were commissioned as obvious allegories of imperial might and clemency. *L'oriflamme* (February 1814) was patched together by Berton, Rodolphe Kreutzer, Méhul and Paer as a hopeless call to arms even as the allies approached. (Napoleon abdicated on 11 April 1814.) Some interesting and important works, such as Le Sueur's *Ossian* (1804), were mounted at this time; but neither Cherubini nor Méhul could make any artistic headway at the Opéra.

There is no clearer indication of Napoleon's musico-cultural policy than his support for the new Théâtre Italien in October 1801. He gave the first of several grants and issued instructions to attract the best Italian actors 'in order to perfect the taste for singing in France'. The Théâtre Italien and the Opéra-Comique subsequently encountered hard times, when Parisians frequented gayer entertainments in smaller theatres and halls. Fearlessly, Napoleon moved against public taste: in 1806 he arrogated control of the repertory of the main theatres and took away the right (established under the Revolution) of anyone to open a theatre. In August 1807 he peremptorily closed all the Paris theatres except for eight 'official' ones, including the Opéra, the Opéra-Comique and the Italian troupe. Over 25 companies were out of work without compensation, at a few days' notice. The following November the office of *surintendant des théâtres* was created. By 1811 anyone wishing to put on a concert had to have the proposed day cleared by this functionary in consultation with the director of the Opéra.

### **3. Commissions and individual patronage.**

The joint celebration of Bastille Day 1800 and the victory at Marengo was marked in the Invalides by Méhul's *Chant national* for solo voices, three choirs and three ensembles. The concordat with the Roman Church was celebrated on Easter Day (14 April) 1802 with a *Te Deum* by Paisiello and a *Domine salvum fac rempublicam* by Méhul for two choirs and two orchestras. Napoleon's coronation as emperor on 2 December 1804 incorporated what was probably a revised version of this *Te Deum* and a mass by Paisiello for similar forces plus 77 military musicians. Le Sueur wrote a motet, *Accingere gladio*, and a march. Berton's cantata *Trasibule* was given at one of the ancillary ceremonies. In February 1806 Spontini's cantata *L'ecclésiasta gara* was performed after Austerlitz; in 1807 Méhul's *Chant du retour*; and in 1809, for Wagram, L.-S. Lebrun's *Te Deum*. The marriage to Marie-Louise in 1810 was marked by works by Berton, Cherubini, Le Sueur, L.E. Jadin, J.P.G. Martini, Méhul, Paer, Paisiello and Steibelt. Most of these composers wrote again for the birth of the King of

Rome (Napoleon II) in 1811. This account necessarily omits the many uncommissioned pieces written following Napoleonic incidents of all kinds whose authors were sometimes rewarded by the Emperor.

The parts played by Paisiello, Paer and Le Sueur have been described above. Spontini was the third favoured Italian. Enjoying the special patronage of Josephine – he was her particular director of music – it was rumoured that he was able to have *La vestale* performed in 1807 only through the empress's insistence. Not before he had heard excerpts performed privately did Napoleon take it up (in October 1806) and recognize its importance. In its heavy classicism it was to epitomize the 'Empire style'. *Fernand Cortez* (1809) was subsequently ordered by Napoleon to rouse public interest in his current Spanish campaign. The operatic public, however, were swayed by the patriotism of the Spaniards rather than by the barbarity of the priesthood, and the work was called off after 13 performances. Cherubini, too, benefited from official commissions: his *Pimmalione* had its première at the Tuileries (1809), and his music was quite often performed in court concerts. (Tales of Napoleon's animosity towards him date from the Restoration and should be viewed with scepticism.) Towards Méhul, Napoleon showed respect and some affection. *L'irato* (1801), in a light (though not really italianate) vein, is dedicated to him, 'your conversations regarding music having inspired me'.

#### 4. Other members of the family.

The family generally had too little individual power and permanence to be great patrons. Beethoven stated in a letter of November 1808 that Napoleon's younger brother Jérôme, as King of Westphalia, had recently offered him the post of Kapellmeister at Kassel, but he appears to have thought of accepting the offer only as a lever against his Viennese patrons. Napoleon's sister Pauline took Felice Blangini both as her musical director (in 1806) and as her lover; in 1809 he became Jérôme's Kapellmeister. Elise, Napoleon's eldest sister and wife of Prince Felice Baciocchi, employed Paganini as leader of her chamber orchestra from 1805, and he followed her to Florence when in 1809 she became Grand Duchess of Tuscany. Napoleon's stepdaughter and sister-in-law [Hortense](#) (later Queen of Holland) was very musical. Her music master was Dalvimare; she composed songs, some of which were published. Her *Le beau Dunois* ('Partant pour la Syrie'), popular during the 1809 war, subsequently became a rallying song for *bonapartistes*, and during the reign of her son, Napoleon III, it became a national hymn. Napoleon's cousin Lucien was ambassador in Madrid and a patron of Boccherini.

#### BIBLIOGRAPHY

- F.C. Lefebvre:** *Recueil des messes de Mr Paisiello pour le service de la Chapelle de Sa Majesté l'Empereur et Roi; Recueil des messes de Mr LeSueur pour le service de la Chapelle de Sa Majesté l'Empereur et Roi* (MS, c1814, F-Pn) [autograph]
- F.C. Lefebvre:** *Etat de la Bibliothèque du Roi* (MS, c1815, F-Po) [autograph]
- L. Méhul:** 'Napoléon dilettante', *France musicale*, iv (1841), 250–52, 259–60
- L.-H. Lecomte:** *Napoléon et l'Empire racontés par le théâtre* (Paris, 1900)

- O. Fleischer:** 'Napoleon Bonapartes Musikpolitik', *ZIMG*, iii (1901–2), 431–40
- L.-H. Lecomte:** *Napoléon et le monde dramatique* (Paris, 1912)
- J.-G. Prod'homme:** 'Napoleon, Music and Musicians', *MQ*, vii (1921), 579–605
- T. Fleischman:** *Napoléon et la musique* (Brussels, 1965)
- J. Mongrédien:** 'La musique du sacre de Napoléon 1er', *RdM*, liii (1967), 137–74
- J. Mistler, ed.:** *Napoléon et l'Empire* (Paris, 1968)
- J. Mongrédien:** *Jean-François Le Sueur: contribution à l'étude d'un demi-siècle de musique française, 1780–1830* (Berne, 1980)
- J. Mongrédien:** *Catalogue thématique de l'oeuvre complète du compositeur J.-F. Le Sueur (1760–1837)* (New York, 1980)
- M.E.C. Bartlet:** 'Opera as Patriotic Ceremony: the Case of *L'Oriflamme*', *IMSCR XIII: Strasbourg 1982*, i, 327–39
- M.E.C. Bartlet:** 'A Newly Discovered Opera for Napoleon', *AcM*, lvi (1984), 266–96
- J. Mongrédien:** *La musique en France des Lumières au Romantisme (1789–1830)* (Paris, 1986)
- M.E.C. Bartlet:** 'Bonaparte et Méhul [première partie: Révolution et Consulat]', *Ardenne Wallonne: Cercle d'histoire régionale de la pointe de Givet et terres limitrophes*, no.37 (June 1989), 57–77; 'Bonaparte et Méhul [deuxième partie: Empire]', *ibid.*, no.38 (Sept 1989), 43–58
- R. Schneider:** *The Administrative History of l'Académie Impériale de Musique in the Age of Napoleon: Opera for Gloire and Indoctrination* (diss., U. of Akron, 1990)
- M.F. Robinson and U. Hofmann:** *Giovanni Paisiello: a Thematic Catalogue of his Works* (Stuyvesant, NY, 1991–4)
- R. Macnutt:** 'Early Acquisitions for the Paris Conservatoire Library: Rodolphe Kreutzer's Role in Obtaining Materials from Italy, 1796–1802', *Music Publishing & Collecting: Essays in Honor of Donald W. Krummel*, ed. D. Hunter (Urbana, IL, 1994), 167–88

DAVID CHARLTON/M. ELIZABETH C. BARTLET

## Napoli, Jacopo

(*b* Naples, 26 Aug 1911; *d* Ascea, Salerno, 19 Oct 1994). Italian composer. He studied composition with his father, Gennaro Napoli, and the organ and piano with Cesi at the Naples Conservatory. He taught at the conservatories in Cagliari and Naples and was director of the Naples (1954–62; 1976–8), Milan (1962–72) and Rome (1972–6) conservatories. He was a member of the Accademia di S Cecilia and of the Consiglio Superiore delle Antichità e delle Belle Arti, and was artistic director of the Teatro dell'Opera in Rome and the Teatro S Carlo in Naples. In 1972 he founded a school of piano, violin and woodwind teaching in Cremona.

Napoli's output includes numerous operas along traditional lines, characterized by a broad melodic style. Some of these have the quality of a vignette, such as *Miseria e nobiltà*, on a typically Neapolitan subject, while others are more intensely dramatic, e.g. *Mas'Aniello*. In his later stage works, including *Il barone avaro* and *Dubrowski II*, Napoli responded, albeit in a limited way, to some of the linguistic and formal innovations of

contemporary music theatre. However, his instrumental and vocal output remained cautiously conservative, if rich, varied and fluid.

## WORKS

(selective list)

Op: Il malato immaginario (M. Ghisalberti, after Molière), Naples, 1939; Miseria e nobiltà (V. Viviani, after E. Scarpetta), Naples, 1946; Un curioso accidente (Ghisalberti, after C. Goldoni), Bergamo, 1950; Mas'Aniello (Viviani), Milan, 1953; I pescatori (Viviani), Naples, 1954; Il tesoro (Viviani), Rome, 1958; Il rosario (Viviani, after F. De Roberto), Brescia, 1962; Il povero diavolo (Viviani), Trieste, 1963; Il barone avaro (M. Pasi, after A. Puškin), Naples, 1970; Dubrowski II (Pasi, after Puškin), Naples, 1973; A San Francisco (Viviani, after S. Di Giacomo), Naples, 1982Inst: Preludio della campana, orch, 1975; Partita sopra passacaglia, orch, 1979; Gui Conc., gui, orch, 1981; Tempo di ciaccona, vn, 1983Vocal: La passione di Cristo, orat, chorus, 1951; Terre lontane, 1960–78; Piccola cantata per il Venerdì Santo, chorus, 1963; Munasterio (cant, Di Giacomo), chorus, 1969; Via Crucis e Resurrezione, orat, 2 S, Mez, Bar, insts, 1984Edns.: ops by Cimarosa, Paisiello, Piccinni, Raimondi

## BIBLIOGRAPHY

*DEUMM* (A. Trudu)

**J. Napoli:** *Tecnica degli accordi* (Milan, 1947)

**G. Vigolo:** 'Il tesoro', *Mille e una sera all'opera e al concerto* (Florence, 1971), 391–3

ROBERTA COSTA

# Napolitana

(It.).

A shortened form of 'villanella alla napolitana', hence another term for [Villanella](#).

# Nápravník, Eduard (Frantsevich)

(*b* Býšť, nr Hradec Králové, 24 Aug 1839; *d* Petrograd [now St Petersburg], 10/23 Nov 1916). Russian conductor and composer of Czech birth. The son of a village schoolmaster, he studied music as a child with one of his father's colleagues and later with his uncle, Augustin Svoboda, precentor of the cathedral church in Pardubiče, where young Eduard played the organ. He was left an orphan upon his father's death in 1853 (his mother had died of consumption in 1850), and soon thereafter he enrolled in the Prague Organ School, taking organ lessons with Blažek and studying elementary theory, harmony, counterpoint and fugue. In 1855 he began piano lessons with Peter Maydl (1817–96) of the Maydl Institute, making such rapid progress that he subsequently taught at the institute for five years, 1856–61. In these years too he took private lessons in score reading and orchestration from Johann Friedrich Kittl (1806–68), director of the Prague Conservatory. By the age of 25 he had composed several substantial works, including a symphony, a violin sonata and several piano pieces and songs – all despite his lack of formal training in composition.

In 1861 Nápravník was offered the post of associate director in Frankfurt, but went instead to St Petersburg to become the director of Prince Nikolay Yusupov's serf orchestra. Two years later Yusupov disbanded his orchestra in the wake of Aleksandr II's emancipation of the serfs. Nápravník then joined the staff of the Mariinsky Theatre as the result of a happy accident. At a performance of Glinka's *Ruslan and Lyudmila* the staff pianist failed to appear. Nápravník took over at a moment's notice, sight-reading the part with great skill, whereupon he was hired, by the Mariinsky's chief conductor, Konstantin Lyadov, as theatre organist and répétiteur the moment his contract with Yusupov had expired. In 1867 he was appointed assistant conductor of the Mariinsky, and succeeded Lyadov as chief conductor at the end of the 1868–9 season; he held his position at the Mariinsky, one of the most important in Russian musical life, until his death in 1916. Also in 1869 he succeeded Balakirev as conductor of the Russian Musical Society's concerts in St Petersburg, but his choice of programmes and his interpretations were frequently criticized in the press, and he resigned in 1881 after a particularly hostile article by N.F. Solovyov. Thereafter he conducted Russian Musical Society concerts only occasionally, to mark special events. During the 1870s and 80s, he conducted the concerts of the Mariinsky Theatre Orchestra, the concerts of the Russian Merchants Assembly (given during Lent) and court concerts in the Winter and Marble palaces; he also participated as organist or pianist in musical evenings at the private homes of high-ranking personages.

An industrious and conscientious musician, Nápravník possessed both a fine musical memory and an unusually keen ear. His accomplished professionalism brought artistic standards at the Mariinsky Theatre up to the level of the best opera houses in Europe, even though his performances at times were criticized as mechanical, too brisk and emotionally disengaged. A strict disciplinarian and wily diplomat, he showed great acumen in controlling the business side of the theatre. When in 1882 the theatre's budget was increased by 70%, from 167,000 rubles to 284,200 rubles, he immediately expanded the orchestra to 102 players and the chorus to 100 singers. He also concerned himself with improving the financial position and social standing of performing musicians, even risking the loss of his position in 1876 to obtain a full *bénéfice* for the theatre's chorus and orchestra.

Though himself a composer of four operas (of which *Dubrovsky*, after Pushkin, is the most likely to be encountered today), Nápravník is of greatest importance as a conductor. He led the world premières of many of the late 19th-century Russian operas that today constitute the basic international Russian repertory, including Rimsky-Korsakov's *The Maid of Pskov* (1873), *May Night* (1880), *The Snow Maiden* (1882), *Mlada* (1892) and *Christmas Eve* (1895); Tchaikovsky's *The Oprichnik* (1874), *The Maid of Orléans* (1881), *The Queen of Spades* (1890) and *Iolanta* (1892); Dargomizhsky's *The Stone Guest* (1872) and Musorgsky's *Boris Godunov* (1874). He also directed many foreign works, among them *Fidelio*, *Carmen*, *Tannhäuser*, the complete *Ring* cycle, *Rigoletto*, *Aida* and *Falstaff*; he found the last affected and forced, adding, 'No comic streak can be found in Verdi's bold operatic talent'.

Relations between Nápravník and The Five grew cool at an early date, thanks to Rimsky-Korsakov's snide review of the conductor's opera *Nizhegorodtsi* ('The Nizhniy-Novgoroders'; 1868). But it is an exaggeration to suggest, as some Soviet writers once did, that the conductor was implacably hostile toward The Five. Of Musorgsky, for example, Nápravník wrote (Kutateladze, 1959, pp.48–9):

Musorgsky ... stood out ... because of his originality. He had great natural gifts and was antagonistic towards any formal training: he was almost a musical illiterate. He had a realistic and revolutionary approach to music; nonetheless, at all times and places, he was true to his own genius.... Had he followed Rimsky-Korsakov's example and enthusiastically studied elementary theory, harmony, counterpoint, instrumentation, and so forth, one can only imagine what talented works he would have created in operatic literature!

Though his remarks show no real understanding of Musorgsky's work – just as his view of *Falstaff* shows little understanding of that opera – they probably should not be construed as ill-disposed.

For over half a century Nápravník was a leading figure in Russian musical life. Although his primary career as a conductor gave him little time to compose, Kutateladze (1959) cites 77 works in all genres, published and unpublished, dating from Nápravník's years in Prague to 1906. By temperament Nápravník was drawn strongly to Glinka and Tchaikovsky, whose influence is apparent in both the lyric and dramatic moments of his music. His four operas were produced successfully in both St Petersburg and Moscow, and Tchaikovsky thought well of the historical grand opera *Harold* (1884–5), set in the period of the Norman conquest of England. Nápravník's Piano Trio op.24 took first prize at a Russian Musical Society competition in 1876. His Violin Sonata in G major op.52 (1890) is a well-crafted and idiomatic work with a brilliant and colourful scherzo; the sonata's finale takes as its second theme the same folk tune used by Musorgsky for Marfa's aria in Act 3 of *Khovanshchina*. The opera *Dubrovsky*, however, is 'Nápravník's emblematic score and his one palpable hit. In its way this far from negligible work stands as monument to the golden age of the Imperial Russian opera, testifying to the magnificent company Nápravník assembled and trained and to its distinguished level of routine' (Taruskin, *GroveO*). But despite the composer's technical fluency, most of his music now exists only on the fringes of the repertory. Nápravník's primary legacy in Russian music remains the high standard he achieved as an executant.

## WORKS

(selective list)

### stage

all given at St Petersburg, Mariinsky Theatre

Nizhegorodtsi [The Nizhniy-Novgoroders] (op. 5, P.I. Kalashnikov, after M. Zagoskin: *Yury Miloslavsky, ili Russkiye v 1612 godu* [Yury Miloslavsky, or The



Russians in 1612]), op.15, 27 Dec 1868/8 Jan 1869, vs (Moscow, 1884)  
Garol'd [Harold] (dramatic op, 5, P.I. Veynberg, after E. Wildenbruch), op.45, 11/23  
Nov 1886, vs (Moscow, 1885)  
Don Zhuan [Don Juan] (incid music, A.K. Tolstoy), op.54, 1891, March 1892, suite  
Dubrovsky (op, 4, M.I. Tchaikovsky, with J. Paleček, after A.S. Pushkin), op.58,  
3/15 Jan 1895, vs (Moscow, 1894)  
Francesca da Rimini (op, 4, Ye.P. Ponomaryov, after S. Phillips), op.71, 26 Nov/9  
Dec 1902, vs (Moscow, 1902)

### orchestral

Sym. no.1, before 1861; Vlasta, ov., op.4, before 1861; Solemn Ov., op.14, 1866;  
Sym. no.2, C, op.17, 1873; Sym. no.3 'The Demon' (after Lermontov), e, op.18,  
1874; 2 folkdance suites, opp.20, 23, 1875–6; Ballade 'Kazak' (A.S. Pushkin), Bar,  
orch, op.22, 1875; 2 ballades: 'Voyevoda' (A. Mickiewicz, trans. Pushkin), Bar/B,  
orch, 'Tamara' (M. Lermontov), Mez, orch, op.26, 1877; Pf Conc., op.27, 1877;  
Fantasia on Russ. themes, vn, orch, op.30, 1878; Sym. no.4, d, op.32, 1879; 2  
Solemn Marches, opp.33, 38, 1880–81; Fantasia on Russ. themes, pf, orch, op.39,  
1881; Vostok, sym. poem, op.40, 1881; Funeral March, op.42*bis*, 1882; Suite, A,  
op.49, 1888; Suite, vn, orch, op.60, 1896; Deux pièces russes, orch, op.74, 1904

### chamber

Str Qt, E, op.16, 1873; Str Qnt, D, 2 vn, va, 2 vc, op.19, 1874; Pf Trio, g, op.24,  
1876; Str Qt, A, op.28, 1878; 2 suites, vc, pf, D, op.29, 1878, A, op.36, 1880; 3  
pieces, vc, pf, op.37, 1880; Pf Qt, a, op.42, 1882; Sonata, vn, pf, G, op.52, 1890; Pf  
Trio, d, op.62, 1897; 4 pieces, vn, pf, op.64, 1898; Str Qt, C, op.65, 1898; 4 pieces,  
vc, pf, op.67, 1899

### other works

Messa figurata, org; Prelude and Fugue, org; Cantata, C, 1862; 8 sets of songs,  
opp.21, 25, 31, 35, 44, 56, 59, 68; other songs, duets, choruses a cappella; many pf  
pieces, opp.43, 46–8, 51, 53, 57, 61, 72

## BIBLIOGRAPHY

*GroveO* (R. Taruskin)

**N.A. Rimsky-Korsakov:** "Nizhegorodtsi", opera É. Napravnik', S.-  
*Peterburgskiy ve domosti* (3 Jan 1869); repr. in *Polnoye sobraniye*  
*sochineniy: Literaturniy proizvodeniya i perepiska* [Complete works:  
Literary works and correspondence], ed. N. Shelkovy (Moscow, 1963),  
ii, 13–18

'Dubrovsky: novaya opera É.F. Napravnik', *RMG* (1895), no.1, pp.53–6

**N. Findeyzen:** *Éduard Frantsevich Napravnik* (St Petersburg, 1898)  
*RMG* (1913), no.37 [issue commemorating Nápravnik's 50th-anniversary  
jubilee]

**E. Closson:** 'Edouard Napravnik', *ReM*, nos.171–4 (1937), 22–5

**G. Bernandt:** 'Kapel'meyster russkoy operi: É.F. Napravnik' [The Russian  
opera's Kapellmeister], *SovM* (1939), no.8, pp.91–2

**É. Stark:** *Peterburgskaya opera i yego mastera 1890–1910* [St Petersburg  
opera and its masters] (Leningrad, 1940)

**Ye. Gordeyeva:** 'Dubrovskiy' É.F. Napravnik (Moscow, 1949, 2/1960)

**L. Kutateladze, ed.:** *É.F. Napravnik: avtobiograficheskiye, tvorcheskiye*  
*materiali, dokumenti, pis'ma* [Autobiographical and creative material,  
documents, letters] (Leningrad, 1959)

- N. Malko:** 'Napravnik and the Russian Opera', *A Certain Art* (New York, 1966), 105–22
- N. Savinov:** 'Napravnik i yego vremya' [Nápravník and his times], *Muzikal'naya zhizn'* (1983), no.8, pp.6–7
- R. Taruskin:** "The Present in the Past": Russian Opera and Russian Historiography ca. 1870', *Russian and Soviet Music: Essays for Boris Schwarz*, ed. M.H. Brown (Ann Arbor, 1984), 77–146, esp. 104–10
- L. Mikheyeva:** *Éduard Frantsevich Napravnik* (Moscow, 1985)
- M. Malkiel:** 'Polveka tvoreniya' [A half-century of creative work], *SovM* (1990), no.3, pp.92–8

ROBERT W. OLDANI

## Naqqāra [naghara, nakkare].

Kettledrum of the Islamic world, the Caucasus and Central Asia. It is widely used in military music as well as in religious and ceremonial music (see [Naqqārakhāna](#)); it is often a symbol of royalty and is sometimes played with trumpets. *Naqqāra* are usually played in pairs and tuned to different pitches, exceptions being the large types from India, parts of the Caucasus and Central Asia. They are made of silver, copper, brass, wood or pottery. *Naqqāra* have been played in Turkey, Syria and Egypt since the Middle Ages. Carried on horseback or on camels, they are beaten with sticks, the higher-pitched of the two drums on the player's right.

In Turkey the *nakkare* is an instrument of the Ottoman *mehter* (military or Janissary band), made of copper with a skin membrane (see [Janissary music](#)). It is played singly, held in the left hand or hung from the neck, and in pairs. In 20th-century Iran and Morocco *naqqāra* are usually made of pottery and the Moroccan types consist of a large and a small kettledrum laced together with gut. The *naghara* of Armenia is made of clay with a skin membrane and is played in *sazandar* and *ashugh* ensembles. The drums are warmed before playing so that the membrane is tightened in order to give a good sound. In the 1920s and 30s, V. Buni's 'Yerevan Oriental Symphony Orchestra' used *naghara* with a screw tuning mechanism which enabled the instruments to be tuned in 4ths. The *naghara* is also known as the *tabla*; in Georgia it is called the *dipipito*. *Naghara* were formerly used for military and state music by the Uzbek, Uighur and Tajik peoples of Central Asia.

Local variant names and uses of the *naqqāra* include the *nuqayra* of the north African Berbers and Syrians and the *nagārit* which is widely used in Ethiopian military and religious music. Large kettledrums spread to India where (known as *nagārā*) they are used in temples for ceremonial music. In Pakistan the *naqqāra* is widely used for outdoor music-making. *Naqqārā* are played in Surinam. The *naqqārā* is also the instrument from which the European kettledrum and [Nakers](#) developed.

For further illustration see [Nakers](#), fig.1.

### BIBLIOGRAPHY

**J. Blades:** *Percussion Instruments and their History* (London, 1970, 2/1974, rev. 3/1984)

**S. Marcuse:** *A Survey of Musical Instruments* (Newton Abbot and London, 1975), 160ff

**J. Jenkins and P. Roving Olsen:** *Music and Musical Instruments in the World of Islam* (London, 1976)

WILLIAM J. CONNER, MILFIE HOWELL, ROBERT AT'AYAN/R

## Naqqārakhāna [naqqārakhāna, tablkhāna].

An outdoor band of West and Central Asia, South Asia, Malaysia and Sumatra (*nobat*), used for royal, ceremonial, civic or military music. Its typical instrumentation includes oboes, horns or trumpets, and drums, and sometimes cymbals. *Naqqārakhāna* means 'naqqāra house', the large kettledrum (*naqqāra*) being often housed in a pavilion at the gateway of palaces, Muslim shrines or Hindu temples. Its origins appear to lie in Iran and Central Asia, and its specific role is to play at sunrise, sunset and certain other times of day, a tradition which may point to an early connection with Zoroastrianism. In South Asia it is often called *naubat* (a Persian word denoting watches or stages of the day) or *naubatkhāna*. For the South-east Asian *nobat*, see Malaysia, §I, 1(ii).

At Sanchi, in central India, what appears to be a representation of a *naqqārakhāna* ensemble was sculpted at about the time of Christ. It consists of a pair of conical pipes, two S-shaped trumpets and two drums. The players' costumes suggest that they were probably Scythians (*Śaka*) or Parthians. Oboes, trumpets and drums of Arabo-Persian origin are recorded in India from the late 1st millennium, but the *naubat* orchestra is first mentioned in South Asia in the early period of Turko-Iranian rule, the Delhi Sultanate (1193–1526), for example the *nāobatikā* of the Maithili work *Varnaratnākara* (c1325), and during this period the band's instruments were frequently mentioned (see [Śahnāī](#), [Nagārā](#), and [Nāgasvaram](#)). In South Asia the *naubat* appears to have replaced the earlier Hindu-Buddhist royal band, the *pañcamahāśabda* (which was similar but with conch-shell trumpets instead of oboes), and spread throughout South Asia, functioning at state, religious and military occasions and accompanying local and Ādivāsī dances, processional bands for weddings etc.

During the Delhi Sultanate and the succeeding Mughal period (1526–1858) the *naubat* was part of the insignia of feudal rank in India, its use granted and its size determined by the Emperor. The Emperor's own *naqqārakhāna* was naturally the largest of all; that of the great Mughal ruler, Akbar, described by his chronicler Abū'l Fazl (c1590), contained 18 pairs of *kuwargāh*, or *damāma* (bass drums), about 20 pairs of *naqqāra* (treble and bass kettledrums), four *dūhul* (cylindrical drums), several *karnā* (long trumpets) of gold, silver and brass, nine *śahnāī* (oboes), *nafīr* (trumpets), *sīng* (brass curved trumpets) and three pairs of *sanj* (cymbals). Fazl also gave an important account of the melodies and scoring of the Mughal *naqqārakhāna*, and of Akbar's performing ability, especially on *naqqāra*.

With the abolition of the princely states at Independence *naqqārahāna* have been reduced in number, but a few small ones still exist, such as the one at the shrine (*dargāh*) of Mu'inuddin Chishtī at Ajmer, India. In South Asia the highland bagpipe, brought by Scottish regiments during the British raj, has largely replaced the oboe in local ensembles.

See also [Islamic religious music](#), §I, 4.

## BIBLIOGRAPHY

- N.A. Jairazbhoy:** 'A Preliminary Survey of the Oboe in India', *EthM*, xiv (1970), 375–88
- J. Levy:** disc notes, *Music from the Shrines of Ajmer and Mundra*, Tangent TGM 105 (1970); reissued as TSCD911 (1995)
- J. Baily:** 'A Description of the Naqqarakhana of Herat', *AsM*, ii/2 (1980), 1–10
- A. Dick:** 'The Earlier History of the Shawm in India', *GSJ*, xxxvii (1984), 80–98
- C. Tingey:** 'Music for the Royal dasaī (Gorkhā and Nuwākot)', *European Bulletin of Himalayan Research*, xii–xiii (1997)

JOHN BAILY, ALASTAIR DICK

## Naquaire.

*Naquaires* is an alternative spelling for [Nakers](#); in 16th- and 17th-century England a *naquaire* or *naccara* could also be a bagpipe or a shawm.

## Nara.

City in Japan. The country's capital from 710 to 794, it was the cultural centre of ancient Japan. The town and its vicinity are rich with archaeological materials, including remains of ancient instruments such as the *wagon* (a zither). It was to this area that foreign music was first introduced in Japan; records report that 80 musicians were sent to Nara in 453 by the ruler of Silla, a small Korean kingdom, and that *gigaku* (Chinese dance and music) was imported in 612. During the succeeding years, music from the continent was frequently introduced, encouraging lively musical activities which eventually led to the establishment of Gagakuryō (the Imperial Music Bureau) in 701; at its inception, the bureau included 250 Japanese musicians and dancers, 72 Chinese, 72 Koreans and a few others. They participated in the celebration of the completion of the Great Buddha of Tōdaiji (a temple) in Nara (752); the instruments used at the occasion, together with some other instruments and musical tablatures, are still preserved in Shōsōin (the Imperial Treasury of Nara).

The great ceremony in 752 also included performances of *Shōmyō* (Buddhist chants) and soon a number of *shōmyō* schools were established by various Buddhist sects. The old tradition is strictly kept at Tōdaiji (the Kegon sect), Kōfukuji (the Hossou sect) and several other temples. The founders of *nō* drama, Kannami and Zeami, were natives of the Nara area;

the *nō* tradition in Nara has been kept primarily by the Komparu school, for which the Nara Komparu *Nō* Theatre was built in 1962. A movement to revive *kagura* (*Shintō* ritual) and *gagaku* (court music) has been growing since the end of the 19th century and is promoted by a preservation group which has its headquarters at Kasuga Shrine.

For bibliography see [Japan](#).

MASAKATA KANAZAWA

## Narayan, Ram

(b Udaipur, 25 Dec 1927). Indian *sārangī* player. His great-great-grandfather Bagaji Biyavat was a singer and established the family in Udaipur with patronage from the court. His great-grandfather Sagad Danji, grandfather Har Lalji Biyavat and father Nathuji Biyavat were also singers, but farming was as much a family occupation as music and the *Sārangī* was not played. Ram Narayan's contact with the instrument as a child was almost accidental: the family's *Ganga guru* (genealogist and holy man) happened to leave his *sārangī* in the house where the young boy tried to play it. Despite a reluctance to allow his son to take up an instrument regarded as both difficult and of low social status, Nathuji Biyavat taught Ram Narayan a basic method of fingering which formed the basis of his matchless technique. His main musical studies were with Uday Lal and Mahadev Prasad in Udaipur. In 1944 he moved to Lahore where Jivan Lal Mattu gave him a job as a radio artist, guided his training and helped him to learn from the singer Abdul Wahid Khan. When Lahore became a city of Pakistan following the partition of India in 1947, Ram Narayan moved to Delhi where he was employed by All India Radio. *Sārangī* players have always been primarily accompanists to vocalists, but by this time Ram Narayan was feeling resentful of the curbs this role placed on his own artistry and he became notorious and even feared among the vocalists in Delhi. This prompted him to move to Bombay in 1949. In 1954 he was engaged as an accompanist at a large music conference. His success in that role led him to try a solo but he was given a bad slot and the audience was impatient to hear the famous artists, so he was driven from the stage. Two years later, after further solo recitals to more intimate gatherings, he tried again at a similar conference, and this time his performance was a success. By then he had decided to devote himself exclusively to solo performance, an unprecedented strategy among *sārangī* players. It inevitably led to difficulties and he supplemented his income with more lucrative work in the Bombay film industry. After earlier visits to Afghanistan in 1952 and China in 1954, he travelled to Europe and America in 1964 with his brother, the *tablā* player Chatur Lal (1925–65), beginning a successful campaign to raise dramatically the status of the *sārangī* and bring it to a worldwide audience. He is an honoured and respected *sārangī* virtuoso with many recitals and recordings around the world to his credit.

### BIBLIOGRAPHY

### and other resources

**J. Bor:** 'The Voice of the Sārangī: an Illustrated History of Bowing',  
*National Centre for the Performing Arts Quarterly Journal*, xv/3–4  
(1986)–xvi/1 (1987)  
*Rag lalit*, Nimbus NI 5183 (1989)  
*Jogiya*, Nimbus NI 5245  
*Rag bhupal tori*, Nimbus NI 5119  
*Rag patdip*, *ibid.*

NEIL SORRELL

## Narantsogt, P

(*b* Buyant sum, Bayan Ölgii *aimag*, west Mongolia, 1921). Altai Urianghai Mongol *Tsuur* player. Narantsogt (see illustration) inherited the traditions of playing and constructing this rare three-finger-hole end-blown pipe from his grandfather Gar'd, a renowned player. Narantsogt also plays the jew's harp and uses a variety of stones and pieces of wood to produce musical sounds. He moved to Duut sum, Hovd *aimag*, west Mongolia when he was 17 years old, working as a shepherd in the Altai Mountains. He had to hide his *tsuur* during most of the communist period in Mongolia in order to prevent its destruction (see [Mongol music](#)). Narantsogt often improvises melodies which imitate the sounds surrounding him, as in *Balchin Heer Mor'* ('The Chestnut Bay') and *Har Huryu Naadgai* ('The Playing of Black Grouse'), or which praise the spirits that he believes both live in and comprise nature, as in *Altain Magtaal* ('Praise-song of the Altai'). In post-Soviet Mongolia, Narantsogt's son, Gombojav, continues the tradition by performing in international and local concerts.

### BIBLIOGRAPHY

#### and other resources

*Mongolie: musique et chants de l'Altai*, various pfmrs, coll. A. Desjacques, ORSTOM-SELAF Ceto 811 (1986) [notes by A. Desjacques]  
**C.A. Pegg:** *Mongolian Music, Dance and Oral Narrative: Performing Diverse Identities* (Seattle, 2001)

CAROLE PEGG

## Nardini, Pietro

(*b* Livorno, 12 April 1722; *d* Florence, 7 May 1793). Italian violinist and composer. He displayed an early musical talent and received his first lessons in the town of his birth. In 1734 he was accepted as a pupil of Tartini in Padua and soon became his favourite student (according to Leoni and Burney). He then undertook an intensive programme of teaching and giving public and private concerts, for which he often went abroad for long periods. In 1760 he was in Vienna at the wedding festivities of the crown prince; from October 1762 until March 1765 he served at the court in Stuttgart under the direction of Jommelli, returning to his own country only for short visits; in 1765 he went to Brunswick, and in May 1766 he returned to Livorno. Two years later he was appointed solo violinist, and later music

director, at the chapel of the court of the Grand Duke Leopold of Tuscany in Florence, where he remained until his death. The Florentine orchestra was made up of eminent musicians, including Campioni and Dôthel, who helped raise the musical and cultural level of the town: Nardini, for example, was a close friend of the poet Corilla Olimpica-Maddalena Morelli, and was himself a member of the Arcadia under the name of Terpandro Lacedemone. His one absence from Florence was during Tartini's final illness, when, according to Burney, he cared for the dying *maestro* with true filial affection and tenderness.

Nardini was famed not only for his orchestral playing but also for his solo performances, which he gave until the 1790s. He performed at the court of Ferdinand III of Bourbons in Naples, in Rome at the Gonzaga residence and in Pisa in the presence of Emperor Joseph II in 1784. His compositions reflect his abilities as a performer. He was noted for his perfect technique, excellent bow control and a superb sound. Leopold Mozart heard him play in 1763 and remarked: 'The beauty, purity and evenness of his tone and his cantabile cannot be surpassed'. He was particularly famed for his performance of *adagio* movements, which were more suited to his lyrical rather than dramatic nature. According to Schubart, he managed to move even the most insensitive listeners by the deep emotions expressed so effortlessly and naturally. His compositions, accordingly, combine two traits typical of the Italian style in the 18th century: cantabile and passionate writing in slow movements and fluency in fast ones.

It is difficult to establish a chronology of Nardini's works, which include larger-scale works and chamber music for flute, strings and harpsichord. Stylistically they seem to fall into three main periods. 12 violin sonatas and four violin concertos, all unpublished, and the six sonatas op.5 and concertos op.1 date from about 1760. The overtures, harpsichord sonatas and *Adagios brodés* were composed about 1765–6, while the six quartets, other violin sonatas and the flute concertos were written after 1770. The sonatas show the influence of Corelli and Tartini, and mainly follow the sequence slow–fast–fast. The tonality remains the same for all three movements, which normally have a bipartite structure. The first *allegro* is often bithematic and the most developed, whereas the last movement is usually a dance, rondo or set of variations. The *adagio* movements, which are generally in free form, are the most lyrical. The concertos, although influenced by Tartini, are written in the order fast–slow–fast. Less well known are Nardini's works for flute, which reveal his excellent knowledge of the instrument and display the same deep emotion found in his works for the violin. His overtures were much influenced by Jommelli, while the simple and musically attractive harpsichord sonatas are indebted to Alberti and Pasquali. The string quartets differ most from Tartini's works in their structure, phrase syntax, thematic invention, development of ideas, dynamic contrast, characterization of parts and emancipation of the basso continuo. Nardini's disciples included Gaetano Brunetti, Cambini, Campagnoli, Giulini, Gozzi, Lucchesi and Manfredi in Italy and Joseph Agus, Thomas Linley (ii), Pichl and F.W. Rust abroad.

## WORKS

[thematic index in Pfäfflin](#)

## orchestral

6 vn concs., op.1 (Amsterdam, c1765)

2 ovs., *CH-Bu*; 4 vn concs., *A-Wgm, I-UDc*; 6 vn concs., *BGc, Fc, Gl, MOe, UDc; US-BEm*; 2 fl concs., *I-Gl* (facs. (Florence, 1987)); va conc., *Gl*

## solo violin

6 Solos, vn, b (hpd/vc) (London, c1760/R)

6 sonates, vn, b, op.2 (Amsterdam, c1770)

6 Solos, vn, b, op.5 (London, c1769)

7 sonates avec les Adagios brodés, vn, b (Paris, n.d.)

Sonate énigmatique, vn, in Cartier's L'art du violon (3/1803)

Other sonatas, vn, b, *A-Wgm, Wn; B-Bc; D-Bsb, Df; F-Pc; I-Bc, BGi, Fc, Gl, Mc, Nc, PS, Rsc, Vnm; US-BEm*

## other works

14 New Italian Minuets, 2 vn, b (London, ?1750)

6 Sonatas, 2 fl/vn, b (London, c1770)

6 Duets, 2 va (London, c1775), ed. W. Lebermann (Mainz, 1969)

6 quartetti, 2 vn, va, vc (Florence, ?1782), ed. B. Paüler (Winterthur, 1996)

2 sonatas, 2 vn, nos.1–2 in 6 Sonatas or Duets ... composed by Sigr. Nardini and Ferrari, op.2 (London, c1765)

Romanza, 2 vn, in Geminiani's L'art de jouer du violon (Paris, 1803)

2 lessons, hpd, nos.3, 5 in The Harpsichord Miscellany, ii (London, 1763)

8 trio sonatas, *F-Pc; I-Fc, Mc, Pca*; 2 hpd sonatas, *GB-Lbl*; 3 sonatas, 2 fl, b, *I-Gl*; 2 duets, 2 fl, *Gl* (facs. (Florence, 1987)), ed. N. Delius and A. Ehrle (Mainz, 1985); 5 sonatas, fl, vn, b, *Gl*; other sonatas, *Bc, BGi, Fc, Mc, Nc, Rc, Vnm*

Alma spes vitae, hymn, *Pca*

## BIBLIOGRAPHY

*BurneyFI*

*MoserGV*

*NewmanSCE*

**G.B. Rangoni:** *Essai sur le goût de la musique ... /Saggio sul gusto della musica col carattere de' tre celebri sonatori di violino i signori Nardini, Lolli, e Pugnani* (Livorno, 1790/R)

**R. Leoni:** *Elogio di Pietro Nardini* (Florence, 1793)

**C.F.D. Schubart:** *Ideen zu einer Ästhetik der Tonkunst* (Vienna, 1806/R); ed. P.A. Merbach (1924), 35–6

**J. Sittard:** *Zur Geschichte der Musik und des Theaters am württembergischen Hofe* (Stuttgart, 1890–91/R)

**A. Einstein, ed.:** *Lebensläufe deutscher Musiker von ihnen selbst erzählt*, iii: *Adalbert Gyrowetz* (Leipzig, 1915), 19

**C. Flesch:** *Die Kunst des Violinspiels*, ii (Berlin, 1928; Eng. trans., 1930)

**A. Bonaventura:** *Musicisti livornesi* (Livorno, 1930)

**C. Pfäfflin:** *Pietro Nardini: seine Werke und sein Leben* (Stuttgart, 1930, 2/1936)

**C. Sartori:** 'Pietro Nardini, violinista dell'amore', *Musicisti toscani*, ii, Chigiana, xii (1955), 60–63 [repr. in *Musiche italiane rare e vive da Giovanni Gabrieli a Giuseppe Verdi*, Chigiana, xix (1962), 283–7]

**N. Delius:** 'Die Flötenkonzerte von Pietro Nardini', *Concerning the Flute*, ed. R. De Reede (Amsterdam, 1984), 75–9

**M. Graziadei:** *Niccolò Dôthel, virtuoso di flauto traversiere: la sua vita ed i suoi concerti per flauto ed orchestra* (thesis, U. of Pisa, 1987–8)



**M. Dellaborra:** 'Pietro Nardini, violinista e compositore del 700', *Comune notizie* [Livorno, ii (1992), 39–52

MARIA TERESA DELLABORRA

## Nardò, Benedetto Serafico

(*fl* 1575–81). Italian monk and composer. The dedications of his two known works indicate that he was living at Naples in 1575 and at Lecce in 1581. *Il primo libro delli madrigali a cinque voci* (Venice, 1575, inc.) contains 27 works; it was prepared four years earlier for publication by the Neapolitan bookseller Orazio Salviani, but the manuscript was lost and Nardò made another copy, withdrawing some of the madrigals from the previous version and adding others. *Il terzo libro di madrigali a cinque et a sei voci con un dialogo a dièce* (Venice, 1581, inc.), dedicated to Francesco, Grand Duke of Tuscany, contains 22 pieces, setting poems by Petrarch, Ariosto, Tasso and Tansillo. Many of Nardò's texts are strongly erotic and passionate, and two pieces from the first book, *Lamento d'Olimpia* and *Lamento di Fiordeligi*, are settings from Ariosto's *Orlando furioso*.

PIER PAOLO SCATTOLIN

## Nares, James

(*b* Stanwell, Middlesex, bap. 19 April 1715; *d* London, 10 Feb 1783). English composer, organist and teacher. He was a chorister of the Chapel Royal, London, under Gates, and he afterwards studied under Pepusch. For a short time he assisted John Pigott, organist of St George's Chapel, Windsor Castle, immediately before assuming duties as organist of York Minster in August 1735. The formal minute of his appointment at York is dated 8 November 1735. He left York on his appointment (dated 13 January 1756) as one of the organists and composers of the Chapel Royal, and in 1757 he took the Cambridge degree of MusD. In October 1757 he succeeded Gates as Master of the Children of the Chapel Royal, and took the choristers to sing in at least one theatrical production, Dibdin's *The Institution of the Garter*, an afterpiece at Drury Lane that ran for 12 nights from 28 October 1771. He resigned from the post on 1 July 1780 while retaining his other Chapel Royal appointments. He was buried at St Margaret's, Westminster.

Nares exercised his pleasant if slender talent for composition chiefly in the fields of church and keyboard music. His services, which do not represent him at his best, are in the dull 'short service' style as practised in his day, but have a slight interest in being possibly the earliest such compositions to add explicit changes of tempo to existing methods of giving variety to the setting of successive clauses. His *Service in F*, nonetheless, was very popular. His anthems throw almost the whole of their emphasis on music for solo voices, especially trebles. Very few indeed are of the 'full' type (examples are *Call to remembrance* and *O clap your hands together*), and for the most part he preferred to set even sombre and penitential texts as solos, duets and trios. His style is mellifluous and, if neither arresting nor individual, occasionally strikes an agreeable and expressive vein, particularly in music for boys' voices, though in duets he was apt to rely

overmuch on the charm of passages in 3rds. A survey of his anthems does not suggest that he is ill-represented by his most famous piece, *The souls of the righteous*, written during his time at Windsor.

His 1747 collection of *Eight Setts of Lessons for the Harpsichord* displays a certain interest in the keyboard as such, and no.5 has an interesting Larghetto which, after opening in A major, turns to A minor and then passes through F, B $\flat$ ; G $\flat$ ; B minor, G, C minor, A $\flat$  and C $\flat$  minor back to A. But none of his harpsichord compositions is more distinguished than the Lesson in B $\flat$ ; no.3 of his op.2 (printed in full in *OHM*, iv, 328). The fifth lesson of the same set, in G, also has some appeal, and concludes, exceptionally for Nares's harpsichord music, with a fugue. But this is not learned, an aspect more in evidence in his organ music. The 'Sonata in Score' included in op.2 is for two violins and continuo with an easy obbligato keyboard solo.

Nares's most ambitious work, *The Royal Pastoral* ('Damon and Delia', libretto by Daniel Bellamy, published in his *Ethic Amusements*, 1768), consists chiefly of recitatives, arias and duets for the two characters, with two choruses in a somewhat Handelian vein and a full-scale overture. The instrumentation is for strings, horns, oboes and bassoons. Though it is always pleasant, there is nothing so memorable as to redeem such an extended work from insipidity. It appears to have been written for the anniversary in 1742 of the marriage of Frederick, Prince of Wales. The collection of *Catches, Canons and Glee*s (which includes Nares's attractive *O fairest maid* and *Wilt thou lend me thy mare*, as well as the Elegy from Shakespeare, *Fear no more the heat of the sun* for two sopranos and bass, afterwards extended by R.J.S. Stevens, and the 1770 Catch Club prize glee *To all lovers of harmony*) is designed to show that canons, no less than catches, can be 'chearfull Music'.

*Il principio or A Regular Introduction to Playing on the Harpsichord or Organ* stresses the importance of early attention to shakes and to the development of the weak fingers. It also includes many attractive keyboard pieces. In his treatises on singing, Nares distinguished, in a manner casting some light on the history of solmization in England, between what he called French sol-fa (using the octave, and so much easier in application) and Italian sol-fa (which he described as 'an ingenious Study for young People who intend to profess Music'). Both books contain the same useful details about vocal ornamentation.

## WORKS

all printed works published in London

### sacred vocal

only principal sources given; other MSS in GB-Cfm, Gu, Lbl, Lcm, Ob

*Twenty Anthems in Score* (1778) [TA]

*A Morning & Evening Service ... Together with Six Anthems in Score* (1788) [ME]

GB-Lbl Add.19570 (Nares's autograph) [JN]

GB-Lbl R.M.27.b-c-d (Chapel Royal Partbooks) [CR]

Services: Morning and Evening Service in C, ME; Morning and Evening Service in D, in *Cathedral Music*, ed. E. Rimbault (London, 1847); Morning and Evening Service in F, in *Cathedral Music*, ed. S. Arnold (London, 1790); Morning Service in G, part text in CR, completed by part text in *GB-Ob*

Anthems: Arise, thou judge of the world, 1764, TA, JN; Awake up, my glory, TA; Be glad, O ye righteous, 1765, insts added 1769, JN; Behold how good and joyful, 1765, TA, JN; Behold now praise the Lord, in *Short Anthems*, ed. W.H. Longhurst (London, 1849); Behold, O God, our defender, 1761, TA, JN; Blessed be the Lord God of Israel, in *Harmonia sacra*, ed. J. Page (London, 1800); Blessed is he that considereth the poor, in *Cathedral Music*, ed. S. Arnold (London, 1790); Blest who with gen'rous pity glows, ME; By the waters of Babylon, 1766, TA, JN

Call to remembrance, TA, ed. P. Young (New York, 1988); Do well, O Lord, 1757, JN; God is our hope, TA; Haste thee, O God (Canon, 4 in 1), part text in CR, completed by *GB-Cfm*; Have mercy upon me, rev. 1759, JN; Hide not thou thy face, TA; I have set God alway, inc., CR; I will magnify thee, CR; If the Lord himself, ME; In my prosperity, inc., CR; It is a good thing, 1764, TA, JN; Lord, how long wilt thou be angry?, 1771, TA, JN; Not unto us, Lord, Fall of Montreal, 1760, TA, JN

O clap your hands together, birth of George IV, 1762, JN; O come hither, CR; O come, let us sing, TA; O give thanks unto the God of heaven, 1768, TA, JN; O Lord, grant the king a long life, in *Cathedral Music*, ed. S. Arnold (London, 1790); O Lord my God, TA; O praise the Lord, 1746, rev. 1767, JN; O what troubles and adversities, ME; Praise the Lord, ye servants, *EIRE-Dcc*; Rejoice in the Lord, 1759, TA, JN; Save me, O God, part text in CR, completed by *GB-GL*; The eyes of the Lord, ME; The Lord hear me, 1766, JN

The Lord is my strength, king's birthday, 1769, TA, JN; The Lord is righteous, birth of the Duke of York, 1763, TA, JN; The souls of the righteous, 1734, TA, JN, ed. C. Dearnley (London, c1985), ed. R. Lyne (Oxford, c1996); Thou art gone up on high, inc., CR; Thy praise, O God, ME; Try me, O God, in *Cathedral Music*, ed. S. Arnold (London, 1790), ed. W. Shaw (London, 1970), ed. D. Patrick (London, c1984); Turn thee again, O Lord, 1759, TA, JN; Turn us, O Lord, ME; Unto thee, O God, 1767, TA, JN; When the Lord turned again, 1758, JN; Wherewithall shall a young man cleanse his ways?, CR

Hymns and chants: 'Eversley', 'St Chad's', 'Westminster New', in *Parochial Music*, ed. W. Riley (London, 1762); 2 single chants, A, CR; double chant, a, CR; double chant, D, *GB-Lbl Add.31819*

### secular vocal

The Royal Pastoral (dramatic ode, D. Bellamy), solo vv, chorus, orch (c1769)

A Collection of Catches, Canons and Glees (c1775)

Hail, bright Cecilia, catch, *Lbl Add.31463*

### instrumental

8 Setts of Lessons, hpd (1747)

These [5] Lessons ... with a Sonata in Score, hpd, op.2 (1759); the sonata for 2 vn, bc, obbl hpd

6 Fuges with Introductory Voluntary's, org/hpd (1772/R)

A Set of [3] Lessons, hpd (n.d.), lost, cited in ME

7 fugues, org/hpd, *Cfm*

### pedagogical

Il principio or A Regular Introduction to Playing on the Harpsichord or Organ (London, ?1760)

A Treatise on Singing (London, ?1780/R)

A Concise and Easy Treatise on Singing, with a Set of English Duets for Beginners (London, ?1786)

## BIBLIOGRAPHY

BDA

*Gentleman's Magazine*, liii (1783), 182 only

**R. Nares:** Preface to *J. Nares: A Morning & Evening Service* (London, 1788)

**S. Arnold:** 'Memoir of Dr Nares', *Cathedral Music*, iii (London, 1790), 64

**P.D. Anderson:** *The Life and Works of James Nares* (diss., Washington U., St Louis, 1968)

**B.A.R. Cooper:** *English Solo Keyboard Music of the Middle and Late Baroque* (diss., U. of Oxford, 1974)

**H.D. Johnstone and R. Fiske, eds.:** *Music in Britain: the Eighteenth Century* (Oxford, 1990)

WATKINS SHAW

## Narratology, narrativity.

Terms referring respectively to the study and intrinsic quality of narrative; recently, and especially from the 1980s on, these concepts have been applied to musical studies in various ways.

Narratology, the study of narrative, is associated historically with east European formalism and European structuralism, intellectual movements that borrowed tools from social science, especially linguistics, for the study of many aspects of culture. Formalists and structuralists studied different kinds of story-telling such as myth and literary fiction in order to discover recurring patterns, much as grammarians study a language to discover the principles of its well-formed utterances. (Barthes, Chatman, Genette, Greimas, Propp and Todorov provide characteristic examples of these approaches; classic surveys include Ehrlich and Culler.) Narrativity is the quality of some artefact that makes it an example of narrative or, in some usages, a quality that creates a resemblance to narrative.

Formalist and structuralist work emphasized that story-telling follows norms of which story-tellers and audiences may not be conscious, just as speakers of a language unconsciously follow grammatical norms. These norms of story-telling constitute a layer of intervention, perhaps of arbitrary or mutable convention, that shapes individual narrative representations. When a story seems like an accurate account of the world, or a satisfying fiction, this is partly because it meets the appropriate norms of story-telling; some of these may be general constraints on narrative, others may be specific to certain times and places. Thus, as writers in formalist and structuralist traditions maintained, it can be important to recognize and perhaps question the narrative norms that shape historical or biographical story-telling, and to discern the recurring patterns that make fictional works seem whole.

This general awareness of story-telling as a patterned activity has had broad implications for the epistemology of historical knowledge (White), the philosophy of temporality (Ricoeur) and the notion of philosophical inquiry (R  e). The tradition of narratology orientated to social science is, of course,

not the only interpretive approach to narrative literature or other forms of narrative, but it has had a strong influence on certain musicologists. Some (Treitler, DeVeaux, Pederson) have identified narrative conceptions that shape histories of music; heightened consciousness of these narrative devices has led them to challenge familiar accounts of music history. Others have studied relations between types of narrative genre and related compositions (Schrade on tragedy, Tarasti on myth, 1978). Within a texted musical genre one might identify a plot pattern that invites interpretation, as when Clément recognizes the pattern of leading female operatic characters dying; or one might study the role of moments of story-telling within operatic drama (Abbate, Hudson).

Beginning in the late 20th century, music theory and criticism often explored the possibility of narrativity in non-texted, non-programmatic music from European concert traditions. These studies lie at the intersection of many disciplines, not just narratology and music criticism, but historical interpretation, technical music theory, philosophical study of expression and representation, and semiotics. The attractive but problematic conception that shapes much recent work is that an individual composition – whether a single movement or a multi-movement work – sometimes resembles, or simply is, a narrative, and that recognition of this is important for critical interpretation. Some studies of this type have drawn directly on existing theories of narrative, applying them to musical instances (McCreless, Tarasti, 1994). Others have worked from within existing traditions of music criticism, moving from critical issues about individual compositions to comparisons with narrative. Often the interpretation of musical narrativity has been offered as an alternative to purely technical description and as a key to musical meaning (as in Guck and, by strong implication, Randall).

One recurring issue in such discussions of narrative and music concerns the identification of agents or actors. Ordinary story-telling normally concerns characters, and musicologists who explore analogies to narrative often identify fictional agents such as themes or instruments; Cone's discussion (1974) of persona and agent is an influential model. Maus argues that agency is often indeterminate in instrumental music, but some genres, such as the concerto or chamber music, seem to depend for their effects on the interplay of distinct characters. Kerman (1992, 1999) has given sustained interpretation to the dramatic exchanges in concertos. McClary (1991) argues that sonata-form compositions typically imply masculine and feminine antagonists through their main themes.

Another recurring issue concerns plot, a central concern of classic narratological work. Musicologists have proposed various plot archetypes for instrumental music, sometimes very broadly (as in Todorov's sequence of equilibrium–disequilibrium–equilibrium), sometimes more specifically. McClary's claim about the subordination of feminine themes to masculine ones is an example of a plot archetype, drawing on de Lauretis's feminist narratology; another example is Newcomb's argument that a number of 19th-century multi-movement pieces follow the archetype of suffering leading to triumph or redemption (as in Beethoven's symphonies nos.5 and 9).

Analogies between music and narrative, or stronger claims that instrumental music can be narrative, raise issues about the relevant description of the events of a piece. Descriptions offered in support of a narrative analogy may remain close to ordinary technical analysis, but often they become anthropomorphic and sometimes, as in Newcomb's account of Mahler's Symphony no.9, musical events may be translated into a detailed, almost novelistic story about an individual protagonist. A writer may abandon conventional musical terms altogether, moving into a purely literary style (Randall). Anthropomorphic descriptions raise complex questions: Are they metaphorical, or should they be understood in terms of some theory of imagination or fiction? What are the constraints on such descriptions, and how do such descriptions contribute to knowledge about music? These questions are not trivial; the answers affect the status of scholarly claims about music and narrative.

Another kind of description, the historically based identification of 'topics' deriving from Ratner's work, seems closely related to the issues of music and narrative, especially when critics write about the succession of topics within pieces (Agawu, Allenbrook, Hatten). If topical description is important, the succession of topics in a piece must affect the narrative interpretation of that piece.

Several writers have challenged the assertion that instrumental music can be narrative. Kivy argues that instrumental music cannot narrate a story but can, at most, illustrate a story (as do pictures that accompany a prose narrative). Various writers have pointed out features that are central to narrative but seem to be absent from most instrumental music: for instance, the distinction between subject and predicate (Nattiez), the capacity for various kinds of reflexive self-commentary (Kramer, 1990), the existence of a past tense and the resulting space between story and story-telling (Abbate). Such failures of analogy have led Kerman, Maus, Newcomb and others to suggest that instrumental music may often be closer to drama than to prose narrative, offering enactments of stories rather than story-telling in the most literal sense. This links narrative interpretation of music to the traditional conception of sonata form and Classical style as 'dramatic' (Tovey, Rosen).

The taxonomic and rule-orientated qualities of formalism and structuralism already seemed dated to many literary and cultural scholars by the 1980s, and the subsequent promotion of narratology by musicologists may have been untimely. The same aspects of classic narratology that suggest an affinity with music theory and analysis may also, in applications to literary and musical examples, invite simplification and reduction. On the other hand, the deconstructive habit of identifying gaps and discontinuities in interpreting narrative, exemplified by some writings of Abbate and Kramer, has also lost some of its allure in recent years.

Contemporary interpretation of culture often emphasizes historical and social context, and casts suspicion on approaches that adopt the traditional self-limitations of textual analysis. From this perspective, music criticism based on narrative analogies may share with the arguments against those analogies a dubious attachment to the critical tradition of commentary on

isolated musical works. The exploration of instrumental music as narrative remains a tantalizing, confusing, problematic area of inquiry.

See also [Criticism](#), §1.

## BIBLIOGRAPHY

A General studies. B General music studies. C Studies on individual composers.

### a: general studies

- V. Propp:** *Morfologya Skazki* (Leningrad, 1928; Eng. trans., 1958, as *Morphology of the Folktale*, 2/1968)
- V. Erlich:** *Russian Formalism: History, Doctrine* (The Hague, 1955; 2/1965/R)
- R. Barthes:** *S/Z* (Paris, 1970; Eng. trans., 1974/R)
- T. Todorov:** *Poétique de la prose* (Paris, 1971; Eng. trans., 1977)
- H.V. White:** *Metahistory: the Historical Imagination in Nineteenth-Century Europe* (Baltimore, 1973/R)
- J. Culler:** *Structuralist Poetics: Structuralism, Linguistics and the Study of Literature* (London and Ithaca, NY, 1975)
- S. Chatman:** *Story and Discourse: Narrative Structure in Fiction and Film* (Ithaca, NY, 1978)
- A.J. Greimas:** *Du sens: essais sémantiques* (Paris, 1979–83; Eng. trans., 1987)
- G. Genette:** *Narrative Discourse: an Essay in Method* (Ithaca, NY, 1980); Fr. orig. in *Fugues III* (Paris, 1972)
- P. Ricoeur:** *Temps et récit* (Paris, 1983–5; Eng. trans., 1984–9)
- T. de Lauretis:** *Alice Doesn't: Feminism, Semiotics, Cinema* (Bloomington, IN, 1984)
- J. Rée:** *Philosophical Tales: an Essay on Philosophy and Literature* (London, 1987)

### b: general music studies

- D.F. Tovey:** *Essays in Musical Analysis*, iii: *Concertos* (London, 1936/R)
- D.F. Tovey:** 'Sonata Forms', *Musical Articles from the Encyclopaedia Britannica*, ed. H.J. Foss (London, 1944/R)
- L. Schrade:** *Tragedy in the Art of Music* (Cambridge, MA, 1964)
- E.T. Cone:** *The Composer's Voice* (Berkeley, 1974)
- J.K. Randall:** 'How Music Goes', *PNM*, xiv/2–xv/1 (1976), 424–516
- C. Clément:** *L'opéra, ou, La défaite des femmes* (Paris, 1979; Eng. trans., 1988)
- L.G. Ratner:** *Classic Music: Expression, Form, and Style* (New York and London, 1980)
- P. Kivy:** 'Music as Narration', *Sound and Semblance: Reflections on Musical Representation* (Princeton, NJ, 1984/R)
- F.E. Maus:** 'Music as Drama', *Music Theory Spectrum*, x (1988), 56–73

- P. McCreless:** 'Roland Barthes's S/Z from a Musical Point of View', *In Theory Only*, x/7 (1988), 1–29
- L. Treitler:** *Music and the Historical Imagination* (Cambridge, MA, 1989)
- L. Kramer:** "'As if a Voice Were in Them": Music, Narrative, and Deconstruction', *Music as Cultural Practice, 1800–1900* (Berkeley, 1990)
- J.-J. Nattiez:** 'Can One Speak of Narrativity in Music?' *JRMA*, cxv (1990), 240–57  
*Indiana Theory Review*, xii (1991) [narrative issue; incl. F.E. Maus: 'Music as Narrative', 1–34]
- C. Abbate:** *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century* (Princeton, NJ, 1991)
- V.K. Agawu:** *Playing with Signs: a Semiotic Interpretation of Classic Music* (Princeton, NJ, 1991)
- S. DeVeaux:** 'Constructing the Jazz Tradition: Jazz Historiography', *Black American Literature Forum*, xxv (1991), 525–60
- L. Kramer:** 'Musical Narratology: a Theoretical Outline', *Indiana Theory Review*, xii (1991), 141–62; repr. in *Classical Music and Postmodern Knowledge* (Berkeley, 1995)
- S. McClary:** *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis, 1991)
- K. Berger:** 'Narrative and Lyric: Fundamental Poetic Forms of Composition', *Musical Humanism and its Legacy: Essays in Honor of Claude V. Palisca*, ed. N.K. Baker and B.R. Hanning (Stuyvesant, NY, 1992), 451–70
- G. Karl:** *Music as Plot: a Study in Cyclic Forms* (diss., U. of Cincinnati, 1993)
- M.A. Guck:** 'Rehabilitating the Incurable', *Theory, Analysis and Meaning in Music*, ed. A. Pople (Cambridge, 1994), 57–73
- E. Tarasti:** *A Theory of Musical Semiotics* (Bloomington, IN, 1994)
- G. Karl:** 'Structuralism and Musical Plot', *Music Theory Spectrum*, xix (1997), 13–34
- F.E. Maus:** 'Narrative, Drama, and Emotion in Instrumental Music', *Journal of Aesthetics and Art Criticism*, lv (1997), 293–303
- S.P. Keefe:** 'Koch's Commentary on the Late Eighteenth-Century Concerto: Dialogue, Drama, and Solo/Orchestra Relations', *ML*, lxxix (1998), 368–85
- J. Kerman:** *Concerto Conversations* (Cambridge, MA, 1999)

### **c: studies on individual composers**

- C. Rosen:** *The Classical Style: Haydn, Mozart, Beethoven* (New York, 1971/R, enlarged 2/1997)
- E.T. Cone:** 'Three Ways of Reading a Detective Story – or a Brahms Intermezzo', *Georgia Review*, xxxi (1977), 554–74; repr. in *Music: A View from Delft*, ed. R.P. Morgan (Chicago, 1989), 77–93
- E. Tarasti:** *Myth and Music: a Semiotic Approach to the Aesthetics of Myth in Music, especially that of Wagner, Sibelius and Stravinsky* (Helsinki, 1978; The Hague, 1979)
- E.T. Cone:** 'Schubert's Promissory Note: an Exercise in Musical Hermeneutics', *19CM*, v (1981–2), 233–41
- J. Webster:** 'Brahms's Tragic Overture: the Form of Tragedy', *Brahms: Biographical, Documentary, and Analytical Studies*, ed. R. Pascall (Cambridge, 1983), 99–124



- A. Newcomb:** 'Once More Between Absolute and Program Music: Schumann's Second Symphony', *19CM*, vii (1983–4), 233–50 [Kerman Festschrift]
- E.T. Cone:** 'Beethoven's Orpheus – or Jander's?', *19CM*, viii (1984–5), 283–6
- O. Jander:** 'Beethoven's "Orpheus in Hades": the *Andante con moto* of the Fourth Piano Concerto', *ibid.*, 195–212
- S. McClary:** 'A Musical Dialectic from the Enlightenment: Mozart's Piano Concerto in G. Major, K. 453, Movement 2', *Cultural Critique*, iv (1986), 129–69
- A. Newcomb:** 'Schumann and Late Eighteenth-Century Narrative Strategies', *19CM*, xi, (1987–8), 164–74
- O. Jander:** 'The "Kreutzer" Sonata as Dialogue', *EMc*, xvi (1988), 34–49
- S.F. Pederson:** 'On the Task of the Music Historian: the Myth of the Symphony after Beethoven', *Repercussions*, ii/2 (1988), 5–30
- J. Webster:** *Haydn's 'Farewell' Symphony and the Idea of Classical Style: Through-Composition Cyclic Integration in his Instrumental Music* (Cambridge, 1991)
- W.J. Allenbrook:** 'Two Threads through the Labyrinth: Topic and Process in the First Movements of K. 332 and K. 333', *Convention in Eighteenth- and Nineteenth-Century Music: Essays in Honor of Leonard J. Ratner*, ed. W.J. Allenbrook, J.M. Levy and W.P. Mahrt (Stuyvesant, NY, 1992), 125–72
- J. Kerman:** 'Representing a Relationship: Notes on a Beethoven Concerto', *Representations*, no.39 (1992), 80–101
- A. Newcomb:** 'Narrative Archetypes and Mahler's Ninth Symphony', *Music and Text: Critical Inquiries*, ed. S. Scher (Cambridge, 1992), 118–36
- J. Parakilas:** *Ballads without Words: Chopin and the Tradition of the Instrumental Ballade* (Portland, OR, 1992)
- E. Hudson:** *Narrative in Verdi: Perspectives on his Musical Dramaturgy* (diss., Cornell U., 1993)
- S. McClary:** 'Narrative Agendas in "Absolute" Music: Identity and Difference in Brahms's Third Symphony', *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. R. Solie (Berkeley, 1993), 326–44
- R.S. Hatten:** *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation* (Bloomington, IN, 1994)
- A. Newcomb:** 'The Polonaise-Fantasy and Issues of Musical Narrative', *Chopin Studies II*, ed. J. Rink and J. Sampson (Cambridge, 1994), 84–101
- G. Karl and J. Robinson:** 'Shostakovich's Tenth Symphony and the Musical Expression of Cognitively Complex Emotions', *Journal of Aesthetics and Art Criticism*, liii (1995), 401–15
- A. Newcomb:** 'Action and Agency in Mahler's Ninth Symphony, Second Movement', *Music & Meaning*, ed. J. Robinson (Ithaca, NY, 1997), 131–53

FRED EVERETT MAUS

## Narrenflöte

(Ger.).

See [Jester's flute](#).

## Nartosabdho [Sunarto], Ki

(*b* Wedi, Central Java, 25 Aug 1925; *d* Central Java, 1985). Javanese gamelan musician, composer and *dhalang* (shadow puppeteer). He was born the youngest of eight children in a poor family; after several years at an Islamic school and then at a Roman Catholic school, he left home to perform music with various itinerant *kethoprak* (folk theatre) troupes. He specialized in drumming and in 1945 his skills gained him the position of musical director with one of the most prestigious *wayang orang* (dance-drama) troupes in Java, Ngesti Pandowo, based in Semarang on the north coast of Java. There he began to compose light gamelan pieces, often with humorous content and introduced by the popular *punakawan* (clown-servants) of the *wayang orang*. At Ngesti Pandowo he sometimes also took the role of *dhalang* (narrator/singer of mood songs in *wayang orang*) and soon began performing as *dhalang* (shadow puppeteer) for performances of *wayang kulit* (shadow play). His first public performance as a *dhalang* of *wayang kulit* took place in 1955 in Yogyakarta; in 1958 he began to perform for broadcasts on the national radio station, Radio Republik Indonesia (RRI). In addition to his activities as shadow-play *dhalang*, involving numerous live engagements and commercial cassette recordings of all-night (eight-hour) shadow plays, he maintained an active musical career until his death, composing many pieces, arranging pieces from various regional traditions of Java and playing drum for commercial gamelan music recordings. In 1969 he formed the gamelan group Condhong Raos, which for more than 15 years was widely recognized as one of the top gamelan groups in all of Java.

### WORKS

(selective list)

#### suites based on javanese literature

Serat Kalatidha (text by Mangkunegara IV)

Serat Tripama (text by Mangkunegara IV)

#### individual gamelan and vocal works

Dolanan: Ayo Praon, pélog pathet nem; Caping, pélog pathet barang; Jago Kluruk, pélog pathet barang; Jula-juli Sunba, sléndro pathet sanga; Kerja Bakti, pélog pathet nem; Lesung Jumengglung, sléndro pathet sanga; Lumbung Désa, sléndro pathet sanga; Mari Kangen, pélog pathet nem; Sapa Ngira, sléndro pathet sanga; Sapu Tanganmu, pélog pathet barang

Ketawang: Dhandhanggula Santi Sarkara, pélog pathet nem; Dumadi, sléndro pathet sanga; Gambuh Kayungyun, pélog pathet lima; Ibu Pertiwi, pélog pathet lima; Legawa, sléndro pathet sanga; Mèh Rahina, pélog pathet nem; Mesubudi, pélog pathet barang; Mijil Larabranta, pélog pathet lima; Mijil Panglilih, pélog pathet lima; Mijil Sesanti, pélog pathet lima; Pangkur Pegatsih, pélog pathet lima; Pendhawa, pélog pathet lima; Penuwun, sléndro pathet sanga; Petis Manis, sléndro pathet sanga; Pucung Wuyung, pélog pathet lima; Sri Ratih, sléndro pathet nem; Suka Asih, pélog pathet barang

Ladrang: Ambangun, pélog pathet nem; Andhé-andhé Lumut, pélog pathet barang;

Cangkrama, pélog pathet nem; Dwi Warna, pélog pathet barang; Gecul Surawangi, sléndro pathet sanga; Jurang Jugrug, pélog pathet barang; Kuncara, pélog pathet nem; Lara Asmara, sléndro pathet sanga; Mandra Guna, pélog pathet nem; Nuswantara, pélog pathet nem; Pangkur Sumbangsih, pélog pathet nem; Panglipur, pélog pathet nem; Pariwisata, sléndro pathet sanga; Santi Mulya, pélog pathet lima; Sengsem, sléndro pathet nem; Sensus Pertanian, pélog pathet barang; Ubaya, pélog pathet nem; Wahyu, sléndro pathet nem; Wulangan, pélog pathet nem

Lagu: Aja Lamis, pélog pathet nem; Ayo Ngguyu, pélog pathet nem; B.U.U.D., pélog pathet nem; Désaku, pélog pathet nem; Empat Lima, pélog pathet nem; Jakarta Endah, pélog pathet nem; Jiwa Sraya, pélog pathet nem; Kenthongan, pélog pathet nem; Lepetan, pélog pathet barang; Longgeng K. B., pélog pathet barang; Ngundhamana, sléndro pathet sanga; Piyé Janjiné, pélog pathet nem; Sawitri, pélog pathet nem; Sléndhang Biru, sléndro pathet sanga; Sléndhang Wungu, pélog pathet nem; Swara Suling, pélog pathet nem; Tabanas, sléndro pathet sanga; Warung Pojok, sléndro pathet sanga

Lancaran: Bagya K. B., pélog pathet nem; Gambuh, pélog pathet nem; Mbok Ya Mèsem, sléndro pathet manyura; Mikat Manuk, sléndro pathet manyura; Mulya Keluarga Berencana, sléndro pathet sanga; Wira-wiri, pélog pathet lima

Langgam: Kembang Melathi, pélog pathet barang; Pawelingku, pélog pathet barang

Other works: Aja Rèwèl, pélog pathet nem; Aku Éwo, sléndro pathet sanga; Aku Ngimpi, pélog pathet nem; Arum Manis, pélog pathet nem; Bawa Sekar Dhandhanggula Majabsih, sléndro pathet sanga; Becik Ketitik, sléndro pathet manyura; Begadang, pélog pathet nem; Bersih Désa, sléndro pathet manyura; Brajagan Surabayan, sléndro pathet sanga; Calung Banyumasan, sléndro pathet sanga; Cep Menenga, pélog pathet nem; Condhong Raos, pélog pathet barang; Dara Muluk, sléndro pathet sanga; Dhadhung Manuk, sléndro pathet manyura; Dhawet Ayu, sléndro barang miring; Éla-éla Gandrung Semarangan, pélog pathet nem; Éling-éling Banyuwangèn, sléndro pathet manyura; Gagat Énjang, pélog pathet nem; Gandrung Binangun, pélog pathet barang; Gara-Garané, pélog pathet nem; Glopa Glapé, sléndro pathet sanga; Gudheg Yogya, pélog pathet lima; Gula Ganti, pélog pathet barang; Identitas Jawa Tengah, pélog pathet nem; Ing Wanagung, sléndro pathet manyura; Jiwit-Jiwitan, pélog pathet nem; Julia Juli Suber, sléndro pathet sanga; Kalongking, pélog pathet nem; Kentrungan, sléndro pathet sanga; Keplok Awé-Awé, pélog pathet nem; Kombang, pélog pathet nem; Kudangan, sléndro pathet sanga; Leléwané, pélog pathet nem; Mawar Kuning, pélog pathet nem; Mégal-Mégol, sléndro pathet sanga; Muda-Mudi, pélog pathet barang; Ngundha Layangan, pélog pathet nem; Nini Thowok, sléndro pathet sanga; Ondhé-Ondhé Semarangan, pélog pathet barang; Oyok-Oyokan, sléndro pathet sanga; Pangatag, pélog pathet nem; Sajak Piyé, sléndro pathet sanga; Sapu Tangan, pélog pathet barang; Sarung Jagung, pélog pathet barang; Setya Tuhu, pélog pathet nem; Simpang Lima Ria, pélog pathet nem; Taman Sari, pélog pathet nem; Tukang Cukur, sléndro pathet sanga; Turi-Turi Putih, pélog pathet nem; Wandali, pélog pathet nem; Widara Payung, pélog pathet nem; Wohing Arèn, pélog pathet nem

R. ANDERSON SUTTON

## Narváez, Luys de

(*b* Granada; *fl* 1526–49). Spanish composer and vihuelist. He may have entered the service of Charles V's secretary, Francisco de los Cobos, in Granada as early as 1526, thereafter residing in Valladolid until his patron's

death in 1547. From 1548 he is listed among the musicians of the royal chapel, with the added duty of teaching music to the boy choristers. Late in 1548 he travelled abroad with Prince Philip (later Philip II of Spain), and his presence is reported for the last time in the Low Countries during the winter of 1549. His son Andrés was also an accomplished vihuelist.

Aside from two motets, both published by Moderne, one reprinted by Berg & Neuber, all of Narváez's music is included in his book, *Los seys libros del delphín* (Valladolid, 1538/R1980; ed. in MME, iii, 1945/R; ed. and arr. G. Tarragó, Madrid, 1971). The pieces are for solo vihuela and are notated in tablature similar to that used in Italian lute sources, with minor points of difference, such as the printing of notes to be sung in red ciphers. There are fantasias, variation sets, intabulations of vocal pieces, songs and a *baxa de contrapunto* (setting of a basse danse tenor). Selections from the *Delphín* were reprinted in French lute tablature by Phalèse (in Leuven) and Morlaye (in Paris) and five, sometimes freely arranged, were set in Spanish keyboard tablature by Venegas de Henestrosa. Narváez's book is the first to contain groups of pieces identified as variations (*diferencias*) and to include symbols indicating tempo.

His 14 fantasias, with at least one in each of the eight modes, are all of the highest quality. They are characterized by pervading but not rigorous imitation. Most open with a short theme treated imitatively and continue with sections in two- and three-part textures. They are reminiscent of the style of Josquin and are characterized by techniques such as voice pairing and sequences. Known to have collected music by Francesco da Milano, Narváez was the earliest composer for the vihuela to work in the new Italian style of lute music in the 1530s. Famed as an improviser on the vihuela, he was reputed to be able to extemporize four parts over another four at sight. His fantasias reflect improvisatory techniques in their motivic simplicity and use of certain short motifs with identical left-hand fingering patterns in more than one work.

He included vocal pieces by Josquin (six works), Gombert (two) and Richafort (one) in intabulations as vihuela solos, elaborated with passing notes and scalar ornaments. His arrangement of Josquin's famous *Mille regretz* is described as 'la canción del Emperador', presumably a favourite song of Charles V.

There are three types of variation sets. In those on the Spanish hymn *O gloriosa Domina*, the hymn tune appears in each variation and sometimes phrase openings are imitative. Variety of texture, rhythm, tempo and placing of the cantus firmus provides contrast between the six *diferencias*. Variations on ostinato harmonies include seven entitled *Guárdame las vacas* (although only three are on the *romanesca*, the last three being on the *passamezzo antico*), and 22 on *Conde claros*, a form of the *bergamasca*. The latter set contains bravura scale passages, unusual arpeggio patterns, sudden changes of register and one variation which 'imitates the guitar'.

In two of the five villancicos, the vocal line is repeated, often without significant change in tune or text, while the accompaniment is varied. *Paseábase el rey Moro*, one of the two *romances*, survives in three other contemporary Spanish settings including two with vihuela accompaniment.

## BIBLIOGRAPHY

*Brownl*

**M. Frenk Alatorre:** 'Sobre los textos poéticos de Juan Vásquez, Mudarra y Narváez', *Nueva revista de filología hispánica*, vi (1952), 33–56

**J.M. Ward:** 'The Editorial Methods of Venegas de Henestrosa', *MD*, vi (1952), 105–13

**J.M. Ward:** 'The Use of Borrowed Material in 16th-Century Instrumental Music', *JAMS*, v (1952), 88–98

**J. Griffiths:** *The Vihuela Fantasia: a Comparative Study of Forms and Styles* (diss., Monash U., 1983)

**J. Ruiz Jiménez:** 'Luis de Narváez and Music Publishing in 16th-Century Spain', *JLSA*, xxvi–xxvii (1993–4), 1–15

**J. Sage:** 'A New Look at Humanism in 16th-Century Lute and Vihuela Books', *EMc*, xx (1992), 633–43

**T. Binkley and M. Frenk Alatorre:** *Spanish Romances of the Sixteenth Century* (Bloomington, IN, 1995)

HOPKINSON K. SMITH/JOHN GRIFFITHS

## Nasal stop

(Fr. *nasale*; Ger. *Nasal-Register*).

See [Lute stop](#).

## Nasard

(?Fr.; Ger. *Nasat*).

See [under Organ stop](#). There may have been an early French woodwind instrument of this name.

## Nasardos

(Sp.).

See [under Organ stop](#).

## Nassarre, Pablo.

See [Nassarre, Pablo](#).

## Nasat

(Ger.).

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

## Nasci, Michele

(*fl* Naples, 1770s). Italian violinist and composer. Burney mentioned Nasci as a violinist and director of the orchestra at the Teatro dei Fiorentini in Naples in 1770. Burney also heard him perform his trios at the home of William Hamilton, the British minister there. About 1771 his *Sonate sei di cembalo con accompagnamento di violino* were published in London, dedicated to Catherine Hamilton, an accomplished keyboard player. Since the Hamiltons visited London in that year (when he received his knighthood), they may have arranged the publication. However, Burney himself may have been the agent, as the sale of his library in 1814 included manuscript copies of sonatas and trios by Nasci.

Despite the designation 'cembalo' on the title-page, the music of these sonatas is pianistically conceived. (In 1770 Catherine Hamilton owned an English square piano, likely to have been the only one then in Naples.) Apart from their pianistic dynamics, the sonatas are of only moderate interest; they seem caught in an awkward phase of the general transition in style then taking place. Nasci's other extant works include a sonata for violin and continuo and three violin concertos (in *A-Wgm*), and a solo motet with accompaniment for violins and continuo, composed in 1769 for the castrato Caffarelli (in *GB-Lbl*). A further six concertos at the Naples Conservatory library and ascribed to Nasci are questionable on stylistic grounds.

## BIBLIOGRAPHY

*BurneyFI*

*EitnerQ*

*GerberNL*

*SainsburyD*

*The Late Dr. Burney's Musical Library* (London, 1814/R) [sale catalogue]

**R.R. Kidd:** *The Sonata for Keyboard with Violin Accompaniment in England (1750–1790)* (diss., Yale U., 1967), 186

RONALD R. KIDD

## Nascimbene, Mario

(*b* Milan, 28 Nov 1913). Italian composer. He studied composition and conducting at the Milan Conservatory with Pizzetti and Renzo Bossi, and graduated in 1935. He then studied film music at the Accademia di S Cecilia in Rome with Masetti, and made his cinema début with Ferdinando Maria Poggioli's *L'amore canta* (1941). In all he has composed more than 300 film scores. A skilled craftsman with an ability to extract the most from sometimes weak materials, Nascimbene was one of the first composers to acquire the ability to manipulate emotions, typical of the film specialist. His resulting achievements, while conceptually banal, were highly effective on a psychological level, with the abandonment of traditional hierarchies and the adoption of musically organized sound effects, such as the noise of a typewriter in *Roma ore undici* (1952) and *Cronaca di un delitto* (1953). He made equally effective use of primitive sounds and instruments including whistling and the jew's harp, as in *Giorni d'amore* (1954) and *Uomini e lupi* (1957), and the electro-acoustic manipulation of orchestral instruments, for example in *Alexander the Great* (1956), *The Vikings* (1958) and *Barabbas* (1961). As well as important collaborations with directors such as Valerio

Zurlini, Nascimbene is probably the Italian composer who has worked most with directors from the USA (Joseph Mankiewicz, Charles Vidor, King Vidor), and the UK (Val Guest, Jack Clayton, Jack Cardiff, Don Chaffey). He has been awarded three Nastri d'argento and one David di Donatello.

## WORKS

(selective list)

Ops: Faust a Manhattan; Sob!

Ballets: Ricordo di collegio; Pigmalione; La Caina; Belinda e il mostro; Psychoreos

Choral: Lettere dal domani; Anch'io sono l'America

Film scores: L'amore canta (dir. F.M. Poggioli), 1941; Roma ore undici (dir. G. De Santis), 1952; Cronaca di un delitto (dir. M. Sequi), 1953; Giorni d'amore (dir. De Santis); The Barefoot Contessa (dir. J.L. Mankiewicz), 1954; Alexander the Great (dir. R. Rossen), 1956; A Farewell to Arms (dir. C. Vidor), 1957; Uomini e lupi (dir. De Santis), 1957; The Vikings (dir. R. Fleischer), 1958; Estate violenta (dir. V. Zurlini), 1959; Solomon and Sheba (dir. K. Vidor), 1959; Morte di un amico (dir. F. Rossi), 1959; Room at the Top (dir. J. Clayton), 1959; Spartacus (dir. Fleischer), 1959; Sons and Lovers (dir. J. Cardiff), 1960; La ragazza con la valigia (dir. Zurlini), 1961; Romanoff and Juliet (dir. P. Ustinov), 1961; Barabbas (dir. Fleischer), 1961; Il processo di Verona, 1963; Where the Spies Are (dir. V. Guest), 1965; Le soldatesse (dir. Zurlini), 1965; One Million Years bc (dir. D. Chaffey), 1967; Doctor Faustus (dir. R. Burton and N. Coghill), 1968; When Dinosaurs Ruled the Earth (dir. Guest), 1970; Agostino di Ippona (dir. R. Rossellini), 1972; La prima notte di quiete (dir. Zurlini), 1972

## BIBLIOGRAPHY

**M. Giusti, ed.:** 'Conversazione con Mario Nascimbene', *Filmcritica*, xxxi (1980), 234–6

**M. Nascimbene:** *Malgré moi musicista* (Venice, 1992)

SERGIO MICELI

## Nascimbeni [Nasimbeni], Stefano

(*b* Mantua; *fl* 1588–1619). Italian composer. In 1588 he contributed to Alfonso Preti's *L'amorosa caccia* (RISM 1588<sup>14</sup>), a collection devoted to native Mantuan composers. In 1600 he was for a short period *maestro di cappella* of Mantua Cathedral, and between April 1609 and August 1612 succeeded Gastoldi as *maestro di cappella* of the ducal chapel of S Barbara in Mantua; he had taken holy orders by the date of this appointment. He apparently left Mantua in 1612 and is later recorded as *maestro di cappella* of S Andrea in Portogruaro, near Concórdia, between May 1614 and the second half of 1615; this post was also held by Lodovico Viadana, his predecessor at Mantua Cathedral.

## WORKS

Concerti ecclesiastici, 12vv (Venice, 1610)

Messe, libro I, 8vv, org (Venice, 1612)

Psalmi ad vespervas in totius anni solemnitatibus, liber I, 8vv (Venice, 1616)

Motetti, 5–6vv (Venice, 1616); lost, cited in Canal

Madrigals, 4–5vv, 1588<sup>14</sup>, 1588<sup>18</sup>

## BIBLIOGRAPHY

*Bertolotti*M

*Eitner*Q

**P. Canal:** *Della musica in Mantova* (Venice, 1881/R)

**P.M. Tagmann:** *Archivalische Studien zur Musikpflege am Dom von Mantua (1500–1627)* (Berne, 1967)

**P.M. Tagmann:** 'La cappella dei maestri cantori della Basilica Palatina di Santa Barbara a Mantova (1565–1630)', *Civiltà mantovana*, iv (1970), 376–400

**L. Mari:** *Fedeltà alla tradizione e fermenti innovativi nelle messe a otti voce di Stefano Nascimbeni* (thesis, U. of Pavia, 1990–91)

PIERRE M. TAGMANN

## Nascimento, Milton

(b Rio de Janeiro, 26 Oct 1942). Brazilian composer, singer and instrumentalist. As a child he was taken by his adoptive parents to Três Pontas in Minas Gerais, where his mother taught him the piano. He also learned the accordion, guitar and bass. At 15 he formed his own vocal group, Luar de Prata, which included Wagner Tiso, a keyboard player and arranger who worked with Nascimento throughout his career. In 1963 he moved to Belo Horizonte where he mostly played jazz and also met his future partners, the musicians Fernando Brant and the brothers Márcio and Lô Borges, with whom he co-authored many pieces. He began to compose on a regular basis in 1963 and two years later was recognized as best performer at the first Festival of Brazilian Popular Music. In 1966 the pop singer Elis Regina recorded his song *Canção do Sal*, and in 1967 his prize-winning *Travessia*, with lyrics by Brant, was included on his first album *Milton Nascimento*, later reissued as *Travessia*. In the next year he recorded the LP *Courage* in the USA for A&M Records with the participation of Herbie Hancock and Airtó Moreira, and also performed in USA and Mexico with João Gilberto and Art Blakey.

Upon his return to Brazil in 1969 he recorded two albums, *Milton Nascimento* and *Milton*, in which he began a long cultivation of Minas Gerais themes. The second of these albums included his great hits *Para Lennon e McCartney*, *Canto Latino* and *Clube da Esquina*. In 1971 he worked on the album *Clube da Esquina* (1972), whose most significant songs included *San Vicente*, somewhat reminiscent of Chilean *tonada* style, *Saidas e Bandeiras* and the lively and sophisticated *Nada Será Como Antes*. His next album, *Milagre dos Peixes*, represented a tour de force in vocal effects, particularly effective in their content as almost all the lyrics were banned by the military government censors.

In 1975 Nascimento participated in Wayne Shorter's album *Native Dancer*, and in 1976 released his own *Minas* and *Gerais*, in which he explored Brazilian and other Latin American folk sources and styles. His own aesthetic orientation in the 1980s was based on a political agenda poetically expressed, as in *Sentinela* (1980) and especially *Missa dos Quilombos* (1982), a statement against poverty and oppression which radically mixes Afro-Brazilian musical instruments and rhythms with Catholic hymns. In 1989 he turned his attention to the plight of the native



communities of the Amazon, resulting in the album *Txai* (1990), which contains excerpts of traditional Indian music. In 1994 he made his début at Carnegie Hall, followed by appearances in Canada and Europe. The attraction of his music is undoubtedly due to its sophisticated novelty, Nascimento's extraordinary vocal ability, and the extremely refined and socially conscious poetry.

#### BIBLIOGRAPHY

- M.A. Marcondes, ed.:** *Enciclopédia da música brasileira: Erudita, folclórica, popular* (São Paulo, 1977, 2/1998)
- A. Romano de Sant'Anna:** *Música popular e moderna poesia brasileira* (Petrópolis, 1978)
- P. Scarnecchia:** *Musica Popolare Brasiliana* (Milan, 1983)
- C.A. Perrone:** *Masters of Contemporary Brazilian Song* (Austin, TX, 1989)
- M. Borges:** *Os sonhos nos envelhecem: histórias do Clube da Esquina* (São Paulo, 1996)
- C. McGowan and R. Pessanha:** *The Brazilian Sound* (Philadelphia, 1998)

GERARD BÉHAGUE

## Nascinbeni [Nascimbeni], Maria Francesca

(*b* Ancona, 1658; *fl* 1674). Italian composer. Her name is spelt Nascimbeni in modern reference works, but it appears as Nascinbeni in her publications, the only sources of information about her. She studied in Ancona with Scipione Lazzarini, an Augustinian monk, who included her motet *Sitientes venite* in his *Motetti a due e tre voci* (RISM 1674<sup>1</sup>). In 1674 she also published a volume of her own music, *Canzoni e madrigali morali e spirituali a una, due e tre voci e organo* (one ed. in Jackson, 1990), dedicated to Olimpia Aldobrandini Pamphili, mother of Pope Innocent X and Cardinal Benedetto Pamphili. In the dedication she described herself as being 16 years old.

#### BIBLIOGRAPHY

*SchmidID*

- B.G. Jackson:** Preface to *Two Sacred Works for Three Treble Voices* [incl. *Non tema nõ di morte*, from *Canzoni e madrigali*] (Fayetteville, AR, 1990)
- B.G. Jackson:** Preface to *Maria Francesca Nascinbeni: Sitientes venite* (Fayetteville, AR, 1995)
- B.G. Jackson:** Preface to *Maria Francesca Nascinbeni: una fiamma novente*, *Women Composers: Music through the Ages*, ii (New York, 1996)

BARBARA GARVEY JACKSON

## Nasco, Jan [Gian, Giovanni]

(*b* c1510; *d* Treviso, 1561). Netherlandish composer, active in Italy. Sometimes known as 'Metre Gian', Nasco has often been mistaken for

Maistre Jhan of Ferrara, an older composer of French origin. In 1547, four years after its foundation, the Accademia Filarmonica of Verona chose him as its first musical director. (He had previously been in the personal service of the nobleman Paolo Naldi in nearby Vicenza.) In 1551 he reluctantly left the academy for the better-paid post of *maestro di cappella* of Treviso Cathedral, an appointment he held until his death. However, he maintained a close association with the academy, to which he dedicated his first book of madrigals; in a series of letters to the Accademia, Nasco made informative remarks about contemporary performing practice, particularly regarding the use of instruments in motets and madrigals. Shortly after his death his widow dedicated a volume of his sacred works to the members of the academy in acknowledgment of their interest and support.

Along with Vincenzo Ruffo and Jacquet de Berchem, Nasco belonged to the group of musicians working near Venice and greatly influenced by Willaert. He had special ties with Ruffo, *maestro di cappella* of Verona Cathedral and for a time also employed by the academy. Perhaps in friendly competition instigated by the academy, Nasco and Ruffo set many of the same texts, notably a series of verses by Ariosto; Ruffo published five of Nasco's madrigals in his own second book of five-part madrigals (1553<sup>28</sup>). To a large extent Nasco's choice of poets (Petrarch, Boccaccio, Ariosto, Folengo, Bembo and Tasso) reflects the tastes and attitudes of his literary-minded patrons. Like Berchem, he was drawn to the madrigal cycle. The pastoralism of texts like *Su la fiorita riva* (1554) led Einstein to call such works, by Nasco and others, prototypes of the later chamber cantata. In Nasco's secular works there is usually syllabic declamation with careful text setting, and in secular and sacred pieces alike there is a strong inclination to homophonic writing; Nasco showed a keen ear for sonorous effect as well as a remarkably modern conception of harmonic function. One madrigal introduces amusing imitations of cuckoo, nightingale and frog. In others, Nasco extolled the cities of Lodi, Venice and Vicenza.

Nasco composed in all the sacred forms. Relatively little was published, and unfortunately only a small part of the extensive manuscript repertory at Treviso survived World War II. Among the items lost were four masses, Nasco's only known works in that form. Of particular interest among the surviving large-scale pieces are a vernacular *canzon spirituale* in 13 sections in honour of the Blessed Sacrament and a setting of the *St Matthew Passion* (once regarded as the work of Maistre Jhan) that may have served as a model for Rore's *St John Passion* (1557); participants in the narrative are represented by characteristic voice-combinations, varying from two to six voices. The setting, simple, direct and effective, is almost entirely homophonic in a style close to the popular *falsobordone* writing of a later generation.

## WORKS

### sacred

Lamentatione a voce pari ... 4vv, con doi Passii, il Benedictus et le sue antiphone (Venice, 1561)

**Passio Domini Secundum Mattaeum, I-Bc Q24; ed. in Schmitz**

Motets and other sacred works in 1549<sup>8</sup>, 1550<sup>1</sup> (ed. in CMM, iii/8, 1972), 1557<sup>6</sup>, 1563<sup>4</sup>, 1563<sup>7</sup>, 1591<sup>27</sup>, 1600<sup>5</sup>, I-TVd 7, 14 and 22

## secular

Madrigali ... 5vv (Venice, 1548), inc.

Il primo libro de madrigali, 4vv, insieme la canzone di rospi e rossignuol (Venice, 1554); ed. in SCMad, xx (1991) [1 rev. in 1589<sup>12</sup>]

Il primo libro di canzon villanesche alla napolitana, 4vv (Venice, 1556)

Il secondo libro di madrigali, 5vv (Venice, 1557); ed. in SCMad, xxi (1992)

Le canzon et madrigali, 6vv, con uno dialogo, 7vv (Venice, 1557); 2 ed. in Cw, lxxxviii (1961)

Other secular works in 1549<sup>31</sup>, 1553<sup>28</sup>, 1554<sup>28</sup>, 1557<sup>23</sup>, 1559<sup>16</sup>, 1559<sup>18</sup>, 1561<sup>10</sup>, 1 ed. in Cw, lviii (1956), 1561<sup>16</sup>, 1562<sup>5</sup>, 1566<sup>17</sup>, 1567<sup>16</sup>, 1579<sup>4</sup>, 1588<sup>19</sup>, I-VEaf 223

## BIBLIOGRAPHY

*EinsteinIM*

**O. Kade:** *Die ältere Passionskomposition bis zum Jahre 1631* (Gütersloh, 1893/R)

**G. Turrini:** 'Il maestro fiammingo Giovanni Nasco a Verona (1547–1551)', *NA*, xiv (1937), 180–225

**G. Turrini:** *L'Accademia filarmonica di Verona dalla fondazione (maggio 1543) al 1600* (Verona, 1941)

**G. d'Alessi:** *La cappella musicale del duomo di Treviso (1300–1633)* (Vedelago, 1954)

**A. Schmitz, ed.:** *Oberitalienische Figuralpassionen des 16. Jahrhunderts*, *Musikalische Denkmäler*, i (Mainz, 1955)

**C.A. Elias:** 'Musical Performance in Sixteenth-Century Italian Literature: Straparola's *Le piacevoli notte*', *EMc*, xvii (1989), 161–73

**H.M. Brown:** 'Madrigals for the Accademia Filarmonica of Verona: Nasco's First Book of 1548', *Akademie und Musik: Festschrift für Werner Braun zum 65. Geburtstag*, ed. W. Frobenius and others (Saarbrücken, 1993), 165–80

GEORGE NUGENT

## Nash, Heddle

(*b* London, 14 June 1894; *d* London, 14 Aug 1961). English tenor. He studied with Giuseppe Borgatti in Milan, where he made his début as Almaviva in *Il barbiere di Siviglia* in 1924. He sang in Genoa, Bologna and Turin before returning to London in 1925, when he was engaged by the Old Vic company and at once made his name as the Duke in *Rigoletto*, also singing Tamino, Faust and Tonio (*La fille du régiment*). Tours with the British National Opera Company followed, during which he sang a wide variety of roles, among them Almaviva, Fenton, Turiddu, Roméo, Massenet's Des Grieux and David (*Meistersinger*). In 1929 he made his début at Covent Garden, when his Don Ottavio was compared with that of McCormack; he sang there regularly until the war, as Almaviva, Rodolfo, Pinkerton, Eisenstein, Faust, Rinuccio (*Gianni Schicchi*), Pedrillo, Roméo (on tour) and David. In 1947–8, the first postwar season, he returned as Des Grieux and David. He was a mainstay of the early Glyndebourne seasons, singing every Ferrando, Don Basilio and Pedrillo from 1934 to 1938, and Don Ottavio in 1937. He created Dr Manette in Arthur Benjamin's *A Tale of Two Cities* at Sadler's Wells in 1957, his final stage appearance.

Nash was also a markedly popular concert and oratorio singer. He was particularly admired in Handel and as Gerontius, which he first performed in 1932, at Elgar's insistence, and which he sang in the work's first complete recording in 1945. In recital he attempted a wide repertory, and was well known for his advocacy of Liszt's songs. Charm, grace, romantic ardour and what Richard Capell in *Grove*<sup>5</sup> termed 'a minstrel-like effect of spontaneity' represented a rare natural gift enhanced by technical assurance; these qualities were epitomized in his noted account of the Serenade from Bizet's *La jolie fille du Perth*. Among the best of his early recordings are solos from *Don Giovanni* and Handel's *Jephtha*, the pioneering sets of *Faust* (under Beecham) and the first complete *Così fan tutte*, made at Glyndebourne in 1935. He later made many worthwhile recordings for HMV, including Handel arias and Nadir's Romance from *Les pêcheurs de perles*.

### BIBLIOGRAPHY

**J. Jarrett:** 'Heddle Nash', *Record Advertiser*, iii/5 (1972–3), 2–11

**A. Blyth:** 'Heddle Nash: a Centenary Note', *Opera*, xlv (1994), 670–73

ALAN BLYTH

## Nash Ensemble.

British chamber ensemble. It was formed in 1964 by Amelia Freedman, with fellow students at the RAM, to perform the mixed chamber repertory and works for voice and instruments. The group took its name from the architect John Nash, who designed the terraces in Regent's Park, London, close to the RAM. Freedman was the original clarinettist of the ensemble, whose nucleus consisted of piano, wind quintet, string quartet, double bass, harp and percussion. In 2000 its members were Ian Brown (piano), Philippa Davies (flute), Gareth Hulse (oboe), Richard Hosford (clarinet), Ursula Leveaux (bassoon), Richard Watkins (horn), Leo Phillips and Elizabeth Wexler (violins), Roger Chase (viola), Paul Watkins (cello), Duncan McTier (double bass), Skaila Kanga (harp) and Simon Limbrick (percussion).

From its earliest professional concerts at the American Embassy in London in 1965, the Nash Ensemble quickly gained a reputation for outstanding musicianship, imaginative programming of an adventurous repertory, including works written for between three and 20 players, and a commitment to the commissioning of new works. The ensemble made its début at the Queen Elizabeth Hall, London, in 1967 and its Wigmore Hall début in 1969, and within a few years had performed for music societies and at festivals throughout Britain and in Europe. A close relationship with the BBC began in 1968, laying the foundation for numerous studio and live recordings, including many made at the Proms. The group took part in concerts to mark Walton's 70th birthday in 1972, and in the Purcell tercentenary celebrations in Westminster Abbey in 1995. It made its US début, at Alice Tully Hall, New York, in 1983, and has subsequently toured in Central and South America, the Far East, Australia and New Zealand.

By 2000 the Nash Ensemble had given over 225 premières, including 85 works specially commissioned by the group from, among others, Simon

Bainbridge, Richard Rodney Bennett, Harrison Birtwistle, Roberto Gerhard, Jonathan Harvey, Simon Holt, James MacMillan, Detlev Müller-Siemens, Paul Patterson, Anthony Payne, Robert Saxton, John Tavener, Mark-Anthony Turnage and Judith Weir. The ensemble has given series of concerts devoted to contemporary music at the Wigmore Hall and elsewhere, and regularly took part in the Arts Council's Contemporary Music Network tours. It has recorded much of its repertory and has received several international awards. The group's artistic director, Amelia Freedman, was appointed Chevalier de l'Ordre des Arts et des Lettres in 1986 and created an MBE in 1989.

RICHARD WIGMORE

## Nashville.

American city, capital of Tennessee. In the mid-20th century it became known as the home of country music.

As in many American cities in the 19th century music instruction was offered principally in women's seminaries and black schools. Opera was introduced as early as 1854, when a performance of Donizetti's *Lucia di Lammermoor* was given at the Adelphi Theatre by Luigi Arditi's Italian Opera Company. By the 1860s operas by Verdi and other Italian composers were a regular feature of Nashville's concert life. Amateur organizations, especially those made up of children, were active in benefit concerts, and amateur musical groups on European models were often formed. The Schiller Music Festival was held in 1859, at which oratorios by Handel and Haydn were performed. In the 1880s the impressive Vendôme theatre opened with a gala performance of *Il trovatore*. Later the theatre was the site of concerts by Paderewski, Caruso and the New York SO under Walter Damrosch (1904), and of a performance of Wagner's *Parsifal* given by members of the Metropolitan Opera (1905).

There were several early attempts to form a symphony orchestra in Nashville; an orchestra performed under the name Nashville SO in 1904, as did an ensemble of 62 players, founded and led by F. Arthur Henkel, from 1920 to 1927. A permanent organization was formed in 1946 by Walter Sharp; its conductors have been William Strickland (1946–51), Guy Taylor (1951–9), Willis Page (1959–67), Thor Johnson (1967–75), Michael Charry (1976–82) and Kenneth Schermerhorn (from 1983). In 1980 the orchestra moved to Andrew Jackson Hall, a handsome structure with an auditorium seating 2440; the hall is one of three buildings in the Tennessee Performing Arts Center.

Music instruction is offered at a number of colleges and universities, notably Belmont College, the music department at Fisk University, founded in 1885, and Tennessee State University.

Vernacular musical traditions date back to early times; in 1820 Cary Harris published a tunebook, *Western Harmony for Singers*. By 1823 riverboat traffic with New Orleans had been initiated, and Nashville began to reap the advantages of its geographical position. In the 1850s several minstrel groups visited Nashville. In the 1890s W.D. Scanlon and his Irish Singing

Comedians were immensely popular. The Fairfield Four, from Nashville's Fairfield Baptist Church, was perhaps the most influential male gospel quartet before World War II. Nashboro Records, established in the early 1950s, built an important catalogue of black gospel music, and its subsidiary Excello Records recorded several rhythm-and-blues artists in the 1950s.

Country music began to evolve and become commercially successful in the 1920s. George D. Hay, an announcer for radio station WSM, elicited a strongly favourable response from his audience when he programmed music by a string band and an old-time fiddler. He became the host of an hour-long radio show, 'WSM Barn Dance', modelled after that of Chicago's station WLS; among the musicians who performed was Uncle Dave Macon, a banjo player and singer with a repertory of vaudeville material and black and white gospel music. The programme was expanded to three hours, and in 1927 was renamed the 'Grand Ole Opry'; Hay helped to popularize the new name and also encouraged the (admittedly exaggerated) 'hayseed' image of country music. The 'Grand Ole Opry' was broadcast, before live audiences, from successively larger venues. Hank Williams joined the 'Grand Ole Opry' in 1949; his great popularity was an important factor in the growth of Nashville's country-music industry.

Despite the popularity of the 'Grand Ole Opry', the focus of much country-music activity was eastward, in Knoxville and Bristol, Tennessee, for instance. Nashville did not have a significant recording or music-publishing industry until the 1950s, when the advent of rock and roll led rival cities (especially Chicago and Los Angeles) to abandon country music, leaving Nashville as its undisputed centre. Bullet Records, a small, independent recording company formed during World War II, gave Nashville its first recording studio and prepared the way for RCA (1946) and other important labels to establish operations in the city. The increasing popularity of country music abetted the growth of BMI, which opened an office in Nashville. Many musicians came to record in Nashville, and Chet Atkins and Owen Bradley, who owned studios, helped broaden the appeal of the 'Nashville sound'. The Country Music Association (founded 1958) promotes and publicizes country music in Nashville, as do the Country Music Hall of Fame and Museum (founded 1961; museum opened 1967) and the Country Music Foundation Library and Media Center (opened 1972). Opryland USA, a music-orientated amusement centre, which also opened in 1972, was the home of the 'Grand Ole Opry' from 1974 until its closure in 1997.

## **BIBLIOGRAPHY**

- F. Davenport:** *Cultural Life in Nashville on the Eve of the Civil War* (Chapel Hill, 1941)
- J. Burt:** *Nashville: its Life and Times* (Nashville, 1959)
- A. Crabb:** *Nashville, Personality of a City* (Indianapolis, 1960)
- W. Waller:** *Nashville in the 1890's* (Nashville, 1970)
- W. Waller:** *Nashville, 1900–1910* (Nashville, 1972)
- C. Crain:** *Music Performance and Pedagogy in Nashville: 1818–1900* (diss., George Peabody College for Teachers, 1975)
- J. Egerton:** *Nashville: the Faces of Two Centuries 1780–1980* (Nashville, 1979)

- W. Ivey:** 'Commercialization and Tradition in the Nashville Sound', *Folk Music and Modern Sound: University MS 1980*, 129–38
- J. Lomax:** *Nashville: Music City USA* (New York, 1985)
- D. Davis and A. Price:** *Looking for #1: Portraits and Passions of Nashville Songwriters* (Nashville, 1994)

STEPHEN E. YOUNG

## Nashville sound.

A term used in the late 1950s and early 1960s to describe the rock- and pop-influenced **Country music** being recorded in Nashville. The emergence of this style was the result of an attempt by the country-music industry to preserve and expand its audience in the face of the threat posed by the enormous popularity of rock-and-roll. Chet Atkins, the guitarist and country-music director for RCA in Nashville, supported by Ken Nelson of Capitol, Owen Bradley of MCA, Billy Sherrill and Glen Sutton of Columbia, and other leaders of the industry, sought to create a musical sound that would preserve a rural flavour within an urban style, and thus broaden the appeal of country music to urban, middle-class listeners. Some critics, however, felt that such a compromise with popular taste destroyed the character of country music. Banjos, steel guitars and the honky-tonk sound were replaced by string sections, brass instruments and vocal choruses, and the studios built up a group of backing musicians who performed with a variety of soloists. The repertory emphasized melodic ballads and novelty songs over more traditional country material. Among the earliest performers influenced by this trend were Eddy Arnold, Patsy Cline and Jim Reeves. From the 1970s the term gained broader usage, describing any kind of popular or traditional music produced in Nashville.

### BIBLIOGRAPHY

- B.C. Malone:** *Country Music U.S.A.: a Fifty-year History* (Austin, 1968, 2/1985)
- P. Hemphill:** *The Nashville Sound: Bright Lights and Country Music* (New York, 1970)
- W. Ivey:** 'Commercialization and tradition in the Nashville Sound', *Folk Music and Modern Sound*, eds. M.L. Hart and W. Ferris (Jackson, MS, 1982)
- J.K. Jensen:** *Creating the Nashville Sound: a Case Study in Commercial Culture Production* (diss., U. of Illinois, 1984)
- J.K. Jensen:** 'Genre and Recalcitrance: Country Music's Move Uptown', *Tracking*, i/1 (1988), 30–41
- G.H. Lewis, ed:** *All that Glitters: Country Music in America* (Bowling Green, OH, 1993)

BILL C. MALONE/R

## Nasidze, Sul Khan

(*b* Tbilisi, 17 March 1927; *d* Tbilisi, 21 Sept 1996). Georgian composer and teacher. He graduated from the Tbilisi Conservatory in 1951 from the piano class of A. Svanidze, and then in 1955 from the composition class of Tuskia. From 1963 to the end of his life he taught polyphony and

composition there, occupying the posts of lecturer (from 1963), assistant professor (from 1972) and professor and head of the composition department (from 1979). He was also dean of the faculty of theory and composition (1969–74), and in 1974 he was invited to become artistic director of the Georgian State Philharmonia. He was involved in the activities of the Georgian Composers' Union; he was twice elected secretary (1962, 1979) and later chairman of the board (1992). His works have received European broadcasts and have appeared in international festivals and concert series. He was awarded the title Honoured Representative of the Arts of Georgia (1966) and People's Artist of Georgia (1979), and won the Shota Rustaveli State Prize (1973) and the Laureate of the USSR State Prize (1986). In 1996 he was posthumously awarded the National Order of Merit.

Nasidze's music testifies to the conceptual depth of his thinking and could be considered a summation of one of the most typical features of the Georgian world view, namely the cognizance of parallels between the inner and outer worlds so inherent in the Georgian psyche. Primarily an instrumental composer – vocal genres did not determine his importance in Georgian music – his music operates on several levels, frequently embracing polar antitheses such as the dynamics of a dramatically effective principle as opposed to an almost completely static immersion in infinity, or an austere objectivity of statement set off against the agonizing tension of a reflective consciousness. His development was determined by the renewal of the national tradition with the achievements of not only the classical past but also of contemporary Western music. Spiritual and ethical concerns govern the themes and genres of his works.

If Nasidze initially took the Georgian Romantic school as his starting point (the First and Second Piano Concertos, the First Symphony), then the start of the 1960s was already marked by an active attempt to overcome the inertia of his previous style, and by the development of trends latent in the symphonism of Shostakovich and Hindemith (Second Symphony, *Ostinato*). At the end of this decade he made an astounding stylistic leap in his Chamber Symphony (Third Symphony) and the First and Second string quartets. There is much here that speaks of the fruitful influence of Bartók: a leaning towards rhythmic ostinato, development through counterpoint and variation, the aphoristic thematic formulae, the specific principles of cyclical constructing, and finally, the characteristic method of using ancient strata of musical folklore. In the folklore of the highlanders (Pshav), with its austere modal and harmonic system, Nasidze found the potential for a deeply psychological content. National style became an important indication of an individualism within the context of a contemporary language which fashioned the large-scale form of his subsequent compositions. In these, semantic significance unifies image, event and reaction, thus calling for comparison with film in terms of methods of structural resolution be they montage, panorama, fade-in or parallel confrontations. Operating with contrasting strata, he synthesizes both consecutively and simultaneously various systems, styles, genres afresh within the framework of each work employing allusion, quotation and collage. Previous models – particularly neo-classicism – create a canvas of correlations between tempo, rhythm and texture, whilst pitch and timbre are often governed by contemporary methods such as serialism and sonoristic and aleatory techniques. Some



vivid examples in which the confrontation of styles is artistically cogent can be found in the works written at the turn of the 1970s and 80s (symphonies five to seven, the Concerto for violin, cello and chamber orchestra, the Second Piano Sonata). Predominance of rationalism over emotion led to the neo-Bachian Tenth Symphony 'Mizgva I.S. Bakhs' ('An Offering to J.S. Bach'), of 1989, whereas the later prevalence of emotionalism reveals an inner concentration and a reflective consciousness which departs from extra-musical programmes in favour of an ever greater generalization and abstraction. The works of the 1990s make use of indeterminism and experiment with noise and sonoristics (which supplement the sound of the standard instruments with acoustic effects); his attempt to embody the changeless nature of world harmony led to the creation of quiet, meditative and spatial music whose charm lay in the unreal beauty of static panorama.

## WORKS

(selective list)

Stage: Studentebi [The Students] (musical comedy, 3, I. Khuntsari), 1965; Orpeosi da Evidike [Orpheus and Euridice] (ballet, 2, Z. Kikaleishvili), 1972 [after themes by Gluck]; Chkhikvta kortsili [The Marriage of the Jays] (ballet, 1, G. Aleksidze, after V. Pshavela), 1978; Mepe Liri [King Lear] (ballet, 2, Aleksidze, after W. Shakespeare), 1988

11 syms.: no.1, 1957; no.2, 1963; no.3 'Kameruli simponia' [Chbr Sym.], 1969; no.4 'Kolkhuri simponia', 1975; no.5 'Pirosmani', 1977; no.6 'Passione' (Pshavela), B chorus, orch, 1978; no.7 'Dalai', 1979; no.8 'Simponia-preska', 1981; no.9 'Mizgva I. Chavchavadzes' [An Offering to I. Chavchavadze] (Chavchavadze), B, chorus, orch, 1983; no.10 'Mizgva I.S. Bakhs' [An Offering to J.S. Bach], 1989; no.11 'Liturgiuli simponia', wind qnt, str orch, perc, 1991

Other orch: Pf Conc. [no.1], 1955; Pf Conc. [no.2], 1961; Ostinato, 1966; Vn Conc., 1968; Double Vn Conc., 1979; Conc., vn, vc, chbr orch, 1982; Ob Conc., 1984; Pf Conc. [no.3] 'Sashemodgomo musika' [Autumn Music], 1984; Satsekvaio suitea [Dance Suite], 1985; Vn Conc., 1985; Va Conc., 1987; 6 tsekva [6 Dances], 1988; Vc Conc., 1990; Infinitas, 1994

Vocal: Chemo samshoblo [My Homeland] (orat, trad.), 1v, chorus, orch, 1966; Kartuli khalkhuri poeziidan [From Georgian Folk Poetry], song cycle, B, pf, 1969; Keba mepisa Tamarisa [In Praise of Queen Tamara] (cant., G. Chakhrukhadze), 1980; Vedreba [A Prayer] (choral cycle, D. Guramishvili), chorus, 1980; Sparsuli poeziidan [From Persian Poetry] (choral conc.), 1990

Chbr and solo inst: Pf Trio, 1958; Pf Sonata [no.1] 'Poliponiuri', 1962; Nonet, ww, 1964; 12 sabavshvo [12 Children's Pieces], pf, 1964; Str Qt [no.1], 1968; 20 poliponiuri [20 Polyphonic Pieces], pf, 1970; Str Qt [no.2], 1970; 4 improvizatsia, vn, pf, 1971; Str Qt [no.3] 'Epitapia', 1980; Pf Sonata [no.2], 1983; Str Qt [no.4], 1985; Pf Qnt, 1986; Dzveli dgiuridan [From an Old Diary], vc, pf, 1988; Wind Qnt, 1990; Lento di molto, pf, 1991; Str Qt [no.5] 'Con sordino', 1991; Pf Trio 'Antiphonie', 1994

Songs, romances, incid music, film scores

Principal publishers: Muzfond Gruzii (Tbilisi), Muzika, Sovetskiy Kompozitor (Moscow and Leningrad)

## WRITINGS

- 'Guruli khalkhuri simgerebis polipioniuri taviseburebebis shesakheb' [The polyphonic features of Gurian folksongs], *Sabchota khelovneba* (1970), no.2, pp.58–64
- 'Polipioniuri kherkhebi Zakaria Paliashvilis "Abesalom da Etershi"' [Polyphonic devices in Paliashvili's *Abesalom da Eteri*], *Sabchota khelovneba* (1971), no.10, pp.14–18
- 'Ramodenime sitqva tanamedrove musikis shesakheb' [A few words about contemporary music], *Sabchota khelovneba* (1974), no.5, pp.29–32
- 'Dar cheloveka i tvortsa' [The gift of man and the creator], *Andria Balanchivadze: sbornik statey i materialov*, ed. R. Tsurtsumia (Tbilisi, 1979), 138–9
- 'Traditsiebi da vitareba' [Traditions and circumstances], *Sabchota khelovneba* (1982), no.5, pp.52–5

## BIBLIOGRAPHY

- E. Cheishvili:** 'Akhalgazrda kompozitoris tsarmateba' [A young composer's success], *Sabchota khelovneba* (1955), no.5, pp.25–6
- G. Orjonikidze:** 'Kartuli simponia "gazapkhulidan" "gazapkhulamde" 1959–1965' [The Georgian symphony from one 'spring' to another 1959–1965], *Sabchota khelovneba* (1965), no.5, pp.33–48
- I. Nest'yev and Ya. Solodukho:** 'Gruzinskaya muzika segodnya' [Georgian music today], *SovM* (1977), no.8, pp.29–35
- G. Orjonikidze:** 'Gzebi da perspektivebi: tanamedrove kartuli musikis ganvitarebis zogierti sakitkhi' [Avenues and prospects: some questions about the development of contemporary Georgian music], *Sabchota khelovneba* (1978), no.9, pp.88–98
- E. Balanchivadze:** 'Kvarteti Sulkhana Nasidze', *Sbornik trudov Tbilisskoi Gosudarstvennoy konservatorii*, ed. A. Shaverzashvili, viii (Tbilisi, 1980), 137–53
- N. Zhgenti:** 'Metro-ritmis zogierti taviseburebani S. Nasidzis simphoniur natsarmoebebshi' [Certain peculiarities of metre and rhythm in the symphonic works of Nasidze], *ibid.*, 202–8
- M. Pritsker:** 'S. Nasidze', *SovM* (1982), no.5, pp.31–2
- N. Zhgenti:** 'Sul Khan Nasidzis sami simponia' [3 symphonies by Nasidze], *Sabchota khelovneba* (1982), no.3, pp.81–8
- N. Zhgenti:** 'O nekotorigh stilisticheskikh tendentsiyakh simfoniy S. Nasidze' [On certain stylistic tendencies in the symphonies of Nasidze], *Voprosi stilya i dramaturgii gruzinskoy muziki: sbornik trudov*, ed. G. Toradze (Tbilisi, 1985), 176–87
- R. Kutateladze:** 'Osnovniye stilisticheskiye osobennosti kontserta dlya skripki s orkestrom S. Nasidze' [The main stylistic peculiarities of Nasidze's Concerto for violin and orchestra], *ibid.*, 165–75
- L. Kakulia:** 'O chetvyortom kvartete S. Nasidze' [On the fourth quartet of Nasidze], *ibid.*, 203–8
- G. Orjonikidze:** 'Pikrebi Sul Khan Nasidzis simphoniur triadaze' [Thoughts about Nasidze's symphonic triad], *Sabchota khelovneba* (1987), no.4, pp.130–36
- D. Gogua:** 'Sul Khan Nasidzis ansamblur-instrumentuli shemokmedeba' [The works for instrumental ensemble by Nasidze], *Sabchota khelovneba* (1989), no.1, pp.91–100

# Nasimbeni, Stefano.

See Nascimbeni, Stefano.

## Nasolini [Nazolin], Sebastiano

(*b* Piacenza or Venice, ?1768; *d* ?Venice, ? 1798 or 1799). Italian composer. He is said to be a native of Piacenza on the manuscript scores of several of his operas, but some printed librettos refer to him as 'di Venezia' or 'maestro di cappella veneziano'. After musical training during the 1780s, probably in Venice, he was appointed *maestro di cappella* at the Cathedral of S Giusto in Trieste; he became *maestro al cembalo* at the Teatro S Pietro in Trieste before April 1789. According to Choron and Fayolle he died in Venice in 1798; Gervasoni placed his death in 1799. The production of several apparently new operas under his name between 1800 and 1816 has led some scholars (for example Jackman) to suggest that Nasolini may still have been alive in 1816; but a lack of evidence of his activities after 1799 supports the view that he died shortly before 1800. Some of the later operas attributed to him are probably the work of the prolific and long-lived Giuseppe Nicolini. Mount Edgcumbe, writing in the 1820s, remembered Nasolini as 'a young composer of great promise, but who died at an early age' (*Musical Reminiscences*, London, 1824).

Nasolini's early operatic output suggests a devotion to serious opera. His first work, a setting of Metastasio's *Nitteti*, was performed in Trieste during spring 1788. Following its success, he produced a number of other *opere serie*, only occasionally interrupted by comic operas, for the principal theatres of northern Italy (he seems not to have accepted commissions from southern cities, except for some Neapolitan operas of questionable attribution). By the time his *Andromaca* was performed in London in May 1790, the *Public Advertiser* could call him 'the most fashionable composer now extant in Italy'. Only in the late 1790s did he give sustained attention to comic opera, working with Giovanni Bertati among other librettists.

*Gli umori contrari* (1798), a one-act opera to a libretto by Bertati, was one of the most often performed of Nasolini's comic operas; the relatively large number of surviving manuscripts attests its popularity. Among his most successful serious operas was *Merope* (1796), a *dramma per musica* written for the soprano Elizabeth Billington, who created the title role in Venice and went on to sing it in Bologna, Bergamo, Livorno and Trieste; she triumphed with it in London in 1802.

### WORKS

#### operas

dm **dramma per musica**

La Nitteti (dm, 3, P. Metastasio), Trieste, S Pietro, 5 April 1788

Il Catone in Utica (dm, 3, Metastasio), Venice, S Samuele, carn. 1789, GB-Lb<sup>f</sup>

Adriano in Siria (dm, 3, Metastasio), Milan, Scala, 26 Dec 1789, I-Mr

Andromaca (dm, 3, A. Salvi, after J. Racine), Venice, S Samuele, Feb 1790, F-Pn

Teseo a Stige (dramma tragico per musica, after C.I. Frugoni: *Ippolito ed Aricia*), Florence, Pergola, 28 Dec 1790, A-Wn, F-Pn, I-Fc

**Ercole al Termodonte, ossia Ippolita regina delle Amazzoni (dramma, Sografi), Trieste, S Pietro, spr. 1791**  
 La morte di Cleopatra (dm, 2, Sografi), Vicenza, Nuovo, 22 June 1791, *D-Bsb, Dlb, F-Pn, I-Fc* [also as *La Cleopatra; Cleopatra regina d'Egitto*]  
**La Calliroe (dm, 2, M. Verazi), Florence, Pergola, carn. 1792, Fc**  
 La morte di Semiramide (tragedia in musica, 2, Sografi), Rome, Carn. 1792 [probably incl. music written for pasticcio of G. Pratti's *La vendetta di Nino*, as *La morte di Semiramide*, Padua, 1790]  
**Eugenia (dramma, 3, G. Foppa, after P.-A. Beaumarchais), Venice, S Benedetto, aut. 1792**  
 Gl'innamorati [Act 1] (dgm, 2, Foppa, after C. Goldoni), Venice, S Benedetto, 4 Feb 1793, *B-Bc* [also as *Gli amici*; Act 2 by V. Trento]  
**Tito e Berenice (dm, 2, Foppa), Venice, Fenice, Ascension 1793, F-Pn**  
 Amore la vince (dg, Foppa, after Goldoni: *La locandiera*), Venice, S Benedetto, Oct 1793; reduced to 1 act by G. Artusi as *La locandiera*  
**Le feste d'Iside (dm, 2, G. Rossi), Florence, Pergola, carn. 1794, Bc** [also as *Sesostri, ossia Le feste d'Iside*]  
 Epponina (dm, P. Giovannini), Bergamo, Riccardi, Aug 1794, aria *I-GI*, rondo *Mc*, aria *PAc*  
**I raggiri fortunati (farsa, 1, P. Chiari, after *Il marchese villano*), Venice, S Benedetto, 5 Feb 1795** [also as *La contessa di Sarzana, ossia Il maritaggio in contrasto*]  
 Merope (dm, 3, M. Botturini), Venice, S Benedetto, 21 Jan 1796, *D-DS, F-Pn, GB-Lbl, I-Fc, Nc, US-Wc* [also as *Merope e Polifonte*]  
**La morte di Mitridate (tragedia per musica, Sografi), Trieste, S Pietro, aut. 1796, D-Mbs, F-Pc, GB-Lbl, I-Fc, MOe** [also as *Vonima e Mitridate; Il Mitridate*]  
 Gl'Indiani (dm, 2, Botturini), Venice, S Benedetto, 9 Dec 1796  
**Zaira (dm, 2, ?Botturini), Venice, S Benedetto, 22 Feb 1797**  
 Alzira, Bologna, Pubblico, spr. 1797, collab. N. Zingarelli; rev. of Zingarelli's 1794 setting  
**Il medico di Lucca (dgm, 1, G. Bertati), Venice, S Samuele, aut. 1797, B-Bc, D-DI, F-Pc, GB-Lbl** [also as *Il medico universale; Il medico dei bagni; Il medico ai bagni*]  
 Timoleone (dramma serio per musica, 2, Sografi), Reggio Emilia, Moderno, 29 April 1798, *I-REm*  
**Gli umori contrari (dgm, 1, Bertati), Venice, S Cassiano, June 1798, A-Wgm, B-Bc, F-Pc, I-Fc, Nc**; rev. as *Gli opposti caratteri, ossia Olivo e Pasquale* (farsa, 1, Foppa and G. Artusi), Venice, S Samuele, 15 Oct 1799 [also as *I temperamenti contrari*]  
 Melinda (favola romanzesca in musica, 2, Bertati), Venice, S Benedetto, 12 Sept 1798  
**Il trionfo di Clelia (dramma, 2, Sografi), Milan, Scala, 26 Dec 1798, Mc**  
 Il torto immaginario (farsa giocosa in musica, 1, Foppa), Venice, S Moisè, aut. 1800  
**Music in: La morte di Semiramide, Padua, 1790, Venice, 1791; Vasco di Gama, 1792; Pirro, 1793; Ines di Castro, 1795**  
 Works attrib. Nasolini dating from after his supposed death: *Gli sposi infatuati* (farsa giocosa per musica), 1801; *Tersandro in Eleusi* (dramma serio per musica), Florence, Pergola, 1807; *L'Achille* (dramma serio per musica), Florence, Pergola, 1811; *I riti d'Efeso*, 1812; *Il ritorno di Serse* (dm), Naples, Fondo, 1816; *La morte di Patroclo* (dramma serio), Milan, Carcano, 1819

#### other works

Eurilla (cant., S.A. Sografi), Venice, S Benedetto, 1794  
**Il voto di Jefe (orat) mentioned in Anguissola**  
 Della conversione di S Agostiono (orat); score, *I-Pca*  
**Laudate Dominum, Dilexi quoniam, both D-Mbs; Salmo, S, B, org, A-Wgm; Gratias**

**BIBLIOGRAPHY***Choron-Fayolle**Grove*6 (J.L. Jackman)**C. Gervasoni:** *Nuova teoria di musica* (Parma, 1812/R)**E. de Giovanni:** *Giuseppe Nicolini e Sebastiano Nasolini* (Piacenza, 1927)**C. Anguissola:** *Geminiano Giacomelli e Sebastiano Nasolini, musicisti piacentini* (Piacenza, 1935)**J.A. Rice:** *Emperor and Impresario: Leopold II and the Transformation of Viennese Musical Theater, 1790–1792* (diss., U. of California, Berkeley, 1987), 269–98 [on *Teseo a Stige*]**M. Nocciolini:** 'Circolazione di un melodramma e rivolgimenti politici (1796–1799): *La morte di Cleopatra*', *Studi musicali*, xxiii (1994), 329–65

JOHN A. RICE

**Nason.**See under [Organ stop](#).**Nassarre [Nasarre], Pablo**

(*b* Aragon, c1654; *d* Zaragoza, c1730). Spanish theorist, composer and organist. Documentation concerning his life is scanty, but we do know that he was blind from infancy, studied the organ with Pablo Bruna, entered the Franciscan order (at 22, according to early biographers) and served throughout his career as organist of the monastery of S Francisco at Zaragoza. From evidence in his publications he must have been born at least ten years earlier than 1664, the date of birth traditionally given. His first work was *Fragmentos músicos*; a second edition (by José de Torres) is much longer and is provided with music examples. Its four sections deal with plainchant, mensuration, counterpoint and dissonance treatment, using dialogue form and concentrating on practical considerations; for the treatment of speculative matters Nassarre referred the reader to his *Escuela música*, which was already in preparation but did not finally appear until 1723–4, representing, in his own words, a labour of 50 years. Its two volumes total over 1000 pages; each is divided into four books of 20 chapters. Comparable to Cerone in comprehensiveness, ranging from fanciful speculation to practical matters, its topics include definitions and the effects of music, plainchant, the metres and modes of polyphonic music, an exhaustive description of instruments, harmonic combinations, strict counterpoint, free composition, performing practices (particularly embellishment) and the activities of the church musician. Nassarre remained faithful to the conservative Spanish tradition, defending it against Italian innovations; his work maintained unquestioned authority among later Spanish theorists until the attacks of Eximeno, who referred to him as 'an organist by birth and a blind man by profession' and attempted to overthrow the Pythagorean view of music that he had so staunchly upheld.

Of his few surviving compositions one is a toccata surprisingly in the style of an Italian concerto.

## WORKS

'Arde en incendis de Amor', villancico, 1686, *E-Bc*; 3 toccatas, org, *Bc*, ed. J.M. Llorens (Barcelona, 1974)

Tiento, Sanctus versets, org; ed. J. Álvarez, *Colección de obras de órgano de organistas españoles del siglo XVII: manuscrito encontrado en la cathedral de Astorga* (Madrid, 1970)

## WRITINGS

*Fragmentos músicos* (Zaragoza, 1683, enlarged 2/1700 by J. de Torres)  
*Escuela música, según la práctica moderna* (Zaragoza, 1723–4/R) [rev. 1980 with study by L. Siemens Hernández]

## BIBLIOGRAPHY

**F. Latassa:** *Biblioteca nueva de los escritores aragoneses que florecieron desde el año de 1500* (Pamplona, 1798–1802)

**M. Menéndez y Pelayo:** *Historia de las ideas estéticas en España* (Madrid, 1883–91; rev. 3/1962 by E. Sánchez Reyer)

**D. Forrester:** *Pablo Nasarre's 'Fragmentos músicos': Translation and Commentary* (diss., U. of Georgia, 1969)

**F.J. León Tello:** *La teoría española de la música en los siglos XVII y XVIII* (Madrid, 1974)

'La teoná del órgano y del organista de P. Nassarre', *El órgano español I: Madrid 1981*, 99–107

**L. Siemens Hernández:** 'Un dictamen de Pablo Nassarre (1694) probablemente relacionade con la polémica musical de Paredes y Durón', *Nassarre*, ii (1986), 173–84

**A. Zaldívar Gracia:** "'Escuela Música" de Fray Pablo Nassarre y la música de las esferas', *ibid.*, 115–35

**C. Johnson, ed.:** *An Historical Survey of Organ Performance Practices and Repertoire*, i: *Spain 1550–1830* (Boston, 1994)

ALMONTE HOWELL/JUAN JOSÉ CARRERAS

## Nast, Minnie

(*b* Karlsruhe, 10 Oct 1874; *d* Füssen, 20 June 1956). German soprano. She studied at the Karlsruhe Conservatory and made her début at Aachen in 1897. She sang in Dresden from 1898 to 1919 and then taught there until the bombing of the city in 1945. She toured the USA and Canada in 1905 and was also heard in Russia, the Netherlands and England, where, at Covent Garden, her principal roles were Aennchen, Marzeline and Eva. This was in the 1907 winter season; its tragic sequel, the shipwreck in which many of the company lost their lives, made her determined never to go overseas again. She sang mostly light and soubrette roles, specializing in Mozart and, in 1911, creating the part of Sophie in *Der Rosenkavalier*. Her technical accomplishment and clear tone are well preserved in some early solo recordings; she also recorded her original part in the trio from *Der Rosenkavalier* and sang Micaëla in the first recording of *Carmen*.

J.B. STEANE

# Nastasijević, Svetomir

(*b* Gornji Milanovac, 1 April 1902; *d* Belgrade, 17 Aug 1979). Serbian composer. An architect by profession, he played the violin and the viola in various orchestras and chamber ensembles (1920–32) in Belgrade. He also worked as assistant stage manager at the Belgrade Opera (1935–6) and as general secretary of the music programme at Radio Belgrade (1940–41).

Nationalistic ideas, in both text and music, are characteristic of his compositions; his style is predominantly diatonic and homophonic, and often achieves an archaic and folklike sonority. His best opera, *Djuradj Branković* (1938), a dramatic portrayal of the tragic destiny of a Serbian emperor, is close in style to Russian historical operas, with melodic recitative, modal diatonic harmony and leitmotifs. Among his other works, he composed orchestral suites that served as a basis for ballets (e.g. *Sabor*, 'The Country Fair', 1927) and concertos that emphasize the role of the soloist.

## WORKS

(selective list)

### stage

Medjuluško blago [The Medjulužje Treasure] (musical drama, 5, M. Nastasijević), 1927, concert perf., Belgrade, 4 March 1937

Djuradj Branković (musical drama, 5, M. Nastasijević), 1938, Belgrade, 12 June 1940

Začarana vodenica [The Bewitched Water-Mill] (comic op, 4, V. Goldner, after M. Glišić: *Posle devedeset godina* [After Ninety Years]), 1946, Belgrade, 1959

Prvi ustanak [The First Uprising] (4, S. Nastasijević), 1953, concert perf., Belgrade, 3 Feb 1959

Ballets: U dolini Morave [In the Morava Valley], 1926; Dragan i Milena, 1927; Živi ogranj [The Living Fire], 1943–56

### other

Inst: Fl Conc., 1927; Sabor [The Country Fair], suite, 1927; Str Qt, 1927; 7 narodnih igara [7 Folk Dances], orch, 1928; Str Qt, 1930; Vn Conc., 1932; Vidjenje Kosovke devojke [The Vision of the Kosovo Girl], sym. poem, 1943; Sym. no.1 'Seoska' [In the Country], 1950; Hp Conc., 1951; Cl Conc., 1952; 8 balkanskih igara [8 Balkanic Dances], orch, 1955; Conc., 2 fl, orch, 1956; Sym. no.2 'Eroica', 1961

Choral: Suite, 1929–64; Slovo ljubavi [Words of Love] (cant.), 1936–60; Omer i Merima (cant.), 1937; Njegoševi aforizmu [Njegoš's Aphorisms], 1951–62; Dubrovački madrigali [Dubrovnik's Madrigals], 1961; Reči u kamenu [Words in the Stone] (cant.), 1966

Songs, incl. 10 pesama moga brata [10 of my Brother's Songs], 1926–32

## BIBLIOGRAPHY

**G. Brili:** *Svetomir Nastasijević: neimar balkanske muzike* [Nastasijević: the builder of Balkan music] (Belgrade, 1966)

**V. Peričić:** *Muzički stvaraoci u Srbiji* [Musical creators in Serbia] (Belgrade, 1969)

**G. Krajačić:** *Opere i baleti Svetomira Nastasijevića* (Belgrade, 1976)

ROKSANDA PEJOVIĆ

## Nat, Yves

(*b* Béziers, Hérault, 29 Dec 1890; *d* Paris, 31 Aug 1956). French pianist and composer. He showed musical talents from an early age: when he was ten he conducted an orchestral *Fantaisie* of his own composition. Saint-Saëns and Fauré heard him and insisted he be sent to the Paris Conservatoire, where in 1907 he took a *premier prix* in Diémer's piano class. His international career began in 1909 when Debussy took him to England; during the next 25 years he appeared throughout Europe and the Americas. He was particularly noted for his performances of Beethoven and Schumann, and he also accompanied Ysaÿe, Thibaud and Enescu. In 1934 he retired from concert life and accepted a professorship at the Paris Conservatoire, where he taught until his death; among his students were Geneviève Joy, Jean-Bernard Pommier and Pierre Sancan. His final public performance was in Paris in 1954, as soloist in his own piano concerto; his other compositions include a symphonic poem, *L'enfer* (1942), piano pieces and songs. Nat's recordings of Beethoven's complete sonatas and Schumann's major works are characterized by dramatic sweep, vivid colour and a strong sense of architecture. He described his approach to performance in *Carnets* (Paris, 1983). Proust wrote of him: 'His playing is that of so great a pianist that one no longer knows if he is a pianist at all; for it becomes so transparent, so filled with what he performs, that he disappears from view and is no more than a window giving on to the masterpiece'.

### BIBLIOGRAPHY

**C. Timbrell:** *French Pianism* (White Plains, NY, and London, 1992, 2/forthcoming)

PAUL GRIFFITHS/CHARLES TIMBRELL

## Nataletti, Giorgio

(*b* Rome, 12 June 1907; *d* Rome, 16 July 1972). Italian ethnomusicologist and composer. He studied composition with Vincenzo di Donato and took a diploma at Pesaro Conservatory. During his varied career he was artistic director for the first Italian radio station (Radio Araldo of Rome, 1922–3), an originator of sound films in Italy (Istituto Luce, 1930–31), a broadcaster for RAI (more than 1000 broadcasts of 'Cronache Italiane del Turismo', 1936–43), of which he was later music director (1948–55), artistic director for RCA in Italy (from 1955) and later music consultant for Fonit-Cetra. He began his research in 1926, which included making transcriptions and tapes in ethnomusicology in Italy, the Maritime Alps and Tunisia. He continued this work until 1936 and from 1946 to 1961 as technical director of Le Arti e le Tradizioni Popolari dell'OND (ENAL), and as secretary of the Comitato Nazionale delle Arti Popolari (1947–52). In 1948, under the auspices of the Accademia di S Cecilia and RAI, he founded (with



Ildibrando Pizzetti and others) and became director of the Centro Nazionale Studi di Musica Popolare, an institute for Italian folk music studies, unique in Italy; by 1974 it had collected 20,000 documents. After teaching in Tunisia (1932–4), he taught folk music (from 1940), and later music history (from 1961), at the Rome Conservatory.

Nataletti was a member of many national and international societies, including the International Folk Music Council and the Italian commission on folk music to UNESCO. His writings deal chiefly with Italian folk music and he collaborated with Alan Lomax and Diego Carpitella on the Italian section (vols.xv–xvi) of *The Columbia World Library of Folk and Primitive Music*. His compositions, most of which date from the 1920s, include large-scale choral compositions (*Il cantico dei cantici*, 1929) as well as orchestral and chamber works.

## WRITINGS

*Canti popolari della campagna Romano* (Milan, 1930)

*Musica e canti della patria* (Tunis, 1933)

*Trenta ninna nanne popolari italiane* (Rome, 1934)

*Catalogo descrittivo degli strumenti musicali raccolti nel Museo strumentale* (Rome, 1936)

*I poeti a braccio della campagna romana* (Rome, 1936)

*La raccolta dei canti popolari della CIATP* (Rome, 1936)

*Le medaglie di Giuseppe Verdi* (Rome, 1941)

‘Az olasz népzenei hagyomány tanulmányozása az elmúlt húsz évben’ [Research into musical folk traditions in the last 20 years], *Emlékkönyv Kodály Zoltán hatvanadik születésnapjára*, ed. B. Gunda (Budapest, 1943), 283–96

*Il folklore musicale in Italia dal 1918 ad oggi: saggio bibliografico* (Rome, 1948)

*Elenco della registrazioni di musica popolare del CNSMP* (Rome, 1954)

*Il CNSMP e gli studi etnomusicologici in Italia dal 1948 al 1958* (Rome, 1958)

‘I dieci anni del Centro Nazionale Studi di Musica Popolare’, *Santa Cecilia*, vii (1959), 70–77; repr. in *EM: Annuario degli Archivi di etnomusicologia dell’Accademia nazionale di Santa Cecilia*, i (1993), 47–53

*La musica folklorica italiana nel cinema* (Rome, 1959)

‘Alcuni di musica popolari italiani: distribuzione geografica’, *Ethnomusicologie III [and IV]: Wégimont IV [recte V] 1958 and 1960*, 75–85

**with D. Carpitella:** *Studi e ricerche 1948–1960* (Rome, 1960)

*Attività del CNSMP 1960* (Rome, 1961)

*CNSMP: Catalogo sommario delle registrazioni 1948–1962* (Rome, 1963)

[incl. ‘In campagna e in archivio’, 23–31; repr. in *EM: Annuario degli Archivi di etnomusicologia dell’Accademia nazionale di Santa Cecilia*, i (1993), 33–45]

**with P. Toschi, G. Tucci and A.M. Cirese:** *Canti delle tradizioni marinare* (Rome, 1968)

**ed.:** *La ricerca e lo studio dei linguaggi musicali della Sicilia dal 1948 al 1969 attraverso l’opera del CNSMP* (Rome, 1970) [incl. ‘Il CNSMP e la

Sicilia', 21–6; repr. in *EM: Annuario degli Archivi di etnomusicologia dell'Accademia nazionale di Santa Cecilia*, i (1993), 75–9]

## BIBLIOGRAPHY

**E. Rocca:** *Panorama dell'arte radiofonica* (Milan, 1938)

**F.B. Pratella:** *Primo documentario per la storia dell'etnofonia in Italia* (Udine, 1941)

1922–1962: *Quarant'anni di attività di Giorgio Nataletti* (Rome, 1962)

**F. Vacca:** 'Gli studi sugli archivi di Etnomusicologia dell'Accademia Nazionale di Santa Cecilia', *EM: Annuario degli Archivi di etnomusicologia dell'Accademia nazionale di Santa Cecilia*, iii (1995), 189–225

CAROLYN GIANTURCO

## Natali [Natale], Pompeo

(*b* Ripatransone, nr Ascoli Piceno; *d* ?Rome, after 1681). Italian composer, organist and teacher. A priest, he was *maestro di cappella* and organist of Tivoli Cathedral from December 1651 to December 1652. He then moved to Rome and became chaplain and *maestro di cappella* of S Maria Maggiore. He later founded a music school there which enjoyed a great reputation; G.O. Pitoni was a pupil in the early 1660s. As a composer he is of little consequence. His two volumes of *solfeggi* possibly originated as teaching material in his school; like his two earlier books of madrigals, they are for small forces.

## WORKS

Madrigali, 3 equal vv (Rome, 1656)

Madrigali e canzoni spirituali e morali, 2–3vv (Rome, 1662)

Solfeggiamenti ... per cantare e suonare, 2–3vv (Rome, 1674)

Libro secondo solfeggiamenti per cantare, suonare, 2–3vv, vn, vle, fl etc. (Rome, 1681)

Motet, 1672<sup>1</sup>

## BIBLIOGRAPHY

**G. Radiciotti:** *L'arte musicale in Tivoli nei secoli XVI–XVIII* (Tivoli, 1907, enlarged 2/1921)

ARGIA BERTINI

## Natalis, N.

(*fl* 1420–30). Composer, probably active in northern Italy. He is represented only by a three-voice Gloria found in *I-Bc* Q15. Its texture alternates between discantus–tenor duets marked 'unus' and three-part sections marked 'chorus'; it begins, however, with the discantus alone. The work has interesting rhythmic patterns created through coloration, and strong dissonances which raise doubts about the skill of the composer or copyist. (See also G. de Van: 'An inventory of the Manuscript Bologna, Liceo Musicale, Q 15 (*olim* 37)', *MD*, ii, 1948, pp.231–57.)

TOM R. WARD

## Nathan, Hans

(*b* Berlin, 5 Aug 1910; *d* Boston, 4 Aug 1989). American musicologist of German birth. His early schooling in Germany included private study of the piano, conducting, theory and stagecraft. In 1934 he received the doctorate in musicology from Berlin University, where he studied musicology with Sachs and psychology with Wolfgang Köhler; his university studies also included art history and philosophy. From 1932 to 1936 Nathan was a music critic in Berlin. After emigrating to the USA, he devoted two years to postgraduate study in musicology at Harvard University. In 1945 he was a visiting professor at Tufts University and in 1946 he became a member of the faculty of Michigan State University, from which he retired in 1981.

Nathan's broad scholarly background led to an equally broad range of musicological interests. His writings cover music from the 13th to the 20th centuries; in all of his work he attempted to place the composition or composer in question in the context of the artistic trends of his time. Negro minstrel music and the works of Dallapiccola were two of his particular enthusiasms. He edited the complete works of William Billings (Boston, 1977), and a volume of Israeli folk music (Madison, WI, 1994).

### WRITINGS

'The Function of Text in French 13th-Century Motets', *MQ*, xxviii (1942), 445–62

'The Sense of History in Musical Interpretation', *MR*, xiii (1952), 85–100

'The Twelve-Tone Compositions of Luigi Dallapiccola', *MQ*, xlv (1958), 289–310

'Hungary', 'United States of America', *A History of Song*, ed. D. Stevens (London, 1960), 272–92, 408–60

*Dan Emmett and the Rise of Early Negro Minstrelsy* (Norman, OK, 1962)

'Luigi Dallapiccola: Fragments from Conversations', *MR*, xxvii (1966), 294–312

'American Panoramas of Twentieth Century Music: Methods and Results', *American Choral Review*, xi/4 (1969)

'William Billings: a Bibliography', *Notes*, xxix (1973), 658–70

'Considérations sur la manière de travailler de Luigi Dallapiccola', *SMz*, cxv (1975), 180–93

*William Billings: Data and Documents* (Detroit, 1976)

'On Dallapiccola's Working Methods', *PNM*, xv/2 (1976–7), 34–57

'Music and Dance in Paris about 1910, as Judged by Contemporaries', *Studi musicali*, xv (1986), 311–37

PAULA MORGAN

## Nathan, Isaac

(*b* Canterbury, 1790; *d* Sydney, 15 Jan 1864). Australian composer of Polish descent and English birth. Educated at Cambridge by Solomon Lyon from 1805, he was apprenticed by his father to Domenico Corri in London (1809) for training in singing and composition. His introduction to Lord Byron in 1814 led to their collaboration in the *Hebrew Melodies* (1815–19), for which Nathan adapted ancient Jewish chants to Byron's poems; the

songs were first sung in London by John Braham and were an instant success, remaining in print until 1861. They were at once the basis and highlight of Nathan's English career, which was fostered by his association with Lady Caroline Lamb, his pupil the Princess Charlotte and the court circles of George IV, to whom he was music librarian and perhaps secret agent. He supported himself with writing, teaching and running a music warehouse and publishing business; he also made an undistinguished stage appearance as Bertram in Henry Bishop's *Guy Mannering* (1816) at Covent Garden. In recurring periods of financial distress, he wrote and published several comic operas and burlettas with the librettist James Kenney, including a pasticcio opera *Sweethearts and Wives* (1823) from which the song *Why are you wand'ring here, I pray?* was still in print in 1883. But he was eventually ruined financially by some unspecified services to William IV and decided to emigrate to Australia in 1841.

In February 1841 Nathan arrived in Melbourne, where he gave several well-publicized concerts before settling in Sydney two months later. He immediately opened a singing academy, became choral director of St Mary's Cathedral and arranged an inaugural concert of Classical sacred works. Soon he established himself as a prominent member of society by his ready production of patriotic odes, including *Australia the Wide and Free* for the first municipal council of Sydney (1842) and *Loyalty, a National Paean*. Among his more ephemeral colonial works are *Currency Lasses* for the 58th anniversary of the founding of Sydney (1846), *Leichhardt's Grave*, an elegiac ode mourning the presumed death of Ludwig Leichhardt in 1846, and its instant sequel *Thy Greeting Home Again* for the explorer's unexpected return. His last composition, *A Song to Freedom* (1863), was written as a gift to Queen Victoria. A more original contribution to Australian culture was Nathan's precise observation of Aboriginal musical practice and his experiments in transcribing Aboriginal music, including *Koorinda Braia* (1842) and a series of Australian melodies published in his miscellany *The Southern Euphrosyne* in 1849. Unfortunately, he interpreted native tribal chant within the conventions of the 19th-century drawing-room.

Nathan set up his own musical type and publishing business, gave the first concerts of madrigals and contributed to many early performances of opera in Sydney, arranging, orchestrating and copying parts as well as directing performances from the keyboard. As a teacher and conductor he assisted early colonial musicians in their concert careers, and lectured on music at Sydney College (1844–6). He was responsible for the first operas written in Australia, neither of which was a financial or artistic success: *Merry Freaks in Troublous Times*, a comic opera on the life of Charles II composed in 1843 but never fully staged, and *Don John of Austria*, a historical Spanish romance composed in 1846 and first performed the following year; both suffer from poor librettos and an indebtedness to the more sentimental conventions of contemporary English opera. Three of his London operas were successfully performed in Sydney in the 1840s. Several of his descendants have contributed to music in Australia, including Harry Nathan, claimant to the music of *Waltzing Matilda*, and the conductor Sir Charles Mackerras.

## WORKS

(selective list)

extant MSS and prints in Mitchell Library, Sydney

### stage

Sweethearts and Wives (comic op, J. Kenney), London, Haymarket, 7 July 1823, vs, excerpts (London, 1823); collab. J. Whitaker, T.S. Cooke and J. Perry

The Alcaid, or Secrets of Office (comic op, 3, Kenney), London, Haymarket, 10 Aug 1824, vs (London, 1824)

The Illustrious Stranger, or Married and Buried (operatic farce, 2, Kenney and J.G. Millingen), London, Drury Lane, Oct 1827, excerpts (London, 1827)

Triboulet, or the King's Jester (drama, Millingen), London, Sadler's Wells, 1840, lost excerpt, Sydney, Royal Hotel, 29 May 1844, vs

Merry Freaks in Troublous Times (comic op, 2, C. Nagel) (Sydney, 1851)

Don John of Austria (op, 3, J.L. Montefiore), Sydney, Royal Victoria, 7 May 1847, vs (Sydney, n.d.)

### other works

Collection of Hebrew Tunes (London, 1815), collab. J. Braham; A Selection of the Hebrew Melodies (Byron), 1–3vv, pf acc. (London, 1815–19); Long Live our Monarch (W. Montague), solo v, 4vv, orch, fs (London, 1830); Koorinda Braia (Sydney, 1842), transcrs. of aboriginal music; Numerous odes, songs, piano pieces

### WRITINGS

*An Essay on the History and Theory of Music, and on the Qualities, Capabilities and Management of the Human Voice* (London, 1823, enlarged 2/1836 as *Musurgia vocalis*)

ed.: *Fugitive Pieces and Reminiscences of Lord Byron* (London, 1829)

*Memoirs of Madame Malibran de Bériot* (London, 3/1836; Ger. trans., 1837)

*Series of Lectures on the Theory and Practice of Music* (Sydney and London, 1846)

*The Southern Euphrosyne and Australian Miscellany* (London and Sydney, c1848) [incl. transcrs. of aboriginal music and orig. vocal pieces, pf acc.]

### BIBLIOGRAPHY

*AusDB* (C.M. Mackerras)

*DNB* (R.H. Legge)

**C.H. Bertie:** *Isaac Nathan, Australia's First Composer* (Sydney, 1922)

**O.S. Phillips:** *Isaac Nathan, Friend of Byron* (London, 1940)

**E.R. Dibdin:** 'Isaac Nathan', *ML*, xxii (1941), 75–80

**C.M. Mackerras:** *The Hebrew Melodist: a Life of Isaac Nathan* (Sydney, 1963)

**E. Wood:** *Australian Opera, 1842–1970: a History of Australian Opera with Descriptive Catalogues* (diss., U. of Adelaide, 1979)

ELIZABETH WOOD

# National.

See [Resonator guitar](#).

## National anthems.

Hymns, marches, songs or fanfares used as official patriotic symbols.

National anthems are the equivalent in music of a country's motto, crest or flag. The English term 'anthem' as applied to such a piece became current in the early 19th century; in most other languages the word corresponding to the English 'hymn' is used. The occasions upon which national anthems are required vary from country to country, but one of their main functions has always been to pay homage to a reigning monarch or head of state; they are therefore normally called for on ceremonial occasions when such a person or his representative is present. The playing of anthems in theatres, cinemas and concert halls, now less widespread than it once was, dates from 1745 when Thomas Arne's version of *God Save the King* was sung at the Theatre Royal, Drury Lane. Anthems are frequently used today at football matches and sports meetings, notably at the quadriennial Olympic Games, where the winner of each event is saluted with the anthem of the country he represents. The power of a national anthem to strengthen a nation's resolve was demonstrated during World War II when the BBC's weekly broadcasts from London of the anthems of the Allied Powers attracted an audience of millions throughout Europe. It is now as much a matter of course for every country to have its own anthem as to have its own flag.

Many of the older anthems, including those of France and the USA, came into being during a period of national crisis. The earliest of all, that of Great Britain, was sung and printed at the time of the Jacobite rising, although the melody itself is probably much older; and by the end of the 18th century Spain, France and Austria had also adopted national anthems. It was the growing awareness of nationalism in the 19th century that led to their proliferation, especially in central Europe and South America. Japan's national anthem dates from 1893, but it is only since 1949, when China adopted its anthem, that Eastern countries as a whole have followed the West's example in this way. The emergence of new independent states in Africa and elsewhere since the end of World War II and the break-up of the former Soviet Union have led to a corresponding increase in the number of anthems now in use.

The texts of national anthems are rarely of literary merit. Patriotic fervour is usually the keynote, although the forms and images used to express it vary a good deal and can reveal much about the character of a nation at the time the words were written. The text of an anthem may often have to be revised or modified in the light of political changes within the country or in its relations with its neighbours. Some countries, particularly those that have enjoyed long periods of peace and political stability, choose anthems that dwell on the natural beauty of the land. Several anthems are built around a national hero, such as Denmark's King Christian and Haiti's Jean-Jacques Dessalines, or around a nation's flag, like those of Honduras and the USA. Many are in effect prayers, like *God Save the King/Queen*, or calls to arms, like France's *La Marseillaise*. The struggle for independence

(or the pride in achieving it) is a favourite theme among those countries that have emerged since 1945.

Few national anthems are noted for their musical quality any more than for their texts, but most countries have succeeded in finding a tune that is suitably dignified or stirring. Not surprisingly there has been a tendency for some countries to emulate their neighbours, with the result that the musical style of an anthem is often determined as much by geographical locality as by the date it was written. Broadly speaking, anthems may be divided according to their musical characteristics into five categories, which are not, however, entirely exclusive:

(a) *Hymns*. The stately rhythmic tread and the smooth melodic movement of *God Save the King/Queen* have served as a model for many anthems, both in Europe and among those countries that were formerly British colonies. European anthems of this kind tend to be among the oldest.

(b) *Marches*. Together with the first group, these account for the majority of all anthems. The earliest march to be adopted as a national anthem was the *Marcha real* of Spain (1770), but it is *La Marseillaise* that has provided the main inspiration for anthems of this type. Its initial phrase is echoed, either rhythmically or in pitch, in many examples.

(c) *Operatic anthems*. The tendency for an anthem of one country to resemble those of its neighbours is nowhere more clearly shown than in the examples of South and Central America. As a group they are strongly influenced by the style of 19th-century Italian opera, and at least three of them were composed by Italians. They are without question the longest, most elaborate and most impractical of all anthems. Always in march rhythm and often with an imposing orchestral introduction, they are mostly cast in a ternary form of chorus–verse–chorus. The longest and most ambitious, that of El Salvador, would not be out of place in one of Verdi's middle-period operas.

(d) *Folk anthems*. A notable and perhaps disappointing feature of the anthems of those countries previously under the rule of Britain, France or Belgium is that they have mostly been content to imitate European traditions. Several of them were composed by nationals (missionaries or government officials) of the former controlling powers. For anthems independent of the European tradition one must look mainly to Eastern countries such as Myanmar, Japan, Tibet and Sri Lanka, whose anthems rely strongly on folk music and sometimes call for indigenous instruments and are accompanied by formal gestures.

(e) *Fanfares*. A few countries, mainly in oil-producing regions of the Middle East (Bahrain, Qatar, Kuwait and the United Arab Emirates), adopted anthems that were little more than fanfare-like flourishes without text.

A 20th-century development stemming from the national anthem is what might be termed the 'international' or 'supra-national' anthem. The tune known as the *Internationale* (formerly the anthem of the USSR) has been used as a left-wing revolutionary song in many countries, including Italy and Yugoslavia. The melody listed below under South Africa, Tanzania and Zambia has existed for many years as a pan-African anthem, especially

among the southern Bantu. In January 1972 an arrangement by Herbert von Karajan of the main theme from the finale of Beethoven's Ninth Symphony was adopted (against the wishes of many musicians) as a European anthem by the Committee of Ministers of the Council of Europe (it was later chosen also as the national anthem of Rhodesia). The United Nations Organization also has an anthem by Pablo Casals to words by Auden, although this has not been (nor is likely to be) officially adopted.

The list below gives brief details of the anthems, past and present, of each country. For the complete text and music of anthems in current use see W.L. Reed and M.J. Bristow, eds.: *National Anthems of the World* (London, 9/1997).

Abu Dhabi.  
Afghanistan  
Albania  
Algeria  
Andorra  
Angola  
Antigua and Barbuda  
Argentina  
Armenia  
Australia  
Austria  
Azerbaijan  
Bahamas  
Bahrain  
Bangladesh  
Barbados  
Belarus  
Belgium  
Belize  
Benin  
Bhutan  
Biafra.  
Bolivia  
Bosnia-Herzegovina  
Botswana  
Brazil  
British Isles  
Brunei  
Bulgaria  
Burkina Faso  
Burma.  
Burundi  
Cambodia  
Cameroon  
Canada  
Cape Verde  
Central African Republic  
Chad  
Chile  
China



Colombia  
Comoros  
Congo, Democratic Republic of the  
Congo, Republic of the  
Costa Rica  
Côte d'Ivoire  
Croatia  
Cuba  
Cyprus.  
Czech Republic  
Denmark  
Djibouti  
Dominica  
Dominican Republic  
Ecuador  
Egypt  
El Salvador  
Equatorial Guinea  
Eritrea  
Estonia  
Ethiopia  
Faeroes  
Fiji  
Finland  
France  
Gabon  
Gambia  
Germany  
Ghana  
Great Britain.  
Greece.  
Greenland  
Grenada  
Guatemala  
Guinea  
Guinea-Bissau  
Guinea, Equatorial.  
Guyana  
Haiti  
Hawaii.  
Honduras  
Hungary  
Iceland  
India  
Indonesia  
Iran  
Iraq  
Ireland  
Isle of Man.  
Israel  
Italy  
Jamaica

Japan  
Jordan  
Kampuchea.  
Kazakhstan  
Kenya  
Khmer Republic.  
Kiribati  
Korea, People's Democratic Republic of  
Korea, Republic of  
Kuwait  
Kyrgyzstan  
Laos  
Latvia  
Lebanon  
Lesotho  
Liberia  
Libya  
Liechtenstein  
Lithuania  
Luxembourg  
Macedonia  
Madagascar  
Malawi  
Malaysia  
Maldives  
Mali  
Malta  
Marshall Islands  
Mauritania  
Mauritius  
Mexico  
Micronesia  
Moldova  
Monaco  
Mongolia  
Montenegro.  
Morocco  
Mozambique  
Myanmar  
Namibia.  
Nauru  
Nepal  
Netherlands  
Netherlands Antilles  
New Zealand.  
Nicaragua  
Niger  
Nigeria  
Norway  
Oman  
Orange Free State.  
Pakistan

Palau  
Panama  
Papua New Guinea  
Paraguay  
Peru  
Philippines  
Poland  
Portugal  
Prussia.  
Puerto Rico  
Qatar  
Rhodesia.  
Romania  
Russia  
Rwanda  
St Kitts and Nevis  
St Lucia  
St Vincent and the Grenadines  
San Marino  
São Tomé e Príncipe  
Saudi Arabia  
Senegal  
Serbia.  
Seychelles  
Sierra Leone  
Singapore  
Slovakia  
Slovenia  
Solomon Islands  
Somalia  
South Africa  
Spain  
Sri Lanka  
Sudan  
Surinam  
Swaziland  
Sweden  
Switzerland  
Syria  
Taiwan  
Tajikistan  
Tanzania  
Thailand  
Tibet.  
Togo  
Tonga  
Transvaal.  
Trinidad and Tobago  
Tunisia  
Turkey  
Turkmenistan  
Tuvalu

Uganda  
Ukraine  
United Arab Emirates  
United States of America  
Upper Volta.  
Uruguay  
Uzbekistan  
Vanuatu  
Vatican City  
Venezuela  
Vietnam  
Wales.  
Western Samoa  
Yemen  
Yugoslavia  
Zaire.  
Zambia  
Zimbabwe  
BIBLIOGRAPHY

MALCOLM BOYD

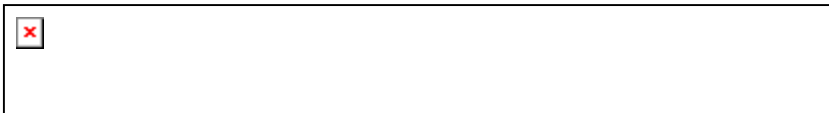
National anthems

### **Abu Dhabi.**

See United Arab Emirates.

National anthems

### **Afghanistan**



Music by Ustad Salim Sarmad (*b* 1928). Words by Suleiman Laeq (*b* 1930). Adopted in 1978.

This replaced an anthem beginning ‘So che do mezaka asmen wee’ (‘As long as there is earth and heaven’) with music by Abdul Ghafoor Bereshna (1907–74) and Abdul Jalil Zaland (*b* 1931) and words by Abdul Rauf Benawa (*b* 1913), which in turn replaced one composed by Mohammed Farukh and in use since 1943.

National anthems

### **Albania**



Music by Ciprian Porumbescu (1853–83). Words by A.S. Drenova (1872–1947). Music composed in 1880, adopted in 1912.

National anthems

### **Algeria**



Music by Muhammad Fawzi (1918–66). Words by Mufdī Zakariyyā (1930–78). Adopted in 1963.

[National anthems](#)

## Andorra



Music by Enric Marfany Bons (1871–1942). Words by Joan Benlloch i Vivó (1864–1926). Adopted in 1914.

[National anthems](#)

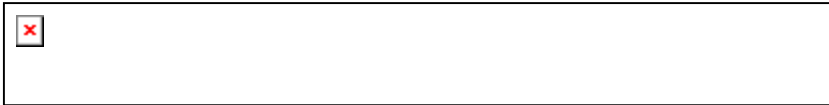
## Angola



Music by Rui Alberto Vieira Dias Mingas (*b* 1939). Words by Manuel Rui Alves Monteiro (*b* 1941). Adopted in 1975.

[National anthems](#)

## Antigua and Barbuda



Music by Novelle Hamilton Richards (1917–86). Words by Walter Picart Chambers (*b* 1908). Adopted in 1967.

[National anthems](#)

## Argentina



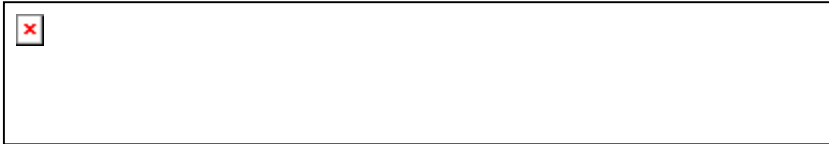
Music by Blas Parera (1765–1817), arranged in 1860 by Juan Pedro Esnaola (1808–78). Words by Vicente López y Planes (1784–1856). Adopted in 1813.

## BIBLIOGRAPHY

- L. Cànepa:** *Historia del himno nacional argentino* (Buenos Aires, 1944)
- L. Cànepa:** *Historia de los símbolos nacionales argentinos* (Buenos Aires, 1953)
- G. Galiardo:** *Juan Pedro Esnaola y el himno nacional* (Buenos Aires, 1962)
- C. Vega:** *El himno nacional argentino* (Buenos Aires, 1962)

[National anthems](#)

## Armenia



Music by Barsegh Kanachyan (1885–1967). Words by Miqayél Ghazari Nalbandyan (1829–66). Adopted in 1991.

#### National anthems

#### Australia



Music and words by Peter Dodds McCormick (1834–1916). Adopted in 1974.

A competition was organized in 1973 to choose an Australian anthem, but none of the entries, which numbered over 1200, was considered suitable. *Advance Australia Fair* was chosen from three well-known national songs after a poll conducted by the Australian Bureau of Statistics. The words were not regarded as part of the official anthem until changes were made to them in 1984.

Until April 1974 the official anthem was *God Save the King/Queen* (see British Isles), and this is still used on occasions when the British monarch is present, or when it is important to acknowledge him/her as King/Queen of Australia and head of the Commonwealth.

#### National anthems

#### Austria



Composer unknown. Words by Paula Preradović (1887–1951). Adopted in 1947.

The usual attribution of the music to Mozart is questionable. The melody was first published after Mozart's death as an addition to the little masonic cantata, *Laut verkünde unsre Freude* (K623), but has no connection with that work. Johann Holzer and Joseph Baurmjöpel, both members of Mozart's masonic lodge, must also be considered as possible authors. The words originally associated with the melody began 'Lasst uns mit verschlungnen Händen'; those of Paula Preradović were selected from a number of texts submitted by Austrian poets in 1946.

The first Austrian national anthem was Haydn's *Kaiserhymne* ('Gott erhalte Franz den Kaiser'), composed in 1797 to a text by Lorenz Leopold Haschka (1749–1827). The melody is used today for the German anthem. Haschka's text was altered a number of times until 1848, when Franz Joseph became emperor and new verses were called for. The winner of the competition organized to select them was Johann Gabriel Seidl, whose text was sung to Haydn's melody until 1917. With the establishment of the

Austrian Republic at the end of World War I a new national anthem was chosen with music by Wilhelm Kienzl (1857–1941) and words by Karl Renner, *Deutsch-Österreich, du herrliches Land*. This was never popular, however, and in 1929 Haydn's *Kaiserhymne* was reinstated with a text by Ottokar Kernstock, 'Sei gesegnet ohne Ende'. Meanwhile Germany had also adopted Haydn's melody to other words, and this led to Austria's selection of the present anthem in 1947.

## BIBLIOGRAPHY

**A. Heuss:** 'Haydn's Kaiserhymne', *ZMw*, i (1918–19), 5–26

**F. Grasberger:** *Die Hymnen Österreichs* (Tutzing, 1968)

**F. Grasberger:** 'Zur österreichischen Bundeshymne', *ÖMz*, xxiii (1968), 529–38

**A. Weinmann:** 'Ein Streit mit untauglichen Mitteln: zur Frage der Autorschaft der österreichischen Bundeshymne', *Musik und Verlag: Karl Vötterle zum 65. Geburtstag*, ed. R. Baum and W. Rehm (Kassel, 1968), 581–95

**M. Getzner:** 'Zur Entstehungsgeschichte der Vorarlberger Landeshymne', *Vorarlberger Oberland: Kulturinformationen der Rheticus-Gesellschaft* (1981), no.4, pp.137–40

[National anthems](#)

## Azerbaijan



Music by Uzeir Hajibeyov (1885–1948). Words by Ahmed Javad (1892–1937). Adopted in 1992.

The words and music were written in 1919.

[National anthems](#)

## Bahamas



Music and words by Timothy Gibson (1903–78).

This anthem was chosen from entries submitted in a national competition and was approved by the government of the Bahamas on 21 November 1972. It became the official anthem on 10 July 1973 when the country attained independence.

[National anthems](#)

## Bahrain



Composer unknown. Words by Muhammad Sidqī 'Ayyāsh (*b* 1925). Adopted in 1971.

## National anthems

### Bangladesh



Music and words by Rabindranath Tagore (1861–1941). Adopted in 1972.

The anthem was written during the movement against the partition of Bengal effected by Lord Curzon in 1905. It was widely sung during the struggle for independence against Pakistan and was adopted as a national anthem by the provisional Bangladesh government in 1971.

## National anthems

### Barbados



Music by Van Roland Edwards (1912–85). Words by Irvine Burgie (*b* 1924). Adopted in 1966; before that *God Save the King/ Queen* was used.

## National anthems

### Belarus



Music by Nester Sakalowski (1902–50). Adopted in 1955.

The words, by Mikhas Klimkovich (1899–1954), to which this melody was originally sung are no longer in general use. From 1911 *A chto tam idzie*, with music by Ludomir Michał Rogowski (1881–1954) and words by Yanka Kupala, was used as the national anthem. Belarus became a Soviet republic in 1919. After it became independent again in 1991 two competitions for a new anthem were held, but without result.

## National anthems

### Belgium



Music by François van Campenhout (1779–1848). Original text by Hippolyte Louis Alexandre Dechet ('Jenneval'; 1801–30) replaced in 1860 by another by Charles Rogier. *La Brabançonne* was written in 1830 during the struggle with Holland for Belgian independence. The Flemish population had as their own national anthem a setting by Karel Miry (1823–89) of words by H. van Peene, *De vlaamse leeuw*, composed in 1845. This was replaced in 1951 by a Flemish version of *La Brabançonne*.



## BIBLIOGRAPHY

- E. Closson:** *Pourquoi La Brabançonne n'est pas devenue un chant populaire* (Brussels, 1928)
- A. Vander Linden:** 'Le thème de la "Brabançonne"', *RBM*, vi (1952), 285–6
- A. Vander Linden:** 'Une Brabançonne inconnue', *Bulletin de la classe des beaux-arts de l'Académie royale de Belgique*, xlix (1967), 208
- B. Huys:** 'Historiek van de Brabançonne: haar editio princeps en andere vroege uitgaven', *Academiae analecta*, xlviii (1987), 119–60

[National anthems](#)

### Belize



Music by Selwyn Walford Young (1899–1977). Words by Samuel Alfred Haynes (1898–1971). Adopted in 1981 when the country became independent.

[National anthems](#)

### Benin



Music and text by Gilbert Dagnon. Adopted in 1960.

[National anthems](#)

### Bhutan



Music by Aku Tongmi (*b* 1913). Words, beginning 'Druk tsendhen koipi gyelkhap na' ('In the kingdom of the thunder dragon'), by Gyaldun Dasho Thinley Dorji (1914–66). Adopted in 1953.

[National anthems](#)

### Biafra.

See Nigeria.

[National anthems](#)

### Bolivia



Music by Leopold Benedetto Vincenti (1815–1914). Words by José Ignacio de Sanjinés (1786–1864). Adopted in 1845.

[National anthems](#)

### Bosnia-Herzegovina



Music and words by Dino Dervišalidović. Adopted in 1995.

[National anthems](#)

## **Botswana**



Music and words by Kgalemang Tumediso Motsete (1900–74). Adopted in 1966.

[National anthems](#)

## **Brazil**

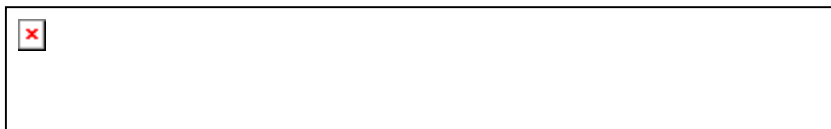


Music by Francisco Manuel da Silva (1795–1865). Words by Joaquim Osório Duque Estrada (1870–1927). Adopted in 1922. The music was composed as a national anthem in 1831, on the accession of Emperor Dom Pedro II. The original text was replaced by the present one in 1922.

The first Brazilian anthem, *O patria, o rei, o povo*, was written and composed by Pedro I when he proclaimed himself emperor in 1822. It was also used as the national anthem of Portugal when Pedro I ascended the Portuguese throne in 1826. After the country became a republic in 1889 a competition was held to select a new Brazilian anthem, but the winning entry, by Leopoldo Miguez to words by Medeiros e Albuquerque, was not adopted and Silva's was retained.

[National anthems](#)

## **British Isles**



Music and words anonymous.

The origins of this, the oldest of all national anthems, remain obscure. The earliest known source is a printed volume of miscellaneous songs issued with the title of *Harmonia anglicana* in 1744 by John Simpson 'at the Bass Viol and Flute in Sweeting's Alley opposite the East Door of the Royal Exchange'. The existence of this volume was first reported by William Chappell (1855–9), but later scholars, failing to find a publication with that title containing *God Save the King*, assumed Chappell to be in error, and a similar volume with the title *Thesaurus musicus* had been generally regarded as the earliest source for the anthem. But Kidson suggested in 1916 (and again in his article on the anthem in *Grove*<sup>3</sup>) that a faint line

discernible about 5 cm from the top of the title-page indicated that the words *Thesaurus musicus* had been inserted in place of another title, presumably *Harmonia anglicana*, and this theory was proved correct by the discovery of a unique copy of the original publication in the music division of the Library of Congress, Washington. Kidson suggested that Simpson might have altered the title because of the existence of five earlier collections with the title *Harmonia anglicana*, published by Walsh & Hare in 1701–3. Krummel advanced the theory that Simpson changed his title to a less nationalistic one in anticipation of a Stuart defeat and consequently of a more stable foreign commerce, but the existence of yet another *Harmonia anglicana*, published by Walsh and dated about 1745 by Smith and Humphries, might suggest a still more plausible reason.

The earliest recorded performances of *God Save the King* took place at the Drury Lane and Covent Garden theatres, where the anthem was sung on several successive nights in September 1745 following the defeat of Sir John Cope's army at Prestonpans. Arne's arrangement (in E $\flat$ ) for Drury Lane is in the British Library, and another version (in G, with optional flute part in F) appeared in *The Gentleman's Magazine* for October 1745 as 'a song for two voices, as sung at both the playhouses'. None of the early sources bears a composer's name, and although Thomas Arne, James Oswald, Henry Carey and others have all at various times been credited with its composition, it seems likely that the melody existed in some form before the 18th century. An Ayre that might be taken for a minor-key version of the anthem and said to be by John Bull exists in a 19th-century copy in the hand of George Smart. It was transcribed from a manuscript, formerly in the library of J.C. Pepusch and later owned by William Kitchiner, dating from 1619 and containing keyboard pieces by Bull. After Kitchiner's death in 1827 the manuscript passed into the hands of Richard Clark, who is said to have made certain alterations to the Ayre in order to support his attribution of the anthem to Bull. Since the manuscript has now disappeared it is impossible to judge how far Smart's copy represents Bull's original tune, but the similarity as it now stands is quite striking. Further evidence of the possibility of a 17th-century origin for the anthem is found in a catch by Henry Purcell, *Since the duke is returned*, where the words 'God save the king' are prominently set to its first four notes.

Both the words and the music have undergone minor alterations since the 18th century, and no 'official' version has ever been approved. Only the first of the three strophes is now normally sung, and the tendentious second strophe ('Confound their politics/Frustrate their knavish tricks') is avoided altogether. As far as the music is concerned, only the last line is now subject to different renderings, each one of the following versions being frequently encountered:



The first of these three versions is generally preferred, but any movement towards a standardization of the anthem's melody and harmony at this point would do well to consider a return to Arne's altogether sturdier version for Drury Lane in 1745:



There exist numerous arrangements, including choral ones by Elgar (1902) and Britten (1961).

During the 19th century the music of *God Save the King* served as the national anthem for many other countries, including Denmark, Sweden, Switzerland, Russia, the USA and several independent German states. It is still used for the national anthem of Liechtenstein. The melody has also found its way into several musical compositions, although references frequently found to its use in Handel's *Occasional Oratorio* are mistaken. Beethoven used it for his *Wellingtons Sieg, oder Die Schlacht bei Vittoria* (1813) and also for a set of piano variations (1802/3). Paganini composed a set of variations on it for violin and orchestra (1829), Marschner introduced it into a concert overture for the baptism of the Prince of Wales (King Edward VII) in 1842, Weber used it as the Saxon anthem in his *Jubel-Ouvertüre*, written in 1818 to celebrate the jubilee of King Friedrich August I, and Ives based his *Variations on 'America'* for organ (1891–2) on it. A long list of works using the melody will be found in Scholes's *God Save the Queen!* (1954).

The Isle of Man and the Principality of Wales have their own anthems which are used in conjunction with, and sometimes independently of, *God Save the King/Queen*.



Music traditional, adapted by William Henry Gill (1839–1923). Words by William Henry Gill.

This melody is based on a traditional Manx air. The anthem was dedicated to Lady Raglan in 1907. The Manx translation is by John J. Kneen (1873–1939).



Music by James James (1832–1902). Words by Evan James (1809–93).

This anthem was composed in 1856 and became popular in Wales after its performance at the Llangollen Eisteddfod in 1858. It first appeared in print in John Owain's *Gems of Welsh Melody* (1860).

## BIBLIOGRAPHY

- R. Clark, ed.:** *The Words of the Most Favourite Pieces Performed at the Glee Club, the Catch Club, and other Public Societies* (London, 1814)
- R. Clark, ed.:** *An Account of the National Anthem Entitled God Save the King!* (London, 1822)
- W. Kitchiner, ed.:** *The Loyal and National Songs of England* (London, 1823)
- J. Ashley:** *Reminiscences and Observations Respecting the Origin of God Save the King* (Bath, 1827)
- J. Ashley:** *A Letter to the Rev. W.L. Bowles, Supplementary to the 'Observations'* (Bath, 1828)
- W. Chappell:** *Popular Music of the Olden Time* (London, 1855–9/R1965 as *The Ballad Literature and Popular Music of the Olden Time*, rev. 3/1893/R by H.E. Wooldridge as *Old English Popular Music*)

- F. Chrysander:** 'Henry Carey und der Ursprung des Königsgesanges *God Save the King*', *Jb für musikalische Wissenschaft*, i (1863), 287–407
- A. Moffat and F. Kidson, eds.:** *The Minstrelsy of England* (London, 1901)
- S. Bateman:** *The Strange Evolution of 'Our Illiterate National Anthem' from a Rebel Song* (London, 4/1902)
- W.H. Cummings:** *God Save the King: the Origin and History of the Music and Words of the National Anthem* (London, 1902)
- F.S. Boas and J.E. Borland:** *The National Anthem* (London, 1916)
- J.A. Fuller-Maitland:** 'Facts and Fictions about "God Save the King"', *MQ*, ii (1916), 583–9
- F. Kidson:** 'The National Anthem and the London County Council', *MT*, lvii (1916), 537–9
- J.A. Fuller Maitland:** 'Some Theories about "God Save the King"', *PMA*, xliii (1916–17), 123–38
- P. Scholes:** '*God Save the King!* Its History and Romance' (London, 1942)
- P. Scholes:** 'Hen wlad fy nhadau', *Cylchgrawn Llyfrgell Genedlaethol Cymru/National Library of Wales Journal*, iii (1943–4), 1–10
- T. Ellis:** 'Yr alaw "Hen wlad fy nhadau": pwnc dad!', *ibid.*, viii (1953–4), 244
- P. Scholes:** *God Save the Queen! The History and Romance of the World's First National Anthem* (London, 1954)
- T. Dart:** 'Maurice Greene and the National Anthem', *ML*, xxxvii (1956), 205–10
- D.W. Krummel:** 'God Save the King', *MT*, ciii (1962), 159–60

[National anthems](#)

## Brunei



Music by Inche Awang Besar bin Sagap (*b* 1914). Words by Pengiran Dato Utama Haji Mahomed Yusuf bin Pengiran Haji Abdul Rahim (*b* 1923). Composed in 1947, adopted in 1951.

[National anthems](#)

## Bulgaria



Music and words by Tsvetan Tsvetkov Radoslavov (1863–1931), based on a popular patriotic song, *My Beloved Land*. Adopted in 1964.

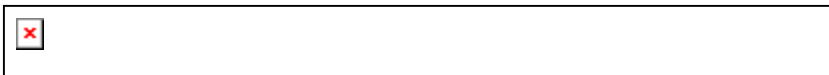
The song was composed by Radoslavov in 1885 while he was still a student and on his way to fight in the Serbo-Bulgarian war. It was used by Boris Trichkov (1881–1944) in his choral work *My Beloved Land*. Only the first of the three verses now in use is by Radoslavov. The others are by Pavel Matev and Georgy Dyagarov.

Before 1885 the Bulgarians used the Russian anthem as a patriotic song. In that year the anthem *Shoumi Maritsa* was composed by a Czech living in Bulgaria, Gabriel Šebek (*d* after 1907), to words by Maraček, later revised

by Nikolo Shivkov (1847–1901). This was sung until 1946 when it was replaced by *Bulgaria mila, zemya na gheroi*, with music by Georgi Dimitrov, G. Tslatev-Cherkin and S. Obtetenov, and words by Nikola Furnadziev, M. Isacvand and Elizaveta Bagriana. This in turn was replaced by the present anthem.

[National anthems](#)

### **Burkina Faso**



Composer unknown. Words, beginning 'Contre la f erule humiliante' ('Against humiliating bondage'), by Thomas Sankara (1949–87). Adopted in 1984.

Between 1960 and 1984 the country, as Upper Volta, used as its anthem *Fi ere Volta de mes a eux*, with music and words by Robert Ou edraogo.

[National anthems](#)

### **Burma.**

See Myanmar.

[National anthems](#)

### **Burundi**



Music by Marc Barengayabo (*b* 1934). Words written collectively by a committee presided over by Jean Batiste Ntahokaja (*b* 1920). Adopted in 1962.

[National anthems](#)

### **Cambodia**



Music adapted by F. Perruchot and J. Jekyll from a Cambodian folksong. Words by Chuon Nat (1883–1969). Adopted in 1941.

When the country became the Khmer Republic, in 1970, an anthem beginning 'Chon cheat Khmer lebey pouk e muoy kong lok' ('Khmers are known throughout the world as descendants of glorious warriors') was used. This in turn was replaced by another anthem during the country's period as Kampuchea (1975–89). The present anthem was reinstated in 1993.

[National anthems](#)

### **Cameroon**



Music by Samuel Minkyo Bamba (*b* 1911) and Moise Nyatte (1910–78). Words by René Djam Afame (1910–81) and a group of students from the Ecole Normale de la Mission Presbytérienne Américaine at Sangmelina. Used unofficially as the national anthem since 1948; officially adopted in 1957. Revisions to both text and music were made in 1978.

[National anthems](#)

### **Canada**



Music by Calixa Lavallée (1842–91). Words by Adolphe Basile Routhier (1839–1920); English text by Robert Stanley Weir (1856–1926). Adopted in 1980.

Before it was officially adopted on 1 July 1980, *O Canada!* was widely used as a patriotic song. The official anthem before that date was *God Save the King/Queen* (see British Isles).

[National anthems](#)

### **Cape Verde**



Music and words by Amilcar Lopes Cabral (1924–73). Adopted in 1975.

The anthem is also used by Guinea-Bissau.

[National anthems](#)

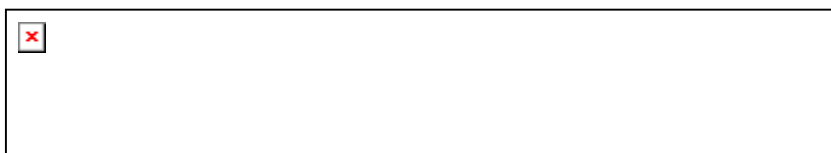
### **Central African Republic**



Music by Herbert Pepper (*b* 1912). Words by Barthélémy Boganda (1910–59). Adopted in 1960.

[National anthems](#)

### **Chad**



Music by Paul Villard (1899–1988). Words by Louis Gidrol (*b* 1922) and students from St Paul's School, Fort Archambault. Composed in 1960, when Chad became independent.

## National anthems

### Chile



Music by Ramón Carnicer (1789–1855). Words by Eusebio Lillo (1826–1910). Present text officially adopted on 27 June 1941.

The first national anthem, *Ciudadanos, el amor sagrado*, was composed in 1819 by Manuel Robles to words by Bernardo de Vera y Pintado (1789–1826). Carnicer's music replaced this in 1828, and in 1847, after the signing of a peace treaty between Spain and Chile, a new text was written by Lillo. Subsequent modifications were made to the anthem by Fabio Petris in 1907 and by Enrique Soro (1884–1954) in 1909.

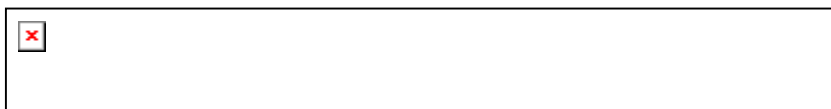
### BIBLIOGRAPHY

**E. Pereira Salas:** *El centenario de la canción nacional de Chile* (Santiago de Chile, 1948)

**C. Canales Toro:** *Canción nacional de Chile* (Santiago de Chile, 1960)

## National anthems

### China



Music by Nie Er (1912–35). Words by Tian Han (1898–1968). Composed in 1932 and adopted in 1949. The words were replaced by new ones in 1978 but were reinstated in 1982.

A national anthem of Tibet was presented in 1960 to the Dalai Lama by a group of scholars who had based the music on a piece of ancient Tibetan sacred music. The words were by Trijang Rinpoche. The anthem is not now used inside Tibet.

## National anthems

### Colombia



Music by Oreste Síndici (1837–1904). Words by Rafael Núñez (1825–94). First sung in 1887 and adopted in 1946.

### BIBLIOGRAPHY

**M. Aguilera:** *Historia del himno nacional de Colombia* (Bogotá, 1958)

**J. Durán Pombo:** 'Centenario del himno nacional de Colombia', *Bolétin de historia y antigüedades*, lxxv (1988), 77–82

## National anthems

### Comoros





Music by Kamildine Abdallah (1943–82) and Said Hachim Sidi Abderemane (*b* 1942). Words by Said Hachim Sidi Abderemane. Adopted in 1978.

[National anthems](#)

### **Congo, Democratic Republic of the**



Music and words by Boka di Mpasi Londi (*b* 1929).

The first national anthem of the Belgian Congo, *Vers l'avenir* ('Le siècle marche et pose ses jalons'), was composed by François-Auguste Gavaert (1828–1908) in 1908, when the Congo was an independent state. It was replaced by *La Brabançonne* when the Congo became a Belgian colony. In 1960, when the country became independent again, a new anthem, *Debout Kongolais, unis par le sort*, was written by Joseph Lutumba and Simon-Pierre Boka. This was replaced by the anthem above after the country's change of name from Congo (Kinshasa) to Zaïre in 1971. It is the most recent anthem available.

[National anthems](#)

### **Congo, Republic of the**



Music and words by Jean Royer, Jacques Tondra and Jo Spadiliere.

The anthem was replaced in 1969 by *Les trois glorieuses*, with music by Philippe Mockovamy (*b* 1938) and words by Henri Lopes (*b* 1937), and was reinstated in 1991.

[National anthems](#)

### **Costa Rica**



Music by Manuel María Gutiérrez (1829–87). Words by José María Zeledón (1877–1949). The music was adopted in 1853; the words were chosen as the result of a public competition in 1900.

### **BIBLIOGRAPHY**

**L.F. González:** *Himno nacional de Costa Rica: documentos relativos a la celebración del centenario, 1852 – 11 de junio – 1952* (San José, 1952)

[National anthems](#)

### **Côte d'Ivoire**



Music by Pierre Michel Pango (*b* 1926). Words by Mathieu Ekra (*b* 1917), Joachim Bony and Pierre Marie Coty (*b* 1927). Adopted in 1960.

[National anthems](#)

### **Croatia**



Music by Josip Runjanin (1821–78). Words by Anton Mihanović (1796–1861). Adopted in 1990.

The words were written in 1835, and the anthem was used in Croatia before it joined with other Balkan states in 1918 to form what in 1928 became Yugoslavia. The country became independent again in 1992. The music has been attributed also to Lichtenegger.

### **BIBLIOGRAPHY**

**A. Tomasek:** *Lijepa naša: pripovijest a hrvatskoj himni* [*Lijepa naša: a history of the Croatian anthem*] (Zagreb, 1990)

[National anthems](#)

### **Cuba**



Music and text by Pedro Figueredo (1819–70). Written and first sung during the Battle of Bayamo in 1868.

### **BIBLIOGRAPHY**

**E. Gay-Calbo:** *Las banderas, el escudo y el himno de Cuba* (Havana, 1956)

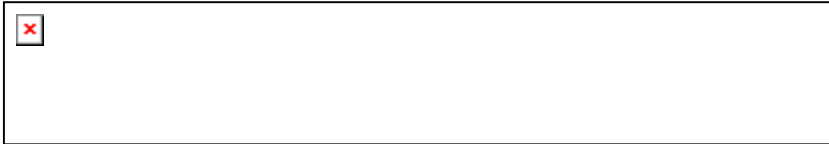
[National anthems](#)

### **Cyprus.**

The national anthem of Greece is generally used. See Greece.

[National anthems](#)

### **Czech Republic**



Music by František Jan Škroup (1801–62). Words by Josef Kajetán Tyl (1808–56). Adopted in 1919 as part of the anthem of Czechoslovakia.

The music was composed in 1834 as part of the incidental music Škroup wrote for Tyl's play *Fidlovačka* ('Shoemaker's Fair'). Between 1919 and 1992, when the Czech Republic and Slovakia separated, it formed the first section of the Czechoslovak anthem.

### National anthems

#### Denmark



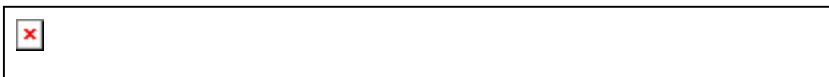
Music by Hans Ernst Krøyer (1798–1879). Words by Adam Oehlenschlaeger (1779–1850).

Denmark was the first country after Britain to adopt the tune of *God Save the King/Queen* (see British Isles) as a national anthem. The words, a free translation of the English text, were by Heinrich Harries (1762–1802) and appeared in 1790 in the *Flensburger Wochenblatt* as a *Lied für den dänischen Unterthan an seines Königs Geburtstag zu singen*.

The present anthem was written in 1819 in response to a competition for a new national anthem, and by the 1920s it was accepted as such. It has existed as a patriotic song beside *Kong Kristian stod ved højen mast*, with words that originally formed part of the libretto Johannes Ewald (1743–81) wrote for the ballad opera *The Fishermen* by J.E. Hartmann (1726–93). Hartmann's melody is, however, quite different from that now sung to the words. This is sometimes attributed to Ditlev Ludvig Rogert (1742–1813), but it underwent several changes before being given its final form in the music Friedrich Kuhlau (1786–1832) wrote for J.L. Heiberg's play *Elverhøj* ('The Elf Hill', 1828).

### National anthems

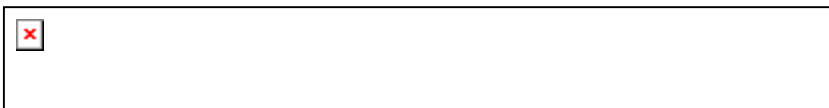
#### Djibouti



Music by Abdi Robleh Karshileh (b 1941). Words, beginning 'Hinjinne u sara kaca' ('Rise up with strength, for we have raised our flag'), by Aden Elmi God, Qooyare (b 1948). Adopted in 1977.

### National anthems

#### Dominica



Music by Lemuel McPherson Christian (b 1913). Words by Wilfred Oscar Morgan Pond (1912–85). Adopted in 1967.

## National anthems

### Dominican Republic



Music by José Reyés (1835–1905). Words by Emilio Prud'homme (1856–1932). Composed in 1883 and first sung as the national anthem in 1900.

Previous anthems include the *Himno de capotillo*, composed about 1865 by Ignacio Marti Calderón.

### BIBLIOGRAPHY

**J. de J. Ravelo:** *Historia de los himnos dominicanos* (Santo Domingo, 1934, 2/1945)

## National anthems

### Ecuador



Music by Antonio Neumane [Neumann] (1818–71). Words by Juan León Mera (1832–94). Adopted in 1948, though in use since 1865.

### BIBLIOGRAPHY

**A. Espinosa Pólit:** *Reseña histórica del himno nacional ecuatoriano* (Quito, 1948)

## National anthems

### Egypt



Music and words by Sayyid Darwīsh (1892–1923). Adopted in 1979.

Between 1960 and 1979 the anthem used was *Walla zaman yā silābī* (music by Kamāl al-Tawīl, words by Salāh Shāhīn).

## National anthems

### El Salvador



Music by Juan Aberle (1846–1930). Words by Juan J. Cañas (1826–1918). Composed in 1879, adopted in 1953.

## National anthems

### Equatorial Guinea



Composer unknown. Words by Atanasio Ndongo Miyono. Adopted in 1968 when the country became independent.

[National anthems](#)

### Eritrea



Music by Isaac Abraham Meharezghi (*b* 1944) and Aron Tekle Tesfatsion (*b* 1963). Words by Solomon Tsehaye Berakhi (*b* 1956). Adopted in 1993.

The words were written in 1986 and slightly altered when the country became independent in 1993.

[National anthems](#)

### Estonia



Music by Fredrik Pacius (1809–91). Words by Johann Voldemar Jannsen (1819–1900). Adopted c1917.

The music was composed in 1848 and first sung with Jannsen's text in 1869. The melody is also used for the Finnish national anthem (see Finland).

[National anthems](#)

### Ethiopia



Music by Solomon Lulu Mitiku (*b* 1950). Words by Dereje Melaku Mengesha (*b* 1957). Adopted in 1992.

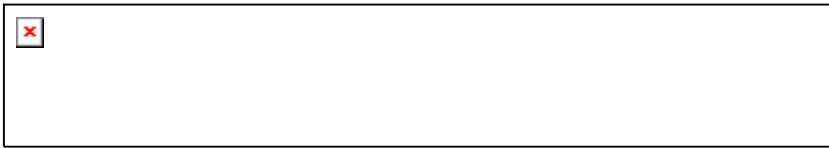
This anthem replaced *Ityopya, qidä mi* (music by Daniel Yohannes Haggos, words by Assefa Gebre-Mariam Tessama), adopted in 1975. This in turn had replaced the imperial anthem *Hail Ethiopia, land elect* (music by K. Nalbandian, words by a group of Ethiopians), which was adopted in 1930 at the coronation of Haile Selassie I.

### BIBLIOGRAPHY

**R. Pankhurst:** 'The Ethiopian National Anthem in 1940 [1941]: a Chapter in Anglo-Ethiopian Wartime Relations', *Ethiopia Observer*, xiv (1971), 219–25; xv (1972–3), 63–6

## National anthems

### Faeroes



Music by Peter Alberg (1885–1940). Words by Símun av Skarði (1872–1942).

*Tú alfagra landmítt* became the national anthem in the late 1930s when it superseded *Eg oyggjar veit* by Frisrikkur Petersen (1853–1917) with music by Hans Jacob Højgaard (*b* 1904).

## National anthems

### Fiji



Music based on a traditional Fijian song. Words by Michael Prescott (*b* 1928).

## National anthems

### Finland



Music by Fredrik Pacius (1809–91). Words by Johan Ludvig Runeberg (1804–77).

The words were written in 1846, the music two years later, and the anthem was first sung at a students' gathering on 13 May 1848. Pacius's melody is also used for the Estonian national anthem (see Estonia).

## National anthems

### France



Music and words by Claude-Joseph Rouget de Lisle (1760–1836). Adopted in 1795.

*La Marseillaise* was written in a single night in April 1792 as a marching song for Marshal Lukner's army of the Rhine. It was first sung by Mayor Dietrich of Strasbourg at his own home and was performed a few days later by the band of the Garde Nationale. Its popularity throughout France became assured when it was taken up by a battalion of volunteers from Marseilles, who sang it as they entered Paris in July the same year. It thereafter became known as *La Marseillaise*, though it had already been printed in Strasbourg under the title *Chant de guerre pour l'armée du Rhin*.

An attempt was made during the Second Empire to replace the anthem with another of a less 'revolutionary' character, *Partons pour la Syrie*, in the composition of which Queen Hortense, mother of Napoleon III, is said to have had a hand. After the fall of Napoleon III *La Marseillaise* was immediately reinstated.

The authorship of *La Marseillaise* has often been contested, and claims to the music have been made on behalf of Dalayrac, Gossec, Grétry, Méhul, Ignace Pleyel and several others. Pleyel did, in fact, provide the music for another of Rouget de Lisle's patriotic poems, *Hymne à la liberté*, but there is nothing to suggest that the composer of *La Marseillaise* was other than Rouget de Lisle himself.

The melody has been quoted by many composers, including Philipp Carl Hoffmann (set of variations, 1795), Salieri (*Palmira, regina di Persia*, 1795), Jean-Baptiste Lucien Grison (*Esther*), Schumann (overture *Hermann und Dorothea, Faschingsschwank aus Wien* and *Die beiden Grenadiere*), Wagner (*Les deux grenadiers*), Litolff (overture *Maximilian Robespierre*), Liszt (*Heroïde funèbre*), Tchaikovsky (overture *1812*), Arnold Mendelssohn (*Der Bärenhäuter*, 1900), Siegfried Ochs (*Im Namen des Gesetzes*, 1888) and Debussy (*Feux d'artifice*).

## BIBLIOGRAPHY

- A. Rouget de Lisle:** *La vérité sur la paternité de La Marseillaise* (Paris, 1865)
- F.K. Meyer:** *Versailler Briefe* (Berlin, 1872)
- F.N. Le Roy de Sainte-Croix:** *La Marseillaise et Rouget de Lisle* (Strasbourg, 1880)
- F.N. Le Roy de Sainte-Croix:** *Le chant de guerre pour l'armée du Rhin, ou La Marseillaise* (Strasbourg, 1880)
- A. Loth:** *Le chant de La Marseillaise: son véritable auteur* (Paris, 1886) [incl. facs. of orig. MS]
- C. Pierre:** *La Marseillaise: comparaison des différentes versions variantes* (Paris, 1887)
- J. Tiersot:** 'L'auteur du chant de "La Marseillaise"', *ZIMG*, ii (1900–01), 155–7
- C. Pierre:** *Les hymnes et chansons de la Révolution* (Paris, 1904/R)
- R. Brancour:** *La Marseillaise et le chant du départ* (Paris, 1915)
- E. Newman:** 'Rouget de L'Isle, "La Marseillaise", and Berlioz', *MT*, lvi (1915), 461–3; also in *Birmingham Daily Post* (19 July 1915)
- J. Tiersot:** *Histoire de La Marseillaise* (Paris, 1915)
- L. Fiaux:** *La Marseillaise: son histoire dans l'histoire des français depuis 1792* (Paris, 1918)
- V. Helfert:** 'Contributo alla storia della "Marseillaise"', *RMI*, xxix (1922), 622–38
- E. Istel:** 'Die Marseillaise: eine deutsche Melodie?', *Die Musik*, xvii (1924–5), 801–13
- L. Garros:** *Rouget de Lisle et La Marseillaise* (Paris, 1931)
- D. Fryklund:** 'Om Marseljäsen i Sverige', *STMf*, xvii (1935), 81–107
- J.G. Prod'homme:** 'Comment La Marseillaise fut connue à l'étranger à l'époque de la Révolution', *RMI*, xl (1936), 307–12
- H. Wendel:** *Die Marseillaise: Biographie einer Hymne* (Zürich, 1936)
- D. Fryklund:** *Marseljäsen* (Hälsingborg, 1942)

**G. de Froidcourt:** *Grétry, Rouget de Lisle et La Marseillaise* (Liège, 1945)  
**F. Chailley:** *La Marseillaise: étude critique sur ses origines* (Nancy, 1960)  
**J. Klingenberg:** 'J. Pleyel und die Marseillaise', *SMw*, xxiv (1960), 106–19  
**H. Luxardo:** *Histoire de la Marseillaise* (Paris, 1989)  
**B. Sonntag:** 'Die Marseillaise als Zitat in der Musik: ein Beitrag zum Thema "Musik und Politik"', *Nach Frankreich zogen zwei Grenadier': Zeitgeschehen im Spiegel von Musik* (Münster and Hamburg, 1991), 22–37

[National anthems](#)

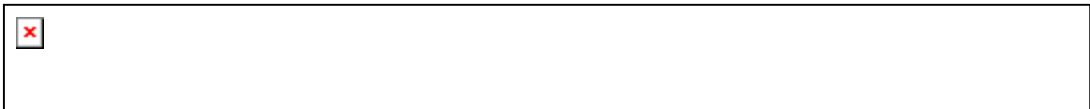
## Gabon



Music and words by Georges Damas (1902–82). Adopted in 1960.

[National anthems](#)

## Gambia



Music adapted by Jeremy F. Howe (*b* 1929) from the traditional Mandinka song *Foday kaba dumbuya*. Words by Virginia Julia Howe (*b* 1927). Adopted in 1965.

[National anthems](#)

## Germany



Music by Joseph Haydn. Words by August Heinrich Hoffmann von Fallersleben (1798–1874) from a poem by Walther von der Vogelweide (c1170–c1230). Adopted in 1922; present text adopted in 1950.

Haydn's music was originally written in 1797 as the national anthem of Austria, and it was used in that country until the beginning of World War II (see Austria). In 1922 it was officially adopted by Germany with Hoffmann von Fallersleben's poem beginning 'Deutschland, Deutschland über alles', and from 1933 this was sung in conjunction with the Nazi party song, the *Horst-Wessel-Lied*. In 1950 the Federal Republic replaced the first verse of Hoffmann von Fallersleben's poem by the third verse quoted above.

Until 1922 the Germans used as their anthem the tune of *God Save the King/Queen* (see British Isles), which they sang to the words 'Heil Dir im Siegerkranz' by Heinrich Harries, with modifications by B.G. Schumacher. This had been adopted as the national anthem when the German empire was established in 1871. The situation before that date was rather confused. *Heil Dir im Siegerkranz* had been in use since 1796, and during the first half of the 19th century it existed alongside a number of pan-German anthems as well as several others more particularly associated



with separate German states. In 1818 Spontini composed the *Preussischer Volksgesang* to a text by J.F.L. Duncker, 'Wo ist das Volk, das kühn von Tat?'. This remained in use for about 20 years until it was superseded by *Ich bin ein Preusse* with words by Bernhard Thiersch and music by Heinrich August Neithardt. Between 1949 and 1990 the DDR used *Auferstanden aus Ruinen*, with music by Hanns Eisler (1898–1962) and words by Johannes R. Becher (1891–1958), as the national anthem.

Haydn used the melody of his anthem for a set of variations in the String Quartet op.76 no.3. It has also been quoted as a patriotic symbol in works by Tobias Haslinger, Anton Diabelli and others.

## BIBLIOGRAPHY

**O. Boehm:** *Die Volkshymnen aller Staaten des deutschen Reiches* (Wismar, 1901)

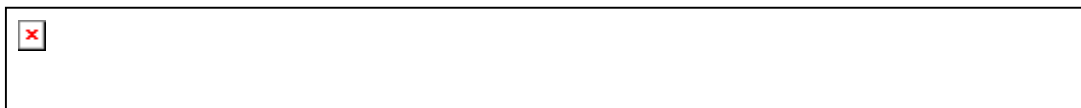
**A. Heuss:** 'Haydns Kaiserhymne', *ZMw*, i (1918–19), 5–26

**U. Günther:** '... über alles in der Welt?': *Studien zur Geschichte und Didaktik der deutschen Nationalhymne* (Neuwied, 1966)

**U. Günther:** 'Die Nationalhymne als pädagogisches Problem', *Bildung und Erziehung*, xx (1967), 130

[National anthems](#)

## Ghana



Music by Philip Gbeho (1905–76). Adopted in 1957; present words adopted in 1966.

The original words, 'Lift high the flag of Ghana', by various authors including the composer, were written in 1956 together with the music. They were replaced by the present text following a change of government in 1966.

[National anthems](#)

## Great Britain.

See British Isles.

[National anthems](#)

## Greece.



Music by Nicolaos Mantzaros (1795–1872). Words by Dionysius Solomos (1798–1857). Adopted in 1864.

Solomos's poem was written in 1823–4; there are 158 stanzas of which only the first two are normally sung as the national anthem.

[National anthems](#)

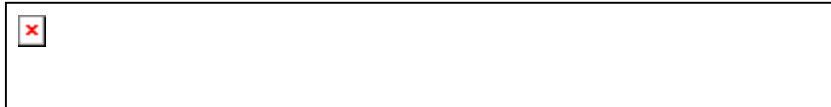
## Greenland



Music by Jonathan Petersen (1881–1961). Words by Henrik Lund (1875–1948).

[National anthems](#)

### **Grenada**



Music by Louis Masanto (*b* 1938). Text by Irva Baptiste (*b* 1924). Adopted in 1974 when Grenada became independent. Before that date *God Save the King/Queen* was used (see British Isles).

[National anthems](#)

### **Guatemala**



Music by Rafael Álvarez (1860–1948). Words by José Joaquín Palma (1844–1911). Adopted in 1896.

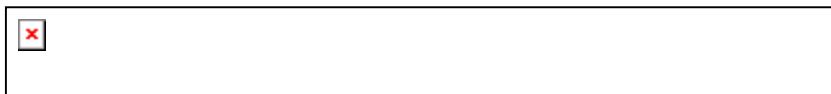
This anthem was chosen from entries in a public competition in 1887. It was adopted by governmental decrees in 1896 and 1897, and modified in 1934.

### **BIBLIOGRAPHY**

**R. Bran Azmitia:** *Historia de nuestro himno nacional* (Guatemala, 1958)

[National anthems](#)

### **Guinea**



Music by Fodeba Keita (1925–70). Words (beginning ‘Peuple d’Afrique! Le passé historique!’) anonymous.

[National anthems](#)

### **Guinea-Bissau**



Music and words by Amilcar Cabral (1924–73). Adopted in 1974 when the country achieved independence.

The anthem is also used by Cape Verde.

[National anthems](#)

## **Guinea, Equatorial.**

See Equatorial Guinea.

[National anthems](#)

## **Guyana**



Music by Robert Cyril Gladstone Potter (1899–1981). Words by Archibald Leonard Luker (1917–71). Adopted in 1966.

[National anthems](#)

## **Haiti**



Music by Nicolas Geffrard (1871–1930). Words by Justin Lhérisson (1873–1907).

The anthem was written to celebrate the centenary of Haiti's independence on 1 January 1904. The title refers to Jean-Jacques Dessalines, the island's liberator and its first emperor.

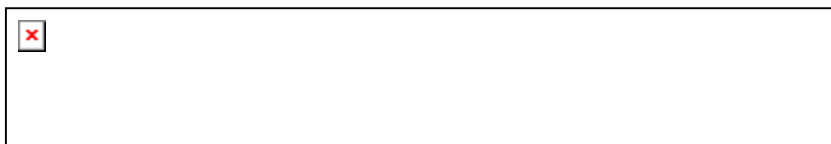
[National anthems](#)

## **Hawaii.**

See United States of America.

[National anthems](#)

## **Honduras**



Music by Carlos Hartling (1869–1920). Words by Augusto C. Coello (1883–1941). Adopted in 1915.

[National anthems](#)

## **Hungary**



Music by Ferenc Erkel (1810–93). Words by Ferenc Kölcsey (1790–1838). Adopted in 1845.

The words were written in 1823. The music was chosen as the result of a public competition.

## **BIBLIOGRAPHY**

**L. Somfai:** 'A himnuz ösbemutatójának szólamanyga', *Írások Erkel Ferencről és a magyar zene korábbi századairól*, ed. F. Bónis (Budapest, 1968), 57–62

[National anthems](#)

## Iceland



Music by Sveinbjörn Sveinbjörnsson (1847–1927). Words by Matthias Jochumsson (1835–1920). Adopted in 1874, when Iceland secured its own constitution and celebrated the 1000th anniversary of the island's first permanent settlers.

[National anthems](#)

## India



Music and words by Rabindranath Tagore (1861–1941). Adopted in 1950.

The anthem was first published in 1912 and together with another patriotic song, *Vande mātaram*, it was for years associated with India's struggle towards independence. It was sung at the historic midnight session of the Constituent Assembly on 14 August 1947 and became the national anthem just over two years later.

[National anthems](#)

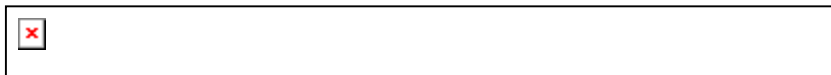
## Indonesia



Music and words by Wage Rudolph Supratman (1903–38). Adopted in 1945. Sung as the Nationalist party song since 1928.

[National anthems](#)

## Iran



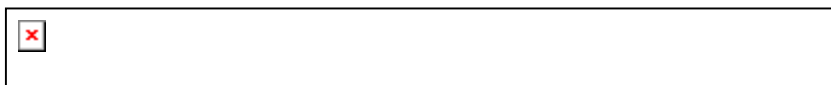
Music by Hassan Rihahi (*b* 1945). Words, beginning 'Sar zad az ufuq mihr-i-hāwaran' ('On the horizon rises the eastern sun'), anonymous.

An early Iranian anthem was *Salamati Shah*, a setting of anonymous words by a Frenchman, General Lemaire, composed in 1873. From 1933 to 1979 the anthem in use was *Shahhanshahemaw zende baw* ('Long Live the shah'), with music by Davood Najmi Moghaddam (*b* ?1900) and words by S. Afsar (1880–1940). This was followed in 1980 by *Shod jomhooreeye eslahme bepah* ('The Islamic Republic has been established'), with music

by Mohammed Beglary and words by Abolghasem Halat. The present anthem was chosen as the result of a competition in 1990.

[National anthems](#)

## Iraq



Music by Walīd Georges Gholmieh (*b* 1938). Words, beginning ‘Watanun medde ‘alā l-ufqī janāha’ (‘A homeland that spreads its wings over the horizon’), by Shafīq ‘Abd al-Jabbār al-Kamālī (1930–84). Adopted in 1981.

Previously Iraq had used a textless anthem with music by L. Zambaka, adopted in 1959.

[National anthems](#)

## Ireland



Music by Peadar Kearney (1883–1942) and Patrick Heaney (*d* 1911). Words by Peadar Kearney.

The chorus (quoted above) was adopted as the national anthem in 1926. The words were written in 1907 and first published in *Irish Freedom* in 1912.

[National anthems](#)

## Isle of Man.

See British Isles.

[National anthems](#)

## Israel



Music traditional, arranged by Samuel Cohen. Words by Naftali Herz Imber (1856–1909). Adopted in 1948.

The text of this anthem was probably written in 1878 and was first published in the collection *Barkai* (‘Morning star’) in 1886. The melody was adapted in 1888 from a Moldavian folksong arranged by G. Popovici as *Carul cu boi*. During the first half of the 20th century it served as the anthem of the Zionist organization.

## BIBLIOGRAPHY

**E. Hacohen:** ‘*Ha-tiqvah*: sipuro sel hîmnon’, *Gittîf*, xxxvii (1968), 4–5

[National anthems](#)

## Italy



Music by Michele Novaro (1822–85). Words by Goffredo Mameli (1827–49). Adopted in 1946.

This is Italy's first official national anthem. It came into use with the establishment of the Italian Republic after World War II. Composed in 1847, its original title was *Canto degli italiani*. The anthem most widely used before 1946 was the *Marcia reale d'ordinanza*, composed by Giuseppe Gabetti (1796–1862) at the request of King Carlo Felice in 1831. The *Inno di Garibaldi*, composed in 1858 by Alessio Olivieri (1830–67) to a text by Luigi Mercantini, became popular after Garibaldi's victory over the Bourbons in 1860. During the period of Fascist rule *La giovinezza* was used as a party song; the music was by G. Castaldo, the words by Marcello Manni.

[National anthems](#)

### **Jamaica**



Music by Robert Lightbourne (1909–95). Words by Hugh Sherlock (b 1905). Adopted in 1962.

[National anthems](#)

### **Japan**



Music by Hiromori Hayashi (1831–96). Words selected from the seventh volume of *Kokinshu* (9th century). Adopted in 1893.

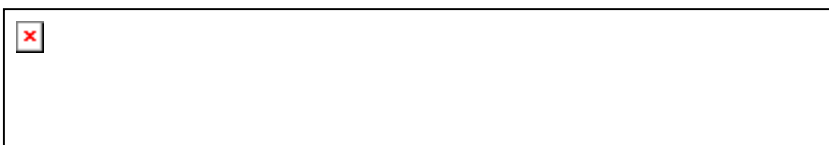
The anthem was first performed in 1880 on the birthday of Emperor Meiji (3 November).

### **BIBLIOGRAPHY**

**T. Sato, ed.:** *Kimigayo kankei bunken mokuroku* [Bibliography of items on *Kimigayo*] (Tokyo, 1991, 2/1992)

[National anthems](#)

### **Jordan**



Music by 'Abd al-Qādir al-Tannīr (1901–57). Words by 'Abd al-Mun'im al-Rifā'ī (1917–85). Adopted in 1946.

[National anthems](#)

## **Kampuchea.**

See Cambodia.

[National anthems](#)

## **Kazakhstan**



Music by Latif Khamidi (*b* 1906), Mukhtan Tulebayevich Tulebayev (1913–60), and Yevgeny Grigor'yevich Brusilovsky (1905–81). Words, beginning 'Azatyk zholinda zhalyndap zhanypyž' ('We are brave people, children of honesty'), by Muzafar Alimbayev (*b* 1923), Kadir Mirzaliyev (*b* 1935), Tumanbai Moldagaliyev (*b* 1935) and Zhadira Daribayeva. The music was adopted in 1944, the words in 1946.

Modifications were made to the text in 1978 and 1985.

[National anthems](#)

## **Kenya**



Music traditional, based on a Kenyan folksong and adapted by a five-man commission who also wrote the words.

[National anthems](#)

## **Khmer Republic.**

See Cambodia.

[National anthems](#)

## **Kiribati**



Music and words by Urium Tamuera Ioteba (1910–88). First sung in 1979 when Kiribati became independent.

[National anthems](#)

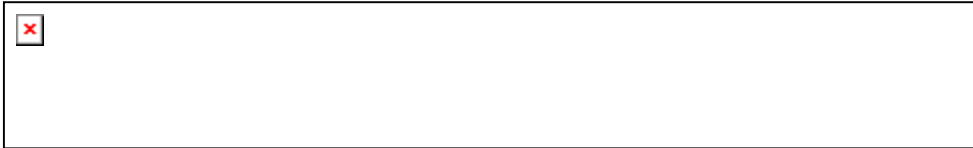
## **Korea, People's Democratic Republic of**



Music by Kim Wŏn-Gyun (*b* 1917). Words by Pak Se Yŏng (1902–89). Adopted in 1947.

[National anthems](#)

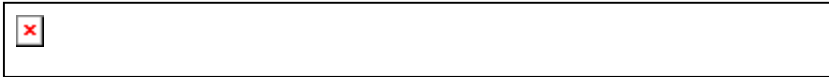
## **Korea, Republic of**



Music by Eacktay Ahn (1906–65). Words anonymous. Adopted in 1948. The words were originally sung to a different melody.

[National anthems](#)

### **Kuwait**

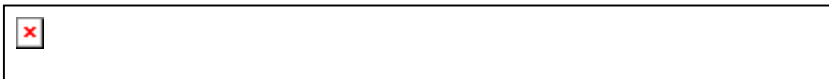


Music by Ibrāhīm Nāsir al-Soula (*b* 1935). Words, beginning ‘Watanī al-Kuwayt salemta lilmajdi’ (‘Kuwait, my country, may you be safe and glorious’), by Ahmad Mushārī al-Adwānī (1923–92). Adopted in 1978.

Between 1951 and 1978 the textless *Amiri salute* by Yusuf Adees was used as the country’s anthem.

[National anthems](#)

### **Kyrgyzstan**



Music by N. Davlesov and K. Moldobasanov. Words by J. Sadikov and Sh. Kuluyev. Adopted in 1992.

[National anthems](#)

### **Laos**



Music by Thongdy Sounthōnevicit (1905–68). Words by Sisana Sisane (*b* 1923). Written in 1941; adopted in 1947. A new text was adopted in 1975.

[National anthems](#)

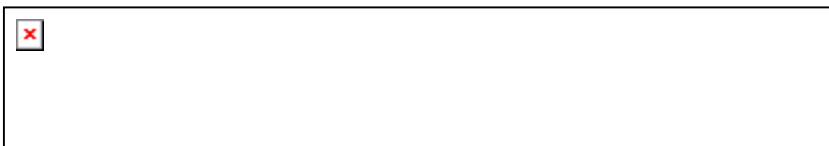
### **Latvia**



Music and words by Karlis Baumanis (1834–1904). Written for a singing festival in 1873.

[National anthems](#)

### **Lebanon**





Music by Wadī' Sabrā (1876–1952). Words by Rachid Nakhlé (1873–1939). Adopted in 1927.

[National anthems](#)

### **Lesotho**



Music by Ferdinand-Samuel Laur (1791–1854). Words by François Coillard (1834–1904). Adopted in 1967.

[National anthems](#)

### **Liberia**



Music by Olmstead Luca. Words by Daniel Bashiel Warner (1815–80), the third president of Liberia, 1864–8. Adopted in 1847.

[National anthems](#)

### **Libya**



Music by Mahmūd al-Chareif (1912–1990). Words, beginning 'Allahu akbar' ('God is greatest'), by Shams al-Dīn 'Abdalla (1921–77). Adopted in 1969.

Between 1954 and 1969 the anthem used was *Yā bilādī*, with music by Muhammad 'Abd al-Wahhāb and words by Al-Bashīr al-Arabī.

[National anthems](#)

### **Liechtenstein**



Music anonymous. Words by Jakob Joseph Jauch (1802–59).

The melody is that of *God Save the King/Queen* (see British Isles). The text was written in 1850 and altered slightly in 1963.

[National anthems](#)

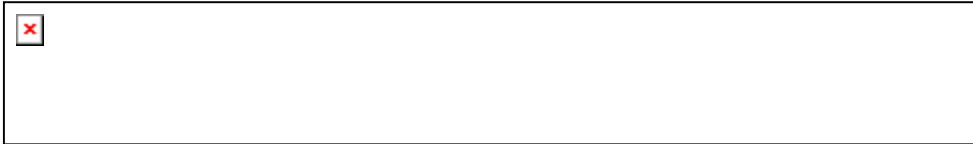
### **Lithuania**



Music and words by Vincas Kudirka (1858–99). Adopted in 1918.

[National anthems](#)

### **Luxembourg**



Music by Jean Antoine Zinnen (1827–98). Words by Michel Lentz (1820–93). Adopted in 1993.

This anthem was composed and first performed in 1864. In the 1890s it gradually replaced *De feierwôn* ('The Fire-Wagon'), music and words by Lentz, in popularity.

[National anthems](#)

### **Macedonia**



Music by Todor Skalovski (*b* 1909). Words by Vlado Malevski (1919–84). Adopted in 1992.

[National anthems](#)

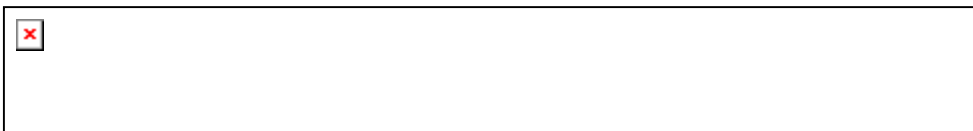
### **Madagascar**



Music by Norbert Raharisoa (*d* 1964). Words by P. Rahajason (1897–1971). Adopted in 1958.

[National anthems](#)

### **Malawi**



Music and words by Michael-Fred P. Sauka (*b* 1934). Adopted in 1964.

The anthem was chosen as a result of a competition held in 1964. It replaced *God Save the King/Queen* which had been in use since 1891 when Malawi (then Nyasaland) became a British protectorate. The Chitumbuka version, beginning 'Chiuta mtumbike Malawi', is no longer used, the official languages in Malawi now being English and Chichewa.

[National anthems](#)

### **Malaysia**



Music traditional. Words compiled by a special committee. Adopted in 1957.

As well as this national anthem each of the 13 princely states of Malaysia has its own state anthem. They are Johore, Kedah, Kelantan, Malacca, Negri Sembilan, Pahang, Penang, Perak, Perlis, Sabah, Sarawak, Selangor, Trengganu. The melody of the national anthem, *Negara ku*, was adapted from the former anthem of the state of Perak.

[National anthems](#)

## Maldives



Music by Wannakuwattawaduge Don Amaradeva (*b* 1927). Words by Mohamed Jameel Didi (1915–89). The music was composed and adopted in 1972.

From 1946 until 1972 the words were sung to a melody based on the tune of *Auld lang syne*.

[National anthems](#)

## Mali



Music by Banzoumana Sissoko (1890–1987). Words by Seydou Badian Kouyaté (*b* 1928). Adopted in 1962.

[National anthems](#)

## Malta



Music by Robert Sammut (1870–1934). Words by Dun Karm Psaila (1871–1961). Adopted in 1941.

The words of this anthem were written as a school hymn in 1923. Before 1941 *Tifhîra lil Mâlta*, with words by Giovanni Antonio Vassallo and a traditional melody, was used as a national anthem.

[National anthems](#)

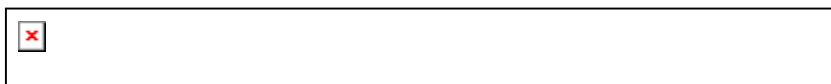
## Marshall Islands



Music and words by Amata Kabua (*b* 1928).

## National anthems

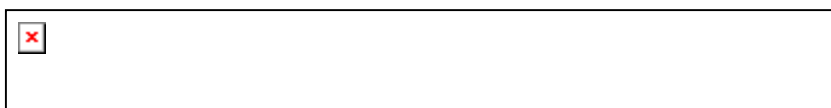
### Mauritania



Music by Tolia Nikiprowetzky (*b* 1916), based on traditional music. No words. Adopted in 1960.

## National anthems

### Mauritius



Music by Philippe Gentil (*b* 1938). Words by Jean Georges Prosper (*b* 1933). Adopted in 1968.

## National anthems

### Mexico



Music by Jaime Nunó (1824–1908). Words by Francisco González Bocanegra (1824–61). Adopted in 1854.

Bocanegra's poem was first sung in 1854 to music by Juan Bottesini which was coolly received. A competition organized by Mexico City led to the adoption of Nunó's setting.

## BIBLIOGRAPHY

**B. Beltrán:** *Historia del himno nacional mexicano* (Mexico City, 1939)

**J. Cid y Mulet:** *México en un himno: génesis e historia del himno nacional mexicano* (Mexico City, 1954, 5/1974)

**J.A. Peñalosa:** *Entraña poética del himno nacional* (Mexico City, 1955)

**J.C. Romero:** *Verdadera historia del himno nacional mexicano* (Mexico City, 1961)

## National anthems

### Micronesia



## National anthems

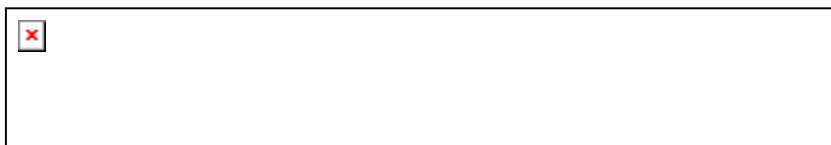
### Moldova



Music by Alexandru Cristî. Words, beginning 'Limba noastră-i o comoară' ('Our language is a treasure'), by Alexei Mateevici. Adopted in 1994.

## National anthems

## Monaco



Music by Albrecht (1817–95). Words by Théophile Bellando de Castro (1820–1903).

The music is based on a folksong which, to Bellando's words, was used as a marching song by the Garde Nationale, in which Bellando served as a captain. It was first performed as a national anthem in December 1867 to greet the arrival in the port of Monaco of Prince Albert I.

[National anthems](#)

## Mongolia



Music by Bilegyn Damdinsüren (1919–91). Words by Luvsanjamts Murjarj (1915–96) and Tsendyn Damdinsüren (1908–86). Music adopted in 1950, words in 1991.

Between 1963 and 1991 the anthem was sung to words by Tsevegmidyn Gaitav (1929–79) and Choizilyn Chimed (*b* 1927).

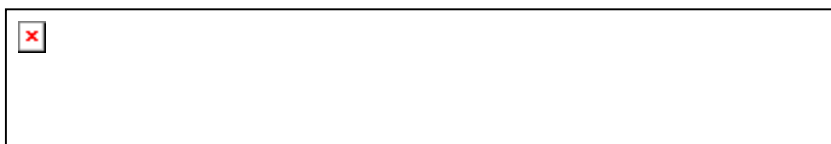
[National anthems](#)

## Montenegro.

See Yugoslavia.

[National anthems](#)

## Morocco



Music by Léo Morgan (1919–84). Words by 'Alī Squalli Husaynī (*b* 1932).

[National anthems](#)

## Mozambique

Music and words by Justino Sigaulane Chemane (*b* 1923). Adopted in 1975 when the country became independent.

[National anthems](#)

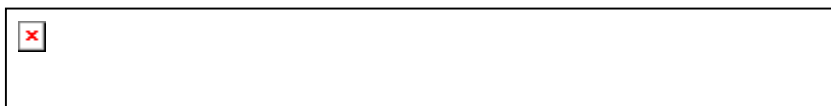
## Myanmar



Music and words by Saya Tin (1914–47). Adopted in 1948.

## National anthems

### Namibia.



Music and words by Axali Doeseb (*b* 1954). Adopted in 1991.

## National anthems

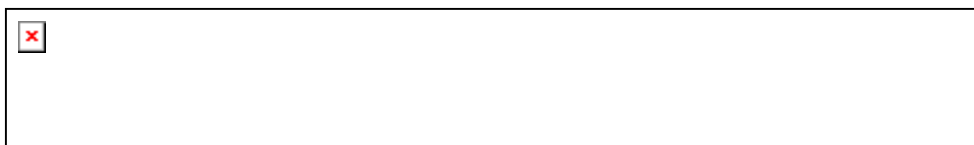
### Nauru



Music by Laurence Henry Hicks (*b* 1912). Words written collectively. Adopted in 1968.

## National anthems

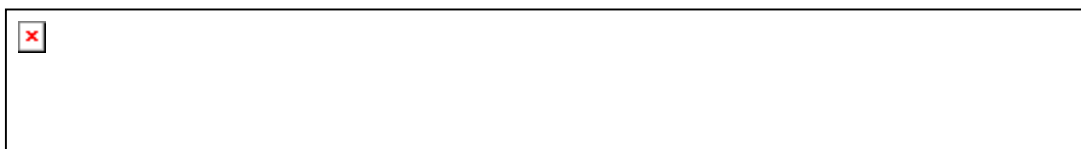
### Nepal



Music by Bakhatbir Budhapirithi (1857–1920). Words by Chakrapani Chalise (1884–1959). Music adopted in 1899, words in 1924.

## National anthems

### Netherlands



Music anonymous. Words by Philip Marnix van St Aldegonde (1540–98).

The words date from about 1568 and are first found together with the music in Adriaen Valerius's *Neder-landtsche gedenck-clanck* (Haarlem, 1626). The melody, however, is even older and exists in a number of different versions. Mozart's piano variations on *Willem van Nassau* (K25) show the tune in an 18th-century guise.

Occupying a position somewhat analogous to that of *Rule Britannia!* in Great Britain is the patriotic hymn *Wien Neêrlandsch bloed door d'adren vloeit*, with words by Hendrik Tollens (1780–1856) and music by Johann Wilhelm Wilms (1772–1847), which was chosen as the first national anthem in 1816 following the foundation of the Kingdom of the Netherlands. It was gradually replaced by the present anthem after Wilhelmina became queen in 1898.

## BIBLIOGRAPHY

J.W. Enschedé: 'De melodie van het Wilhelmus', *Oud-Holland*, xii (1894), 172–90, 201–32

- A.D. Loman:** 'De melodie van het Wilhelmus', *TVNM*, v/1 (1895), 46–73
- J.W. Enschedé:** 'De Wilhelmus-melodie in de Gedenck-clanck van Valerius', *TVNM*, v/2 (1896), 100–28
- F. van Duyse:** 'Het Wilhelmuslied uit een muzikaal oogpunt beschouwd', *TVNM*, v/3 (1897), 153–88
- F. van Duyse:** *Het oude Nederlandsche lied*, ii (The Hague, 1905)
- F. Kossmann:** 'De wijs van het Wilhelmus in 1574', *Tijdschrift voor nederlandsche taal- en letterkunde*, xl (1921), 259–67
- F. Kossmann:** 'Die Melodie des *Wilhelmus van Nassouwe* in den Lautenbearbeitungen des XVII. Jahrhunderts', *AMw*, v (1923), 327–31
- P. Leendertz:** *Het 'Wilhelmus van Nassouwe'* (Zutphen, 1925)
- F. Noske:** 'Early Sources of the Dutch National Anthem (1574–1626)', *FAM*, xiii (1966), 87–94
- W. Kloppenburg:** 'Het Wilhelmus als volkslied en als kerklied', *Het orgel*, lxxx (1984), 451–7

[National anthems](#)

### Netherlands Antilles

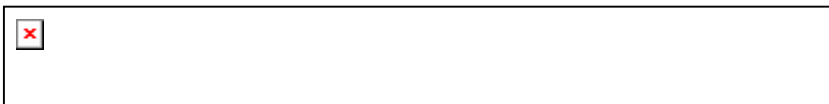


Music by J.B.A. Palm (1885–1963). No words. Adopted in 1964.

This is used together with the national anthem of the Netherlands. Before 1964 it was used as the anthem of the island territory of Bonaire.

[National anthems](#)

### New Zealand.



Music by John Joseph Woods (1849–1934). Words by Thomas Bracken (1843–98).

In 1977 this anthem was officially accorded equal status with *God Save the King/Queen* (see British Isles). There is also a Maori version by Thomas Henry Smith (1824–1907), beginning 'A ihoa, atua, Onga iwi! Matoura'.

[National anthems](#)

### Nicaragua



Music by Luis Delgadillo (1887–1962). Words by Salomón Ibarra Mayorga (1890–1985). Present text adopted in 1939.

The music has sometimes been attributed to Anselmo Castinove. It was originally sung to a text which began 'La patria amada canta este día'. Another patriotic song which has enjoyed the status of a national anthem is *Hermosa soberana*, with music by A. Cousin and words by Blas Villatas.

### BIBLIOGRAPHY

**S. Ibarra Mayorga:** *Monografía del himno nacional de Nicaragua*  
(Managua, 1955, 2/1964)

[National anthems](#)

## Niger



Music by Robert Jacquet (1896–1976) and Nicolas Frionnet (*b* 1911).  
Words by Maurice Thiriet (1906–69). Adopted in 1961.

[National anthems](#)

## Nigeria



Music by Benedict Elide Odiase (*b* 1934). Words written collectively.  
Adopted in 1978.

The first anthem of Nigeria was one beginning 'Nigeria we hail thee', with music by Frances Benda and words by Lilian Jean Williams; this was used from 1960, when the country became independent, until 1978. During a short and precarious period of independence (1967–71) the Nigerian state of Biafra used as a national anthem a theme from the tone poem *Finlandia* by Sibelius.

[National anthems](#)

## Norway



Music by Rikard Nordraak (1842–66). Words by Bjørnsterne Bjørnson (1832–1910). Adopted in 1864.

The words were first published in 1859 and the anthem first performed in public on 17 May 1864 to celebrate the 50th anniversary of the Norwegian constitution. *Sønner af Norge det ældgamle rige* ('Sons of Norway, the time-honoured realm'), with music by Christian Blom (1787–1861) and words by Henrik Bjerregaard, has also enjoyed the status of a national anthem.

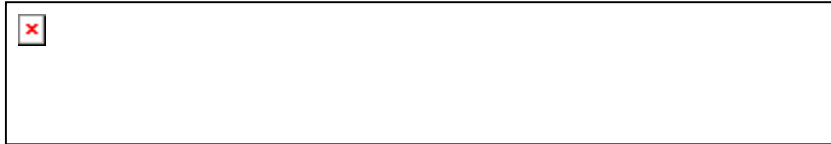
## BIBLIOGRAPHY

**O. Gurvin:** "Ja, vi elsker dette landet": et essay om utførelsen', *STMf*, xliii (1961), 163–70

[National anthems](#)

## Oman





[National anthems](#)

## **Orange Free State.**

See South Africa.

[National anthems](#)

## **Pakistan**



Music by Ahmad Ghulamali Chagla (1902–53). Words by Abul Asar Hafeez Jullunduri (1900–82). Music adopted in 1953; words adopted in 1954.

[National anthems](#)

## **Palau**



Music by Ymesei O. Ezekiel (1926–84). Words written collectively. Adopted in 1980.

[National anthems](#)

## **Panama**



Music by Santos Jorge (1870–1941). Words by Jerónimo de la Ossa (1847–1907). Adopted in 1925.

The music of this anthem was originally written to a text by Juan Agustín Torres. It was first used with the present text in 1903, when Panama became a republic. Provisionally adopted by the country's national assembly in 1906, it became the official anthem in 1925.

[National anthems](#)

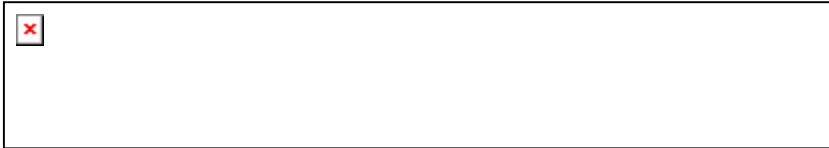
## **Papua New Guinea**



Music and text by Thomas Shacklady (*b* 1917). Adopted in 1975 when the country became independent.

[National anthems](#)

## **Paraguay**



Music by Francés Dupuy (1813–61) or Louis Cavedagni (*d* 1916). Words by Francisco Esteban Acuña de Figueroa (1791–1862). Adopted in 1846.

The music is sometimes attributed to Acuña de Figueroa, author of the text, who also wrote the words of the Uruguayan national anthem. The arrangement by Remberto Giménez was declared the official version in 1934.

#### [National anthems](#)

#### **Peru**



Music by José Bernardo Alcedo (1788–1878). Words by José de la Torre Ugarte (1786–1831). Adopted in 1821.

The anthem was chosen as the result of a public competition and first sung at the Teatro Segura, Lima, on 24 September 1821. It was revised in 1869 by Claudio Rebagliati and in this version declared unalterable by the Peruvian Congress in 1924.

#### **BIBLIOGRAPHY**

**C. Raygada:** *Historia crítica del himno nacional* (Lima, 1954)

#### [National anthems](#)

#### **Philippines**



Music by Julian Felipe (1861–1944). Words by José Palma (1876–1903).

The music was written in 1898 and performed for the first time in June that year in connection with the proclamation of Philippine independence. The text was written the following year and published in the newspaper *La independencia*. In the original Spanish this began 'Tierra adorada, hija del sol de oriente'; the Tagalog translation quoted above was made by Felipe Padilla de Leon (1912–92).

#### [National anthems](#)

#### **Poland**



Music traditional. Words by Józef Wybicki (1747–1822). Adopted in 1927.

The music has sometimes been attributed to General Wybicki, who wrote the words, and to Michał Kleofas Ogiński (1765–1833). In a slightly different form it came to be associated in the 19th century with the pan-Slavonic anthem *Hej slované*, which was adopted as the national anthem of Yugoslavia in 1945. The words were written in 1797 when Wybicki was serving as a legionary in Reggio nell'Emilia, Italy, and the anthem was sung when General Dąbrowski, commander of the Polish legions, entered Poznań in 1806. In 1948 a new version harmonized by Kazimierz Sikorski (b 1895) was approved by the Polish Ministry of Culture and Arts.

## BIBLIOGRAPHY

**D. Wawrzykowska-Wierciochowa:** *Mazurek Dąbrowskiego: dzieje polskiego hymnu narodowego* [*Dąbrowski's Mazurka: a history of the Polish national anthem*] (Warsaw, 1974, 3/1982)

**J.S. Kopczeński:** *O naszym hymnie narodowym* [Our national anthem] (Warsaw, 1982, 2/1988)

[National anthems](#)

## Portugal



Music by Alfredo Keil (1850–1907). Words by Henrique Lopes de Mendonça (1856–1931). Written in 1890, adopted in 1910.

When Portugal became a republic this anthem replaced *O patria, o rei, o povo*, which had been written in 1822 by Pedro I of Brazil and which became the Portuguese national anthem when Pedro I ascended the throne of Portugal in 1826.

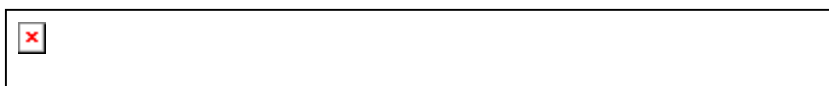
[National anthems](#)

## Prussia.

See Germany.

[National anthems](#)

## Puerto Rico



Music by F. Astol. No words. Adopted in 1952.

*The Star-Spangled Banner* is also used (see United States of America).

## BIBLIOGRAPHY

**M. Deliz:** *El himno de Puerto Rico: estudio crítico de 'La borinqueña'* (Madrid, 1957)

[National anthems](#)

## Qatar



No words. Adopted in 1954.

[National anthems](#)

## Rhodesia.

See Zimbabwe.

[National anthems](#)

## Romania

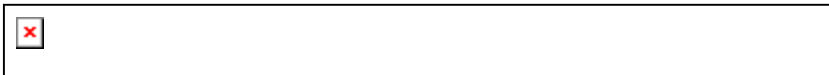


Music by Anton Pann (1796–1854). Words by Andrei Mureșanu (1816–63). Adopted in 1990.

The first national anthem of Romania was *Trăiască regele în pace și onor*, composed in 1861 by Edward A. Hübsch (1833–94). The words, by Vasile Alexandri, were written some years later. In 1947, after the proclamation of the Romanian People's Republic, Matei Socor (*b* 1908) composed a new hymn, *Zarobite cătuse în urmă vămân*, with words by Aurel Baranga. In 1953 this was replaced by another anthem by Socor which, until 1964, was sung to words by Eugen Frunza and Dan Desliu beginning 'Te slăvim Românie, pămînt strămoșesc'. Between 1977 and 1990 yet another anthem, with words (beginning 'Trei culori cunose pelume') and music by Ciprian Porumbescu (1853–83), was used.

[National anthems](#)

## Russia

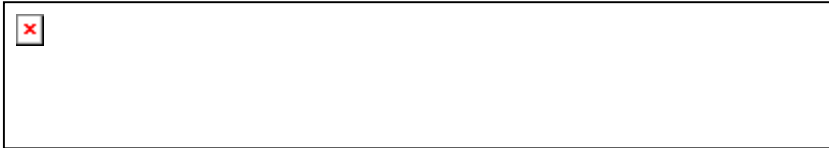


Music by Mikhail Ivanovich Glinka (1804–57). No words.

Russia's first anthem was the royalist *Bozhe, tsarya khrani* ('God Save the Tsar'), composed in 1833 by Aleksey Fyodorovich L'vov (1798–1870) to words by Vasily Andreyevich Zhukovsky. Before that date the music of *God Save the King/Queen* (see British Isles) had been used, and its influence on L'vov's anthem is easily recognizable. *Bozhe, tsarya khrani* remained in use in Russia until the Revolution of 1917 when it was replaced by the *Internationale*, composed by Pierre Degeyter to a text that Eugène Pottier, a Parisian transport worker, had written in 1871. A Russian translation was made by A.Y. Kots and another, in 1932, by A. Gapov. This remained the national anthem of the USSR until 1943, when a new anthem with music by Aleksandr Vasil'yevich Aleksandrov (1883–1946) and words, beginning 'Soyuz nerushimiy respublik svobodnikh' ('Unbreakable union of free-born republics'), by Sergey Mikhalkov (*b* 1913) and Garold Gabriyelevich El-Registan (*b* 1924) was adopted. The present anthem became current after the dissolution of the USSR in 1991.

[National anthems](#)

## Rwanda



Music based on a Rwandan folktune. Adopted in 1962.

[National anthems](#)

### **St Kitts and Nevis**



Music and words by Kenrick Anderson Georges (*b* 1955). Adopted in 1983.

[National anthems](#)

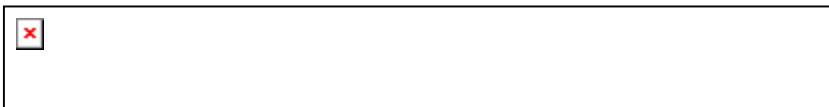
### **St Lucia**



Music by Leton Felix Thomas (*b* 1926). Words by Charles Jesse (1897–1985). Adopted in 1967. St Lucia became independent in 1979.

[National anthems](#)

### **St Vincent and the Grenadines**



Music by Joel Bertram Miguel (*b* 1938). Words by Phyllis Joyce McClean Punnett (*b* 1917). Adopted in 1969. St Vincent and the Grenadines became independent in 1979.

[National anthems](#)

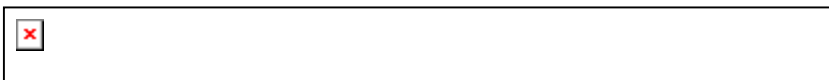
### **San Marino**



Music by Federico Consolo (1841–1906). Words by Giosuè Carducci (1835–1907), not officially in use. Adopted in 1894.

[National anthems](#)

### **São Tomé e Príncipe**

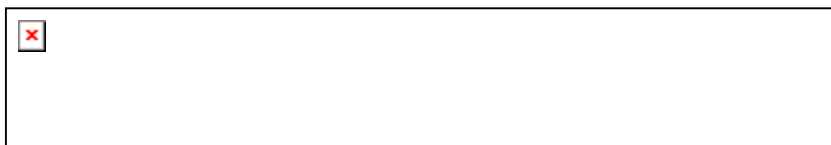


Music by Manuel dos Santos Barreto de Sousa e Almeida (*b* 1933). Words, beginning 'Independência total, glorioso canto do povo' ['Complete independence, glorious song of the people'], by Alda Neves de Graça do Espírito Santo (*b* 1926).

São Tomé e Príncipe became independent in 1975.

[National anthems](#)

## Saudi Arabia



Music by ‘Abd al-Rahmān al-Khatīb (*b* 1923). Words by Ibrāhīm Khafajī (*b* 1935). First sung in 1947, adopted in 1950.

[National anthems](#)

## Senegal



Music by Herbert Pepper (*b* 1912). Words by Leopold Sédar Senghor (*b* 1906). Adopted in 1960.

The words are adapted from the first version of an anthem previously written by the author for the former Federation of Mali. The anthem is preceded by a short flourish played on the *kora*.

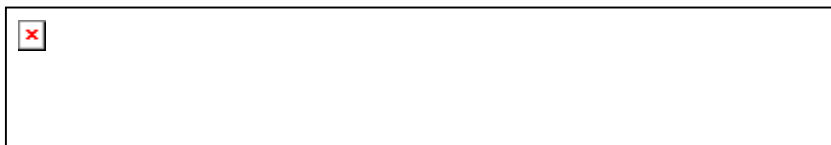
[National anthems](#)

## Serbia.

See Yugoslavia.

[National anthems](#)

## Seychelles

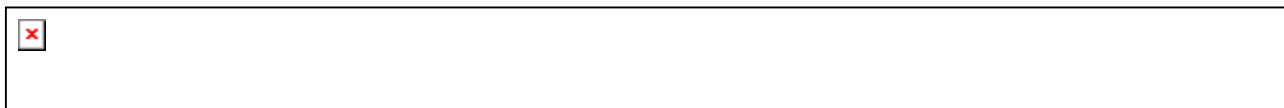


Music and words by David François Marc André (*b* 1958) and George Charles Robert Payet (*b* 1959). Adopted in 1996.

Between 1976, when the country became independent, and 1996 the anthem in use was *En avant* (composer and author unknown).

[National anthems](#)

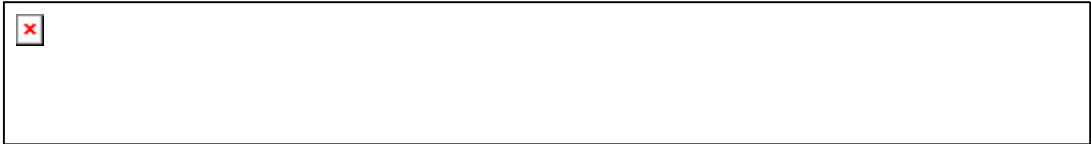
## Sierra Leone



Music by John Joseph Akar (1927–75). Words by Clifford Nelson Fyle (*b* 1933). Adopted in 1961.

[National anthems](#)

## Singapore



Music and words by Zubir Said (1907–87). First performed in 1958 and adopted in 1959.

[National anthems](#)

### **Slovakia**



Music traditional. Words by Janko Matuška (1821–77). Adopted in 1919.

Between 1919 and 1992 this formed part of a composite anthem for Czechoslovakia. The words were written in 1844.

[National anthems](#)

### **Slovenia**



Music by Stanko Premrl (1880–1965). Words by France Prešeren (1900–49). Adopted in 1989.

The music was probably composed in 1905 and first published in 1906. The words date from 1934. In 1990 it was decreed that only the seventh stanza of Prešeren's poem (beginning as above) should serve as the national anthem. An earlier anthem, dating from 1860, was *Naprey zastava Slave*, with music by Davorin Jenko (1835–1914) and words by Simón Jenko.

[National anthems](#)

### **Solomon Islands**



Music and words by Panapasa Balekana (*b* 1929). Adopted in 1978 on the declaration of independence.

[National anthems](#)

### **Somalia**



Music by Giuseppe Blanc (1886–1969). No words. Adopted in 1960.

[National anthems](#)

### **South Africa**



Music by Enoch Mankayi Sontonga (1860–1904) and Marthinus Lourens de Villiers (1885–1977). Words by Enoch Mankayi Sontonga and Cornelis Jacob Langenhoven (1873–1932). Adopted in 1995.

The history of South African national anthems is closely bound up with efforts to preserve the Afrikaans language against the growing domination of English. In 1865 the Orange Free State, then an independent republic, adopted the anthem *Heft, burgers, 't lied der vryheid aan*, with music by Willem Niccolai (1829–96) and words by H.A.L. Hamelberg. At the beginning of the Eerste Taalbeweging (First-Language Movement, 1870–1900) the poem *'n leder nasie het syn land* was written by members of the Genootskap van Regte Afrikaners and set to music by J.S. de Villiers. It became better known in the setting by W.J. van Gorkum. In 1875 Catherina van Rees wrote the music and words of the Transvaal national anthem, *Kent gy dat volk vol heldenmoed*. After the Anglo-Boer War the need was felt for a truly national anthem. At first Haydn's *Kaiserhymne* was used to the words *Afrikaners, landgenote*, but this achieved neither official nor popular recognition. In 1928 *Die huisgenoot* published Langenhoven's poem, *Die stem van Suid-Afrika*, in a setting by F.J. Joubert. Several other composers took up the words, and ultimately the melody by M.L. de Villiers found general and, in 1936, official approval. An English version, *The Call of South Africa*, appeared in 1952 and was revised in 1959. In 1994 two anthems were adopted, *The Call of South Africa* and the pan-African *Nkosi sikelel'iAfrika*. In 1995 these two were shortened and merged to form a single anthem which brings together two native languages (Nguni and Sotho), Afrikaans and English.

#### National anthems

#### Spain

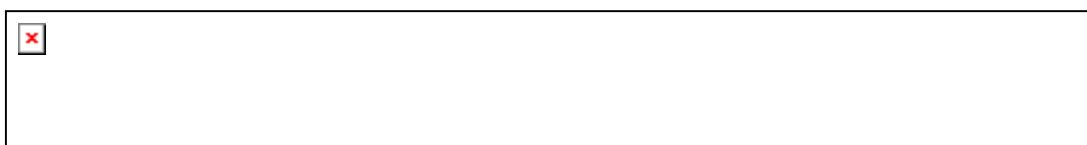


Music anonymous. No words. Adopted in 1942.

This anthem was chosen as the Royal March by Carlos III in 1770, and must therefore rank as the oldest national anthem after the British *God Save the King/Queen*. A popular patriotic song in the 19th century was the *Himno de riego* ('Soldados, la patria nos clama') and this was adapted as the national anthem during the period of the Spanish Republic (1931–6). In 1870 a competition for a new anthem promoted by King Amadeo I attracted over 400 contestants, but none of the entries was chosen.

#### National anthems

#### Sri Lanka



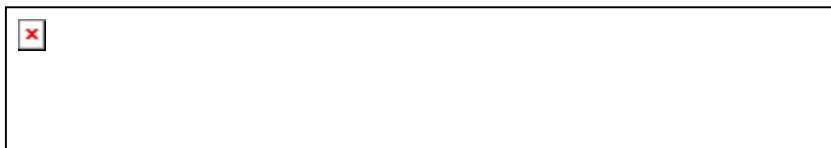
Music and words by Ananda Samarakone (1911–62). Adopted in 1952.



Slight alterations were made to the words in 1973 when Ceylon became the Republic of Sri Lanka. There is also a Tamil version, beginning 'Sri Lanka thāāyē, nam Sri Lanka'.

[National anthems](#)

### Sudan



Music by Ahmad Murgān (1905–74). Words by Ahmad Muhammad Sālih (1896–1971).

[National anthems](#)

### Surinam



Music by Johanne Corstianus de Puy (1835–1924). Words by Cornelis Atses Hoekstra (1852–1911). Adopted in 1954.

The music was written in 1876, the words in 1893. The anthem is used together with the national anthem of the Netherlands.

[National anthems](#)

### Swaziland



Music by David K. Rycroft (*b* 1924). Words by Andrease Enoke Fanyana Simelane (*b* 1934). Adopted in 1968.

[National anthems](#)

### Sweden



Music traditional. Words by Richard Dybeck (1811–77).

This was first sung in 1844; its use as a national anthem dates from 1880–90. It is usually sung today in the arrangement by Edvin Kallstenius (1881–1967). Other anthems have been used from time to time, including *Bevare Gud var kung* to the tune of *God Save the King/Queen*. In the same year as *Du gamla, du fria* the song *Ur Svenska hjärtans djup en gång* ('From deep in Sweden's heart') was composed, with music by Otto Jonas Lindblad (1809–64) and words by Carl Wilhelm August Strandberg (1818–77), and this also served as a royal anthem for a while. Yet another, *Sverige, Sverige, fosterland*, was written by Werner von Heidenstam

(1859–1940) and set to music in 1905 by Wilhelm Stenhammar (1871–1927).

## BIBLIOGRAPHY

**O. Andersson:** 'Du gamla, du fria i Finland', *Om visor och låtar: studier tillägnade Sven Salén* (Stockholm, 1960), 9–28; repr. in *Studier i musik och folklore*, i (Helsinki, 1964), 311–25

[National anthems](#)

## Switzerland



Music by Alberik Zwyssig (1808–54). Words by Leonhard Widmer (1808–67). Adopted in 1961.

The French version is by Charles Chatelanat (1833–1907), the Italian by Camillo Valsangiacomo (1898–1978), the Surselvisch by Alfons Tuor (1871–1904) and the Romansch by Gion Antoni Bühler (1825–97). Zwyssig, who was a monk as well as a musician, adapted this melody to Widmer's text in 1841; it was originally contained in one of his Gradual settings. The anthem was printed for the first time in the *Festheft der Zürcher Zofinger für die Aufnahme Zürichs in der Schweizerbund* in May 1843, and in the same year it was heard at a singing festival in Zürich. In 1961 it was adopted for a trial period of three years as the official anthem for the army and for Swiss representations abroad. In 1965 12 of the Swiss cantons declared themselves wholeheartedly in favour of the anthem; seven cantons voted to prolong the trial period, and the other six (which included Zürich) found the anthem unsuitable. It was therefore decided to postpone a final decision and to extend the trial period indefinitely. Before 1961 there was no official national anthem, though *Rufst du, mein Vaterland?* was widely regarded as one. The words, written in 1811 by Johann Rudolf Wyss (1782–1830), were sung to the tune *God Save the King/Queen*.

[National anthems](#)

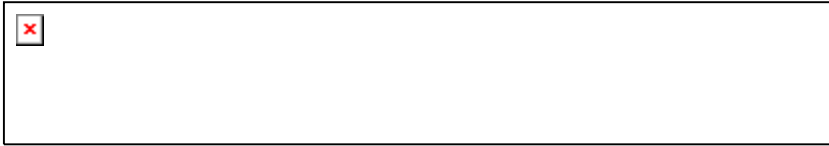
## Syria



Music by Ahmad Flayfel (1906–91) and Muhammad Flayfel (1899–1986). Words by Khalil Mardam Bey (1895–1959). Adopted in 1936.

[National anthems](#)

## Taiwan



Music by Cheng Maoyun (1900–57). Words by Sun Yatsen (1866–1925). Adopted in 1929.

The music was chosen as the result of a competition for a party song organized by the Guomindang Nationalist Party in 1928. It became the national anthem when the Guomindang came into power. The words are from a speech made by Sun Yatsen at the Huangpu Military Academy.

In 1912 there originated an anthem of unknown authorship beginning 'Tsong-kuoh hiung li jüh dschou tiän'.

[National anthems](#)

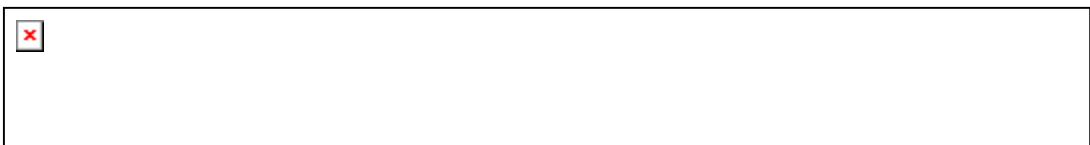
### **Tajikistan**



Music by Suleiman Yudakov (*b* 1916). Words not available.

[National anthems](#)

### **Tanzania**

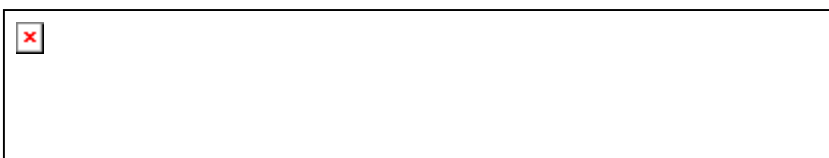


Music by Enoch Mankayi Sontonga (1860–1904). Words by a group of Tanzanians. Adopted in 1964.

This was adopted as the national anthem of Tanganyika in 1961 and was retained when Tanganyika and Zanzibar were united to form Tanzania in 1964. The music is that of the Bantu song *Nkosi sikelel'iAfrika*. The words were selected from six prizewinning entries for a competition organized in 1961 by the Ministry of Education in Tanganyika. A national march for the Sultan of Zanzibar was composed by Donald Tovey (1875–1940).

[National anthems](#)

### **Thailand**



Music by Phra Chenduriyang (1883–1968). Words by Luang Saranuprapan (1896–1954). Adopted in 1939.

The music was composed shortly after the country became a constitutional monarchy in 1932; words by Koon Wijitmatra, beginning 'Phendin Siam nam prathuang wa muang thong', were added later and officially adopted in 1934. When the country's name was changed from Siam to Thailand in 1939 a contest to replace Wijitmatra's words was arranged and Saranuprapan's text chosen. A second anthem, *Sanrasoen phra barami*,

with music by Pyotr Shurovsky (1850–1908) and words by Prince Narisaranuvadtivongs (see *Grove6*), was officially approved in 1934, but a decision to use only Chenduriyang's anthem was made some time later.

[National anthems](#)

### **Tibet.**

See China.

[National anthems](#)

### **Togo**



Music and words by Alex Casimir-Dosseh (*b* 1923). Adopted in 1960.

The anthem was chosen as a result of a competition held in 1960 when Togo attained independence. The Ewe translation is by H. Kwakume.

[National anthems](#)

### **Tonga**



Music by Karl Gustavus Schmitt (1834–1900). Words by Prince Uelingatoni ngu Tupoumalohi (1854–85). Composed before 1875.

[National anthems](#)

### **Transvaal.**

See South Africa.

[National anthems](#)

### **Trinidad and Tobago**



Music and text by Patrick Stanislaus Castagne (*b* 1916). Adopted in 1962.

[National anthems](#)

### **Tunisia**



Music by Muhammad 'Abd al- Wahhāb (1915–91). Words by Mustafā Sādiq al-Rāfi'i (1880–1937) and Aboul Kacem Chabbi (1909–34). Adopted in 1987.

The anthem in use between 1958 and 1987 was *Ālā khāludī yā dimānālgławāfī*, with music by Salāh al-Mahdī (*b* 1925) and words by Jalāl al-Dīn al-Naqqāsh (*b* 1912).

[National anthems](#)

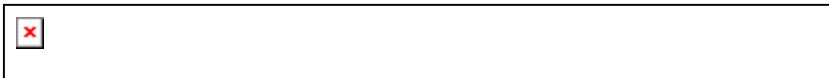
### Turkey



Music by Osman Zeki Güngör (1880–1958). Words by Mehmet Akif Ersoy (1873–1936). Adopted in 1921.

[National anthems](#)

### Turkmenistan



Music by Veli Mukhatov (*b* 1916). Words not available.

[National anthems](#)

### Tuvalu



Words and music by Afaese Manoa (*b* 1942). Adopted in 1978 when the country became independent.

[National anthems](#)

### Uganda



Music and words by George Wilberforce Kakoma (*b* 1923). Adopted in 1962.

[National anthems](#)

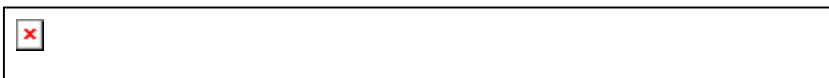
### Ukraine



Music by Mikhail Verbitsky (1815–70). Words by Pavel Chubinsky (1839–84). First performed in 1864 and adopted in 1918.

[National anthems](#)

### United Arab Emirates



Music by Sa'd 'Abd al-Wahhāb (1915–91).

This anthem replaced another, by Ishāq Sulaymān (b 1930), which was adopted in 1963 as the national anthem of Abu Dhabi.

[National anthems](#)

## United States of America



Music by John Stafford Smith (1750–1836). Words by Francis Scott Key (1779–1843). Adopted in 1931.

The words were written on 14 September 1814 on board a British frigate in Baltimore Harbour where Key had been detained after successfully petitioning for the release of a civilian friend, Beanes. He was inspired to write the poem when he saw in the morning the American flag still flying over Fort McHenry, which had withstood the British bombardment during the previous night. Key fashioned his verses to fit the melody of *To Anacreon in Heaven* by the English composer John Stafford Smith, which was then very popular in America both with its original words by Ralph Tomlinson and with others of a more patriotic nature.

Although Puccini used *The Star-Spangled Banner* as a motto theme for the American Lieutenant Pinkerton in his opera *Madama Butterfly* (1904) it was not until 1931 that it became the official national anthem. Before then it shared the honour with *My country 'tis of thee*, a poem that Samuel Francis Smith (1808–95) wrote in 1831 to the tune of *God Save the King/Queen*. *Hail Columbia*, written in 1798 by Joseph Hopkinson to a tune known as *The President's March* by Philip Fyls (or Phile), was also popular as a patriotic song.

Before it became one of the United States in 1959 Hawaii used an anthem, *Hawaii pono*, the music and words of which are attributed to King Kalakana of Hawaii (1874–91). An earlier anthem, *He mele lahui Hawaii*, was written in 1868 by Queen Liliuokalani.

## BIBLIOGRAPHY

*FuldWFM*

**O.G.T. Sonneck:** *Report on 'The Star-Spangled Banner', 'Hail Columbia', 'America', 'Yankee Doodle'* (Washington DC, 1909)

**O.G.T. Sonneck:** *The Star-Spangled Banner* (Washington DC, 1914/R) [with full bibliography]

**P.W. Filby and E.G. Howard, eds.:** *Star-Spangled Books: Books, Sheet Music, Newspapers, Manuscripts and Persons associated with 'The Star-Spangled Banner'* (Baltimore, 1972) [with full bibliography]

**W. Lichtenwanger:** 'The Music of "The Star-Spangled Banner"', *Quarterly Journal of the Library of Congress*, xxxiv (1977), 136–70

[National anthems](#)

## Upper Volta.

See Burkina Faso.

[National anthems](#)

## Uruguay



Music by Francisco José Debali (1791–1859). Words by Francisco Acuña de Figueroa (1791–1862). Adopted in 1848.

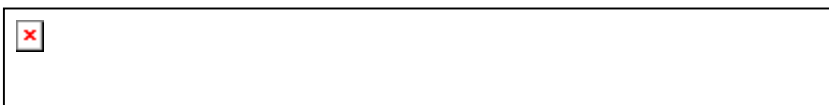
Acuña de Figueroa also wrote the words for the national anthem of Paraguay.

## **BIBLIOGRAPHY**

**L. Ayestaran:** *El himno nacional* (Montevideo, 1974)

[National anthems](#)

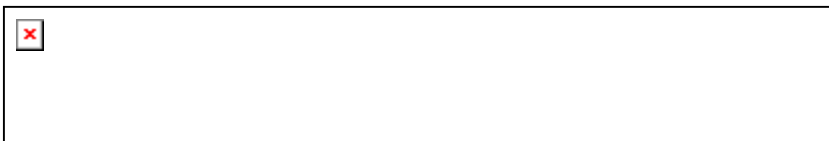
## **Uzbekistan**



Music by Matal' Burkhanov (*b* 1916). Words, beginning 'Serquyāsh, hur olkam, elga bakht najāt' ('Stand tall, my free country, good fortune and salvation to you'), by Abdulla Aripova (*b* 1941).

[National anthems](#)

## **Vanuatu**

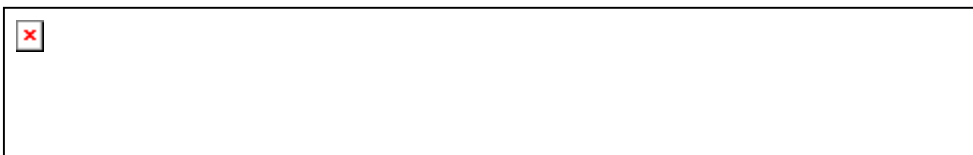


Music and words by François Aissav (*b* 1955). Adopted in 1979.

Between 1906 and 1980, when the islands of Vanuatu were administered as an Anglo-French condominium, the British and French anthems were used.

[National anthems](#)

## **Vatican City**

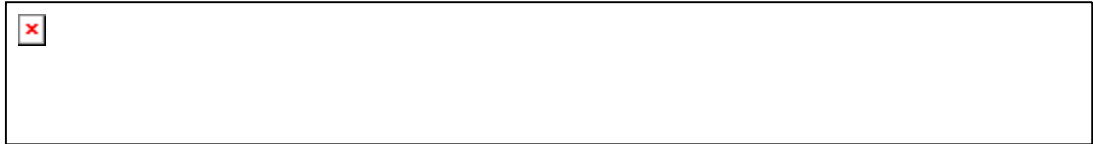


Music by Charles Gounod (1818–93). Words by Antonio Allegra (1905–69). Adopted in 1950.

Gounod wrote the music as a *Marche pontificale* for the anniversary in 1869 of Pope Pius IX's coronation. With Allegra's words it replaced an anthem composed by Halmajr in 1857 and used until 1949.

[National anthems](#)

## **Venezuela**



Music by Juan José Landaeta (1780–1814). Words by Vicente Salias (1786–1814). Adopted in 1881.

## BIBLIOGRAPHY

**R. Fernández Heres:** ‘Informe de la Academia nacional de la historia sobre la autoría del himno nacional’, *Boletín de la Academia nacional de la historia*, lxxi (1988), 1249 only

[National anthems](#)

## Vietnam



Music and words by Van-Cao (1923–95). Adopted in 1946.

From 1948 to July 1976 the Republic of Vietnam (South Vietnam) used the anthem *Thanh nien Hanh khuc*, with music and text by Luu Huu Phuoc; slight alterations were made to the words after the partition of Vietnam and the signing of the Geneva Agreement in 1954.

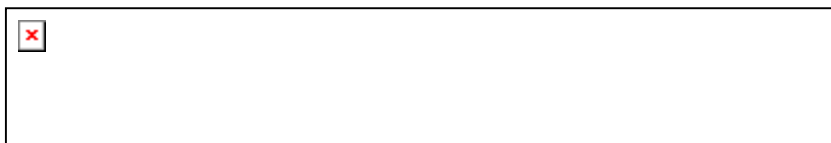
[National anthems](#)

## Wales.

See British Isles.

[National anthems](#)

## Western Samoa



Music and words by Sauni liga Kuresa (1900–78). Adopted in 1962.

[National anthems](#)

## Yemen



Music by Ayyūb Tarish (*b* 1943). Words, beginning ‘Raddidī ayyatuhā ‘l-dunyā nashīdī’ (‘Repeat my song, O world’), by ‘Abdallah ‘Abd al-Wahhāb Nu‘mān (c1916–82). Adopted in 1990 when North and South Yemen were united.

This replaced a textless anthem by Juma‘ Khān adopted in 1967 by the People’s Democratic Republic of Yemen (South Yemen) and an earlier anthem of the Yemen Arab Republic (see *Grove6*).

[National anthems](#)



## Yugoslavia



Music traditional. Words by Samuel Tomašik (1813–87). Adopted in 1945.

This dates from about the middle of the 19th century, when it was used as a pan-Slavonic anthem. The music is similar to that used for the Polish national anthem. Yugoslavia's first national anthem, adopted in 1918, was a composite piece made up from parts of the anthems of the three main national groups, the Serbs, the Croats and the Slovenes. The Serbian anthem, *Bože pravde, ti, što spase*, was written in 1872 with music by Davorin Jenko (1835–1914) and words by Jovan Djordjevič (1826–1900). Jenko also wrote the music for the Slovene anthem, *Naprey zastava Slave* (see Slovenia). Before becoming part of Yugoslavia in 1918 Montenegro had its own national anthem with words by John Soundečić and music variously attributed to Schoules, Wirner, Jenko and Špiro Ognjenović. Also used as a national hymn was *Onam, onamo! za brda ona*, written in 1867 by King Nicola and sung to music by Davorin Jenko.

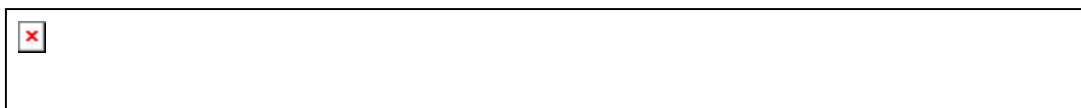
[National anthems](#)

## Zaire.

See Congo, Democratic Republic of the.

[National anthems](#)

## Zambia

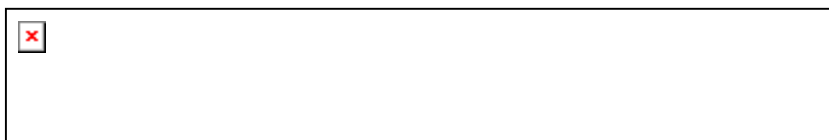


Music by Enoch Markayi Sontonga (1860–1904). Adopted in 1964.

The music is that of the well-known Bantu song *Nkosi sikelel'iAfrika*, also used for the national anthem of Tanzania. The words of the Zambian anthem were chosen from six prizewinning entries in a competition organized by the Zambian government.

[National anthems](#)

## Zimbabwe



Music by Fred Lecture Changundega (*b* 1954). Words by Solomon Mutswairo (*b* 1924). Adopted in 1994.

Until the unilateral declaration of independence in 1965 *God Save the King/Queen* (see British Isles) was in use in Southern Rhodesia, as the country was then named. Between 1974 and 1980, when southern Rhodesia became fully independent as Zimbabwe, the principal theme of the last movement of Beethoven's Ninth Symphony, arranged by Kenneth

Macdonald, was sung as the national anthem to the words 'Rise, O voices of Rhodesia'.

[National anthems](#)

## **BIBLIOGRAPHY**

see also under [individual countries](#)

**H.F. Chorley:** *The National Music of the World*, ed. H.G. Hewlett (London, 1880, 3/1911)

**R. Michels:** 'Elemente zu einer Soziologie des Nationalliedes', *Archiv für Sozialwissenschaft und Sozialpolitik*, lv (1926), 317–61

**H.E. Piggott:** *Songs that Made History* (London, 1937)

**D.R. Wakeling and G. de Frame:** 'National Anthems', *MR*, iii (1942), 203–13, 285–97

**E.R. Griffith:** *National Anthems and How they Came to be Written* (?Astoria, NY, 1950, 2/1952)

**P. Nettl:** *National Anthems* (New York, 1952, enlarged 2/1967)

**J. Zikmund:** 'National Anthems as Political Symbols', *Australian Journal of Politics and History*, xv/3 (1969), 73–80

**U. Ragozat:** *Die Nationalhymnen der Welt: ein kulturgeschichtliches Lexikon* (Freiburg, 1982)

**W.L. Reed and M.J. Bristow, eds.:** *National Anthems of the World* (London, 9/1997)

## **National Arts Centre Orchestra.**

Orchestra established in [Ottawa](#), Canada, in 1969.

## **National Association for American Composers and Conductors.**

New York organization founded in 1933. See [New York](#), §6.

## **National Association of Composers, USA.**

American organization. It was founded in 1933 as the National Association for American Composers and Conductors under the guidance of the composer and conductor Henry Hadley 'to arrange and encourage performances of works by American composers and to help develop understanding and friendly cooperation between composers and

conductors'. To this end, regular seasons of concerts devoted to American music were for many years its major activity. The 5000 works presented during its first 40 years included 2000 premières and many performances of early works, some from the pre-Revolutionary period. In later years, under its president Leon Barzin, the final concert of each season was given by a full orchestra in Carnegie Hall as part of the American Music Festival mounted by the radio station WNYC. Other presidents over the years have included Lawrence Tibbett, Sigmund Spaeth and Robert Russell Bennett. The organization established an archive of American music at the New York Public Library and held an annual concert and reception at which the Henry Hadley Medal was awarded to individuals or institutions for 'distinguished services to American music'. It also co-sponsored the Lado Composition Competition and, in the 1950s, arranged orchestral 'reading concerts' for trial performances of works by member composers. At the height of its activities, the association had 1200 members in 48 states. It became considerably less active after the death in 1971 of Inez Barbour (Mrs Henry) Hadley, who had been the guiding spirit and benefactor since her husband's death in 1937. In 1975 the association was reorganized by John Vincent, professor of composition at UCLA, and changed its name to National Association of Composers, USA; it had about 600 members in 1998. It sponsors annual competitions for young composers and performers, as well as concerts in New York, Los Angeles and its regional chapter areas. The *Annual Bulletin* published by the earlier association between 1933 and 1970 was superseded by the quarterly journal *Composer/USA* in 1976. In 1994 this in turn was succeeded by the *Bulletin*, published three times a year and containing information on members' activities and opportunities for composers, as well as feature articles.

JOHN SHEPARD/R

## **National Endowment for the Arts [NEA].**

An independent grant-making agency established in 1965 by the US Congress (together with the National Endowment for the Humanities) to foster excellence, diversity and vitality in the arts and to broaden public appreciation of the arts. The endowment provides funding to individuals and non-profit organizations in the categories of dance, design education, expansion arts (community centres etc.), folk and traditional arts, international arts, literature, media arts (radio, television, film), museums, music, musical theatre, opera, presenting, theatre and the visual arts. The agency's programmes relating to music include fellowships; support for professional training and career development for musicians, music festivals and recordings; and funding for chamber, jazz, choral and orchestral ensembles. Many NEA grants require additional matching funds from local sources.

The endowment is headed by a chairman and the National Council for the Arts, comprised of 26 distinguished private citizens widely recognized in the appropriate disciplines. Both the chairman and the council are appointed by the President of the USA subject to Senate confirmation.

Beginning in the 1980s political controversies surrounding a small number of projects partially funded by the NEA – notably an exhibition of photographs by Robert Mapplethorpe – undermined Congressional support for federal funding of the arts, and the agency's appropriation was greatly reduced.

## BIBLIOGRAPHY

**M. Straight:** *Twigs for an Eagle's Nest: Government and the Arts, 1965–1978* (New York, 1979)

**F. Taylor and A.L. Barresi:** *The Arts at a New Frontier: the National Endowment for the Arts* (New York, 1984)

**R. Bolton, ed.:** *Culture Wars: Documents from the Recent Controversies in the Arts* (New York, 1992)

**J.W. Ziegler:** *Arts in Crisis: the National Endowment for the Arts versus America* (Pennington, NJ, 1994)



## National Endowment for the Humanities [NEH].

An independent grant-making agency established in 1965 by the US Congress (together with the National Endowment for the Arts) to promote scholarship in the humanities. Areas funded by the NEH include the history, criticism and theory of the arts; the study of language; linguistics; literature; history; jurisprudence; philosophy; archaeology; comparative religion and ethics; aspects of the social sciences; and the human environment, with particular emphasis on the relevance of the humanities to the current conditions of national life. Grants are awarded for independent study, summer research seminars, humanities projects in libraries and museums, youth activities in the humanities, scholarly publications, educational materials and many other projects. The endowment has four main divisions (Education Programs, Public Programs, Research Programs and Preservation and Access), as well as the Federal-State Partnership and the Office of Challenge Grants. Some of its grants require matching funds from other sources. Like the arts endowment, the NEH is headed by a chairman and the 26-member National Council for the Humanities; both are appointed by the President of the USA subject to Senate confirmation. The agency has published the journal *Humanitas* since 1969.



## National Exhibition Centre.

Birmingham exhibition complex, which includes an arena used for concerts. See [Birmingham](#), §4.

# National Federation of Music Societies.

British organization based in London. It was formed in 1935 by George Dyson and the Carnegie United Kingdom Trust from previously established voluntary regional groupings. Its founding was in part motivated by the plight of professional musicians, whose earnings from work with amateur choral and orchestral societies had reduced sharply during the Depression. The federation's aim is to maintain, improve and advance education by promoting the art and practice and the public performance of music throughout the United Kingdom. Membership is open to all amateur performing and promoting music societies, though the main body of its membership is formed by over 300 orchestras, 300 concert promoters and 1000 amateur choirs. In the 1990s the federation's members were promoting about 7000 concerts every year, with about half of their annual spending of £13 million going to engage professional musicians. The federation also helps its members with financial services such as insurance and with legal advice, and produces information sheets on subjects ranging from appointing a new musical director to the national lottery. It has a programme of training in performance techniques, both choral and orchestral, and in arts marketing. It lobbies government bodies in cooperation with the Voluntary Arts Network and the National Music Council of Great Britain. It encourages high standards and adventurous programming, in part through its on-line Repertoire Service and *The Music Experience*, its training, outreach and programming incentive schemes

EDWARD McKEON

## Nationalism.

The doctrine or theory according to which the primary determinant of human character and destiny, and the primary object of social and political allegiance, is the particular nation to which an individual belongs. Nationalism is recognized by historians and sociologists as a major factor in European cultural ideology by the end of the 18th century, and it has been arguably the dominant factor in geopolitics since the end of the 19th. Its multifarious impact on the arts, and on music in particular, has directly paralleled its growth and spread.

Nationalism should not be equated with the possession or display of distinguishing national characteristics – or not, at any rate, until certain questions are asked and at least provisionally answered. The most important ones are, first, who is doing the distinguishing? and second, to what end? Just as there were nations before there was nationalism, music has always exhibited local or national traits (often more apparent to outsiders than to those exhibiting them). Nor is musical nationalism invariably a matter of exhibiting or valuing stylistic peculiarities. Nationality is a condition; nationalism is an attitude.

1. Definitions.
2. Origins and earliest manifestations.

3. Political nationalism.
4. Cultural nationalism and German Romanticism.
5. From national to universal.
6. Music and German nation-building: the Vormärz phase.
7. After 1848.
8. The scene shifts.
9. The other Empire.
10. Tourist nationalism.
11. Colonialist nationalism.
12. 20th-century Americanism.
13. Export nationalism, neo-nationalism.
14. Musical geopolitics.
15. The last of the Herderians and the Cold War.

RICHARD TARUSKIN

## Nationalism

### 1. Definitions.

Definitions of nationalism depend, of course, on definitions of nation. It is not likely that consensus will ever be reached on their precise meaning, since different definitions serve differing interests. One thing, however, has been certain from the beginning: a nation, unlike a state, is not necessarily a political entity. It is primarily defined not by dynasties or by territorial boundaries but by some negotiation of the relationship between the political status of communities and the basis of their self-description, whether linguistic, ethnic (genetic/biological), religious, cultural or historical.

Defining traits generally occur in combination rather than isolation; within communities there are likely to be tensions and disputes as to how the various factors promoting solidarity are to be ranked and valued. German-speakers, for instance, were (and are) divided by religion, Italian co-religionists by language. Nor can anyone really say what constitutes a shared 'historical experience' when that is proffered as a definition of nationhood, since the linguistically and religiously diverse subjects of the Austrian emperor or the Russian tsar surely had a history in common.

But none of these complications has deterred the growth of nationalism as a political movement with cultural ramifications or vice versa: indeed complications have acted as a spur, since vagueness is always a stimulus to theorizing. Modern political nationalism is most often defined as the belief that political divisions between states should accord with the ways in which populations define themselves as communities. Twice in the 20th century the map of Europe was redrawn according to these principles: in 1918–19 in the aftermath of World War I, which destroyed the multinational Austrian and Ottoman empires; and in 1989–92 in the aftermath of the collapse of the multinational Soviet empire. The same idea fuels today's separatist movements (e.g. Basque, Kurdish, Québécois).

But viewed from the standpoint of the *status quo*, separatists are minorities; and general theories of nationalism have always foundered on the minorities question, especially after minorities themselves caught the nationalist fever. The most conspicuous case has been that of Zionism, a movement that originated among affluent assimilated Jews of central and

eastern Europe who, aping the bourgeois nationalism of their host cultures, claimed modern nationhood for a self-defined community that had never had a contiguous territory or a common vernacular in modern times. The unresolved and perhaps unresolvable questions Zionism has raised for assimilated diaspora Jews ever since was reflected in the small but significant repertory of Jewish nationalist music in the 20th century, torn between the reflection of contemporary 'reality' through local folklore and the construction of an artificial orientalist idiom to represent the once and future homeland (see Móricz, 1999).

In the modern historiography of Western art music, the commonly accepted definition of nationalism has been the one promoted by musicology's 'dominant culture', that of the German scholarly diaspora. Willi Apel, the editor of the *Harvard Dictionary of Music*, gave it a concise and comprehensive articulation in the 1969 edition. The origins of musical nationalism are there assigned to the second half of the 19th century, and the movement is characterized as 'a reaction against the supremacy of German music'. From this it followed that 'the nationalist movement is practically nonexistent in Germany, nor has there been much of one in France'. Italian music, too, is exempted, since Italy 'had an old musical tradition to draw upon and did not need to resort to the somewhat extraneous resources of the nationalist movement'.

Musical nationalism is hence cast willy-nilly as a degenerate tendency that represents 'a contradiction of what was previously considered one of the chief prerogatives of music, i.e., its universal or international character, which meant that the works of the great masters appealed equally to any audience'. And consequently, 'by about 1930 the nationalist movement had lost its impact nearly everywhere in the world'. One of the principal achievements of recent musical scholarship has been to discredit this definition and all its corollaries, themselves the product of a nationalist agenda.

## Nationalism

### **2. Origins and earliest manifestations.**

It has been argued that the fine art of music as a literate tradition in Europe owes its inception to nationalism, since the earliest musical notations, preserving the so-called Gregorian chant, were the by-product of a political alliance between the Frankish kings and the Roman church, the primary objective of which was the consolidation of the Carolingian Empire. The latter, however, as a dynastic, multi-ethnic entity, did not correspond to the modern definition of a nation. What cements social groups under nationalism is not social rank as instituted by men but 'higher', more 'universal' principles – blood, soil, language – that are regarded as coming from God or Nature, and to which all humans from the sovereign downwards are therefore subject. Nationalism was, at least originally, an inherently modernizing and liberalizing force driven by mercantilism and by the economic and political interests of the emergent bourgeoisie (see Greenfeld, 1992). Its origins are often associated with those of the 'early modern' period itself.

According to one influential recent theory (Anderson, 1983), the origins of nationalism are to be sought in the rise of 'print culture' and especially

newspapers. These made possible an 'imagined community' that went beyond the literate individual's personal range of acquaintances to encompass a publication's entire potential readership. This theory links the advance of vernacular literature, and the greatly enhanced speed and range of its dissemination, with the inception of a properly so-called national consciousness.

The history of music offers at least one convincing correlate. The earliest musical genres to be disseminated primarily through print were the vernacular song genres of the early 16th century. Songbooks issued for the local trade, beginning with Petrucci's first book of frottolas (Venice, 1504) and continuing with *Antico* in Rome (1510), *Öglin* in Augsburg (1512) and *Attaignant* in France (1528), were the chief moneymakers for all the early music printers.

Vernacular song genres differed markedly, like their languages, from country to country, in contrast with the international 'Franco-Flemish' idiom of sacred music. The most dramatic instance was the new 'Parisian' chanson style. During the 15th century, the word 'chanson' connoted an international courtly style, an aristocratic lingua franca. A French song in a fixed form might be written anywhere in Europe, by a composer of any nationality whether at home or abroad. The age of printing fathered a new style of French chanson – the one introduced by Attaignant and associated with Claudin de Sermisy – that was actually and distinctively French in the way the frottola was Italian and the *Hofweise* setting (or Tenorlied) was German. Despite the fact that Sermisy was a court musician, the songs he composed for the voracious presses of Attaignant were intended primarily as household music (and therefore bourgeois entertainment). The imagined community it served was not only a localized but also a significantly democratized community.

Yet as long as the French nation was symbolized by a dynastic sovereign who could say 'L'état, c'est moi', the modern notion of nationalism as a political ideal cannot be said to have taken hold. The first country where (or on behalf of which) such a claim could be made was Britain, where absolutism was literally dealt a death-blow in 1649. An island kingdom with incontestable natural boundaries, post-Restoration Britain was perhaps the earliest nation-state to consider itself a natural community as well as a political one, and to find ideological support for that self-image outside the person of a sovereign. England, the economically and culturally dominant portion of the British Isles, was consequently the earliest country in which the audience for music was a 'public' in the modern sense, and so it was in England that modern concert life – i.e. public, collective patronage of musicians – was born.

The zenith of that powerful island community's musical self-expression was the Handelian oratorio. Recent scholarship has brought into sharper focus the political subtexts that informed the genre, reflecting the surprising extent to which political debate in 18th-century England was carried on in the guise of Old Testament exegesis (see Smith, 1995). The basic premise, according to which Handel's portrayals of the biblical 'chosen people' and their triumphs were read as coded celebrations of their modern British counterpart, was from the beginning openly proclaimed. A letter to



the editor of the *London Daily Post* following the first performance of *Israel in Egypt*, printed in the issue of 18 April 1739, is a superb early document of musical nationalism. After first marvelling at the spectacle of national unity – ‘a crowded Audience of the first Quality of a Nation, headed by the Heir apparent of their Sovereign’s Crown, sitting enchanted at Sounds’ – it quickly proceeds to the inevitable reverse side of the coin: *Did such a Taste prevail universally in a People, that People might expect on a like Occasion, if such Occasion should ever happen to them, the same Deliverance as those Praises celebrate: and Protestant, free, virtuous, united Christian England, need little fear, at any time hereafter, the whole Force of slavish, bigotted, united, unchristian Popery, risen up against her, should such a Conjunction ever hereafter happen* [italics original].

Thus self-definition is practically always accompanied, indeed made possible, by other-definition. Any act of inclusion is implicitly an act of exclusion as well. Nationalism, whatever its democratizing and liberalizing early impact, has always harboured the seeds of intolerance and antagonism. One senses the dark side, too, in the defensive insularity described a hundred years earlier by Athanasius Kircher, otherwise in many ways a forerunner of enlightened universalism, in *Musurgia universalis* (1650). ‘The style of the Italians and French pleases the Germans very little’, he noted, ‘and that of the Germans hardly pleases the Italians or French’. He then attempted an explanation: I think this happens for a variety of reasons. Firstly, out of patriotism and inordinate affection to both nation and country, each nation always prefers its own above others. Secondly, according to the opposing styles of their innate character and then because of custom maintained by long-standing habit, each nation enjoys only its own music that it has been used to since its earliest age. Hence we see that upon first hearing, the music of the Italians, albeit charming, pleases the French and Germans very little, as being to their suffering ears an unusual style, contrary to themselves and of a particular impetuosity [trans. Margaret Murata].

Because it was cast in national terms, and displayed a high awareness of differing national styles, the *Querelle des Bouffons*, the pamphlet war in which the defenders of the French *tragédie lyrique* faced off against the proponents of the Italian intermezzo, is sometimes also cited as an early manifestation of nationalism in music. But of course both sides in that quarrel were French. At issue was not the superiority of this or that particular national character, but the success with which the Italians, in the eyes of Jean-Jacques Rousseau and those who agreed with him, were able to portray the universal human nature that it was every artist’s common objective to depict. ‘It is the animal cry of passion that should dictate the melodic line’, said Diderot through his mouthpiece, ‘Rameau’s nephew’; and Frenchmen, Italians and the rest of mankind were all the same animal.

That, if anything, was the principal tenet of 18th-century Enlightenment, and it is reflected in J.J. Quantz’s famous treatise on flute playing (1752), when the author reflects that the virtue of German taste lay in knowing ‘how to select with due discrimination from the musical tastes of various peoples what is best in each’ and blend it all into a higher unity. This definition, contrasting as it did with Kircher’s, paid tribute to the aristocratic liberality of

Quantz's employer and pupil, Frederick the Great, the quintessential enlightened despot, who not only patronized such taste but practised it as well. It was only later that this eclecticism could (and would) be taken, under the rubric of 'universality', to be a mark of German superiority.

## Nationalism

### 3. Political nationalism.

The 19th century, which saw the rise of nationalism to supremacy among ideologies, fostered it in both its progressive and reactionary guises, and in both its actively political and its passively 'cultural' forms. It is precisely because it was actively political that Italian musical nationalism has remained invisible to many observers. As an aspect of Risorgimento culture, Italian opera between the 1820s and the 1850s was stylistically unselfconscious but civically committed. One theory holds that the primary social aim of Risorgimento culture was to 'raise the level of aggression' in Italians (Peckham, 1985). This attitude is well corroborated by a contemporary witness, Stendhal, who in his *Vie de Rossini* tendentiously gave Napoleon the credit for stirring the Italian arts to life (see Walton, 2000). 'Music only became bellicose', wrote Stendhal, meaning that it only became genuinely romantic, in *Tancredi*, of which the first performance did not take place until a good ten years had elapsed since the miraculous feats at Rivoli and at the bridge of Arcola [i.e. Napoleon's defeat of the Austrians in Lombardy]. Before the echo of those tremendous days came to shatter the age-old sleep of Italy, war and feats of arms had no part to play in music, save as a conventional background to give still greater value to the sacrifices made to love [in *opera seria*]; for indeed, how should a people, to whom all dreams of glory were forbidden, and whose only experience of arms was as an instrument of violence and oppression, have found any sense of pleasure in letting their imagination dwell on martial images?

By the 1840s, the exemplary musical artefact of Italian nationalism was the big choral unison number that conveyed a collective sentiment in tones not drawn from the oral tradition but destined to become a part of it, the *locus classicus* being 'Va, pensiero', the chorus of slaves from Verdi's *Nabucco* (1842). It has been shown that a significant part of the chorus's nationalistic import was read back on it from the perspective of the united Italy of the 1860s, and that its legendary status proceeded in stages corresponding to that of the Verdi legend itself, which in turn reflected the growing mythology of the Risorgimento (Parker, 1997). And yet myth is not falsehood but an explanatory hypothesis. That Verdi followed up on the success of 'Va, pensiero' with similar choruses in his next two operas, *I Lombardi* and *Ernani*, shows at the very least that audiences were demanding them. The genre, at once popular and grand in a sense that had formerly connoted only regal pomp, never popular triumph, was as much a political as a musical novelty, and a momentous one for European music.

By comparison, stylistically selfconscious Italian colour was a paltry matter, remaining inconspicuous in Italian music until after 1870, when Verdi, reacting to Wagner, began touting Palestrina as the fount not of 'Renaissance' or religious style, but of Italian virtues. Budden (*GroveO*, iii, 1171) associates the Italian national (as opposed to nationalist) *tinta* with

*verismo*, with Puccini and with *I'Italietta* (petty picturesque Italianism). Considering that fewer than half of Puccini's operas were actually set in Italy or derived from Italian sources, this seems more a commentary on values than on subject matter – and also, perhaps, a reference to Italy's diminished place in the operatic scheme by the end of the century.

## Nationalism

### 4. Cultural nationalism and German Romanticism.

With its celebration of difference or uniqueness in counterpoise to the Enlightened pursuit of universality, Romanticism was nationalism's natural ally and its most powerful stimulant. The key figure in forging this nexus was the Prussian preacher Johann Gottfried Herder, and the key document Herder's *Abhandlung über den Ursprung der Sprache* ('Treatise on the Origin of Language', 1772).

Briefly, Herder's argument ran as follows. It is language that makes humans human. But language can only be learnt socially, that is, in a community. Since there can be no thought without language, it follows that human thought, too, was a social or community product – neither wholly individual nor wholly universal. Herder insisted that each language manifested or (to put it biblically) revealed unique values and ideas that constituted each language community's specific contribution to the treasury of world culture. Moreover (and this was the most subversive part), since there is no general or *a priori* scale against which particular languages can be measured, no language, hence no language community, can be held to be superior or inferior to any other. When the concept of language is extended to cover other aspects of learnt behaviour or expressive culture – customs, dress, art and so on – those aspects will be seen as essential constituents of a precious collective spirit or personality. In such thinking the concept of authenticity – faithfulness to one's essential nature – was born. It became an explicit goal of the arts, not just an inherent property, to express the specific truth of the 'imagined community' they served, and assist in its self-definition.

It seems only natural that this theory should first have occurred to a German thinker, the German-speaking lands being then (and to a degree remaining even now) a political and religious crazy quilt. What united all Germans was their linguistic heritage and the folklore that gave that heritage its most autochthonous (or, to use Herder's word, *urwüchsig*), hence authentic, expression. What united the Germans, in other words, was the very thing that distinguished them from other linguistic communities, especially the great French monolith they feared, and in whose philosophy of universalism they read condescension. It was in that oppositional thinking that Herder's Romanticism metamorphosed into German political nationalism.

The romantic linkage of language and nation found immediate reflection in the German arts. The use of the term 'Nationaltheater' to designate a theatre where plays and operas were given in the vernacular language actually preceded Herder's treatise. It first appeared in Hamburg (then a free city without ties to any larger political entity) as early as 1767, and spread from there to Vienna (1776) and Mannheim (1778). The most significant change wrought by Herder was in the value placed on folklore

and its artistic appropriation, nowhere more so than in music.

*Volkstümlichkeit* ('folksiness') can be found in much 18th-century art music, especially in *opera buffa* and its French, English, German and (beginning in 1772) Russian vernacular imitations, where it was associated, like all local colour, with peasants or otherwise low-born characters. The use of various local styles for peasants but a musical lingua franca for other characters continued to reflect the old 'horizontal' view of society, in which class associations rather than national ones determined a sense of community among the cosmopolitan *gebildete Kreise* ('cultivated circles'). Even when stereotyped local colour found its way into instrumental music – Scarlatti sonatas, say, or the trio sections in Haydn's symphonic minuets – its association was to the peasantry, not to the nation, and it was essentially comic. This applies as well to the portrayal of Simon, Jane and Luke, the trio of rustics in Haydn's *The Seasons*, whose idiom is vaguely identifiable as *volkstümlich* but of indeterminate origin. They are representatives of no nation, but rather of a universalized class.

As soon as folklore was seen by the *gebildete* as embodying the essential authentic wisdom of a vertically defined linguistic community or nation, its cultural stock soared. It now began attracting artistic imitators interested not in generalization or universalization but in local specifics and idiosyncrasies. Herder himself became one of the earliest collectors of folklore. In his enormous comparative anthology of folksongs from all countries, *Stimmen der Völker* ('Voices of the Peoples', two vols., 1778–9), he actually coined the term *Volkslied* (folksong) to denote what had formerly been called a 'simple', 'rustic' or 'peasant' song. His collection was followed, and as far as Germany was concerned superseded, by the greatest of all German folksong anthologies, *Des Knaben Wunderhorn* ('The Youth's Magic Horn'), brought out by the poets Achim von Arnim and Clemens Brentano between 1805 and 1808. Verses from this book, which contained no original melodies, were set as *lieder* by German composers throughout the century and far beyond. Arnim and Brentano were followed by the brothers Grimm, whose collecting efforts, by the middle of the century, had been duplicated in virtually every European country.

The great explosion of published folklore and its artistic imitations did a great deal to enhance the national consciousness of all peoples, but especially those in two categories: localized minority populations, like the Letts (the original object of Herder's collecting interest), whose languages were not spoken across political borders; and (at the opposite extreme) large, politically divided groups like the Germans, whose languages were widely dispersed across many borders. The boundary between the collected and the created, or between the autochthonous and the artistic, or between the discovered and the invented, was at first a soft one, easily traversed. It was not always possible to distinguish between what was collected from the folk and what was contributed by the editors or their educated informants, most of whom were poets as well as scholars and did not distinguish rigorously between creative and scholarly practice.

The most illustrative case was that of the *Kalevala* ('Land of Heroes'), the national epic of the Finns, who in the early 19th century lived under Swedish and, later, Russian rule. First published in 1835, it was based on lore collected from the mouths of peasants but then heavily edited and

organized into a single coherent narrative by its compiler, the poet Elias Lönnrot (1802–84). It never existed in antiquity in the imposing form in which it was published and which served to imbue the modern Finns – that is, the urban, educated, cosmopolitan classes of Finnish society – with a sense of kinship and national cohesion. Nor do the ironies stop there. The distinctively incantatory trochaic metre of the poem (the result of the particular accentual patterns of the Finnish language), when translated into English, provided the model for Longfellow's *Song of Hiawatha* (1855), which purported to provide the USA, a country of mixed ethnicity and less than a century old, with a sort of borrowed national epic that would lend it a sense of cultural autochthony, independent from Europe.

## Nationalism

### 5. From national to universal.

In some ways this 'discovery of the folk' was a recycling of an ancient idea, that of primitivism, the belief that the qualities of technologically backward or chronologically early cultures were superior to those of contemporary civilization; or, more generally, that it is those things that are least socialized, least civilized – children, peasants, 'savages', raw emotion, plain speech – that are closest to truth. The most dogmatic recent upholder of primitivistic ideas had been Rousseau, whose *Le contrat social* (1762) began with the ringing declaration that 'man was born free and is everywhere in chains'. No-one had ever more effectively asserted the superiority of unspoilt 'nature' over decadent 'culture'.

But, as we have seen, the Herder/Grimm phase did contain a new wrinkle, namely the idea that the superior truth of unspoilt natural man was a plural truth. The next step in the Romantic nationalist programme was to determine and define the specific truth embodied in each cultural community. Here is where the motivating resentment or inferiority complex finally began to break the surface of German nationalism. Not surprisingly, the values celebrated in the German tales – the 'Prince Charming' values of honesty, seriousness, simplicity, fidelity, sincerity and so on – were projected on to the German language community, which in its political fragmentation, economic backwardness and military weakness (its primitiveness, in short) represented a sort of peasantry among peoples, with all that that had come to imply as to authenticity. It alone valued *das rein Geistige*, 'the purely spiritual', or *das Innige*, 'the inward', as opposed to the superficiality, the craftiness and artifice of contemporary civilization, as chiefly represented by the hated oppressor-empire, France.

The same values of pure spirituality and inwardness were projected by German Romantics on music itself – or rather, on instrumental music, defined in opposition to aesthetically and morally depraved Italian opera – to whose essential nature (eventually encapsulated in Wagner's term 'absolute music') the German nation was consequently credited with possessing the key. The rediscovery of Bach as mediated through Forkel's chauvinistic biography, to say nothing of Beethoven's colossal authority as mediated through the exegetical writings of E.T.A. Hoffmann (for whom instrumental music was 'the only genuinely Romantic art'), A.B. Marx and others had the effect of universalizing the values of German music (Pederson, 1993–4; Burnham, 1995). By the middle of the century,

instrumental music was identified in the minds of many Europeans, not just Germans, as being (to quote the Russian pianist and composer Anton Rubinstein) 'a *German art*' (his italics).

Thus what began as a philosophy of diversity became, in the case of music, one of hegemony. The programme of German nationalism quickly metamorphosed, for music, into one of German universalism. In the history of no other modern art has nationalism been so pervasive – yet so covert – an issue.

## Nationalism

### 6. Music and German nation-building: the Vormärz phase.

The first nation-specific genre in German music was the lied, originally conceived (by J.F. Reichardt and others) as a setting of *volkstümlich* verse or imitation folk poetry, of which the most elaborate genre was the ballad, with an eye towards recapturing some of the forgotten wisdom that *das Volk* had conserved through the ages of cosmopolitanism, hyperliteracy and Enlightenment. It was a neat switch on the concept of the 'Dark Ages'. The dark, especially in its natural forest habitat, was in its mystery and intuitive 'second sight' now deemed light's superior as conveyor of lore – that is, nation-specific traditional knowledge.

But the specifically German tradition of the ballad was a fiction. The earliest examples were imitations of Herder's translations (in his *Stimmen der Völker*) of English and Scandinavian originals. Thus the great German ballads like Goethe's *Erlkönig* had no true German folk prototype; in this they resembled the Kalevala as contemporary creations manufactured to supply a desired ancient heritage.

The supreme popularity of *Erlkönig*, of which dozens of settings were made (see Gibbs, 1995), was no accident. The poem surrounds the horse and riders with a whole syllabus of Germanic nature mythology, according to which the forest harbours a nocturnal spirit world, invisible to the fully mature and civilized father but terrifyingly apparent to his unspoiled son. Thus the romantically nostalgic or neo-primitivist themes of hidden reality, invisible truth, the superiority of nature over culture (or, to put it Germanically, of *Kultur* over *Zivilisation*) are clothed in the imagery and diction of folklore to lend them supreme authority.

That stance of artlessness, always present in low comedy, gained a comparable prestige in opera when a Singspiel (albeit one billed as a *Romantische Oper*), Weber's *Der Freischütz* (1821), won wide acceptance, both at home and abroad, as the exemplary German opera, a mirror of the nation and an answer to the eternal question, 'Was ist deutsch?'. Peasants, until now visible on the operatic stage only as accessories (and, as always, representing their class, not their country), formed virtually the entire cast: not just sidekicks and comic relievers but heroes and heroines, villains and all the rest.

Weber's opera gained its great national significance in part from the circumstances of its première: it was the inaugural musical offering at the newly rebuilt Nationaltheater in Berlin, the Prussian capital. That signals an important theme: the role of reception, alongside or even before the

composer's intentions, as a determinant of nationalist significance. It was the nation, not the composer, who made *Der Freischütz* a national opera, and it was this prior acceptance by the nation that enabled the more aggressive nationalists of the next generation to load the opera with a freight of ideology never envisaged by the composer.

First among them was Wagner, who, a struggling unknown in Paris in 1841, took the opportunity afforded by the French première of *Der Freischütz* to send a chauvinistic dispatch to the newspapers back home – one in which, significantly, Weber's name was never even mentioned, as if to cast the opera as the collective issue of the German *Volk*: O my magnificent German fatherland, how must I love thee, now must I gush over thee, if for no other reason than that *Der Freischütz* rose from thy soil! ... How happy he who understands thee, who can believe, feel, dream, delight with thee! How happy I am to be a German!

In the aftermath of Napoleon's defeat, there were many who were now revelling in Germanness and looking forward to its becoming not only a cultural but a political reality. Music could play a part in the cultural unification of the German lands, now seen as the necessary prelude to political unification. Choral music, too, came into its own under the impetus of Romantic nationalism, enjoying a rebirth that contemporary musicians loved to compare with its original 'birth' for European music history as the continent-uniting music of the medieval Christian church. That implied trajectory, from Gregorian chant to lied and from church to folk, bespeaks the transformation Romanticism wrought not only in the way one thought about nation but also the way one thought about art. Both concepts were sacralized in the process of their Romantic redefinition.

Romantic choral music was associated in Germany not only with *Gemütlichkeit*, the conviviality of social singing embodied in *Männerchöre* (male choruses in *volkstümlich* style), but also with the mass choral festivals that provided German unificatory nationalism with its hotbed. First organized in 1814, the Rhine festivals had reached grandiose proportions by the 1830s, with throngs of performers holding forth before even bigger throngs of spectators. The primary musical conveyor of the new nation-building ideology, echoing its role in Augustan England, was the refurbished Handelian oratorio, now tellingly hybridized with the Bachian strain following the famous 1829 revival of the *St Matthew Passion* under Mendelssohn in Berlin.

The specifically Bachian element in the new oratorios was the use of chorales. But since the new oratorios, like Handel's and unlike Bach's, were secular works on sacred or sacralized themes rather than service music, the chorale now took on a new aspect associated with the nation rather than the Lutheran Church. The first composer to incorporate chorales into a Rhine festival oratorio was Carl Loewe, a Catholic, and the main site of the Lower Rhine Festival was Düsseldorf, a Catholic city only recently ceded from the Holy Roman Empire to Prussia in the post-Napoleonic settlement of 1815. In short, the Lutheran repertory of chorales was now, in apparent defiance of a sometimes bloody history, considered the common property of all Germans, irrespective of creed.

The most enduring of the new chorale oratorios was Mendelssohn's *Paulus*, performed to great acclaim at the Lower Rhine Festival of 1836. Its success cast a new light on the relationship between religious and national German culture as mediated by the oratorio, since (like St Paul himself) the composer was by birth neither Protestant nor Catholic but a Jew. Mendelssohn had already worked a chorale into his 'Reformation' Symphony, composed right after the Bach première on commission for the tercentenary of the Augsburg Confession. Now at the climax of the final chorus in *Paulus*, the Lutheran creed 'Wir glauben All' an einen Gott' – the Augsburg Confession itself, originally proclaimed in defiance of the 'universal' Catholic Church and the Holy Roman Emperor – is sung as *cantus firmus*. Thus what had originally been one of the most divisive texts in Reformation history was now enshrined in an oratorio given its first performance before an audience largely made up of Catholics, to consecrate a religious ideal of national union.

Through his ostensibly sacred work, Mendelssohn thus emerges as perhaps the 19th century's most important civic musician. He was duly recognized and rewarded as such. In 1833 he was appointed Catholic Düsseldorf's music director. Two years later he became chief conductor of the Leipzig Gewandhaus orchestra concerts, the most prestigious music directorship in all of Protestant Germany. In 1843, Mendelssohn added to his civic duties the role of director of the newly founded Leipzig Conservatory and also became director of the Berlin Cathedral Choir. He did more than any other individual to maintain the greatness of his country's musical life and its reputation as the 'music nation'.

## Nationalism

### 7. After 1848.

Yet less than three years after Mendelssohn's death, in September 1850, an article appeared in the *Neue Zeitschrift für Musik* – a journal published in Leipzig, Mendelssohn's own city – that set in motion a backlash against him from which his reputation has never fully recovered, and put a whole new complexion on the idea of German nationalism, indeed of nationalism as such. Signed K. Freigedank ('K. Free-thought'), the article, called *Das Judenthum in der Musik* ('Jewry in Music'), made the claim that Jews, being not merely culturally or religiously but racially – that is, biologically – distinct from gentile Christians, could not contribute to gentile musical traditions, only dilute them. There could be no such thing as assimilation, only mutually corrupting mixture. A Jew might become a Christian by converting (as Mendelssohn had done), but never a true gentile, hence never a German.

As long as nationalism was conceived in linguistic, cultural and civic terms, it could be a force for liberal reform and tolerance. To that extent it maintained continuity, despite its Romantic origins, with Enlightenment thinking. A concept of a united Germany could encompass not only the union of Catholic and Protestant under a single flag, but could also envisage civil commonalty with Jews, even unconverted ones, so long as all citizens shared a common language, a common cultural heritage and a common political allegiance. During the 1830s and 40s, the period now known to German historians as the *Vormärz*, German musical culture had



proved the liberality and inclusiveness of its nationalism by allowing an assimilated Jew to become, in effect, its president.

Mendelssohn, for his part, was an enthusiastic cultural nationalist, even (like Schoenberg after him) something of a chauvinist, as his letters, with their smug if affectionate remarks about the musical cultures of England, France and Italy, attest. The libretto of *Paulus*, which begins with the story of the stoning by the Jews of St Stephen, the first Christian martyr, even betrays an anti-Judaic sentiment. But there is a profound difference between the anti-Judaism of the *Paulus* libretto and the sentiment displayed in *Das Judenthum in der Musik*, now called anti-Semitism. That difference, moreover, is directly congruent with the difference between the liberal or inclusive nationalism of the early 19th century and the racist, exclusive nationalism that took its place in the decades following 1848. A religion may be changed or shed, as a culture may be embraced or renounced. An ethnicity, however, is essential, immutable and (to use the favoured 19th-century word) 'organic'. A nationalism based on ethnicity is no longer synonymous with patriotism. It has become obsessed not with culture but with nature, for which reason it bizarrely cast itself as 'scientific'.

Thus, for the author of *Das Judenthum in der Musik*, even Mendelssohn's undoubted genius could not save him from the pitfalls of his race. He could not 'call forth in us that deep, heart-searching effect which we await from Music', because his art had no 'genuine fount of life amid the folk', and could therefore only be 'reflective', never 'instinctive'. In sly reference to E.T.A. Hoffmann's bedrock romantic tenets, the author denied Mendelssohn, or any Jew, the ability to rise above mere glib, social articulacy and achieve the 'expression of an unsayable content' – in other words, the defining criterion of absolute music for which Germans alone possessed the necessary racial (implying moral) endowment. Finally, the author warned, Germany's acceptance of this musician as its *de facto* musical president was only the most obvious sign of the *Verjudung* ('be-Jewing') of the nation in the name of enlightened liberality. The Jewish influence had to be thrown off if the nation was to achieve organic greatness, its heroic destiny.

All in all, *Das Judenthum in der Musik* is the most vivid symptom to be found in musical writings of a change in the nature of nationalism that all modern historians now recognize as a major crux in the history of modern Europe. But of course its most immediately significant aspect was the fact, guessed by many readers in 1850 and admitted by the author in 1869, that 'K. Freigedank' was a pseudonym for Richard Wagner, then a political exile from Germany, who as a composer was just then on the point of the momentous stylistic departures that would make him in his own right one of the towering figures in music history. His mature works, particularly *Der Ring des Nibelungen*, would give direct and compelling artistic embodiment to a radiantly positive expression of the same utopian ethnic nationalism of which his political fulminations were the cranky negative expression. And in those same works, which transcended (or in dialectical terms, synthesized) the distinction between the spirituality (*Geist*) of absolute music and the sensuality (*Sinnlichkeit*) of opera, Wagner embodied and (in *Das Kunstwerk der Zukunft*) advertised the achievement by Germany of 'universal art'. By the end of the 1860s, as Carl Dahlhaus has observed,

Wagner had become the 'uncrowned king of German music' (Dahlhaus, 1971). Comparison of that epithet with the one applied here to Mendelssohn – 'de facto president of German musical culture' – is suggestive of the trajectory along which the parallel histories of music and the German nation would proceed over the course of the 19th century.

Even before Wagner's mature operas were performed, his 'progressivist' politics had been adopted as a platform for universalizing German music – that is, for establishing its values and achievements as normative, hence (as a modern linguist would put it) 'unmarked'. This was in large part the achievement of Franz Brendel, the author of the century's most widely disseminated general history of music, the explicitly neo-Hegelian *Geschichte der Musik in Italien, Deutschland und Frankreich von den ersten christlichen Zeiten an bis auf die Gegenwart* ('History of Music in Italy, Germany and France from the Earliest Christian Times to the Present'), first published in 1852, which by 1906 had gone through nine editions.

It was already symptomatic not only of Brendel's version of European music history, but also of the one still current today, that its purview was limited to the richest and most powerful countries of western Europe, the ones with the longest histories of secular art patronage and hence the largest stockpiles of artworks in all media. This was already evidence of commitment to a view of history cast in terms of the progressive realization of an essential European spirit (Hegel's 'world soul') of which Italy, Germany and France were collectively the protagonist. Although no-one speaks today of the world soul, the notion of a musical mainstream is still a powerful regulative concept in music historiography, thanks to which composers active since the early 19th century are still classified into four categories: Italian, German, French and 'nationalist'.

Brendel's narrative also re-enacts within the musical sphere the Hegelian doctrine that all meaningfully or significantly 'historical' change – all change, in other words, that is worthy of representation in the dialectic – has contributed to 'the progress of the consciousness of freedom'. Beethoven, in his traditional role of musical emancipator, naturally formed the climax, and brought Germany to the fore as the protagonist of musical evolution. The most significant chapter of Brendel's book was the last, which maintained the narrative of progressive emancipation into the present. Brendel located the latest stage in both the consciousness of freedom and the attainment of organic unity in Liszt, then the court Kapellmeister at Weimar, who in his recently inaugurated series of symphonic poems had (according to Brendel) led music to the stage in which 'content creates its own form'.

What made it possible for Liszt, neither Italian nor German nor French, to assume historical leadership was not merely his temporary residence in Germany but a new doctrine of Germanness. In a famous speech delivered in 1859 and published in the *Neue Zeitschrift für Musik*, Brendel called for the abandonment of the much ridiculed term *Zukunftsmusik* in favour of the term *Neudeutsche Schule* ('New German School') to denote 'the entire post-Beethoven development'. Anticipating the obvious objection that the school's two elder statesmen, Berlioz and Liszt, were neither of them

German, Brendel asserted that it was 'common knowledge' that these two had taken 'Beethoven as their point of departure and so are German as to their origins'. Warming to the subject, he continued: The birthplace cannot be considered decisive in matters of the spirit. The two artists would never have become what they are today had they not from the first drawn nourishment from the German spirit and grown strong with it. Therefore, too, Germany must of necessity be the true homeland of their works.

This remarkable pronouncement testified musically to the new conception of nationhood and nationalism that had arisen in the wake of the revolutions of 1848 among the 'Young Hegelians' with whom Brendel was allied. Germanness was no longer to be sought in folklore. One showed oneself a German not ethnically but spiritually, by putting oneself in humanity's vanguard. The new concept obviously made a far greater claim than the old. Germany was now viewed as the 'world-historical' nation in Hegelian terms, the nation that served as the executor of history's grand design and whose actions led the world (or at least the world of music) to its inevitable destiny.

In work that was in progress at the time of Brendel's writing, Wagner showed that the older ethnic nationalism could in fact easily co-exist with Brendel's vanguardism. Indeed *The Ring*, the Wagner work that was to become the greatest of all standard-bearers for the principle that content must create its own form, was also his most overtly racist work, committed as it was to the principle of blood-purity as precondition for heroic deeds. And the work that most loudly proclaimed an emancipatory message, namely *Die Meistersinger von Nürnberg*, was also the work that ended with the exhortation, 'Ehrt euren deutschen Meister!' so that the national art may for ever be 'deutsch und echt'.

Nor was adherence to the New German School a prerequisite for aggressive nationalism, especially after the next watershed, that of 1870–71. Brahms, who had protested against Brendel's proclamation in 1859, composed a cantata 12 years later for performance at Karlsruhe, already a Wagnerian stronghold, in dual celebration of the Prussian victory over France and the proclamation of the united German Empire. The *Triumphlied* op.55, in three large movements, is despite its present squeamish neglect a major work by any standard, and during the composer's lifetime one of his most popular. Except for the *German Requiem* the longest of Brahms's choral works, it is by far the largest in terms of its sonorous forces, being scored for two antiphonal mixed choruses and the biggest orchestra Brahms ever employed. One of the factors contributing to its size is the use of three trumpets, playing in a style obviously derived from that of Bach's *Magnificat*, which shares the *Triumphlied's* key of D major, thus putting the cantata squarely in the old Mendelssohnian (and, implicitly, anti-Wagnerian) line. But the text, selected by Brahms from *Revelations*, is the most blatant example of sacralized nationalism in the whole literature of German music. Not only does it compare Bismarck's *Reich* with God's, but it also manages, in an orchestral theme that fits the rhythm of an unsung portion of the biblical text, to identify defeated France with the Whore of Babylon – a greatly relished open secret.

[Nationalism](#)

## 8. The scene shifts.

The next, and crucial, chapter in the history of musical nationalism was written by the defeated French, whose crisis of national identity in the aftermath of national humiliation was played out musically in a number of tellingly contradictory ways.

Before 1871 the only nation against which France had sought to defend itself musically was Italy, not so much in the overpublicized Querelle des Bouffons as in resistance to 'meaningless' and 'unnatural' instrumental music, epitomized in Le Bovier de Fontenelle's battle-cry, 'Sonate, que me veux-tu?', supposedly uttered in the name of the Académie Royale des Sciences, of which Fontenelle was secretary from 1699 to 1741. The remark was popularized by Rousseau in his *Dictionnaire de musique* of 1768, whence it travelled widely in the literature and became an emblem of French rationalism.

After the Revolution, France defined itself musically in civic, generic or institutional rather than 'aesthetic' terms. Their sense of political and military supremacy, moreover, made the French singularly tolerant of foreigners in their midst. Frenchness was bigness, as variously embodied in the choral odes and rescue operas of the revolutionary period, the Parisian grand opera (to which Italians were welcome to contribute, and which reached its zenith in the work of Giacomo Meyerbeer, a German-born Jew), and the huge orchestral compositions of Berlioz. Vocal music, by now in pointed contrast to German taste, was still valued as self-evidently superior to instrumental: Berlioz justified his *Symphonie fantastique*, in the original version of the programme, as an 'instrumental drama' whose five movements corresponded to the five acts of a well-made play or grand opera in which the *idée fixe* was the leading lady. His *Symphonie funèbre et triomphale* was in similar fashion an instrumental enactment of a civic ceremonial, in which the voice of the trombone (in the central Adagio) was that of the featured orator.

Berlioz's later adoption by the New German School was thus a study in irony, as Berlioz himself was acutely and acerbically aware. (He responded to news of Brendel's famous speech with a resounding 'Non credo'.) But a greater irony by far was the first attempt, following the Prussian victory, to define musical Frenchness stylistically. No German writer can describe it without a show of glee, not even Dahlhaus, who noted that 'on February 25, 1871, a few days before the Prussian army marched down the Champs Elysées, Camille Saint-Saëns and some friends of his founded the Société Nationale de Musique; its motto, *ars gallica*, expressed a cultural self-confidence to counteract France's setbacks on the political and military fronts' (Dahlhaus, 1980, trans. 1989, p.283). Yet under that rubric, the society fostered the most thoroughgoing Germanification (or 'New-Germanification') French music ever endured. The matter of chief concern was to prove that the Germans, with their absolute music, had no lock on 'lofty musical aims', to cite the preamble to the society's by-laws. The means of proof was to produce a repertory of non-programmatic orchestral and chamber music to rival the German and even surpass it in its demonstrative profundity of content, realized by means of impressive feats

of structure like cyclic form, which César Franck and his pupils Chausson and d'Indy elevated to a basic principle of design.

The resulting heaviness and stuffiness in the name of 'lofty' psychology and metaphysics, quickly stigmatized as Wagnerian, elicited a backlash that finally ensconced a lasting set of 'national characteristics' in French musical consciousness, to which the country's composers would (eventually) unanimously aspire. The 'national traditions' that embodied and guaranteed these characteristics, though touted as ancient, were only decades, not centuries, old. But they had been formulated in the course of reviving an 'ancient' heritage – that of *la musique classique française*, as pre-eminently exemplified by Rameau. And this made it possible to claim that the traditions were revived along with the repertory from which they were educed. The watershed event was the publication, under the general editorship of Saint-Saëns and the musicologist Charles Malherbe, of Rameau's *Oeuvres complètes* in 18 volumes, beginning in 1895, with musical texts prepared by a pleiad of eminent composers that included d'Indy, Dukas and Debussy in addition to Saint-Saëns.

As the last great composer of the *ancien régime*, Rameau was held to have been the last exemplar of those innate French qualities that had recently been obscured by Wagnerism and the unwittingly teutonizing work of the Société Nationale. A short list of these qualities, as described by all the editors (but most enthusiastically by Debussy) – *lumière, clarté, classicisme, goût* – easily reveals how deliberately they were constructed against the nocturnal Romantic virtues (virtues, above all, of unconscious 'lore') that were claimed by the Germans, thus presciently forging a link between French nationalism and what would later be known as neo-classicism (see Suschitzky, 1999).

Even before Rameau became its protagonist, in 1894, the new discourse of French purity had been applied by the founders of the Schola Cantorum – Charles Bordes, Alexandre Guilmant and d'Indy – to the most venerable of all Western musics, the Gregorian chant, just then being resurrected by the Benedictines of Solesmes. Of course, in laying claim to this body of music, which gave licence to employ pentatonic or 'modal' melodies in the name of France (harmonized using methods pioneered in Russia by Balakirev), the promulgators of plainchant-nationalism had to ignore a blatant paradox: according to the same theory that associated the chant with the Franks, and hence with France, the origins of the music were held to be Roman. But then (to quote Eric Hobsbawm's famous paraphrase of Ernest Renan), 'getting its history wrong is part of being a nation'; and anyway, whether French or Roman, Gregorian chant exemplified 'latinate classicism', another universalized discourse that could serve as a locus of covert nationalism.

## Nationalism

### 9. The other Empire.

It is already clear that, as a value-laden question posed within the cultivated or 'art' tradition, 'How German is it?' was an older question than 'How French is it?' or 'How Italian is it?'. Even more to the point: questions like 'How Russian?' or 'How Polish?' or 'How Czech?' or 'How Hungarian?' – and the list goes on, into Spain and Scandinavia, England and the

Americas – are questions that not only arose later than ‘How German is it?’ (and in response to it) but also questions that were at least as likely to be asked by Germans, or by those otherwise committed to the Germanic ‘mainstream’, as by Russians or Poles etc.

The case of Russia makes an ideal counterpoint to that of Germany. Both nations conceived of their nationhood, in the modern sense of the word, at around the same time, even though the Russian empire had been for centuries as strong a political monolith as France. Modern national consciousness emerged in Russia, as it did everywhere else, as a consequence of the cosmopolitan thinking of the urban élite – that is (to give it its Russian name), out of ‘westernization’. And therefore all participants in the development in Russia of music as a secular fine art, regardless of the manner or the vehemence with which they may have professed nationalism or patriotic chauvinism, were members of the ‘westernizing’ faction in the Russian cultural debate.

The first writer to define Russia as a nation in the modern sense – that is, as a concept organizing a linguistically defined society ‘vertically’ – was Antiokh Dmitriyevich Kantemir (1709–44), in his *Letter on Nature and Humanity*, where he asserted that all Russians, noble and serf alike, were united by ‘the same blood, the same bones, the same flesh’. Not by accident, the Moldavian-born Kantemir, the first Russian belletrist in the modern Western sense, was a career diplomat. He spent the last dozen years of his life – his *Letter*-writing years – abroad as ambassador in England and France of the empresses Anne and Elizabeth; and it was Anne who inaugurated the history of music in Russia as a secular fine art when in 1735 she decided to import a resident troupe of Italian opera singers to adorn her court with exotic and irrational entertainments. That was the beginning in Russia of secular music as a continuous, professional and literate artistic tradition.

But Empress Anne’s early patronage of art music as a foreign import set a precedent that would make for tensions later. One of the main tensions would be that between patriotism and nationalism, a conflict that had no counterpart in western Europe. Russian patriotism, as long as it was defined by the aristocracy, was not necessarily interested in fostering indigenous artistic productivity. It could be satisfied by foreign imports that enhanced Russia’s self-esteem and prestige in the world.

Anne’s original patriotic act in establishing an Italian opera theatre at her court was re-enacted on a much more public scale by Tsar Nikolay I in 1843, when he invited Giovanni Battista Rubini to assemble an all-star company that was to take over St Petersburg’s largest theatre (and effectively banish indigenous Russian opera for a while to Moscow). At a stroke, Nikolay had made his capital one of the operatic centres of Europe, on a par with Paris, Vienna and London; and he had identified himself in the eyes of the world as an enlightened despot. ‘Let’s admit it’, a prominent journalist wrote in enthusiastic endorsement of the tsar’s initiative, ‘without an Italian opera troupe it would always seem as if something were missing in the capital of the foremost empire in the world!’.

The institutional means for maintaining Russian productivity in instrumental music – a resident court-sponsored professional orchestra in St Petersburg

(from 1859) and conservatories in St Petersburg and Moscow (1862, 1866) – were achieved through the heroic labours of one man: Anton Rubinstein, a world-class virtuoso and an astoundingly prolific composer who despite his colossal service to the cause of art music in Russia was rightly viewed by the musical nationalists of the next generation with a reserve, bordering on hostility, that has left its mark on his historiographical image.

And yet even if his motives are viewed as cynically as possible (for example, as currying favour with the tsarist court in compensation for his Jewish birth, or securing for himself the bureaucratic rank of ‘free artist’ with all the attendant rights and privileges), Rubinstein was able to succeed in his mission of professionalization because it was seen on high as a patriotic, prestige-enhancing manoeuvre. In that peculiarly Russian manner, Rubinstein’s patriotic zeal, while genuine and passionate, was in no way nationalistic as the term is currently understood. In 1855, as part of his campaign, Rubinstein published a deliberately provocative article in the Vienna *Blätter für Theater, Musik und Kunst* called ‘Russian Composers’, in which he outlined a Peter the Great-like programme of importing German musicians and music teachers wholesale to colonize his native land. In the process he stigmatized existing amateur musical activity in Russia, including autodidact musical creativity, as so much contemptible dilettantism – a bold insult indeed to the one Russian composer, Glinka, who had succeeded by then in making an international reputation. It inspired at last a genuinely nationalistic backlash among the Russian composers of the next generation.

The best lens for viewing the backlash, and the schism it created between the ‘national’ composers of Glinka’s generation and the ‘nationalists’ of Balakirev’s, would be the creative appropriation of folksong. The Herderian tradition in Russia goes back to Nikolay Aleksandrovich L’vov (1751–1803), a noble landowner and world traveller with multifarious artistic and scientific interests. His supreme passion was collecting and imitating folklore. In 1790 he issued an epoch-making anthology of what he was the first in Russia to call *narodniye pesni* (folksongs), directly translated from Herder’s coinage, *Volkslieder*.

What was epoch-making was the fact that it included not just the texts but the tunes, all conventionally harmonized for piano by a hired assistant, Johann Gottfried Pratsch, a German-speaking Bohemian piano teacher from Silesia, who had settled in St Petersburg in the 1770s. These arrangements have come in for much criticism, by turns Romantic, scientific and Soviet, but they admirably served their Herderian purpose, which was not simply documentary but moral and aesthetic: to return what was the people’s to the people by making the products of oral tradition available to the literate, thereby fostering the new, all-encompassing sense of ‘the people’ as the imagined community of all Russians.

This was far from Glinka’s purpose. His loyalty was always to the international (‘horizontal’) cultivated tradition, and his career is instructive in the present context as an illustration of the way in which the new view of folklore could be accommodated to an old dynastic concept of nation that was infinitely stronger in Russia than it ever was in Germany.

Glinka's view of himself as a Russian was quite similar to Quantz's view of himself as a German: a 'universal' eclectic who was able to unite within himself the best of the rest. At a time when Germany defined itself musically as the nation of *Geist* as against Italy, the nation of *Sinnlichkeit*, and when it had the longstanding reputation of being musically the nation of brains versus beauty, Glinka – uniquely among European composers – decided consciously to acquire both beauty and brains, and to do it on location. From 1830 to 1833 he lived in Milan, where he hobnobbed with Bellini and Donizetti and under their supervision wrote creditable imitations of their work. Then he spent the winter of 1833–4 in Berlin under the tutelage of the famous contrapuntist Siegfried Dehn.

Thus doubly equipped, he returned to St Petersburg to write *A Life for the Tsar*, the first Russian opera that was truly an opera (not a vaudeville or a *Singspiel*), and one that showed its composer to be heir to, and master of, the full range of operatic styles and conventions practised in his day. The elaborate first-act cavatina, the multipartite ensembles in the third act, and the same act's monumental finale, all show his mastery of what Julian Budden has called the 'Code Rossini'. At the same time, the opera conspicuously exhibits features of the French rescue genre – the genre of Grétry, Méhul and Cherubini, not to mention Beethoven – with its ample choruses, its reminiscence themes and its 'popular' tone. And as Berlioz was quick to notice, Glinka's operatic style was heavily tinged with 'the influence of Germany' in the prominence accorded to the orchestra, the spectacular instrumentation, and the 'beauty of the harmonic fabric'.

Of Russian folklore there is barely a trace, just enough to contrast with the far more explicitly pronounced Polish idiom of the second act and so realize the musical plan that motivated the opera: to represent the Russian–Polish conflict of 1612 by a clash of musical styles. Besides much modified quotations of two – perhaps three – Russian songs, there was an opening chorus cast in contrasting, accurately observed male and female styles of peasant singing; an imitation of balalaikas by the strings, pizzicato; and a girls' chorus in L'vov's favourite quintuple metre. Beyond these decorative touches, however, Glinka's *volkstümlich* style, even more than its German counterpart, was an invented rather than a discovered idiom.

His folk, moreover, remained the peasantry; and the sacrificial role in which Ivan Susanin, the peasant protagonist, is cast marked the opera as a document of the official nationalism (*ofitsioznaya narodnost'*) promulgated on behalf of Nikolay I by his minister of education, Sergey Uvarov, in 1833. Within this doctrine, *narodnost'* (nationalism) was the last in a list of three tenets all Russians were expected to espouse, the others being *pravoslaviye* (Orthodoxy) and *samoderzhaviye* (autocracy); the list was an explicitly counter-revolutionary answer to *liberté, égalité, fraternité*.

Even in the first half of the century, then, Russian nationalism was no politically progressive thing. Glinka's achievement was nevertheless musically progressive, in a manner best caught in a review by the composer's friend and fellow aristocrat, Prince Vladimir Odoyevsky. By 'proving' that 'Russian melody may be elevated to a tragic style', Odoyevsky declared, Glinka had introduced 'a new element in art'. Coming



from the mouths of the main characters rather than (as in the earlier Russian Singspiel) from human props, furnishing the stuff of complex musical structures and expressing sentiments any nobleman would recognize as lofty, Glinka's ersatz Russian melodies were high art – 'ernste Musik' (serious music) – as no Russian music had been before. It was music Europe had to respect.

The greatest purely national significance attached itself to the 'hymn-march' or dynastic anthem with which Glinka brought the opera's jubilant epilogue to climax. It was in a recognizable period style, that of the so-called *kantī*, the homespun late 17th- and early 18th-century partsongs that were Russia's earliest indigenous repertory of 'westernized' literate secular music. They had nothing to do with peasant lore, and neither did Glinka's hymn. Its emblematic status arose not out of its musical essence but out of its reception; for as one modern commentator has put it, 'what is accepted as national is national, wherever its roots may be' (Oramo, 1997). Later ludicrous efforts, by Vladimir Stasov and others, to prove the anthem's stylistic authenticity valuably demonstrate another important nationalist principle: that reception is apt to be justified *ex post facto* by prevaricating claims about intentions.

Once only did Glinka manufacture a musical artwork exclusively out of authentic folk materials: *Kamarinskaya* (1848), one of his three *fantaisies pittoresques* for orchestra, of which the other two were based on Spanish themes. A brilliant set of ostinato variations with a slow introduction that unexpectedly returns, the work is fashioned out of two folksongs, which (as Glinka discovered while improvising at the keyboard) have a 'hidden' melodic affinity that could be exploited as a compositional tour de force. Glinka thought of the piece as a trifle; but in the wake of Rubinstein's sallies, his adherents Stasov and Balakirev touted it as a model for all authentically national Russian music. Stasov was able to do this only in loudly trumpeted words. Balakirev did it in musical deeds, and in the process created an object lesson in the difference between national and nationalistic art.

Balakirev's deeds took the form of two overtures on Russian themes (1858, 1864). In the first, the themes came from existing anthologies, including L'vov-Pratsch. The much more elaborate second was based on themes Balakirev himself had collected and was to publish two years later in an anthology that introduced a new style of 'modal' (or strictly diatonic) harmonization, wholly Balakirev's invention, that he and Stasov nevertheless touted as an authentic and autochthonous Russian national product. It was something the peasants never knew, but it achieved a distinctiveness and recognizability that led to its acceptance as generically Russian thanks to its widespread adoption by the more famous members of Balakirev's circle, the 'mighty kuchka' (Musorgsky, Borodin, Rimsky-Korsakov), and their many imitators. The opposition of Germans both at the St Petersburg Conservatory and abroad, like the Prague professor who in 1867 pronounced Balakirev's harmonizations 'ganz falsch', did its bit to lend them an aura of *Urwüchsigkeit* – in Russian, *svoyeobraznost'*.

That prestige and that air of authenticity notwithstanding, what distinguished Balakirev's overtures (especially the second, which was later

twice renamed and reclassified as a symphonic poem), was the ironic fact that unlike *Kamarinskaya* they are cast formally not as one-off experiments but as orthodox symphonic allegros with introductions; in other words, they were to that extent 'German'. That gave them another sort of prestige. It took both kinds to achieve a 'Russian school' that could compete successfully on the world stage.

But it was only in these early works of Balakirev, the one Russian composer who might fit anyone's narrowest, most bigoted definition of a nationalist, that the two sources of prestige remained in a sort of idealized balance. Afterwards an inevitable entropy set in. Within Russia the folkloric style, becoming habitual, signified less and less. Composers began to find it more a constraint on their originality than a creative stimulus, and concert audiences under the post-Rubinstein dispensation became increasingly sophisticated and catholic in their tastes.

Musorgsky – swayed by the example of the embittered Dargomizhsky, frozen out of the Imperial Theatres establishment by the Italians – subscribed to another kind of Russian self-definition vis-à-vis the West: that of jealous omnifarious rejection. Eschewing both Germanic brains and Italianate beauty, he and Dargomizhsky settled on good character, becoming apostles of 'truth'. There is surprisingly little in Musorgsky's work, besides the folkish or churchly set pieces demanded by the settings of his historical operas, that is indicatively Russian in musical style. The psychological realism at which he aimed transcended nation; his model became Russian speech, seen as a particular embodiment of universal human behaviour. (His re-embrace, in his last unfinished opera, *Sorochintsī Fair*, of what was by then an old-fashioned *Volkstümlichkeit* was as much an indication of a rightward turn in his politics as it was an aesthetic reorientation.) Yet while not primarily folkloric, Dargomizhsky's and Musorgsky's 'realism' was the product of a particular, very emphatic moment in Russian intellectual history.

The same can be said of Rimsky-Korsakov's later music, chiefly operatic and meant primarily for home consumption. Beginning with *Mlada* (1892), a mythological opera composed under the impact of the first complete Wagnerian *Ring* cycles to be performed in Russia, Rimsky-Korsakov found his true métier in fantasy and was increasingly preoccupied in later life with post-Lisztian harmonic explorations, often involving the 'tone-semitone' scale (commonly known today as octatonic).

Tchaikovsky paid *Kamarinskaya* his meed of tribute, both in word (calling it in his diary the acorn from which the oak of Russian music had grown) and in musical deed: the finale of his Second Symphony (1872), which has a first thematic group cast, like Glinka's *fantaisie*, as a set of ostinato variations on an instrumental folkdance tune (*naigrish*). This has led to the symphony's being received in the West, with manifest though condescending approval, as Tchaikovsky's 'most fully Russian' work (*Grove*6). Yet as this very example illustrates, Tchaikovsky, the very model of the post-Rubinstein composing professional, used folklore only where Brahms or Verdi might have used it (instrumental finales, operatic divertissements). His signal contribution to Russian musical life was the development, through his orchestral suites and his late ballets and operas,

of what George Balanchine called the sumptuous 'imperial style', marked less with national colouring than by the trappings of dynastic majesty. But that was no less an authentic Russian colouring at a time when Russia was Europe's last great dynastic autocracy.

## Nationalism

### 10. Tourist nationalism.

Within the purview of German universalism, non-German 'nationalism' is received and valued as exoticism. This phenomenon has been aptly called 'tourist appeal' in a recent study of Chopin (Parakilas, 1992). It provides opportunities (as it surely did for Chopin who as an exiled patriot in Paris traded heavily on what Schumann called his 'Sarmatian physiognomy'), but it also fetters, thus creating the dilemma that all 'peripheral' composers have had to face since the establishment of Germanic musical hegemony (that is, the discourse of 'classical music'). It has led to the serious devaluing, or at least the distorted posthumous reception, of two composers in particular: Tchaikovsky and Dvořák. Their plights, in some ways complementary, can be regarded as emblematic.

Tchaikovsky's difficulties began in Russia, where he was regarded with envy and compensating disdain by the composers of the 'mighty kuchka'. The issue that divided them was not nationalism but professionalism. Native-born, conservatory-trained, full-time, Tchaikovsky was the first musician to achieve both an international reputation and a position of esteem in Russian society without the advantage of blue blood or a prestigious sinecure, and without being a performing virtuoso. The 'kuchkists', by contrast, all needed their day jobs and lacked his entrée to the court musical establishment. They were the last generation of gentry dilettantes, the class that had traditionally provided Russia with its composers.

So of course they created a mythos of authenticity that excluded Tchaikovsky, as it excluded his ethnically suspect mentor, Rubinstein. Stasov was its tribune at home, César Cui (a charter kuchkist despite having by his own admission 'not a drop of Russian blood') its propagator abroad. In *La musique en Russie* (1880), an outrageously partisan survey based on a series of articles for the *Revue et gazette musicale*, Cui characterized Tchaikovsky most unfairly as being 'far from a partisan of the New Russian school; indeed he is more nearly its antagonist'.

Playing as it did into Western prejudices about exotic group identities, this remark set the terms for the French (and to a lesser extent the German) reception of Tchaikovsky ever since. By 1903, the composer Alfred Bruneau (in *Musiques de Russie et musiciens de France*) could dismiss Tchaikovsky outright, despite his continuing pre-eminence at home, for not being Russian enough: 'Devoid of the Russian character that pleases and attracts us in the music of the New Slavonic school, developed to hollow and empty excess in a bloated and faceless style, his works astonish without overly interesting us'. Without an exotic group identity, a Russian composer could possess no identity at all. Without a collective folkloristic or oriental mask he was 'faceless'.

At the time of Tchaikovsky's invited appearance at the inaugural exercises for Carnegie Hall in 1891, he was repeatedly lauded in the American press as being, along with Brahms and Saint-Saëns, one of the three greatest living composers. But while his presence in repertory has remained ineradicable, the universalization of German taste, and the consequent insistence that music from the 'peripheries' justify its existence by virtue of exoticism, cast him posthumously into a critical limbo (or more precisely, a ghetto), the victim of a double bind. At its most extreme, this exclusion has taken a bluntly racist form, as witness the complaint by his most recent British biographer that 'his was a Russian mind forced to find its expression through techniques and forms that had been evolved by generations of alien Western creators', a judgment mitigated only to the extent that 'a composer who could show so much resourcefulness in modifying sonata structure so as to make it more compatible with the type of music *nature had decreed he would write* was no helpless bungler' (Brown, 1991; italics added).

## Nationalism

### 11. Colonialist nationalism.

The case of Dvořák was in some respects even more keenly unjustified. Unlike the cosmopolitan Smetana, whose first musical allegiance was to 'New Germany' via Liszt, and who learnt Czech only as an adult and spoke it imperfectly, Dvořák grew up speaking the Slavonic vernacular and, until its latest phase, made his career entirely at home. Musically, however, he was fully at home with the Germanic lingua franca, fluent in both its 'classical' and its 'New German' dialects, and, in his symphonies, was one of its virtuoso exponents. His status as a 'nationalist' is at least as much one bestowed (or saddled) upon him from the outside as one that he sought to cultivate. He made his early (chiefly Vienna) reputation, it is true, with Slavonic Dances for piano four-hands and Moravian duets for women's voices, but in this he was acting on the advice (and following the example) of Brahms, who had made his early fame (and, perhaps more to the point, his early fortune) with his Gypsy Songs and Hungarian Dances, spicy popular fare for home consumption. Dvořák's nonchalance with respect to the authenticity of his folkishness has been demonstrated by Beckerman, who compared Dvořák's settings of folksong texts with the original melodies and found that Dvořák not only spurned the latter but substituted tunes in a deliberately adulterated style calculated for a broader consumer appeal (Beckerman, 1993). He never sought to erect a monument to Czechness comparable to Smetana's *Má vlast* – or not, at any rate, until his last half-decade, when, already an international celebrity, he composed a cycle of symphonic poems on themes drawn from national folklore.

It was not because of his Czech nationalism but because of his being the master of the unmarked mother tongue that Dvořák was invited by Jeannette Thurber in 1892, shortly after Tchaikovsky's American visit, to direct her National Conservatory of Music in New York. After Dvořák's return home Brahms, on his deathbed, tried to persuade Dvořák to accept the directorship of the Vienna conservatory to prevent a Brucknerian takeover. That leaves no question about his insider status where 'greater Austria' was concerned. The 'tourist nationalism' that Dvořák practised

(and preached to his American pupils) was a matter of superficially marking received techniques, forms and media with regionalisms (drones, 'horn' 5ths, polkas or *furianty* in place of minuets or scherzos), as one might don a native holiday costume.

The 'New World' Symphony, lately shown to be the remains of an unrealized project to compose an opera or oratorio on the subject of Longfellow's *Hiawatha*, was intended as a Herderian object lesson to the Americans on how they might achieve a distinctive 'school' of composition. As quoted by the critic Henry Krehbiel, Dvořák urged that they submit the indigenous musics of their country, namely native-American ('American Indian') melodies and 'plantation songs' (alias 'Negro spirituals'), 'to beautiful treatment in the higher forms of art'.

But of course higher forms that would justify and canonize the national were themselves covertly national, and Mrs Thurber's conservatory, like Rubinstein's (or any other 19th-century conservatory outside the German-speaking lands), was an agency of musical colonialism. Like other colonialisms, this one sought justification in the claim that it could develop local resources better than the natives unaided. Like other colonialisms, it maintained itself by manufacturing and administering ersatz 'national' traditions that reinforced dependence on the mother country. But 'colonialist nationalism', like tourist nationalism, was another double bind. Dvořák's Bohemianisms were at once the vehicle of his international appeal and the eventual guarantee of his secondary status vis-à-vis natural-born universals like Brahms. Without the native costume, a 'peripheral' composer would never achieve even secondary canonical rank, but with it he could never achieve more.

In Anglo-American music criticism, especially, Dvořák's ethnicity became a barrier to admission to the company of the great. Having asserted that 'Brahms is the greatest living composer', the editor of *The Outlook*, the organ of the Christian Union, a charitable organization based in New York, asked – in 1894, while Dvořák was living and working in that very city – on behalf of whom such an allegation might be challenged: 'Dvořák or Rubinstein? Possibly. But these composers, though doubtless very distinguished, reproduce too much of what is semi-barbaric in their nationalities to rival Brahms in the estimation of people of musical culture'. John F. Runciman, in a book of essays on music published in 1899, dismissed Dvořák, 'the little Hungarian composer', for an excess of 'Slav naïveté' that in his case 'degenerates into sheer brainlessness'.

If these strictures could be directed at the mentor, what sort of reception might await the Americans whose 'tradition' Dvořák purported to establish? That is why many Americans considered Dvořák's advice well meant but meddlesome, and resisted it. Among them was Edward MacDowell, an American of European stock who had had a thorough training under Raff in Frankfurt, and who resented the implication that he could achieve musical distinction or authenticity only by appropriating a non-European identity in whiteface. Even within the terms implied by Dvořák, however, there were distinctions to be drawn and preferences to be defended. While denying the necessity of a national 'trademark' for American composers, MacDowell nevertheless insisted that 'the stern but at least manly and free rudeness of

the North American Indian' was in any case less undesirable than 'the badge of whilom slavery' (Gilman, 1908).

Amy Beach went further. She embarked on her first and only symphony almost immediately after hearing the Boston première of the New World Symphony. In place of the Indian and Negro melodies that Dvořák incorporated or imitated in his work, Beach based the middle movements of her symphony, as well as the closing theme of the first movement, on the melodies of what she called 'Irish-Gaelic' folksongs, for which reason the whole symphony bears the title 'Gaelic'. Thus Beach's symphony was both a declaration of affiliation with Dvořák's aims and a correction of his methods. 'We of the north', Beach wrote in a letter to the *Boston Herald* that took explicit issue with Dvořák's prescriptions, 'should be far more likely to be influenced by old English, Scotch or Irish songs, inherited with our literature from our ancestors.'

Like many Americans, living in an increasingly multi-ethnic 'society of immigrants' that could claim no single identity on the Herderian model, Beach identified culturally not with the country of which she happened to be a citizen, but the country from which she descended ethnically – a conviction reinforced for her, as for many other Bostonians as well as other members of the Daughters of the American Revolution, by the assumption that her 'Celtic' blood descent identified her as a sort of Ur-American, an American aristocrat.

## Nationalism

### 12. 20th-century Americanism.

It is all the more noteworthy then, if ironic, that the first composer to achieve a style that plausibly represented a generic 'America' to classical music audiences both at home and abroad should have been Aaron Copland (the pupil of a Dvořák pupil, Rubin Goldmark), a left-leaning homosexual Jew thus triply marginalized from the majority culture of the land. The style that he created for this purpose, while based to an extent on the published cowboy songs he began mining with *Music for Radio* (1937) and continued to employ in the ballets *Billy the Kid* (1938) and *Rodeo* (1942), was deeply influenced by the music he heard during his later student years in Paris as the pupil of Nadia Boulanger, in particular the 'neo-classical' music of Stravinsky. His characteristically wide-spaced, transparently orchestrated 'polyharmonies', like the famous one at the beginning of the ballet *Appalachian Spring* (1943–4), were particularly indebted to Stravinsky's example. They set the tone for a distinctively Americanist pastoral idiom, shared by such other Boulanger pupils as Roy Harris, Virgil Thomson and the younger Elliott Carter.

That idiom, it should be stressed, was as much a personal composerly invention as Balakirev's manner of harmonizing Russian folksongs. What made it an authentic and sharable national expression was its reception by other composers and its recognition by audiences. (The same can be said of the somewhat earlier British pastoralism of Vaughan Williams and his generation: similarly stimulated, initially, by the example of folklore collectors, it was also, in its mature phase, the product of invented composerly techniques.) In more overtly patriotic wartime works like *A Lincoln Portrait* (1942) or the *Fanfare for the Common Man* (1943),

Copland's Americanism was quite comparable to the patriotic works then being composed by Soviet composers under the rubric of Socialist Realism; indeed Copland's turn to an Americanist style can be seen as part of a widespread 'anti-fascist' response to the Soviet call for a 'popular front', in which composers with left-wing political sympathies in many countries abruptly turned from a more cosmopolitan modernism to a more specifically national idiom. 'Communism', the American popular-front slogan went (drawing on the 'revolutionary' founding myth of the USA), 'is 20th-century Americanism.'

Earlier, in works like *Music for the Theater* (1925) and his Piano Concerto (1926), Copland had sought to ground an Americanist idiom in jazz, but achieved no comparable resonance. The music was rejected by the high-culture audiences of that time for seeming to degrade the 'beautiful forms of art', as Dvořák had put it, with threatening infusions from a non-literate and racially alien domain. George Gershwin's much greater personal success around the same time with the similarly motivated *Rhapsody in Blue* (1924), Concerto in F (1925) and *An American in Paris* (1928), was at least partly due to the perception that its openly proclaimed 'sociostylistic' thrust was in the opposite direction: elevating the low culture rather than profaning the high. But while enduringly popular, Gershwin's jazz-inflected concert works had scarcely any more impact on the development of musical Americanism than Copland's. The dominant attitude in America towards the Americanization of 'classical music' remained more Rubinsteinian than Balakirevesque, with the transplanted Russian conductor Serge Koussevitzky, at the helm of the Boston Symphony Orchestra, playing a midwife's role somewhat comparable to that played in Russia between 1882 and 1903 by the timber-magnate maecenas Mitrofan Belyayev.

## Nationalism

### 13. Export nationalism, neo-nationalism.

The Belyayev School was the incubator of Stravinsky's early development. Its watchword was 'denationalization', which the Russian composers at the turn of century viewed as their generation's signal achievement on behalf of Russian music and the mark of its cultural maturity. But of course Stravinsky achieved fame as a composer, and became a force in European music, through Serge Diaghilev's Paris-based ballet enterprise, which obliged him to write – at first very much against his generation's principles – in a folkloristic vein. Thus if Chopin's mature mazurkas and polonaises can be described (after Parakilas) as 'tourist nationalism', the style of Stravinsky's music for Diaghilev was 'export nationalism'. For a while, the more cosmopolitan Stravinsky's career became the more Russian his music had to seem.

What saved it from the inauthenticity this paradoxical description might seem to imply was the novel nature of Stravinsky's musical nationalism, which was modelled more on the example of the painters who now surrounded him than on that of the Russian music in which he had been reared. Art historians call it 'neo-nationalism', and it received a classic capsule definition in the art critic Yakov Tugenhold's review of the *Firebird* ballet: 'The folk, formerly the object of the artist's pity, has become

increasingly the source of artistic style'. Neo-nationalism was the catalyst of Stravinsky's international modernism.

Glinka, Balakirev, Rimsky and the rest, when writing in a folkloristic idiom, sought only thematic material in peasant music, as an academic painter might choose a subject from peasant life, and subjected it to an artistic treatment that was, as we have seen, basically (and increasingly) 'German'. Stravinsky was the first Russian composer, and the only important one, to follow the painters and use folk music as a means of liberating his music from academic routine. His example had little resonance in Russia, partly because his music, composed for Paris, was little played at home. But Stravinsky's success in achieving and authenticating his modern idiom through the use of folklore was a powerful inspiration to Bartók, who tended to exaggerate Stravinsky's reliance on genuine individual folk artefacts (just as Stravinsky, in later life, was mendaciously at pains to disavow it).

### Nationalism

#### 14. Musical geopolitics.

Stravinsky was also an inspiration to the musicians of France, with the even more paradoxical result that the emphatic Russianness of his early ballets made him the uncrowned king of French music and its standard-bearer against Germany. Yet Stravinsky was as much co-opted by the French as exalted by them, assimilated to a longstanding French aesthetic (or political) project that eventually served as midwife to the birth of international neo-classicism out of the spirit of French nationalism. Stravinsky became the at first inadvertent, later very committed, protagonist of this evolution.

The first to apply to Stravinsky the discourse of *clarté* and *lumière*, and to adumbrate its metamorphosis into purism, was Jacques Rivière (1886–1925), editor of the aggressively nationalistic *Nouvelle revue française*, who as early as 1913 touted Stravinsky, fresh from the *succès de scandale* of *The Rite of Spring*, as an exemplary artist for France. While everyone else was exclaiming at the orgiastic dissonance of *The Rite*, its *âme slave*, its sublime terror, Rivière called it 'absolutely pure' and 'magnificently limited'. In contrast to Debussy (whose impressionistic murkiness was rejected as Germanic by the new avant garde), Stravinsky exemplified the age-old, lately forgotten values that the editors of the *Nouvelle revue française* insisted were essentially and inherently French. 'Stravinsky has not simply amused himself by taking the opposite path from Debussy', wrote Rivière: If he has chosen those instruments that do not sigh, that say no more than they say, whose timbres are without expression and are like isolated words, it is because he wants to enunciate everything directly, explicitly and concretely. ... His voice becomes the object's proxy, consuming it, replacing it; instead of evoking it, he utters it. He leaves nothing out; on the contrary, he goes after things; he finds them, seizes them, brings them back. He gestures not to call out, nor point to externals, but to take hold and fix. Thus Stravinsky, with unmatched flair and accomplishment, is bringing about in music the same revolution that is taking place more humbly and tortuously in literature: he has passed from



the sung to the said, from invocation to statement, from poetry to reportage.

By adding objectivity to the list of Stravinsky's virtues, Rivière completed the list of attributes that a decade later would collectively define the aggressively cosmopolitan stance known as 'neo-classicism', associated with the 'retour à Bach'. But Rivière had asserted them as French traits, only by implication as classical ones, and presciently located their musical focal point not in Stravinsky's neo-classical work but in his great neo-primitivist ballet, with its magnificent rejection (to quote another Parisian celebrator of Stravinskian neo-classicism, the Russian émigré critic Boris de Schloezer) of all merely personal 'emotions, feelings, desires, aspirations'. Thus another 'universalist' stance, constructed in determined opposition to the German universalism of psychological profundity, assumed its place as a covertly expressed nationalist agenda.

The 'retour à Bach' by way of Russia was thus an attempt to hijack the father, to wrest the old contrapuntist from his errant countrymen who with their abnormal psychology had betrayed his purity, his health-giving austerity, his dynamism, his detached and transcendent craft, and restore him – and France – to a properly élite station.

The battle of covert nationalisms was very much an open secret. It is what Ravel had in mind (though he characteristically put the question of nationality behind a smokescreen) when he told an interviewer, as early as 1911, that 'the school of today is a direct outgrowth of the Slavonic and Scandinavian school, just as that school was preceded by the German, and the German by the Italian'. And it is what Schoenberg had in mind when he announced his invention of 12-note technique to Josef Rufer, in 1921 or 1922, by saying, 'today I have made a discovery that will ensure the supremacy of German music for the next hundred years'. For the next quarter-century, the world of music would be a battlefield in which two national discourses vied for supremacy under cover of universalism.

That the one represented Germany and the other France was never in doubt. Americans recognized this most clearly. Roger Sessions, writing in 1933, noted with satisfaction that since the Great War, the German music that had once been taken as 'the voice of Europe's soul' had degenerated into 'mere *Vaterländerei*', while the music that mattered internationally now emanated from France, where 'music began above all to be conceived in a more direct, more impersonal, and more positive fashion', marked by 'a new emphasis on the dynamic, constructive, monumental elements of music'. After World War II, Virgil Thomson, a Boulanger pupil who had remained in Paris until 1940, when he assumed the influential position of chief music critic of the *New York Herald Tribune*, offered the hope that the Parisian current would now assume the hegemony that had formerly been Germany's. 'The latter part of our century', he predicted, 'will see the amalgamation of all the modernist musical techniques into a twentieth-century classic style; such an evolution, indeed, has been in progress ever since the First World War.' And yet he foresaw with some foreboding the likelihood of a Germanic backlash: 'Whether any of the atonal ways, the most resistant of all to absorption, can be saved for posterity or whether, as

many atonalists believe, this style must either kill off all others or wholly die is a matter of passionate preoccupation to musicians' (Thomson, 1951).

## Nationalism

### 15. The last of the Herderians and the Cold War.

By not-so-subtly casting the intransigent aspirations of the 'atonalists' in terms reminiscent of the Nazi drive for *Lebensraum*, Thomson was playing a dangerous, two-sided game. René Leibowitz, then (despite residence as a 'displaced person' in Paris) the most passionate advocate of Schoenbergian hegemony, struck out against the other side in similar vein in a notorious critique of Bartók, in which he accused the Hungarian composer, who in his last works had stepped significantly back from the modernist extreme, of 'compromise', using another war-tainted code word (Leibowitz, 1947).

This was a tragic outcome for the one major 20th-century composer whose folkloristic 'nationalism' had remained close to the accommodating and non-aggressive Herderian ideal, and who therefore had no need of cloaking it in a discourse of universality or purity. The most telling early symptom of the musical Cold War was the ruthless partitioning of Bartók's works, like Europe itself, into Eastern and Western zones. At home, and in the rest of the Soviet bloc, the works in which folklorism seemed to predominate over modernism were touted by the cultural politicians as obligatory models and the rest was banned from public performance (see Fosler-Lussier, 1999). The Western avant garde, meanwhile, made virtual fetishes out of the banned works (particularly the Fourth Quartet, read tendentiously as proto-serial: Leibowitz, 1947; Babbitt, 1949) and consigned the rest to the dustbin of history. Bartók's continued reliance on folklore as an expressive resource was now read as a refusal to participate in the tasks mandated by history.

This Cold War-mandated antagonism towards Bartók's (or anyone's) folkloric side, loudly abetted by Stravinsky (Stravinsky and Craft, 1959), had repercussions not only in criticism but in composition. The composers who (it seemed) unexpectedly embraced serial techniques in the 1950s – Stravinsky and Copland prominent among them – now appear to have been seeking sanctuary in the abstract and universal (hence politically safe) truth of numbers rather than the particular (hence politically risky) reality of nation. The situation seems especially clearcut and poignant in the case of Copland, who was targeted for political attack by the American Legion, blacklisted by *Red Channels* and alarmed when his friends and former associates were called before the House Committee on Un-American Activities between March and June of 1950 (Copland and Perlis, 1989; his own turn to testify, before Senator Joseph McCarthy's Permanent Subcommittee on Investigations, came in 1953), and who completed the Piano Quartet, his first 12-note composition, in the autumn of the same year.

The Cold War maintained in a perpetual tense stalemate, entirely comparable to that of the contemporary geopolitical scene, the rival discourses of national particularity (as opposed to 'formalism') on the one hand, governmentally sanctioned and occasionally enforced in the Soviet bloc; and on the other, what Olivier Messiaen ironically dubbed 'the

international grey on grey', the increasingly academic atonalist avant garde, maintained by the universities in the English-speaking countries and in western Europe by municipal, corporate and sometimes overtly political patronage. Prominent examples of the latter have included the Darmstadt Ferienkurse für Neue Musik, founded in 1946 ostensibly with the financial backing of the city government but, behind that, with the cooperation of the Allied Military Government (i.e. the American army of occupation) as channelled by Everett Helm, an American composer who served from 1948 to 1950 as the United States Music Officer for the German state of Hessen (see Beal, 2000); and the Institut de Recherche et de Coordination Acoustique/Musique (IRCAM), established in 1977 for Pierre Boulez by the government of President Georges Pompidou (see Born, 1995). Another significant means of support for stylistically 'unmarked' avant-garde composition in western Europe came from the state-subsidized radio, which established electronic music studios in Cologne and Milan.

Spokesmen for élite avant-garde composition promoted it, in terms strikingly reminiscent of the New German School a century before, as humanity's musical vanguard, obedient to the demands of history. Those demands emphatically no longer included *Volkstümlichkeit*, as unforgettably driven home by Elisabeth Lutyens, one of the earliest British serialists, who in a Dartington lecture contemptuously lumped together the musicians of the 'English Renaissance' as constituting the 'cow-pat school'. Meanwhile, the cultural politicians of the Soviet bloc insisted – in the words of the infamous Resolution on Music of the Central Committee of the All-Union Communist Party (Bolshevik), promulgated on 10 February 1948 – that composers of contemporary cultivated music were obliged to maintain a 'deep organic connection with the folk and its musical and vocal art'. Three months later, shortly after the Communist Party had taken power in Czechoslovakia, the same principle was asserted in even stronger terms in the Manifesto (drafted in German by Hanns Eisler) of the Second International Congress of Composers and Music Critics, held in Prague in May 1948. 'What is needed', this document declared, 'is a style that combines the highest artistic skills, originality and quality with the maximum *Volkstümlichkeit*.'

Debate about musical nationalism was thus turned topsy-turvy under pressure of postwar geopolitics. Particularly striking was the way in which political organs that based their authority on the writings of Karl Marx – of all 19th-century political theorists perhaps the most hostile to nationalism (regarding it as a false consciousness that served the class interests of the bourgeoisie) and who notoriously insisted that all meaningful social relationships were inherently horizontal and international (as in 'Workers of all countries, unite!') – were now imposing from above a theory of art that implied an insular and vertical ordering of society, with aesthetic value flowing upwards, by fiat, from below. Aesthetic debate had dissolved incoherently into the general geopolitical contest. Artistic nationalism, enforced on one side of the Cold War divide and anathematized on the other, could no longer be viewed in terms other than those of competition between hostile hegemonic world systems.

But the demand for *Volkstümlichkeit* within the encroaching Soviet bloc was subordinate to the general demand that art be universally accessible

and 'infectious' – a demand that originated not in the theories of Marx, who was generally uninterested in aesthetics, but in the neo-Christian doctrines of Tolstoy, who had tried (in his tract *What is Art?*, 1898) to erase the distinction between aesthetics and ethics (see Taruskin, 1976). As adopted (and adapted) by the Soviets, Tolstoy's aesthetic ideas became an instrument for rendering the arts an effective delivery system for political propaganda. *Volkstümlichkeit* was further discredited in the Soviet Union by the promulgation, during what is now called the *zastoy*, the Brezhnevite 'stagnation', of the so-called *novaya fol'kloristicheskaya volna* (New Folkloric Wave). This was a sort of state-promoted neo-nationalism, widely read as an alternative modernism that allowed Soviet composers a certain stylistic leeway in return for a 'voluntary' eschewal of Schoenbergian atonality (i.e. serialism), tainted by the cosmopolitanism (i.e. the Jewishness) of its founder.

The end of the Cold War in Europe had not, by the end of the century, led to the resurgence or rehabilitation of musical nationalism. The vastly enlarged scope of repertory to which all musicians have access thanks to recording and communications technology has tainted purisms of all kind with a musty air and heightened the sense that the world's cultures are now 'an interconnected system' in which 'purely national cultures are nowhere to be found' (Toivanen, 1997). That may be read as a sign of postmodernity, as may the challenge to the prestige of what used to be called 'serious music' (after the German *ernste Musik*) and the concomitant boost in the intellectual prestige of what used to be called the commercial or entertainment genres (*Unterhaltungsmusik*) in the wake of the protest movements of the 1960s. Within the academy, the combined influence of post-colonial theory and multi-culturalism since the 1980s has led to a shift in the terms of the debate, with the dominant musical culture now increasingly identified as that of American popular music, maintaining hegemony through a global dissemination powered by the international market economy, and resistance identified increasingly in local rather than national terms (Frith, 1996; Taylor, 1997).

The arbiters of contemporary ('postmodern') music criticism are increasingly to be found within the world of ethnomusicology, which claims both a global perspective that supersedes the older eurocentric discourse and a critical awareness of local and idiolectal trends ('micromusics') that (as McLuhan predicted in the 1960s) now tend, in the sunset of print culture, to overshadow the older discourse of nation. To 'think globally and act locally', as the cultural-studies maxim would have it, is to destabilize the concept of nation as primary cultural unit. 'We are all individual music cultures', as one contemporary theorist puts it, co-existing now and in the foreseeable future in a 'fascinating counterpoint of near and far, large and small, neighborhood and national, home and away' (Slobin, 1993). This may as yet be a wishful description, but the world it envisages is in any case a less bloody one than the one that nationalism has bequeathed to us.

## BIBLIOGRAPHY

Nationalism, §15: The last of the Herderians and the Cold War

## BIBLIOGRAPHY

general

music-specific literature  
Nationalism: Bibliography

**general**

- J. Herder:** *Abhandlung über den Ursprung der Sprache* (1772; Eng. trans., 1827)
- R. Wagner:** 'Was ist deutsch?', 1865–78, *Richard Wagner's Prose Works*, ed. and trans. W.A. Ellis, iv (London, 1895), 149–70
- R. Ergang:** *Herder and the Foundations of German Nationalism* (New York, 1931)
- B. Shafer:** *Nationalism: Myth and Reality* (New York, 1955)
- E. Kedourie:** *Nationalism* (London, 1960)
- H. Rogger:** *National Consciousness in Eighteenth-Century Russia* (Cambridge, MA, 1960)
- H. Kohn:** *The Age of Nationalism* (New York, 1962)
- M. McLuhan:** *The Gutenberg Galaxy: the Making of Typographic Man* (Toronto, 1962)
- E. Gellner:** *Thought and Change* (London, 1964)
- I. Berlin:** 'The Bent Twig: a Note on Nationalism', *Foreign Affairs*, li (1972), 11–30; repr. in *The Crooked Timber of Humanity: Chapters in the History of Ideas* (London, 1990)
- P. Ignotus:** *Hungary* (New York, 1972)
- H. Seton-Watson:** *Nations and States: an Enquiry into the Origins of Nations and the Politics of Nationalism* (Boulder, CO, 1977)
- I. Berlin:** 'Nationalism: Past Neglect and Present Power', *Partisan Review*, xlv (1978); repr. in *Against the Current: Essays in the History of Ideas* (Harmondsworth, 1979)
- J. Armstrong:** *Nations Before Nationalism* (Chapel Hill, NC, 1982)
- A. Walicki:** *Philosophy and Romantic Nationalism: the Case of Poland* (Oxford, 1982)
- B. Anderson:** *Imagined Communities* (London, 1983, 2/1991)
- C. Geertz:** *Local Knowledge* (New York, 1983)
- E. Gellner:** *Nations and Nationalism* (Ithaca, NY, 1983)
- E.J. Hobsbawm and T. Ranger, eds.:** *The Invention of Tradition* (Cambridge, 1983)
- M. Peckham:** *Romanticism and Ideology* (Greenwood, FL, 1985)
- A. Smith:** *The Ethnic Origin of Nations* (Oxford, 1986)
- B. Taylor and W. van der Will, eds.:** *The Nazification of Art* (Winchester, 1990)
- L. Greenfeld:** *Nationalism: Five Roads to Modernity* (Cambridge, MA, 1992)
- E.J. Hobsbawm:** *Nations and Nationalism since 1780: Programme, Myth, Reality* (Cambridge, 1990, 2/1992)
- T. Todorov:** *On Human Diversity: Nationalism, Racism, and Exoticism in French Thought* (Cambridge, MA, 1993)
- J. Gillis, ed.:** *Commemorations: the Politics of National Identity* (Princeton, NJ, 1994)
- J. Hutchinson and A.D. Smith, eds.:** *Nationalism* (Oxford, 1994)
- S. Perival, ed.:** *Notions of Nationalism* (Budapest and New York, 1995)
- G. Eley and R.G. Suny, eds.:** *Becoming National: a Reader* (New York, 1996)
- J. Hutchinson and A.D. Smith, eds.:** *Ethnicity* (Oxford, 1996)
- C. Calhoun:** *Nationalism* (Buckingham, 1997)

- E. Gellner:** *Nationalism* (New York, 1997)  
**T. Nairn:** *Faces of Nationalism: Janus Revisited* (London, 1997)  
**J.A. Hall, ed.:** *The State of the Nation: Ernest Gellner and the Theory of Nationalism* (Cambridge, 1998)

**Nationalism: Bibliography**

**music-specific literature**

*HDM*

- H. le Blanc:** *Défense de la basse de viole contre les entreprises du violon et les prétensions du violoncel* (Amsterdam, 1740); Eng. trans. by B. Jackson, *JVdGSA*, x (1973), 11–28, 69–80; xi (1974), 17–58; xii (1975), 14–36
- J.J. Rousseau:** *Lettre sur la musique française* (Paris, 1753; Eng. trans. in *StrunkSR1*), 636–54
- D. Diderot:** *Le neveu de Rameau* (MS c1761; Eng. trans., 1965)
- J.N. Forkel:** *Über Johann Sebastian Bachs Leben, Kunst und Kunstwerke* (Leipzig, 1802/R; Eng. trans., 1820 and 1920/R; Fr. trans., Paris, 1876)
- Stendhal:** *Vie de Rossini* (Paris, 1824, 2/1854); ed. H. Prunières (Paris, 1922); Eng. trans., ed. R.N. Coe (London, 1956, 2/1970)
- G. Mazzini:** *Filosofia della musica* (Paris, 1836); ed. M. de Angelis (Rimini, 1977)
- R. Wagner:** ‘*Le Freischütz*’, 1841, *Richard Wagner’s Prose Works*, ed. and trans. W.A. Ellis, vii (London, 1898), 183–204
- A.B. Marx:** *Denkschrift über Organisation des Musikwesens im preussischen Staate* (Berlin, 1848)
- R. Wagner:** ‘Das Judenthum in der Musik’, 1850, *Richard Wagner’s Prose Works*, ed. and trans. W.A. Ellis, iii (London, 1894), 75–122
- F. Brendel:** *Geschichte der Musik in Italien, Deutschland und Frankreich von den ersten christlichen Zeiten bis auf die Gegenwart* (Leipzig, 1852)
- F. Brendel:** *Die Musik der Gegenwart, und die Gesamtkunstwerk der Zukunft* (Leipzig, 1854)
- M. Glinka:** *Zapiski* [Memoirs] (1870; Eng. trans., 1963)
- C. Cui:** *La musique en Russie* (Paris, 1880)
- A. Rubinstein:** *A Conversation on Music* (New York, 1892)  
‘Johannes Brahms’, *The Outlook* (1 Sept 1894); repr. in *American Brahms Society Newsletter*, vi/1 (1988), 1–2
- J. Runciman:** *Old Scores and New Readings: Discussions on Musical Subjects* (London, 1899)
- A. Bruneau:** *Musiques de Russie et musiciens de France* (Paris, 1903)
- L. Gilman:** *Edward MacDowell* (New York, 1908)
- R. Rolland:** *Musiciens d’aujourd’hui* (Paris, 1908, many later edns; Eng. trans., 1915/R)
- O. Sonneck:** ‘Das Musikleben Amerikas vom Standpunkte der musikalischen Länderkunde’, *IMusSCR III: Vienna 1909*, 446–58
- C. Forsyth:** *Music and Nationalism: a Study of English Opera* (London, 1911)  
‘Maurice Ravel’s Opinion of Modern French Music’, *Musical Leader* (16 March 1911); repr. in *A Ravel Reader*, ed. A. Orenstein (New York, 1990), 409–10 [interview]
- J.-E. Blanche:** *Cahiers d’un artiste*, ii (Paris, 1916)

- D. Mason:** 'Folk-Song and American Music: a Plea for the Unpopular Point of View', *MQ*, iv (1918), 323–32
- C. Debussy:** *Monsieur Croche antidilettante* (Paris, 1921; Eng. Trans., 1927/R)
- E. Vuillermoz:** 'Gabriel Faure', *ReM*, iii/11 (1921–2), 10–21
- G. Adler:** 'Internationalism in Music', *MQ*, xi (1925), 281–300
- J. Cocteau:** *Le rappel à l'ordre* (Paris, 1926; Eng. trans., 1926)
- J. Hayward, ed.:** *The Letters of Saint Evremond* (London, 1930), 205–17
- B. Bartók:** 'Mi a népzene? A parasztzene hatása az újabb műzenére: a népzene jelentőségéről' [What is folk music? The influence of peasant music on contemporary composition], *Új idok*, xxxvii (1931), 626, 718, 818; Eng. trans. in *Béla Bartók: Essays*, ed. B. Suchoff (New York, 1976), 340–44
- D. Mason:** *Tune In, America: a Study of our Coming Musical Independence* (New York, 1931/R)
- A. Schoenberg:** 'National Music', 1931, *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. L. Stein (New York, 1975), 169–74
- R. Sessions:** 'Music in Crisis: some Notes on Recent Musical History', *MM*, x (1932–3), 63–78
- L. Saminsky:** *Music of the Ghetto and the Bible* (New York, 1934)
- R. Vaughan Williams:** *National Music* (London, 1934); repr. in *National Music and Other Essays* (London, 1963)
- G. Abraham:** *A Hundred Years of Music* (London, 1938, 4/1974)
- E. Newman:** 'Racial theories and Music: Whither is Germany Tending?', 1938, *From the World of Music* (London, 1956), 185–88
- L. Schrade:** *Beethoven in France: the Growth of an Idea* (New Haven, CT, 1942/R); see also review by P.H. Lang in *Romanic Review*, xxxv (1944), 73–82, and xxxvi (1945), 78–80
- I. Stravinsky:** *Poétique musicale* (Cambridge, MA, 1942; Eng. trans., 1947)
- M. Bukofzer:** 'The New Nationalism', *MM*, xxxiii (1946), 243–7
- R. Leibowitz:** 'Béla Bartók ou la possibilité de compromis dans la musique contemporaine', *Les temps modernes*, xxv (1947), 706–34
- M Babbitt:** 'The String Quartets of Bartók', *MQ*, xxxv (1949), 377–85
- L. Saminsky:** *Living Music of the Americas* (New York, 1949)
- V. Thomson:** *Music Right and Left* (New York, 1951)
- A. Weisser:** *The Modern Renaissance of Jewish Music* (New York, 1954)
- Z. Lissa:** 'Du style national des oeuvres de Chopin', *Annales Chopin*, ii (1957), 100–78
- I. Stravinsky and R. Craft:** *Conversations with Igor Stravinsky* (Garden City, NY, 1959)
- S. Finkelstein:** *Composer and Nation* (New York, 1960)
- H.J. Moser:** *Die Tonsprachen des Abendlandes* (Berlin, 1960); see also review by R.L. Crocker, *JAMS*, xv (1962), 99–102
- Z. Gardonyi:** 'Nationale Thematik in der Musik Franz Liszts bis zum Jahre 1848', *Liszt-Bartók: Budapest 1961*, 77–87
- Z. Lissa:** 'Über die nationalen Stile', *BMw*, vi (1964), 187–214
- B. Szabolcsi:** 'Die Anfänge der nationalen Oper im 19. Jahrhundert', *IMSCR IX: Salzburg 1964*
- A. Ringer:** 'On the Question of "Exoticism" in 19th Century Music', *SMH*, vii (1965), 115–23
- F. Howes:** *The English Musical Renaissance* (London, 1966)

- H.W. Hitchcock:** 'Nationalism and Anti-Nationalism in American Music Histories', *Yugoslav-American Seminar on Music: Sveti Stefan 1968*, 199–208
- F. Jonas, trans.:** *Vladimir Vasil'yevich Stasov: Selected Essays on Music* (London, 1968)
- S. Krebs:** *Soviet Composers and the Development of Soviet Music* (New York, 1970)
- C. Dahlhaus:** *Richard Wagners Musikdramen* (Velber, 1971; Eng. trans., 1979)
- J. Kerman:** 'An die ferne Geliebte', *Beethoven Studies*, ed. A. Tyson (New York, 1973), 123–57; repr. in J. Kerman: *Write All These Down: Essays on Music* (Berkeley, 1994), 173–206
- R. Rosengard:** *Popularity and Art in Lortzing's Operas: the Effects of Social Change on a National Operatic Genre* (diss., Columbia U., 1973)
- C. Dahlhaus:** *Zwischen Romantik und Moderne: vier Studien zur Musikgeschichte des späteren 19. Jahrhunderts* (Munich, 1974; Eng. trans., 1980)
- H. Becker, ed.:** *Die 'Couleur locale' in der Oper des 19. Jahrhunderts* (Regensburg, 1976)
- R.R. Subotnik:** 'Lortzing and the German Romantics: a Dialectical Assessment', *MQ*, lxii (1976), 241–64
- R. Taruskin:** 'Current Chronicle: Molchanov's *The Dawns are Quiet Here*', *MQ*, lxii (1976), 105–15
- C. Donakowski:** *A Muse for the Masses: Ritual and Music in an Age of Democratic Revolution 1770–1870* (Chicago, 1977)
- M.S. Daitz:** 'Grieg and Bréville: "Nous parlons alors de la jeune école française ..."', *19CM*, i (1977–8), 233–45
- R. Subotnik:** 'The Historical Structure: Adorno's "French" Model for the Criticism of Nineteenth-Century Music', *19CM*, ii (1978–9), 36–60
- P. Pirie:** *The English Musical Renaissance* (New York, 1979)
- C. Porter:** 'The New Public and the Reordering of the Musical Establishment: the Lower Rhine Music festivals, 1818–67', *19CM*, iii (1979–80), 211–24
- C. Dahlhaus:** *Die Musik des 19. Jahrhunderts* (Wiesbaden, 1980; Eng. trans., 1989)
- B. Zuck:** *A History of Musical Americanism* (Ann Arbor, 1980)
- M. Brown:** 'Native Song and National Consciousness in Nineteenth-Century Russian Music', *Art and Culture in Nineteenth-Century Russia*, ed. T. Stavrou (Bloomington, IN, 1983), 57–84
- A. Levy:** *Musical Nationalism: American Composers' Search for Identity* (Westport, CT, 1983)
- T. Marco:** *Historia de la música española: siglo XX* (Madrid, 1983; Eng. trans., 1993)
- S. Karlinsky:** 'Russian Comic Opera in the Age of Catherine the Great', *19CM*, vii (1983–4), 318–25
- R. Taruskin:** 'Some Thoughts on the History and the Historiography of Russian Music', *JM*, iii (1984), 321–9
- P. Weiss and R. Taruskin:** *Music in the Western World: a History in Documents* (New York, 1984)
- M. Moore:** *Yankee Blues: Musical Culture and American Identity* (Bloomington, IN, 1985)



- B. Tischler:** *An American Music: the Search for an American Musical Identity* (Oxford, 1986)
- M. Beckerman:** 'In Search of Czechness in Music', *19CM*, x (1986–7), 61–73
- G. Tomlinson:** 'Italian Romanticism and Italian Opera; an Essay in their Affinities', *ibid.*, 43–60
- M. Brown and M. Mazo, eds.:** Introduction to N. Lvov and I. Prach: *A Collection of Russian Folk Songs* (Ann Arbor, 1987)
- J. Fulcher:** *The Nation's Image: French Grand Opera as Politics and Politicized Art* (Cambridge, 1987)
- J.A. Herd:** *Change and Continuity in Contemporary Japanese Music: a Search for a National Identity* (diss., Brown U., 1987)
- G. Stanley:** 'Bach's *Erbe*: the Chorale in the German Oratorio of the Early Nineteenth Century', *19CM*, xi (1987–8), 121–49
- S. Messing:** *Neoclassicism in Music from the Genesis of the Concept through the Schoenberg/Stravinsky Polemic* (Ann Arbor, 1988)
- J. Tyrrell:** *Czech Opera* (Cambridge, 1988)
- J. Campbell:** *V.F. Odojevsky and the Formation of Russian Musical Taste in the Nineteenth Century* (New York, 1989)
- A. Copland and V. Perlis:** *Copland: Since 1943* (New York, 1989)
- P. Franklin:** 'Audiences, Critics and the Depurification of Music: Reflections on a 1920s Controversy', *JRMA*, cxiv (1989), 80–91
- J. Frigyesi:** *Béla Bartók and Hungarian Nationalism: the Development of Bartók's Social and Political Ideas at the Turn of the Century (1899–1903)* (diss., U. of Pennsylvania, 1989)
- A. Groos:** 'Return of the Native: Japan in *Madama Butterfly*/*Madama Butterfly* in Japan', *COJ*, i (1989), 167–94
- M. and S. Harries:** *A Pilgrim Soul: the Life and Work of Elisabeth Lutyens* (London, 1989)
- M. Steinberg:** *The Meaning of the Salzburg Festival: Austria as Theater and Ideology, 1890–1938* (Ithaca, NY, 1989)
- P. Gossett:** 'Becoming a Citizen: the Chorus in Risorgimento Opera', *COJ*, ii (1990), 41–64
- R. Taruskin:** 'Christian Themes in Russian Opera: a Millennial Essay', *ibid.*, 83–91
- D. Brown:** *Tchaikovsky: the Final Years, 1885–1893* (London, 1991)
- J. Rosselli:** *Music and Musicians in Nineteenth-Century Italy* (Portland, OR, 1991)
- C. Applegate:** 'What is German Music? Reflections on the Role of Art in the Creation of the Nation', *German Studies Review*, xv (1992), 21–32
- A. Arblaster:** *Viva la Liberta! Politics in Opera*, (London, 1992)
- A. Ivashkin:** 'The Paradox of Russian Non-Liberty', *MQ*, lxxvi (1992), 543–56
- J. Parakilas:** *Ballades Without Words: Chopin and the Tradition of the Instrumental Ballade* (Portland, OR, 1992)
- M. Beckerman:** 'Dvořák's New World Largo and *The Song of Hiawatha*', *19CM*, xvi (1992–3), 35–48
- A. Groos:** 'Constructing Nuremberg: Typological and Proleptic Communities in *Die Meistersinger*', *ibid.*, 18–34
- J. Parakilas:** 'Political Representation and the Chorus in Nineteenth-Century Opera', *ibid.*, 181–202
- M. Beckerman, ed.:** *Dvořák and his World* (Princeton, NJ, 1993)

- J. Bellman:** *The Style Hongrois in the Music of Western Europe* (Boston, 1993)
- M. Brody:** "Music for the Masses": Milton Babbitt's Cold War Music Theory', *MQ*, lxxvii (1993), 161–92
- J. Hepokoski:** *Sibelius: Symphony No. 5* (Cambridge, 1993)
- S. Pederson:** 'On the Task of the Music Historian: the Myth of the Symphony after Beethoven', *Repercussions*, ii/2 (1993), 5–30
- M. Slobin:** *Subcultural Sounds: Micromusics of the West* (Hanover, NH, 1993)
- R. Stradling and M. Hughes:** *The English Musical Renaissance, 1860–1940: Construction and Deconstruction* (London, 1993)
- R. Taruskin:** *Musorgsky: Eight Essays and an Epilogue* (Princeton, NJ, 1993)
- M. Weiner:** *Undertones of Insurrection: Music, Politics and the Social Sphere in the Modern German Narrative* (Lincoln, NE, 1993)
- M. Notley:** 'Brahms as Liberal: Genre, Style and Politics in Late Nineteenth-Century Vienna', *19CM*, xviii (1993–4), 107–23
- S. Pederson:** 'A.B. Marx, Berlin Concert Life, and German National Identity', *19CM*, xviii (1993–4), 87–107
- R. Taruskin:** 'Back to Whom? Neoclassicism as Ideology', *19CM*, xviii (1993–4), 286–302
- K. Berger:** 'Chopin's Ballade Op. 23 and the Revolution of the Intellectuals', *Chopin Studies 2*, ed J. Rink and J. Samson (Cambridge, 1994), 72–83
- S. Campbell:** *Russians on Russian Music 1830–1880: an Anthology* (Cambridge, 1994)
- B. Diamond and R. Witmer, eds.:** *Canadian Music: Issues of Hegemony and Identity* (Toronto, 1994)
- M. Stokes, ed.:** *Ethnicity, Identity and Music* (Oxford, 1994)
- C. Gibbs:** "'Komm, geh' mit mir": Schubert's Uncanny *Erlkönig*', *19CM*, xix (1994–5), 115–35
- G. Born:** *Rationalizing Culture: IRCAM, Boulez, and the Institutionalization of the Musical Avant-Garde* (Berkeley, 1995)
- S. Burnham:** *Beethoven Hero* (Princeton, NJ, 1995)
- S. Floyd:** *The Power of Black Music: Interpreting its History from Africa to the United States* (Oxford, 1995)
- C. Hamm:** 'Dvořák in America: Nationalism, Racism and National Race', *Putting Popular Music in its Place* (Cambridge, 1995), 344–53
- P. Laki, ed.:** *Bartók and his World* (Princeton, NJ, 1995)
- S. Pederson:** *Enlightened and Romantic German Music Criticism, 1800–1850* (diss., U. of Pennsylvania, 1995)
- R. Smith:** *Handel's Oratorios and Eighteenth-Century Thought* (Cambridge, 1995)
- M. Weiner:** *Richard Wagner and the Anti-Semitic Imagination* (Lincoln, NE, 1995)
- P. Mercer-Taylor:** 'Mendelssohn's "Scottish" Symphony and the Music of German Memory', *19CM*, xix (1995–6), 68–82
- S. Rumph:** 'A Kingdom Not of This World: the Political Context of E.T.A. Hoffmann's Beethoven Criticism', *19CM*, xix (1995–6), 50–67
- Repercussions*, v/1–2 (1996) [nationalism and music issue; incl. articles by G. Dubinsky, B. Levy, K. Móricz, D. Schneider, L. Sprout, R. Taruskin]

- D. Beveridge, ed.:** *Rethinking Dvořák: Views from Five Countries* (Oxford, 1996)
- R. Crawford:** 'Edward MacDowell: Musical Nationalism and an American Tone Poet', *JAMS*, xlix (1996), 528–60
- D.B. Dennis:** *Beethoven in German Politics, 1870–1989* (New Haven, CT, 1996)
- S. Frith:** *Performing Rites: on the Value of Popular Music* (Cambridge, MA, 1996)
- C. Porter:** *The Rhine as Musical Metaphor: Cultural Identity in German Romantic Music* (Boston, 1996)
- R. Taruskin:** *Stravinsky and the Russian Traditions* (Berkeley, 1996)
- L. Arkin and M. Smith:** 'National Dance in the Romantic Ballet', *Rethinking the Sylph: New Perspectives on the Romantic Ballet*, ed. L. Garafola (Hanover, NH, 1997), 11–68
- J. DeLapp:** *Copland in the Fifties: Music and Ideology in the McCarthy Era* (diss., U. of Michigan, 1997)
- D. Fanning:** *Nielsen: Symphony No. 5* (Cambridge, 1997)
- M. Frolova-Walker:** 'On *Ruslan* and Russianness', *COJ*, ix (1997), 21–46
- T. Mäkelä, ed.:** *Music and Nationalism in 20th-Century Great Britain and Finland* (Hamburg, 1997) [incl. I. Oramo: 'Beyond Nationalism', 35–43; E. Toivanen: 'The Allure of Distant Strains: Musical Receptiveness of the Anglo-Saxon', 53–6]
- M. Notley:** 'Volkconcerte in Vienna and the Late Nineteenth-Century Ideology of the Symphony', *JAMS*, l (1997), 421–53
- R. Parker:** *Leonora's Last Act: Essays in Verdian Discourse* (Princeton, NJ, 1997)
- D.E. Schneider:** *Expression in the Time of Objectivity: Nationality and Modernity in Five Concertos by Béla Bartók* (diss., U. of California, Berkeley, 1997)
- A. Suschitzky:** 'Ariane et Barbe-Bleue: Dukas, the Light and the Well', *COJ*, ix (1997), 133–61
- R. Taruskin:** *Defining Russia Musically: Historical and Hermeneutical Essays* (Princeton, NJ, 1997)
- T. Taylor:** *Global Pop: World Music, World Markets* (New York, 1997)
- C. Applegate:** 'How German Is it? Nationalism and the Idea of Serious Music in the Early Nineteenth Century', *19CM*, xxi (1997–8), 274–96
- J. Frigyesi:** *Béla Bartók and Turn-of-the-Century Budapest* (Berkeley, 1998)
- M. Frolova-Walker:** "'National in Form, Socialist in Content": Musical Nation-Building in the Soviet Republics', *JAMS*, li (1998), 331–71
- A. Gerhard:** *The Urbanization of Opera: Music Theater in Paris in the Nineteenth Century* (Chicago, 1998)
- P. Potter:** *Most German of the Arts: Musicology and Society from the Weimar Republic to the End of Hitler's Reich* (New Haven, CT, 1998)
- D. Beller-McKenna:** 'How *deutsch* a Requiem? Absolute Music, Universality, and the Reception of Brahms's *Ein deutsches Requiem*', *19CM*, xxii (1998–9), 3–19
- D. Fosler-Lussier:** *Bartók Reception in Hungary and the Transition to Communism, 1945–55* (diss., U. of California, Berkeley, 1999)
- J. Fulcher:** *French Cultural Politics & Music: from the Dreyfus Affair to the First World War* (New York, 1999)

- K. Mórícz:** *Jewish Nationalism in Twentieth-Century Music* (diss., U. of California, Berkeley, 1999)
- A. Suschitzky:** *Opera and National Identity in fin-de-siècle France* (diss., U. of California, Berkeley, 1999)
- B. Milewski:** 'Chopin's Mazurkas and the Myth of the Folk', *19CM*, xxii (1999–2000), 113–35
- A. Beal:** 'Negotiating Cultural Allies: American Music in Darmstadt, 1946–56', *JAMS*, lii (2000)
- K. van Orden, ed.:** *Music and the Cultures of Print* (New York, 2000)
- B. Walton:** *Romanticisms and Nationalisms in Restoration France* (diss., U. of California, Berkeley, 2000)
- A. Shreffler:** *Ideologies of Serialism: Aspects of Music and Politics 1945–65* (forthcoming)
- L. Sprout:** *New Music and State Support for the Arts in France, 1938–1945* (diss., U. of California, Berkeley, in preparation)

## National Music Council.

British organization, founded in 1953 by the government. It was originally conceived as the British representative on the International Music Council, but has become increasingly concerned with activities within Britain. In collaboration with other British arts councils, the British Council and its member organizations, it aims to promote and represent the interests of organizations working within music in the UK. In 1972 it initiated the Local Authority Award Scheme.



## National Opera Studio.

London training school established in 1978 as the successor to the London Opera Centre; see London, §VIII, 3(vi).

## National School of Opera.

London training school founded in 1948; its work was continued by the London Opera Centre from 1963 to 1978. See London, §vii, 3(vii).

## National Sound Archive [NSA].

One of the largest [Sound archives](#) in the world, based at the British Library, London. The archive was founded after World War II by Patrick Saul, who had visited the British Museum in the 1930s in search of an ex-catalogue record only to find that sound recordings were not preserved there at all – a situation he resolved to remedy. Institutional support was not forthcoming in the 1950s until Decca gave £500 and a Birmingham-based Quaker trust donated £2000. The archive opened as the British Institute of Recorded Sound (BIRS) in 1955 on British Museum premises in Russell Square. From 1961, following lobbying by musicians including Adrian Boult and Myra Hess, the government awarded the archive an annual grant-in-aid. In 1966 it moved to premises in South Kensington; it became part of the

British Library in 1983 and in 1997 moved with the library to its new building in St Pancras.

The music collections of the NSA are divided into four sections (Western art music, popular music, jazz, and traditional and non-Western classical musics), each with its own curator. Copies are received of most commercially released British recordings, and the archive purchases recordings from throughout the world. It provides the only public access to the BBC Sound Archives and has itself recorded off-air from BBC networks since the early 1960s. The archive has also received donations from private collectors.

The earliest field recordings held in the NSA are the A.C. Haddon cylinders made in the Torres Straits in the 1890s. Other notable ethnographic collections include those of Jim Carroll and Pat Mackenzie in the UK, [a.l. Lloyd](#) in Europe, [klaus Wachsmann](#) in Uganda, and Brian Moser and Donald Taylor in Canada. The archive also makes recordings of events including the WOMAD festival and jazz performances in London.

Besides its own catalogue and the catalogues of the BBC Sound Archives, the NSA holds a large collection of discographies, record catalogues and periodicals. Its publications include the *Bulletin of the British Institute of Recorded Sound* (1956–60) and the journal *Recorded Sound* (1961–84).



## National Training School for Music.

London conservatory founded in 1873, replaced by the Royal College of Music in 1882. See London, §VII, 3.

## National Youth Orchestra of Great Britain.

Orchestra founded in 1947 by Ruth Railton for children under the age of 20 with exceptional musical talent who were not in full-time musical education.

## Native American Indian music.

See [Amerindian music](#) and [United States of America](#), §II, 4.

## Natra, Sergiu [Nadler, Serge]

(*b* Bucharest, 12 April 1924). Israeli composer of Romanian birth. He studied at the Bucharest Academy of Music with Leo Keppler. In 1945 he won the George Enescu Prize for his March and Chorale (which was performed by the Palestine PO in 1947, 14 years prior to his immigration to Israel); he won the Romanian State Prize in 1951. In 1961 he settled in Tel-Aviv, where his music was soon recognized and performed at the Israel

Festival by the Israel PO and Israel Chamber Ensemble. From 1975 to 1985 he taught at the Rubin Academy of Music at Tel-Aviv University. His Israeli honours include the Milo (1965), Engel (1970) and Prime Minister (1984) prizes for composers.

Natra's early works show the influence of Stravinsky, Prokofiev and Hindemith, composers whose music had been banned in Bucharest and played only by an orchestra of Jewish musicians who had been dismissed from other orchestras in the city. The same Jewish orchestra performed Natra's first works of 1943–4. Natra's style changed after World War II to incorporate more folk elements, but turned back to a sonorous atonal style in 1954. A perceived link with French atonality marginalized him during the 1970s. Typical of his compositions is a manipulation of short motives through developing variation, as in the Piano Trio (1971). The use of Hebrew and an attention to biblical themes is characteristic of dramatic vocal works such as the *Song of Deborah* (1967) and 'Avodat ha-qodesh ('Sacred Service', 1976). His works for the harp, among them Sonatina (1969), *Prayer* (1970) and *Divertimento* (1976), have won him international recognition.

## WORKS

(selective list)

Orch: March and Chorale, 1944; Sym. no.1, 1953; Toccata, 1963; Music for ob, str, 1965; Variations, pf, orch, 1966; Voice of Fire (ballet), 1967; Pages from a Composer's Diary, 1978; Concerto a quattro, cl, trbn, vc, org, str, 1993

Vocal: 4 Poems, Bar, orch, 1957; Song of Deborah, Mez, chbr orch, 1967 [from ballet Voices of Fire, 1967]; 'Avodat ha-qodesh [Sacred Service] (trad., Jewish liturgy), T, chorus, org, 1976; Hours, Mez, cl, vn, pf, slide projections, 1981; Ness-Amim Kantata, 1984

Chbr and solo inst: Music for vn, hp, 1960; Music, hpd, 6 insts, 1964; Sonatina, hp, 1965; Interlude, hp, 1968; Sonatina, tpt, 1969; Sonatina, trbn, 1969; Prayer, hp, 1970; Pf Trio, 1971; Divertimento, hp, str qt/str orch, 1976; Sonata, 4 hps, 1993; Sonata, hp, str qt, 1997

Principal publisher: Israel Music Institute

## BIBLIOGRAPHY

**Y.W. Cohen:** *Werden und Entwicklung der Musik in Israel* (Kassel, 2/1976) [pt ii of rev. edn of M. Brod: *Die Musik Israels*], 106–8

**Y.W. Cohen:** *Ne'imei zemirot Yisra'el* [The heirs of the psalmist] (Tel-Aviv, 1990), 224–9

'A Dialogue with Sergiu and Sonia Natra', *World Harp Congress Review*, iii/1 (1988), 6–8

URI TOEPLITZ/RONIT SETER

## Nattiez, Jean-Jacques

(b Amiens, 30 Dec 1945). French musicologist and ethnomusicologist, active in Canada. He studied semiology with Georges Mounin and Jean

Molino in Aix-en-Provence (1968–70), and took the doctorate in musical semiology under Nicolas Ruwet at the Sorbonne in 1973. He was appointed professor of musicology in 1972 at the University of Montreal, where he served as director of the Groupe de Recherches en Sémiologie Musicale, 1974–80. An internationally celebrated scholar, he was elected a Member of the Royal Society of Canada in 1988, awarded the Dent Medal of the Royal Musical Association in 1989 and appointed Member of the Order of Canada in 1990.

Nattiez's earliest book on the foundations of musical semiology (1975), which has never been translated, initiated a career during which he has written prolifically as a music theorist and historian. In addition to authoring studies of Wagner (1983, 1993), Nattiez has worked closely with Boulez, with whom he co-edited the series *Musique/Passé/Présent* and whose collected writings and letters (written to John Cage) he edited (1986, 1991). His *Musicologie générale et sémiologie* (1991), an outstanding exposition of post-structuralist musicological methodology, runs counter to most of the trends of the 'New Musicology' of the 1980s (a term which, according to Derrick Puffett, Nattiez was the first to use; see Puffett, 1994). Nattiez has also had a parallel career as an ethnomusicologist, conducting fieldwork in Uganda, and in the Arctic regions of Canada, northern Japan and Siberia with the Inuit, Ainu and Chukchi. He has won international recognition through his recordings (*Inuit Iglulik Canada*, 1993; *An Anthology of Music from Uganda*, 1996) and research in these areas. One of the first scholars to introduce semiotics into musical analysis, his scholarship is characterized by his diversity of interests, range of methodologies, and expertise in linguistics and music. His consistent focus on epistemological issues links him to the tradition of 18th-century French Encyclopedists, and his lifelong interest in music and literature is reflected in his book *Proust musicien* (1984) and his novel *Opéra* (Paris, 1997). His scholarly articles have been published in three collections (1988, 1993, 1999).

## WRITINGS

- 'Situation de la sémiologie musicale', *Musique en Jeu*, no.5 (1971), 3–17; Eng. trans. as 'Musicology and Linguistics: the First Stage of Musical Semiotics', *Journal canadien de recherches sémiotiques*, iii/1 (1975), 51–71
- 'Is a Descriptive Semiotics of Music Possible?', *Language Sciences*, no.23 (1972), 1–17
- 'La linguistique: voie nouvelle pour l'analyse musicale?', *Cahiers canadiens de musique*, no.4 (1972), 101–15; Eng. trans. in *IRASM*, iv (1973), 56–67
- with L. Hirbour-Paquette:** 'Analyse musicale et sémiologie: à propos du Prélude de *Pelléas*', *Musique en Jeu*, no.10, (1973) 42–69
- 'Analyse musicale et sémiologie: le structuralisme de Lévi-Strauss', *Musique en Jeu*, no.12 (1973), 59–79
- 'What Can Structuralism Do for Musicology?', *Journal of Symbolic Anthropology*, no.1 (1973), 59–74
- 'Y a-t-il une diégèse musicale?', *Musik und Verstehen: Aufsätze zur semiotischen Theorie, Aesthetik und Soziologie der musikalischen Rezeption*, ed. P. Faltin and H.P. Reinecke (Cologne, 1973), 247–57
- 'Sémiologie musicale: l'état de la question', *AcM*, xlvi (1974), 153–71.

- 'Sur les relations entre sociologie et sémiologie musicales', *IRASM*, v (1974), 61–75
- 'Densité 21.5' de Varèse : essai d'analyse sémiologique (Montreal, 1975); Eng. trans., rev. in *MAN*, i (1982), 243–340
- Fondements d'une sémiologie de la musique* (Paris, 1975)
- 'The Contribution of Musical Semiotics to the Semiotic Discussion in General', *A Perfusion of Signs*, ed. T.A. Sebeok (Bloomington, IN, 1977), 121–42
- with C.L. Boilès:** 'Petite histoire critique de l'ethnomusicologie', *Musique en Jeu*, no.28, (1977), 26–53
- 'Under What Conditions can one Speak of the Universals of Music?', *World of music*, xix, 1–2 (1977), 92–105, 106–16
- 'Récit musical et récit littéraire', *Études françaises*, xiv/1–2, (1978), 93–121
- 'La trahison de Chéreau', *Musique en jeu*, no.31 (1978), 85–110; Eng. trans. in *October*, no.14 (1980), 71–100
- 'Le solo de cor anglais de Tristan: une analyse et quelques problèmes', *Degrès*, no.18 (1979), 1–24
- 'Le thème de la Symphonie en sol mineur, K.550, de Mozart: la comparaison des analyses du point de vue sémiologique', *Music and Sciences*, ed. G.F. Arlandi (Bochum, 1997), 7–62; Eng. trans. in *CMR*, xvii (1998), 567–96
- 'Paroles d'informateurs et propos de musiciens: quelques remarques sur la place du discours dans la connaissance de la musique', *YTM*, xiii (1981), 48–59
- 'Comparisons within a Culture : the Example of the katajjaq of the Inuit', *Cross-cultural Perspectives on Music*, ed. R. Falck and T. Rice (Toronto, 1982), 134–40
- ed., with M. Guertin and M. Desroches:** *Three Musical Analyses* (Toronto, 1982) [incl. 'An Analysis of Debussy's Syrinx', 1–35]
- 'The Rekkukara of the Ainu (Japan) and the Katajjaq of the Inuit (Canada): a Comparison', *World of Music*, xxvi/2 (1983), 33–44
- 'Some Aspects of the Study of Inuit Vocal Games', *EthM*, xxvii (1983), 457–75
- Tétralogies 'Wagner, Boulez, Chéreau': essai sur l'infidélité* (Paris, 1983)
- Proust musicien* (Paris, 1984; Eng. trans., 1989)
- 'Les concepts de mise en série et d'intrigue dans l'analyse musicale', *Analytica: Studies in the Description and Analysis of Music in Honour of Ingmar Bengtsson*, ed. A. Lönn and E. Kjellberg (Stockholm, 1985), 35–46; Eng. trans. as 'The Concepts of Plot and Seriation Process in Music Analysis', *MAN*, iv (1985), 107–18
- 'La relation oblique entre le musicologue et le compositeur', *Quoi? quand? comment? La recherche musicale*, ed. T. Machover (Paris, 1985), 121–34
- Introduction to E. Hanslick:** *Du beau dans la musique* (Paris, 1986), 11–51; rev. version in *Le combat de Chronos et d'Orphée* (Paris, 1993) [chap.3]
- ed.: P. Boulez:** *Orientations: Collected Writings* (London, 1986) [incl. 'On Reading Boulez', 11–28]
- Il discorso musicale: per una semiologia della musica* (Turin, 1987)
- Musicologie générale et sémiologie* (Paris, 1987; Eng. trans., 1990, as *Music and Discourse*)
- De la sémiologie à la musique* (Montreal, 1988) [reprs. of essays, 1972–88]



- 'Glenn Gould singulier: structure et atemporalité dans la pensée gouldienne', *Glenn Gould pluriel*, ed. G. Guertin (Montreal, 1988), 57–82; rev. version in *Le combat de Chronos et d'Orphée* (Paris, 1993) [chap.2]
- 'La mémoire et l'oubli (Wagner/Proust/Boulez): notes pour un livre imaginaire', *In Harmoniques*, no.4 (1988), 62–71; rev. version in *Le combat de Chronos et d'Orphée* (Paris, 1993) [chap.5]
- 'Le paradoxe du sociologue (esthétique et perception dans les travaux de P.M. Menger)', *Contrechamps*, no.10 (1989), 140–67 rev. version in *Le combat de Chronos et d'Orphée* (Paris, 1993) [chap.8]
- 'Reflections on the Development of Semiology in Music', *MAn*, viii (1989), 21–75
- 'Can Someone Speak of Narrativity in Music?', *JRMA*, xv/2 (1990), 240–57
- ed.: P. Boulez and J. Cage: Correspondance et documents** (Winterthur, 1990; Eng. trans., 1993, as *The Boulez Cage Correspondence*)
- 'Herméneutique, sémiologie, analyse musicales', *Tendenze e metodi nella ricerca musicologica* (Latina, 1990), 43–62
- Wagner androgyne* (Paris, 1990; Eng. trans., 1993)
- 'Arom, ou le sémiologue sans le savoir', *Analyse musicale*, no.23 (1991), 77–82; Eng. trans., as 'Simha Arom and the Return of Analysis to Ethnomusicology', *MAn*, xii (1993), 241–65
- 'Existe-t-il des relations entre les diverses méthodes d'analyse?', *Analisi musicale: Trent: 1991*, 537–65
- 'Musica e semiologia del giudizio critico', *Identita della Critica*, ed. L. Nanni (Bologna, 1991), 11–31
- 'Über die Verhältnisse zwischen historischer Musikwissenschaft und Ethnomusikologie bei der musikalischen Analyse', *Ethnomusikologie und historische Musikwissenschaft: Mainz 1991*, 90–97
- 'Fidelity to Wagner', *Wagner in Performance*, ed. B. Millington and S. Spencer, (New Haven, CT, 1992), 75–98
- Le combat de Chronos et d'Orphée* (Paris, 1993; Eng. trans., forthcoming) [essays]
- 'Les trois Nornes et la petite madeleine: les esquisses de Richard Wagner pour *Siegfrieds Tod* (1850)', *Le combat de Chronos et d'Orphée* (Paris, 1993); enlarged version in *RdM*, lxxxi (1995), 191–213; lxxxiii (1996), 39–122 [separate pubn forthcoming]
- 'Analyse d'"un"chant inuit (paradigmes et mises-en-série)', Dehoux V. et al. (éds.), *Ndroje balendro: Musiques, terrains et disciplines: Textes offerts à Simha Arom*, ed. V. Dehoux and others (Paris, 1995), 305–21
- 'Musique, structures, cultures', *EM: annuario degli archivi di etnomusicologia dell'Accademia Nazionale di Santa Cecilia*, iii (1995), 37–54
- 'Inuit Throat-Games and Siberian Throat Singing: a Comparative, Historical, and Semiological Approach', *Ethm*, xliii (1999), 399–418
- La musique, la recherche et la vie: un dialogue et quelques dérives* (Montreal, 1999)
- Les esquisses de Richard Wagner pour Siegfried's Tod (1850)* (forthcoming)
- La musique et ses doubles* (Montreal, forthcoming) [collected articles]

## BIBLIOGRAPHY


- P. Turnstall:** 'Structuralism and Musicology: an Overview', *CMc*, no.27 (1979), 51–64

- J. Dunsby:** 'Music and Semiotics: the Nattiez Phase', *MQ*, xix (1983), 27–43
- J. Bernard:** 'On Density 21.5: a Response to Nattiez', *MAN*, v (1986), 207–31
- C. Mersey:** 'Qu'est-ce que le postmodernisme musical?', *Circuit: revue nord-américaine de musique du xxe siècle*, i/1 (1990), 9–25 [interview]
- J. Jaránek:** 'Ein Beitrag zu Nattiez: Analyse zur Musikanalysen', *Analisi musicale II: Trent 1991*, 577–84; see also A. Whittall, *ibid.*, 585–92; J. Dunsby, *ibid.*, 573–7; M. Bristiger, *ibid.*, 567–72 [responses to Nattiez]
- D. Puffett:** Introduction to *MAN*, xiii (1994), 3 only
- A. Remme:** 'Jean-Jacques Nattiez' muusikasemiootikast', *Akadeemia*, no.11 (1994), 2382–401 [in Eng. and Estonian]
- A. Orcalli:** 'La ricerca timbrica nella semiologia della musica di Jean-Jacques Nattiez', *Il saggiaiore musicale*, ii (1995) 349–56
- J. Buhler:** *Informal Music Analysis: a Critique of Formalism, Semiology and Narratology as Discourses on Music* (diss., U. of Pennsylvania, 1996)
- A. Pryer:** 'Nattiez's Music and Discourse: Situating the Philosophy', *MAN*, xv (1996), 101–16

JONATHAN DUNSBY

## Natural

(Fr. *bécarre*; Ger. *Auflösungszeichen*, *Quadrat*; It. *bequadro*; Sp. *becuadro*).

In Western notation the sign  normally placed to the left of a note and thereby cancelling a flat or sharp that would otherwise affect that note (either as an accidental earlier in the same bar or as part of the prevailing key signature). The adjective 'natural' indicates a note that is neither sharpened nor flattened.

See also [Accidental](#) and Notation, §III, 3–4.

RICHARD RASTALL

## Natural horn.

Term applied to the many different types of valveless horn. See [Horn](#), §2.

## Natural notes.

The notes of the harmonic series of a brass instrument, particularly of a 'natural' instrument, i.e. one not provided with valves, slide or keys in order to change the tube length while playing, and therefore confined to one series of harmonics or to such other series that are made available by changes of crook. The French expression 'sons naturels' is also used in

music for horn to countermand ‘sons bouchés’ (‘stopped notes’) and in music for violin, harp etc., to countermand playing in harmonics.



## Naturhorn

(Ger.).

Hand [Horn](#).

## Nāṭyaśāstra.

Sanskrit treatise on Indian dance, dramaturgy and music. See [India, Subcontinent of](#), §II, 2(ii)(a); [Mode](#), §V, 2(ii).

## Natzka, Oscar

(*b* Matapara, 15 June 1912; *d* New York, 5 Nov 1951). New Zealand bass. He was at first a blacksmith, but in 1935 won a scholarship to study at Trinity College of Music in London with Albert Garcia. In 1938 he was engaged to sing at Covent Garden, where he made his début as Wagner in *Faust* and later created the leading role of De Fulke in George Lloyd’s *The Serf*. He also sang in *Rigoletto* and *Die Meistersinger*. After war service with the Royal Canadian Navy, he returned to sing leading bass roles at Covent Garden in 1947, notably Sarastro; the next year he made his début at the New York City Opera as Sparafucile in *Rigoletto*. Thereafter he sang widely in North America in opera and concerts, but in 1951 he was taken ill during a performance of *Die Meistersinger* in New York, and 13 days later he died. Possessor of an outstandingly powerful and resonant bass voice, he made a number of recordings of ballads and operatic arias in the late 1930s and the 1940s.

### BIBLIOGRAPHY

**A. Simpson and P. Downes:** ‘Oscar Natzka’, *Southern Voices: International Opera Singers of New Zealand* (Auckland, 1992), 52–63

PETER DOWNES

## Nau, Simon

(*fl* 1638–42). English violinist, probably brother of [Stephen Nau](#).

## Nau [Naw, Noe, Nor], Stephen [Etienne]

(*b* Orléans, c1600; *d* London, 13 March 1647). French composer, violinist and dancing-master. Little is known of him before he was given a post in the English court violin band by a patent dated 4 March 1627, back-dated to Michaelmas 1626. However, a virtuoso manuscript fantasia for solo

violin (formerly in *PL-WRu*, now in *D-Ba*) is ascribed to 'Stephan Nau ... der Princessin zu Heydelberg Dantzmeister', and he is recorded as 'Gallus Aureliensis' (a Frenchman from Orléans) at Leiden University on 11 June 1627. He was evidently back in England by Christmas, for, by a warrant dated 22 November 1628 back-dated to then, he inherited the post of composer to the violin band previously held by Thomas Lupo.

He was evidently highly valued at the English court, for he received the enormous salary of £200 a year (the same as the Master of the Music) on his arrival, and was made the effective leader of the violin band within the year. In the course of his duties he collaborated with Sebastian La Pierre in the production of dances for James Shirley's masque *The Triumph of Peace* (February 1634) and the Hampton Court production of William Cartwright's *Royal Slave* (January 1637). He served at court until the beginning of the Civil War in 1642, but he did not subsequently leave England as did most of the other French musicians. He was ill in 1644 (Sir Theodore Turquet de Mayerne's case notes are in *GB-Lbl*) and died on 13 March 1647 in the London parish of St Giles-in-the-Fields. He was survived by his wife Cornelia and eight children. The Simon Nau who served in the violin band from 1638 to 1642 was probably his brother.

Nau's music deserves to be better known. Only eight pieces survive in English sources (*GB-Ob, US-NH*; see *DoddI*), all in fragmentary form, but 14 complete four- and five-part dances apparently by him (*S-Uu*, ed. in *MMS*, viii, 1976) and a six-movement 'ballet' for five instruments (*D-Kl*, ed. J. Ecorcheville: *Vingt suites d'orchestre du XVIIe siècle français* Paris, 1906/*R*) also survive. In 1636 a book containing music by Nau was in the collection of William Cavendish, Duke of Newcastle. Although he restricted himself to the fashionable dance forms of the day, Nau was a composer of skill and imagination, with a feeling for string sonority and a fondness for quirky cross-rhythms and unpredictable harmonies.

## BIBLIOGRAPHY

*AshbeeR* i, iii, v, viii

*BDECM*

*DoddI*

**E. Bohn:** *Die musikalischen Handschriften des XVI. und XVII.*

*Jahrhunderts in der Stadtbibliothek zu Breslau* (Breslau, 1890/*R*)

**L. Hulse:** 'Apollo's Whirligig: William Cavendish, Duke of Newcastle and his Music Collection', *The Seventeenth Century*, ix (1994), 213–46

**P. Holman:** *Four and Twenty Fiddlers: the Violin at the English Court 1540–1690* (Oxford, 1993, 2/1995)

**P. Walls:** *Music in the English Courtly Masque 1604–1640* (Oxford, 1996)

PETER HOLMAN

## Naudé, Gabriel

(*b* Paris, 2 Feb 1600; *d* Abbeville, 30 July 1653). French bibliographer and composer. He studied medicine in Paris and Padua. In 1633 he received the honorary title of *médecin du roi*. As librarian to Cardinal Mazarin, he established in 1644 the first public library in France; the Fronde of the Paris *parlement* (1648–53) ordered that it be sold, and Naudé purchased many

of the medical books. He then left for Stockholm, where he danced in the court entertainments of Queen Christina during the first half of 1653. His participation is documented by a piece by him headed 'Galliard Mons: Nau ae' [Naudé] (in a manuscript at *S-Uu*, ed. in MMS, viii, 1976). Other dances bearing the ascription 'Noë' are possibly by him or by Stephen Nau. He died on his way back to France. (J.J.S. Mráček: 'An Unjustly Neglected Source for the Study and Performance of Seventeenth-Century Instrumental Dance Music', *IMSCR XI: Copenhagen 1972*, 563–75)

JAROSLAV MRÁČEK

## Naudot, Jacques-Christophe

(*b* c1690; *d* Paris, 26 Nov 1762). French composer, flautist and teacher. He is sometimes erroneously referred to as Jean-Jacques. First heard of in 1719, when he was identified as a 'master of music' in a marriage document, Naudot published his first compositions in 1726. According to Quantz's autobiography, Naudot was among the flautists then active in Paris. He was described by Walther (1732) as a 'flourishing' French flautist, and in 1739 was one of three flautists (with Lucas and Michel Blavet) whose 'rare talent' for the flute caused the poet Denesle to dedicate his poem *Syrinx, ou L'origine de la flûte* to them. Although it seems clear that Naudot was well known in Paris as a player, it is not known where he played; perhaps it was mainly in private salons, for the dedications to many of his works show that he had a number of aristocratic and bourgeois pupils and patrons. He may have taught the hurdy-gurdy and musette as well as the flute. Naudot was a freemason, and on 7 May 1737 was elected 'superintendent of music' for the Coustos-Villeroy lodge; in the same year he brought out the earliest collection of masonic songs to appear in France. Between 1726 and 1742 he published a long line of compositions, principally for the flute; thereafter they appeared less regularly, and after 1752 he published no more. When he died in 1762, an official document described him as a 'master of flute and of music'. (Giannini mistranslates 'm.<sup>e</sup>' in this document as 'merchant', and hence uses it as the basis for an unfounded hypothesis about Naudot's association with the flute trade.)

Among Naudot's compositions, of special importance are the flute concertos of op.11, probably published between 1735 and 1737, which were the second printed set of flute concertos to appear in all Europe (preceded only by Vivaldi's *VI Concerti a flauto traverso*, op.10). In these concertos Naudot showed himself to be a master of the Italian concerto and of a technically advanced flute style full of rapid scalic runs and broken-chord figuration. Naudot's early solo sonatas for flute and continuo, generally in four movements, already showed a leaning towards this style. By op.9 he had developed a new type of moderate-tempo third movement, called 'Aria', which was adopted by his contemporaries Boismortier and Blavet. In his later flute works Naudot occasionally approached the *galant* style in his slow movements, and his fast movements became more clearly phrased, concise and lightly flowing. Most of his duet and trio sonatas are lighter in vein than the solo works, except for the last trios (op.15), three-movement works which contain elements of the Italian symphonic style (just beginning to be heard in Paris) as well as skilfully worked out fugues.

Apart from his flute works, Naudot produced a set of difficult sonatas for hurdy-gurdy and continuo (op.14) of which three exploit double stops more thoroughly than any other composer's works for the instrument, a set of concertos designed principally for a solo hurdy-gurdy or musette (op.17), dedicated to the hurdy-gurdy virtuoso Danguy *l'aîné*, and a number of lightweight pieces for hurdy-gurdies or musettes. He also published two books of simple pieces for two hunting horns or trumpets and, in his collection of masonic songs, two marches for hunting horns, flutes, oboes and continuo and his only known vocal work, a 'Duo pour les Francs-maçons'. Though Naudot wrote much music that was frivolous, his best works were important in contributing to the greater virtuosity the flute was gaining in French music in the 1730s and in helping to strengthen the role of the Italian style and of the solo concerto in French woodwind literature. They also comprise some of the most rewarding pieces produced by the French flute school. His works were reprinted many times and must have been well liked by the amateur players of his day.

## WORKS

published in Paris

op.

- |      |  |
|------|--|
| 1    | [6] Sonates, fl, bc (1726, 2nd edn as Oeuvre contenant 6 sonates, n.d.)  |
| 2    | Sonates, 2 fl, bc (1726)   |
| 3    | Sonates, 2 fl (1727)   |
| 4    | 6 sonates, fl, bc (1728)   |
| 5    | 6 sonates, 2 fl (1728)   |
| 6    | 6 Sonates, 2 fl (c1728–30)   |
| 7    | 6 sonates et un caprice en trio, 2 fl/vn/ob, bc (c1730), 3 also for musettes/hurdy-gurdies/recs  |
| 8    | 6 fêtes rustiques, musette/hurdy-gurdy, fl/ob/vn, bc (c1732)   |
| 9    | 6 sonates, fl, bc (c1733), no.5 also for musette   |
| —    | Livre contenant diverses pieces, 2 hn/tpt/fl/ob (1733)   |
| 10   | 6 babioles, 2 hurdy-gurdies/musettes/rec/fl/ob/vn (by 1737)  |
| 11   | 6 concerto en 7 parties, fl, 3 vn, va, bn, bc (c1735–7)  |
| 12   | Diverses pièces, fl/other inst, bc (by 1737)   |
| 13   | 6 sonates, fl, bc (c1737–40)   |
| 14   | 6 sonates, hurdy-gurdy, bc (c1737–40), 3 also for 2 hurdy-gurdies, bc, or hurdy-gurdy, vn, bc  |
| 15   | 6 sonates en trio, 2 fl/other insts, bc (1740)   |
| 16   | 6 sonates, fl, bc (1740)   |
| 17   | 6 concerto en 4 parties, hurdy-gurdy/musette/fl/rec/ob, 2 vn, bc (c1740–42)  |
| [18] | Les plaisirs de Champigny ou suite en trio, musette/hurdy-gurdy, fl, vn (c1742–51)   |
| —    | 25 menuets, 2 hn/tpt/fl/ob/vn/pardessus de viole (1748)  |
| —    | Divertissement champêtre, en trio, musette/hurdy-gurdy, fl, vn (1749)  |
| —    | Airs choisis et connus en duo avec leurs variations, 2 fl/other insts (1752)   |
| —    | Noëls choisis et connus, avec leurs variations, 2 fl/other insts (1752)  |
| —    | 1 chanson, 2 marches in Naudot, ed., Chansons notées de la très vénérable confrérie des maçons-libres (1737), various later edns; several other pieces in 18th-century anthologies |

## BIBLIOGRAPHY

LabordeMP

WaltherML

- F.W. Marpurg:** 'Nachricht von verschiedenen berühmten Violinisten und Flötenisten itziger Zeit zu Paris', *Historisch-kritische Beyträge zur Aufnahme der Musik*, i (Berlin, 1754–5), 473
- J.J. Quantz:** 'Herrn Johann Joachim Quantzens Lebenslauf, von ihm selbst entworfen', *Historisch-kritische Beyträge zur Aufnahme der Musik*, ed. F.W. Marpurg, i (Berlin, 1754–5), 238 [Eng. trans. in P. Nettl: *Forgotten Musicians* (New York, 1951), 311]
- M. Brenet:** 'La librairie musicale en France de 1653 à 1790', *SIMG*, viii (1906–7), 401–66, esp. 430, 439
- L. de La Laurencie and G. de Saint-Foix:** 'Contribution à l'histoire de la symphonie française vers 1750', *Année musicale*, i (1911), 1–123, esp. 22–5
- G. Cucuel:** 'Notes sur quelques musiciens, luthiers, éditeurs et graveurs de musique au XVIIIe siècle', *SIMG*, xiv (1912–13), 243–9
- T.J. Underwood:** *The Life and Music of Jacques-Christophe Naudot* (diss., North Texas State U., 1970)
- J.M. Bowers:** *The French Flute School from 1700 to 1760* (diss., U. of California, Berkeley, 1971)
- A. Devriès:** *Edition et commerce de la musique gravée à Paris dans la première moitié du XVIIIe siècle* (Geneva, 1976), 231–2
- J.M. Bowers:** 'A Catalogue of French Works for the Transverse Flute, 1692–1761', *Recherches sur la musique française classique*, xviii (1978), 102, 110, 116–17, 121
- J. Morehen:** 'Masonic Instrumental Music of the Eighteenth Century: a Survey', *The Music Review*, xlii (1981), 219–21
- R.A. Green:** 'Eighteenth-Century French Chamber Music for Vielle', *EMc*, xv (1987), 469–79
- R. Cotte:** *La musique maçonnique et ses musiciens* (Le Mans, 2/1991)
- T. Giannini:** *Great Flute Makers of France: the Lot and Godfroy Families, 1650–1900* (London, 1993)
- R.A. Green:** *The Hurdy-Gurdy in Eighteenth-Century France* (Bloomington, IN, 1995)

JANE M. BOWERS

## Naumann.

German family of musicians.

(1) Johann Gottlieb Naumann

(2) Emil Naumann

(3) (Karl) Ernst Naumann

### BIBLIOGRAPHY

DIETER HÄRTWIG/LAURIE H. ONGLEY (1), DIETER HÄRTWIG (2, 3)

Naumann

### (1) Johann Gottlieb Naumann

(*b* Blasewitz, nr Dresden, 17 April 1741; *d* Dresden, 23 Oct 1801).

Composer and conductor. He received his first musical training at the

Kreuzschule in Dresden, and in May 1757 went to Italy as travelling companion of the Swedish violinist Anders Wesström. In Padua Tartini took an interest in him, as did Padre Martini in Bologna (1762) and Hasse in Venice. In 1762 he made his *début* in Venice as an opera composer with the intermezzo *Il tesoro insidiato*. At Carnival 1764 he collaborated with two other composers in the *opera buffa* *Li creduti spiriti*, and in the same year, on Hasse's recommendation, he was engaged as second church composer at the Dresden court. There he was promoted to church and chamber composer (1765) and then to Kapellmeister (1776). He made further visits to Italy (1765–8, 1772–4), where his operas were successful, as they were elsewhere in Europe (*Le nozze disturbate* was produced by Haydn in Eszterháza in 1780). His *Armida* on a libretto by Bertati was one of several spin-offs of a Durandi/De Rogatis composite making the rounds in Italy – this one with direct links to Haydn's opera of the same title.

In 1777, through the negotiations of Count Löwenhjelm, the Swedish diplomat in Dresden, Naumann was appointed to reform the Stockholm Hovkapell and assist Gustavus III with his opera plans. His work there culminated in the operas *Cora och Alonzo*, performed at the inauguration of the new opera house in Stockholm in 1782, and *Gustaf Wasa* in 1786, based on an idea of the king's and long regarded as the Swedish national opera. In 1785–6 he was guest opera composer and conductor in Copenhagen, where he also reformed the Hofkapelle and improved the organization of the court opera. For Copenhagen he composed the tuneful and charming Danish opera *Orpheus og Eurydike* (1786). After refusing an offer to continue his reforms in Copenhagen, Naumann accepted a favourable lifelong contract as Oberkapellmeister in Dresden (1786). He also became a leading figure in the musical life of the city, conducting two concert series and directing performances of oratorios. He visited Berlin several times at the request of Friedrich Wilhelm II, and in 1788–9 he produced *Medea* and *Protesilao* at the Royal Opera House, Berlin, where he was guest conductor and composer. In 1792 he married Catarina von Grodtschilling, daughter of a Danish vice-admiral.

Naumann's extraordinarily large output includes about 25 stage works, one French and 11 Italian oratorios (most for the Catholic Hofkirche in Dresden), German choral cantatas, 21 masses and many other sacred pieces, Italian and German solo cantatas, lieder and a few instrumental works. He was the most important personality in the music history of Dresden between Hasse and Weber, as well as one of the most esteemed musicians in Europe in the late 18th century and one of the last German composers to study in Italy. His early operas were in the Neapolitan and neo-Neapolitan styles, but showed the influence of Hasse, Martini and the *buffo* art of Galuppi, Piccinni and Paisiello. This synthesis of styles was achieved in his festival opera *La clemenza di Tito* (1769), which established *opera seria* at the Dresden opera house, and in *Solimano* (Carnival 1773). But he gradually drew away from this starting-point and modelled his later operas, such as *Orpheus*, *Medea* and *Protesilao*, on the work of Gluck and the French operas with choruses and ballets. Naumann's most popular opera, *Cora*, is notable for its melodies, and quickly spread as a concert opera in German translation (see illustration); the overture presages *Der Freischütz*. Naumann considered *Gustaf Wasa*, with its popular march tunes and echoes of Baroque music, his best work.



The operas of his last period in Dresden, such as *La dama soldato* (1791) and *Aci e Galatea* (1801), contain elements of *opera semiseria*. Together with the poet Gottfried Körner, he seriously put forward the idea of a German national opera.

Aware of the literary manifestations of the *Sturm und Drang*, Naumann used an extremely sensitive and intimate style representative of early Romanticism in his later works, above all in the church music, Italian solo cantatas and lieder. Particularly innovative are the harmony, the recurring motifs, the cultivation of woodwind and the choice of texts, which increasingly emphasize nature worship and the cult of elevated friendship. His *Vater unser*, in the style of a lyrical choral cantata, was esteemed for many years beside Graun's *Tod Jesu* and Haydn's *Creation*. Naumann's songs, of which his masonic lieder were the most popular, are similar to those of Hiller and the Berlin lied composers. His early instrumental music is in the style of Tartini, but later he was influenced by the Viennese Classical style (for example, in the keyboard concerto). He also wrote several works, including a set of 12 sonatas, for the glass harmonica, in which he took such a strong interest from 1780, both as a solo instrument and in chamber groups, that he occasionally suffered nervous disorders from its effects.

## WORKS

### stage

DKT Dresden, Kleines Kurfürstliches Theater

*Il tesoro insidiato* (int, 2), Venice, S Samuele, 28 Dec 1762, *D-Bsb, Dlb*

*Li creduti spiriti* (ob, 3, J. von Kurz and G. Bertati), Venice, S Cassiano, carn. 1764; collab. 2 other composers

*L'Achille in Sciro* (os, 3, P. Metastasio), Palermo, S Cecilia, 5 Sept 1767, *Bsb, Dlb*

*Alessandro nelle Indie* (os, 3, Metastasio), 1768

*La clemenza di Tito* (os, 3, Metastasio), DKT, 1 Feb 1769, for wedding of Crown Prince Friedrich August, *Dlb, F-Pc*

*Il villano geloso* (ob, 3, Bertati), DKT, 1770, *B-Bc*

*Solimano* (os, 3, G.A. Migliavacca), Venice, S Benedetto, carn. 1773, *D-Dlb, F-Pc, GB-Lbl*; ov. (Venice, 1773)

*L'isola disabitata* (azione per musica, 2, Metastasio), Venice, Feb 1773, *D-Dlb*

*Armida* (dramma per musica, 3, Bertati, after T. Tasso: *Gerusalemme liberata*), Padua, Nuovo, 13 June 1773, *A-Wgm, D-Bsb, Dlb* (inc.), ov. (Venice, 1773), ed. in *The Symphony 1720–1840*, ser. C, x (New York, 1984); Ger. trans. as *Armide*, Leipzig, Rannstädter Tore, 6 Jul 1780

*La villanella inconstante* (ob, 3, Bertati), Venice, S Benedetto, aut. 1773; as *Le nozze disturbate*, DKT, 1774; *Dlb, H-Bn*; cavatina (Venice, 1773)

*Ipermestra* (os, 3, Metastasio), Venice, S Benedetto, 1 Feb 1774, *D-Dlb*; ov. (Venice, n.d.)

*L'ipocondriaco* (ob, 3, Bertati), DKT, 16 March 1776, *Dlb, DK-Kk*

*Amphion* (opéra-ballet, prol, 1, G.G. Adlerbeth, after A.L. Thomas), Stockholm, Bolhus, 24 Jan 1778, *Kk, S-St, Skma*; Ger. trans., vs (Dresden, 1784)

*Cora och Alonzo*, 1778 (tragédie lyrique, 3, Adlerbeth, after J. F. Marmontel: *Les Incas*), partial concert perfs., Dresden, 1780, Halle, c1781, staged Stockholm, Opera, 30 Sept 1782, *DK-Kk*; Ger. trans., vs and fs both (Leipzig, 1780), ov. in 2 symphonies ... op.3 (Berlin and Amsterdam, 1782)

*Elisa* (os, 2, C. Mazzolà), DKT, 21 April 1781, *D-Dlb, DK-Kk*; ov. in 2 symphonies ...

op.3 (Berlin and Amsterdam, 1782), 6 arias (Dresden, 1785)

Osiride (os, 2, Mazzolà), DKT, 27 Oct 1781, for wedding of Prince Anton and Caroline of Sardinia, *D-Dlb*

Tutto per amore (ob, 2, Mazzolà), DKT, 5 March 1785, *Bsb, Dlb*; ov., arr. hpd (Dresden, c1780); ov., arr. sextet, *DS*

Gustaf Wasa (tragédie lyrique, 3, J.H. Kellgren), Stockholm, Royal Opera, 19 Jan 1786, *Dlb\** (Acts 1 and 3), *Bsb\** (Act 2), *DK-Kk, H-Bn, S-Skma, St*, ed. in MMS, xii (1991); hymn, arr. vv, kbd (Stockholm, 1787)

Orpheus og Eurydike (Spl, 3, C.D. Biehl, after R. Calzabigi), Copenhagen, Royal Opera, 31 Jan 1786, for king's birthday, *D-Bsb, DK-Kk*; Ger. trans. (C.F. Cramer), vs in Polyhymnia, vi (Hamburg and Kiel, 1787), ov. arr. kbd, vn (Dresden, n.d.)

La reggia d'Imeneo (festa teatrale, 1, Migliavacca), DKT, 21 Oct 1787, for wedding of Prince Anton and Duchess Maria Theresia, *D-Dlb*

Medea in Colchide (os, 3, A. Filistri), Berlin, Royal Opera, 16 Oct 1788, *A-Wgm, D-Bsb, Dlb*; selected songs (Berlin, n.d.); ov., arr. kbd, vn (Dresden, 1789); ballet as Le sort de Médée, arr. hpd (Berlin, n.d.); pieces ed. R. Sondheimer (Berlin, 1922)

Protesilao (os, 2, G. Sertor), Berlin, Royal, 26 Jan 1789, Act 1 by J.F. Reichardt, *Bsb, Dlb*; rev. with Act 1 by Naumann, Berlin, Feb 1793, vs *Bsb* (Act 1); 2 vols. of excerpts, arr. hpd, both (Berlin, n.d.); pieces ed. R. Sondheimer (Berlin, 1922)

La dama soldato (ob, 2, Mazzolà), DKT, 30 March 1791, *B-Bc, D-Bsb, Dlb, LEm* (vs), *SWI*; excerpts, vs (Dresden, n.d.)

Amore giustificato (festa teatrale, 1), DKT, 1792, for wedding of Prince Maximilian and Princess Carolina of Parma, *D-Dlb*

Aci e Galatea, ossia I ciclopi amanti (ob, 2, G. Foppa), DKT, 25 April 1801, *Bsb, Dlb*

#### sacred

Orats (texts by Metastasio and for Easter Saturday performances in Dresden unless otherwise stated): La passione di Gesù Cristo, 1767, Padua, 1768, *D-Bsb, Dlb, I-Pca*, ed. in IO, xxvii (1986); Isacco, figura del Redentore, 1772, *D-Bsb, Dlb, GB-Lbl*; S Elena al calvario, 1775, *D-Bsb, Dlb*; Giuseppe riconosciuto, 1777, *Bsb, Dlb, LEm*; Il ritorno del figliolo prodigo (G. Migliavacca), 1785, *Dlb*; La passione di Gesù Cristo, 1787, *Bsb*, ed. in IO, xxvii (1986); La morte d'Abel, 1790, *Dlb*; Davide in Terebinto, figura del Salvatore (C. Mazzolà), 1794, *Bsb, Dlb*; I pellegrini al sepolcro, 1798, *A-Wgm, D-Bsb, Dlb, MR*, song arr. hp/hpd (Dresden, 1798), Eng. trans. (London, n.d.); Il ritorno del figliolo prodigo (?Migliavacca), 1800; Betulia liberata, 1805, *Dlb*; Joseph reconnu de ses frères (after Metastasio), ?Paris, *Dlb*; miscellaneous arias from orats, *Bsb*

Sacred choral cants. (composed for the court at Schwerin, texts by H.J. Tode): Zeit und Ewigkeit, 1783, *A-Wgm, Wn, D-MR, SWI*, rev. 1797, *Bsb*; Unsere Brüder, 1785, *A-Wn, D-Dlb, SWI*; Gottes Wege, c1795, *A-Wn, D-Bsb, Dlb, SWI*; 3 others, *Bsb*

Masses: Missa solenne, A□ (Vienna, 1804); 20 others, *Dlb*; copies and individual movts, most in *Bsb*, some in *A-KN, Wgm, Wn, CH-E, D-LEt, SWI*

Other works: Singet dem Herrn ein neues Lied (Leipzig, c1786); Um Erden wandeln Monde, with Vater Unser (F.G. Klopstock), score and vs (Leipzig, c1798); Lobe den Herrn, meine Seele, 4vv, orch (Vienna, n.d.); 20 offs; Si torrente, motet, S, orch; In coelo tam serena, motet, T, orch; Pange lingua, hymn, 4vv, orch; 9 vespers; many individual psalms for choir, soloists and orch; 19 Marian ants; 3 TeD; 2 lits: liturgical works catalogued in MS *Verzeichniss derer sämtlichen Kirchen Musicalien so vom Herrn Capellmeister Naumann verfertigt worden sind*, presumably 1801, *Dlb*; most works in autograph in *Dlb*, copies in *A-KN, Wn, B-Bc, D-Bsb, LEt, Mbs, SWI, Z, GB-Lbl, I-Baf, USSR-KAu*

#### other vocal

Lieder: Freimäurerlieder ... zum Besten der neuen Armenschule (Leipzig, 1775); 40 Freymäurerlieder zum Gebrauch der teutschen auch französischen Tafellogen (Berlin, 1782, 2/1784); Sammlung von [36] Liedern (Pforten, 1784), also publ as Sammlung von [36] deutschen, französischen und italiänischen Liedern (Leipzig, n.d.); 12 von Elisens geistlichen Liedern (E. von der Recke) (Dresden, 1787); 6 neue Lieder, 1v, pf/hp (Berlin, c1795); 25 neue Lieder verschiedenen Inhalts (Recke) (Dresden, 1799); at least 11 publ separately, incl. Aedone und Aedi, oder Die Lehrstunde (Klopstock) (Dresden, 1786), Die Ideale (F. von Schiller) (Dresden, 1796), Elegie (Hartmann) (Dresden, n.d.), many in contemporary anthologies and periodicals; 2, *A-Wn*

Solo cants.: Versuch über ... Ode an den Mai (C.A. Clodius) (Berlin, 1779); Cantatina an die Tonkunst (Kühnel) (Vienna and Leipzig, 1801); 12 in *D-Dlb*, incl. La Didone abbandonata (Maria Antonia Walpurgis), Fileno a Nice che parte, S, 2 vn, bc, De idolo mio trafitto, with orch

Other works: Canzonetta, Ecco quel fiero istante (Metastasio), S, 2 vn, hpd (Leipzig, 1778); 6 ariettes (F. Hartig) (Dresden, c1790); 6 ariettes ... italiänisch, 6 ariettes ... französisch, both (?1790); 12 Canons, 3vv, bc (Oranienburg, n.d.); Rundgesang (Brunswick, n.d.); Skalen mit unterlegtem Bass zur Übung der Stimme (Leipzig, 1805); many lt. songs publ separately; Bey der Tonkunst Hochaltar, canon, *B-Bc*, arias, rondos, trios, duets etc., *A-Wgm, Wn, B-Bc, D-Bsb, Dlb, LEm, LÜh, Mbs, SWI, W, GB-Lbl, I-Mc, Pca, S-Uu, USSR-KAu*

### instrumental

Orch: Conc., hpd/pf, orch (Darmstadt, c1793); 12 syms., *D-Bsb, LEm, RH, Rtt, RUI, SWI, Z*, 4 others, lost, listed in Breitkopf catalogue and suppl., 1766–77; some op ovs. also publ as syms. (see thematic index of syms. in *The Symphony 1720–1840*, ser. C, x, New York, 1984)

Chbr: 6 Qts, hpd/pf, fl, vn, b, op.1 (Berlin and Amsterdam, 1786); *Airs françois*, pf, gui (Hamburg, 1792); 6 Sonatas, kbd, vn, op.2 (Berlin, n.d.); 6 duos faciles, 2 vn (Leipzig, n.d.), ed. P. Bormann (Kassel, 1951); Sonatina, hpd, (ob, bn)/(fl, b), *D-Dlb*; 2 trios, 2 vn, va, *I-Pca*, no.4 ed. E. Sauter (Gräfelfing, 1993), no.5 ed. P. Bormann (Hamburg, c1953); sonatas, kbd, vn, 6 each in *B-Bc, D-Bsb*, 4 in *Dlb*, 1 each in *W, I-Pca*; duo, lute, glass harmonica, *D-Bsb*

Kbd: [12] sonates, glass harmonica/pf, i–ii (Dresden, 1786–92), 3 ed. H. Eppstein (Stockholm, 1950); 6 sonates, pf/glass harmonica, op.4 (Berlin and Amsterdam, n.d.); Conc., 2 hpd, *Dlb*; 7 sonatas, *Dlb*; 3 movts, *W*

Exercises, corrected by Tartini, *GB-Lbl*

## Naumann

### (2) Emil Naumann

(*b* Berlin, 8 Sept 1827; *d* Dresden, 23 June 1888). Scholar and composer, grandson of (1) Johann Gottlieb Naumann. A son of M.E. Adolph Naumann, a professor of medicine, he studied with Schnyder von Wartensee and Mendelssohn (1842–4) and received the doctorate from Berlin University in 1867. He was a composer and scholar in Bonn and later in Berlin, where he held the post of Hofkirchen-Musikdirektor from 1850 and edited a cycle of psalms for the church year in 1855. He moved in 1873 to Dresden, where he lectured on music history at the conservatory and was appointed professor. He published numerous pamphlets on music aesthetics and music history, among them *Musikdrama oder Oper?* (1876),

in which he turned against Wagner's Bayreuth productions. His *Illustrierte Musikgeschichte* (1880–85), which was translated into several languages and went through many editions, is his most widely known book. His compositions, reminiscent of the style of Mendelssohn and Spohr, include three stage works, sacred music, lieder, two overtures and a few other instrumental pieces. His sister, Ida Naumann Becker (d 1897), was a singer and lied composer.

## WORKS

### vocal

Sacred: Christus der Friedensbote (orat), 1847–8; Missa solennis, choir, orch, 1851; Die Zerstörung Jerusalem's durch Titus (cant., E. Schüller), 1855; 12 psalms in Psalmen auf alle Sonn- und Fest-Tage des evangel. Kirchenjahres, Musica sacra, viii–x, ed. Emil Naumann (Berlin and Posen, c1855); Dank- und Jubel-Cantate zur Feier der Siege Preussens im Jahre 1866 (Pss xxi–xxii), op.30 (Berlin, ?1867); at least 16 psalms pubd separately, opp.8–15, 17–20; liturgy, op.16

Stage: Judith (heroische Oper, 3, E. Naumann), Dresden, 1858; Die Mühlenhexe (Spl, 4), Berlin, 1862; Loreley (op, 4, O. Roquette), Berlin, 1889

Other works: lied collections, opp.2, 4, 6, 7, 21, 22, 26, 27, 29, 31, 2 others not numbered, most pubd in Berlin, c1850–67; separately pubd songs, opp.3, 28, 29, 2 others not numbered

### instrumental

Sonate, pf, vn, op.1 (Leipzig, c1850); Concert-Ouverture zum Trauerspiel: Loreley, orch, op.25 (Leipzig and New York, 1864); Festmarsch zur Eröffnung der Subscriptionsbälle im königlichen Opernhause zu Berlin, pf (Berlin, 1865); Overture zu Käthchen von Heilbronn, orch, op.40 (Leipzig and Brussels, 1886); Fackeltanz zur Vermählung der Prinzessin Alexandrine (Berlin, n.d.)

## WRITINGS

'Über den Einfluss deutscher Tonkunst im Auslande', *Neue Berliner Musikzeitung*, vi (1852), 9–11

*Über Einführung des Psalmengesanges in die evangelische Kirche* (Berlin, 1856) [also in *Nachklänge*, 1872]

*Das Alter des Psalmengesanges* (diss., U. of Berlin, 1867)

*Die Tonkunst in der Culturgeschichte* (Berlin, 1869–70)

*Ludwig van Beethoven: zur hundertjährigen Geburtstagsfeier* (Berlin, 1871) [also in *Nachklänge*, 1872]

*Deutsche Tondichter von Sebastian Bach bis auf die Gegenwart* (Berlin, 1871, 6/1896)

*Nachklänge: eine Sammlung von Vorträgen und Gedenkblättern* (Berlin, 1872)

*Deutschlands musikalische Heroen in ihrer Rückwirkung auf die Nation* (Berlin, 1873)

*Das goldene Zeitalter der Tonkunst in Venedig* (Berlin, 1876)

*Italienische Tondichter von Palestrina bis auf die Gegenwart* (Berlin, 1876, 2/1883)

*Musikdrama oder Oper? Eine Beleuchtung der Bayreuther Bühnenfestspiele* (Berlin, 1876)

*Zukunftsmusik und die Musik der Zukunft* (Berlin, 1877)

*Darstellung eines bisher unbekannt gebliebenen Stylgesetzes im Aufbau des classischen Fugenthemas* (Berlin, 1878)

'Wolfgang Mozart', *Sammlung musikalischer Vorträge*, ed. P. Waldersee, i/6 (Leipzig, 1879/R)  
*Illustrierte Musikgeschichte*, i–ii (Berlin and Stuttgart, 1880–85, rev. 2/1908 by E. Schmitz, 10/1934; Eng. trans., 1882–6, ed. F.A.G. Ouseley)  
*Der moderne musikalische Zopf* (Berlin, 1880)  
*Erklärung der Musiktafel in Raffael's 'Schule von Athen'* (n.p., n.d.)  
Naumann

### (3) (Karl) Ernst Naumann

(b Freiberg, 15 Aug 1832; d Jena, 15 Dec 1910). Scholar, editor and composer, grandson of (1) Johann Gottlieb Naumann and cousin of (2) Emil Naumann. He studied with Moritz Hauptmann and E.F. Richter in Leipzig and received his doctorate from Leipzig University in 1858. From 1860 to 1906 he was university music director, director of academic concerts and city organist in Jena, and he was appointed professor in 1877. He edited six volumes of Bach's cantatas and keyboard works for the Bach Gesellschaft's collected edition (after 1882), a nine-volume edition of Bach's organ works for practical use (1899–1904) and several of the first publications of the Neue Bach-Gesellschaft (c1901–3). His edition of Haydn's string quartets, planned for Mandyczewski's collected edition, was left incomplete. He also published arrangements of works by Beethoven, Handel, Mendelssohn, Mozart and Schumann. His compositions include chamber music, lieder and sacred pieces.

#### WORKS

published in Leipzig, n.d., unless otherwise stated

Vocal: lieder, opp.3, 11, 15; *Salvum fac regem*, TTBB, op.14; *Ehre sei Gott in der Hohe*, 4vv; 2 Psalms, Eng. trans. (New York, n.d.), cited in Pazdírek, doubtful  
Inst: Sonata, va, pf, op.1; 4 Stücke, vn, pf, op.2; 3 Fantasiestücke, vc/va, pf, op.4; 3 Fantasiestücke, va/vn, pf, op.5; Str Qnt, 2 vn, 2 va, vc, op.6; Trio, pf, vn, va, op.7; 5 Impromptus, pf 4 hands, op.8; Str Qt, op.9, also arr. pf 4 hands; Serenate (Nonette), 2 vn, va, vc, b, fl, ob, bn, hn, op.10 (Berlin, n.d.); Str Trio, op.12, also arr. pf 4 hands; Str Qnt, 2 vn, 2 va, vc, op.13; Pastorale, small orch, op.16

#### WRITINGS

*Über die verschiedenen Bestimmungen der Tonverhältnisse und die Bedeutung des pythagoreischen oder reinen Quinten-Systems für unsere heutige Musik* (diss., U. of Leipzig, 1858; Leipzig, 1858)

Naumann

#### BIBLIOGRAPHY

*ADB* (Emil Naumann)

*EitnerQ*

*ES* (W. Bollert)

*GerberL*

*GerberNL*

*LederburTLB*

*ScheringGO*

*SchmitzG*

*Briefe über Musikwesen besonders Cora in Halle* (Quedlinburg, 1781)

- A.G. Meissner:** *Bruckstücke zur Biographie J.G. Naumann's* (Prague, 1803–4)
- F. Rochlitz:** 'Johann Gottlieb Naumann und sein Vater-unser, nach Klopstock', *Für Freunde der Tonkunst*, iii (Leipzig, 1830, rev. 3/1868 by A. Dörffel)
- F. Mannstein:** *Vollständiges Verzeichniss aller Compositionen des churfürstlich sächsischen Kapellmeisters Naumann* (Dresden, 1841)
- F. Stein:** 'Ernst Naumann', *ZIMG*, xii (1910–11), 158–9 [obituary]
- R. Engländer:** *Johann Gottlieb Naumann als Opernkomponist (1741–1801)* (Leipzig, 1922/R)
- R. Engländer:** *Die Dresdner Instrumentalmusik in der Zeit der Wiener Klassik* (Uppsala, 1956)
- I. Forst:** *Die Messen von Johann Gottlieb Naumann (1741–1801): Untersuchungen zu den Quellen und zu Formproblemen* (diss., Bonn U., 1988)
- H. Åstrand and others:** *Beiträge zur Biographie J.G. Naumanns* (Stockholm, 1991)
- H. Åstrand:** 'Gustaf Wasa as Music Drama', *Gustavian Opera: an Interdisciplinary Reader in Swedish Opera, Dance and Theatre 1771–1809*, ed. I. Mattsson (Stockholm, 1991), 281–92
- L. Ongley:** *Liturgical Music in Late Eighteenth-Century Dresden: Johann Gottlieb Naumann, Joseph Schuster, and Franz Seydelmann* (diss., Yale U., 1992)
- L. Ongley:** 'Johann Gottlieb Naumann: Kirchenmusik im Übergang von der Ära Johann Adolf Hasses zum 19. Jahrhundert', *Musik in Dresden*, iii (Laaber, 1998), 53–60
- L. Ongley:** 'The Reconstruction of an Eighteenth-Century Basso Group', *EMc*, xxvii (1999), 269–82

## Naumann, Siegfried

(b Malmö, 27 Nov 1919). Swedish composer, conductor and teacher. After initial studies in the violin, theory and composition with his father, he studied the violin with E. Wolf and instrumentation with H. Myrtelius, also attending the Stockholm Musikhögskolan (1942–5) as a pupil of Melchers, Mann and Broström. He was conductor of the Örnsköldsvik Music Society (1945–9) and then studied composition with Pizzetti at the Accademia di S Cecilia (1949–53), with Malipiero and with Orff; his later conducting studies were at the Salzburg Mozarteum and with Furtwängler and Scherchen. In 1950 he made his professional conducting début at Fylkingen and he made his first broadcast in that year. He then appeared with the Stockholm PO (1951), the Oslo PO (1958), and the Finnish RO (1962); in 1954–5 he was the conductor of the Gävleborg SO. In 1962 he founded the ensemble Musica Nova, with which he has made recordings and undertaken tours of Scandinavia, England and Germany. A cultured and sensitive conductor, with a wide repertory, he has made an important contribution to the furtherance of new music in Scandinavia. Between 1963 and 1983 he taught conducting at the Stockholm Musikhögskolan from 1976 as professor. In 1976 he also began teaching at Malmö Conservatory.

As a composer he began by working in a traditional style, and then – after a silence of eight years, during which he studied in Darmstadt and Paris –

he initiated a new phase with *Ruoli* op.1 (1959), where aleatory episodes are introduced. The intense and richly ornamented *Il cantico del sole* brought him international renown when it was performed at the 1966 ISCM Festival. His music shows a strong feeling for sonority and pregnant rhythm, and utilizes the individual musician's capacities to listen and respond (notably in the orchestral pieces *Estate* and *Suoni esposti*). He has been able to combine the techniques of new music with a vital and organic musicianship.

## WORKS

(selective list)

Orch: *Trasformazioni*, op.5, 1962; *Spettacolo I*, op.18, 1967; *Estate* (Sommar), op.21, 4 orch groups, 1969; *Teatro strumentale*, op.22, 19 solo insts, str, 1971; *Suoni esposti* (Ljudposter), op.23, 4 orch groups, 1970; *Region-musik* no.1, op.25, wind, kbds, perc, 1971; *Materialstudier i improvisation*, op.30, 1974; *Ungdom*, op.31, 4 inst groups, 1975; *Fanfarer*, op.25, wind orch, 1974–6; *Ljudtrappa*, op.38, wind, perc, 1982; *Strutture*, op.45, 1986; *Marcia a Montecelio* 1–2, opp.44a–b, wind, 1986, rev. 1987

Vocal: *Musica sacra* no.4 (Bible), Bar, chorus, 2 orchs, 1951; *7 sonetti di Petrarca*, op.2, T, hp, vib, 4 vc, 1959; *Phaedri: 4 fabulae* (Aesop), op.3, solo vv, chorus, 8 insts, 1960; *Il cantico del sole* (St Francis), op.8, solo vv, chorus, orch, 1963; *Missa in onore della Madonna di Loreto*, op.11, chorus, org, perc, 1965; *Spettacolo II*, op.19, solo vv, chorus, orch, 1967; *2 cori su testi latini*, op.24, chorus, db, Hammond org, perc, 1970; *Il cieco del ponte a Moriano*, op.26, T, chorus, insts, 1972; *Pastorale*, op.28, chorus, 1973; *3 canti da cabaret*, op.29, S, pf, 1973; *Vita vinum est* (Petronius), op.32, SATB, 1976; *Clarisonus*, teatro strumentale, op.34, cl, 4 alto parlanti, 1978; *Flores sententiarum* (Lat. proverbs), op.36, S, A, T, B, SATB, orch, 1980; *Och lärkan slår och Skånes somrar ila* (Naumann), op.41, SATB, orch, 1985; *Mixturae* (vocalise), op.42, S, org, 3 perc, 1985; *Orden av Anders Österling* (A. Österling), op.43, male chorus, 2pf, 2 perc, 1986; *Arie di battaglia* (vocalise), op.52, S, T, recit, 2 wind orch, 2 db, hp, synth/pf, 2 perf, acrobats, 1989; *Il pianto della Madonna* (J. da Todì), op.53, S, T, Bar, SATB, orch, 1990; *5 Skånetexter* (H. Gullberg, G. Jönsson, V. Ekelund, Österling), op.56, A, orch, 1992; *Cadenze* (vocalise), op.58, A, vn, vc, pf, chbr, ens, 1993; [7] *Dagens doft* (Il profumo del giorno) (J. Östergren), op.59, SATB, 1993; *Messa da requiem*, op.61, S, A, T, Bar, B, SATB, orch, 1995; *3 sånger i transpiranto* (L. Hagwald), op.63, SATB, db, perc, 1996

Inst: *Ruoli*, op.1, 4 cl, 1959; *Improvviso sopra*, op.4, kbd, perc, 1961; *Risposte I*, op.6, fl, perc, 1963; *Risposte II*, op.7, pf, Hammond org, elec gui, trbn acc., 1963; *Strutture per Giovanni*, op.9, org, 1963, arr. military band, 1980; *Cadenze*, op.10, 9 insts, 1963; *Solitude*, op.17, hp, 2 perc, 1966; *Massa vibrante*, op.20, perc, 1969; *Bombarda*, op.27, org, perc, 1973; *Organum*, op.33, org, glock ad lib, 1977–8; *Ljudspel* (Giuoco di suono), op.39, 3 inst groups, 1984; *Ljudlek* (Giocando colle mani), op.40, pf, perc ad lib, 1984; *Vc solo a Hege*, op.50, vc, 1988; *Tripla*, op.46, vn, vc, pf etc., 1987; *In memoria di Giovanni Gabrieli*, op.47, 9 hn, org, 1988, arr. 2 org, op.47b, 1997; *Vn solo a Jennifer*, op.48, vn, 1988; *Pianoforte solo a Michal*, op.49, pf, perc, 1988; *Strutture*, op.51, 2 vn, 1988; *3 movimenti*, op.54, str qt, 1990–91; *Risposte III*, op.60, fl/perc, hp, str, 1994; *Spel* (Musica), op.62, 9 cl, 1995; *Fanfara di nozzi*, tpt, 1996; *Sax Qt*, op.64, 1997

Principal publisher: Suecia

## WRITINGS

'Arbetsbok', *Nutida musik*, vi/8 (1962–3), 4–12  
'Neutral instrumentgrupp ideal i musikallrum', *Tonfallet* (1971), no.2, p.1  
*Opus 37: studier för unga dirigenter och andra interpretörer* (Stockholm, 1991)

## BIBLIOGRAPHY

- K. Linder:** 'Sex unga tonsättare', *Nutida musik*, vi/8 (1962–3), 13–21, esp. 15, 18  
**O. Höjer:** 'Samtal kring en mäsas', *Nutida musik*, x/2 (1966–7), 8–11  
**G. Bergendal:** 'Siegfried Naumann, dirigent, tonsättare', *Konsertnytt*, iv/6 (1968–9), 21  
**E. Lundvist:** 'Att spela Siegfried Naumanns Organum', *Nutida musik*, xxii/1 (1978–9), 52–5  
**I. Laaban:** 'Siegfried Naumann: en spektrumlinjernas spelman', *Årsskrift, Kungliga musikaliska akademien* (1991), 29–32  
**H.-G. Peterson:** 'Studien i orgelns klang och struktur', *Nutida musik*, xli/1 (1998), 34–45 [on Organum]

ROLF HAGLUND

## Naumbourg, Samuel

(*b* 1815; *d* 1880). French composer and reformer of synagogue music. See *Jewish music*, §III, 3(iv).

## Nauru.

See *Micronesia*, §VI.

## Naushad [Ali, Naushad]

(*b* Lucknow, 25 Dec 1919). Indian Hindi film music director. Naushad was among the most successful Hindi film music directors of the 1940s to 1960s, earning widespread fame as a composer of film songs based on Indian classical and folk traditions. As a young boy in Lucknow he spent many hours listening to the orchestra accompanying silent films in a nearby cinema, in defiance of his father's wishes. In his teens he formed a touring theatrical company with its own orchestra, which visited cities in Uttar Pradesh, Gujarat and Rajasthan. After this first experience as a composer, Naushad moved to Mumbai (Bombay) in 1937 seeking work in the Hindi film industry. For a short time he played piano in the orchestra at the Film City studio, Tardeo, but soon acquired work as assistant to music director Khemchand Prakash in Ranjit Movietone. His début as a single music director came in 1940 with Bhavnani Production's *Prem nagar*. When Naushad became music director at Kardar Studios in 1942, his popularity as a film song composer began to soar. He produced a succession of



enormously popular songs in Kardar's films, including those based on his native Uttar Pradesh folksongs in *Rattan* (1944) and classically based tunes for the historically orientated *Shahjahan* (1946). A.R. Kardar granted Naushad permission to accept contracts outside the studio, which led to further hit songs in films such as Mehboob Studios' *Anmol ghadi* (1946) and *Andaz* (1949) and Wadia Films' *Mela* (1948), which greatly increased the films' box-office draw.

In the 1950s Naushad drew more heavily on Hindustani classical music, beginning with *Baiju bawra* in 1952. His film songs based on classical rāgas (such as *Tu ganga ki mauj* on rāga Bhairavī, *Insaan bano* on rāga Gujari Todī, and *Man tarpat Hari darshan ko aj* on rāga Malkauns from *Baiju bawra*) met with huge success among Indian audiences, and this use of rāgas as a base for film song melodies became a stamp of his musical style.

Naushad continued composing songs for Hindi films into the 1990s, although with increasingly fewer commitments. He has received numerous awards for his contributions to Hindi film music, from a Gold Medal presented by the Gramophone Company of India and Columbia Records in 1947 for the highest number of record sales in India and abroad to Best Music Director awards from Filmfare, the Indian Film Journalist Association, the Film Sansar League, the Bombay Youth Circle, and others. In 1977 he received the Maharashtra State Government Award and in 1982 the Dada Saheb Phalke Award (named after the first Indian silent film maker).

ALISON ARNOLD

## Nauss, Johann Xaver

(*b* c1690; *d* Augsburg, 15 Nov 1764). German composer, organist and teacher. He went as a young man to Augsburg, where he was twice married, in 1718 and 1742. He was an organist at the collegiate church of St Georg until 1727 and thereafter worked as a teacher until his appointment in 1734 as organist of Augsburg Cathedral. Two of his most important compositions are listed in the 1753 catalogue of the Augsburg publishing firm, J.J. Lotter. *Die spielende Muse, welche die Jugend in leichten Praeludien nach den Kirchen-Tönen eingerichteten Versetzen, Fugen und Arien auf dem Clavier nach der kurtzen Octave übet*, a collection of easy pieces for beginners, was published in five parts by various firms, Lotter producing the last two (1748, 1752); in 1751 the same publisher issued a teaching manual by Nauss, *Gründlicher Unterricht den General-Bass recht zu erlernen*.

### BIBLIOGRAPHY

*EitnerQ*

*MGG1* (A. Layer)

A. Layer, ed.: *Katalog des Augsburger Verlegers Lotter von 1753* [CaM, ii] (Kassel, 1964), 12, 20

ADOLF LAYER

## Naust.

French firm of woodwind instrument makers. It was founded by Pierre Naust (*b* ?La Couture, c1660; *d* Paris 1709). He probably worked for Etienne Fremont (*d* c1692), and on the latter's death succeeded him in the business. Naust's wife Barbe Pelletier Naust (*d* 1726), a relation of Fremont's, succeeded to the business on her husband's death and in 1719 formed a partnership with her foreman and son-in-law Antoine Delerablée. On her death she was succeeded by her daughter Jeanne and Delerablée. The firm was documented as 'maître faiseur d'instruments de la maison du Roy' in 1715, and in 1719 and 1721 supplied 'flûtes' to the Munich court. An invoice dated 20 December 1721 for a flute with three 'cors' (*corps de rechange*) is the earliest known reference to a four-piece flute with alternate joints; the transition from the three-piece Baroque flute to the four-piece model may have been accomplished in the Naust workshop; they are the only flute makers whose surviving instruments include both types (Giannini, 1993).

See also [Lot](#).

### BIBLIOGRAPHY

*Waterhouse-Langwilll*

*YoungHl*

**T. Giannini:** *Great Flute Makers of France: the Lot and Godfroy Families, 1650–1900* (London, 1993)

TULA GIANNINI

## Nauwach, Johann

(*b* Brandenburg, c1595; *d* ?Dresden, c1630). German composer. He went to Dresden as a choirboy about 1607 and spent most of the rest of his life there. In 1612 the Elector of Saxony sent him to Turin and to Florence, where he studied the lute with Lorenzo Allegri and became acquainted with the latest Italian vocal music. In 1618 he was back in Dresden, where five years later he described himself as a chamber musician. His second collection of songs in 1627 was occasioned by the same wedding festivities in Torgau as Schütz's opera *Dafne*.

Nauwach's two collections of songs are an important link between Italian monodies and the emerging German continuo lied of the 1630s. The Italian *Arie* (1623) are heavily influenced by Caccini, d'India and other monodists; as in *Le nuove musiche* there are through-composed madrigals (including an elaborately ornamented version of Caccini's own *Amarilli*) and strophic dance-songs in *AABB* form. The musically superior 1627 volume, the first German collection of continuo lieder, is an anthology of various italianate and older German song types and some immediate precursors of the mid-17th-century lied. It includes a set of strophic variations for two voices and continuo based on the *romanesca*, a madrigal-like lied with embellishments

and a three-part villanella or strophic, syllabic dance-lied, all of them similar to Italian models. *Wer von Amor ist arrestirt*, a solo song, is a setting of a traditional strophic poem and except for the continuo part could belong to the solo lied tradition of the previous century. Nine poems, however, are reform verses by Opitz, and at least four look forward to those found in the continuo lieder of Albert and his imitators.

## WORKS

Edition: *Das deutsche Sololied und die Ballade*, ed. H.J. Moser, Mw, xiv (1957; Eng. trans., 1958)

Libro primo di arie passeggiate, 1v, bc (Dresden, 1623)

Erster Theil teutscher Villanellen, 1, 2, 3vv, theorbo/lute/hpd/other inst (Dresden, 1627)

## BIBLIOGRAPHY

*MGG1* (C. Engelbrecht)

**A. Einstein:** 'Ein unbekannter Druck aus der Frühzeit der deutschen Monodie', *SIMG*, xiii (1911–12), 286–96

**W. Vetter:** *Das frühdeutsche Lied* (Münster, 1928), ii [incl. edns]

**F. Blume:** 'Die Handschrift T 131 der New York Public Library', *Festschrift Karl Gustav Fellerer zum sechzigsten Geburtstag*, ed. H. Hüschen (Regensburg, 1962), 51–66

**R.H. Thomas:** *Poetry and Song in the German Baroque* (Oxford, 1963) [incl. 2 of Nauwach's songs]

**J.H. Baron:** *Foreign Influences on the German Secular Solo Continuo Lied in the Mid-Seventeenth Century* (diss., Brandeis U., 1967)

JOHN H. BARON

## Navarra, André(-Nicolas)

(*b* Biarritz, 13 Oct 1911; *d* Siena, 31 July 1988). French cellist. He received his early training at the Toulouse Conservatoire, where he was awarded a *premier prix* at the age of 13. In 1926 he graduated to the Paris Conservatoire as a pupil of Jules Loeb for cello and Charles Tournemire for chamber music; there he again won a *premier prix* (1927). From 1929 to 1935 he played with the Krettly String Quartet. His *début* as a soloist took place in 1931 at the Concerts Colonne in Paris, with Pierné conducting. He appeared in most European countries, in the USA, Canada, Mexico, Japan, the USSR, Australia and India. His British *début* was at the 1950 Cheltenham Festival, when he played Elgar's concerto, a work with which he was much associated; in 1957 he recorded it with Barbirolli and the Hallé Orchestra. Navarra taught at the Paris Conservatoire from 1949 to 1979, and he held other important teaching posts at the Accademia Musicale Chigiana, Siena, the Vienna Hochschule für Musik, and the Detmold Musikhochschule. He was an Officier of the Légion d'Honneur and Chevalier of the Ordre des Arts et Lettres. Navarra's thoughtful, refined yet ardent playing was equally suited to solo work and chamber music.

## BIBLIOGRAPHY

*CampbellGC*

S. Milliot: *Entretiens avec André Navarra* (Béziers, 1992)

RONALD CRICHTON/R

## Navarrini [Navarini], Francesco

(*b* Cittadella, nr Padua, 26 Dec 1855; *d* Milan, 21 or 23 Feb 1923). Italian bass. He studied in Milan and made his début at Treviso (1878) in *Lucrezia Borgia*. After a season at Malta, he sang in various Italian cities, acquiring a large repertory and making his first appearance at La Scala in 1883 as Alvise in *La Gioconda*. His portrayal there of the Grand Inquisitor in the first Italian presentation of *Don Carlos* was highly praised and he soon took his place as the theatre's principal lyric bass. He sang Lodovico in the première of *Otello* (1887) and was the Pogner of the production under Toscanini of *Die Meistersinger* (1898). Abroad he appeared in London, Paris and Madrid, and from 1894 to 1912 was a favourite in Russia. At Monte Carlo his singing of the Slander Song in *Il barbiere di Siviglia* was a highlight of the 1900 season, and in 1902 he visited the USA as a member of Mascagni's touring company. His virtues as a singer are demonstrated in his 16 recordings of 1907: a fine, sonorous voice, evenly produced, and exemplifying the traditional graces of the best Italian school. (P. Padoan: 'Francesco Navarrini', *Record Collector*, xl, 1995, 53–69)

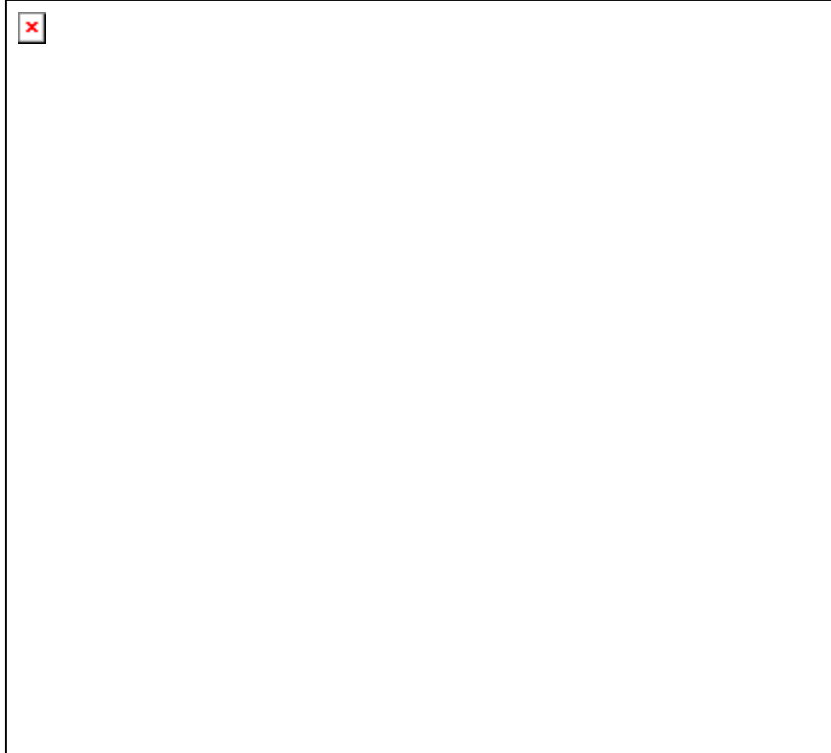
J.B. STEANE

## Navarro, Fats [Theodore; Fat Girl]

(*b* Key West, FL, 24 Sept 1923; *d* New York, 7 July 1950). American jazz trumpeter. As a youth he played the piano and the tenor saxophone, but by the age of 17 he was touring with black American dance bands as a trumpeter. Three years later, in 1943, he joined Andy Kirk's nationally known jazz band, which then included Howard McGhee. In January 1945 Navarro replaced Dizzy Gillespie in Billy Eckstine's band; as the principal trumpet soloist in this important group he was among the foremost players in the new bop idiom. In autumn 1946, however, physically unequal to the heavy touring schedule and restricted musically by the big-band format, he left Eckstine. He spent the remainder of his brief career working mostly with small bop groups in New York led by Kenny Clarke, Tadd Dameron, Coleman Hawkins, Charlie Parker and Bud Powell. He died of tuberculosis exacerbated by heroin addiction.

Navarro's recordings, especially those with Tadd Dameron (e.g. *Our Delight*, 1947, BN), reveal him to be the rival of Gillespie as the leading bop trumpeter of the 1940s. Gillespie was clearly one of his models, for Navarro used many of the older player's favourite phrases. Compared with that of Gillespie, however, Navarro's tone was sweeter and his style was also less dramatic, employing fewer passages of fast notes and fewer notes played in the upper register of the instrument. At times Navarro seemed to be more heavily influenced by the acknowledged leader of the bop school, Charlie Parker. Certain motifs in *Wail* (1949, BN; [ex.1](#), marked s–z) were frequently used by Parker as building blocks for solo improvisations; the nearly continuous flow of quavers with an unpredictable sprinkling of accents between the beats was also typical of Parker. The effective

recurrence of the motif 's', however, which connects by chromatic descent the 13th and raised 11th of each chord, is a characteristic Navarro touch, as is the scale passage that ends the phrase. Navarro's recordings are of a consistently high quality. *The Street Beat* and *Ornithology* (on *Charlie Parker in Historical Recordings*, Le Jazz Cool), made with Parker in 1950, are particularly intriguing: if discographers have dated these pieces accurately, Navarro, emaciated and gravely ill, made these fine recordings just weeks before he died.



## BIBLIOGRAPHY

- G. Hofer:** 'The Significance of Fats Navarro', *Down Beat*, xxxiii/2 (1966), 16–17, 39 only
- J. Burns:** 'Theodore "Fats" Navarro', *Jazz Journal*, xxi/5 (1968), 12–15
- R. Russell:** 'Fat Girl: the Legacy of Fats Navarro', *Down Beat*, xxxvii/4 (1970), 14–16, 33 only
- W. Balliett:** 'Jazz: Fat Girl', *New Yorker* (12 June 1978)
- M. Ruppli:** 'Fats Navaro Discography', *Discographical Forum*, no.42 (1979), 4; no.43 (1980), 7; no.44 (1981), 3; no.45 (1981), 11
- D. Baker:** *The Jazz Style of Fats Navarro: A Musical and Historical Perspective* (Hialeah, FL, 1982)

Oral history material in *TxU*

THOMAS OWENS

## Navarro, (Luis-Antonio) García

(b Chiva, 30 April 1941). Spanish conductor. He studied the oboe at the conservatory in Valencia and at the Escuela Nacional de Música y

Declamación in Madrid. He then moved to Vienna, where he studied conducting with Oesterreicher, Schmid and Swarowsky, and composition with Uhl. In 1966 he entered the conducting class of Franco Ferrara, and the following year won first prize at the Besançon Conducting Competition, leading to appointment as music director of the Valencia SO from 1970 to 1974, associate conductor at the Haarlem PO from 1974 to 1978, and from 1976 to 1978 music director of the Portuguese RSO in Lisbon. Navarro made his Covent Garden début in 1979 and served as director of the Teatro de S Carlos, Lisbon, from 1980 to 1982. In 1987 he became Generalmusikdirektor at the Württembergisches Staatstheater, Stuttgart, and in 1997 accepted a five-year appointment as music director of the restored Teatro Real in Madrid. He has appeared frequently as a guest conductor at the Teatro Colón and with orchestras including the Buenos Aires PO and the Orquesta Ciutat de Barcelona. Navarro's recordings include vibrant performances of Falla's *La vide breve*, *El amor brujo* and *Noches en los jardines de España*.

CHARLES BARBER

## Navarro, Juan (i)

(*b* Seville or Marchena, c1530; *d* Palencia, 25 Sept 1580). Spanish composer and singer. In 1549 he was a tenor in the choir of the Duke of Arcos at Marchena, which was directed by Cristóbal de Morales; he later sang at Jaén Cathedral. He joined the choir of Málaga Cathedral on 14 July 1553. This brought him once more under the direction of Morales, who, however, died suddenly some two months later. Navarro was a candidate for the vacant post of *maestro de capilla*, but he failed the tests on 9 February 1554. He continued to sing in the choir until 2 October 1555, when he resigned. On 28 September 1562 the chapter of the collegiate church at Valladolid appointed him *maestro de capilla* without the usual public competition; he held this post until 6 March 1564. On 7 February 1564 the chapter of Avila Cathedral decided to invite him to succeed Bernardino de Ribera as *maestro de capilla* and on 26 February seated him in a chaplaincy. At Avila he won the support and friendship of the bishop, Alvaro de Mendoza, a noted connoisseur of music. On 7 January 1566 Navarro was paid for a manuscript of 33 hymns. While at Avila he probably also taught Victoria just before he left for Rome. Navarro's reputation was soon such that on 27 September 1566 he was invited to become *maestro de capilla* of Salamanca Cathedral without the usual public trial of skill. The chapter of Avila Cathedral was anxious to keep him, but on 7 November 1566 he left for his new post. During his seven years at Salamanca, Francisco de Salinas was professor of music at the university. The two musicians experimented together with the enharmonic genus, and according to Espinel (1618) Navarro's choir served as a testing-ground for Salinas's theories. Navarro was constantly on the lookout for singers of high quality, but he also had considerable difficulties with certain recalcitrant members of the cathedral establishment, for example with the drunken organist Pedro Ricardo. To lessen his worries the chapter relieved him of the responsibility of instructing the choirboys. Continuing tension, however, made him increasingly difficult to handle, and matters came to a head on New Year's Eve 1573, when he struck the succentor Juan

Sánchez 'a violent blow on the face, thereby causing a grave scandal'. He was promptly dismissed, and from 1574 to 1578 he directed the choir of the cathedral at Ciudad Rodrigo, a comparatively poor foundation, where the young Juan Esquivel Barahona was among his pupils. On 10 September 1578 he was appointed *maestro de capilla* of Palencia Cathedral, where the bishop was Alvaro de Mendoza, his friend from his time at Avila, who now secured for him the right to wear a canon's brocade, to occupy an important position in the choir and to receive substantial financial benefits, privileges that had not been granted to his predecessor, Pedro Ordóñez, and in consequence the cathedral prebendaries composed a written protest, dated 20 October 1578. On 22 May 1579 he and others petitioned the chapter to found a brotherhood devoted to the Virgin Mary and St Antoninus, the cathedral's patron saint. Though he was at Palencia for only two years, the chapter voted that he be buried in a privileged crypt of the cathedral.

Alone among Spanish Renaissance composers, Navarro was honoured by a posthumous publication, the *Psalmi, hymni ac Magnificat* (1590); it was paid for by Francisco Reinoso, a wealthy official of Palencia Cathedral who had been chief administrator to Pope Pius V in Rome. He chose as editor Francisco Soto de Langa (whom Navarro had unsuccessfully attempted to attract to Salamanca Cathedral as a singer in 1572). The publication was one of the two most popular collections of vespers music in Spain, Portugal and Mexico; the extant copies all show signs of considerable use, and many manuscript copies were made up to the 18th century. The volume includes settings of many of the texts found in Guerrero's *Liber vesperarum* (1584), and also contains revised versions of some of the hymns that Navarro presented to Avila Cathedral in 1565; comparisons of the two collections reveal more refined part-writing in the later reworkings, so that the inner parts in particular are more active and melodically attractive. Nearly all the pieces in both collections involve the alternation of plainsong and four-part polyphony. Navarro's polyphonic textures invariably quote a plainsong in at least one voice, always in a skilful and subtle manner. Canons are to be found in ten of the 28 hymns, in the final 'Gloria Patri' of each of the first eight *Magnificat* settings (where the interval of the canon corresponds to the number of the tone) and occasionally elsewhere; they are always unobtrusively introduced. In the preface Soto praised Navarro for supreme erudition blended with 'incredible sweetness'. Aguilera de Heredia, in his *Canticum Beatissimae Virginis deiparae Mariae* (1618), may have outdone Navarro in the ingenuity of his tone-number canons, but no later Spanish composer of vesper music excelled him in appealing, as Soto put it, to 'that larger general public which will in the future have an opportunity of hearing these works sung'.

## WORKS

### sacred vocal

*Psalmi, hymni ac Magnificat totius anni*, 4vv (Rome, 1590); ed. S. Rubio (Madrid, 1978)

*Sacred contrafactum*, 4vv, 1588<sup>11</sup> [pubd as villanesca, 1576<sup>8</sup>]

12 motets, 4–6vv, E-V; 3 ed. J.B. de Elústiza and G. Castrillo Hernández, *Antología musical* (Barcelona, 1933)

*Magnificat*, psalms, hymns, GU, MA, Tc, V, VAc, Zvp, Puebla Cathedral, Mexico

(see *StevensonRB*)

3 Magnificats, 2 psalms, 4vv, ed. H. Eslava y Elizondo, *Lira sacro-hispana*, siglo XVI, 1st ser., ii (Madrid, 1869); sources not identified, possibly spurious

### secular

2 villanescas, villancico, 1576<sup>8</sup> [intabulations]

6 secular songs, 4vv, *Mmc* [incl. 2 pieces also in 1576<sup>8</sup>]; ed. M. Querol Gavaldá, *MME*, viii–ix (1949–50)

### BIBLIOGRAPHY

*LaborD*

*StevensonRB*

*StevensonSCM*

**V. Espinel:** *La casa de la memoria* (Madrid, 1591), f.46v

**V. Espinel:** *Vida del escudero Marcos de Obregón* (Madrid, 1618); ed. S. Carrasco Urgoiti (Madrid, 1972), ii, 146

**R. Mitjana:** *La capilla de música de la catedral de Málaga, año de 1543 al año de [1569]* (MS, *S-Skma*), 45, 54

**J.B. Trend:** 'Catalogue of the Music in the Biblioteca Medinaceli, Madrid', *Revue hispanique*, lxxi (1927), 489–554

**R. Casimiri:** 'Melchior Robledo, maestro a Saragozza; Juan Navarro, maestro ad Avila nel 1574', *NA*, xi (1934), 203–6

**H. Anglès:** 'El archivo musical de la catedral de Valladolid', *AnM*, iii (1948), 59–108, esp. 61, 83

**D. Crawford:** 'Two Choirbooks of Renaissance Polyphony at the Monasterio de Nuestra Señora of Guadalupe', *FAM*, xxiv (1977), 145–74

**S. Rubio:** : Introduction to *Juan Navarro* (Madrid, 1978); see also review by R. Stevenson, *Inter-American Music Review*, iii (1980–81), 105–7

**J. Lopéz-Calo:** *La música en la catedral de Palencia* (Palencia, 1980–81), i, 496–501, ii, 589–90

**T.H. Thomas:** *The Music of Juan Navarro Based on Pre-Existent Musical Materials* (diss., U. of Texas, Austin, 1990)

**R.M. Stevenson:** 'Spanish Polyphonists in the Age of the Armada', *Inter-American Music Review*, xii/2 (1991–2), 17–114, esp. 68–82

ROBERT STEVENSON

## Navarro, Juan (ii)

(*b* Cádiz, *c*1550; *d* ?Mexico, *c*1610). Mexican composer of Spanish birth. He worked in the Mexican province of Michoacán as a Franciscan priest, confessor and choir singer. In 1572 the Bishop of Michoacán, Juan Diego de Rinçon, took possession of 100 copies of a *Passionario*, elaborately printed in Mexico City, which contained plainsong music for the St John Passion. Somewhat later, Navarro set out to compose plainsong settings for all the Passion narratives and various other readings, thus providing music for the entire Holy Week. He completed his work in 1601, and was granted a printing licence with exclusive privileges for 12 years, but his book, *Liber in quo quatuor Passiones Christi Domini continentur ... octo Lamentationes, oratioque Hieremie Prophete*, was not published until 1604 (by Diego López Davalos, Mexico City). The earliest book of music both composed and printed in America, it contains, as the title shows, music for



the four Passions, eight Lamentations and the Prayer of Jeremiah, on 105 numbered leaves. Navarro's settings are responsorial and resemble a somewhat individualized plainchant; they are largely syllabic but use occasional melismas for dramatic emphasis. In an effort to secure the financial success of his book among clergy of the various orders, Navarro added letters of approval from Dominican and Augustinian authorities, as well as from the archbishop and from the viceroy, to the printed Franciscan recommendations. The book used to be attributed to Juan Navarro (i); the correct attribution was established by Chase.

## BIBLIOGRAPHY

- J.M. Beristáin de Souza:** *Biblioteca hispano-americana septentrional*, ii (Amecameca, 1883, 3/1947)
- J.T. Medina:** *La imprenta en México, 1539–1821* (Santiago, 1907–12/R), ii
- L.M. Spell:** 'The First Music-Books Printed in America', *MQ*, xv (1929), 50–54
- H.R. Wagner:** *Nueva bibliografía mexicana del siglo XVI* (Mexico City, 1940–46)
- G. Chase:** 'Juan Navarro *Hispalensis* and Juan Navarro *Gaditanus*', *MQ*, xxxi (1945), 188–92
- R. Stevenson:** *Music in Mexico* (New York, 1952/R)

Alice Ray Catalyne/Mark Brill

## Navarrus, Martinus.

See [Azpilcueta, Martín de](#).

## Navas, Juan Francisco de

(*b* c1650; *d* Madrid, 1719). Spanish harpist and composer. His father, Juan Gómez de Navas, was from 1654 a singer (and in 1684 temporary *maestro de capilla*) in the Spanish royal chapel; his brother Ignacio de Navas, was also a musician in the royal service. Juan Francisco began his service in the royal chapel in 1669 and was a pupil of the harpist and composer Juan Hidalgo. After Hidalgo's death in 1685 he became principal harpist at court for both sacred and secular music. According to archival documents (*E-Mp*), Navas was selected by Hidalgo himself. He was a natural choice because his abilities as harpist and continuo player were matched by his talent as a composer. As a composer of theatrical songs, *tonos* and *tonadas* for the court and villancicos, Navas was said by contemporaries to have preserved the precepts of musical style and text setting developed by Hidalgo. In fact, his music shows slightly more modern traits, with longer and more ornamented vocal phrases and the incorporation of obbligato instrumental lines that interact with the vocal line.

By 1694, not quite ten years after Hidalgo's death, Navas had composed music for at least nine court plays and described himself as the principal composer of theatrical music at court. By 1700 he had composed for four more court plays, making a total of 13. His songs and musical scenes for five *comedias* and zarzuelas survive as a significant contribution to the extant repertory. By far his most important extant work is the score to the

three-act zarzuela *Destinos vencen finezas* (text by Lorenzo de las Llamosas), performed on 6 November 1698, with nearly 50 musical numbers, including solo songs, three sections of recitative, ensemble songs, choruses and valuable instrumental parts for violins, ‘viola de amor’, viols, oboes, bassoon, *clarines* and basso continuo. Two exemplars of the printed score survive (in *E-Mn* and *F-Dm*). This was the first zarzuela to be printed as a musical score, issued in a luxury edition in 1699 by Imprenta de Música in Madrid, under the auspices of Miguel Martín (a singer in the royal chapel), Pedro París (also of the royal chapel) and the composer Joseph de Torres.

## WORKS

Venir el amor al mundo (zar, F. de León), 4 Nov 1680, *E-Bc, Mn*

Duelos de Ingenio y Fortuna (mythological play, 3, B. Candamo), 1687

Amor es esclavitud (comedia, V. Salvador), 1688

Amor, industria y poder (L. de las Llamosas), 1692

Destinos vencen finezas (zar, 3, Llamosas), 6 Nov 1698 (Madrid, 1699)

Con música y por amor (zar, 2), 1709, collab. A. Literes and possibly J. de Cañizares

Apolo y Dafne (zar), collab. S. Durón, *Mn*

Missa con clarin, 8vv, *SC*

Vocal pieces (tonos, tonadas, recitados, villancicos), *Bc, Mn, NArv, PA, SEc, US-NYhs, SFs* etc.

## BIBLIOGRAPHY

**F. Pedrell, ed.:** *Teatro lírico español anterior al siglo XIX* (La Coruña, 1897–8)

**E. Cotarelo y Mori:** *Historia de la zarzuela, ó sea el drama lírico en España* (Madrid, 1934)

**L.K. Stein:** *Songs of Mortals, Dialogues of the Gods: Music and Theatre in Seventeenth-Century Spain* (Oxford, 1993)

**J.J. Carreras:** “Conducir a Madrid estos moldes”: producción, dramaturgia y recepción de la fiesta teatral *Destinos vencen finezas* (1698/99), *RdMc*, xvii (1995), 113–43

**L.K. Stein:** ‘Las convenciones del teatro musical y la herencia de Juan Hidalgo’, *Bances Candamo y el teatro musical de su tiempo (1662–1704)*, ed. José Antonio Gómez (Oviedo, 1995)

**L.K. Stein:** “Este nada dichoso género”: la zarzuela y sus convenciones’, *Música y literatura en la península ibérica 1600–1750* (Valladolid, 1997), 185–217

**J. Koegel:** ‘New Sources of Music from Spain and Colonial Mexico at the Suro Library’, *Notes: Quarterly Journal of the Music Library Association*, lv/3 (1999), 583–613

LOUISE K. STEIN

## Navoigille, Guillaume [*l'aîné*]

(*b* Givet, c1745; *d* Paris, Nov 1811). French violinist and composer, brother of Julien Navoigille *le cadet*. The only information regarding his origins and early life comes from a fanciful and thoroughly unreliable article by J.B.B. Roquefort which relates that his real surname was Julien and that he was adopted by an expatriate Venetian noble named Navoigille, who settled in

France about 1750. Although this story is implausible, no better information has come to light. The Navoigille who obtained a printing privilege in Paris on 6 March 1749 could not have been Guillaume; perhaps it was his father, for Guillaume signed his six trios op.1 (1765) 'Navoigille *fiils*', implying that his father was also known in musical circles.

The dedication of op.1 – the earliest reliable document of Navoigille's career – to Baron de Bagge reveals that he had been in the baron's service since about 1760. Between 1765 and 1777 he published all his principal compositions; they are mostly sonatas, trios and symphonies in a highly conventional style. During the same time he was employed in the orchestra of the Duke of Orléans. Twice in 1778 symphonies by Navoigille were heard at the Concert Spirituel. He seems to have been a competent but unremarkable violinist; the newspapers often reported his participation in concerts, but seldom offered any evaluation of his playing.

After about 1780 Navoigille turned his attention to directing and teaching. By about 1783 he was conductor of the Concert de la Loge Olympique (formerly the Concert des Amateurs) and at the same time he became a violin professor at the Lycée des Arts, a free school for talented young musicians, where Alexandre Boucher, having been admitted on his recommendation, was his pupil. During the Revolution Navoigille remained active as a conductor and even composed several Revolutionary songs, of which two have survived. He did not, however, compose the *Marseillaise*, as Fétis once claimed. About 1805 he and his brother went to the Netherlands to play in the royal orchestra under Plantade. On the unification of France and the Netherlands (1810) they returned to Paris.

## WORKS

printed works published in Paris

Vocal: Recueil de 6 ariettes, op.6, hp acc. (1776); Chant républicain pour la fête de l'agriculture, 'Gloire à la main habile', 1v, bc (1798); Chant républicain pour la fête de la reconnaissance, 'Que tes appas', 1v, bc (1798); other Revolutionary works mentioned by Pierre

Orch: 6 syms., op.5 (1774); 3 syms., op.8 (c1776), no.2, C, ed. in *The Symphony 1720–1840*, ser. D, i (New York, 1984); Symphonie concertante, vn, pf, hp, orch, ? arr. of op.9

Chbr: 6 trios, 2 vn, b [3 with orch], op.1 (1765); 6 duetti, 2 vn, op.2 (1765); 6 sonates, 2 vn, b, op.3 (1766); 6 sonates, vn, b, op.4 (1768); Recueil de 3 airs variés et 3 caprices, vn, op.7 (c1776); 3 trios, hp, pf, vn obbl, op.9 (c1777); 6 trios, 2 vn, b, op.10 (c1777); 6 trios, 2 vn, b/va (n.d.), ? the same as op.3 or op.10; Recueil de contredanses et waltz (n.d.); others

## BIBLIOGRAPHY

*Brook*SF

*La Laurencie*EF

*MGG1* (B.S. Brook)

*Pierre*H

**G. Vallat:** *Etudes d'histoire, de mœurs et d'art musical* (Paris, 1890)

**C. Pierre:** *Les hymnes et chansons de la Révolution* (Paris, 1904/R)

**N. Wild:** *Dictionnaire des théâtres parisiens au XIXe siècle* (Paris, 1989)

## Navoigille, Julien

[*le cadet*] (b Givet, c1749; d ?Paris, after 1811). French violinist and composer, brother of [Guillaume Navoigille l'aîné](#). He was known as a violinist in Paris by about 1773 and was active thereafter as teacher, player, director and composer. It is difficult to separate his activities from those of his brother, for each is usually called simply 'Navoigille' in newspaper accounts. According to Roquefort, Julien was deputy leader and later director of the private orchestra of the Count of Provence (later Louis XVIII) from 1789 to 1792. Subsequently he directed at the Théâtre de la Pantomime (later Théâtre de la Cité), for which he wrote *La naissance de la pantomime* and *L'héroïne suisse, ou Amour et courage*. He was in the Netherlands with his brother from 1805 to 1810, after which he returned to Paris.

Navoigille's nephew Joseph (Giuseppe) Navoigille published two works, *Sei alletamenti da camera* (Paris, n.d.) and *6 trietti* (Paris, 1778), both for two violins (or flutes) and bass. Julien's daughter (name unknown) received favourable reviews as a harpist in 1798.

### WORKS

#### stage

first performed at the Théâtre de la Pantomime, Paris; all lost

Les honneurs funèbres, ou Le tombeau des sans-culottes (Ducray-Duminil), 1793

L'orage, ou Quel guignon (oc, 1, J.-G.-A. Cuvelier de Trie), 1793

L'héroïne suisse, ou Amour et courage (Cuvelier de Trie and J.-B.-A. Hapdé), 1798

La naissance de la pantomime (Cuvelier de Trie and Hapdé), 1798

Empire de la folie, ou La mort et l'apothéose de Don Quichotte (pantomime, 3, Cuvelier de Trie), 1799, collab. J. Baneux

#### instrumental

published in Paris unless otherwise stated

Symphonie concertante, 2 vn, orch (n.d.), lost

Chbr: 6 trios, 2 vn, b/va (c1771); 6 quatuors concertants, op.1 (1773); 6 quatuors, op.2 (1773); 6 Quartettos in the Comic Stile, op.2 (London, 1779); 6 quatuors concertants, op.3 (n.d.); 6 romances et 6 rondeaux, pf, 2 vn ad lib, op.4 (1786); 6 sonates, op.5 (1788), nos.1–5, pf, acc 2 vn, no.6, pf, acc. ob/cl

### BIBLIOGRAPHY

*Brook*SF

*La Laurencie*EF

MGG1 ('Navoigille, Guillaume l'aîné', B.S. Brook)

P.L. Jacob, ed.: *Bibliothèque dramatique de Monsieur de Soleinne* (Paris, 1843–5); suppl. by C. Brunet: *Table des pièces de théâtre* (Paris, 1914)

N. Wild: *Dictionnaire des théâtres parisiens au XIXe siècle* (Paris, 1989)

# Naw, Stephen.

See [Nau, Stephen](#).

# Nawba

(Arab.: 'turn').

A term used in Arabic art music for a suite of songs and instrumental pieces. See [Arab music](#), §1, 5(ii).

# Naxhe, Hubertus.

See [Naich, Hubert](#).

# Nāy.

See [Ney](#).

# Naylor.

English family of musicians.

- (1) [John Naylor](#)
- (2) [Edward \(Woodall\) Naylor](#)
- (3) [Bernard Naylor](#)

J.A. FULLER MAITLAND/RAYMOND HOCKLEY (1, 2), WILLIAM AIDE/RAYMOND HOCKLEY (3)

[Naylor](#)

## (1) [John Naylor](#)

(*b* Stanningley, nr Leeds, 8 June 1838; *d* at sea, 15 May 1897). Organist and composer. He was organist and choirmaster at St Mary's, Scarborough, then, after gaining two Oxford Music degrees (BMus 1863, DMus 1872), at All Saints, Scarborough, and at York Minster. His works, primarily choral, show originality: in the cantatas *Meribah* and *Manna* the voice of God is sung by three voices in harmony, and in the anthem *Know ye not that there is a prince?* he introduced bagpipes. He championed a diversity of unfamiliar music ranging from Bach to Wagner.

[Naylor](#)

## (2) [Edward \(Woodall\) Naylor](#)

(*b* Scarborough, 9 Feb 1867; *d* Cambridge, 7 May 1934). Organist, composer and writer on music, son of (1) John Naylor. Having learnt much as a child from his father, he studied at Cambridge (BA 1887, MusB 1891, MusD 1897) and at the RCM with Stanford and Frederick Bridge. He held appointments as organist of St Michael's, Chester Square (1889–96), and St Mary's, Kilburn (1896–7), before returning to Cambridge as organist of his old college, Emmanuel, where in 1904 he was appointed lecturer. His

most important compositions are vocal. *The Angelus*, winner of the Ricordi prize for an English opera, was produced at Covent Garden in 1909 and broadcast in 1923. His extensive output of church music incorporates elements from the 16th to the 20th centuries. A leading authority on Shakespeare and music, he was an early exponent of greater musical authenticity.

## WRITINGS

*Shakespeare and Music* (London, 1896/R)

*An Elizabethan Virginal Book* (London, 1905/R) [critical essay on the Fitzwilliam book]

*Shakespeare Music* (London, 1913/R)

*The Poets and Music* (London, 1928/R)

Mss in GB-Ce

Naylor

### (3) Bernard Naylor

(*b* Cambridge, 22 Nov 1907; *d* Bassenthwaite, Cumbria, 19/20 May 1986). Composer, organist and conductor, son of (2) Edward Naylor. He studied with Vaughan Williams, Holst and Ireland at the RCM (1924–7) as organ scholar, then went to Exeter College, Oxford (BMus 1930), where he conducted the university opera club. In 1932 he moved to Winnipeg, Canada and became conductor of the Philharmonic Choir, the Male Voice Choir and the Winnipeg SO. He returned to England to take an appointment as organist and director of music at Queen's College, Oxford (1936–9), but in 1940 he was back in Canada, where in 1942 he formed the Little SO of Montreal. He returned to England to teach at the universities of Oxford (1950–52) and Reading (1953–9). In 1959 he settled permanently in Canada, in Victoria, British Columbia, and gave his attention to composition. As the *Missa sine Credo* and the *Magnificat and Nunc dimittis* illustrate, his music is fastidious and emotionally restrained, combining the use of canon and inversion with melodies that often move by step or in minor 3rds. The *Stabat Mater*, first performed at the 1964 Three Choirs Festival, exhibits characteristic passages in contrary motion. His musical idiom, marked by sensitive text setting, scrupulous craftsmanship and graceful chromatic counterpoint, and exemplified by his Nine Motets, had individuality but little influence on other composers.

## WORKS

(selective list)

### choral

Unacc.: 3 (Latin) Motets, SSAATTBB, 1948–9; 9 (English) Motets (Bible), SSATB, 1951–2; Herrick Suite, SATB, 1952/6; 6 Poems from 'Miserere' (D. Gascoyne), S, S, SATB, 1960; Mag and Nunc, SATB, 1964; Missa sine Credo, SATB, 1964 [Exultet mundus gaudio, S, A, T, B, SA, SSAATTBB, s, 1969]; Set me as a seal (A.

Swinburne), SATB, 1976

With org and/or pf: Service and strength (C. Rossetti), SATB, 1964; Jubilate Deo, SATB, 1966; The Armour of Light (Advent cant.), S, SATB, 1966–7; Invitation to Music (R. Crawshaw), SATB, 1969

With orch: The Annunciation according to St Luke, S, T, SATB, timp, hp, str, 1949; King Solomon's Prayer (Apocrypha: *Wisdom of Solomon*), S, SATB, chbr orch, 1953; Spenser's Madrigals, SATB, ob, eng hn, bn, pf, str, 1954; Missa da camera, S, A, T, B, SATB, chbr orch, 1954/66; Stabat Mater, SSAA, chbr orch, 1961; The Resurrection according to St Matthew, S, Bar, B, spkrs, SATB, chbr orch, 1967

#### solo vocal

With pf: Dreams of the Sea (W.H. Davies), med v, 1947; Rose-Berries (M. Webb), med v, 1947; Speaking from the Snow (C. Day Lewis), suite, high v, 1947; Gentle Sleep (S.T. Coleridge, high v, 1952; 3 Feminine Things (R. Pitter), med v, 1974

With ens: The House of Clay (cant., R. Knevet), Bar, fl, cl, bn, str trio, ?1949/64; The Nymph Complaining for the Death of her Faun (A. Marvell), Mez/C, fl, ob [ob-ov eng bn] eng hn, cl, bn, str qt, 1965; On Mrs Arabella Hunt Singing (W.S. Congreve), S, va da gamba, hpd, 1970

With orch: The Living Fountain (cant., R. Watkyns), high v, str orch, 1947/63; 3 Shakespeare Sonnets, Bar, 1956–7; Personal Landscape (P.K. Page), S, chbr orch, 1971

#### instrumental

Qnt, rec/fl, ob/eng hn, bn, va da gamba, hpd, 1960; Str Trio, 1960; Variations, orch, 1960

Mss in *UK-Ce, C-Vlu*

Principal publishers: Novello, Roberton

### BIBLIOGRAPHY

*EMC2* (J. Anderson)

**L. Halsey:** 'Bernard Naylor's Nine Motets', *MT*, cii (1961), 419–21

**W. Aide:** 'Bernard Naylor', *Contemporary Canadian Composers*, ed. K. MacMillan and J. Beckwith (Toronto, 1975), 164–7

## Nayo, Nicholas Zinzendorf

(*b* Baika, 14 April 1922; *d* Baika, 15 March 1993). Ghanaian composer. Following tuition on the harmonium from his father, he developed his musical skills and directed fife bands and a choir at the Presbyterian Teacher Training College at Akwapim-Akropong. Nayo entered the music school of Achimota College in 1949, studying with Amu, and became a Licentiate of the Royal Schools of Music in 1953. After some years as a school music teacher, he studied with Nketia at the University of Ghana, Legon, gaining the Diploma in African Music (1964), then attended Boston University (MMus 1970). As the first director of the National Academy of Music, Winneba (1973–5), Nayo encouraged his students to explore 20th-century harmonic vocabularies; *Mawu xo Mia 'Kpedada* (1973) was a demonstration piece for this purpose. He was a lecturer at the University of Ghana (1975–9) and a senior lecturer (1979–84) then professor (1986) at the University of Lagos.

Nayo's early works show the influence of Amu in their imitative techniques, simple harmony, duple time signatures and reliance on indigenous musical themes. The completion of a thesis on the Anlo-Ewe composer Vinoko Akpalu encouraged Nayo to intensify southern Ewe musical elements in such works as the *Volta Symphony* (1988). Nayo's middle period is marked by atonal tendencies, unresolved 7th chords, the adoption of 6/8 time signatures and the use of extended forms and the orchestral medium. On his appointment as director of the Ghana National SO (1987–93), the government's stated aim of cultural self-reliance prompted a major shift in his compositional techniques. *Fontomfrom Prelude* (1989) and *Mandela Overture* (1991) are examples of his conscious reliance on indigenous musical instruments, themes and performance practices. His writings include educational books on music.

## WORKS

(selective list)

Chorus and orch: Mitso Dzidzo Seye, 1971; Mawu xo Mia 'Kpedada, 1973; Mina Mida Akpe Na Mawug, 1983

Orch: Reconciliation Ov., pf, orch, 1968; Atlantika, pf, orch, 1970; Abongo Special, 1973; New Era, 1973; Volta Sym., 1988; Fontomfrom Prelude, 1989; Accra Sym., 1990; Mandela Ov., 1991

Chbr and solo inst: Forum Special, vn, pf, 1961; Farewell to General Kotoka, vc, pf, 1967; Pf Qt, fl, cl, vc, pf, 1976; Sonata, pf, 1978

Unacc. choral: Hadzidzi Nugae; Aseye Nedi Kple Dzidzo; Nutifafa Mawu; Mivu Agboa; Dzodzoeto Nenyé

DANIEL AVORGBEDOR

## Nazareth [Nazaré], Ernesto (Júlio de)

(*b* Rio de Janeiro, 20 March 1863; *d* Rio de Janeiro, 4 Feb 1934). Brazilian composer and pianist. He studied the piano with his mother, with Eduardo Madeira and with Lucien Lambert, who gave him an intimate knowledge of Chopin's music, which became influential on his own work. By 1877, when the polka *Você bem sabe* was published by Artur Napoleão, he had begun to compose in the current popular dance genres, and as a pianist he worked exclusively in light music. From 1919 he was employed by the publishing house of Carlos Gomes (later Carlos Wehrs), performing scores for clients, and he played daily in the Odeon cinema (1920–24), where Villa-Lobos had worked a few years earlier as a cellist, and for which he wrote the famous tango *Odeon*. Nazareth won wide popularity in the 1920s and toured the states of São Paulo and Rio Grande in 1921 and 1932. The tangos established him as the most influential Brazilian popular composer of the 20th century; Villa-Lobos praised him as 'the true incarnation of the Brazilian soul'. Nazareth was responsible for producing national types of such dances as the polka and the tango, and for creating a model for the *maxixe*. His waltzes and tangos were sources of inspiration for numerous composers, including Milhaud, Villa-Lobos, L. Fernandez, Mignone and



Gnattali. His music enjoyed great success in the late 20th century, and by the 1970s had been recorded and published in Europe and the USA.

## WORKS

(selective list)

c100 tangos brasileiros incl. Atrevido, Brejeiro, Carioca, Chave de ouro, Duvidoso, Espalhafatoso, Está chumbado, Favorito, Fon-fon, Garoto, Insuperável, Labirinto, Matuto, Nenê, Odeon, Ouro sobre azul, Perigoso, Pierrot, Podia ser pior, Ramirinho, Rebolicho, Sagaz, Sarambeque, Sustenta a nota, Tenebroso, Travêso

Tangos característicos: Batuque, Digo, Mesquitinha, Turuna

Polkas: Alerta, Atrevidinha, Beija-flor, Cruz ... perigo!, Não caio noutra, Não me fujas assim, Nazareth, Pipoca, Zizinha

Polcas-choros: Amenoresedá, Apanhei-tecavaquinho, Cavaquinho, por que choras?, Você bem sabe

Other dances and pieces, all for pf, to total of c220

## BIBLIOGRAPHY

**B. Itiberê:** 'Ernesto Nazareth na música brasileira', *Boletín latino-americano de música*, vi (1946), 309–21

**M. de Andrade:** *Música, doce música* (São Paulo, 1963)

**J.C. Diniz:** *Nazareth: estudos analíticos* (Recife, 1963)

**G. Béhague:** *Popular Musical Currents in the Art Music of the Early Nationalistic Period in Brazil, c1870–1920* (diss., Tulane U., 1966)

**G. Béhague:** *Music in Latin America: an Introduction* (Englewood Cliffs, NJ, 1979)

**V. Mariz:** *História da música no Brasil* (Rio de Janeiro, 1981, 4/1994)

GERARD BÉHAGUE

## Nazario, Lelo

(b São Paulo, 15 July 1956). Brazilian composer and pianist. He began his piano studies at the age of four, later studying with Menininha Lobo. He worked as a musical assistant for Radio e TV Cultura in São Paulo (1974–5). At that time, he joined the Hermeto Pascoal group, also playing with such jazz musicians as Marcio Montarroyos, Roberto Sion, Mauro Senise and Hector Costita. In 1977 he formed and made three recordings with Grupo Um, one of the first ensembles to combine traditional Brazilian and contemporary styles. At the same time, he led the Symetric Ensemble (two pianos and bass). He toured Europe in 1980 with Symetric and in 1983 with Grupo Um. Nazario has written avant-garde works and music for different formations, including music for piano, ensembles and orchestras, as well as electroacoustic, film and dance music. In 1988 he joined the group Pau Brasil, touring Europe and the United States several times, recording three albums and winning the Sharp Prize (for the best instrumental group) in 1996. For the same group in 1992, he composed an opera in collaboration with other composers, *Opera dos 500*, sponsored by the city of São Paulo to celebrate the 500 years since the discovery of America. In 1989 he formed the Duo Nazario with the drummer Zé Eduardo Nazario. For this group he wrote *Limite* and *Aurora*, both performed with the Banda Sinfonica do Estado de São Paulo in Brazil and abroad.

## WORKS

(selective list)

Stage: Opera dos 500 (Naum Alves de Souza), 1992 [in collab. with other composers]; Pau Brasil, cond. Nelson Ayres, Sao Paulo, Teatro Municipal, Oct 1992

Band: Limite, kbd, perc, sym. band, elecs, 1990; Aurora, fl, sax, perc, kbd, sym. band, elecs, 1996

Chbr and solo inst: Marcha sobre a cidade, sax, db, perc, kbd, 1978; O homem de Wolfsburg, pic, a cl, a sax, db, perc, pf, 1980; Sursolide suite, 2 db, pf, 1980; Lagrima, pf, 1981; Esquisses, 4 fl, 1982; A flor de plástico incinerada (II), s sax, perc, db, mar, elec pf, elecs, 1983; Balada unidimensional, gui, tape, 1983; Sonhos esquecidos, a sax, perc, db, elec pf, 1984; Valsa (12-Tone Waltz), a sax, perc, db, pf, 1984; Metrópolis tropical, s sax, gui, db, perc, kbd, 1990; Dança das águas, fl, perc, kbd, 1996

Tape: Discurso aos objetos, 1981

Principal recording companies: Lira Paulistana, Utopia

IRATI ANTONIO

## Nazaykinsky, Yevgeny Vladimirovich

(b Novaya Malikla, Ulyanovsk province, 12 Aug 1926). Russian musicologist. He studied at the Gnesin Music Teachers' Training College (1950–55) and graduated in musicology under Skrebkov; he also completed his postgraduate studies there in 1958 and obtained the *Kandidat* degree in 1967 with a dissertation on tempo. After working in the acoustics laboratory of the Moscow Conservatory (1952–62), he began teaching music analysis in 1962 at the conservatory, where he became a senior lecturer in 1970 and professor in 1976. In 1970 he also organized and headed a department for music teachers at higher educational institutes and he was head of the music theory department, 1974–96. He took the doctorate in 1973 with a study on the psychology of music perception.

Besides traditional music theory, Nazaykinsky's diverse scholarly publications include writings on music psychology, axiology and acoustics. On the basis of precisely defined tempos and rubatos in performances by well known performers, he suggests solutions to questions of tempo in various works; he examines how rubato segments can unify a composition, the specific features of rubato and tempo in different sections of a musical form, and the interaction of rubato with other musical elements. In his later writings Nazaykinsky has examined the general principles that govern the unfolding of a musical composition in time and how these principles relate to theories in psychology (1982); he has also investigated the properties of musical sounds by contrasting sounds in speech, nature and the environment, and he has examined aesthetic problems in the perception of music (1988). The author of more than 100 publications, Nazaykinsky is

known as editor of the series *Muzikal'noye iskusstvo i nauka* ('Musical Art and Science'). He has taken part in conferences world-wide and lectured at Russian conservatories, the Cologne Hochschule für Musik and the Mozarteum, Salzburg. As a member of the ISME, he has delivered reports in Japan and Canada; he has also long been involved with examination boards for higher education in Russia and is co-chairman of the commission for the history of art and culture and chairman of the commission for doctoral students at the Moscow Conservatory.

## WRITINGS

- 'O primeneniі akusticheskikh metodov issledovaniya v muzikoznaniі' [On using acoustic methods in musicological studies], 'O dinamicheskikh vozmozhnostyakh sovremennogo simfonicheskogo orkestra' [On the dynamic capabilities of the modern symphony orchestra], *Primeneniye akusticheskikh metodov issledovaniya v muzikoznaniі* (Moscow, 1964), 3–17, 101–30 [with Yu. N. Rags]
- O muzikal'nom tempe* [On tempo in music] (Moscow, 1965)
- ed.: *Muzikal'noye iskusstvo i nauka* [Musical art and science], i–ii (Moscow, 1970–73) [incl. article on Schumann's *Träumerei*, i 'O konstantnosti v vospriyatii muziki' [On constant values in the perception of music], ii, 59–98; 'Iskusstvo i nauka v deyatel'nosti muzikoveda' [Art and science in the activities of the musicologist], ii]
- O psikhologii muzikal'nogo vospriyatiya* [On the psychology of musical perception] (diss., Moscow Conservatory, 1973; Moscow, 1972)
- 'Muzikal'noye vospriyatiye kak problema muzikoznaniya' [Musical perception as a problem for musicology], 'Ostenochnaya deyatel'nost' pri vospriyatii muziki' [Evaluation in the perception of music], *Vospriyatiye muziki*, ed. V. Maksimov (Moscow, 1980), 91–111, 195–228
- Logika muzikal'noy kompozitsii* [The logic of musical composition] (Moscow, 1982)
- 'Nastroyka i nastroyeniye v muzikye' [Tuning and mood in music], *Vospitaniye muzikal'nogo slukha*, ii (Moscow, 1982), 28–42
- 'Slukh Asaf'yeva' [Asaf'yev's ear for music], *SovM* (1983), no.7, pp.81–94
- 'Termini, metafori, ponyatiya' [Terms, metaphors and concepts], *SovM* (1984), no.10, pp.70–81
- 'Printsip yedinovremennogo kontrasta' [The principle of one-off contrast], *Russkaya kniga o Bakhe*, ed. T. Livanova and V. Protopopov (Moscow, 1985), 265–94
- 'Shostakovich i khudozhestvenniye tendentsii v muzikye XX veka' [Shostakovich and artistic tendencies in the music of the 20th century], *Dmitry Shostakovich: Cologne 1985*, 439–94 [in Ger. and Russ.]
- 'Stil' kak predmet teorii muziki' [Style as a topic in the theory of music], *Muzikal'niy yazik, zhanr; stil': problemi teorii i istorii*, ed. V. Protopopov (Moscow, 1987), 175–85
- Zvukovoy mir muziki* [The sound world of music] (Moscow, 1988)
- 'Muzikal'niye liki istorii' [The musical faces of history] in T.N. Livanova: *Stat'i i vospominaniya*, ed. D. Arutyunov and V. Protopopov (Moscow, 1989), 388–412
- “Kogta-to” (E. Grig, op.71, no.1) ['Some time' (E. Grieg, op.71, no.1)], *Problemi romanticheskoy muzik XIX veka*, ed. E.M. Tsareva and K.V. Zenkin (Moscow, 1992), 125–40

‘Simvolika skorbi v muziky Rakhmaninova (k prochteniyu Vtoroy simfonii)’ [The symbolism of grief in Rachmaninov’s music (towards a reading of the Second Symphony)], *S.V. Rakhmaninov: Moscow 1993*, 29–41  
‘Piano i forte v muzike D. Shostakovicha’ [Piano and forte in the music of Shostakovich] *Shostakovichu posvyashchayetsya: sbornik statey k 90-letiyu kompozitora* (Moscow, 1997), 102–9  
*Tsiklicheskiye formi v muziky* [Cyclical forms in music] (forthcoming)

TAT’YANA S. KYUREGYAN

## Nazism.

The doctrines of the National Socialist German Workers’ Party (NSDAP) that dominated Germany’s government from 1933 to 1945. Nazism superimposed an ideology of nationalism and racism on all areas of culture, but although Nazi ideologues expounded on various notions of a musical ideal, the movement never articulated its designs for promoting or implementing a particular musical aesthetic. Many of the features of German musical life one might associate with Nazism, such as mass participation, folk culture, nationalism, anti-Semitism and arch-conservatism, had strong currents in German musical life long before Hitler came to power. Rather, the greatest impact of Nazism on music lay in more tangible policy measures of the Hitler regime: reforming music professions, restructuring musical organizations and purging German musical life of Jews and political opponents.

Music was unquestionably central to Germany’s cultural identity, and Nazi bureaucrats recognized its importance for maintaining Germany’s reputation and dispelling foreign perceptions of Nazi philistinism. They saw that in order to preserve Germany’s envied position as the centre of high musical achievement, it was necessary to guarantee social and economic security for musicians and composers. The situation of creative artists had been in gradual decline since the turn of the century, and a multitude of musicians’ and composers’ lobbying groups had fought for professional and economic safeguards. The Nazi government, unlike previous systems in Germany, centralized the administration of cultural affairs. Through the establishment of the Reichskulturkammer and its music division, the [Reichsmusikkammer](#), it was possible to respond to musicians’ demands for professional and economic security. The Reichsmusikkammer, presided over first by Richard Strauss and then by Peter Raabe, became the obligatory union for practitioners in all facets of music-making and the music industries. Within a relatively short time, the Reichsmusikkammer managed to set wages for professional musicians, regulate certification and restrict amateurs from performing for money, introduce examinations and training courses for private music instructors, and establish an old age pension plan for artists. By requiring proof of Aryan lineage for membership, it also served to exclude Jews from taking part in German musical life.

The Nazi government also placed a high priority on preserving Germany’s musical institutions and lavished support on several that found themselves in serious financial straits by 1933. For instance, the Berlin PO, after years of unsuccessful negotiations with Reich and Prussian bureaucrats before

the Nazi takeover, came under the full protection of the Nazi Propaganda Ministry, was designated an official Reich Orchestra, and secured the highest pay scale ever for its musicians. The Bayreuth Festival also profited from Nazi government sponsorship. Hitler's admiration for Wagner and his close ties with the family prompted him to rescue the festival from its financial difficulties, guaranteeing its growth from a biennial to an annual event from 1936, subsidizing new productions and averting its closure during the war. Some Nazi leaders saw this form of government sponsorship as an invitation to assume direct involvement in artistic matters: Hermann Göring exercised his authority in choosing artistic personnel for the Prussian State Opera in Berlin in his capacity as Prussian prime minister.

Nazi administrators recognized music's potential to rally enthusiasm, enhance education and instil national pride. Rather than introducing widespread reforms in the schools, they concentrated on music-making in adult education, youth organizations, the military and official ceremonies. High culture was made accessible to the working class through large Nazi subscription services. The Nazi party had also established its own Reich Symphony Orchestra in 1931 which, alongside some of the more famous orchestras, appeared at numerous official events. The Hitler Youth expanded pre-existing youth music groups by establishing a multitude of choirs, bands and other ensembles within the organization. The military, too, enlarged its musical activities through the Waffen-SS. The ceremonial function of music was given priority and amateurs were encouraged to learn brass instruments and take part in ceremonial music-making. The organ, touted since the 1920s as the quintessential German instrument, was also promoted for inclusion in official ceremonies and party rallies.

In an effort to increase awareness and appreciation of Germany's musical legacy, the Nazis gave unprecedented support to the field of musicology. The Education Ministry centralized all major research activities in Berlin, and the Propaganda Ministry appointed Hans Joachim Moser to oversee the reworking of texts in the standard repertory rendered politically problematic by virtue of content or Jewish authorship. The musicologist Herbert Gerigk, working for the chief Nazi ideologue Alfred Rosenberg, enlisted colleagues to evaluate literature, compile a music lexicon conceived in the Nazi *Weltanschauung*, plan a Nazi elite university and appraise goods plundered in the military occupation. The scientific branch of Himmler's SS subsidized musicological publications and funded large-scale field research in the folk music of Germanic populations.

Beyond these administrative, social and institutional reforms, Nazi leaders had little impact on musical standards, partly because those dictating the cultural agenda had little interest in music. Hitler was known to be thoroughly consumed with Wagner, even modelling the title of his autobiography *Mein Kampf* on Wagner's *Mein Leben*. Yet knowledge of the Führer's musical tastes did nothing to reverse the steady decline in Wagner's popularity that had set in by the 1920s. The Nazi ideologue Alfred Rosenberg and the Propaganda Minister Joseph Goebbels paid homage to Wagner, but they focussed their energies much more on education, the visual arts and the media.

Lacking clear directions from leaders, music critics and publicists espousing a so-called Nazi musical aesthetic took their cue from existing popular trends in musical thought, embellishing them with rabid nationalism and anti-Semitism. Some of their ideals came from the conservative nationalists typified by Hans Pfitzner, who bewailed the decline of German musical greatness at the hands of American and 'Jewish influences' (i.e. jazz and the Second Viennese School). At the same time, an alternative consensus influencing Nazi thought was the campaign to eliminate the virtuosity and individualism associated with the Romantic era (similarly denigrated as 'Jewish') and to promote music for the folk that could educate and elevate the German nation. This last component of Nazi propaganda shared much with the musical ideals of both the workers' movement and the conservative middle-class youth movement (*Jugendbewegung*). All of them encouraged mass participation and harboured the belief that music could instil a sense of community (*Gemeinschaft*), an idea easily adapted to the Nazi conception of the *Volksgemeinschaft*.

These varied and sometimes contradictory trends can all be detected in the rare official statements on music issued by National Socialist leaders. The largest musical gathering of the 12-year regime, the Reichsmusiktag in Düsseldorf in 1938, supposedly displayed a German musical ideal with performances, speeches and conventions. Yet at the event Goebbels, the masterful orator, was strikingly vague in spelling out Nazi musical goals. In his 'ten commandments' for German musical creation, he proclaimed that the nature of music lies in melody; all music is not suited to everyone; music is rooted in the folk, requires empathy rather than reason, deeply affects the spirit of man and is the most glorious art of the German heritage; and musicians of the past must be respected. The accompanying exhibit on 'Degenerate Music', a potential tutorial in recognizing and rooting out allegedly destructive musical influences, was comparably incoherent. It vilified prominent Jewish composers, conductors, critics and their associates, and attacked jazz, operetta and atonal composition; but it neither provided consistent guidelines for music practice nor reflected current or future music policy. Jazz actually enjoyed increasing success in Nazi Germany, especially during World War II. The exhibit's more focussed criticism against the 'destroyers' of 'Germanic' tonality were largely *ad hominem* attacks on Schoenberg and his school, but atonal and serial works actually continued to be heard and created in the Third Reich.

Thus although some general guidelines were sketched, specific musical standards were never implemented in any systematic way. Part of this failure was due to a lack of organization and a profusion of in-fighting among officials responsible for musical regulation. This proved especially capricious in determining the careers of prominent composers and performers. A classic example was Paul Hindemith, who, with the support of the conductor Wilhelm Furtwängler, had convinced both Hitler and Goebbels of his potential as a model composer and music educator for the new Reich with his opera *Mathis der Maler* and his plans for music education reforms. In the meantime, Alfred Rosenberg had been passed over as head of culture when the Propaganda Ministry was established. Looking for any signs of ideological transgressions by Goebbels, Rosenberg used Hindemith as a pawn in his crusade and cited Hindemith's

earlier works as 'degenerate'. Rosenberg successfully undermined Goebbels's approval of Hindemith, and the composer emigrated. The success or failure of all composers and performers was unpredictable and depended more on personal and political alliances than on racial pedigree or adherence to any aesthetic ideals. Guidelines were so loose and controls so lax that even a few select Jews managed to lead successful careers well into the late 1930s.

The other obstacle to control was the impracticality of music censorship. Anyone serious about rooting out allegedly destructive musical influences would have to contend with the wealth of musical outlets lying beyond government or police controls: amateur activities, recordings and radio. Even though radio came under government supervision, 'degenerate' music such as jazz ultimately survived on the air waves to appease soldiers and to discourage Germans from tuning into foreign broadcasts. Music censorship as such consisted of little more than a few lists issued by the Reichsmusikkammer proscribing the works of certain non-Aryans (Mendelssohn was not among them) and a ruling that dealers and publishers receive permission before disseminating the works of émigrés, but there was no mechanism to implement these measures. During the war, bans were more strictly enforced, mainly targeting foreign works from enemy countries.

The Nazi phenomenon left perhaps its most indelible mark on German musical life in the massive purge of Jews and other outcasts active in performance, composition and music education. While the eradication of 'undesirable' music proved ill-advised, if not impossible, the eradication of 'undesirable' personnel was carried out aggressively. The Nazi purge affected Gypsies, non-whites, and political, social and sexual 'deviants', but most attention was focussed on the Jews. Their exclusion was carried out first by the public ostracism of prominent figures such as Schoenberg, Bruno Walter and Otto Klemperer, and then through bureaucratic means: by 1935, all non-Aryans were excluded from the Reichsmusikkammer, and in 1937 Jews were officially banned from attending public cultural events (this could be enforced only after 1941, when every Jew was required to wear a yellow badge).

The list of music personnel who fled Germany in the first three years of the Nazi regime is long and includes such names as Adolf Aber, Theodor Adorno, Willi Apel, Paul Bekker, Paul Ben-Haim (Frankenburger), Rudolf Bing, Manfred Bukofzer, Paul Dessau, Alfred Einstein, Hanns Eisler, Emanuel Feuermann, Hans Gál, Szymon Goldberg, Berthold Goldschmidt, Herbert Graf, Jascha Horenstein, Erich von Hornbostel, Leo Kestenberg, Otto Klemperer, Erich Korngold, Fritz Kreisler, Lotte Lenya, Edward Lowinsky, Ernst Hermann Meyer, Hans Nathan, Paul Pisk, Hans Redlich, Franz Reizenstein, Curt Sachs, Hermann Scherchen, Arnold Schoenberg, Leo Schrade, William Steinberg, Fritz Stiedry, Ernst Toch, Bruno Walter, Kurt Weill and Stefan Wolpe. Many more fled German-occupied countries in the course of the World War II, especially from Austria, Hungary and Czechoslovakia.

Jews left behind and forced out of their jobs and businesses had to be dealt with in some manner, however. Recognizing the serious economic

implications of this sudden increase in unemployment, and also acknowledging the public relations value of giving an impression of providing for the Jewish community, the Nazi government allowed the Jews to set up the Jüdischer Kulturbund to conduct cultural programmes for their own audiences. Its musical activities were initially rich and varied, but the repertory decreased as the regime sought to disassociate 'German' art from 'Jewish' art (for example, Jews were prohibited from performing or listening to Beethoven after 1937 and Mozart after 1938). The Jüdischer Kulturbund shrank in size and activity as more Jews emigrated or were deported to concentration camps, and it was shut down by the Gestapo in 1941. Music was an organized activity in the concentration camps as well, where ensembles of inmates were used for daily activities to entertain SS troops with waltzes, lieder and symphonies, as well as to torture and humiliate inmates, serve as a background for gruelling labour and drown out screams during executions. The number of promising musicians who perished in the camps is impossible to enumerate.

An impressive list of composers, performers, conductors and academics flourished under Hitler and continued their successes without interruption after World War II (e.g. Herbert von Karajan, Karl Böhm, Wilhelm Backhaus, Elisabeth Schwarzkopf, Walter Gieseking, Friedrich Blume, Heinrich Bessler, Werner Egk and Carl Orff, to name a few). Given the climate of denial in the era of denazification and the Cold War politics that ensued, details of the role of music and musicians in the Third Reich were suppressed for many years, giving rise to a number of misconceptions. One was that Nazism, not unlike Stalinism, imposed aesthetic guidelines for music and took complete control over all facets of musical production and consumption. Another myth was that the majority of musical personnel were forced to cooperate with the Nazi regime against their will, when in fact many of the measures instituted by the Nazi regime were welcomed by the musical community. Finally, the impossible task of rationalizing Germany's rich cultural past with the atrocities of the Nazi era led to a tendency to divorce the 12-year Reich from the rest of Germany's history. However, even the nationalist and anti-Semitic elements of Nazi music policy had their roots in earlier movements, and many prominent personnel in Nazi Germany continued to influence German musical life after 1945.

## BIBLIOGRAPHY

PAMELA M. POTTER

### Nazism

## BIBLIOGRAPHY

*MGG2 ('Nationalsozialismus', B. Sponheuer)*

**P. Raabe:** *Die Musik im Dritten Reich: Kulturpolitische Reden und Aufsätze* (Regensburg, 1936)

**H. Ziegler:** *Entartete Musik: eine Abrechnung* (Düsseldorf, 1939)

**B. Geissmar:** *The Baton and the Jackboot* (London, 1944)

**J. Wulf:** *Musik im Dritten Reich: eine Dokumentation* (Gütersloh, 1966)

**D.W. Ellis:** *Music in the Third Reich: National Socialist Aesthetic Theory as Governmental Policy* (diss., U. of Kansas, 1970)

**A. Riethmüller:** 'Komposition im Deutschen Reich um 1936', *AMw*, xxxviii (1981), 241–78

**F. Prieberg:** *Musik im NS-Staat* (Frankfurt, 1982)



- A. Riethmüller:** 'Die Bestimmung der Orgel im Dritten Reich', *Orgel und Ideologie: Göttweig*, 1983, 28–69
- H. Bair:** 'National Socialism and Opera: the Berlin Opera Houses, 1933–1939', *Opera*, xxxv (1984), 17–23, 129–37
- H.-W. Heister and H.-G. Klein, eds.:** *Musik und Musikpolitik im faschistischen Deutschland* (Frankfurt, 1984)
- N. Drechsler:** *Die Funktion der Musik im Deutschen Rundfunk, 1933–1945* (Pfaffenweiler, 1988)
- A. Dümling and P. Girth, eds.:** *Entartete Musik: zur Düsseldorfer Ausstellung von 1938: eine kommentierte Rekonstruktion* (Düsseldorf, 1988)
- E. John:** 'Musik und Konzentrationslager: eine Annäherung', *AMw*, xlviii (1991), 1–36
- M. Meyer:** *The Politics of Music in the Third Reich* (New York, 1991)
- M. Kater:** *Different Drummers: Jazz in the Culture of Nazi Germany* (New York, 1992)
- H.-W. Heister, C. Maurer-Zenck and P. Petersen, eds.:** *Musik im Exil: Folgen des Nazismus für die internationale Musikkultur* (Frankfurt, 1993)
- F. Lovisa:** *Musikkritik im Nationalsozialismus: die Rolle deutschsprachiger Musikzeitschriften 1920–1945* (Laaber, 1993)
- E. Levi:** *Music in the Third Reich* (London, 1994)
- H. Weber, ed.:** *Musik in der Emigration 1933–1945: Verfolgung–Vertreibung–Rückwirkung* (Stuttgart, 1994)
- J. Braun, V. Karbusicky and H. Hoffmann, eds.:** *Verfemte Musik: Komponisten in den Diktaturen unseres Jahrhunderts* (Frankfurt, 1995)
- P. Potter:** 'The Nazi "Seizure" of the Berlin Philharmonic, or the Decline of a Bourgeois Musical Institution', *National Socialist Cultural Policy*, ed. G. Cuomo (New York, 1995), 39–66
- D. Schubert, ed.:** *Kirchenmusik im Nationalsozialismus: zehn Vorträge* (Kassel, 1995)
- M. Walter:** *Hitler in der Oper: deutsches Musikleben 1919–1945* (Stuttgart, 1995)
- W. De Vries:** *Sonderstab Musik: Music Confiscations by the Einsatzstab Reichsleiter Rosenberg under the Nazi Occupation of Western Europe* (Amsterdam, 1996)
- M. Kater:** *The Twisted Muse: Musicians and their Music in the Third Reich* (New York, 1997)
- P. Potter:** *Most German of the Arts: Musicology and Society from the Weimar Republic to the End of Hitler's Reich* (New Haven, CT, 1998)

## Nazolin, Sebastiano.

See [Nasolini, Sebastiano](#).

## NCB

[Nordisk Copyright Bureau]. See [Copyright](#), §VI (under Denmark).

## N'Dour, Youssou

(b Dakar, 1959 ). Senegalese musician. A Wolof singer with a remarkably flexible voice and a wide range, Youssou N'Dour began singing with Sine Dramatic at the age of 12, and by the age of 15 he was a star, singing with Super Diamono. Several years later he joined the Star Band in Dakar. N'Dour formed Étoile de Dakar in 1979, a group that went on to tour Europe before reforming as Super Étoile de Dakar in 1981. In 1983 he opened his own club in Dakar, the Thiosanne, a venue he used to perfect his craft. He is perhaps the best known performer of **Mbalax**, a distinctive Senegalese music based on the rhythm produced on the *mbung mbung* drum. His home concerts appeal greatly to elegantly dressed Wolof women who perform the *ventilateur* dance during concerts in which they expose their legs, dancing wildly in their floor-length *boubous*. N'Dour toured the world as part of the 'Human Rights Now!' 1988 tour. He owns and operates a recording studio and record label in Dakar, promoting local talent.

## BIBLIOGRAPHY

### and other resources

*Immigrés*, Celluloid CEL6709 (1988)

**W. Bender**: 'The Griot Style', *Sweet Mother: Modern African Music* (Chicago, 1991), 1–41

*Eyes Open*, Columbia CD471186 2 (1992)

*Étoile de Dakar*, Stern's STCD3004, 3006, 3012, 3014 (1993–)

*The Guide*, Columbia CD476508 2 (1994)

GREGORY F. BARZ

## Ndubuisi, Okechukwu

(b Ozu-Idem, 6 July 1936). Nigerian composer. A member of the Igbo people, he received early training in music and co-founded the Enugu Operatic Society in 1960. In 1961 Ndubuisi began composition studies with Wishart at the Guildhall School of Music, then returned to teach at the University of Nigeria, Nsukka. The folksongs which he collected from different ethnic groups became the basis of his arrangements for voices and small ensemble, most of which are sung in their original languages. His approach to harmony, melody and rhythm reflect both indigenous practices and his background in jazz bands. The influences of Vaughan Williams and Ivor Gurney are prominent in Ndubuisi's original works, while his percussive approach to the piano displays his endorsement of Akin Euba's concept of 'African pianism'. Further information is given in B. Omojola: *Nigerian Art Music* (Ibadan, 1995).

## WORKS

(selective list)

Ops: The Vengeance of the Lizards, 1966; Dr Feeles, 1968; Dr Klujo  
Songs (1v, pf, unless otherwise stated): Nyrarinya; Afufa uwa, 1v, fl, pf, 1973; Ife di na oba (folksong arr.); Nwa mgbogbo delu uli (folksong arr.); Mama g'bara mu mba  
Choral (4 pts): Onina manya ogo, 1972; Nma-wo, 1973; Wa aramonu, 1973; Ajama-kwara, 1979; Dim oma (folksong arr.); Ogun salewa (folksong arr.); O se va (folksong arr.); Ozuitem obodomu (folksong arr.); Amoro anokwukwu  
Pf: The Blue Nocturne; War Dance

## NEA.

See [National Endowment for the Arts](#).

## Neaga, Gheorghe

(*b* Bucharest, 19 March 1922). Moldovan composer, son of [Stefan Neaga](#). He studied the violin at the Bucharest Academy of Music with Constantin Nottara (1937–40) and then with B. Kuznetsov at the Moscow Conservatory (graduating in 1948) where he also undertook postgraduate studies (1949–52). He later studied composition with Gurov and then Leyb at the Kishinev Conservatory (1953–8) where he subsequently taught the violin and was later appointed professor of string studies. He has received a number of official awards including the State Prize for the Arts (1967) for his Second Symphony and Honoured Representative of the Arts of the Moldavian SSR (1979). As a composer, he is drawn to chamber genres and works for stringed instruments unsurprisingly dominate his output. Although he does not use actual folk melodies, his language has its roots in Moldovan folklore as many themes in his Second Symphony demonstrate. Neo-classicism is often combined with Impressionist and folkloristic techniques – as in the Quartet for flute, violin, cello and piano (1984) – while ironic paradox, polystylism and collage are features of many other works, such as the Piano Trio (1976). He is particularly attracted to suite forms which provide opportunities for juxtaposing varied and contrasting material.

### WORKS

(selective list)

Ops: Glira (G. Dimitriu), Kishinev, Moldovan Opera and Ballet Theatre, 1974; Cornul de aur [The Golden Horn] (Dimitriu), 1982; Nefertiti (mono-op, Dimitriu), 1995

Orch: Sym. [no.1], 1958; Sym. [no.2], 1965; S, chbr orch, 1966; Danko, sym. poem, 1967; S, str orch, 1970; Conc., vn, chbr orch, 1973; Conc., chbr orch, 1975; Vn Conc., 1979; Aria, Bolero, Allegro, chbr orch, 1982; Sym. [no.3], 1983

Vocal: Aurora (orat, Dimitriu), 1970; Tsikl romansov [Cycle of Romances] (M. Eminescu), 1986; Perpetuum mobile (chbr sym., Dimitriu), S, ens, 1987; Inima [The Heart] (song cycle, Dimitriu), S, vn, pf, 1993; Credinta [Belief] (song cycle, Dimitriu), S, pf, 1994

Chbr and solo inst: Sonata [no.1], vn, pf, 1957; Pf Sonata [no.1], 1961; Syuita [Suite], pf, 1961; Maski [Masks], vn, pf, 1962; Syuita [Suite], str qt, 1965; 5 p'yes [5 Pieces], vn, pf, 1968; 5 p'yes [5 Pieces], pf, 1969; Rechitativ i burleska, vn, pf, 1971, rev. vn, orch; Str Qt [no.1], 1971; Pf Trio, 1976; 4 p'yesī [4 Pieces], str qt, 1977; Pf Sonata [no.2], 1979; Sonata [no.2], vn, pf, 1979; Str Qt [no.2], 1980; Qt, fl, vn, vc, pf, 1984; Syuita [Suite], vc, pf, 1986; Kontsertnaya p'yesa [Concert Piece], chbr ens, 1995

Film scores, choruses, songs and romances

## BIBLIOGRAPHY

- Yu. Korev:** 'U poroga zrelosti' [On the threshold of maturity], *SovM* (1967), no.9, pp.8–16
- Z. Stolyar:** *Georgiy Nyaga* (Kishinev, 1973)
- E. Kletinich:** 'Instrumental'naya muzika G. Nyagi: voprosi évol'yutsii stilya' [The instrumental music of Neaga: questions of the evolution of his style], *Kompozitori soyuznikh respublik*, ed. M.I. Nest'yeva, iv (Moscow, 1983), 26–32
- E. Kletinich:** *Kompozitori sovetsoy Moldavii* [Composers of Soviet Moldavia] (Kishinev, 1987), 201–42 [in Russ.]
- V. Aksenov:** 'Tret'ya simfoniya G. Nyagi: kompozitsionniye osobennosti, traktovka zhanva' [The 3rd Symphony by G. Neaga: compositional peculiarities and the treatment of genre], *Muzikal'noye tvorchestvo v sovetsoy Moldavii*, ed. G.K. Komarova (Kishinev, 1988)
- Compozitori si muzicologi din Moldova: Lexicon bibliografiic* [Composers and musicologists of Moldova: bibliographical reference work] (Chişinău [Kishinev], 1992), 68–71 [in Rom.]

IRINA SUKHOMLIN

## Neaga, Stefan

(*b* Chişinău, 24 Nov/7 Dec 1900; *d* 29 May 1951). Moldovan composer and pianist. Brought up in a musical family, he studied the piano with Yuly Guz at a music school in Chişinău (1912–18) and then at the Conservatory of Music and Dramatic Art in Bucharest where his teachers were Emilia Saegiu (piano) and Castaldi and Cuclin (composition). He then attended the Paris Conservatoire where he studied with Nadia Boulanger (composition), Alfred Cortot (piano) and Charles Münch (conducting). In the 1920s and 30s he gave concerts with the violinist Grigoras Dinicu and, after a spell teaching at the Moscow Conservatory evacuated to Saratov during World War II, in 1946 he joined the staff of the conservatory at Kishinev, where he also conducted the Moldovan State Philharmonia. He became the president of the Moldovan Composers' Union in the same year. He is possibly the most important figure in Moldovan music of the first half of the 20th century. He combines late Romanticism and Impressionism with aspects of Moldovan folk music in an output that spans most non-dramatic genres. He received the George Enescu prize twice (1934 and 1936) and the State Prize of the USSR (1950), in addition to various other awards and medals.

## WORKS

(selective list)

Orch: Sym. [no.1], 1924; Sym. [no.2], 1926; Dor de patrie [Country's Longing], sketch, 1932; Februarie cu zăpadă şi vijelie [February with Snow and Storm], sketch, 1932; Nistru [Dniestr], sym. poem, 1943; Vn Conc., 1944; Imnul R.S.S. Moldoveneşti [Anthem of the Moldavian SSSR], 1945

Vocal: Cîntec de leagăn [Lullaby], 1939; Du-te, du-te dorule [Go, Go, Longing], 1942; Stefan cel Mare [Steven the Great] (cant., E. Bucov), 1945; Basarabeni [The Bessarabians] (cant., L. Corneanu), 1947; Cîntecul Renașterii [Song of the Renaissance] (orat, F. Cabarin), 1951

Chbr and solo inst: Pf Sonata, 1928; Sonata, vn, pf, 1930; Str Qt, 1931; Pf Qnt, 1933; Suita franceză [French Suite], pf, 1937; Fantezie moldovenească [Moldovan Fancy], vn, pf, str, 1940; 5 Pieces, pf, 1941

## BIBLIOGRAPHY

**N. Ilie:** *Stefan Neaga: viața și opera* [Neaga: life and works] (Kishinev, 1966)

**A. Sofronov:** *Stefan Neaga* (Kishinev, 1981)

ION PĂCURARU

## Neale.

Irish family of music publishers, instrument makers and concert promoters. John Neale (or Neal; *d* after 1739) was active in Dublin musical circles from about 1714. In 1721 he described himself as an instrument maker in Christ Church Yard and was selling violins and imported printed music. By 1723 he was organizing weekly concerts at 'Mr Neal's Musick Room in Christ Church Yard' and in the same year was elected president of a social and musical club which later moved to the Bull's Head Tavern in Fishamble Street near Christ Church, subsequently becoming the Charitable and Musical Society. His son William (*d* 1769) was also active in the Charitable and Musical Society which, in October 1741, while William was treasurer, opened the New Musick Hall in Fishamble Street where in 1741–2 Handel gave concerts including the first performance of *Messiah* (13 April 1742).

An advertisement in 1723 establishes John Neale as the first known violin maker in Ireland. At the end of the same year, together with William Neale, he published his first collection of music, described as 'the first ever done in this Kingdom [i.e. Ireland]'. John and William Neale together published at least 18 musical volumes between 1723 and 1733, after which William published about ten further volumes up to 1744, the last few issued jointly with William Manwaring of College Green.

Copies of only 16 of the Neales' publications survive; 12 more are named in advertisements or in the three surviving catalogues. One of the most important volumes was *A Colection of the most Celebrated Irish Tunes proper for the Violin German Flute or Hautboy*; the collection was dated c1721 by Bunting (*A Collection of the Ancient Music of Ireland*, 1840) though in fact it was published in 1724. It is the earliest collection known to contain works of Turlough Carolan and also includes one tune 'improved with diferent divitions after the Italian maner with A bass and Chorus by Sigr. Lorenzo Bocchi'. Another collection (defective) of Carolan tunes in the National Library of Ireland has been confused with this; it dates from after 1743 and is not connected with the Neales.

## BIBLIOGRAPHY

**W.H. Flood:** *John and William Neale*, Bibliographical Society of Ireland Publications, iii/8 (1928), esp. 85–9

- L. Duignan:** 'A Checklist of the Publications of John and William Neale', *Irish Booklore*, ii (1972), 230–37
- N. Carolan, ed.:** *A Collection of the Most Celebrated Irish Tunes* (Dublin, 1986) [facs.; list of pubns]
- B. Boydell:** *A Dublin Musical Calendar 1700–1760* (Blackrock, 1988)

LASAIRÍONA DUIGNAN/BARRA R. BOYDELL

## Neaman, Yfrah

(*b* Sidon [now Saïda], 13 Feb 1923). British violinist of Palestinian birth. He studied at the Paris Conservatoire and subsequently with Flesch, Thibaud and Rostal. He made his Paris début in 1937 and his London début with the LSO under Fistoulari in 1944 and from this time toured as a soloist throughout Europe, the USA and India. He played in duos with the pianists Howard Ferguson and David Wilde, and in a piano trio with Lamar Crowson and Eleanor Warren (cello). An admired and influential teacher, he has given masterclasses throughout the world, and taught the violin at the GSM, London, from 1958 to 1978, from 1964 as head of the string department. Neaman's other appointments include artistic director of the Carl Flesch International Violin Competition (1970–88) and of the London International String Quartet Competition. His repertory ranges from the Baroque to contemporary music, and he gave the first performances of numerous works, including Gerhard's Chaconne, Michael Blake Watkins's Violin Concerto (1978) and Michael Berkeley's Sonata, all of which are dedicated to him. His recordings include works by Gerhard, Banks, Fricker and Ireland. Neaman's playing was stylish and elegant, with all the hallmarks of the French school. He played a 'Golden Age' Stradivarius dated 1724. He was made a Freeman of the City of London in 1980 and was created an OBE in 1983.

### BIBLIOGRAPHY

*SchwarzGM*

- S. Collins:** Interview, *The Strad*, xc (1979–80), 903–6; xci (1980–81), 22–4
- E. Chadwick:** 'Confessions of a Flesch Pupil', *The Strad*, cv (1994), 1220–25

MARGARET CAMPBELL

## Neander, Alexius

(*b* Kolberg, Pomerania [now Kołobrzeg, Poland], c1560; *d* between Würzburg and Rome, in or before 1605). German composer. In 1580 he enrolled at the University of Frankfurt an der Oder. He entered the seminary at Würzburg on 26 April 1590 and was ordained on 21 September 1591. He then became music prefect at the Collegium Kilianum at Würzburg. He died while on a journey to Rome. His four printed volumes, consisting entirely of motets, were brought out after his death by his pupil Wolfgang Getzmann.

### WORKS

Liber primus [30] sacrarum cantionum, 4–8, 12vv (Frankfurt, 1605); 4 in *D-Mbs*, 1 in

Rp

Liber secundus [32] sacrarum cantionum, 4–24vv (Frankfurt, 1605); 6 in *Mbs*

Liber tertius [23] sacrarum cantionum, 5–12vv (Frankfurt, 1606); 7 in *Mbs*

Cantiones, 4, 5vv (Frankfurt, 1610)

4 motets, 1600<sup>2</sup> (1 in *Rp*), 1613<sup>2</sup>, 1618<sup>1</sup>

Te Deum laudamus, 6vv, *Rp*

## BIBLIOGRAPHY

GöhlerV

WaltherML

**G. Draudius:** *Bibliotheca classica* (Frankfurt, 1611, enlarged 2/1625)

**M. Sack:** *Leben und Werk Heinrich Pfendners* (diss., Free U. of Berlin, 1954)

AUGUST SCHARNAGL/CLYTUS GOTTWALD

## Neander, Joachim

(*b* Bremen, 1650; *d* Bremen, 31 March 1680). German theologian, poet and composer. He grew up in his native city and attended the Gymnasium Illustre, where he studied Calvinistic theology. In 1670 he was converted to Pietism by the Pietist revivalist Theodor Underreyck, the pastor of St Martini, Bremen, who obtained for him a private tutorship at Frankfurt. From there he went on to the University of Heidelberg with several of his pupils. From 1673 he was again in Frankfurt where he was in personal contact with Philipp Jakob Spener, the leading Pietist of the day, and also with the Pietist lyric poet J.J. Schütz. In 1674 he became headmaster of the Calvinist school in Düsseldorf, where he worked successfully until he got into difficulties in 1676 over his support for Pietist conventicles. He was first of all forbidden to preach and in 1677 evaded his dismissal from office only by signing a new school agenda, which he had fiercely attacked before. In 1679 he obtained another position, as morning preacher at St Martini, Bremen; he died there ten months later.

Neander published an extremely influential work: *Joachimi Neandri Glaub- und Liebesübung: aufgemuntert durch einfältige Bundeslieder und Danck-Psalmen: neugesetzt nach bekant- und unbekante Sang Weisen: ... zu lesen und zu singen auff Reissen, zu Hauss oder bey Christen- Ergetzungen im Grünen* (Bremen, 1680, lost; 2/1683 and several later editions); in addition to the later editions of the whole work, the *Bundeslieder* (covenant songs, named after the covenant of God with Man) were adopted, complete or in part, as a self-contained section in the hymnbooks of many established churches.

With F.A. Lampe and Gerhard Tersteegen, Neander contributed significantly to the demise of the exclusive use of Calvinist hymns in Low Germany; although in the first place his songs were certainly not intended for community singing, they were soon put to this use, especially as most of them were written in the verse forms of the Genevan Psalter and could thus be sung to the corresponding tunes. He intended his 58 original melodies (with continuo) only as an alternative. The most popular of his hymns, which is still used today, is *Lobe den Herren, den mächtigen König der Ehren*, his melody for which is based on an earlier tune. *Wunderbarer*

*König*, which is also still sung today, has an even finer text and melody. After Neander's death his poetry was repeatedly provided with new melodies, of which the 66 with continuo that G.C. Strattner published in 1691 are particularly outstanding.

## BIBLIOGRAPHY

*ADB (Bertheau)*

**R. Vornbaum:** *Joachim Neanders Leben und Lieder* (Elberfeld, 1860)

**C. Krafft:** 'Joachim Neander: eine hymnologische Studie', *Theologische Arbeiten aus dem rheinisch-westfälischen Prediger-Verein*, iv (1880), 46–106, 157–8

**C. Mahrenholz and O. Söhngen, eds.:** *Handbuch zum evangelischen Kirchengesangbuch*, ii/1–2 and suppl. (Göttingen, 1957–8)

**W. Blankenburg:** 'Geschichte der reformierten Kirchenmusik', in F. Blume: *Geschichte der evangelischen Kirchenmusik* (Kassel, 2/1965), 343–400

*Lobe den Herren 1680–1980: Bremer Gesangbücher und Kirchenlieddichter*, Bremen Landesmuseum für Kunst- und Kulturgeschichte, 27 Jan – 16 March 1980 (Bremen, 1980) [exhibition catalogue]

**H. Ackermann:** *Joachim Neander* (Düsseldorf, 1980)

**M. Rössler:** 'Lobe den Herren ... (EKG 234)', *Das tiefe Wort erneuern: Festgabe für Jürgen Henkys* (Berlin, 1989), 40–46

**H.-J. Schrader:** *Literaturproduktion und Büchermarkt des radikalen Pietismus* (Göttingen, 1989)

**J. Stalman and J. Heinrich, eds.:** *Handbuch zum evangelischen Kirchengesangbuch, Liederkunde* (Göttingen, 1990), ii

WALTER BLANKENBURG/DOROTHEA SCHRÖDER

## Neander, Valentin (i)

(*b* Treuenbrietzen, nr Berlin, *c*1540; *d* probably at Treuenbrietzen, after 1583). German composer, writer on music, schoolmaster and civic official, father of [valentin Neander \(ii\)](#). From 1553 to 1557 he attended the Gymnasium in the Old Town at Magdeburg, where he was taught music by Martin Agricola. Between 1557 and 1559 he lived at Lüneburg and became acquainted with Lucas Lossius. In October 1559 he matriculated at the University of Wittenberg, where he got to know Melancthon (who died within a few months) and later the poet Paul Eber, author of many *lieder*, who wrote a prefatory poem for his *Cantiones sacrae*. After his studies he returned to Treuenbrietzen, where he became schoolmaster and later town clerk too. The chief source of biographical details about him is his book *Elegia de praecipuis artificibus et laude musices* (Wittenberg, 1583), in which he treated of the divine destiny of music. His only printed musical work is *XII sacrae cantiones*, for four to six voices (Wittenberg, 1567); an expanded edition, *Cantiones sacrae* (Wittenberg, 1584, 2 ed. in *Michael Praetorius: Gesamtausgabe*, 1928–40/R, vol. vi), including Eber's preface, is very probably an unaltered reprint of the now lost edition of 1569, the year of Eber's death. The later edition is more than double the size of the first and consists of 21 Latin and four German pieces. Various emblems to be found in it show that Neander must have had a strong



grounding in humanism. There are two manuscript works by him, *Missa super 'In honore Christi'* (in D-LÜh) and a motet (in D-Bsb), both for five voices.

WALTER BLANKENBURG

## Neander, Valentin (ii)

(b ?Treuenbrietzen, nr Berlin, ?1575–80; d after 1619). German composer, son of [valentin Neander \(i\)](#). He matriculated at the University of Frankfurt an der Oder in 1597 and was a pupil of Bartholomäus Gesius in that town. He published *Newe christliche Kirchen Gesänge, die man Introitus, Prosas, Responsoria und Hymnos nennet ... auff die Melodeyen des Lobwassers Psalmen ... gerichtet* (Frankfurt an der Oder, 1619; ?lost), which consists of 89 four-part pieces. It provides interesting evidence of the penetration of the Huguenot manner of psalm setting into Lutheran north Germany, a development that may have been encouraged by the decision of the Elector Johann Sigismund of Brandenburg in 1613 to adopt Calvinism as his faith (see Bohn). According to Grimm, Neander had earlier published *Neue geistliche Lieder* for four to eight voices (Frankfurt an der Oder, 1601), and he also seems to have written *Cantio nuptialis sumpta ex psalmo CXII* for eight voices (Wittenberg, 1607), for the wedding of the Duke of Saxony; both are lost.

### BIBLIOGRAPHY

**E. Bohn:** *Bibliographie der Musik-Druckwerke bis 1700, welche ... zu Breslau aufbewahrt werden* (Berlin, 1883/R)

**H. Grimm:** *Meister der Renaissancemusik an der Viadrina* (Frankfurt an der Oder, 1942)

WALTER BLANKENBURG

## Neapolitan school.

A term sometimes used to describe a group of primarily operatic composers active in Naples in the 17th and 18th centuries. See [under Naples](#).

## Neapolitan sixth chord.

The first inversion of the major triad built on the flattened second degree of the scale; in C major or minor, F–A $\square$ –D $\square$ . It usually precedes a V–I cadence and it functions like a subdominant (in German chord analysis it can be described as the *Leittonwechselklang* of the minor subdominant). It is associated with the so-called 'Neapolitan school', which included Alessandro Scarlatti, Pergolesi, Paisiello, Cimarosa and other important 18th-century composers of Italian opera; but it seems to have been an established if infrequent harmonic practice by the end of the 17th century, being used by Carissimi, Corelli and Purcell. It was also a favourite idiom among composers in the Classical period, especially Beethoven, who extended its use to root-position and second-inversion chords (examples

include the opening of the String Quartet op.95 and the second movement of the Hammerklavier Sonata).

WILLIAM DRABKIN

## Neary, Martin (Gerard James)

(*b* London, 28 March 1940). English organist and choirmaster. A chorister at the Chapel Royal and organ scholar of Gonville and Caius College, Cambridge, he also studied privately with Geraint Jones, André Marchal and Sir Adrian Boult, coming to notice as a prizewinner at the 1963 St Albans International Festival. During his first post, as organist and choirmaster at St Margaret's, Westminster (1965–71), he founded and conducted the Martin Neary Singers. He was appointed organist and master of the music at Winchester Cathedral in 1972, where his fine choir became noted for its championship of the works of Jonathan Harvey and John Tavener, for its many overseas tours and for its broadcasts and recordings. Under Lorin Maazel the choir gave the première of Andrew Lloyd Webber's *Requiem* in New York in 1986. Neary subsequently conducted the first British performance in Westminster Abbey, where he became organist and master of the choristers in 1988. At Westminster he consolidated the achievements of his Winchester years, contributing two notable broadcast concerts to the Purcell centenary year in 1995 and commissioning new works from such composers as Francis Grier. In 1994 the Westminster choir under Neary became the first foreign ensemble to perform within the Kremlin, and in 1997 he devised and directed the music at the funeral of Diana, Princess of Wales. He left the Abbey in 1999 to pursue a freelance career.

Neary has a considerable reputation as a recitalist in Europe and the USA, where he has given first performances of many contemporary British works. He is also a notable exponent of Messiaen and has made editions of early French organ music. He was president of the Royal College of Organists from 1988 to 1990 and was invited back for a second term in 1996.

STANLEY WEBB/PAUL HALE

## Neate, Charles

(*b* London, 28 March 1784; *d* Brighton, 30 March 1877). English pianist and cellist. He received his early musical education from James Windsor and afterwards from John Field, with whom he had formed a close friendship. Field also joined him as a student of the cello under William Sharp. He first appeared as a pianist at Covent Garden Theatre at the Lenten Oratorios in 1800, and soon established a reputation as an excellent performer. He studied composition under Woelfl, and in 1808 published his first work, a piano sonata in C minor. In 1813 he was one of the original members of the Philharmonic Society, of which he was for many years a director, and often performed, and occasionally conducted, at its concerts.

Neate is remembered for his friendship with Beethoven, whom he met in Vienna in May 1815, after having studied counterpoint under Winter in Munich for three months. He spent about eight months in almost daily contact with Beethoven, at Baden and Vienna, although Beethoven declined to accept him as a pupil and referred him instead to Förster. Neate also arranged for the purchase by the Philharmonic Society of three overtures and some other pieces which had been offered to George Smart the previous March; he acted as Beethoven's agent after his return to England, and in December 1824 tendered the Society's offer of 300 guineas for Beethoven to come to London and conduct his works. Thayer, in 1861, relied on him for information about Beethoven's English dealings, though Neate's recollection may have been coloured by his failure ever to sell any of Beethoven's music to publishers.

Neate was long esteemed as one of the best performers on and teachers of the piano in London. He composed a quintet for piano and wind, two trios for piano and strings, two sonatas and many other works for piano solo and duet, and wrote *An Essay on Fingering* (London, 1855), which contains a catalogue of his published works to op.40.

## BIBLIOGRAPHY

*DNB* (R.F. Sharp)

[F.G. Edwards]: 'Beethoven: his Portrait, and – its Blot', *MT*, xlii (1901), 15–16

E. Anderson: 'Charles Neate: a Beethoven Friendship', *Festschrift Otto Erich Deutsch*, ed. W. Gerstenberg, J. LaRue and S. W. Rehm (Kassel, 1963), 196–202

E. Forbes, ed.: *Thayer's Life of Beethoven* (Princeton, NJ, 1964, 2/ 1967), 614ff, 929ff

D.W. Hadley: 'Beethoven and the Philharmonic Society of London: a Reappraisal', *MQ*, lix (1973), 449–61

W.H. HUSK/BRUCE CARR

## Nebel [nevel]

(Heb.).

Ancient Jewish instrument, possibly a lyre. See [Biblical instruments](#), §3(vii), Music §I, 4(iv).

## Nebendreiklang

(Ger.).

Minor [Triad](#).

## Nebenklang

(Ger.).

See *under* [Klang](#) (ii).

# Nebenlinie

(Ger.).

See [Leger line](#).

# Nebennote

(Ger.).

See [Non-harmonic note](#).

# Nebensatz

(Ger.).

Second [Subject group](#).

# Nebestimme

(Ger.: 'subsidiary part').

See *under* [Hauptstimme](#).

# Nebentonarten

(Ger.: 'secondary keys').

With reference to a given tonality, keys other than the tonic, dominant and subdominant. Those most frequently encountered are the submediant, mediant and supertonic.

# Nebra (Blasco), José (Melchor de)

(*b* Calatayud, bap. 6 Jan 1702; *d* Madrid, 11 July 1768). Spanish composer and organist. Born to a family of musicians, he began his musical training under his father José Antonio Nebra (*b* La Hoz de la Vieja, bap. 23 Nov 1672; *d* Cuenca, 4 Dec 1748), who had settled in Cuenca as cathedral organist and teacher of the choirboys (1711–29) and later became *maestro de capilla* (1729–48). His two brothers were also musicians: Francisco Javier (*b* Calatayud, 16 April 1705; *d* Cuenca, 4 July 1741) was organist at La Seo, Zaragoza (1727–9), and then in Cuenca (1729–41); Joaquín (*b* Calatayud, bap. 21 May 1709; *d* Zaragoza, 16 Aug 1782) was organist at La Seo from 1730 until his death.

José de Nebra soon moved to Madrid. In 1719 he is mentioned as organist of the Descalzas Reales convent, where the *maestro de capilla* was José de San Juan, author of *Arte de canto llano* (Madrid, 1694). In 1722 Nebra worked in the chapel of the noble household of Osuna together with such composers as Antonio Literes and Antonio Duni, and at this time he began also to compose music for the commercial theatres in Madrid. On 22 May

1724 he was appointed organist of the royal chapel in the place of one of the musicians who accompanied Felipe V to San Ildefonso after his abdication in favour of his son, Luis I. When Felipe resumed the throne on 31 August that year Nebra was made supernumerary organist, with the right of promotion to first organist when the vacancy arose. In 1738 he was offered the post of *maestro de capilla* at Santiago Cathedral and in 1741 that of organist at Cuenca, both of which he declined. On 5 June 1751 he took up a new post as *vicemaestro* of the royal chapel in Madrid and assistant head of the *Colegio de niños cantores* (the royal choir school); he and Antonio Literes were put in charge of organizing a new and substantial repertory of church music to replace that lost in the fire at the royal palace in 1734. Nebra suggested the purchase of works by Neapolitan composers, including Alessandro Scarlatti, Leo and Sarro, and temporarily abandoned his theatre activities almost completely to dedicate himself to composing sacred music, most of which is still in the archives of the royal palace in Madrid.

Nebra was an excellent organist; in 1749 he was charged with supervising the restoration of the organ at the Jeronimos convent and in 1756 his advice was sought on the organ for the chapel of the new royal palace by Fernández Dávila. He taught the organ at the Jeronimos convent, where his pupils included Antonio Soler, for whose *Llave de la modulación* (Madrid, 1762) he wrote a preface. Another pupil was José Lidón, later organist and *maestro* of the royal chapel. On 25 May 1761 Nebra was appointed harpsichord teacher to Prince Gabriel, and Nebra's nephew Manuel Blasco de Nebra (*b* Seville, 2 May 1750; *d* Madrid, 12 Sept 1784), later organist of Seville Cathedral and author of *Seis sonatas para clave, y fuerte piano* (Madrid, c1775), was also taught by him from 1766 to 1768. Nebra's own works for harpsichord and organ, which survive only in copies made after his death, are similar in style to those of José Elías, Domenico Scarlatti and Sebastián Albero y Añaños. Like them, he developed the model of the bipartite sonata, made known primarily through the works of Scarlatti.

In 1728 Nebra served as joint composer, alongside Facco and Falconi, in providing the music for the melodrama *Amor aumenta el valor*, performed in Lisbon to celebrate the marriage of the Prince of Asturias (later Ferdinand VI) to the Portuguese princess Maria Barbara. Nebra's importance as a theatre composer, however, derives from his work for the public theatres in Madrid, where he worked with the most prominent playwrights of the time (Cañizares, González Martínez). He was responsible for inaugurating new houses to replace the traditional open-air theatres. In 1737 his *Más gloria es triunfar de sí: Adriano en Siria* initiated the first season by a Spanish company at the Coliseo de la Cruz, and 1745 saw the inauguration of the Coliseo del Príncipe with *Cautelas contra cautelas y el rapto de Ganímedes*. From 1723 to 1751 (except for the period 1731–6) Nebra consistently wrote works in most of the theatrical genres of his time: zarzuelas, *comedias* and *autos sacramentales* and he also composed various minor works such as *loas*, *sainetes* and *entremeses* which accompanied the main plays. In these pieces, in which speech and singing alternated freely, Nebra used traditional Spanish musical forms (*seguidillas* and *coplas*), together with da capo arias popular in Italian opera of the time, often writing a trio or quartet in da capo form to

end each *jornada* or act of a zarzuela. His orchestra (depending on the resources of the particular theatre) included violins and violas, and often oboes and flutes (played probably by the same instrumentalists) as well as horns and trumpets.

Despite his success in public theatres, Nebra's participation in court plays was fairly limited after his 1728 collaboration in Lisbon. At a time when opera was largely commissioned from Italian composers and performers, we know only of his participation on the harpsichord in some of the operas performed at the Spanish court in Madrid, such as *Farnace* (1739) and *Achille in Sciro* (1744), both with music by Courcelle, and of his instrumental arrangements and additions for two plays by Calderón and Cañizares revived for the marriage of Maria Luisa and the Great Duke of Tuscany on 14 February 1764.

Nebra began composing sacred works in 1747, and his production increased after his appointment as assistant *maestro* to the royal chapel in 1751. The music reflects the needs and personnel of this institution (an eight-part choir and a broad variety of instruments). He also composed works for Cuenca Cathedral, where he had family contacts, and sent others to Santiago de Compostela and the Seo church in Zaragoza, and there are copies of his religious works in various Spanish and Latin American archives. In 1758 he composed a requiem for Queen Maria Barbara, and this continued to be sung at Spanish royal family funerals until the beginning of the 19th century. In 1759 he sent his *Vísperas del común de los santos y de la Virgen* to Pope Clement XIII for performance in the papal chapel. After 1761 his sacred output decreased.

## WORKS

## BIBLIOGRAPHY

JOSÉ-MÁXIMO LEZA CRUZ

Nebra, José

## WORKS

### theatrical

first performed in Madrid; music lost unless otherwise stated

### autos sacramentales

texts by P. Calderón de la Barca

† texts adapted by José de Cañizares

La vida es sueño, Príncipe, 4 June 1723; A Dios por razón de Estado, Cruz, 23 June 1724 [Nebra wrote music for only the sainetes]; El año santo en Roma, Príncipe, 8 June 1725; El pintor de su deshonor, 8 June 1725; El católico Perseo S Jorge, mártir, Cruz, 18 Oct 1725; †El pastor Fido, Príncipe, 28 June 1726; †La viña del Señor, Cruz, 28 June 1726, rev. Cruz, 21 June 1746; †El valle de la zarzuela, Príncipe, 20 June 1727; †El pleito matrimonial del Cuerpo y el Alma, Príncipe, 4 June 1728; †La semilla y la cizaña, Cruz, 24 June 1729; †La redención del cautivo, Príncipe, 28 June 1729

La cura y la enfermedad, Príncipe, 16 June 1730, rev. †Cruz, 5 June 1739; Andrómeda y Perseo, 12 June 1744; El nuevo hospicio de los pobres, Cruz, 3 July 1745; Amar y ser amado y la divina Philotea, Príncipe, 3 July 1745, *E-Zac*; La nave

del mercader, 9 June 1747 [Nebra wrote music only for the sainetes]; Lo que va del hombre a Dios, Cruz, 21 June 1748, rev. 29 May 1761 with 1 new aria; El laberinto del mundo, 13 June 1749 [Nebra wrote music only for 1 aria]; Primero y segundo Isaac, 13 June 1749; La segunda esposa, triunfar muriendo, Cruz, 7 June 1750; El diablo mudo, Príncipe, 18 June 1751

### operas, zarzuelas, comedias, bailes

com comedia  
zar zarzuela

Las granaderas y Alondón (baile), *E-E*

La libertad del cautivo (entremés), *E*

De los encatos de Amor la música es el mayor, ó De los hechizos de amor, la música es el mayor, y el asturiano-montañés en la corte (com, J. de Cañizares), Príncipe, 23 Oct 1725

A un tiempo monja y casada: S Francisca Romana, ó La viuda romana (sacred com, Cañizares), Cruz, 25 Dec 1725

La venerable sor María de Jesús de Agreda, la parte (sacred com, M.F. de Armesto y Quiroga), Príncipe, 25 Dec 1725

A cual mejor, confesada y confesor, S Juan de la Cruz y S Teresa de Jesús (sacred com, Cañizares), Cruz, 22 Oct 1727

S Brígida (sacred com, Cañizares), Cruz, 25 Dec 1727

Amor aumenta el valor [Acts 2 and 3, with Falconi] (opera, Cañizares), Lisbon, palace of Spanish ambassador, 18 Jan 1728, *Mp* [Act 1 by Facco]; ed. M.S. Alvarez Martínez (Zaragoza, 1996)

La presumida no casa hasta que un simple ... folla armónica, Cruz, 25 July 1728

S Brígida, la estrella de Septentrión 2a parte (sacred com, Cañizares), Cruz, 25 Dec 1728

La sirena de Tinacria (com, D. de Córdoba y Figueroa), 1729 [Nebra wrote only music for the loa]

Las proezas de Esplandián y el valor deshace encantos (zar, Armesto), Cruz, 12 Feb 1729

La melodrama, o Las tres comedias en una (com, Cañizares), Príncipe, 12 Oct 1729

Hombre, demonio y mujer, Cruz, 14 Oct 1729 [Nebra wrote music only for the loa]

Música discreta y santa: S Matilde (sacred com, Cañizares), Cruz, 25 Dec 1729

La sacra esposa de Cristo y doctora de la iglesia, S Catalina, virgen y mártir (sacred com), Cruz, 21 Oct 1730

No siempre el Destino vence si en su imperio Amor domina (com, J. Fernández de Bustamante), Príncipe, 24 Nov 1730

El sol de la fe en Marsella y conversión de la Francia: S María Magdalena (sacred com, B.J. Reinoso y Quiñones), Cruz, 25 Dec 1730

Venus y Adonis, melodrama, 1733, Padre Otaño's private collection, Loyola

Más gloria es triunfar de sí: Adriano en Siria (after P. Metastasio), Cruz, 30 May 1737 [in pay accounts called an opera]

Amor, ventura y valor y el invencible Amadis (zar), Cruz, 27 Nov 1739

La Madre Martina de los Angeles, religiosa dominica (com), Príncipe, 22 Oct 1739

Viento es la dicha de Amor (zar, A. de Zamora), Cruz, 28 Nov 1743, *Mm*, revived Príncipe, 20 May 1748, with 1 new aria, *Mm*

Nuestra Señora del Pilar de Zaragoza (sacred com), 21 Oct 1743

S Inés de Montepoliciano (sacred com, Armesto), Príncipe, 25 Dec 1743

Donde hay violencia, no hay culpa (zar, N. González Martínez), Medinaceli private

theatre, 1744, *Zac*

Amor, encanto y fortuna restituyen a su dueño el cetro (com), 4 Feb 1744

Vendado es Amor, no es ciego (zar, Cañizares), 3 Aug 1744, *Zac*

No todo indicio es verdad: Alejandro en Asia (González Martínez, after Metastasio), Cruz, 18 Sept 1744 [in pay accounts called an opera]

Cautelas contra cautelas y el rapto de Ganímedes (zar, Cañizares), Príncipe, 5 June 1745

El mayor blasón de España (sacred com), Príncipe, 25 Dec 1745

La colonia de Diana (zar, M. Vidal Salvador, rev. González Martínez), Príncipe, 7 Sept 1745 [rev. with 3 new arias and added tonadillas, Cruz, 29 April 1746], 1 aria, AS

El amante de María, venerable padre Fray Simón de Rojas (sacred com, rev. Cañizares), Príncipe, 25 Dec 1745

A falta de hechiceros lo quieren ser los gallegos y asombro de Salamanca, 1a parte (magical com, González Martínez), Cruz, 12 Feb 1746

El amante de María, venerable padre Fray Simón de Rojas, 2a parte (sacred com, González Martínez), Cruz, 29 May 1746

El Dómine Lucas (com, Cañizares), 1747, *Mm* [rev. Buen Retiro, 15 Feb 1764]

Para obsequio a la deidad nunca es culto la crueldad y Iphigenia en Tracia (zar, González Martínez), Cruz, 15 Jan 1747 [rev. with 4 new arias, 30 April 1749], *E*; ed. M.S. Alvarez Martínez (Zaragoza, 1997)

No hay perjurio sin castigo (zar, González Martínez), Medinaceli private theatre, 8 May 1747

Ni amor ni obligación, temor ni amigo, logran lo que el enemigo (com), 20 May 1747 [Nebra wrote music for only the sainetes]

Donde hay sobras de hechiceros, lo quieren ser los gallegos: el asombro de Salamanca, 3a parte (magical com), 30 Nov 1747

Antes que celos y amor la piedad llama al valor y Achilles en Troya (González Martínez), Príncipe, 1747 [in pay accounts called an opera]

La mágica Cibeles, 2a parte (magical com), Cruz, 19 Oct 1748 [Nebra wrote music for only the sainetes]

Hay venganza que es clemencia (com, González Martínez), Cruz, 30 Nov 1748

Pues consiste en dar gusto (bailete), 1749, *E*

Viva el cacique (bailete), 1749, *E*

El anillo de Giges y mágico rey de Lidia, 2a parte, 24 May 1749 [Nebra wrote music for 1 aria, 1 duet and the sainetes]

El mágico de Ferrara (magical com, A. Merano y Guzmán), 6 Nov 1749

En vano el poder persigue, a quien la deidad protege y primera parte del Mágico Apolonio (magical com, A. Flores), 25 Dec 1749

No hay magias en la invención como la de la diversión y Mágico de tres horas (magical com), 21 Jan 1750

En vano el poder persigue cuando la deidad protege, segunda parte del Mágico Apolonio (magical com, Merano), 25 Dec 1750

Duelas de Amor y Lealtad, Buen Retiro, 14 Feb 1764 [Nebra wrote music for the loa, the overture and a march]

### **sacred latin**

(selective list)

for fuller information see Lemmon (1988) and Álvarez Martínez (1993)

MSS in E-Mp unless otherwise stated



Masses, for 8vv, obs, str, org, unless otherwise stated: untitled (b), 1731 (inc.), *E-CU*; untitled (D), 8vv, hns, str, org, 1738, *GRcr*; In coena Domini [Pange lingua], 8vv, obs, tpts, str, org, 1747; Cantate Domino canticum novum, 1748; In via pacis, 8vv, obs, harp, str, org, 1748, ed. M.S. Álvarez Martínez (Zaragoza, 1998); Laudate Dominum de terra, 8vv, fls, obs, hns, str, org, 1748; Laudate eum in sono tubae, 8vv, obs, hns, str, org, 1748; Laudate nomen Domini, 1748; Pinguis est panis [Sacris solemnibus], 8vv, obs, hns, tpts, str, org, 1748; Cantate et exsultate, 1751; Jubilate in conspectu Regis Domini, 8vv, obs, tpts, hns, str, org, 1751; Labia mea laudabunt te, 8vv, obs, hns, str, org, 1752; untitled (D), 8vv, obs, tpts, str, org, 1753; Servite Domino in laetitia, 1754; Cantate et exsultate, 8vv, obs, hns, tpts, str, org, 1755; Te laudamus Deus, 8vv, obs, hns, str, org, 1756; Domini exaudi vocem meam, 8vv, obs, hns, str, org, 1758; Misa de requiem, 8vv, fls, obs, str, org, 1758, ed. H. Eslava, Lira sacro-hispana, Ila/i (Madrid, c1869); Sic benedicam te, 8vv, obs, bn, str, org, 1759; Per singulos dies benedicamus te, 8vv, obs, bn, str, org, 1762; Benedicamus Domino, 8vv, obs, bn, str, org, 1764; De profundis clamavi, 1766; Sicut liliū inter spinas, 8vv, fls, obs, hns, str, org, *ORI*; untitled (D), 8vv, obs, tpts, str, org, ed in Capdepón (1992); untitled, 8vv, obs, tpts, str, org, *GCA-Gc*; untitled (g), 5vv (inc.), *Gc*; untitled (G), 7vv (inc.), *Gc*

Lamentations for Holy Week, with orch unless otherwise stated: Et egressus est, S, T, 1752; Manum suam, S, SATB, 1752; Quomodo sedet, S, S, A, T, SATB, 1752; Cogitavit Dominus, S, A, T, B, SATB, 1753; Ego vir videns, T, SATB, 1753; Matribus suis, S, T, 1753; Misericordiae Domini, S, A, T, B, SATB, 1753; Quomodo obscuratum, S, T, 1754; Recordare Domine, S, A, T, B, SATB, 1754; Et egressus est, A, 1758; Matribus suis, S, 1759; Et egressus est, S, 1761; Manum suam, S, A, T, B, SATB, 1761; Quomodo sedet, S, A, T, B, SATB, 1761; Cogitavit Dominus, S, A, T, B, SATB, 1764; Ego vir videns, SATB, SATB, SATB, unacc., 1764; Matribus suis, S, 1764; Misericordiae Domini, S, A, T, B, SATB, 1764; Quomodo obscuratum, S, 1764; Recordare Domine, S, S, A, T, B, SATB, 1764

4 Vespers settings: 8vv, orch, org, 1749; 8vv, orch, org, 1749–50; 8vv, vns, org, bc, 1751; 4vv, 1759; *E-CU*, *Mp*, *MO*, *SC*, *SEG*, *VAc*, *VAcP*, *Zac*, *I-Rvat*

Others: 16 Salve regina, 3–8vv, orch, *E-AS*, *CU*, *GU*, *Mdr*, *Mp*, *MA*, *Sc*, *SA*, *TE*, *GCA-Gc*; 3 Compline settings, 8vv, orch, org, 1749, 1749, 1757; 22 hymns, 8vv, most with orch; 7 pss, *E-CU*, *GU*, *Mp*, *Zac*, *F-Pn*, *GCA-Gc*, Mexico, Archivo Cathedral; Mexico, Colegio de Santa Rosa de Santa Maria; 7 lits, *E-E*, *GRcr*, *Mdr*, *Mp*, *MO*, *Sc*, 1 ed. in Capdepón (1992); 21 Christmas and Epiphany resps, *CU*, *LPA*, La Laguna, Cathedral, *Mp*, *MO*, *ORI*, *OV*, *TE*; Ecce enim veritatem, S, S, bc, *GCA-Gc*; Mag, 8vv (inc.), 1732, *E-CU*; Domine ad adjuvandum, S, A, T, B, SATB, orch, 1751; Stabat mater, SSAT, orch, 1752, *Ac*; Venite adoremus, B, SSAT, 1752; Circumdederunt me, S, S, A, T, 1758; Parce mihi Domine, S, orch, 1758; Regem cui omnia vivunt, B, SSAT, 1758; Taedet animam meam, S, A, T, B, SATB, orch, 1758; Regem cui omnia vivunt, S, S, A, T, SATB, orch, 1759; Ecce enim veritatem, 8vv, fls, obs, vns, 1761, *GCA-Gc*

## spanish vocal

Edition: *Cuatro villancicos y una cantada de José de Nebra (1702–1768)*, ed. M.S. Álvarez Martínez (Zaragoza, 1995) [AC]

Al arma discurso, villancico, SSAT, SATB, Mexico, Colegio de S Rosa de S Maria; Aliento fervorosa, 1v, ob, vns, hp, org, *GCA-Gc*; A limar las prisiones, SSAT, vns, bc, Mexico, Durango Cathedral; Al que en solio de rayos, 8vv, hns, vns, *Gc*; Al tierno esposo amante, sacred cant., 1v, vns, ?1751, *Gc*; Amor inmenso, SSAT, vns, harp, bc, *E-MO*; A navegar pues suena, villancico, SSAT, orch, 1750, ed. in AC;

Aplaude, blasona, celebra, ana, S, vns, bc, Bolivia, Sucre Cathedral; A qué nos convocan (inc.), villancico, SSAT, SATB, obs, vns, vle, org, CU; Bella Aurora del Carmelo, cant., S, A, vns, org, bc, CU, ed. in AC; Bello pastor, sacred cant., 1v, obs, vns, GCA-Gc; Cierta que tiene amor, villancico, SSAT, vns, org, bc, 1750, E-CU; Con júbilo en el orbe, 8vv, vns, GCA-Gc; Cuando el maná llovía, 1v, ob, vns, 1734, Gc

De aquel amoroso (inc.), villancico, SSAT, vns, org, bc, E-CU; De gala y aplauso, villancico, SSAT, SATB, vns, org, bc, CU; Del dócil pecho mío, aria, S, vns, bc, Bolivia, Sucre Cathedral; Dilata el orbe, villancico, SSAT, orch, 1750, ed. in AC; Dulzura espiritual, 1v, ob, vns, GCA-Gc; El celeste combate, SSAT, vns, Gc; Grabé en mi pecho tu nombre santo, 1v, vns, Gc; Hermoso Cupido, SATB, vns, harp, org, E-J; Hoy hacia el emperio, villancico, SSAT, vns, org, 1752, CU, ed. in AC; La batalla, 1v, obs, tpts, hns, timp, vns, GCA-Gc; La que esparce, cant, S, ob, vns, bc, 1733, E-J; Las granaderas, SSST, hns, vns, GCA-Gc; Las maripositas, villancico, SSAT, vns, org, bc, 1752, E-CU; Llamen, inflamen, villancico, 4vv, vns, Mexico, Colegio de S Rosa de S Maria; Llegad, llegad creyentes, 1v, vns, GCA-Gc; Oh, prodigio el mayor, villancico, SSSS, hns, vns, bc, 1758, E-E

Para un triunfo que el orbe festeja, 8vv, vns, org, GCA-Gc; Por esquivo parece, SSST, bc, D-Mbs; Pues el destino, aria, 1v, vns, ?lost, formerly GCA-Gc; Pues el sol divino, bailete, SSAT, hns, vns, ?1750, Gc; Qué amante, qué benigno (inc.), cant., E-J; Que contrario Señor, sacred cant., S, vns, GCA-Gc; Robustas trompas, 8vv, tpts, vns, Gc; Rompan los vagos espacios del viento, SSAT, vns, org, Gc; Salva clarines, villancico, SSAT, orch, 1750, ed. in AC; Sonoras liras, cantad, 8vv, tpts, vns, Gc; Suenen, resuenen, villancico, SATB, vns, tpt, ?1762, Gc; Vámosle buscando, SST, ob, vns, Gc; Venid almas creyentes, sacred cant., ?1737, ?lost, formerly Gc; Volad suspiros, 1v, vns, Gc; Ya rasga, la esfera, sacred aria, 1v, tpts, Gc

### keyboard

Batalla de clarines, D; Fandango de España, d (doubtful); Grave, 8° tono; Sonata, G (doubtful): Zárte Cologan family's private collection, La Oratava, Tenerife, ed. R. Álvarez Martínez, José Herrando, Domenico Scarlatti, Francisco Courcelle, José de Nebra y Augustino Massa: *Obras inéditas para tecla* (Madrid, 1984)

Grave, d (inc.); Sonata, F; 2 tocatas, G, G; Tocata, e: Morella, s María la Mayor, ed. R. Escalas, *Joseph Nebra (1702–1768): Tocatas y sonata para órgano ó clave* (Zaragoza, 1987)

Sonata, E $\flat$ ; Sonata, F; Tocata, 6° tono (inc.): Lothar Siemens's private collection, Las Palmas, Canary Islands, ed. M.S. Álvarez Martínez, *Obras inéditas para tecla de José de Nebra (1702–1768)* (Zaragoza, 1995)

Paso en versos para la salmodia, g, E-E; Sonata, G, La Laguna, Cathedral; Sonata, V; 4 sonatas, C, e, F, D, Zac; 7 sonatas (doubtful), C, C, b, g, A, c, C (inc.), Zac; 2 tocatas, D, c, VAcp; 10 versos, org, SC; 1 piece, org, D, VAcp: all (except 10 versos) ed. M.S. Álvarez Martínez, *Obras inéditas para tecla de José de Nebra (1702–1768)* (Zaragoza, 1995)

Nebra, José

### BIBLIOGRAPHY

E. Cotarelo y Mori: *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid, 1917)

E. Cotarelo y Mori: *Historia de la zarzuela, o sea el drama lírico en España desde su origen a fines del siglo XIX* (Madrid, 1934)

- N.A. Solar-Quintes:** 'El compositor español José de Nebra († 2–VII–1768): nuevas aportaciones para su biografía', *AnM*, ix (1954), 179–206
- D. Preciado:** 'Joaquín Nebra (1709–1782) cicuenta y dos años largos de organista en la Seo de Zaragoza (1730–1782)', *TSM*, ix (1977), 12–17
- M. Martínez:** 'Los Nebra en la Catedral de Cuenca', *Congreso nacional de musicología I: Daroca and Zaragoza 1979*, 331–8
- R. Escalas:** 'La música de tecla de Joseph de Nebra', *Nassarre*, iii/2 (1987), 9–18
- A.E. Lemmon:** 'Antonio Literes y José de Nebra: el inicio de la presencia italiana en el archivo musical de la Catedral de Guatemala', *Domenico Zipoli: itinerari iberoamericani della musica italiana nel Settecento: Prato, Italy, 1988*, 265–72
- M.S. Álvarez Martínez:** 'José de Nebra a la luz de las últimas investigaciones', *AnM*, xlvii (1992), 153–73
- M.S. Álvarez Martínez:** 'José y Manuel Blaso de Nebra: la otra cara de la familia de Nebra Blasco', *RdMc*, xv (1992), 775–813
- P. Capdepón:** *La música en la real capilla de Madrid, siglo XVIII* (Madrid, 1992)
- M.S. Álvarez Martínez:** *José de Nebra Blasco: vida y obra* (Zaragoza, 1993)
- R. Kleinertz:** '*Iphigenia en Tracia*: una zarzuela desconocida de José de Nebra en la biblioteca del Real monasterio de S Lorenzo del Escorial', *AnM*, xlviii (1993), 153–64
- J.J. Carreras:** 'From Literes to Nebra: Spanish Dramatic Music between Tradition and Modernity', *Music in Spain during the Eighteenth Century*, ed. M. Boyd and J.J. Carreras (Cambridge, 1998), 7–16
- J.-M. Leza Cruz:** 'La zarzuela *Viento es la dicha de amor*: producciones en los teatros públicos madrileños en el siglo XVIII', *Música y literatura en la península ibérica: Valladolid 1995*, 393–405
- J.-M. Leza Cruz:** *Zarzuela y ópera en los teatros públicos de Madrid, 1730–1750* (diss., Zaragoza U., 1998)

## Neck

(Fr. *manche*; Ger. *Hals*; It. *manico*).

An essential feature of all string instruments classified as lutes, open harps or harp-lutes, serving to extend the length of the strings beyond the resonating body of the instrument. It may be fitted with a fingerboard (as in the case of the violin family). Distinctions are made between 'long-necked lutes', particularly those of the Arabic and Persian regions and India, and 'short-necked lutes' such as the Arabic 'ūd, the European classical lute and instruments of the violin and viol families. The former type tend to carry only one or two melody strings (e.g. the Turkish saz and the Indian sitār) and have a playing technique involving only one or two fingers and much linear movement of the hand along the neck. Short-necked lutes are characterized by a 'tiered array' of strings, calling for wide necks and little linear hand movement but considerable lateral finger movement across the neck.

The necks or handles of spike lutes (e.g. the Indonesian *rebab* and the Japanese shamisen), sometimes little more than sticks in the case of folk

instruments, pass diametrically through the body of the instrument, projecting from the lower end as a spike or stub which in turn serves usually as an attachment point for the strings. Other necks are joined to the body with nails or glue or both (as on the violin), while yet others are made by extending and tapering the body of the instrument (e.g. the rebec, the Greek lyra, the Bulgarian gadulka and the sitār). Some necks are hollow and continue into a deep pegbox, allowing sympathetic strings to be threaded under a fingerboard (if present) and attached to lateral pegs on the pegbox or along the side of the neck itself (e.g. the Indian sārangi).

The zoomorphism and anthropomorphism implicit in the term 'neck' is emphasized in some instrument types by carving the end of the neck into the shape of a human or animal head. Particularly striking examples of these are 19th-century ivory-necked harps of the Zande and Mangbetu peoples of Central Africa (see [Congo, Democratic Republic of the](#)), the South Indian *sarasvatī vīnā* (see [Vīnā, fig.5](#)), the Mongolian *morin khuur* and a number of 18th-century viols and violas d'amore.

See also [Fingerboard](#) and [Pegbox](#).

PETER COOKE

## Nectoux, Jean-Michel

(b Le Raincy, 20 Nov 1946). French musicologist. After studying law at the University of Paris (1964–8), he studied musicology with Yves Gérard and musical aesthetics with Vladimir Jankélévitch at the Sorbonne (1968–70). He subsequently took a course in librarianship at the Ecole Nationale Supérieure des Bibliothèques (1969–70). He has successively held the post of head librarian at the Bibliothèque Municipale de Versailles (1970–72), the music department of the Bibliothèque Nationale de France (1972–85), the Musée d'Orsay (1985–97) and from 1999 the newly created Institut National d'Histoire de l'Art. Additionally, from 1997 to 1999 he was deputy music director of Radio France.

Nectoux was secretary of the Répertoire International de Littérature Musicale (RILM) for France (1972–85) and assistant editor of the *Revue de musicologie* (1979–82). In 1980 he founded the musicological series *Harmoniques*. He has undertaken research mainly in French music, literature and the arts from 1850 to 1925, studying in particular Proust, Mallarmé, Fauré, Debussy, Ravel, the Ballets Russes and Stravinsky. He is considered to be the foremost authority on Fauré, the subject of his doctoral thesis (1980).

### WRITINGS

'Proust et Fauré', *Bulletin de la Société des amis de Marcel Proust et des amis de Combray*, no.21 (1971), 1101–20  
ed.: 'Correspondance Saint-Saëns Fauré', *RdM*, lviii (1972), 65–89, 190–252; lix (1973), 60–98; repr. as *Camille Saint-Saëns and Gabriel Fauré: correspondance soixante ans d'amitié* (Paris, 1973, 3/1994)

- Fauré* (Paris, 1972, 3/1995)
- 'Les orchestrations de Gabriel Fauré: légende et vérité', *SMz*, cxv (1975), 243–9
- 'Ravel, Fauré et les débuts de la Société musicale indépendante', *RdM*, lxi (1975), 295–318
- 'Notes pour une esthétique de Maurice Ravel', *Revue musicale de Suisse romande*, xxix (1976), 150–57
- 'Maurice Ravel et sa bibliothèque musicale', *FAM*, xxiv (1977), 199–206
- 'Works Renounced, Themes Rediscovered: éléments pour une thématique faurénne', *19CM*, ii (1978–9), 231–44
- 'Debussy et Fauré', *Cahiers Debussy*, no.3 (1979), 13–30
- Gabriel Fauré: 1900–1977* (Paris, 1979) [discography]
- ed.: *Gabriel Fauré: correspondance* (Paris, 1980; Eng. trans., 1984)
- Gabriel Fauré et le théâtre: de la musique de scène au drame lyrique* (diss., U. of Paris IV-Sorbonne, 1980; partially pubd. as 'Gabriel Fauré et l'esthétique de son oeuvre théâtral', *Revue musicale de Suisse romande*, xxxiii (1980), 50–59
- 'Musique, symbolisme et art nouveau: notes pour une esthétique de la musique française fin de siècle', *Art nouveau, Jugendstil und Musik*, ed. J. Stenzl (Zürich, 1980), 13–30
- 'Le *Pelléas* de Fauré', *RdM*, lxxvii (1981), 169–90
- with J.-J. Eigeldinger:** 'Edouard Ganche et sa collection Chopin', *Revue de la Bibliothèque Nationale*, no.7 (1983), 10–26
- 'Music in the Archives of Paris Churches', *19CM*, vii (1983), 100–03
- 'Stravinsky par lui-même: premiers enregistrements parisiens', *Revue musicale de Suisse romande*, xxxviii (1985), 103–10
- 'Trois orchestres parisiens en 1830: l'Académie royale de musique, le Théâtre Italien et la Société des Concerts du Conservatoire', *Music in Paris in the Eighteen-Thirties/La musique à Paris dans les années mil huit cent trente*, ed. P. Bloom (New York, 1987), 471–505
- 'Debussy et Mallarmé', *Cahiers Debussy*, nos.12–13 (1988–9), 54–66
- ed.: *Nijinsky, Prélude à l'Après-midi d'un Faune* (Paris, 1989) [incl. 'Portrait de l'artiste en faune', 7–42]
- Gabriel Fauré: les voix du clair-obscur* (Paris, 1990; Eng. trans., 1991) [incl. catalogue of works and bibliography]
- 'Debussy et Nijinsky', *Ecrits sur Nijinsky*, ed. F. Stanciu-Reiss and J.-M. Pourvoyeur (Paris, 1992), 57–64
- 'Gabriel Fauré au Conservatoire de Paris: une philosophie pour l'enseignement', *Le Conservatoire de Paris, 1795–1995*, ed. A. Bongrain and Y. Gérard (Paris, 1996), 219–34
- 'Voix, style, vocalité: les premiers interprètes de Fauré', *D'un opéra l'autre: hommage à Jean Mongrédien*, ed. J. Gribenski (Paris, 1996), 133–40; Eng. trans., in *Regarding Fauré*, ed. T. Gordon (Amsterdam, 1999), 369–402
- ed., with M.-C. Mussat and J. Mongrédien:** *Echos de France et d'Italie: liber amicorum Yves Gérard* (Paris, 1997) [incl. 'Texte et musique chez Fauré: un art de la sonorité', 291–302]
- 'Portrait of the Artist as Roderick Usher', *Debussy Studies*, ed. R.L. Smith (Cambridge, 1997), 108–38
- “Tous écoutent la parole du maître”: Gabriel Fauré et ses élèves', *Deux cents ans de pédagogie au Conservatoire*, ed. A. Poirier (Paris, forthcoming)

## EDITIONS

*Gabriel Fauré: Pièces pour violoncelle et piano* (Leipzig, 1980)  
**with J.-J. Eigeldinger:** *Frédéric Chopin: Oeuvres pour piano: fac-similé de l'exemplaire de Jane W. Stirling avec annotations et corrections de l'auteur (ancienne collection Edouard Ganche)* (Paris, 1982)  
**with R. Delage:** *Gabriel Fauré: Messe de Requiem op.48, pour soli, chœur et orchestre de chambre, version 1893* (Paris, 1994)  
*Gabriel Fauré: Messe de Requiem op.48, version symphonique de 1900* (Paris, 1998)  
*Gabriel Fauré: Messe basse et motets, i* (Stuttgart, 1999)

JEAN GRIBENSKI

## Nedbal, Oskar

(*b* Tábor, 26 March 1874; *d* Zagreb, 24 Dec 1930). Czech composer, conductor and viola player. He studied the violin with the *regens chori* Endler in Tábor and then with Bennewitz at the Prague Conservatory (1885–92), where he was also a pupil of Filip Bláha (trumpet and percussion) and Dvořák (composition). With Vitezslav Novák and Suk he was one of Dvořák's most successful pupils. He played the viola in the Czech Quartet (1891–1906), in which Suk was the second violinist, and was often also heard as the group's pianist. This ensemble raised the standards of Czech chamber playing to an international level and appeared all over Europe in a repertory based, during Nedbal's time, on Beethoven, Schumann, Brahms, Smetana and Dvořák.

Nedbal was equally successful as a conductor. With the Czech PO, which he conducted from 1896 to 1906, he undertook his first major tour outside Austro-Hungary, to England in 1902. He also appeared as a guest conductor throughout Europe, displaying his temperamental, accomplished technique in works by Mozart, Beethoven, Berlioz, Brahms, Tchaikovsky and Czech composers: Smetana, Dvořák, Fibich, Novák and Suk. Subsequently he settled in Vienna, where he founded and conducted the Tonkünstlerorchester (1907–18). He returned to Prague after the formation of the Czech Republic and conducted the Šak PO (1920–21), but in the strained postwar nationalist atmosphere he was not favourably received, and he left for Bratislava, where he became a leading light in the musical life of Slovakia. He was head of opera at the newly established Slovak National Theatre, director of the Bratislava radio station and a reader at both the university and the music academy. He also conducted concerts for the Cultural Union for Slovakia. His work at the National Theatre included giving the premières of Bella's *Wieland der Schmied* (1926) and Figuš's *Detvan* (1928). In 1930 he committed suicide by jumping from an upper window of the Zagreb Opera House.

As a composer Nedbal achieved world renown for his operettas, written to Viennese librettos and in the fashion of Vienna and Berlin. He enlivened his skilled technique with an almost Dvořákian invention and made use also of the fresh rhythms of Czech, Polish and Yugoslav folkdance. His one attempt at opera, however, met with little success. In style he developed from the Dvořák-dominated atmosphere of late Czech Romanticism. His inclination towards salon-music sentimentality, shown primarily in the

instrumental works, at first had close parallels with Suk's style. Although his predilection for operetta was, from the point of view of the development of Czech music, something of a regression, he did create works of lasting value in ballet and pantomime, works that continue to display the taste and liveliness of his operettas.

His nephew Karel Nedbal (*b* Dvůr Králové, 28 Oct 1888; *d* Prague, 20 March 1964) was also a conductor, working at the Vinohrady Theatre (1914–20), and then becoming chief conductor at Olomouc (1920; 1941–5), Bratislava (1928–30), Brno (1938–40) and at the Prague National Theatre (1945–7).

## WORKS

(selective list)

Opera: Sedlák Jakub [Peasant Jacob] (L. Novák, after F. Lope de Vega), 1919–20, Brno, 13 Oct 1922, rev., Bratislava, 15 Dec 1928

Operettas: Die keusche Barbara (R. Bernauer and L. Jacobson), Vienna, Raimund, 7 Oct 1911; Polenblut (L. Stein), Vienna, Carl, 25 Oct 1913; Die Winzerbraut (Stein and J. Wilhelm), Vienna, An der Wien, 11 Feb 1916; Die schöne Saskia (A.M. Willner and H. Reichert), Vienna, Carl, 16 Nov, 1917; Eriwan (F. Dörmann), Vienna, Komödienhaus (Colosseum), 29 Nov 1918; Mamselle Napoleon (E. Golz and A. Golz), Vienna, Hölle, 21 Jan 1919, rev. Prague, Kleine Bühne, 17 May 1928; Donna Gloria (V. Léon and Reichert), Vienna, Carl, 30 Dec 1925

Ballets: Pohádka o Honzovi [Legend of Honza] (F.K. Hejda), 1902, Prague, National, 24 Jan 1902; Z pohádky do pohádky [From Fairy Tale to Fairy Tale] (L. Novák), 1908, Prague, National, 25 Jan 1908; Princezna Hyacinta (L. Novák), 1911, Prague, National, 1 Sept 1911; Des Teufels Grossmutter, 1912, Vienna, Hof, 20 April 1912; Andersen (L. Novák, J. Kvapil), 1912, Vienna, Ronacher, 1 March 1914

Orch: Scherzo caprice, op.5, 1892

Inst: Variations on a Theme of Dvořák, op.1, pf; Lettres intimes, op.7, pf; 4 Pieces, op.8, pf; Vn Sonata, op.9; 2 Pieces, op.12, vc; Pohádka o smutku a štěstí [Fairy Tale about Grief and Joy], pf, 1906

Principal publishers: Bosworth, Eibenschütz, P. Neldner (Riga), Schlesinger, F.A. Urbánek, Mojmir Urbánek

## BIBLIOGRAPHY

**K. Junk:** *Handbuch des Tanzes* (Stuttgart, 1930)

**G. Černušák:** 'Oskar Nedbal', *Tempo* [Prague], x (1930–31), 195–7

**L. Novák:** *Oskar Nedbal v mých vzpomínkách* [My memories of Nedbal] (Prague, 1939)

**J.M. Květ:** *Oskar Nedbal* (Prague, 1947)

**V. Pospíšil:** 'Oskar Nedbal – tvůrce české baletní pantomimy' [Nedbal – creator of Czech ballet pantomime], *Národní divadlo*, xxx/5 (1954–5), 3–9

**A. Bauer:** *Opern und Operetten in Wien* (Graz and Cologne, 1955)

**K. Nedbal:** *Půl století s českou operou* [Half a century with Czech opera] (Prague, 1959)

**A. Buchner:** *Oskar Nedbal: život a dílo* [Life and works] (Prague, 1976)

**N. Lincke:** 'Singspiel – Operette – Musical: die Leitende Muse im Böhmen/Mähren/Schlesien', *Die Musikalischen Wechselbeziehungen Schlesien-Osterreich* (Dülmen, 1977), 77–105

OLDŘICH PUKL

## Nederlands Kamerkoor.

Dutch ensemble, founded by [Felix De Nobel](#).

## Nederlands Philharmonisch Orkest.

Orchestra formed in 1985, based in Amsterdam. See [Amsterdam](#), §3.

## Nederveen, Cornelis (Johannes)

(*b* Schiebroek, Netherlands, 31 July 1932). Dutch physicist and acoustician. At Delft University he obtained a degree in technical physics (1956) and took the PhD (1969). The major part of his professional career has been spent at TNO (Netherlands Organization for Applied Scientific Research). He is an accomplished jazz clarinettist. His most important contribution has been to the fundamental acoustics of woodwind instruments. In aiming to find more rational design procedures, he has made a comprehensive theoretical analysis of the resonance of tubes, incorporating the effects of side holes, bends, mouthpieces and reeds. This allows detailed calculations to be made of the hole positions in a woodwind instrument and predictions to be made about aspects of tuning and tone quality. His findings are presented in *Acoustical Aspects of Woodwind Instruments*, which has become a standard text for designers of woodwind instruments.

### WRITINGS

'New Key Mechanism for Clarinet', *Acustica*, xiv (1964), 55–8

'Calculations on Location and Dimensions of Holes in a Clarinet', *Acustica*, xiv (1964), 227–34

'Hole Calculations for an Oboe', *Acustica*, xviii (1967), 47–57

*Acoustical Aspects of Woodwind Instruments* (Amsterdam, 1969, 2/1998)

'Blown, Passive and Calculated Resonance Frequencies of the Flute', *Acustica*, xxviii (1973), 12–23

MURRAY CAMPBELL, CLIVE GREATED

## Needler, Henry

(*b* ?1685; *d* London, 8 Aug 1760). English amateur violinist and music copyist. He was first a pupil of his father and later, it is said, of Purcell (presumably Daniel) and the younger John Banister. He is reputed to have been the first person in England to perform Corelli's concertos and was a prominent figure in London musical life, active both in aristocratic circles and in concerts such as those of Thomas Britton in Clerkenwell. He was a



member (and later a director and leader of the orchestra) of the Academy of Ancient Music from 1728 until his death. His antiquarian interests are evident in his work as a copyist, most notably in a series of 27 volumes (*GB-Lbl*), the first transcribed from various sources at Oxford. 15 volumes consist almost entirely of 16th-century English and Italian vocal music, the others mainly of works by 18th-century composers, including Handel, who is said to have been a personal friend. A civil servant by profession, Needler entered the Excise Office as a young man, becoming an accountant general in 1724.

H. DIACK JOHNSTONE

## Neefe, Christian Gottlob

(*b* Chemnitz, 5 Feb 1748; *d* Dessau, 26 Jan 1798). German composer. He received his initial musical education from Wilhelmi, city organist of Chemnitz, and C.G. Tag, Kantor of Hohenstein. He was composing at the age of 12, and partly educated himself from the textbooks of Marpurg and C.P.E. Bach. From 1769 to 1771 he studied law at Leipzig University, and then continued his musical training under J.A. Hiller, whom he replaced as music director of Seyler's theatre troupe in 1776. He joined the Grossmann-Hellmut troupe in 1779 and moved to Bonn, where, perhaps as early as 1780, he began teaching the young Beethoven the piano, organ, thoroughbass and composition, acquainting him also with Bach's *Das wohltemperirte Clavier* and C.P.E. Bach's *Gellert-Lieder*. From 1782 he served as court organist (Beethoven occasionally deputized for him in this post); he also substituted for Lucchesi as court Kapellmeister during the latter's Italian journey of 1783–4. With the death of the Elector Max Friedrich in 1784 Neefe's financial situation deteriorated considerably. The Grossmann theatre was closed and his salary as organist reduced, and he was forced to depend on an income from private teaching. Shortly before the French invasion in 1794 the court disbanded, leaving Neefe unemployed; the occupying French forces allowed him only a minor official post. He became music director of the Dessau theatre at the end of 1796, but fell seriously ill and died soon afterwards.

Neefe was important both as a composer of lieder and Singspielen and as a teacher. While a student he became acquainted with Hiller's efforts at a comprehensive music pedagogy, which later influenced his teaching at Bonn. Hiller also stimulated Neefe's interest in music theatre, and as early as 1771 commissioned him to compose ten songs for *Der Dorfbalbir*. In these, as in his later work, Neefe showed a particular gift for writing in smaller forms. His theatrical works (the most popular being *Adelheit von Veltheim*, based on Turkish exoticisms similar to those in Mozart's *Die Entführung aus dem Serail* of two years later) reveal attractive melodic writing and character realization. For dramatic climaxes he occasionally made use of melodrama, as previously developed by Benda, and he composed a full monodrama *Sophonisbe* on Benda's models. To help disseminate Mozart's operas he prepared vocal scores of five of these works for the publisher Simrock.

Neefe's lieder show an unmistakable inclination towards dramatic effects, especially in the *Serenaten* of 1777, whose texts are probably his own.

These works show great variety of form, and turn away from the folk style of the Berlin school towards cantata-like ballades. The Klopstock odes similarly reflect Neefe's efforts to create novel forms, and his prefaces to the three editions of them (1776–c1785) touch on the then progressive issues of the relation of words to music and the singer's understanding of the text. The elaborately varied strophic songs of Neefe's later years foreshadow the lieder of the Romantic period, above all those of Schubert.

## WORKS

printed works published in Leipzig unless otherwise stated

### stage

Der Dorfbalbir (comische Operette, 1, C.F. Weisse, after M.-J. Sedaine: *Blaise le savetier*), Leipzig, Rannstädter Thore, 18 April 1771; rev. version (2), Leipzig, Rannstädter Thore, 1 Aug 1771, vs *B-Bc*, vs (1771) [10 nos. by Neefe, 13 by J.A. Hiller]

Die Apotheke (comische Oper, 2, J.J. Engel), Berlin, Behrenstrasse, 13 Dec 1771, *Bc*, *D-Bsb*, *Dlb*, *SWI*, vs (1772)

Amors Guckkasten (Operette, 1, J.B. Michaelis), Leipzig, 10 May 1772, *B-Bc*, *D-Mbs*, vs (1772), ed. G. von Westermann (Munich, 1922)

Die Einsprüche (comische Oper, 1, Michaelis), Leipzig, Rannstädter Thore, late 1772; rev. as *Die Einsprüche* (1), Berlin, Behrenstrasse, 16 Oct 1773, *B-Bc*, *D-Bsb*, *Mbs*, vs (1773)

Zemire und Azor (komische Oper, 4, M.A. von Thümmel, after J.F. Marmontel), Leipzig (Koberwein company), 5 March 1776; music re-used by G.F.W. Grossmann for *Was vermag ein Mädchen nicht!*, Frankfurt, 18 May 1787

Heinrich und Lyda (Drama, 1, B.C. d'Arien), Berlin, Döbbelins, 26 March 1776, *A-Wn*, *B-Bc*, *D-Bsb*, vs (Naumburg and Zeitz, 1777)

Sophonisbe (musikalisches Drama mit historischen Prolog und Chören, 1, A.G. Meissner), Leipzig, 12 Oct 1776, *A-Wgm*, vs (1782)

Die Zigeuner (Lustspiel mit Gesang, 5, H.F. Möller, after M. de Cervantes: *Preciosa*), Frankfurt, Nov 1777, *Bsb*

Adelheit von Veltheim (Schauspiel mit Gesang, 4, Grossmann), Frankfurt, Junghof, 23 Sept 1780, *Wgm*, *D-Dlb*

Der neue Gutsherr (3, J.G. Dyck [dialogue] and J.F. Jünger [arias], after P.C. de Chamblain de Marivaux: *Le paysan parvenu*), unperf., vs, Acts 1 and 2 (1783–4)

### other works

Other vocal: Freimaurerlieder (1774); Lieder mit Klaviermelodien (Glogau, 1776); [13] Oden von Klopstock mit Melodien (Flensburg and Leipzig, 1776/*R*, enlarged 3/c1785/*R*), 1 chorus (Das grosse Hallelujah) ed. in *Denkmäler rheinischer Musik*, xii (Düsseldorf, 1965); Serenaten beym Klavier zu singen (?Neefe) (1777/*R*); Lieder für seine Freunde und Freundinnen nebst einer Ballade (1784); Bilder und Träume (Herder) (1798/*R*); 21 lieder in *Vademecum für Liebhaber des Gesangs und Klaviers* (1780); motet, 4vv, *Bsb*; Lateinisches Vaterunser, lost

Kbd: 12 Klaviersonaten (1773), ed. in *Denkmäler rheinischer Musik*, x–xi (Düsseldorf, 1961); 6 neue Klaviersonaten (1774) [incl. 2 sets of variations in suppl.]; Pf Sonata, 6 polonaises, 6 minuets in *Vademecum* (1780); 2 sets of variations (Bonn, 1793); 6 pièces d'une exécution facile tirées de ... Die Zauberflöte, pf/hpd 4 hands (Bonn, 1793); Fantasia, hpd (Bonn, 1797); miscellaneous smaller works, incl. 2 early sonatinas, in J.A. Hiller: *Wöchentliche Nachrichten* (1768, 1770)

Other inst: Conc., hpd (Mannheim, 1782); Partita, 1774, *SWI*, ed. in *Denkmäler rheinischer Musik*, i (Düsseldorf, 1951); 6 sonatas, pf, vn acc. (Glogau, 1776); Vn Sonata in *Vademecum* (1780); 6 vn sonatas, 2 partitas listed in Breitkopf catalogues, 1772–81

Vocal scores of W.A. Mozart: *La clemenza di Tito*, *Così fan tutte*, *Le nozze di Figaro*, *Die Entführung aus dem Serail*, *Don Giovanni*; also works by Paisiello, Salieri and others, see Leux, 116

## WRITINGS

- Beiträge zur Geschichte meines Lebens* (MS, 1775–6); ed. in L. Schieder-mair: 'Eine unbekannte Leipziger Erlebnisschrift Neefes', *JbMP* 1933, 38–53
- 'Über die musikalische Wiederholung', *Deutsches Museum*, ii (1776), 745–51
- Lebenslauf von ihm selbst geschrieben* (MS, *D-Bsb, Klu*, 1782) [ed. in Leux, 188; ed. W. Engelhardt, *Beiträge zur Rheinischen Musikgeschichte*, xxi (1957)]; rev. F. Rochlitz, *AMZ*, i (1798–9) [ed. A. Einstein: *Lebensläufe deutsche Musiker* (Leipzig, 1915), ii]; Eng. trans. in P. Nettl: *Forgotten Musicians* (New York, 1951/R)
- Karoline Grossmann: eine biographische Skizze* (Göttingen, 1784)
- Dilettanterien* (n.p., 1785)
- Other essays in contemporary journals

## BIBLIOGRAPHY

- O. Müller:** 'Neefe und seine Beziehungen zu Beethoven', *Chemnitzer Mitteilungen*, vii (1891), 95
- M. Unger:** 'Einige Beiträge zu Neefes Notlage in den Jahren 1784/85', *Die Musik*, xii/3 (1912–13), 149–53
- O.E. Deutsch:** 'Zur Familiengeschichte der Neefe', *ZMw*, vii (1924–5), 605–8
- I. Leux:** *Christian Gottlob Neefe, 1748–98* (Leipzig, 1925)
- K.H. Oehl:** 'Die Don Giovanni-Übersetzung von Christian Gottlob Neefe', *MJb* 1962–3, 75–81
- A. Becker:** *Christian Gottlob Neefe und die Bonner Illuminaten* (Bonn, 1969)
- J.B. Neely:** *Christian Gottlob Neefe's Early Vocal Style as Reflected in 'Oden von Klopstock' (1776) and 'Serenaten bey dem Klavier zu singen' (1777)* (DMA diss., Indiana U., 1977)
- H. Steinhaus:** 'Der junge Beethoven und die Orgel', *BeJB* 1978–81, 87–100
- L.E. Peake:** 'The Antecedents of Beethoven's *Liederkreis*', *ML*, lxiii (1982), 242–60
- T. Bauman:** *North German Opera in the Age of Goethe* (Cambridge, 1985)

LOTHAR HOFFMANN-ERBRECHT

## Neel, (Louis) Boyd

(*b* Blackheath, London, 19 July 1905; *d* Toronto, 30 Sept 1981). English conductor. A naval officer who became a doctor and then a professional musician, he was educated at the Royal Naval College, Dartmouth; he studied medicine at Cambridge and in London and music theory at the GSM. In 1932 he founded the Boyd Neel Orchestra, which made its début

at the Aeolian Hall, London, on 22 June 1933. Drawn from the best young string players, the orchestra quickly formed a distinctive style and repertory. Britten composed his Variations on a Theme of Frank Bridge for them, which they played at the 1937 Salzburg Festival, so establishing Britten's international reputation and their own.

As well as string works by Elgar, Holst, Vaughan Williams, Britten, Dvořák, Grieg, Tchaikovsky, Bloch (Concerto grosso) and Stravinsky (*Apollon Musagète*), the orchestra was particularly associated with the revival of Baroque string music, then little known or played by too cumbersome an orchestra. Based on 18 players, the group developed a true and lively chamber character, well suited to the music of such composers as Torelli, Vivaldi and Geminiani, and the concertos of Mozart (often with Kathleen Long or Frederick Grinke). Neel had an instinctive gift for tempos and clean textures in Bach and Handel: among the orchestra's fine recordings, those of Handel's Grand Concertos op.6, pioneering when they were made, still held their own when they were reissued in the more critically informed 1970s. Under Neel the orchestra toured widely: in Britain and Europe, in Australia and New Zealand in 1947, and in Canada and the USA in 1952.

During World War II Neel returned to medicine but also entertained the forces and performed at the National Gallery Concerts in London; Britten wrote his Prelude and Fugue for the orchestra's tenth anniversary. Neel then conducted the Sadler's Wells Opera (1945–6), the D'Oyly Carte Opera (1948–9) and the Robert Mayer Children's Concerts (1946–52).

In 1953 he was appointed dean of the Royal Conservatory of Music and head of the music faculty of Toronto University. His academic duties centred on the teaching of orchestral conducting and planning the new Edward Johnson Building, opened in 1962. He formed in 1954 the Hart House Orchestra, the Canadian counterpart of the Boyd Neel Orchestra, which toured North America, and appeared at the Stratford Festival (Ontario) in 1955, the Brussels World Fair in 1958 and the Aldeburgh Festival in Britain in 1966. Neel retired as dean in 1971, having substantially raised the prestige of music in the university. He continued as musical director of the Hart House Orchestra and director of the Sarnia (Ontario) Light Opera Festival. He was made a CBE in 1953 and an officer of the Order of Canada in 1972.

## WRITINGS

*The Story of an Orchestra* (London, 1950)

'The String Orchestra', *Benjamin Britten: a Commentary on his Works from a Group of Specialists*, ed. D. Mitchell and H. Keller (London, 1952/R)

## BIBLIOGRAPHY

*My Orchestras and other Adventures: the Memoirs of Boyd Neel* (Toronto, 1985) [incl. discography]

R. Wimbush: 'Boyd Neel', *Gramophone*, i (1972–3), 178–9

DIANA McVEAGH, EZRA SCHABAS

# Neele, Perrot [Peron, Peros] de.

See [Perrot de Neele](#).

## Nees, Vic

(b Mechelen, 8 March 1936). Belgian composer and conductor, son of Staf Nees. He studied at the Antwerp Conservatory with Marcel Andries, Renaat Veremans, Mortelmans and Decadt, and he won the De Vleeshouwer Prize in the composition class of Flor Peeters. He then specialized in choral conducting with Kurt Thomas in Hamburg. From 1961 to 1970 he worked as a producer for choral music with Belgian Radio and Television (BRT). He was the conductor of the BRT Choir from 1970 until his retirement in 1996. In 1994 he became a member of the Belgian Royal Academy. Both as a conductor and a composer he exerted great influence on Flemish choral music, conducting all over the world and winning many composition prizes. His works consist almost completely of vocal music. Already in his earliest works he broke consciously away from the Flemish Romantic tradition and based his approach on German 20th-century choral music and Renaissance and early Baroque vocal music, particularly the works of Schütz. Nees composes in a pictorial and expressive way, using key words in the text as his starting-point. Traditional means are combined with innovations such as repetitive elements (*Lesbia*), clusters (*Rachel*) and complex rhythms (*Looft de Heer*).

### WORKS

(selective list)

Sacred: *Rachel* (cant., A. Boone), solo vv, children's choir, SATB, insts, 1970; *Anima Christi* (Boone), orat, T, Bar, reciter, SATB, 8 insts, 1988–9

Acc. vocal: *Mammon*, S, 2 reciters, SATB, 7 insts, 1972; *Birds and Flowers* (Nees) SATB, fls, 1973; *Aurora lucis* (M. Martens), children's choir, youth choir, str, 1978–9; *Tweeklank van aarde en water* (Martens), equal vv, gui, 1981; *Gloria Patri*, 1987, 6vv chorus, bell; *Regina Coeli – Blue be it* (G.M. Hopkins) S, 5vv chorus, cel, 1987

Unacc. choral (mixed vv unless otherwise stated): *Aloeëtte voghel klein* (medieval), 1959; *Kleine geestelijke triptiek* (Bible: *John*), 1960; *Looft de Heer in zijn heiligdom* (Ps cl), 1963; *5 Motetten* (liturgical text), 1964; *Vigilia de la Pentecosta* (liturgical text), 1972; *Als een duif op een dak* (ps texts), 1974; *Lesbia* (liturgical text), 1978; *Mag*, 1980–81; *Gisekin-Triptiek* (J. Gisekin), 1981–2; *Memoria justi* (Bible: Lat. texts), S, equal vv, 1989; *Emmanuel* (Bible: Lat. texts), equal vv, 1992; *E canticum canticorum fragmenta* (Bible: *Song of Songs*), equal vv, 1993–4; *4 chansons de Flandre* (M. Elskamp), 1994

Songs, folksong arrs.

Principal publishers: Algemeen Nederlands Zangverbond, De Notenboom, Europees Muziekfestival voor de Jeugd, Halewijnstichting, Harmonia, Möselser, Musicerende Jeugd

### BIBLIOGRAPHY

**H. Heughebaert:** 'Ontmoeting met koorcomponist Vic Nees', *Gamma*, xxvi/3 (1974), 8–12

**R. Leens:** 'Vic Nees: een veelzijdig koorcomponist', *Adem*, xvii (1981), 126–9

- K. Theuwissen:** 'De cirkelgang van een inwendig lied', *Ons erfdeel*, xxxv (1992), 256–60
- P. van Moergastel:** 'Vic Nees: compositeur belge', *International Choral Bulletin*, xii/3 (1993), 47–8
- K. Nijs:** 'De eerstelijnszorg van huisdirigent Vic Nees', *Muziek en woord*, xxii/3 (1996), 2–3

YVES KNOCKAERT

## Nef, Isabelle (Lander)

(*b* Geneva, 27 Sept 1898; *d* Bossy, nr Geneva, 2 Jan 1976). Swiss harpsichordist and pianist. After training as a pianist with Marie Panthès at the Geneva Conservatoire, she continued her studies in Paris with Isidor Philipp and also took courses in composition under d'Indy at the Schola Cantorum. In 1923 she became a harpsichord pupil of Landowska under whom she worked for 12 years, and with whom she often gave performances of Bach's concertos for several harpsichords. She gave concert tours throughout western Europe, in North and South America, and in Australia, and was the first modern harpsichordist to play in the USSR and South Africa. In 1936 she became the first professor of harpsichord at the Geneva Conservatoire. Nef's repertory was very extensive, taking in the principal works for harpsichord as well as a number of contemporary concertos. Malipiero's *Dialogue* no.6 and Martin's Concerto were written for her. She made many recordings, including the first complete recording on the harpsichord of Bach's '48'. Her playing was marked by the rhythmic precision and colourful registration associated with the Landowska school.

HOWARD SCHOTT

## Nef, Karl

(*b* St Gall, 22 Aug 1873; *d* Basle, 9 Feb 1935). Swiss musicologist. After his schooling in St Gall, he studied at Leipzig Conservatory and later with Kretzschmar at Leipzig University, where he took the doctorate in 1896 with a dissertation on collegia musica in Switzerland. In 1900 he completed the *Habilitation* at Basle University with a study of German 17th-century instrumental music; he was appointed reader at Basle in 1909 and full professor in 1923. From 1897 to 1925 he was music critic of the *Basler Nachrichten* and from 1898 to 1909 he edited the *Schweizerische Musikzeitung*. He helped found the Schweizerische Musikforschende Gesellschaft and later served as its president (1932–5). Local and national music history was the subject of Nef's work from his dissertation onwards; his important writings, which became models of Swiss music-history research, place him with Edgar Refardt and Peter Wagner among the founders of musicology in Switzerland. Under Nef, Basle became the centre of Swiss musicology; his pupils included Jacques Handschin, Ernst Mohr and Arnold Geering.

His brother, Albert Nef (*b* St Gall, 30 Oct 1882; *d* Berne, 6 Dec 1966), was a conductor and musicologist. After studies in Leipzig and Berlin he became the first conductor of Berne Opera in 1913, later becoming acting director of opera and drama at the Berne Stadttheater (1935–58) and

director (1958–9). His writings include *Das Lied in der deutschen Schweiz Ende des 18. und Anfang des 19. Jahrhunderts* (Zürich, 1909) and *Fünfzig Jahre Berner Theater* (diss., U. of Berlin, 1906; Berne, 1956).

## WRITINGS

*Die collegia musica in der deutschen reformierten Schweiz von ihrer Entstehung zum Beginn des neunzehnten Jahrhunderts* (diss., U. of Leipzig, 1896; St Gall, 1896/R)  
*Zur Geschichte des deutschen Instrumentalmusik in der zweiten Hälfte des 17. Jahrhunderts* (Habilitationsschrift, U. of Basle, 1900; Leipzig, 1902/R)  
*Schriften über Musik und Volksgesang* (Berne, 1908)  
*Einführung in die Musikgeschichte* (Basle, 1920, 3/1945)  
*Geschichte der Sinfonie und Suite* (Leipzig, 1921/R)  
*Geschichte unserer Musikinstrumente* (Leipzig, 1926, 2/1949)  
*Die neun Sinfonien Beethovens* (Leipzig, 1928/R)  
*Aufsätze* (Basle, 1936)

## EDITIONS

**J. Rosenmüller:** *Sonate da camera*, DDT, xviii (1904)

## BIBLIOGRAPHY

*Festschrift Karl Nef zum 60. Geburtstag* (Zürich and Leipzig, 1933) [incl. list of writings to 1933, pp.10–15]  
**W. Merian:** 'Karl Nef', *AcM*, vii (1935), 49–50  
**J.S. Handschin:** 'Karl Nef', *Gedenkschrift Jacques Handschin*, ed. H. Oesch (Berne and Stuttgart, 1957), 391–4

JÜRIG STENZL

# Nef, Walter (Robert)

(*b* St Gallen, 8 April 1910). Swiss musicologist, nephew of [Karl Nef](#). He studied musicology at Basle, under Karl Nef, Handschin and Merian, at Berlin, under Schering, and at Paris, under Pirro, as well as continuing practical studies at the Basle Conservatory. After obtaining the doctorate at Basle University in 1934 with a dissertation on Fridolin Sicher's tablature, he became a teacher and assistant to the director of the Schola Cantorum Basiliensis, of which he was deputy director (1954–64) and director (1964–70). In 1954 he began teaching at the Basle Conservatory; he lectured in the history of instruments at Basle University (1960–68), and in 1960 he took charge of the collection of musical instruments at the Basle Historical Museum. As one of the leading Swiss authorities on early instruments he has played a vital part in enlarging the Basle collection and attached particular importance to the historically accurate restoration of its items. His main teaching subject was organology. Many of his writings are concerned with the Basle instrument collection; of these his dissertation (which includes a thematic catalogue) is particularly valuable.

## WRITINGS

*Der St. Galler Organist Fridolin Sicher und sein Orgeltablatur* (diss., U. of Basle, 1934; *Schweizerisches Jb für Musikwissenschaft*, vii, 1938)

- 'Pater Heinrich Keller, ein Organist im Kloster St. Gallen', *Mitteilungen der Schweizerischen musikforschenden Gesellschaft*, iii (1936), 1–8  
*Unsere Musikinstrumente: Ausstellungskatalog Gewerbemuseum Basel* (Basle, 1939)
- ed.: K. Nef:** *Einführung in die Musikgeschichte* (Zürich, 3/1945)
- 'Vom Musiktraktate des Notker Labeo', *SMz*, lxxxvii (1947), 323–6
- 'Der sogenannte Berner Orgeltraktat', *AcM*, xx (1948), 10–20; xxi (1949), 8–18
- 'The Polychord', *GSJ*, iv (1951), 20–24 [corrections in *Alte und neue Musik*, v (Zürich, 1952), 60 only]
- '25 Jahre Basler Kammerorchester', *Alte und neue Musik*, i (Zürich, 1952), 15–25
- 'Das neue Basler Musikinstrumentenmuseum', *Schweizerische musikforschende Gesellschaft, Mitteilungsblatt* (1957), no.27, pp.1–4
- '25 Jahre Schola Cantorum Basiliensis', *Musik-Akademie der Stadt Basel: Jahresbericht*, xcii (1958–9), 29–37
- 'Die Renaissance-Orgel in der Sammlung alter Musikinstrumente des Historischen Museums Basel', *Glareana: Nachrichten der Gesellschaft der Freunde alter Musikinstrumente*, xx (1971), 18–28
- Alte Musikinstrumente in Basel* (Basle, 1974)
- 'Paul Sacher: Ein Beitrag zu seiner Biographie', in P. Sacher: *Reden und Aufsätze*, ed. N. Röthlin (Zürich, 1986), 137–48

JÜRIG STENZL

## Neglia, Francesco Paolo

(*b* Enna, 22 May 1874; *d* Intra, 31 July 1932). Italian composer and conductor. A pupil of Guglielmo Zuelli at the Palermo Conservatory, he began his career as an orchestra conductor. In 1901 he moved to Hamburg, where he founded and directed a conservatory. He also conducted opera at the Stadtstheater (with Weingartner) and orchestral concerts. At the start of World War I he returned to Italy, where in spite of the interest taken in him by M.E. Bossi and Puccini, he could find no work as a musician. He became a teacher in an elementary school, but towards the end of his life opened a music school in Legnano. He composed an opera, *Zelia*, posthumously performed, an operetta (unperformed), a *missa brevis*, a mass and other sacred works, two symphonies and other orchestral and band works, a string quartet, a piano quartet, a piano trio, pieces for the violin, viola and piano and songs. His orchestral music is in a typical late Romantic vein, but his chamber and sacred works are more original.

### BIBLIOGRAPHY

- M. Barbieri:** *Francesco Paolo Neglia: vita, arte e pensieri di un musicista italiano* (Genoa, 1944)
- G. Confalonieri:** *Discorso pronunciato dal m.o. dott. Giulio Confalonieri in occasione delle onoranze a Francesco Paolo Neglia: Legnano, 16 novembre 1966* (Genoa, 1967)
- S. Martinotti:** *Ottocento strumentale italiano* (Bologna, 1972)

SERGIO MARTINOTTI



# Negra

(Sp.).

See [Crotchet](#) (quarter-note); *semiminima* is also used. See also under [Note values](#).

## Negrea, Marțian

(*b* Vorumloc, Sibiu district, 29 Jan 1893; *d* Bucharest, 13 July 1973). Romanian composer. He studied theory and harmony with Popovici at the Andreian Seminary, Sibiu (1910–14), and continued his education at the Vienna Music Academy (1918–21) under Mandyczewski (harmony, counterpoint and history) and F. Schmidt. After returning to Romania, he taught harmony at the conservatories of Cluj (1921–41) and Bucharest (1941–63). Although his output was not large, he made a reputation for his high standard of achievement in all genres. A lyrical composer *par excellence*, he successfully evoked the Romanian landscape in an atmosphere of reverie and meditation, particularly in such instrumental works as the *Simfonia primăverii*, the piano *Impresii de la țară* ('Notes from the Countryside') and the orchestral *Povești din Grui* ('Grui Tales'). The pastoral quality is heightened by the use of folk materials, which Negrea knew from his upbringing in rural Transylvania, and the music is often picturesque, or even programmatically descriptive of village life. The prevailing idyllic character is suffused with melancholy, which is expressed primarily through the use of harmonies ranging from late Romantic tonality to folk modality or dodecaphony.

### WORKS

(selective list)

Op: Marin Pescarul [Marin the Fisherman] (2, Negrea, after M. Sadoveanu: *Păcat boieresc* [A Boyar Custom]), op.12, 1933, Cluj, Romanian Opera, 3 Oct 1934

Orch: Fantezie simfonică, op.6, 1921; Rapsodia română no.1, op.14, 1938; Povești din Grui [Grui Tales], sym. suite, op.15, 1940; Rapsodia română no.2, op.18, 1950; Prin munții Apuseni [Through the Apuseni Mountains], op.20, suite, 1952 [after film score]; Recrutul [The Recruit], sym. poem, op.21, orch/brass band, 1953; Simfonia primăverii, op.23, 1956; Sărbătoarea muncii [Labour Festival], sym. poem, op.25, 1958; Conc. for Orch, op.28, 1963

Choral: Album de coruri mixte (M. Eminescu, Z. Bârsan, trad.), op.10, n.d.; Album de coruri pentru copii [Children's Choral Album], op.11, n.d.; Mica menagerie [Little Menagerie] (M. Protopopescu), op.24, 1957; Requiem, op.25, solo vv, chorus, orch, 1957; Oratoriul patriei (V. Bârna), solo vv, spkr, chorus, orch, 1959

Chbr and solo inst: Impresii de la țară [Notes from the Countryside], op.7, 1921; Pf Sonata, op.5, 1921; Pf Sonatina, op.8, 1922; 4 piese [4 Pieces], op.16, hp, 1945; Str Qt, op.17, 1949; Suită, op.27, cl, pf, 1960

Film scores: Prin munții Apuseni [Through the Apuseni Mountains], op.20, 1952; Baia mare, op.22, 1953

Many songs, 1v, pf

Principal publishers: Editura muzicală, ESPLA

## WRITINGS

*Contrapunct* (Cluj, ?1936)

*Teoria instrumentelor muzicale* (Cluj, ?1936)

*Tratat de forme muzicale* (Cluj, 1937)

*Un compozitor român din secolul al XVII-lea: Ioan Caioni (1629–1687)*  
(Craiova, 1941)

*Armonie* (Bucharest, 1948)

*Tratat de contrapunct și fugă* (Bucharest, 1957)

*Tratat de armonie* (Bucharest, 1958)

## BIBLIOGRAPHY

**G.W. Berger:** *Muzica simfonică contemporană: 1950–1970*, v (Bucharest, 1977), 47–152

**V. Dimoftache:** 'Marțian Negrea – Recviem', *Studii de muzicologie*, xxi (1989), 127–47

**V. Vasile:** 'Recviemul-parastas', *Muzica*, new ser., vi/3 (1993), 61–9

VIOREL COSMA

## Negri, Cesare ['Il Trombone']

(*b* Milan, c1535; *d* ?Milan, after 1604). Italian dancing-master. His important treatise on dance, *Le gratie d'amore* (1602), is dedicated to Philip III of Spain, then ruler of Milan, but most of it was written during the long reign of Philip II, who died in 1598. This treatise gives the most comprehensive picture in a single source of social and theatrical dance and dance music of the late Renaissance; it reveals the great geographic spread of Italian dancing-masters, dances and techniques to many courts of Europe and testifies to the existence of a fully professional class of virtuoso male dancers. Taken together with Fabritio Caroso's works, *Il ballarino* (1581) and *Nebiltà di dame* (1600), it provides a colourful context for the social dances of the Italian upper classes.

Negri's treatise is in three sections (*trattati*). The first section provides information about the author's professional life; Negri is unique in supplying enough autobiographical detail to give readers some idea of the life of a successful dancing-master of the period. His annotated list of Italian dancing-masters includes his teachers, colleagues and disciples along with their specialities and locales. The lists of his titled students during his 40-year career in Milan are organized under the successive governorships of Milan, making it reasonable to date the dances he dedicated to some of these pupils later in the book. His citations (with dates) of important events in Italy and Spain in which he participated as performer or director between 1555 and 1600 make his work a summation of styles and techniques of northern Italy during the second half of the 16th century. He is, furthermore, the only authority to include detailed descriptions of various allegorical processions which involved dancers and musicians, together with the

precise instrumentation employed, as well as the identification of the characters portrayed.

The treatise's second section includes some advice on ballroom etiquette, but is primarily devoted to the steps and combinations of many complex and highly competitive galliard variations for men (see [Dance, fig.8](#)); these include such feats as multiple capers (*capriole intrecciate* or *entrechats*), and double turns (*salti tondi* or *tours-en-l'air*). It is apparent that the principle of improvised variation in music was applied to dance as well, although the exact relationship between improvised dances and their improvised musical variations is difficult to determine from Negri's treatise since, unlike Arbeau's, it does not use dance notation which precisely correlates steps and music. Nevertheless, Negri did give the precise number of leg gestures within a fixed span of time (for example, 'this variation is done quickly, and has 25 strokes in four musical measures'), thus making it possible to establish norms of tempo. However, the final choice of tempo for a given variation depends as much on its physical requirements as on the size, skill and elevation of the dancer.

In the third section of the treatise Negri gave a set of rules for steps, which appears to be largely taken from Caroso's *Il ballarino*; but most of the section is devoted to directions for 43 dance choreographies, by himself and others, with their music printed in lute tablature and mensural notation. Many of the dances are both more difficult and more interesting than those supplied by Arbeau and Caroso. A considerable number are figure dances for two couples, a type not found elsewhere, and there are also figure dances for four couples which employ figures similar to those in English country dances and American square-dances and reels. Some of the dances, such as *La Corrente* and *Alemana*, are the only Italian version of their types to appear in a 16th-century source.

The musical significance of Negri's dance collection is considerable, even though much of it is composed by means of a pasticcio technique in which pre-existing melodic or rhythmic cells are united and reunited to fit the music to the dance. The music is simple, homophonic and repetitive. Popular *bassi ostinati* of the period appear, for example the canary and passacaglia (*La Catena d'Amore*). One-movement dances have from one to three strains, each made up of two- or four-bar phrases. Most of the ballettos, which dominate the collection, are in several movements which may be musically related, with different mensurations and varying instructions as to the repetition of sections. They give valuable information about the variation suite and its performing practice. Most begin with an unnamed movement in duple metre, similar to a figured pavan, followed by a galliard (so-named in source); the piece may close with a return of the first movement or sometimes with a canary in rapid triple metre. Some dances are set to popular and pre-existing vocal pieces by such composers as Orazio Vecchi or Gastoldi (e.g. Vecchi's *So ben mi ch'a buon tempo*), showing how such music could be choreographed, adapted or supplemented to suit the choreographers' purposes. Negri's specific rubrics for the musical paths to be followed by the musicians reveal a complexity in combining musical strains with choreography which is not evident when looking at the music alone. Those dances specifically designed for the stage typify what contemporary composers such as Monteverdi would have

expected for their staged balli. The *Brando detto Alta regina*, for four shepherds and four shepherdesses (see [illustration](#)), is an elaborate finale to a set of *intermedi* of 1599 that included the Orpheus myth.

## WRITINGS

*Le gratie d'amore* (Milan, 1602/R, 2/1604 as *Nuove inventioni di balli*); ed. and trans. of 1st edn in Kendall, 1985

## BIBLIOGRAPHY

*PirrottaDO*

- L. Moe:** *Dance Music in Printed Italian Lute Tablatures from 1507 to 1611* (diss., Harvard U., 1956)
- P. Aldrich:** *Rhythm in Seventeenth-Century Italian Monody* (New York, 1966)
- J. Sutton:** 'Reconstruction of 16th-Century Dance', *Dance History Research: Warrenton, VA, 1969*, ed. J.W. Kealiinohomoku (New York, 1970), 56–63
- C. Dahlhaus:** 'Zur Entstehung des modernen Taktsystems im 17. Jahrhundert', *AMw*, xviii (1961), 223–40
- M.B. Collins:** 'The Performance of Sesquialtera and Hemiolia in the 16th Century', *JAMS*, xvii (1964), 5–28
- J. Sutton:** *Renaissance Revisited* (New York, 1972) [accompanying film also available]
- Y. Kendall:** *Le gratie d'amore (1602)* (diss., Stanford U., 1985)
- P. Jones:** 'Spectacle in Milan: Cesare Negri's Torch Dances', *EMc*, xiv (1986), 182–98
- J. Sutton:** Introduction to *Fabritio Caroso's Nobiltà di dame (1600)* (Oxford, 1986)
- P. Jones:** *The Relation between Music and Dance in Cesare Negri's 'Le gratie d'amore' (1602)* (diss., U. of London, 1989)
- Y. Kendall:** 'Rhythm, Meter, and Tactus in 16th-Century Italian Court Dance: Reconstruction from a Theoretical Base', *Dance Research*, viii (1990), 3–27
- A. Feves:** 'Fabritio Caroso and the Changing Shape of the Dance, 1550–1600', *Dance Chronicle*, xiv (1991), 159–74
- P. Jones:** 'The Editions of Cesare Negri's *Le Gratie d'Amore*: Choreographic Revisions in Printed Copies', *Studi musicali*, xxi (1991), 21–33
- J. Sutton:** 'Musical Forms and Dance Forms in the Dance Manuals of Sixteenth-Century Italy', *The Marriage of Music and Dance: London 1991*
- M. Esses:** *Dance and Instrumental Diferencias in Spain during the 17th and Early 18th Centuries* (Stuyvesant, NY, 1991)
- W. Kirkendale:** *The Court Musicians in Florence during the Principate of the Medici* (Florence, 1993)
- P. Gargiulo, ed.:** *La danza italiana tra Cinque e Seicento: studi per Fabrizio Caroso da Sermoneta* (Rome, 1997)

JULIA SUTTON

## Negri, Francesco

(b Verona, ?c1609; d after 1635). Italian composer. For a time he was *maestro di cappella* of S Bernardino, Verona. In 1635 he was a canon of S Pietro, Guastalla. As a composer he is known only by *Arie musicali ... a una e doi voci, con alcune cantate in stille recitativo*, op.1 (Venice, 1635); he stated that some of the texts were by Prince Vincenzo Gonzaga, the dedicatee. The three 'cantatas' are in fact long recitatives, the first a lament for a pet, the second a scena for an enraged lover, the third a setting of a madrigal text. The music is unremarkable, as is that of the seven short strophic arias. The most interesting music occurs in two of the other three pieces in the book. One is a setting of two ottavas, the music of the first of which is by another, anonymous composer and is in a simple, unadorned style, quite different from Negri's own music for the second ottava, which is extravagantly ornamented. The other more interesting piece is the only duet in the volume, *Ginevra, ah nò*, which is not only founded on the same chaconne bass as Monteverdi's duet *Zefiro torna* (first published in 1632) but also looks as if it was influenced by that great work; Negri may have deliberately chosen a sonnet as his text the more closely to emulate Monteverdi. It says something for Negri that his piece is not completely outclassed in comparison.

#### BIBLIOGRAPHY

- E. Schmitz:** 'Zur Geschichte des italienischen Kammerduetts im 17. Jahrhundert', *JbMP* 1916, 43–60, esp. 52
- J. Racek:** *Stilprobleme der italienischen Monodie* (Prague, 1965)
- J. Whenham:** *Duet and Dialogue in the Age of Monteverdi* (Ann Arbor, 1982)

NIGEL FORTUNE

## Negri, Gino

(b Perledo, nr Como, 25 May 1919; d Montevicchia, nr Como, 19 July 1991). Italian composer and critic. He studied at the Milan Conservatory, where his teachers included Renzo Bossi. He taught at the Scuola del Piccolo Teatro in Milan from 1954 to 1959 and later at the Nuova Accademia, Milan. He was music critic of *Panorama* until 1984 and also worked for the RAI. In 1967 he was awarded the Premio Italia for his radio opera *Giovanni Sebastiano*.

Negri composed almost exclusively for the theatre, particularly works for small forces, which he found most congenial. The first, *Divertimenti di Palazzeschi* (composed 1943), for soprano, tenor and eight instruments, from Palazzeschi's *Visita alla contessa* and *Lasciatemi divertire*, exemplifies his surreal and abrasive irony. The characteristic form of Negri's 'chamber theatre' was developed in a series of one-act operas. In *Vieni qui, Carla* (1956) Negri used an idiom based on 12-note technique to treat a morally dubious episode from Alberto Moravia's *Gli indifferenti*. *Massimo* and *Il tè delle tre* (both 1958) tend towards an often bitter social satire and a striking juxtaposition of educated and working-class speech suggestive of Kurt Weill's musical theatre.

Negri's fairly limited orchestral, vocal and chamber output dates mostly from the period when he first came to attention immediately after World

War II. In particular, his *Antologia di Spoon River* for solo voices, chorus and orchestra (1946), on texts by Lee Masters, had a certain resonance at the time. An interest in poetry was a constant feature of Negri's work and reappeared in *Sangue tuo nelle mie vene* (1977), on texts by Montale. His non-stage works display an eclectic, independent style, though less original than that of his chamber dramatic pieces.

## WORKS

### operas

librettos by the composer unless otherwise stated

Divertimenti di Palazzeschi, 1943 (due episodi scenici, A. Palazzeschi), Milan, Nuovo, 18 Feb 1948; Evasione, 1945, unperf.; Sei personaggi in cerca di autore (after L. Pirandello), 1950, unperf.; Vieni qui, Carla (1, after A. Moravia: *Gli indifferenti*), Milan, Piccolo, 21 Nov 1956; Massimo (1), Milan, Gerolamo, 10 June 1958; Il tè delle tre (farsa, 1), Como, Villa Olmo, 12 Sept 1958; L'armonium è utile (1), 1958, unperf.; Una ragazza arrivò (commedia, Negri and D. Buzzati), 1958  
Giorno di nozze (1), Milan, Gerolamo, 10 April 1959; Il circo Max (1), Venice, 23 Sept 1959; Costretto dagli eventi, Milan, 1963; Ciao patria (commedia), 1965, unperf.; Il testimone indesiderato (radio op, Negri and G. Brusa), 1966; Giovanni Sebastiano (radio op), 1967, stage, Turin, 1970; La fine del mondo (TV op), 1970; Pubblicità, ninfa gentile, Milan, 1970; Egli mi insegna che, Milan, 1974

Tarantella di Pulcinella (Negri and Buzzati), Milan, 1974; Balera d'amore, Milan, 1976; È l'abito che fa il flauto (1), 1977, unperf.; Diario dell'assassinata, Milan, 1978; Un labirinto italiano, 1978, unperf.; Messa Maddalena, 1979, unperf.; Abasso Carmelo Bene, Milan, 1982; Storie d'Italia, Asti, 1982; Craxi anno due, Milan, 1985; Dragodstein, 1985, unperf.; Falsariga, ovvero Agguato a Vivaldi, 1985, unperf.; Videopiù, 1985, unperf.

### other works

5 colori, 1v, fl, va, 1945; Antologia di Spoon River (L. Masters), solo vv, chorus, orch, 1946; 2 fughe, pf, 1946; 5 invenzione, str orch, 1946; Diario e dedica, pf, 1952; Uno stabat comunque, S, Bar, cabaret pfmr, orch, 1968; Sangue tuo nelle mie vene (E. Montale), solo vv, chorus, str orch, 1977; film scores

## WRITINGS

with M. Visconti: *Roses* (Milan, 1969)

*Guida alla musica vivente* (Milan, 1974)

*Casa sonora* (Pordenone, 1978)

with M. Martini: *Il suono del delitto* (Milan, 1978)

*La scala si è rotta* (Milan, 1984)

*L'opera italiana: storia, costume, repertorio* (Milan, 1985)

## BIBLIOGRAPHY

*DEUMM* (R. Cognazzo)

**M. Mila:** 'A Scandalous Musician', *Score*, no.15 (1956), 31–8

**M. Mila:** 'Le opere impossibili di Gino Negri', *Cronache musicali 1955–1959* (Turin, 1959), 189–96

**F. D'Amico:** *I casi della musica* (Milan, 1962), 132–4, 267–9, 307–8

**R. Zanetti:** *La musica italiana nel Novecento* (Busto Arsizio, 1985), 1314–

# Negri [Negro], Giulio Santo Pietro de' [Del Negro, Giulio Santo Pietro]

(b Milan; fl 1607–20). Italian composer. He seems to have spent most of his life in Milan, though he may briefly have lived at Lecce, at the opposite end of Italy, since his op.5 includes an occasional piece celebrating an event there. He was probably of independent means and, as a composer, an amateur. However, he may have had advice from Ghizzolo, who worked in Milan from 1610 to 1613: certainly the two men seem to have moved in similar circles, for they dedicated individual songs to the same men, for one of whom, a bass, Negri wrote two florid songs headed 'basso alla bastarda' (they are in op.5). His op.11 suggests that he belonged to an academy.

Negri is one of the most interesting minor composers of vocal chamber music in early 17th-century Italy. At least five volumes of his music are lost, but from what survives it is clear that by 1613 he had enthusiastically embraced the new monodic and concertato styles, and three of his publications proclaim in their titles the word 'moderna'. In the madrigals of his opp.5 and 8, which form the bulk of their contents of 29 monodies, 25 duets and six trios, he displayed the dilettante's typical disregard of convention and at the same time some uncertainty in handling the unconventional progressions he clearly sought. Yet a number of dissonances and surprising harmonic juxtapositions, prompted by the words, are very effective: there are good examples in *Langue e spira* and *Tu vai? tu fuggi* (in op.8). He also shows a strong sense of tonality, especially through the use of sequences, as in *A voi, rosa vermiglia* (in op.5), and there are several passages of fine declamation, e.g. the opening of *Ove ne vai, cor mio* in op.8. His light strophic songs are less rewarding, though *Ama, pur, ninfa gradita* (op.5) is notable for an early use of a refrain. His choice of texts is refreshingly original: possibly he wrote some himself, and others may have been by dedicatees (one of whom wrote two commendatory poems for op.8). He re-used for *Non più star muta* (op.8) the music of the *scherzo Vago augel* in op.5.

## WORKS

all other works lost

Gli amorosi pensieri: canzonette, villanelle et arie napolitane, 3vv, libro 2 (Venice, 1607)

Il terzo libro dell'amorose canzonette, 3vv, op.4 (Venice, 1607)

Grazie ed affetti di musica moderna, 1–3vv, op.5 (Milan, 1613); facs. in ISS, iv; 1 ed. in Leopold

Secondo libro delle grazie ed affetti di musica moderna, 1–3vv, op.8 (Venice, 1614)

Musica ecclesiastica concertata alla moderna, 2–3vv, op.9 (Milan, 1616)

Canti accademici concertati, 2–6vv, op.11 (Venice, 1620)

## BIBLIOGRAPHY

*Fortune/ISS*

**J. Whenham:** *Duet and Dialogue in the Age of Monteverdi* (Ann Arbor, 1982)

**G. Tomlinson, ed.:** introduction to ISS, iv, pp.xiii–xiv

**S. Leopold:** *Al modo d'Orfeo: Dichtung und Musik im italienischen Sologesang des frühen 17. Jahrhunderts*, AnMc, no.29 (1995)

NIGEL FORTUNE

## Negri, Ippolito Chamatterò di.

See Chamaterò, Ippolito.

## Negri, Marc'Antonio

(*b* Verona; *d* Veglia [now Krk, Croatia], Oct 1624). Italian composer. He was appointed a singer and *vicemaestro di cappella* at S Marco, Venice, on 22 December 1612 with a salary of 80 ducats. In 1616 the doge appointed him abbot of a monastery at Veglia, off the Dalmatian coast, after which he was excused from attendance at S Marco on ferial days and lesser festivals; he resigned his position there on 30 April 1619. Before arriving in Venice he published two books of *Affetti amorosi* (Venice, 1608; 1611/*R* 1986 in ISS, v), the first for three voices, the second for one, two and five voices, both with continuo. Negri enthusiastically embraced the poetry of Giambattista Marino; all but two texts in his second publication can be ascribed to this author. Negri's music for solo voice contains occasional affective chromaticism and extended cadential embellishments within an overall canzonetta-like style in which the bass and vocal lines tend to move together; the rhythmic motifs are similar to those found in polyphonic canzonettas of the era rather than in the declamatory monodies issuing from Florence. In his five-part madrigals Negri effectively exploited solo and duet textures made possible by the sustaining continuo. Included in the second book of *Affetti* are three sonatas for two violins and continuo and five sinfonias, with the same scoring, which punctuate a pastoral dialogue. These are contrapuntal and harmonically simple; the final sonata, employing ornamented triadic motifs and reiterated semiquavers over static harmony, is reminiscent of *battaglia* pieces of the previous century. Negri also published two books of sacred music, *Il primo libro delli salmi a sette voci* (Venice, 1613), and *Cantica spiritualia in missis, et vesperis solennibus* (Venice, 1618). In his treatment of *cori spezzati* in the former work Negri followed the example of Viadana's *Salmi* (Venice, 1612), in which a choir of solo voices contrasted with a ripieno second choir with more than one voice to a part. This procedure coincided with standard performing practice at S Marco.

### BIBLIOGRAPHY

*CaffiS*

**R. Miller:** *The Composers of San Marco and Santo Stefano and the Development of Venetian Monody (to 1630)* (diss., U. of Michigan, 1993)

ROARK MILLER

## Negri, Maria Caterina



(*b* Bologna; *fl* 1719–45). Italian contralto, sister of [Maria Rosa Negri](#). She studied under Pasi and made her first known stage appearance at Bologna in Bononcini's *Camilla*, after which she sang in Modena (1720), Florence (1721), Livorno (1722), Milan (1722 and 1723), Faenza (1723) and Ferrara (1724). During the period 1724–7 she was attached to the company of Antonio Denzio at the theatre of Count Sporck in Prague, where she sang Alcina in Antonio Bioni's *Orlando furioso*. She appeared in three operas by Vivaldi in Venice in 1727–8, then found engagements at Forlì and Livorno (1729), Genoa (1730) and Naples (1733), where she appeared in Pergolesi's *Lo frate 'nnamorato*. From November 1733 until summer 1737 she was a member of Handel's company in London, singing in 11 of his operas, the serenata *Parnasso in festa* and a number of pasticcios and oratorio revivals, including *Deborah* (Sisera), *Esther* (Mordecai) and probably *Il trionfo del tempo*. In 1735 she appeared in *Aminta, a Pastoral Opera* in Dublin. After leaving London she sang in Florence (1737–8), Lisbon (1740–1), Parma (1743), Rimini (1744) and Gorizia (1745). The parts Handel composed for her – Carilda in *Arianna*, Polinesso in *Ariodante*, Bradamante in *Alcina*, Irene in *Atalanta*, Tullius in *Arminio*, Arsace in *Berenice* and Cloride in *Parnasso in festa* – suggest a singer of moderate competence, though an occasional aria demands an agile technique. The compass is *a* to *e'*. She often played male roles.

She should not be confused with the singer Caterina Bassi Negri (*fl* 1734–46), known as Caterina Bassi before her marriage to the singer Giovanni Domenico Negri in 1739 or 1740.

#### BIBLIOGRAPHY

*Sartori*L

D.E. Freeman: *The Opera Theater of Count Franz Anton von Sporck in Prague* (Stuyvesant, NY, 1992)

WINTON DEAN, DANIEL E. FREEMAN

## Negri, Maria Rosa [Risack, Rosa Negri]

(*b* Bologna, *c*1715; *d* Dresden, 4 Aug 1760). Italian mezzo-soprano, sister of [Maria Caterina Negri](#). She was engaged for Dresden in 1730 and accompanied her sister Caterina Negri to London in 1733. She sang in four Handel operas, all revivals, during the period 1733–6, and probably in the 1734 revival of *Deborah*. Handel wrote the part of Euterpe in *Parnasso in festa* for her, and probably the original role of Dalinda in *Ariodante*, although this was altered for soprano before performance. She was in Dublin with her sister in 1735–6. In Dresden she sang in a series of operas by Hasse, including *Cajo Fabricio* (1734), *La clemenza di Tito* (1738), *Arminio* (1745) and *La spartana generosa* (1747). In 1743 she appeared with her sister at Parma as Rosa Negri Risack. Handel appears to have thought little of her; the parts of Melo in *Sosarme* (1734), Eurilla in *Il pastor fido* (1734) and Morgana in *Alcina* (1736) were much shortened and simplified for her. Their compass is *a* to *f'*; her Hasse parts are more rewarding and call for expressiveness, fluent if limited coloratura and a compass *b* to *g*<sup>♯</sup>.

An Anna or Antonia Negri, known as La Mestrina, sang frequently at Venice (1728–42), as well as at Parma, Modena and elsewhere, and married the tenor Pellegrino Tomj. According to Fürstenau she was a sister of Maria Rosa and was engaged for Dresden at the same time, but no parts sung by her at Dresden have been discovered, and there may be confusion with another singer. (*SartoriL*)

WINTON DEAN

## Negri, Massimiliano.

See [Neri, Massimiliano](#).

## Negri, Vittorio

(*b* Milan, 16 Oct 1923). Italian conductor and musicologist. His studies of violin, composition and conducting at the Milan Conservatory were interrupted by a serious illness and by World War II. After it ended, he studied at the Salzburg Mozarteum with Bernhard Paumgartner, whose assistant conductor he became in 1952. A few years later, while preparing an edition of Vivaldi's 'Four Seasons' for I Musici in Amsterdam, the producer fell ill and Philips, the recording company, asked Negri to replace him. This was the start of a 25-year period as a producer for that company, overseeing recordings of orchestral and chamber music; he also made a large number of recordings as a conductor (chiefly with the Dresden Staatskapelle and the Berlin Chamber Orchestra). In this capacity he concentrated on Venetian Baroque composers, and in particular on Vivaldi, editing and directing a large number of his works including concertos, the complete sacred choral works (then largely unknown), the oratorio *Juditha triumphans* and the opera *Tito Manlio*. He discovered Cimarosa's Requiem in G minor in Einsiedeln Abbey, conducted the first modern performance of it at the Montreux Festival, and with it won a Grand Prix du Disque Lyrique in 1970 (the first of several such awards). Ten years earlier he had formed his own chamber orchestra in Perugia, where he taught at the conservatory; he also formed the Italian Society of Musicology. In 1980 he moved away from record producing in order to concentrate on conducting, and subsequently appeared at the Orange and Versailles festivals, at La Scala and with the Boston SO.

LIONEL SALTER

## Negrilla

(Sp., from *gente negra*: 'black people').

A villancico depicting the music, song and dance of black people. It is often, more specifically, a *canario* (villancico from the Canary Islands, which served as an assembly station for Spanish slave traders during the 16th to 18th centuries). The form is characterized by the following features: a strongly syncopated sesquialtera rhythm, the frequent use of a narrative text, leaps in the dance, and parody of African slaves speaking in Spanish (confusion between vowels, a reversal of genders of nouns and adjectives,

lack of agreement of gender, confusion of singular and plural, and failure to distinguish between certain consonants). *Negrillas* were at times sung by choirboys with blackened faces at Matins on saints' days, which may account for the very high tessituras of the voice parts.

E. THOMAS STANFORD/R

## Negro, Giulio Santo Pietro de'.

See [Negri, Giulio Santo Pietro de'](#).

## Negro minstrelsy.

See [Minstrelsy, American](#).

## NEH.

See [National Endowment for the Humanities](#).

## Neher, (Rudolf Ludwig) Caspar

(*b* Augsburg, 11 April 1897; *d* Vienna, 30 June 1962). German stage designer and librettist. He was a schoolfellow of Brecht's and studied art in Munich. His first work in opera came with his designs for *Palestrina* at Essen in 1927, although he had worked on *Don Giovanni* in Berlin in 1926 and created the projections (a medium in which his work was famous) at Baden-Baden in 1927 for the *Mahagonny Songspiel*; other Brecht-Weill designs include *Die Dreigroschenoper* (1928, Berlin; later in New York and London), *Aufstieg und Fall der Stadt Mahagonny* (1930, Leipzig; later in Paris) and the *ballet chanté Die sieben Todsünden* (1933, Paris and London). He worked for the Kroll Opera in Berlin, 1928–31, with Klemperer, where his designs included *Carmen* and *From the House of the Dead*; in 1929 came the first of his seven productions of *Wozzeck*, at Essen. His collaborations with Carl Ebert in Berlin brought him into the operatic mainstream, and their great Verdi productions (*Macbeth*, 1931; *Un ballo in maschera*, 1932; he later designed both at Glyndebourne) did much to provoke the German revaluation of the composer. Neher remained in Germany during the Hitler years but maintained his artistic independence, continuing his 'heterodox and subtly subversive work with Wagner-Régeny' (Drew), with whom he collaborated as librettist in the 1930s and 40s. He worked frequently with O.F. Schuh (beginning with *La traviata*, 1940, Vienna), at the Deutsches Theater in Berlin and with Noller at Hamburg. He worked much at Zürich in the immediate postwar period and from 1947 with Schuh and von Einem (*Dantons Tod*, 1947, and several Mozart operas). He was principal stage designer at Cologne, with Schuh, from 1959 to 1962.

Neher was an immensely intelligent designer with a true genius for the theatre; his importance within 20th-century stage design has still to be assessed. His work was characterized by minimal elaboration, the telling use of light, rigorously selected painted props and a controlled palette,

establishing a stage picture in which the singers existed convincingly in an emotional and historical atmosphere, suggested rather than imposed. Most of his designs are in the Österreichisches Theatermuseum, Vienna.

## WORKS

Librettos: *Die Bürgschaft*, Weill, 1932; *Der Günstling*, Wagner-Régeny, 1935; *Die Bürger von Calais*, Wagner-Régeny, 1939; *Johanna Balk*, Wagner-Régeny, 1941; *Persische Episode [Der Darmwäscher]* (komische Oper, with B. Brecht), Wagner-Régeny, 1963 (comp. 1940–50)

## BIBLIOGRAPHY

*Grove6* (D. Drew)

*Caspar Neher: Zeugnisse seiner Zeitgenossen* (Cologne, 1960)

**G. von Einem and S. Melchinger, eds.:** *Caspar Neher* (Hanover, 1966)

**R. Wagner-Régeny and C. Neher:** *Begegnungen* (East Berlin, 1968)

**F. Hadamowsky:** *Caspar Neher's szenisches Werk* (Vienna, 1972)

**D. Bablet:** *Revolutions in Stage Design of the Twentieth Century* (Paris and New York, 1977)

**J. Willett:** *Caspar Neher: Brecht's Designer* (London, 1986)

MARINA HENDERSON/DAVID J. HOUGH

# Neidhardt, Johann Georg

(*b* Bernstadt, c1685; *d* Königsberg, 1739). German theorist and composer. After early training at Altdorf and Wittenberg, Neidhardt matriculated as a theology student at Jena, where he produced his first treatise on temperament and apparently continued his musical training. It is likely that he studied with the university organist, J.N. Bach, who knew him well enough to allow him to try one of his temperaments on the new organ at the city's central church; Bach's tuning, however, was found more singable. Between 1710 and 1720, when he was appointed Kapellmeister at Königsberg, Neidhardt was again in Bernstadt as well as in Breslau, where he is known to have lectured on composition. He then remained at Königsberg until his death, teaching organ and versification to the university students in addition to his writing and official duties.

Along with Werckmeister, Neidhardt perfected the art of practical temperaments in the early 18th century. An advocate of circulating temperaments (those intended to be most consonant in the more frequently used keys, and progressively less so in the remoter ones), he wanted his more than two dozen temperaments to be flexibly applied, as may be judged from his recommendation of specific temperaments for a village, a town, a city, and the court (the last assigned an equal temperament). He was apparently an active composer throughout his life; his few extant works include chorale settings (*USSR-KA*), and some published psalm settings and sacred songs.

## WRITINGS

*Beste und leichteste Temperatur des Monochordi* (Jena, 1706)

*Sectio Canonis Harmonici, zur völligen Richtigkeit der Generum Modulandi* (Königsberg, 1724)

*Gänzlich erschöpfte mathematische Abteilungen des diatonischchromatischen, temperirten Canonis Monochordi* (Königsberg, 1732, 2/1734; Lat. trans., 1735)  
*Systema generis diatonico-chromatici, ex numeris serie naturali procedentibus evolutum* (Königsberg, 1734; Ger. trans., 1734)  
*Compositio harmonica problematice tradita*, lost

## BIBLIOGRAPHY

MGG1 (A. Forchert)

**J. Adlung:** *Anleitung zu der musikalischen Gelahrtheit* (Erfurt, 1758/R, 2/1783), 276

**A. Mayer-Reinach:** 'Zur Geschichte der Königsberger Hofkapelle in den Jahren 1578–1720', *SIMG*, vi (1904–5), 32–79

**H. Güttler:** *Königsbergs Musikkultur im 18. Jahrhundert* (Königsberg, 1925)

CECIL ADKINS

## Neidhart [Nîthart] 'von Reuental' ['der von Riuwental']

(*b* ?c1190; *d* after 1236). German Minnesinger. The only indisputable fact about Neidhart's life – his social origins are unknown – is that he sang in Vienna for Duke Friedrich II 'der Streitbare'. He was probably active before this in Bavaria. Reference in his songs to the arrival of Emperor Frederick II in Vienna (1236/7) provide one unequivocal date. The first mention of 'Her Nîthart' is in Wolfram von Eschenbach's epic *Willehalm* (dated 1210–20; line 312,12). Contemporaries did not call him 'von Riuwental'; this is the allegorical name (meaning 'vale of tears') of the impoverished knight whose identity Neidhart convincingly portrayed. In the begging songs (he asked the duke for a house in Lengenbach, near Vienna) Neidhart presumably identified completely with his role. Generally, the songs suit urban tastes – prosperous peasants and their rivals, the rural noblemen, are satirized equally. This may explain why a tradition of 'Neidhart' songs (some of them original), plays and comic texts (*Schwänke*) remained popular into the 16th century. Their association with dance may also have been a factor.

Neidhart's songs fall into two types, representing psychological extremes. In the *Sommerlieder*, 'der von Riuwental' is a powerful figure who can realize his male fantasies on the dance-floor; the scathingly self-ironic *Winterlieder* analyse the frustrations of impoverished knighthood using a pastiche of courtly Minnesang. Both types are also musical types. The *Sommerlieder* (called *reien* in the sources; see [Reigenlied](#)) simulate May dance situations and must have been based to some degree on the peasant dances they evoke; the indoor *Winterlieder* adopt a contrasting, declamatory style (canzone form, often with unusually long *Stollen*) that uses free, open-ended melodic phrases (for example in *Sumer unde winder*; *Nû klag ich die bluomen*) alongside the clearly-defined pentatonic units that are a general feature of the songs.

55 melodies (more than for any other Minnesinger) survive to texts ascribed to Neidhart, but 38 of these are excluded from the standard

edition by Haupt, as they are not attested before 1400. Some of the ‘pseudo-Neidhart’ texts must be genuine; musically, the groups are indistinguishable. Unfortunately only five melodies survive in a 14th-century source, the Frankfurt fragment (*D-F germ.oct.18*). The other sources, *D-Bsb Mgf 779*, *A-Wn s.n.3344*, *I-STE* and *D-Mbs Cgm 4997*, are from the 15th century. Comparison of the three melodies preserved in both the Frankfurt fragment and *D-Bsb 779* shows a reasonably close correspondence between the two versions, but the former favours greater melismatic variety, wider ambitus and more diverse finales. Rhythmically, two of the three songs (*Sinc an, guldîn huon!*, v.12; *Mirst von herzen leide*, v.10) appear to be intended for performance in triple (? dance) time in *D-Bsb 779*, but for a freer, more text-orientated performance in the Frankfurt fragment. Melodic phrasing corresponds particularly well with text syntax in this source (*Sumer unde winder*, all stanzas). In one song, *Nû klag ich die bluomen*, the pitch of the second *Stollen* diverges widely from that of the first; editors have tended to dismiss this and similar divagations as scribal errors, though they may reflect expressive intentions, or a conception of melodic identity in which pitch intervals played a secondary role.

If the other melodies of ‘genuine’ songs preserved in *D-Bsb779* and the other late manuscripts have been adapted in similar ways, the information they can provide about the function of 13th-century melodies is limited. These sources are best approached as 15th-century corpora, though some recurring melodies do strongly resemble those found in the Frankfurt fragment (cf *Ich wen ein zagen*, *Owê dirre nôt* and *Nû klag ich die bluomen*). Others belong stylistically to a later period: those of *Winter nu ist dein zeit* and *Urlaub hab der winter* both resemble the anonymous autumn song *Iam en trena plena* (*I-STE*, ff.35v–36r, ed. Röll, 70–80).

## WORKS

Music editions: *Lieder von Neidhart (von Reuental)*, ed. W. Schmieder, DTÖ, lxxi, Jg.xxxvii (1930/R) [S]*Die Lieder Neidharts*, ed. E. Wiessner (Tübingen, 1955, rev. 2/1963 by H. Fischer, 4/1984 by P. Sappeler, with music ed. by H. Lomnitzer) [L]*The Songs of Neidhart von Reuental*, ed. A. Hatto and R.J. Taylor (Manchester, 1958) [HT]*Neidhart-Lieder: kritische Ausgabe der Neidhart von Reuental zugeschriebenen Melodien*, ed. F. Gennrich, SMM, ix (1962)*Neidharts Sangweisen*, ed. E. Rohloff (Berlin, 1962) [R]*Neidhart von Reuental: Lieder*, ed. H. Lomnitzer (Stuttgart, 1966)*The Art of the Minnesinger*, ed. R.J. Taylor (Cardiff, 1968) [T]*Die Lieder Neidharts*, ed. S. Beyschlag and H. Brunner (Darmstadt, 1975) [Bi]*Die Berliner Neidhart-Handschrift c (mgf 779): Transkription der Texte und Melodien*, ed. I. Bennewitz-Behr and U. Müller (Göppingen, 1981) [BMc]*Die Wiener Neidhart-Handschrift w (Österreichische Nationalbibliothek Wien, series nova 3344)*, ed. I. Bennewitz-Behr and U. Müller (Göppingen, 1984) [BMw]*Herr Neidhart diesen Reihen sang: die Texte und Melodien der Neidhartlieder mit Übersetzungen und Kommentaren*, ed. S. Beyschlag and H. Brunner (Göppingen, 1989) [Bii]

Text editions: *Neidhart von Reuental*, ed. M. Haupt (Leipzig, 1858, rev. 2/1923 by E. Wiessner as *Neidharts Lieder*, both edns R1986 with additions by U. Müller, I. Bennewitz-Behr and F.V. Spechtler)M. Zimmermann: *Die Sterzinger Miszellen-Handschrift: kommentierte Edition der deutschen Dichtungen* (Innsbruck, 1980)Facsimiles: *Abbildungen zur Neidhart-Überlieferung, i: Die Berliner Neidhart-Handschrift R und die Pergamentfragmente Cb, K, O und M*, ed. G. Fritz; ii: *Die Berliner Neidhart-Handschrift c (mgf 779)*, ed. E. Wenzel (Göppingen, 1973–6)*Die Sterzinger Miszellen-Handschrift, in Abbildungen herausgegeben*, ed. E. Thurnher and M.

### melodies to 'authentic' texts

Allez daz den sumer her mit vreuden was (c 90), S 36, L 207, HT 42, R 186, BMc 212, Bi 18/L56, Bii, 125

Blôzen wir den anger ligen sâhen (c 28), S 33, L 190, HT 14, R 86, BMc 81, Bi 2/L10, Bii 9

Dô der liebe summer (c 98), S 37, L 195, HT 20, R 232, BMc 244, Bi 6/L27, Bii 33

Ine gesach die heide (c 22), S 33, L 189, HT 12, R 81, BMc 70, Bi 1/45, Bii 3

Kint, bereitet iuch der sliten ûf daz îs (c 106), S 37, L 192, HT 16, R 254, BMc 265, Bi 4/L24, Bii 21

Mirst von herzen leide (c 92, O 1), S 36/41, L 204, HT 34, R 200, BMc 220, Bi 11/L45, Bii 68

Nû klag ich die bluomen und die liechten sumerzît (c123, O 5), S 39/42, L 199, HT 28, R 294, BMc 313, Bi 15/L52, Bii 92

Owê dirre nôt (c 93), S 36, L 210, HT 38, R 208, BMc 224, Bi 14/L50, Bii 85

Owê dirre sumerzît (c 111), S 38, L 197, HT 24, R 262, BMc 275, Bi 8/L39, Bii 47

Owê, lieber sumer, dîne liechten tage lange (c 108), S 38, L 196, HT 22, R 258, BMc 271, Bi 7/L38, Bii 41

Owê, sumerzît (c 94, w 5), S 36, L 202, HT 32, R 218, BMc 230, BMw 19, Bi 12/L47, Bii 77

Si klagent, daz der winder (c 88), S 35, L 206, HT 40, R 172, BMc 204, Bi 17/L55, Bii 119

Sinc an, guldîn huon! Ich gibe dir weize (c 104, O4), S 37/42, L 193, HT 18, R 247, BMc 260, Bi 5/L25, Bii 26

Sumer, dîner sûezen weter müezen wir uns ânen (s5), S 40, L 201, HT 30, R 357, Bi 9/L41, Bii 53

Sumers und des winders beider vîentschaft (c 91), S 36, L 209, HT 44, R 193, BMc 216, Bi 16/L54, Bii, 111

Sumer unde winder (O 2), S 41, L 198, HT 26, R 400, Bi 10/L43, Bii 61

Winder, dîniu meil (c 101), S 37, L 208, HT 36, R 237, BMc 251, Bi 13/L49, Bii 103

### melodies to 'pseudo-neidhart' texts

Der may gar wunneleichen hat (s 4), S 40, R 349, T 143, Bii 410

Der may hat menig hercz hoch erstaitgett (c 30), S 33, R 94, T 130, BMc 84, Bii 299

Der sumer kumpt mit reichem geuden (c 78), S 35/40, R 162, T 136, BMc 178, Bii 389

Der sumer kumpt mit reicher watt (c 76, s 3), S 35, R 143, T 135, BMc 169, Bii 352

Der sunnen glast wens von dem hymel scheinert (c 33, w 6), S 33, R 99, T 130, BMc 90, BMw 23, Bii 181

Der swarcze dorn (c 1, w 3), S 31, R 3, T 120, BMc 1, BMw 11, Bii 366

Der uil lieben sumer zeitt (c 41, w 4), S 34, R 121, T 132, BMc 108, BMw 15, Bii 167

Der wintter hat mit sibem sachen vns verjagt (c 131), S 39, R 324, T 142, BMc 340, Bii 343

Die liechten tag beginnen aber trúben (c 125), S 39, R 316, T 141, BMc 324, Bii 227

Do man den gumpel gempel sank (w 7), S 40, R 332, T 143, BMw 26, Bii 325

Freut euch wolgemuten kindt (c 20, w 8), S 32, R 74, T 128, BMc 65, BMw 30, Bi 20/L74, Bii 130

Ich muss aber clagen gar von schulden (c 118), S 38, R 267, T 138, BMc 296, Bii 255

Ich wen ein zagen (c 77), S 35, R 156, T 136, BMc 175, Bii 149  
 Ir schawet an den lenczen gut (c 34), S 34, R 104, T 131, BMc 92, Bii 173  
 Kinder ir habt einen wintter an der hanndt (c 95), S 37, R 224, T 137, BMc 234, Bii 313  
 Mann hört nicht mer süssen schal (c 122), S 39, R 287, T 140, BMc 309, Bii 237  
 Meye dein / lichter schein (s 6), S 41, L 191, R 363, T 144, Bi 3/L22, Bii 15  
 Meye dein wunnewerde zeit (s 9, t), S 41, R 387, T 146, Bii 452  
 May hat wúniglichen entplossen (c 6), S 31, R 18, T 122, BMc 16, Bii 201  
 Mayen zeit / one neidt (c 18), S 32, R 66, T 128, BMc 58, Bii 187  
 Nyemant soll sein trawren tragen lennger (c 45, w 1), S 35, R 137, T 134, BMc 123, BMW 1, Bii 219  
 Nun far hin uil vngetaner windter (s 8, frag.), S 41, R 378, T 145  
 Nun hat der may wuniglichen beschonett (c 15), S 32, R 49, T 125, BMc 48, Bii 192  
 Owe winter / wie du hast beczwungen (c 124), S 39, R 305, T 140, BMc 318, Bii 280  
 Seytt die lieben summer tag (c 89), S 35, R 180, T 137, BMc 208, Bii 273  
 Swaz mir seneder swaere [see Was mir sender swáre]  
 Tochter spynn den rocken (c 38), S 34, R 116, T 132, BMc 102, Bii 293  
 Töhterlîn, du solt die man niht minnen ('Blutton', attrib. Stolle, *D-Nst Will III 784*, f.529v), Bii 137; also ed. in Rettelbach, 43–4, 48  
 Uns ist komen eine liebe zeit (s 2), S 40, R 339, T 143, Bii 423  
 Urlaub hab der winter (c 17, s 1), S 32/40, R 56, T 126, BMc 54, Bii 401  
 Was mir sender swáre [Swaz mir seneder swaere] (c 121), S 38, R 280, T 139, BMc 305, Bii 245  
 Wilkumen des mayen schein (c 11), S 31, R 31, T 124, BMc 31, Bi 19/L61, Bii 335  
 Willekomen sumerweter süeze (O 3, frag.), S 42, R 410, T 147, Bi 21/L87  
 Winder wo ist nu dein kraft (c 12), S 32, R 38, T 124, BMc 35, Bii 377  
 Winter deiner kunfft der trawret sere (c 120), S 38, R 273, T 139, BMc 301, Bii 263  
 Winter dir zu laide (c 36), S 34, R 110, T 131, BMc 98, Bii 307  
 Winter nu ist dein zeit, (c 8), S 31, R 22, T 123, BMc 22, Bii 156  
 Wir sollen vns aber freyen gein dem meyen (w 11), BMW 40, Bii 443; also ed. in Lomnitzer (1971)  
 Wol dir liebe sumer zeitt (c 4), S 31, R 13, T 121, BMc 11, Bii 143  
 Wol geczieret stet der plan (c 44, w 2), S 34, R 128, T 133, BMc 118, BMW 5, Bii 207  
 Wolt ir hört ein news geschicht (s 7), S 41, R 372, T 145, Bii 435

## BIBLIOGRAPHY

*MGG1 (U. Aarburg)*

- W. Schmieder:** 'Zur Melodiebildung in Liedern von Neidhart (von Reuental)', *SMw*, xvii (1930), 3–20; repr. in Brunner (1986), 12–36
- K. Bertau:** 'Neidharts Lieder mit ihren Melodien', *Etudes germaniques*, xv (1960), 251–4 [review of edn by Hatto and Taylor]
- W. Müller-Blattau:** 'Melodietypen bei Neidhart von Reuental', *Annales universitatis Saraviensis: Philosophies-lettres*, ix/1 (1960), 65–74
- H. Lomnitzer:** 'Kritisches zu neueren Neidhart-Übertragungen', *Festschrift Hans Engel zum siebzigsten Geburtstag*, ed. H. Heussner (Kassel, 1964), 231–44
- H. Lomnitzer:** Review of E. Rohloff, ed.: *Neidharts Sangweisen* (Berlin, 1962), and E. Jammers, ed.: *Ausgewählte Melodien des Minnesangs* (Tübingen, 1963), *Zeitschrift für deutsche Philologie*, lxxxiv (1965), 290–97



- F. Kur:** Reviews of A. Hatto and R.J. Taylor, eds.: *The Songs of Neidhart von Reuental* (Manchester, 1958), and E. Rohloff, ed.: *Neidharts Sangweisen* (Berlin, 1962), *Archiv für deutsches Altertum*, lxxvii (1966), 63–7, 68–73
- E. Simon:** *Neidhart von Reuental: Geschichte der Forschung und Bibliographie* (The Hague, 1968)
- K.H. Kohrs:** ‘Zum Verhältnis von Sprache und Musik in den Liedern Neidharts von Reuental’, *DVLG*, xliii (1969), 604–21; repr. in Brunner (1986), 121–42
- H. Lomnitzer:** ‘Liebhard Eghenvelders Liederbuch: Neues zum lyrischen Teil der sog. Schatschen Hs.’, *Zeitschrift für deutsche Philologie*, xc (1971), suppl., 190–216
- A. Harding:** *An Investigation into the Use and Meaning of Medieval German Dancing Terms* (Göppingen, 1973)
- E. Rohloff:** ‘Gedanken zu Neidharts Sangweisen’, *Wissenschaftliche Zeitschrift der Martin-Luther-Universität Halle-Wittenberg: gesellschafts- und sprachwissenschaftliche Reihe*, xxii/1 (1973), 51–2
- W. Röhl:** *Vom Hof zur Singschule: Überlieferung und Rezeption eines Tones im 14.–17. Jahrhundert* (Heidelberg, 1976)
- S. Beyschlag:** ‘Neidhart und die Neidhartianer’, *Die deutsche Literatur des Mittelalters: Verfasserlexikon*, ed. K. Ruh and others (Berlin, 2/1977–)
- E. Rohloff:** ‘Zu den Neidhartmelodien: Rückerinnerung und neue Informationen’, *Wissenschaftliche Zeitschrift der Martin-Luther-Universität Halle-Wittenberg: gesellschafts- und sprachwissenschaftliche Reihe*, xxviii/1 (1979), 125–35
- I. Rainer:** ‘Zum gegenwärtigen Versuch einer immanent musikalischen Rekonstruktion der Neidhart-Lieder’, *Neidhart von Reuental: Aspekte einer Neubewertung*, ed. H. Birkhan (Vienna, 1983), 155–88
- U. Müller:** ‘Neidhart (“von Reuental”): Probleme der Edition und der modernen Aufführung’, *SMH*, xxvii (1985), 223–37
- H. Brunner, ed.:** *Neidhart* (Darmstadt, 1986) [collection of important essays with bibliography, 1967–85]
- J. Rettelbach:** ‘Eine neue Neidhartmelodie’, *ZDADL*, cxviii (1989), 43–9
- G. Schweikle:** *Neidhart* (Stuttgart, 1990)

MICHAEL SHIELDS

## Neidlinger, Gustav

(*b* Mainz, 21 March 1910; *d* Bad Ems, 26 Dec 1991). German bass-baritone. He studied in Frankfurt with Otto Rottsieper and made his début in 1931 at Mainz, where he remained until 1934, taking supporting *buffo* bass roles. After an engagement in Plauen (1934–6) he joined the Hamburg Staatsoper, where his roles included Kecal, Bartolo and van Bett in *Zar und Zimmermann*. In 1950 he moved to the Württembergisches Staatsoper, Stuttgart, where his roles included Leporello, Iago, Falstaff, Ochs, Faninal, Barak and Kaspar in Egk’s *Der Zaubergeige*. He appeared at Bayreuth from 1952 to 1975 as Alberich, Kurwenal, Klingsor, the Nightwatchman, Hans Sachs and Telramund. He sang with the Stuttgart company at the Royal Festival Hall, London, in 1955 as Pizarro and Kurwenal, and at the 1958 Edinburgh Festival as Lysiart (*Euryanthe*) and Kurwenal. In 1963 he made his Covent Garden début as Telramund. He

did not sing in New York until 1972, when he appeared at the Metropolitan as Alberich. He was a guest at most European opera houses during the 1950s and 60s, appearing regularly at the Vienna Staatsoper from 1956. His Alberich, which he recorded under both Böhm and Solti, was sung with a smoothness and even beauty of tone quite unusual in the part.

HAROLD ROSENTHAL/R

## Neighbour note.

See [Auxiliary note](#).

## Neighbour, O(liver) W(ray) [Tim]

(*b* Merstham, Surrey, 1 April 1923). English bibliographer and musicologist. In 1946 he joined the department of printed books at the British Museum. He studied modern languages at Birkbeck College (BA 1950), and joined the museum music room staff in 1951. He succeeded Alec Hyatt King as British Library Music Librarian in 1976; he retired in 1985.

Neighbour's contributions to musical scholarship have been diverse. Many of his writings relate to his work at the British Library and are concerned with source evaluation and music bibliography. In collaboration with Alan Tyson he provided a useful bibliographical tool on the dating of 19th-century English music. His other main areas of research are the music of two very different composers: Byrd and Schoenberg. In the 1950s he argued convincingly against the then prevalent view of Schoenberg's 12-note music as an intellectual exercise in rejection of tradition. His study of Byrd's instrumental works is an impressive model of historical criticism which combines manuscript studies with sensitivity to musical style and formal evolution, to deal with the many problems of chronology and authenticity. During this time at the British Library, he made many notable additions to the collections and was much concerned with the preparation of the *Catalogue of Printed Music in the British Library* (London, 1981–7).

### WRITINGS

'In Defence of Schönberg', *ML*, xxxiii (1952), 10–27

'The Evolution of Twelve-Note Music', *PRMA*, lxxxi (1954–5), 49–61

'A Talk on Schoenberg for Composers' Concourse', *The Score*, no.16 (1956), 19–28

'Ralph Vaughan Williams 1872–1958', *The Score*, no.24 (1958), 7–13

**with A. Tyson:** *English Music Publishers' Plate Numbers in the First Half of the Nineteenth Century* (London, 1965)

*Consort and Keyboard Music of William Byrd* (London, 1978)

**ed.:** *Music and Bibliography: Essays in Honour of Alec Hyatt King* (New York, 1980)

'Orlando Gibbons (1583–1625): the Consort Music', *EMc*, xi (1983), 351–7

'Veraltete Sentimentalität: Arnold Schoenberg in Defence of Richard Strauss', *Festschrift Albi Rosenthal*, ed. R. Elvers (Tutzing, 1984), 253–7

'Brahms and Schumann: Two Opus Nines and Beyond', *19CM*, vii (1984–5), 266–70

'Some Anonymous Keyboard Pieces Considered in Relation to Byrd', *Byrd Studies*, ed. A.M. Brown and R. Turbet (Cambridge, 1992), 193–201  
'CPM: Some Quirks and Caveats', *Music Publishing and Collecting: Essays in Honor of Donald W. Krummel*, ed. D. Hunter (Urbana, IL, 1994), 205–14

## EDITIONS

**R. Schumann:** *Sonata no.3 in A minor, for violin and piano* (London, 1956)  
**A. Schoenberg:** *String Quartet in D major, 1897* (London, 1966)  
*Three Anonymous Keyboard Pieces Attributed to William Byrd* (London, 1973)

## BIBLIOGRAPHY

**C. Banks, A. Searle and M. Turner, eds.:** *Sundry Sorts of Music Books: Essays on the British Library Collections presented to O.W. Neighbour* (London, 1993) [incl. A.H. King and H. Cobbe: 'Tim Neighbour: an Appreciation', 1–5, and selective list of writings, 6–9]

ROSEMARY WILLIAMSON

## Neikrug, Marc (Edward)

(b New York, 24 Sept 1946). American composer and pianist. From 1964 to 1968 he studied with the opera composer Klebe at the Hochschule für Musik in Detmold. Subsequently he attended SUNY, Stony Brook (MM in composition, 1971). He has received two awards from the NEA and commissions from, among others, the Houston SO, the St Paul Chamber Orchestra, the Berlin Deutsche Oper, the Pittsburgh SO and the Aldeburgh Festival. He has served as a contemporary music consultant for the St Paul Chamber Orchestra (1978–85) and as the founder and director of Melbourne Summer Music in Australia from 1986.

Whether writing in an atonal or a chromatically tonal idiom, Neikrug is above all a harmonist. His orchestral works, which move in long, carefully orchestrated chordal blocks punctuated by virtuoso, repetitive fragments of melody, reveal the influence of the composer Nørgård. Attacks of acoustically based harmonies and chord clusters lend his duo sonatas their rhythmic drive. Among his best-known works is the theatre piece *Through Roses* (1979–80), which dramatizes the nightmares of a Jewish violinist who survived in a concentration camp by playing for members of the SS; the film version received prizes at both the Besançon Film Festival (1981) and the International Film and Television Festival, New York (1982). His opera, *Los Alamos* (1988), the first American work to be commissioned by the Deutsche Oper, states its anti-nuclear position by juxtaposing commentaries on the 'star wars' programme and rituals practised by the Pueblo Indians. Pueblo culture also inspired Neikrug's *Pueblo Children's Songs* for soprano and piano (1995).

As a pianist, Neikrug has appeared in a duo with the violinist Pinchas Zukerman – they gave the first performance of Neikrug's Duo and the *Sonata concertante* – and was the soloist in the first performance of his Piano Concerto. He has conducted a number of performances of his works by American and European orchestras.

## WORKS

Stage: *Through Roses* (theatre piece, Neikrug), actor, 8 insts, 1979–80; *Los Alamos* (op, Neikrug), 3, 1988

Orch: *Pf Conc.*, 1966; *Cl Conc.*, 1967; *Va Conc.*, 1974; *Eternity's Sunrise*, 1979–80; *Mobile*, 14 insts, 1981; *Vn Conc.*, 1984; *Conc.*, 2 vn, va, vc, orch, 1987; *Chettro Kettl*, chbr orch, 1988; *Fl conc.*, 1989; *Sym. no.1*, 1991; *Flamenco Fanfare*, 1994; *Pf Conc.*, 1996

Solo vocal: *Nachtlieder*, high v, pf, 1988; *Pueblo Children's Songs*, S, pf, 1995

Chbr and solo inst: *Sonata*, vc, 1967; 2 str qts, 1969, 1972; *Suite*, vc, pf, 1974; *Rituals*, fl, hp, 1976; *Concertino*, fl, ob, cl, vn, va, vc, pf, 1977; 3 *Fantasies*, vn, pf, 1977; *Continuum*, vc, pf, 1978; *Cycle of 7 for Pf*, 1978; *Kaleidoscope*, fl, pf, 1979; *Duo*, vn, pf, 1983; *Voci*, cl, vn, vc, pf, 1988; *Stars the Mirror*, str qt, 1989; *Take Me T' Susan's Gift*, perc, 1989; *Sonata concertante*, vn, pf, 1994; *Str Qnt*, 1995

Some early works withdrawn

Principal publishers: Bärenreiter, Chester, Hansen, Presser, Salabert

SEVERINE NEFF

## Neill, Ben

(*b* Winston-Salem, NC, 14 Nov 1957). American composer and trumpet player. He studied at Youngstown State University (BM 1980, MM 1982), the Manhattan School of Music (DMA 1986) and with La Monte Young, whose meditatively long-toned brass music was a primary influence. He also played the guitar with Rhys Chatham, later following him as music curator of *The Kitchen*, New York (1992–8). Neill's performing and composing careers have centred on the *Mutantrumpet*, a three-belled instrument of his own invention with pressure-sensing pads that connect it to MIDI controller. Using this instrument, Neill has triggered sound-transforming computer sequences during performance, a technique that shares characteristics with the music of David Behrman, with whom he has worked closely.

Neill's computer installations have developed from both pitch and rhythmic manifestations of the overtone series. *678 Streams*, for example, unleashes computerized beats in patterns of six against seven against eight. Works such as *Green Machine* exist not only as performances, but also as ambient installations. The theatre pieces *ITSOFOMO (In the Shadow of Forward Motion)* and *Downwind* exhibit liberal political views. Heavily beat-oriented, his music has gained a considerable following of ambient rock fans; the rhythmic complexity of his works has also made him a seminal figure in the 1990's Totalist movement in Manhattan.

## WORKS

mtpt - mutantrumpet

## multimedia

† - collab. D. Wojnarowicz

Orbs, mtpt + elecs, perc, slide projections, 1984; Aggregation†, mtpt + elecs, perc, video, 1989; AIDS Ragtime†, mtpt + elecs, perc, video, 1989; The Industrial Section/High Tech Accelerando†, mtpt + elecs, perc, video, 1989; Intermezzo†, mtpt + elecs, perc, video, 1989; ITSOFOMO (In the Shadow of Forward Motion)†, mtpt + elecs, perc + elecs, video, 1989; Liberty†, mtpt + elecs, perc, video, 1989; Downwind, spkr, 2 mtpt, 2 trbn, elec gui, pedal steel gui, perc, slide projections, 1992; Green machine, mtpt + elecs, cptr, interactive projections, 1994 [also interactive installation]

### **for mutantrumpet and electronics**

Schizetudes 1–3, 1988–92; Clandestinetude no.3, 1992; Blues' Yellow Shadow, 1993; Music for the King of Thule, 1993; 678 Streams, 1993; Auricle, 1994; Critical State, 1994; Ether, 1994; Night Vision, 1994; 689 Pleasures, 1994; Sistrum, 1994; Chemistry of 7, 1995; Pentagonam, 1995, collab. P. Miller; Somnabula, 1995; Blue Maroon, 1996; Dream Phase, 1996; Flotation Device, 1996; Propeller, 1996; Triptycal, 1996; Twelfth Flight, 1996; Freezer Burn, 1997; Goldbug, 1997; Route Me Out, 1997; Syntonic, 1997; Tunnel Vision, 1997; Lookinglast, 1998; Posthorn, 1998

With other insts: Bal, mtpt + elecs, 2 trbn, pedal steel gui, perc, 1985; 2 Dances, mtpt + elecs, 2 trbn, pedal steel gui, perc, 1985; Mainspring, mtpt + elecs, 2 trbn, pedal steel gui, perc, 1985; Sarabande, mtpt + elecs, 2 trbn, pedal steel gui, perc, 1985; Dis-Solution 2, mtpt + elecs, perc, 1986; Money Talk, mtpt + elecs, perc, tape, 1987; Torchtower, spkr, mtpt + elecs, perc, gui, 1992; Dark Gift, mtpt + elecs, vc, 1997; It's Only Money, mtpt + elecs, vc, gui, 1997; Shirt Waste, mtpt + elecs, gui, 1988

### **other works**

Magnetic Etudes, chbr orch, 1983; Dis-Solution 1, 2 melody insts, elec gui, elec kbd, drum machine, 1986; No More People, S, mtpt, str qnt, elec gui, drums, 1987, orchd 1995; Abblasen House, 2 mtpt, 2 trbn, elec gui, perc, drum cptr, 1988; Dromosolo, spkr, mtpt + cptr interactive elecs, 1988; Aria di Battaglia, mtpt, 2 trbn, pedal steel gui, perc, 1990; Mojave, insts, tape, 1990; Nuerplay, 15 or more insts, 1990; After Haydn, mtpt + elecs, trbn-propelled elecs, 1991, collab. N. Collins; Antiphony, 4 tpt, 2 perc, live elecs, 1991; Clandestinetude no.1, elec gui, 1992; Clandestinetude no.2, 2 trbn, 1992; Kama rupa, elecs, 1994; Sargasso, elecs, 1994; Counting Laughter, 2 tpt, 2 perc, elecs, 1995; I am a girl who loves to shoot, S, orch, 1995

KYLE GANN

## **Neischl.**

See [Neuschel](#) family.

## **Neithardt, Heinrich August**

(*b* Schleiz, 10 Aug 1793; *d* Berlin, 18 April 1861). German conductor and composer. His early musical studies were interrupted by military service, which lasted through the campaigns of 1813–15. This led to his joining the newly formed Garde-Schützen-Bataillon (1816–22), and from 1822 to 1840 he was master of the band of the Kaiser Franz Grenadiers and did much to improve military music. In 1839 he was made royal music director and in 1843 he was appointed assistant director of music at Berlin

Cathedral, where he founded a regular choir of about 80 singers by uniting the scholars and seminarists who sang the ordinary cathedral service with the smaller court chapel choir. In 1845 he was promoted to director of music at the cathedral. In order to study Russian and Italian choral singing he took the choir to St Petersburg in 1846 and Rome in 1857; in 1850 they visited London, where their refined performances made a strong impression, and from 1852 to 1856 he led them on tours of several German cities. Neithardt was an able conductor and trainer. In over 20 years as a military musician he developed his bands to a high standard and produced skilled performances of popular functional music. The high reputation of the Berlin choir rested on his work and he was indefatigable in training the choir and providing it with music of all types, some of which was edited by him in a continuation of Commer's *Musica sacra*. In addition to his military and sacred music compositions, he also wrote horn trios and quartets, piano works, organ music and an opera, *Manfred und Julietta (Die schöne Dalmatinerin)*, produced in Königsberg in 1834. He is best remembered as the composer of the Prussian anthem *Ich bin ein Preusse, kennt ihr meine Farben?* (1826).

## BIBLIOGRAPHY

*MGG1* (T.M. Langner)

**P. Opitz:** *Kurze Geschichte des kgl. Domchors in Berlin zum 50 jähr. Jubiläum* (Berlin, 1893)

**M. Thomas:** *Heinrich August Neithardt* (diss., Free U. of Berlin, 1959) [with list of works]

GEORGE GROVE/MICHAEL MUSGRAVE

## Nejedlý, Vít

(*b* Prague, 22 June 1912; *d* Dukla, 1 Jan 1945). Czech composer, son of [Zdeněk Nejedlý](#). He studied with Ladislav Svěcený and Otakar Jeremiáš, and later with Talich (conducting) at Prague University, where he gained a doctorate in musicology in 1936 with a dissertation on contemporary Czech harmony. He became répétiteur and conductor at the theatre in Olomouc (1936–8) before emigrating to the USSR in 1939, where he worked in radio and composed film music. In 1943 he joined the Red Army; he died of typhoid at the Czechoslovak front. Nejedlý's music is marked by a strong political commitment, particularly evident in the symphonies inspired by the Spanish Civil War, and his occasional pieces for workers' festivals.

## WORKS

(selective list)

Ops: Nelson, inc.; Tkalci [The Weavers] (after G. Hauptmann), inc., completed by J. Hanuš, Plzeň, 7 May 1961

Vocal: *Balada o nenarozeném dítěti* [The Ballad of the Unborn Child] (melodrama, J. Wolker), 1930; *Umírající* [The Dying] (melodrama, Wolker), op.6, 1933; *150,000,000* (choral cycle, V. Mayakovsky), 1935; *Den* [The Day] (cant.), op.10, Bar, chorus, orch, 1935; *Přísaha Urajinky* [The Vow of the Ukrainian Woman] (cant.), 1940; *Tobě, Rudá Armádo* [To the Red Army] (cant.), solo vv, chorus, orch, 1943, inc.; choruses, songs

Orch: Sym. no.1, op.2, 1931; *Svítání* [Daybreak], ov., op.5, 1932; Sym. no.2 'Bídy a

smrti' [Woes and Deaths], op.7, 1934; Symfonietta, op.13, 1937; Sym. no.3 'Španělská' [The Spanish], op.14, 1937–8; Dramatická ouvertura, 1940; Lidová suita [Folk Suite], 1940, rev. 1944; Vítězství bude naše [Victory Will Be Ours], sym. march, 1941; Scherzo, c1943

Chbr and solo inst: Pf Sonatina, op.1, 1931; Pf Sonata, op.3, 1931–2, rev. 1935; Malá suita [Little Suite], op.11, vn, pf, 1935–6; Str Qt, op.12, 1937; Fantasie, pf, 1937; Nonet, 1940

## WRITINGS

*Počátky moderní české harmonie* [The beginnings of modern Czech harmony] (diss., U. of Prague, 1936; ed. V. Felix, Prague, 1960)

ed. **J. Jiránek**: *Kritiky a stati o hudbě* [Reviews and essays about music] (Prague, 1956)

## BIBLIOGRAPHY

**J. Plavec**, ed.: *Vzpomínky na Víta Nejedlého* [Reminiscences of Nejedlý] (Prague, 1948)

**J. Jiránek**: *Vít Nejedlý: z historie bojů o novou socialistickou kulturu* [Nejedlý: from the history of battles for the new socialist culture] (Prague, 1959)

**V. Felix**: 'Harmonické prostředky Víta Nejedlého' [Nejedlý's harmonic resources], *Živá hudba*, iv (1968), 213–62

**R. Smetana**, ed.: *Dějiny české hudební kultury 1890–1945* [The history of Czech musical culture 1890–1945], ii (Prague, 1981), esp. 241–3, 252 [incl. further bibliography], 401–5

GRACIAN ČERNUSAK/R

## Nejedlý, Zdeněk

(*b* Litomyšl, Bohemia, 10 Feb 1878; *d* Prague, 9 March 1962). Czech musicologist, politician and writer. Son of the music teacher and composer Roman Nejedlý (1844–1920), he received an all-round musical education which culminated in lessons with Fibich in Prague. At the same time he studied under Jaroslav Goll (history) and Hostinský (aesthetics) at Prague University, where he took the doctorate in 1900 with a dissertation on the mission to the Hussites of the Italian preacher Giovanni Capistrano. He completed his *Habilitation* with the first volume of his work on Hussite and pre-Hussite song. He worked at the National Museum, later at the university as reader (1908) and professor (1919) of musicology (the first incumbent of a Czech chair of musicology). A most influential teacher, his aggressive polemics and his passionate championship of Smetana made Nejedlý one of the most dynamic and colourful figures in pre-war Czechoslovakia. During this period he became increasingly prominent as a Communist sympathizer and activist, founding his own political journal (*Var*, 1921–30). His membership of the Czech Communist party was later backdated to 1929. At the Nazi occupation he fled to the USSR, returning after the war as a member of the government and of the party's Central Committee. He was twice minister of education (1945–6, 1948–53) and held many other official posts, including the life presidency of the Czechoslovak Academy of Sciences (from 1952).

Nejedlý's early training as a historian is evident in his many biographical studies, not only of musicians but also of Czech literary and national figures (Božena Němcová, Paláček, Jirásek, F.X. Šalda) and politicians (Masaryk, Lenin). In his musical writings he emphasized the socio-political and patriotic aspects of Czech music, notably in his studies of Smetana and of Hussite music. Ironically, his own political commitments prevented his completing more than four volumes of a proposed 11-volume biography of Smetana. Despite this and other unfinished projects his writings come to over 4000 items, including 200 books. A collected edition of his writings (initiated in 1948) ran to 62 volumes.

Nejedlý, for all his historical training, was essentially a polemicist, aided by a fluent and readable style and a genius for clear, if over-schematic, organization. With his wide cultural range and interests and his espousal of 'progressive' causes he appeared to be the successor of his teacher Hostinský, though with his intolerance and clear-cut ideological stance he soon acquired a distinctive profile. He saw the evolution of Czech music in the line Smetana–Fibich–Foerster–Ostrčil and publicized this view, notably in the periodical *Smetana* (1910–26), which he and his adherents founded for the purpose. His attitude to other figures in Czech music – Dvořák, Janáček, Suk and Novák – who did not belong to this succession was wholly negative. Dvořák, for example, the major Czech composer of operas between Smetana and Janáček, was omitted from his book on Czech opera after Smetana (1911) except for a few dismissive comments. Such an attitude might have been considered merely eccentric and ultimately irrelevant (public opinion has gone in a different direction) were it not for the immense power that Nejedlý wielded. In the early 1950s he had become the object of a cult, exemplified by the periodical *Hudební rozhledy*, which in 1953 ran a regular feature entitled 'We will learn from the works of Zdeněk Nejedlý', and by the foundation that year of the 'Cabinet of Zdeněk Nejedlý', whose object was to 'research the rich materials about [Nejedlý's] life and work so as to acquaint all Czech and Slovak people still further with his great personality and work' (ČSHS); dogmatic opinion had now become state dogma. Although in the 1970s and 80s the Czechs began to take issue with Nejedlý's opinions and facts, his strategic view of Czech music history continued to underpin the organization and assumptions of much Czech musicology, effectively inhibiting research in areas of which he disapproved (e.g. Smetana's lesser contemporaries, ballet and operetta). Particularly reprehensible was the personal score-settling such as the imprisonment of his rival medievalist Josef Hutter and the blighting of the later career of the conductor Václav Talich.

## WRITINGS

*Zdenko Fibich, zakladatel scénického melodramu* [Fibich, founder of the scenic melodrama] (Prague, 1901)

*Katechismus estetiky* [A manual of aesthetics] (Prague, 1902)

*Dějiny české hudby* [A history of Czech music] (Prague, 1903)

*Dějiny předhusitského zpěvu v Čechách* [A history of pre-Hussite song in Bohemia] (Prague, 1904, 2/1954 as *Dějiny husitského zpěvu*, i)

*Počátky husitského zpěvu* [The beginnings of Hussite song] (Prague, 1907, 2/1954–5 as *Dějiny husitského zpěvu*, ii–iii)



- Zpěvohry Smetanovy* [Smetana's operas] (Prague, 1908, 3/1954)  
*Josef Bohuslav Foerster* (Prague, 1910)  
*Česká moderní zpěvohra po Smetanovi* [Modern Czech opera after Smetana] (Prague, 1911)  
*Dějiny husitského zpěvu za válek husitských* [A history of Hussite song during the Hussite wars] (Prague, 1913, 2/1955–6 as *Dějiny husitského zpěvu*, iv–v)  
*Gustav Mahler* (Prague, 1913, 2/1958) [only 1 vol. pubd]  
*Richard Wagner* (Prague, 1916, 2/1961) [only 1 vol. pubd]  
*Všeobecné dějiny hudby*, i: *O původy hudby, Antika* [A general history of music, i: The origins of music, antiquity] (Prague, 1916–30)  
*Otakara Hostinského esthetika* [Otakar Hostinský's aesthetics] (Prague, 1921)  
*Vítězslav Novák* (Prague, 1921) [collection of articles and reviews]  
*Smetaniana*, i (Prague, 1922) [only 1 vol. pubd]  
*Bedřich Smetana* (Prague, 1924–33, 2/1950–54) [only 7 vols. pubd]  
*Bedřich Smetana* (Prague, 1924) [short biography]  
*Dějiny opery Národního divadla* [The history of opera at the National Theatre] (Prague, 1925, 2/1949)  
*Zdeňka Fibicha milostný deník* [Zdeněk Fibich's erotic diary] (Prague, 1925, 2/1948)  
*Nietzschova tragédie* [Nietzsche's tragedy] (Prague, 1926)  
*Otakar Ostrčil: vzrůst a uzrání* [Otakar Ostrčil: growth and maturity] (Prague, 1935, 2/1949)  
*Sovětská hudba* [Soviet music] (Prague, 1936–7)  
*Otakar Hostinský* (Prague, 1937, 2/1955)  
*Kritiky*, i [1907–9], ii [1923–35] (Prague, 1954–6)

## BIBLIOGRAPHY

- ČSHS [incl. further list of writings and bibliography up to 1960]  
**S. Jonášová, ed.:** *Bibliografie díla Zdeňka Nejedlého* [A bibliography of Nejedlý's works] (Prague, 1959)  
**F. Červinka:** *Zdeněk Nejedlý* (Prague, 1969)  
**J. Hanzal:** 'Z. Nejedlý a V. Helfert ve světle vzájemné korespondence' [Nejedlý and Helfert in the light of their mutual correspondence], *HV*, xv (1978), 52–68  
**J. Jiránek and others:** *Z bojů o českou hudební kulturu* [From the battles for Czech music culture] (Prague, 1979) [incl. articles on Nejedlý as the founder of Czech musicology, his polemics with Knittl and his correspondence with Helfert]  
**S. Zachařová, ed.:** *Zdeněk Nejedlý–Otakar Ostrčil: korespondence* (Prague, 1982)  
**P. Čornej:** 'Vztah Zdeňka Nejedlého ke kulturním tradicím 19. století' [The relationship of Zdeněk Nejedlý to the cultural traditions of the 19th century], *Povědomí tradice v novodobé české kultuře* (Prague, 1988), 261–73  
**V. Lébl and I. Poledňák, eds.:** *Hudební věda* [Musicology] (Prague, 1988), i, 172–82 [incl. extensive bibliography with Nejedlý conferences and Festschriften]  
**M. Ransdorf:** *Zdeněk Nejedlý* (Prague, 1988)  
**R. Pečman:** 'Mne Dvořák nezajímá' [Dvořák does not interest me], *Útok na Antonína Dvořáka* [The attack on Antonín Dvořák] (Brno, 1992), 45–89

## Nelbeland.

See [Neweland](#).

## Nelepp, Georgy

(*b* Bobruika, Ukraine, 20 April 1904; *d* Moscow, 18 June 1957). Russian tenor. He studied at the Leningrad Conservatory and made his début, as Lensky, with the Kirov in 1930, remaining with the company until 1944. In that year he moved to the Bol'shoy, where he had his most significant success. Nelepp possessed a lyric-dramatic tenor capable of an amazing range and intensity of expression, making him an ideal exponent of such roles as Florestan, Gustavus III, Manrico, Radames, Don José, Sobinin (*A Life for the Tsar*), Dmitry (*Boris Godunov*), Golits'in (*Khovanshchina*), Yury (*The Enchantress*), Hermann, Andrey (*Mazepa*) and Sadko, several of which he recorded. He sang in approximately 20 complete opera sets, among which his agonized portrayal of the obsessive Hermann in the Melodiya recording of *The Queen of Spades* is an unrivalled achievement.

ALAN BLYTH

## Nelhybel, Vaclav

(*b* Polanka nad Odrou, Czechoslovakia, 24 Sept 1919; *d* Scranton, PA, 22 March 1996). American composer of Czech birth. He studied classics and musicology at Prague University and conducting and composition at the Prague Conservatory. In 1942 he continued his musicological studies at Fribourg University in Switzerland, where he taught music theory from 1947. He also held conducting positions with Radio Prague and the Stadttheater (1939–42), the Czech PO (1945–6), Swiss Radio (1946–50) and Radio Free Europe (1950–57). In 1957 he emigrated to the USA, becoming an American citizen in 1962. He taught at the University of Lowell, Massachusetts (1978–9) and the University of Scranton, Pennsylvania (1994–6), where he co-founded the World Premiere Composition Series.

Nelhybel's many wind and band works are designed for young performers. Synthesizing several musical styles by incorporating various elements from existing systems, his music demonstrates a linear-modal orientation in which functional tonality does not apply. An interaction of autonomous melodic lines and complementary rhythmic patterns creates a vigorous drive that is the hallmark of his style. This whirlwind propulsion is the result of a generation of tension through the accumulation of dissonance; increases in textural density; and the use of a wide range of dynamics and timbres. Thematic material was often borrowed from his Czech heritage. The *Music for Orchestra and Woodwind Quintet* (1987), for example, quotes his favourite Slovak folksong and a well-known Bohemian chorale.

### WORKS

Stage: *Morality e feux* (ballet), 1942; *Cock and the Hangman* (ballet), 1946; *In the Shadow of a Lime Tree* (ballet), 1946; *Legend* (op), 1954; *Everyman* (op), 1974; *Station* (op), 1978

Vocal: *Cantata pacis*, 6 solo vv, chorus, wind, perc, org, 1965; *Epitaph for a Soldier* (W. Whitman), solo vv, chorus, 1966; *Dies ultima*, 3 solo vv, chorus, jazz band, orch, 1967; *Sine nomine*, 4 solo vv, chorus, orch, tape, 1968; *America Sings*, Bar, chorus, band, 1974; *Estampie natalis*, chorus, ens, 1975; *Adoratio*, chorus, 1979; *Fables for all Time*, nar, chorus, orch, 1980; *Let there be Music*, Bar, chorus, orch, 1982; songs; anthems

Sym. band/wind ens: *Caucasian Passacaglia*, 1963; *Conc. antiphonale*, brass, 1964; *Sym. Requiem*, with Bar, 1965; *Festivo*, 1969; *Yamaha Conc.*, 1971; *Concertino da camera*, vc, wind, pf, 1972; *Toccata*, hpd, wind, perc, 1972; *Cantus and Ludus*, pf, wind, perc, 1973; *Dialogues*, with pf, 1976; *Counterpoint no.2*, trbn, perc, 1979; *Ritual*, 1979; *Music*, 12 tpt, wind, 1980; *Sinfonia resurrectionis*, 1980; *Conc.*, grosso, 1981; *Ps xii*, wind, perc, 1981; *Cl Conc.*, 1982; *Concertante*, 1982; *Trittico*, 1993; *Conc.*, t trbn, b trbn, wind ens, 1995

Orch: *Sym.*, 1942; *Etude symphonique*, 1949; *Sinfonietta concertante*, 1960; *Va Conc.*, 1962; *Houston Conc.*, 1967; *Polyphonies*, 1972; *Polyphonic Variations*, tpt, str, 1976; *Slavonic Triptych*, 1976; *Music for Orch and Ww Qnt*, 1987; *Conc.*, b trbn, orch/band, 1992

Chbr: *Wind Qnt* [no.1], 1948; *Str Qt* [no.1], 1949; *Wind Qnt* [no.2], 1958; *Wind Qnt* [no.3], 1960; *Brass Qnt* [no.1], 1961; *Str Qt* [no.2], 1962; *Brass Qnt* [no.2], 1965; *Quintetto concertante*, vn, tpt, trbn, xyl, pf, 1965; *Conc.*, perc, 1972; *Conc. spirituososo nos.1–4*, 1974–7; *Ludus*, 3 tubas, 1975; *Music*, 6 tpt, 1975; *Praeambulum*, org, timp, 1977; *Variations*, hp, 1977; *Oratio no.2*, ob, str trio, 1979; *Sonate da chiesa*; many other small chbr works; many pf and org pieces

Many pieces for children; arrs. of own works

Principal publishers: Barta, Belwin-Mills, Christopher, General, Kirby, Presser

## BIBLIOGRAPHY

**P.L. Boonshaft:** *Vaclav Nelhybel: a Biographical Study and Survey of his Compositions with an Analysis for Performance of 'Caucasian Passacaglia'* (diss., U. of Hartford, Connecticut, 1991)

**J.D. Knapp:** *Vaclav Nelhybel: his Life, Influences on his Compositional Style and a Review of his Published Choral Compositions* (diss., U. of Missouri, Kansas City, 1991)

JAMES P. CASSARO

## Nelli, Herva

(*b* Florence, 1909; *d* Sharon, CT, 31 May 1994). American soprano of Italian birth. She was taken by her parents to the USA when she was 12 and trained at Pittsburgh. Her earliest appearances were with the Salmaggi Company at the Brooklyn Academy in 1946, where she sang *Norma*, *Leonora* (*Il trovatore*) and *Aida*. Then she sang with La Scala company of Philadelphia (1946–7), adding *Santuzza* and *Gioconda* to her repertory. She was introduced to Toscanini by Licia Albanese and he immediately cast her as *Desdemona* for a concert performance of *Otello*. This was recorded, as were her subsequent performances with Toscanini in *Aida*,

*Falstaff* (Alice Ford), *Un ballo in maschera* and Verdi's *Requiem*. Nelli made her Metropolitan debut, as Aida, in 1953 and appeared there until 1961. She also appeared in Verdi roles at San Francisco, New Orleans and Chicago. In 1948 she sang *Gioconda* in Genoa and *Aida* at La Scala, following her appearance there with Toscanini in a concert to mark the reopening of the house. She possessed a firm, technically secure, if not strikingly individual, spinto voice; under Toscanini's tutelage, her interpretations were often shapely and eloquent.

ALAN BLYTH

## Nelson, John (Wilton)

(b San José, Costa Rica, 6 Dec 1941). American conductor. He studied in Orlando, Florida, at Wheaton College, Illinois, and with Jean Morel at the Juilliard School, New York, where he won the Irving Berlin Award for conducting. He made his opera debut in *Carmen* for New York City Opera in 1972, organized and conducted a complete concert version of *Les Troyens* at Carnegie Hall that year, and made his Metropolitan Opera debut in that work in 1973. He was music director of the Indianapolis SO from 1976 to 1987, and of the Caramoor Festival from 1983 to 1990. His broad operatic repertory ranges from Monteverdi and Handel to Janáček and Britten, whose *Owen Wingrave* he conducted at Santa Fe in its first American production. In Europe he gained distinction as a Berlioz conductor at Lyons, especially in *Benvenuto Cellini* in 1989; he has also appeared frequently as an opera conductor in Geneva, Rome and Chicago. From 1981 to 1991 he was music director for the Opera Theatre of St Louis, where he added to the company's reputation with conducting of dramatic flair and musical weight. Since 1991 he has continued his association with St Louis as principal guest conductor. Nelson has been much praised for his vital, stylish recordings of Berlioz's *Béatrice et Bénédict* and Handel's *Semele*. He is also an enthusiastic advocate of Shostakovich and of contemporary composers including Takemitsu (of whose *I Hear the Water Dreaming* he conducted the première in 1987), Górecki and Paul Schoenfield.

MICHAEL WALSH, NOËL GOODWIN

## Nelson, Sydney

(b London, 1 Jan 1800; d London, 7 April 1862). English composer and publisher. The son of Solomon Nelson, his early musical abilities led him to be adopted by a gentleman who ensured he received a good education, which included tuition from Sir George Smart. He sang at Philharmonic Society concerts in 1821 and 1822, but in the early years teaching was his main occupation. By the 1820s he was composing songs including the popular *The Pilot*, but his most prolific period dated from the 1830s, when he began an association with Charles Jefferys (1807–65), who wrote the words for many of Nelson's songs. These were predominantly drawing-room ballads in a Bellinian bel canto style; among the most popular were *Mary of Argyle* and *The Rose of Allendale*, and a good number also found favour in the USA. Nelson made occasional contributions to the stage,

including music for the operetta *The Middle Temple* (1829), the burletta *The Grenadier* (c1830) and the afterpiece *The Cadi's Daughter* (1851); a full-scale opera *Ulrica* was rehearsed but never performed.

Jefferys started a music publishing business in about 1835, catering mostly for the drawing-room market (it lasted until 1904, having been continued after his death by his widow and others). He was in partnership with Nelson from about 1840 to 1843 as Jefferys & Nelson. The firm was one of the first to use lithographic illustration in both black-and-white and colour, and its most spectacular publication was the musical and poetic annual *The Queen's Boudoir* (1841–54). After the partnership was dissolved Nelson set up briefly on his own as a publisher, but was unsuccessful and gave it up in 1847. He then devised a musical and dramatic entertainment with which he toured the USA, Canada and Australia, before returning to England. He continued to compose songs until his death, claiming a lifelong total of around 800.

## BIBLIOGRAPHY

*DNB* (J.C. Hadden)

*Humphries-Smith*MP

**D. Baptie:** *Musical Scotland* (Paisley, 1894/R)

**J.A. Parkinson:** *Victorian Music Publishers: an Annotated List* (Warren, MI, 1990)

PETER WARD JONES

## Nelson, Willie (Hugh)

(*b* Abbott, TX, 30 April 1933). American singer and songwriter. His mother bought him his first guitar when he was six and his grandparents nurtured his interest in music. At the age of seven, and inspired by what he heard on the 'Grand Ole Opry' radio show, he began writing his own songs. By the early 1950s, discharged from the US Air Force and out of the college where he had briefly studied agriculture, Nelson was playing in Texas clubs and bars. Two years later he began broadcasting and, like Waylon Jennings, also tried his hand as a DJ. It was not until 1960, however, that he arrived in Nashville with a portfolio of songs. His first songwriting success came a year later when his *Crazy* was a major hit for Patsy Cline, subsequently becoming a country classic. In 1962, he released his debut album, ... *And Then I Wrote* (Liberty) but it took several further albums before he achieved a breakthrough with *Shotgun Willie* (from *The Troublemaker*, Atlantic, 1970). By then Nelson had left Nashville because 'there are elements [there] I couldn't combat, set ways I wanted to change' (*Music City News*, 1973).

Jennings's popular brand of 'outlaw music' inspired Nelson to record *Red Headed Stranger* (Columbia, 1975): with just voice, piano and guitar, it was totally against the Nashville grain but inaugurated a string of successful albums. Alert to a new trend, RCA teamed Nelson with Jennings on *Wanted: the Outlaws* (1975), the first of several collaborations which later also included Kris Kristofferson and Johnny Cash. Fearlessly eclectic, he has since worked with such diverse artists as Ray Charles, Emmylou Harris, George Jones and Julio Iglesias. Nelson's 1993 album *Across the*

*Borderline*, featured contributions from Paul Simon and Bob Dylan among others.

One of the most significant figures in modern country, Nelson has made few concessions to showbusiness, even as he played its Las Vegas stages, and was a catalyst in breaking the Nashville establishment's hold over country music. A writer of often mournful ballads, he has noted that 'the best songs come out of the hardest times'.

#### **BIBLIOGRAPHY**

**P. Carr, ed.:** *The Illustrated History of Country Music* (New York, 1980)

**W. Nelson and B. Shrake:** *I Didn't Come Here and I Ain't Leavin'* (New York, 1988)

**M. Capazzoli:** 'Return of the Red Headed Stranger', *Country Music International* i/12 (1994), 42–4

**M. Blake:** 'Still Crazy after all these Years', *Country Music International*, i/10 (1995), 38–41

LIZ THOMSON

## **Nelsova [Katznelson], Zara**

(*b* Winnipeg, 23 Dec 1918). American cellist of Canadian birth and Russian parentage. She began lessons in early childhood and moved with her family to London, where she studied at the London School of Violoncello and privately with its principal, Herbert Walenn. She was heard by Barbirolli and introduced by him to Casals, from whom she received additional lessons. In 1932 she gave a London début recital and appeared as a soloist with Sargent and the LSO, playing Lalo's Concerto. Later she joined her two older sisters, a violinist and a pianist, and as the Canadian Trio they toured extensively in Britain, Australia and South Africa. She made her American début in 1942 at Town Hall, New York. From 1949 she was based in London, and introduced to Britain new works by Barber, Hindemith, Shostakovich and Bloch, who dedicated to her his three suites for unaccompanied cello; later, she gave the première of the concerto by Hugh Wood at the 1969 Promenade Concerts. In 1955 she took American citizenship, and in 1963 married the pianist Grant Johannesen, with whom she gave numerous duo recitals. In 1966 she became the first American cellist to tour the USSR. Although noted as an interpreter of the contemporary cello repertory, Nelsova also excelled in Romantic works, compensating for some lack of force with a sensitive feeling for melodic phrase and formal development. Among her recordings are Elgar's Concerto, and Beethoven piano trios with Glenn Gould and Alexander Schneider. In 1960 she was bequeathed a Stradivari cello, the 'Marquis de Corberon', dated 1726.

NOËL GOODWIN

## **Nembri, Damianus [Octavianus]**

(*b* Lesina [now Hvar], *bap.* 20 Dec 1584; *d* Venice, 1648/9). Dalmatian composer. He entered the Benedictine monastery of S Giorgio Maggiore,

Venice, about 1594 and received his education there, adopting the name Damianus in place of his baptismal name Octavianus. After his 18th birthday he took his monastic vows, on 21 December 1602. Eitner's statement that he was at Monte Cassino is incorrect. In 1622 he was apparently transferred by his order to the monastery of St Chrysogonus at Zara (Zadar), Dalmatia, to be its prior. In 1637 he was recalled to S Giorgio Maggiore in a similar capacity. The approximate date of his death derives from the will of his brother Joannes Andreas, who was for many years a canon of Lesina Cathedral and at an advanced age retired as a layman to S Giorgio Maggiore. Nembri's only extant music is *Brevis et facilis psalmodium modulatio* (Venice, 1641), a collection of vesper psalms for four voices with organ continuo, together with a *Magnificat*. The collection belongs to the tradition of Venetian early Baroque *vesperae*: the solo parts are in concertato style and the tutti are usually in the *stile antico*. Walther cited a collection of masses for three to eight voices by him, published in Venice in 1640, but it has not survived.

## BIBLIOGRAPHY

*EitnerQ; WaltherML*

**M. Armellini:** *Bibliotheca Benedictino Casinensis: pars prima* (Assisi, 1731), 149

**D. Plamenac:** 'Damianus Nembri of Hvar (1584–c.1648) and his Vesper Psalms', *Musica antiqua VI: Bydgoszcz 1982*, 669–85

**E. Stipčević:** Hrvatska glazbena kultura 17. stoljeća [Croatian musical culture in the 17th century]

DRAGAN PLAMENAC/ENNIO STIPČEVIĆ

## Nemescu, Octavian

(b Pașcani, 29 March 1940). Romanian composer. After attending the Music Lyceum in Bucharest he studied composition with Jora and Constantinescu at the Bucharest Academy (1956–63). In 1978 Nemescu obtained the doctorate from the Cluj Academy under the supervision of Toduță with the thesis *Capacitățile semantice ale muzicii* ('The semantic capacity of music', Bucharest, 1983). He taught at the Bucharest Arts Lyceum no.3, Brașov University and the Enescu Lyceum in Bucharest before gaining a post teaching composition at the Bucharest Academy in 1990. In 1994 he became secretary of the symphonic and chamber music section of the Union of Romanian Composers and Musicologists. His awards include the Aaron Copland Prize (1970) and the prize of the International Confederation of Electro-Acoustic Music in Bourges (1985).

Receptive to the full range of compositional possibilities, Nemescu creates innovative and intensely vibrant music. From a neo-romantic stylistic basis he began to experiment with polyrhythm in *Triunghi* (1964), with spectral composition in *Iluminații* (1967) and with processes of structural disintegration and renewal in the series *Memorial* (1968–70); he returned to the forms of traditional music with *Curcubee* (1975). Polyrhythmic devices have remained a vital characteristic of Nemescu's scores. In his works of the 1990s an exploration of temporal elements and an increasing textural refinement becomes evident.

## WORKS

(selective list)

Orch: Triunghi [Triangles], large orch, 1964; 4 dimensiuni în timp [4 Dimensions in Time], 1964–7; Illuminații, 1967; Non simfonia V, 1988–92; Alpha-omega rediviva, 1989; Finaleph, 1990

Chbr and solo inst: Sonata, cl, pf, 1962; Poliritmii, cl, pf, prep pf, 1963; Regele va muri [The King will Die], after E. Ionescu, 10 insts (1 pfmr), 1966; Spectacle pour un instant, pf, 1975; St Qt pour minuit, 1993; Quartdecimotuum, ens, 1994; Septuor pour 4 heures du matin, 1994

With tape: Combinații în cercuri [Combinations in Circles], vc, tape, 1965; Memorial I–V, (solo inst/ens), tape, 1968–70; Concentric, cl, pf qt, perc, tape, 1969; Sugestii I–V, insts, tape, 1971–8; Curcubee [Rainbows], insts, tape, 1975;

Metabizantiniricon, (sax/vn/va), tape, 1984; Finalis-Septima, cl, pf trio, perc, tape, 1988; DanielPeutAbsorb-OR, sax, tape, 1995

Elec: Naturel-culturel, 1973–83, Trisson, 1987

Choral: Madrigale (C. Theodorescu, T. Arghezi, L. Blaga, I. Barbu), 1963

## BIBLIOGRAPHY

*KdG* (C.D. Georgescu)

**G. Tartler:** *Melopoetica* (Bucharest, 1984)

**I. Anghel:** *Orientări, direcții, curente ale muzicii românești în a doua parte a secolului XX* [Trends, directions and currents in Romanian music in the second half of the 20th century] (Bucharest, 1997)

OCTAVIAN COSMA

## Németh, Maria

(*b* Körmend, 13 March 1897; *d* Vienna, 28 Dec 1967). Hungarian soprano. She studied in Budapest and Naples, and with Giannina Russ in Milan. She made her début in Budapest in 1923 as Sulamith (*Die Königin von Saba*). From 1924 to 1946 she was a member of the Vienna Staatsoper, where her voice and temperament enabled her to sing Puccini, Verdi, Mozart and Wagner with equal success. She was considered a superb Turandot, a role she sang at Covent Garden in 1931. She also appeared in Italy, and as Donna Anna at the Salzburg Festival. Her last appearance was as Santuzza in 1946. Her recordings show the inherent beauty of her voice and the security of her technique, most notably in the roles of Sulamith, Turandot and Leonora in *La forza del destino*. (GV; L. Riemens; R. Vegeto)

HAROLD ROSENTHAL/ALAN BLYTH

## Nemirovich-Danchenko, Vladimir Ivanovich

(*b* Ozurgeti, Georgia, 11/23 Dec 1858; *d* Moscow, 25 April 1943). Russian theatre and opera director and playwright. He began as a drama critic and playwright in Moscow. He supervised the drama course at the Moscow Philharmonic Society, 1891–1901. In 1897 he met Konstantin Sergeevich Stanislavsky and they founded the Moscow Art Theatre where their



experiments in naturalist and symbolist theatre were internationally influential. Both directed productions; Nemirovich-Danchenko was primarily responsible for the repertory and other literary activities. He looked for and encouraged many Russian playwrights, including Chekhov.

After the 1917 Revolution the government proposed that the experimental studios set up at the Moscow Art Theatre should be organized for opera. Stanislavsky's Bol'shoy Opera Studio applied his new ideas of theatrical ensemble and 'Method' acting to opera production. Nemirovich-Danchenko's Moscow Art Theatre Musical Studio, founded in 1919, was more avant-garde and revolutionary. While he shared his old colleague's basic concern for rhythm and internal truth in theatrical production, Nemirovich-Danchenko held no brief for psychological realism. He banished all traditional conventions of dramatic and operatic staging. Employing exercises and rehearsal techniques inspired by Jacques-Dalcroze's eurhythmics, he created a stylized performance known as the 'synthetic theatre' and promoted the ideal of the *poyushchiy aktyor* ('singing actor'). All stage movement sprang directly from the music. Steps and gestures were devised in the strictest synchronization with the music and were executed in abstract, spatial settings devoid of realistic trappings. The company was composed of very young singers. Roles were rotated, and no personality or voice was ever permitted to stand out. The repertory was varied, including both opera and operetta. Nemirovich-Danchenko was particularly eager to stimulate new works; among the group's productions was Shostakovich's *Katerina Izmaylova*, on 24 January 1934, two days after its Leningrad première as *Lady Macbeth of the Mtsensk District*. Productions of standard works were notoriously controversial. Librettos were often completely rewritten and scores too were frequently altered. In *Carmen* (1924), for example, the role of Micaëla was eliminated, and in *La traviata* (1934) a new chorus provided a running social commentary on Violetta's tragedy.

Under Isaak Rabinovich's artistic direction, these productions were among the landmarks of Constructivist stage design. The operas were usually mounted on unit sets consisting of platforms and towers of various levels connected by ramps and stairs. Light was selectively used to define acting areas, as well as to create specific moods. Costumes were characteristically stylized and exceedingly colourful. Both in Russia and abroad on tour these productions were acclaimed for their imaginative daring and high standards of acting and staging. At the same time, critics found the musical standard low and altered scores intolerable. Although the studio's name was changed in his honour to the Nemirovich-Danchenko Musical Theatre in 1926, his influence at home was limited by Stalin's conservative taste. In the West, however, he has proved to be an important contributor to the development of modern opera production. His memoirs, *Iz proshlovo*, were published in Moscow in 1936, and also in an English translation, *My Life in the Russian Theatre* (London, 1936).

## BIBLIOGRAPHY

**P.A. Markov:** *VI.I. Nemirovich-Danchenko i muzikal'niy teatr yego imeni* [Nemirovich-Danchenko and the music theatre named after him] (Leningrad, 1936)

**P.A. Markov:** *Rezhissura VI. I. Nemirovich-Danchenko v muzikal'nom teatre* [The director Nemirovich-Danchenko in the music theatre] (Moscow, 1960)

**G. Brodskaya:** 'Karmenitsa i soldat Nemirovicha-Danchenko' [Nemirovich-Danchenko's *Carmen*], *Muzikal'naya akademiya*, no.4 (1994), 34–40

PAUL SHEREN

## Nemtin, Aleksandr Pavlovich

(*b* Perm', 13 July 1936; *d* Moscow, 3 Feb 1999 ). Russian composer. He graduated in 1960 from the Moscow Conservatory where he studied composition with Chulaki, and from 1965 divided his time between mathematical research (number theory) and composition. His output is mostly instrumental; the one-movement symphony *Voyna i mir* ('War and Peace') for organ and orchestra occupies a central place in his development.

A follower of Skryabin's musical and philosophical concepts, Nemtin worked on a reconstruction of Skryabin's project for a *Misteriya* ('Mysterium') for more than 20 years. On the basis of existing poetical text, brief musical sketches and fragments from Skryabin's opp.66, 68, 73 and 74, the monumental *Predvaritel'noye deystvo* ('Prefactory Action') came into being. Scored for organ, piano, soprano, mixed choir and lighting, it consists of three integrated symphonies: *Vselennaya* [Universe], *Chelovechestvo* [Humanity] and *Preobrazheniye* [Transfiguration]. Nemtin developed the harmonic and orchestral style of late Skryabin, creating a work in which artistic and philosophical concerns of the early 20th century found a new interpretation on the threshold of the new millennium. The three parts of this work were performed separately: part 1 under the direction of Kondrashin (Moscow, 1973), part 2 under Aleksandr Dmitriyev (St Petersburg, 1996) and part 3 under Ashkenazy (Berlin, 1996).

Nemtin has also written an operatic scene based on Skryabin's sketches for *Keystut i Birute* and has composed a ballet *Nyuansī* ('Nuances') around material from Skryabin's late piano works. Both were completed in 1974. Nemtin's orchestration textbook is considered revelatory and has received genuine approval through its use in training.

### WORKS

Stage: *Keystut i Birute* [Kestut and Birute] (op. scene, A. Skryabin), 1974, after Skryabin's sketches; *Nyuansī* [Nuances], 1974 (ballet) based on Skryabin's late piano pieces

Choral orchestral: *Predvaritel'noye deystvo* [Prefactory Action]: I *Vselennaya* [Universe], chorus, pf, org, orch, lighting effects, 1970–2; II *Chelovechestvo* [Humanity], S, chorus, pf, org, orch, lighting effects, 1980; III *Preobrazheniye* [Transfiguration], S, chorus, pf, org, orch, lighting effects, 1981–96

Orch: Pf Conc., 1956; Sym. no.1, 1958; *Iz srednikh vekov* [From the Middle Ages], suite, 1965; Org Conc., 1968; Sym. no.2 'Voyna i Mir' [War and Peace], org, orch, 1974; *Sinfonietta*, str, 1978

Choral: *Tili-Tili*, 8 songs, children's choir, chbr ens, 1976; *Luteranskiye psalmī* [Lutheran Psalms], 1992

Vocal: romances (Russ. poets), 1v, pf, 1949–53; Song cycle (S. Petöfi), Bar, pf,

1957; Pionerskiye pesni [Pioneer Songs] (medieval poets), T, chbr ens, 1965  
Pf: 10 poëm [Ten Poems], 1956–94; Sonata no.1, 1959; Sonata no.2 'Irlandskaya'  
[The Irish], 1961; Starinnaya syuita [Old Suite], 1964; Detskiye p'yesī [Children's  
Pieces], 1975  
Elec. music, 1961–8

ALLA VLADIMIROVNA GRIGOR'YEVA

## Nenia [naenia; exequiae, exsequiae]

(Lat.; Ger. *Nänie*).

Funeral song in ancient Rome in praise of a dead person, analogous to the Greek *Thrēnos* (threnody). It was generally sung by *praeficae* (professional female mourners) or by female relatives of the dead person, to the accompaniment of one or more tibiae, or to the lyra; the tuba and cornu were also used for funeral music, often as purely instrumental music. The *praeficae* with their assistants probably sang the *nenia* in the manner of a litany; it may have consisted of traditional formulae. Others present might also have taken up the song. The *nenia* was intended to banish the maleficent influence of the spirits of the underworld; in this sense it is said to survive today in remote parts of Italy. The term was also used in antiquity for the ending of a song or poem.

The word 'nenia' was revived in a humanistic spirit by Erasmus in his *Naenia in Johannes Ockeghem musicorum principem* (set to music by Johannes Lupi), and later in a more general sense, that is, not in commemoration of an individual, in the *Nänie* by Schiller (set by Goetz, 1874; Brahms, op.82, 1880–81; and Orff, 1956). The term 'exequiae' was used in the title of the *Musicalische Exequien* (Dresden, 1636) by Schütz; this is a setting of various German texts used in funeral rites, to commemorate Heinrich von Reuss.

### BIBLIOGRAPHY

- J. Quasten:** *Musik und Gesang in den Kulturen der heidnischen Antike und christlichen Frühzeit* (Münster, 1930, 2/1973; Eng. trans., 1983), 195–6, 221  
**G. Fleischhauer:** *Etrurien und Rom*, Musikgeschichte in Bildern, ii/5 (Leipzig, 1964), 52ff  
**G. Wille:** *Musica romana* (Amsterdam, 1967), 65ff

GEOFFREY CHEW/THOMAS J. MATHIESEN

## Nenna, Pomponio

(*b* Bari, bap. 13 June 1556; *d* ? Rome, before 22 Oct 1613). Italian composer. He was the son of Giovanni Battista Nenna (1508–after 1565), author of a treatise on nobility and a city official of Bari. The Emperor Charles V, at his coronation at Bologna in 1530, had given the elder Nenna the Order of the Golden Spur, with its hereditary title of 'Cavaliere di Cesare', which Pomponio put on title-pages of his publications. Nenna's

teacher was probably Stefano Felis; he may have been taught by Giovanni Jacopo de Antiquis, Giovanni de Marinis and Rocco Rodio, who were in Bari when he was growing up. His first printed works were four villanellas in collections of 1574 edited by Antiquis. His first book of five-voice madrigals (1582) is dedicated to Fabrizio Carafa, Duke of Andria (murdered by Gesualdo in 1590), who had nominated Nenna as governor of Andria, near Bari. Micheli stated that he met Nenna when the latter was in Gesualdo's service in Naples (c1594–9). It has often been supposed that Nenna taught Gesualdo and that – because of publication dates and similarities in style and the coincidence of some phrases in their madrigals – Gesualdo was influenced by him and borrowed from him. Three points argue that, on the contrary, it was Nenna who was influenced by, and borrowed from, Gesualdo, though because his second and third books of five-part madrigals are lost the question cannot be settled definitively. First, if Giovanni Pietro Cappuccio's dedications of Gesualdo's fifth and sixth books (both 1611) are to be believed, Gesualdo composed the works in them as early as 1596, on his return from Ferrara, but kept them from widespread circulation. Second, Nenna borrowed from at least one other composer (Caccini), and throughout his career he adapted his madrigal style to prevailing tastes. Third, his treatment of parallel passages of text is less vivid than Gesualdo's. Salvio reported that in 1606 Nenna took part in chess games and social gatherings at the home of Don Ferrante di Cardona in Naples. Judging from the dedications of his madrigal books, he remained in Naples until 1607 and was in Rome by 1608. Nicola Tortamano's dedication of Nenna's book of four-voice madrigals, dated 22 October 1613, speaks of honouring his memory, so he probably died shortly before this.

Through the three style periods of Nenna's madrigals – those defined by his early works, his earlier years in Naples and his later Neapolitan and Roman years – certain trends are discernible: they become shorter and more imitative while using phrase repetition more often. The most striking feature of the first five-voice book is what may be called 'cadence ostinato': a cadence-like pattern of chords is repeated up to ten times at regular intervals of two to four semibreves, sometimes produced by motifs repeated at identical pitch levels by different voices. Two-thirds of the madrigals open with this technique. The effect is similar to that produced by echoes in the works of Andrea and Giovanni Gabrieli for *cori spezzati*. Nenna's fourth and fifth five-voice books and his four-voice book are Neapolitan in style: they contrast *durezza e ligature* with rapid imitated motifs often doubled in 3rds and 10ths in many different combinations, but the former are less original and extended, and the latter less often stretched out of shape, than in the works of Gesualdo. The fifth book is only the second collection to use a sizable number of texts by Marino: seven pieces are settings of him. The four-voice madrigals published in 1613 were probably composed much earlier; two of them appeared in 1604 in a book of madrigals by Alessandro di Costanzo (this edition is lost but a later one, RISM 1616<sup>13</sup>, is extant). Nenna's last three books share several stylistic features: they are less chromatic and dissonant than the earlier books; text declamation is quicker and repetition commoner than in contemporary Neapolitan madrigals; there is more frequent counterpointing of two motifs with differing texts in a single point, a characteristic of the Roman madrigal. The seventh book was particularly popular, for it was

reprinted four times up to 1624 and was copied in the 17th century with English words (in *GB-Ob* Tenbury 1015). Ferdinando Archilei assembled Nenna's eighth book in 1618 and included in it works by Gesualdo and Gervasio Melcarne; it also contains a madrigal from Macque's sixth book (1613) but without attribution to him. Nenna's two books of responsories have fewer harmonic, textural and rhythmic contrasts than his madrigals.

## WORKS

### secular

Il primo libro de [20] madrigali, 5vv (Venice, 1582<sup>12</sup>); ed. in PIISM, *Monumenti*, ii (1942)

Il quarto libro de [20] madrigali, 5vv (Venice, 2/1609) [1st edn. lost]; ed. in PIISM, *Monumenti*, ii (1942)

Il quinto libro de' [20] madrigali, 5vv (Naples, 1603), ed. in *Girolamo Frescobaldi Opere Complete*, v (Milan, 1996), 102

Il sesto libro de [19] madrigali, 5vv (Naples, 1607) [incl. 2 villanellas]

Il settimo libro de [20] madrigali, 5vv (Naples, 1608)

Il primo libro de [21] madrigali, 4vv (Naples, 1613, inc., repr. 1621 with bc) ed. in Pompilio [incl. 2 previously pubd in Alessandro di Costanzo: Il primo libro de' madrigali, 4vv, Naples, 1604, 2/1616<sup>13</sup>]

L'ottavo libro de [14] madrigali, 5vv, ed. F. Archilei (Rome, 1618<sup>11</sup>)

Madrigal, 6vv, 1585<sup>23</sup>; madrigal, 5vv, S. Felis: Il primo libro de madrigali, 5vv (Venice, 2/1585, lost); 2 madrigals, 5vv, S. Felis: Il quinto libro de madrigali, 5vv (Venice, 1583, lost); 4 villanellas, 3vv, 1574<sup>5</sup>, 1574<sup>6</sup>, ed. in PIISM, *Antologie*, i (1941); ricercare, 2vv, 1590<sup>19</sup>; spiritual canzonetta, 2vv, *I-BRq*, inc.

### sacred

Responsorii di Natale e di Settimana Santa, 4vv (Naples, 1607, inc., repr. 1622<sup>7</sup> with bc)

Sacrae Hebdomadae responsoria, 5vv, bc (Rome, 1622)

Psalm, 4vv, in *Salmi delle compieta*, ed. M. Magnetta (Naples, 1620)

## BIBLIOGRAPHY

**R. Micheli:** Preface to *Musica vaga et artificiosa* (Venice, 1615)

**A. Salvio:** *Il puttino altramente detto, Il cavaliere Errante del Salvio* (Naples, 1634), 43–4

**G. Petroni:** *Della storia di Bari dagli antichi tempi sino all'anno 1856* (Naples, 1857–8), 581ff

**D. Fryklund:** 'Musikbibliografiska anteckningar', *STMF*, x (1928), 158–203, esp. 175

**G. Watkins:** *Gesualdo: the Man and his Music* (London, 1973, 2/1991)

**G.E. Watkins:** 'A Madrigal in Four Voices: *La mia doglia s'avanza* (1613) by Pomponio Nenna (c.1550–c.1618)', *Notations and Editions: a Book in Honor of Louise Cuyler*, ed. E. Borroff (Dubuque, IA, 1974), 48–54

**J. Kurtzman:** 'An Early 17th-Century Manuscript of Canzonette e Madrigaletti Spirituali', *Studi musicali*, viii (1979), 149–71

**A. Pompilio:** *I madrigali a quattro voci di Pomponio Nenna* (Florence, 1983)

KEITH A. LARSON

## Nenning, Johann.

See [Spiridion](#).

## Nenov, Dimitar

(*b* Razgrad, 1 Jan 1902; *d* Sofia, 30 Aug 1953). Bulgarian composer and pianist. Between 1920 and 1927 he studied architecture at the Technische Hochschule in Dresden, took a doctorate in art history and attended the Dresden Conservatory where he studied the piano with Karl Fehling and theory with Theodor Blumer and Paul Bitner. From 1927 to 1930 he worked in Bulgaria as an architect. After further studies in Zakopane (Poland) with the pianist Egon Petri he embarked on a career in music. He was founder and director of the music section at Sofia radio (1935–7), for which he made a number of folk song arrangements, and from 1937 was professor at the State Academy of Music. A co-founder of the Bulgarian Composers' Society (1933), in the 1930s he took part in the debate on the Bulgarian national style, and in furtherance of this published several articles.

Nenov was a gifted pianist and interpreter of Beethoven, Liszt and Skryabin. A successor to the Liszt–Busoni–Petri tradition, he developed the contemporary approach towards playing that combined artistry with great technical skill. As a composer, he was an outstanding representative of the Bulgarian school. The originality of his work is apparent in miniatures as well as the symphonic works, which contain complex musical ideas and an impressive dramatic quality. The Romantic expression and moments of ecstasy, for example in *Vazhdeleniye* ('Aspiration') and *Kopnezh* ('Desire'), betray the influence of Skryabin. An integral style is reached in works which draw on the melodic and rhythmic characteristics of archaic Bulgarian folk music. In the symphonic works, the folk influence is evident in the way melodies are constructed; in the use of variation as a principle of development; and in his choice of modes, many of which are symmetrically formed and bear resemblance to the octatonic scale. His rich, sumptuous musical language relies on a functional type of harmony based on modes, while his masterful orchestrations frequently call for large wind sections and a number of unusual percussion instruments. His greatest achievements are the Piano Concerto and *Rapsodichna fantazia*.

### WORKS

(selective list)

Inst: Fantasia, pf, orch, 1920; Pf Sonata, 1921; 6 prelyuda [6 Preludes], pf, 1921; Sonata, vn, pf, 1921; Pf Sonata, 1922; Sym. no.1, 1922; Sym. no.2 'Poema za Balgarskata Zemya' [A Poem for Bulgaria], 1922, inc., orchd I. Staikov; 6 piesi [6 Pieces], pf, 1922–7; Sym. no.3, 1923, inc.; Ballade no.1, orch, 1924; 4 Skitsi [4 Sketches], orch, 1925: Vazhdeleniye [Aspiration], Kopnezh [Desire], Groteska [Grotesque], Tants [Dance]; 2 yetyuda, pf, 1932; Theme and Variations, 1932; Pf Conc., 1936; Toccata, pf, 1940; Rapsodichna fantazia, orch, 1940; Tants, pf, 1941; Ballade no.2, orch, 1943; Miniatures, pf, 1945; Prikazka [a Story], pf, 1946; Vc Conc., inc. Vocal: 9 pesni [9 Songs], high v, pf, 1922–34; Na Dacha [At the Datcha], 3 songs, high v, pf, 1933; Makedonska pesen [Macedonian Song], chorus, 1935; Molitva [Prayer], chorus, 1936; Folksongs, 1v, small orch, 1937–8; Koleda [Carols], sym. poem, solo vv, chorus, orch, 1939; Rodina [Fatherland] (5 poems), high v, small orch, 1940; Trakiya [Thracia], sym. suite, S, female chorus, orch, 1940 [from folksongs and dances]; Legenda za Balkana [Legend of the Balkans], vv, orch, inc.

## BIBLIOGRAPHY

- L. Nikolov, ed.:** *Dimitar Nenov: spomeni i materialii* (Sofia, 1969)
- I. Khlebarov:** *Simfonizmat na Balgarskite kompozitori ot vtoro pokoleniye* [The symphonic style of the second generation of Bulgarian composers] (Sofia, 1977) [incl. articles on Rapsodichna fantazia]
- B. Krastev:** 'Dimitar Nenov', *Profiles*, ii (Sofia, 1981), 182–203
- S. Neiycheva:** 'Za parva simfoniya' [About the First Symphony], *Balgarska Muzika*, no.1 (1982), 53–8
- M. Buleva-Petrova:** 'Nablyudeniya Varkhu lada ton-poluton v Syuitata Bay Ganyu ot V. Stoyanov i Kontserta na D. Nenov' [A view on the tone-semitone mode in Bay Ganyu Suite by Stoyanov and the Piano Concerto by Nenov], *Muzikalni Khorizonti*, no.8 (1988), 40–50
- L. Nikolov ed.:** *Dimitar Nenov* (Sofia, 1989)

MARIYANA BULEVA

## Neo-classicism.

A movement of style in the works of certain 20th-century composers, who, particularly during the period between the two world wars, revived the balanced forms and clearly perceptible thematic processes of earlier styles to replace what were, to them, the increasingly exaggerated gestures and formlessness of late Romanticism. The history and evolution of the term in all its aspects have been traced by Messing. Since a neo-classicist is more likely to employ some kind of extended tonality, modality or even atonality than to reproduce the hierarchically structured tonal system of true (Viennese) Classicism, the prefix 'neo-' often carries the implication of parody, or distortion, of truly Classical traits. The advent of postmodern sensibilities since the 1970s has made it possible to see neo-classicism not as regressive or nostalgic but as expressing a distinctly contemporary multiplicity of awareness. It is therefore difficult and even artificial to regard neo-classicism and postmodernism as separate except in historical sequence, with the former the preferred term for the period from World War I to the 1950s.

In architecture, painting and sculpture, the movement most widely designated 'neo-classical' coincided in part with the Viennese Classical period in music, during the later 18th and early 19th centuries, though the term has also been applied to the work done in the 1920s by such painters as Matisse and Picasso. In Germany, during the same decade, the term 'neue Sachlichkeit' (new objectivity) was employed to denote the work of artists of all kinds who appeared to reject the more expressionistic tone of the immediate past and to exploit the postwar need for economy of means and incisiveness of expression to positive ends.

As a generic term for specific stylistic principles, 'neo-classical' is notably imprecise and has never been understood to refer solely to a revival of the

techniques and forms of Haydn, Mozart and Beethoven. Insofar as the movement had a slogan, it was 'back to Bach'; yet it was less significant for its revival of traditional procedures than for the strength of its reaction against the more extreme indulgences of the recent past. It was the result of anti-Romanticism or anti-expressionism, yet the aim was not to eliminate all expressiveness but to refine and control it: as Keller said of Stravinsky's *Symphony of Psalms* (1930), it is 'expressive through the very suppression of expressionism'. This suppression is what is most likely to add a degree of astringency to a neo-classical work, and such a work is most likely to seem unsuccessful when it dilutes rather than idiosyncratically concentrates that essence: for example, many of Hindemith's later compositions by contrast with his *Kammermusik* series (completed in 1927).

The term was first applied to Stravinsky in 1923 and has special relevance to his music from *Pulcinella* (1919–20) to *The Rake's Progress* (1947–51), even though such compositions as Prokofiev's *Symphony no.1* (the 'Classical', 1916–17), and Satie's *Sonatine bureaucratique* (1917), with its use of a piece by Clementi, had already shown the wit, economy and allusion to, or quotation of, pre-Romantic composers that are the most commonly accepted hallmarks of neo-classicism. Evans, among others, saw the essence of Stravinsky's originality in terms of a 'general historical awareness', which extends beyond the traditionally labelled Classical composers to Tchaikovsky and Webern and hence beyond tonality itself. By contrast, Taruskin equated neo-classicism with 'its collateral descendant, the "historical performance" movement', as 'a tendentious journey back to where we had never been'.

The characterization of virtually the whole of the significant compositional achievement of the period from 1918 to 1945 (with Varèse perhaps the only major exception) as neo-classical is common among more recent writers who believe that before 1945 there was a general failure (which not even the later Webern wholly escaped) to profit from the profound innovations of the expressionist years. The Stravinsky–Craft conversations equate neo-classicism with the 'period of formulation' following the period of exploration which culminated in 1912 and identify three neo-classical 'schools', those of Stravinsky himself, Hindemith and Schoenberg, including in the last those 12-note works which, even if classified as atonal, relate to the Baroque and Classical periods in their texture and formal outlines: for example, the dance movements of the *Piano Suite* op.25 (1921–3) and the sonata-form first movement of the *Wind Quintet* op.26 (1923–4). Boulez has asserted that 'Stravinsky's and Schoenberg's paths to neo-classicism differ basically only in one being diatonic and the other chromatic. ... Both composers adopt dead forms, and because they are so obsessed with them they allow them to transform their musical ideas until these too are dead'.

Schoenberg's 12-note works may make considerable use of 'dead' forms and textures; but they also embody, in a remarkable synthesis, a continuation of the forceful expression and complex motivic coherence of his most characteristic expressionist works, the *Five Orchestral Pieces* op.16 (1909) and *Pierrot lunaire* (1912). During the 1920s, in particular, Schoenberg saw himself as a direct opponent of Stravinsky and gave



caustic expression to his hostility in the short cantata of 1925, *Der neue Klassizismus* op.28 no.3. This broadside was directed against 'all who seek their personal salvation along a middle way – the pseudo-tonalists – those who pretend they are trying "to-go-back-to"'. Schoenberg evidently felt able to distinguish between what was, to him, the distorting mimicry of tradition by such as 'der kleine Modernsky' and his own organic continuation of tradition: the former was mere parody, the latter positive transformation. But to regard both as neo-classical, and to propose the sub-categories 'tonal neo-classicism' and 'atonal neo-classicism', is to risk appearing to extend the term to embrace all composers who seem at a given point to have a greater concern with continuing a renovated tradition than with radical innovation. So all-inclusive a definition solves many problems, such as the need to decide whether there is a sense in which, while Prokofiev's 'Classical' Symphony is neo-classical, his Fifth and Sixth Symphonies are not. But with many composers, from Berg and Bartók to Lutosławski, Elliott Carter and Davies, it is notably unrewarding to attempt to separate what is innovatory (and a continuation of expressionism) from what is more obviously 'traditional'. And there is always the probability that composers who seem radically expressionistic today will seem neo-classical tomorrow.

These difficulties of definition are reflected in the problems that neo-classical music presents to the analyst. Attempts have been made to use various foreground–background techniques to separate elements belonging directly to a historical model from modern modifications: Austin has offered a hypothetical Classical version of the Gavotte from Prokofiev's 'Classical' Symphony; Cone has contrasted the first movement of Stravinsky's Symphony in C (1938–40) with Classical models; Van den Toorn and Taruskin have focussed on Stravinsky's use of octatonic scales. Yet the dangers of unproductive over-simplification are probably greater than for any other style or period, and the most valuable approach so far has been that of such analysts as Salzer, whose often very substantial modifications of Schenkerian principles can at least indicate the extent to which certain works may properly be defined as 'tonal' at all. The term 'neo-classical' is unlikely to become a useful analytical concept but will doubtless survive as a conveniently adaptable literary formula.

## BIBLIOGRAPHY

- F. Busoni:** 'Junge Klassizität', *Von der Einheit der Musik* (Berlin, 1922), 275–9 (enlarged 2/1956 by J. Hermann as *Wesen und Einheit der Musik*), 34–9; (Eng. trans., 1957/R as *The Essence of Music*), 19–23)
- I. Stravinsky:** *Chroniques de ma vie* (Paris, 1935–6, 2/1962; Eng. trans., 1936/R as *An Autobiography*)
- F. Salzer:** *Structural Hearing: Tonal Coherence in Music* (New York, 1952, 2/1962)
- I. Stravinsky and R. Craft:** *Memories and Commentaries* (London, 1960/R)
- E.T. Cone:** 'The Uses of Convention: Stravinsky and his Models', *MQ*, xlviii (1962), 287–99; repr. in *Stravinsky: a New Appraisal of his Work*, ed. P.H. Lang (New York, 1963), 21–33
- M. Cosman and H. Keller:** *Stravinsky at Rehearsal* (London, 1962)
- T.W. Adorno:** 'Stravinsky: ein dialektisches Bild', *Quasi una fantasia* (Frankfurt, 1963; Eng. trans., 1992), 145–75

- W.W. Austin:** *Music in the 20th Century* (New York, 1966)
- P. Evans:** 'Music of the European Mainstream, 1940–1960', *NOHM*, x (1974), 387–502
- P. Boulez:** *Par volonté et par hasard: entretiens avec Célestin Deliège* (Paris, 1975; Eng. trans., 1976)
- S. Messing:** *Neoclassicism in Music: from the Genesis of the Concept through the Schoenberg/Stravinsky Polemic* (Ann Arbor, 1988)
- R. Taruskin:** 'Back to Whom? Neoclassicism as Ideology', *19CM*, xvi (1992–3), 286–302
- P.C. Van den Toorn:** 'Neoclassicism Revised', *Music, Politics and the Academy* (Berkeley, 1995), 143–78
- M.M. Hyde:** 'Neoclassic and Anachronistic Impulses in Twentieth-Century Music', *Music Theory Spectrum*, xviii (1996), 200–35
- P.C. Van den Toorn:** 'Neoclassicism and its Definitions', *Music Theory in Concept and Practice*, ed. J.M. Baker, D.W. Beach and J.W. Bernard (Rochester, NY, 1997), 131–56

ARNOLD WHITTALL

## Néocor.

A valved brass instrument seen as a member of a family comprising *cornet à pistons*, néocor and *Clavicorn*.

## Neo-Gallican chant.

Chant composed for the neo-Gallican liturgical movement in France from the second half of the 17th century to the first half of the 19th. For non-metrical texts a pseudo-Gregorian style was usually adopted; for metrical texts (hymns, sequences etc.) tonal melodies were composed.

The bull of Pope Pius V, *Quod a nobis* (9 July 1568), gave to all churches whose liturgical use was demonstrably more than 200 years old the right to retain their liturgies. The Roman *Breviarum Pianum* (1568, rev. 1602 and 1632) and the *Graduale ... Medicaea* (1614–15) were not universally adopted. Most French chapters stood firmly for their customs, and only prelates such as the unscrupulous François de Harlay (Bishop of Rouen, 1614–51), ambitious for a cardinalate, were able to impose a Romanized liturgy on their dioceses. However, the idea, borrowed from Rome itself (witness the controversial breviary of Cardinal Quiñonez of 1535), that reforms and modifications were permissible, eventually took root and by the mid-17th century the tide had turned in favour of 'correction'.

The main aesthetic notions that guided the reform were that texts of doubtful authenticity, which as far as chant was concerned meant any non-biblical text, should be suppressed, Holy Scripture alone being deemed worthy to be chanted (this had been a characteristic of the Lyons liturgy and that of the Carthusians for many centuries); and that religious songs such as hymns and sequences should be revised along classicizing lines, their metres adjusted and so on. These ideas found expression in such publications as P. Clairé's *Hymni ecclesiastici novo cultu adornati* (1676), the new breviary of Henri de Villars (Bishop of Vienne, 1662–93, and primate of Gaul) of 1678, compiled with the aid of the Jansenist Sainte-

Beuve, and the breviary (1680) and missal (1684) of François de Harlay (Archbishop of Paris, 1671–95, and nephew of the François mentioned above), prepared by a committee including two other Jansenists. The breviary had a musical supplement by Claude Chastelain which gave a system of psalm tones with neo-Greek names. Even more than these books, it was the breviary of Cluny (1686), a completely new composition, that influenced many French churches to rewrite their books in the first quarter of the 18th century.

The movement had always been as much a matter of ecclesiastical politics as liturgical taste, and reform was but one aspect of the whole relationship between France and Rome. The increasingly independent attitude of Louis XIV (1643–1715) led eventually to a particularly fierce dispute during the reign of his successor; in 1728 Pope Benedict XIV tried to enforce the observance of the feast of St Gregory VIII, instituted in 1584 by Gregory XIV (who had been a bitter opponent of Henri IV of France), where the Office contained a lesson offensive to French pride. It is not surprising that the next new breviary and missal prepared in Paris, under Guillaume de Vintimille (archbishop, 1729–46), did not receive papal approbation: these appeared in 1736 and 1737 respectively and were largely the work of the Jansenists François Mesenguy and Charles Coffin. At the time of the Revolution, 80 French dioceses were using neo-Gallican liturgies. In 1814 Louis XVIII and Paris returned to Roman use; but not until the 1840s did the rest of France begin to follow suit – Orleans, in 1875, was the last.

As a representative example of neo-Gallican use, the Proper of the 3rd Mass of Christmas Day as found in the *Graduel de Paris* of 1754 may be cited. The introit is *Parvulus natus est nobis*: the text of the Gregorian *Puer natus* has been brought into line with the Vulgate, and a completely new 1st-mode melody composed. The offertory *Hostias et oblationes* and the communion *In hoc apparuit caritas Dei* are new compositions, again in pseudo-Gregorian style. The gradual *Recordatus est Dominus ... viderunt omnes* enlarges the traditional text, from the Vulgate; its melody is an unhappy attempt to strengthen the ‘G major’ element in the Gregorian melody, mostly by transposition of phrases such as the opening F–A–C figuration up to G–B–D; but ‘F major’ phrases uncomfortably remain. The *Alleluia, Verbum caro* is likewise a reworking of the Gregorian *Alleluia, Dies sanctificatus*. While all these pieces date back to the François de Harlay missal of 1684, the sequence dates from 1737. Earlier books had used the sequence *Laetabundus* (the Roman restriction to five sequences was not observed in France, where 17th- and 18th-century books usually contained sequences for Christmas, Easter, Whitsuntide, Corpus Christi, the Blessed Virgin and patronal feasts, with a small ‘common’ supplement); here the sequence is *Votis Pater annuit* (C.U.J. Chevalier: *Repertorium hymnologicum*, ii, Leuven, 1897, no.22173; for the first verse see illustration).

Although neo-Gallican pieces such as these may seem clumsily derivative to the connoisseur of restored plainchant, subtle and sophisticated performance, with sympathetic organ accompaniment, no doubt made them worthy embellishments of the liturgy. In better-endowed establishments the chant might, from the end of the 17th century, have been decorated with improvised polyphony, *chant sur le livre*. This was

usually in three parts, basses (perhaps reinforced by an instrument such as the serpent) singing the chant in strictly equal notes, with tenors and countertenors adding parts above them. Another method of performance, known as *chant figuré*, also involved measured chant with ornamentation, especially by soloists. Lebeuf and La Feillée gave instructions on this complex technique: La Feillée's treatise has examples of a complicated notation with signs for ornaments, and simple polyphonic compositions that could have been improvised.

More non-traditional chant is found in the repertory of [Plain-chant musical](#). In this movement, the leading spirit of which was Guillaume-Gabriel Nivers, reformed and newly composed chant was sung to a harmonic organ accompaniment.

The advanced taste of the late 19th century, moulded by such proselytizers as Dom Guéranger of Solesmes, favoured a return to ancient usage. The French church followed Roman acceptance of the restored Gregorian chant, although there are still in some French parish churches examples of a 19th-century book containing neo-Gallican chants (including a sequence) for the Mass of the patron saint. By comparison with the intense research made into medieval chant books, neo-Gallican chant is practically unstudied.

See also Plainchant, §10(ii).

## BIBLIOGRAPHY

- G.-G. Nivers:** *Dissertation sur le chant grégorien* (Paris, 1683)
- J. Lebeuf:** *Traité historique et pratique sur le chant ecclésiastique* (Paris, 1741/R)
- F. de La Feillée:** *Méthode pour apprendre les règles du plain-chant et de la psalmodie* (Paris, 1745; rev. and enlarged 3/1775, as *Méthode nouvelle pour apprendre parfaitement les règles du plain-chant et de la psalmodie*)
- P. Guéranger:** *Institutions liturgiques* (Paris, 1840–51, 2/1878–85), ii
- A. Gastoué:** *Musique et liturgie: le graduel et l'antiphonaire romains* (Lyons, 1913/R)
- H. Leclercq:** 'Liturgies néo-gallicanes', *Dictionnaire d'archéologie chrétienne et de liturgie*, ed. F. Cabrol and H. Leclercq, ix/2 (Paris, 1930), 1636–1729
- C.E. Pocknee:** *The French Diocesan Hymns and their Melodies* (London, 1954)
- J. Prim:** 'Chant sur le livre in French Churches in the 18th Century', *JAMS*, xiv (1961), 37–49
- J. Schmidt-Görg:** 'Ein handschriftliches neu-gallikanisches Graduale aus dem Jahr 1852', *Festschrift Karl Gustav Fellerer zum 60. Geburtstag*, ed. H. Hüschen (Regensburg, 1962), 474–80
- G. Fontaine:** 'Présentation des missels diocésains français du XVIIe au XIXe siècles', *La Mason-Dieu*, cxli (1980), 97–166
- F. Brovelli:** 'Per uno studio dei messali francesi del XVIII secolo, saggio di analisi', *Ephemerides liturgicae*, xcvi (1982), 279–406

## Neo-romantic.

(1) The term is used to refer to the return to emotional expression associated with 19th-century Romanticism. In 1923 Schloezer used it to contrast Schoenberg's expressiveness with Stravinsky's neo-classicism. In works such as Hindemith's *Mathis der Maler* (1934–5), 'neo-romantic' refers to the composer's return to tonality as a structural and expressive element. In the 1940s, composers such as those of La Jeune France conceptualized their music as neo-romantic to suggest a rupture with modernist tendencies. As Baudrier put it, they wished to 'create a new language ... based on no classicism, no pre-existent structures'. They addressed 'aesthetic problems from the social rather than individual perspective'.

Since the mid-1970s, neo-romantic has become synonymous with neo-conservative post-modernism, especially in Germany, Austria and the USA. The Horizons '83 and '84 concerts sponsored by the New York PO drew public attention to the aesthetic. Unlike works of the 1960s that cite older traditions (Kagel), neo-romantic works appeal directly to the emotions. In their Third String Quartets, for example, Rihm uses the expressive gestures of late Romantic music, 'though with a structural thinking entirely typical of the 20th century' (La Motte-Haber), while Rochberg writes 'a music of remembering' like that of Beethoven and Mahler; its movements 'could almost be mistaken for discoveries from the past' (Rockwell). Others, like del Tredecì and Zwilich, incorporate tonal harmony, tunefulness and forms rooted in the 19th century. By pleasing the ear, using standard orchestral forces and writing operas and symphonies embodying this aesthetic, neo-romantics have succeeded in attracting large audiences.

(2) The word is also used to describe the revival of folk culture in England from the early to the mid-20th century, including the 'folk-inspired emancipation of English music from German hegemony' (Trentmann). It refers to the movement's critique of modernity, obsession with nature and emphasis on community, the unconscious and pantheism. What made the return to traditional Romantic elements new in the work of such composers as Vaughan Williams, Holst, Delius and later Tippett, was their interest in communitarian ideals rather than solitary transcendentalism.

### BIBLIOGRAPHY

- B. de Schloezer:** 'La musique', *Revue contemporaine* (1 Feb 1923)  
**Y. Baudrier and D. Lesur:** 'Vers un nouveau romantisme', *ReM*, nos.198–202 (1946), 103–6  
 'Fragen an junge Komponisten', *Musica*, xxxvii (1983), 415–16  
**J. Rockwell:** *All American Music: Composition in the late Twentieth Century* (New York, 1983) [incl. 'David Del Tredecì: the Return of Tonality, the Orchestral Audience, and the Danger of Success', 'Frederic Rzewski: the Romantic Revival and the Dilemma of the Political Composer', 71–95]

- G. Groemer:** *Paths to the new Romanticism: Aesthetic and Thought of the American post-avant-garde as exemplified in selected tonal piano music* (DMA diss., Johns Hopkins U., 1984)
- W. Rihm:** 'Trois essais sur le thème de ... (une conférence)', *Contrechamps*, no.3 (1984), 69–82
- M. Wehnert:** "Neo-Romantik" im 20. Jahrhundert? vom ungebräuchlichen Begriff zum Schlagwort', *Der Einfluss der romantischen Musik ... im 20. Jahrhundert: Dresden 1984*, 7–17
- P. Dennison:** 'Tippett and the New Romanticism', *Michael Tippett, O.M.: a Celebration*, ed. G. Lewis (Tunbridge Wells, 1985), 175–90
- L. Inese:** 'Charakteristische Tendenzen in der Entwicklung der lettischen Musik der siebziger Jahre', *Kunst und Literatur*, xxxv (1987), 395–9
- J. McGuire:** "All in the golden afternoon": zur Neuen Romantik David Del Tredicis', *MusikTexte*, no.18 (1987), 20–22
- I. Podracky:** 'Mnohovrstvovy charakter kompozicnej techniky v súčasnej slovenskej hudbe: neotonalizmus, neoromantizmus', *Slovak Music*, i (1987), 3–6
- M.R. Linton:** *George Rochberg's Concord Quartets: an Analysis of Grand Romanticism in the Twentieth Century* (diss., New York U., 1988)
- G. Watkins:** *Soundings: Music in the Twentieth Century* (New York, 1988), 645–51
- R. Barthes:** 'The Romantic Song', *The Responsibility of Forms* (Paris, 1991)
- P. Cahn:** 'Zum Fortwirken von Neoromantik und Neoklassizismus nach 1945', *Hindemith-Jb 1991*, 7–12
- A. De Lisa:** 'Post-moderni e neo-romantici: via l'estetica, resta il potere', *Sonus [Potenza]*, iii/3 (1991), 3–4  
'New Tonality', *CMR*, vi/2 (1992)
- H. Halbreich:** 'Die Neubewertung des Begriffs "Konsonanz" jenseits des Begriffs Tonalität', *Wiederaneignung und Neubestimmung: der Fall "Postmoderne" in der Musik*, ed. O. Kolleritsch (Vienna, 1993), 117–26
- M.R. Campbell:** *Tonal Reform or Radical Tonality? a Study of Neoromanticism in American Music, with an Emphasis on the Music and Thought of George Rochberg, David Del Tredici, and Stephen Albert* (diss., U. of Connecticut, 1994)
- F. Trentmann:** 'Civilization and its Discontents: English Neo-Romanticism and the Transformation of Anti-modernism and Twentieth-Century Western Culture', *Journal of Contemporary History*, xxix (1994), 583–625
- H. de la Motte-Haber:** 'Postmodernism in Music: Retrospection as Reassessment', *CMR*, xii (1995), 77–83
- J. Boros:** 'A "New Tonality"?'', *PNM*, xxxiv (1996), 252–8

JANN PASLER

## Nepal, Kingdom of (Nep. Nepal Adhirajya).

Country in Asia. It extends from the peaks of the high Himalaya in the north to the plains of the Terai in the south, bordered by India and Tibet. There are three major ethnic groups: the Indo-Nepalese, the Tibeto-Nepalese and

the indigenous Nepalese, composed of peoples such as the Newars, Gurung, Tamang etc. Although Nepal is the only official Hindu state in the world, there is a strong Buddhist presence, which is often reflected in an intermingling of beliefs and practices. The physical and cultural geography of the country is extremely varied, and communication between areas is often made difficult by the topography, leading to great cultural diversity even between adjoining valleys.

### I. Music in the Kathmandu Valley

### II. Indo-Nepalese music

### III. Traditional music outside the Kathmandu Valley

GERT-MATTHIAS WEGNER, RICHARD WIDDESS (I), CAROL TINGEY (II), PIRKKO MOISALA (III)

## Nepal

# I. Music in the Kathmandu Valley

1. History.
2. Newar music.
3. Classical music.
4. Popular music.

## Nepal, §I: Music in the Kathmandu Valley

### 1. History.

One of the most complex musical cultures in the Himalayan region is that of the Newars of the Kathmandu Valley, who speak a Tibeto-Burman language. Over a period of two millennia the Newars developed an elaborate civilization based on agriculture and on trade with India, Tibet and China. Buddhism, Hinduism and many other cultural elements were adopted from neighbouring India but re-shaped according to local needs. The influx of Buddhist and Hindu refugees from northern India following the Muslim conquests of the 12th–13th centuries was an important stimulus to Newar culture. Newar civilization flourished under the Malla kings (13th–18th centuries), whose rival kingdoms of Kathmandu, Patan and Bhaktapur competed in architectural, artistic and cultural splendour; several rulers themselves excelled as musicians, dancers, composers, poets and art patrons, particularly Jagajyotīr Malla (reigned 1613–37) and Bhūpatindra Malla (1696–1722) of Bhaktapur, and Pratāp Malla of Kathmandu (1641–74). Newar autonomy was brought to a sudden end by Prithvī Nārāyan Shāh of Gorkha, who conquered the valley in 1768–9, setting up his capital in Kathmandu. His successors hold the Nepalese throne to this day, but from 1846 to 1951 the Rānā prime ministers were *de facto* rulers and wealthy patrons of classical music. Since 1769 the Indo-Nepalese have constituted the politically dominant group in the valley (see §II below), but the Newars maintain many aspects of their culture, including an elaborate round of urban rituals in which music and dance play a large part.

## Nepal, §I: Music in the Kathmandu Valley

### 2. Newar music.

#### (i) General features.

Contemporary pressures inevitably ensure that traditional Newar culture is undergoing rapid change and decline, but in 1987 a survey of the Newar

town of Bhaktapur (70,000 inhabitants) identified 220 music and dance groups still functioning. Performance in Newar culture serves a variety of ritual and entertainment functions. Thus a Navadurgā masked dance enacts an awesome cosmic drama in which the deities themselves participate, but it is also an occasion for spectacle, humour and festive enjoyment (Levy, 1990). Such performances establish intimate connections between ritual, space, time and society, and between the material and spiritual realms. Each genre is performed at specific ritual occasions, in specific places (temple, street, public square, river crossing), at ritually determined times (according to the lunar and solar calendars) and by specific castes (*jāti*) and associations (*guthī*) in honour of one or more specific gods, goddesses, Bodhisattvas etc.

A universal feature is the worship of the god of music and dance, Nāśahdyah, by all Newar communities (Wegner, 1986, 1992; Ellingston, 1990). He resides in aniconic shrines and in musical instruments. Offerings to him, accompanied by special music (*dyahlhāygu*), must precede and conclude any music or dance performance or any period of musical apprenticeship. Nāśahdyah is a god of unseen forces, manifested not only in music but also in geomantic lines of power that transect the urban landscape.

Many performances serve to articulate ritual and urban space. Annual dance performances of the Navadurgā mark the centre and boundaries of each quarter of the town of Bhaktapur. Each quarter has its own Nāśahdyah shrine, at which local inhabitants are initiated into musical performance. A temple courtyard may have specific spaces reserved for different musical genres. Groups of performers tend to belong to the same locality, from which they set out in procession at festival time. The destination of such processions may be a series of Hindu or Buddhist shrines or a cremation-ground, and the way is marked with special music for each shrine passed or stage of the journey completed. In such ways the urban landscape functions not only as a stage, but also in an almost prescriptive manner analogous to a musical score (see Wegner, 1988).

Newar music and dance are performed almost exclusively by men. Women are excluded from the performance of all genres except rice-sowing songs and Buddhist devotional songs of the *bhajan* type. Apart from the Jugī tailor-musician caste, performers are not musicians or dancers by profession. Some genres or instruments are restricted to members of a particular caste, but performance may require inter-caste cooperation, as for example when Jugīs are required to provide melodic accompaniment on shawms for Jyāpu drum or dance performances. Many performance types are organized by societies (*guthī*), a pervasive institution in Newar culture deriving from the ancient Indian craft-guilds (*gosthī*). Thus a particular *guthī* may be responsible for providing daily music at a particular temple. A land holding, sometimes a royal donation, would have provided the *guthī* with income for the maintenance of instruments, copying of song-books and other expenses, but these holdings have now been abolished by the central government, and the surviving music *guthīs* are impoverished. Each *guthī* comprises members of a particular caste, from a particular quarter of a town, worshipping at a particular Nāśahdyah shrine.



Indian influence on Newar music is manifest in the use of *rāga* and *tāla* names for melodic and rhythmic structures respectively (see [India, §III, 2](#) and 4. In religious vocal genres the melody (*lay*) of each song (*me*) is attributed to a specific *rāg*, introduced by a short, non-metrical exposition called *ālāp*, *rāg kāyegu* ('taking up the *rāga*') or simply *rāg*. In some cases these *rāgas* have specific functions, as *Mālaśrī* for the autumn *Dasaī* festival, or *Dīpak* (the fire *rāga*) for funeral music. Most *rāgas* are diatonic heptatonic or anhemitonic pentatonic in structure. Modes with augmented 2nds, used in Indian classical music since the 16th century, are absent, and the frequent absence of a drone accompaniment in Newar music allows an ambiguity of tonal centre that the drone of Indian classical music tends to eliminate. The melodic structure of individual *rāgas* is somewhat variable from town to town or temple to temple.

Metrical structure (*tāl*) is articulated by cymbals of various types, often played by the singers themselves in vocal genres. Metres of four, five, six, seven beats and their multiples are employed. A single *tāla* normally persists throughout each musical item, but the *tāla* and/or tempo may change during the course of some *dāphā* songs, *cacā* dances and *navabājā* drum compositions (change of *tāla* was a feature of some medieval Indian *prabandha*). The playing of drums, either as an instrumental item or as accompaniment to melodic music or dance, is the most elaborate element of Newar music today. Each of about 15 different drum types has its own complex, pre-composed repertory (or repertoires), used for specific functions by particular social groups. Each drum repertory is encoded in an oral notation, in which a large variety of drum sounds are represented by corresponding syllables, selected according to phonetic principles that also underlie Indian drum notations (Kölver and Wegner, 1992). Similar notation is used for the long, straight natural trumpets (*pvangā*, *pāytā*) employed in some religious vocal music and dance.

## **(ii) Castes, genres and instruments.**

One of the oldest surviving repertoires of Newar ritual music and dance is that performed by the Buddhist priests (*Vajrācārya*). Called *cacā* or *caryā*, it is believed to perpetuate the medieval *caryā prabandha* practised in eastern India by Buddhist mystics of the 11th century and earlier. *Cacā* songs have texts in esoteric Sanskrit and are set in supposedly ancient *rāgas* and *tālas*. A performance begins and ends with a short *ālāpa*, and a verse describing the iconographic attributes of the *rāga* may also be recited (see [India, §I, 3\(iii\)\(c\)](#)). A group of priestly singers accompany themselves on small cymbals (*tāh*), and the meaning of the words may also be conveyed through dance. This performance, which normally occurs only in the secrecy of the tantric shrine and in the context of highly potent rituals, is a form of meditation in which the singer or dancer invokes the deity to take up residence within himself; *cacā* is therefore held to confer magical powers on the performer. At particularly important festivals, the *cacā* dance is accompanied by an ensemble of drum (*pañcatāla*), cymbals and five pairs of trumpets (*pāytā*). Similarly constituted ensembles accompany Hindu tantric dance forms established during the Malla period (*navadurgā pyākhā*, *devī pyākhā*, *bhaila pyākhā*, *jala pyākhā*, *gā pyākhā*, *katī pyākhā*, *dyah pyākhā* etc.).

Contrasting with the refined and cloistered tradition of *cacā* are public musical performances of the Newar Buddhists, which reach a climax in the processional month of Gūla (July/August). Daily processions to the Buddhist shrines are accompanied by ensembles of valve trumpets and clarinets (for the high-caste gold- and silversmiths) or shawms and fipple flutes (*bāṅca*) for the low-caste oilpressers. These wind instruments are played not by the Buddhists themselves but by Hindu tailor-musicians (Jugī). At the same time the oilpresser children play three varieties of goat- and buffalo-horn (*ghulu*, *cāṭi*, *tītītāla*), and the adults play drums of ten different types, cymbals and natural trumpets. Each Buddhist relic or shrine is saluted with a deafening invocation. The use of these instruments is prescribed in the *Svayambhūpurāna* (c1550).

The Newar butcher caste (Nāy) play their drum, the *nāykhī*, to accompany funeral processions to the cremation ground. En route their drum patterns reflect their passing of every street corner and every stone related to the spirit world, ceasing at the moment when the pyre is ignited. They also play during other ritual processions, always indicating with their drum patterns the nature of the ritual and the phases of the procession.

The Jugī are believed to be the descendants of a sect of Indian mystics, the Nāth or Kānphatā Yogins, who settled in the Kathmandu Valley during the late 17th or early 18th century. They took up the profession of tailoring and of playing shawms and trumpets in temples. They are the only players of shawms (originally five different types) among the Newars, providing musical services on this instrument to other castes. Today they also play valve trumpets and clarinets in Indian-style wedding bands.

The large, middle-caste, mixed Hindu and Buddhist community of farmers (Jyāpu, Mahārjan) constitutes a veritable repository of Newar musical and other traditions. Several types of devotional music are performed in temples, of which the oldest, *dāphā*, is believed to date from the 17th-century heyday of Newar civilization. In Bhaktapur there remain some 60 *dāphā* groups attached to different shrines and deities. Song texts in Sanskrit, Newari and Maithili, many ascribed to Malla royal authors, are contained in manuscript song-books that specify the *rāga* and *tāla* for each. The songs are performed by two antiphonal choruses, accompanied by cymbals, natural trumpets (*pvangā*) and barrel drum (*khi*). The most complex Newar *tāla* structures are those of *dāphā* – especially the songs known as *gvārā*, in which the *tāla* periodically changes – and the most elaborate drum repertory is that of the *khi*. The *dāphā* repertory includes the *Gīta-govinda*, a famous collection of Sanskrit poems on the erotic and mystical relationship between Kṛṣṇa and Rādhā, composed in the 12th century by the eastern Indian writer Jayadeva. This work has been known in Nepal since at least the 15th century.

In Bhaktapur, eight of the ritually most important *dāphā* groups were expanded (beginning with a royal donation in the early 18th century) to include sets of nine different drums (*navabājā*). These are played at festival times by a master-drummer in a three-hour sequence of contrasting drum solos, accompanied by the shawms of the Jugī and interspersed with *dāphā* songs.

More recent types of religious group singing with drum accompaniment include the Indian-style Hindu *bhajan* (with harmonium, *tablā* and Indian *tāla*), and its Buddhist equivalent called *jñānmālā bhajan*. Intermediate between these and the older *dāphā* stands *dhalcā bhajan*, using *dhalak* instead of *tablā* and Newar instead of Indian *tālas*.

Processional music of the farmers, bricklayers and potters is played during civic and family rituals. These are ensembles of cylindrical drums (*dhimay*, *dha*) accompanied by cymbals, or of transverse flutes (*basurī*, up to 20 per group) accompanied by drums and cymbals (and sometimes augmented by violins and harmonium). The flutes play the melodies of folksongs related to seasons or types of agricultural work (*sīnā jyā*, *puvājyā*, *silu*, *ghātu*, *byaculi*, *mārsi* etc.). The origins of such processional traditions may be very early: a 7th-century inscription at Badikhel testifies to the existence of a contemporaneous music *guthī* (Sharma and Wegner, 1995).

### (iii) Dance.

Two types of Newar sacred dance can be distinguished. In one the dancers become possessed by the gods, who take up residence in the dancers' heavy, elaborately painted masks (*navadurgā pyākhā*, *jala pyākhā*, *pacāli bhairav*, *gā pyākhā*, *dyah pyākhā*). All such dances include ferocious goddesses of vital importance in Newar religion, and are performed by particular castes, often low in social status. Typical of this type is the *navadurgā* dance of Bhaktapur, performed by members of the gardener caste, whose annual cycle of performances in every quarter of the town and surrounding countryside ensures the blessings of the gods – and especially goddesses – for the current year. The dance and its accompanying music (played on drum and cymbals) are but one element in a complex of rituals including the making and painting of the masks, their destruction by cremation at the end of the annual cycle and frequent blood sacrifices.

Dances of the second type, though often superficially similar, are performed mainly for entertainment (*mahākālī pyākhā*, *kha pyākhā*, *katī pyākhā*, *bhailā pyākhā*). The enactment of religious narratives connected with festivals may bring merit to the participants and observers, but the dancers are not possessed by the deities they represent. During the Festival for the Dead (*Sāpāru*, August) in Bhaktapur, about 60 different dances and other entertainments are performed, including a stick dance (*ghētāgisi*), using face paint instead of masks, masked dances of the tantric gods and goddesses (*bhailā pyākhā*), acrobatic entertainment (*khyāh pyākhā*) and cabaret with political themes (*khyālāh*).

The Buddhist tantric *cacā* dance belongs to the first type, since the dancer seeks possession by the deity or Bodhisattva represented. In recent years attempts have begun to bring elements of *cacā* dance on to the public stage as a form of Nepalese 'classical' dance. In its gesture language it appears to be related to some of the classical dances of India (e.g. *Bharata-nāṭyam*).

Nepal, §I: Music in the Kathmandu Valley

### 3. Classical music.

Rulers of the Kathmandu Valley patronized the classical music of north India from Malla times onwards. The Newar kings promoted the performance of elaborate dramas, involving music and dance, on the model of Indian classical drama. A number of Indian music and dance treatises were known – some of the oldest (14th-century) manuscripts of the *Nāṭyaśāstra* survive in Kathmandu – and new treatises were composed, in Sanskrit and Newari, especially during the reign of Jagajjyotīr Malla of Bhaktapur (1613–37), who also patronized a local tradition of *rāga-mālā* painting (see India, §II, 3(iii)). By the 18th century, and probably earlier, Muslim musicians from India were at the Kathmandu court. Although banished by Prithvī Nārāyan Shāh (reigned 1768–75), Indian musicians returned under his successors and flourished under the Rānā prime ministers (1846–1951). Leading musicians (including the singer Tāj Khān, the sarod player Naʼmatullah Khān and his two sons Keramatullah and Asadullah ‘Kaukabh’ Khān) were attracted from Banaras, Lucknow, Calcutta, Rampur and other Indian centres, and were appointed tutors to the Nepalese aristocracy. With the fall of the Rānās most of these musicians returned to India, though some of their descendants and pupils remain. Although classical music (*śāstrīya sangīt*) is nominally supported by the monarchy (HM Queen Aishvarya holds an MA in *sītār*), there is now little state, public or media patronage for it, partly owing to the rival attractions of local traditional and popular music.

[Nepal, §I: Music in the Kathmandu Valley](#)

#### **4. Popular music.**

Although it is heard throughout Nepal, modern popular music is performed and recorded mainly in Kathmandu and transmitted largely via national radio. Radio was banned during the Rānā regime but developed rapidly after 1951, followed by 78 r.p.m. and 33 r.p.m. records in the 1960s, indigenous films from 1973 and cassettes from 1980. Until the 1980s these media were government sponsored, and they remained under government supervision thereafter. Indian films (see India, §VIII, 1) have dominated the film market since the 1950s, but radio has been the more important medium in Nepal. The employment of Nepalese artists by radio broadcasters has ensured the development of indigenous genres of popular music despite competition from Indian film music. The principal genres are the ‘folksong’ (*lok gīt*) and ‘modern song’ (*ādhunik gīt*).

‘Folksongs’ were first collected (from various regions of Nepal) and popularized by Dharma Raj Thapa (*b* 1924) in the 1950s. Among later singers, Kumar Basnet (*b* 1943) is known especially for Tamang songs, and Jhalakman Gandharwa (*b* 1935) for the songs of his own Gaine musician caste (see §II below). *Lok gīt* performances tend to combine elements such as instrumentation from different ethnic groups and from the ‘modern song’; the language is usually Nepali.

‘Modern songs’ also began in the 1950s, with the Newar singers Nati Kazi (*b* 1925) and Shiva Shankar (*b* 1932). They drew on Nepalese folksong idioms, to which Ambar Gurung (*b* 1937) added elements of Indian rāgas and Western harmony (Grandin, 1989). The texts are composed by the singers themselves or drawn from contemporary Nepalese poetry. The standard format is a refrain (*sthāyī*) alternating with verses (*antarā*). *Tablā*

or *mādal* supply the rhythmic accompaniment using repetitive patterns borrowed from the 'light classical' tradition of north India or from the local repertory. Melodic accompaniment employs a variety of instruments, including not only Nepalese flute and *sārangī* but also Indian *sītār*, *santūr*, *jaltarang* and harmonium, and Western guitar, mandolin, saxophone, clarinet and electronic keyboard. Melodies are derived from *rāgas*, local songs or are freely composed, and they employ diatonic heptatonic scales, with some chromatic alteration and added harmonies. The metre is usually 6/8 or 4/4. Vocal production is based on Indian popular styles and local practice. All these elements are assimilated into a highly successful genre that permeates life in Nepal wherever there is electricity. Many 'modern songs' have been adopted enthusiastically by young people in the hills, who sing them, along with traditional songs, as their evening entertainment.

Since the early 1960s love and patriotism have been the only acceptable themes for popular songs transmitted through the official media, and in 1965 Nepali was imposed as the only permitted language, in the interests of national integration. The situation has altered little even following the restoration of democracy in 1990. Some artists, such as Prem Dhoj (*b* 1939) and Narayan Gopal (*b* 1914), have therefore remained independent of official institutions, disseminating their songs via stage performances and cassette recordings; these songs express social concerns and employ regional languages as well as Nepali. Such songs are musically similar to 'modern songs' and 'folksongs', but employ a smaller ensemble suited to stage performance.

Nepal

## II. Indo-Nepalese music

Indo-Nepalese society is organized according to a strict hierarchy of castes. The caste system is thought to have been introduced to Nepal by high-caste immigrants from north India who, fleeing from Muslim oppression, made their homes in the Himalayan foothills and soon became the dominant group. With them came low-caste artisans, including musicians. Indo-Nepalese professional musicians comprise the lowest strata of society, together with other low castes. Among them number the *damāī* tailor-musicians, *gāine* minstrels, *hudkī* hour-glass drummers and *bādi* (ex-)prostitute-musicians. These groups have affinities with professional musician castes in north India.

*Damāī*, meaning 'kettledrum player' are tailors and musicians (fig.1). The kettledrums (*damāhā*) are usually played in pairs, with paired shawms (*śahanāī*), small kettledrum (*tyāmkō*), cymbals (*jhyālī*), barrel drum (*dholakī*) and paired c- or s-shaped horns (*narsinga*). This ensemble, known as *pañcai bājā*, has a ritual function and is an essential accompaniment to any Indo-Nepalese procession, life-cycle rite, festival or sacrifice. Its broad repertory includes ritual and seasonal items, wedding tunes, folksongs and modern songs. Western band instruments are popular and may complement a traditional *pañcai bājā*.

In far west Nepal *damāī* play in large orchestras of kettledrums led by a master drummer and accompanied by shawm (*śahanāī*), cymbals (*jhyālī*) and horn (*narsinga*). The musicians wear ceremonial white robes and

turbans and perform circle dances as they drum. The repertory includes a number of responsorial drumming pieces, the master drummer sounding a call to which the other kettledrums respond.

*Damāī* are employed at temples to sound a large kettledrum (*nagarā*) during daily rituals. The kettledrum may be accompanied by shawms and a variety of trumpets and horns, notably one in the shape of a serpent (*nāgbelī bājā*). In far west Nepal the kettledrum has retained its ancient function of signaller.

Far west Nepal is the home of the *hudki(ya)*, a *damāī* sub-caste whose members play the pitched hourglass drum, *hudkā*, to accompany ballads, songs and dances, in addition to playing kettledrums. The *hudkā* is used as a mirliton during unaccompanied passages of song, the musician holding the drum to his cheek so that the skin vibrates in sympathy with his voice. A metal tray (*thālī*), played with two sticks, is sometimes used as an accompanying instrument. *Hudkī* are particularly important as singers of ritual ballads (*bhārat, jāgar*) during trance-inducing ceremonies and heroic ballads (*bharau*) at life-cycle rites.

*Gāine* are itinerant singer-musicians. Traditionally they serve their patrons by singing their blessings or devotional songs on their behalf, receiving foodstuffs in return. Prior to the advent of Radio Nepal, *gāine* also had the duty of disseminating news and government messages. Their vocal style combines declamation and singing. The main accompanying instrument is the *sārangī*, a bowed fiddle with four strings (see India, §III, 6(i)(c)). Their other instrument, a long-necked plucked lute called *ārbājo*, is all but obsolete. Both instruments are carved from single pieces of wood and have four strings, tuned upper fifth–tonic–tonic–lower fifth. The rhythmic articulation achieved through bowing the *sārangī* is heightened by little bells attached to the bow. The *ārbājo* is held horizontally, both hands plucking the strings to produce a rhythmic drone. Today *ārbājo* may occasionally be heard at *gāine* weddings, played in ensemble with a *sārangī*.

The *gāine* repertory comprises heroic ballads (*karkhā*), sacred and auspicious songs (*mangal gīt*), wedding songs, patriotic songs and ‘sung messages’ for the army (*lāhureko sandeś*), social commentaries and folk songs (*jhyāure gīt*). Some of the songs they sing pertain to particular festivals or seasons and are played by the *damāī* too. The *gāine* tradition is in decline, many *gāine* now making instruments for sale to tourists rather than performing.

Most *bādi* have abandoned their traditional professions of musical performance and the prostitution of their women. Formerly, *bādi* women (*bādinī*) sang and danced for money, accompanied by their men on small barrel drums (*dholakī, mādal*), sometimes with harmonium. These days *bādi* earn a living from drum-making, tanning and labouring rather than music-making. In far west Nepal *bādi* substitute for *gāine*, singing and playing a Rajasthani-style *sārangī*, called a *maśak sārangī*, with a rectangular body, four melody strings and a variable number of sympathetic strings.

In addition to the music of the musician castes, other Indo-Nepalese castes enjoy recreational and devotional music-making. Playing the small barrel drum (*mādal*) is not caste restricted, and it is used across the country to accompany traditional songs and dances. Blacksmiths (*kāmī*) make instruments for the *damāī*, but they have their own musical tradition. They make iron jew's harps and entertain themselves with traditional, film and radio songs.

The Nepalese court employs 16 pure-caste women as ritual singers (*mangalinī*). It is their duty to sing during daily rituals, royal life-cycle rites and festivals. The *mangalinī* ('auspicious women') have a repertory of nine sacred songs, each of which has a specific ritual function. They accompany themselves on harmonium and *tablā*. Brahmin priests sound conch (*śankha*) and bell (*ghantā*) during temple rites. During festivals they sing responsorial invocations of a deity's name (*bālan gan*) and other devotional songs (*bhajan*), accompanying themselves with a small frame drum and finger cymbals.

Indo-Nepalese traditional music is characterized by two metres, 4/4 (*khyālī*) and 6/8 (*jhyāure*), and by melodies based on a pentatonic scale, sometimes with additional notes in descent. The seasonal and ritual repertories of the professional musician castes employ a variety of metrical structures, including rhythmic cycles of five, seven and nine beats. Similarly the melodies of these repertories are based on a range of scales, including several heptatonic scales with third, fourth and/or seventh degree raised in ascent and flattened in descent. Much of this musical tradition is in a state of decline, however, due to the influence of radio and film music.

A genre of national light music is broadcast by Radio Nepal to promote national integration. This music combines Indo-Nepalese elements, such as pentatonic melodies and traditional instrument accompaniments, with Western and South Asian pop elements, including orchestral backings, *tablā* and synthesized sound effects. The songs, sung in Nepali and concerned with love themes, are widely popular.

[Nepal](#)

### **III. Traditional music outside the Kathmandu Valley**

Hardly any of the music cultures of the 30 or so ethnic groups living outside the Kathmandu valley have been studied. Religious rituals, oral narratives and festivals have been investigated as if they were silent, ignoring music which plays an essential part in them.

The mountainous topography has kept local cultures relatively isolated from each other. The caste hierarchy (officially banned in 1951) into which ethnic groups are included as castes (*jāti*) has supported the distinctiveness of music cultures. In an attempt to raise their status, people belonging to a lower caste may, however, adopt songs, among other cultural practices, from upper castes. The development of mass media, particularly Radio Nepal with its nationalist politics, has been one of the major factors in musical change in rural areas. Authentic recordings of minority musics are not played on the radio. Nepalese and Hindi popular

tunes are adopted into local repertoires, and songs in a similar style are composed.

Among the northern Sino-Burman ethnic group, anhemitonic pentatonic melodies sung with slight variations in a heterophonic and sometimes melismatic manner dominate. In the south, among the dominant Indo-Aryan group, melodies are based on heptatonic scales, and singing may be more unified but also more melismatic. The rhythmic accompaniment is rich and varied, and most of the music is combined with dance. These generalizations, however, do not give justice to the vast variety of local musics.

In addition to the music of mass media adopted by rural people, some musical genres, such as the *jhyāure* dance, are known all over Nepal. A song duel, *dohorī gīt*, in which individuals or groups compete in invention of new verses, is also popular. The improvised verses are usually followed by refrains sung by people listening to the competition.

Most of the music in villages is made by ordinary people during their leisure time and while working it is conceptualized as being collective and reciprocal. Only singing and playing in a group for an audience (visible or invisible) is regarded as music: songs sung alone or in groups while working are not regarded as music but as an inseparable part of the work at hand. Musical roles are divided according to gender, and even though women take part in some musical genres (such as the *rateulī* dance at weddings), their music-making is limited after they marry.

Religious beliefs relate to much of the music; religious authorities have their own repertory connected with rites after death and other rituals. Music performed both by shamans and laymen is used as a medium to communicate with the gods, local deities and ancestors. The beating of drums accompanies the spiritual journeys made by shamans and by the spirit possessions of ordinary people. Various animistic, Buddhist and Hindu rites (for purifying the house, blessing the first-born son etc.) and numerous religious festivals consist of, or at least include, music; perhaps the best known is the *mānī-rimdu* festival of the Sherpas. The singing and dancing of Hindu epics belongs to some ethnic repertoires (such as the Gurung version of the story of Lord Kṛṣṇa, and the *nachang* of the Magars, based on the Hindu epic of Rāma and Sītā).

Musical instruments include a wide range of membranophones, most popular of which is the wooden cylindrical drum (the *mādal*), bamboo flutes (*basurī*), cymbals (*jhyālī*), trumpets made of animal horn, oboes and jew's harps, while string instruments are more rare. The harmonium is also used in villages. Many of the instruments originate from India. A variety of names and pronunciations for the same kind of instrument and the same kind of music are used; the same name may also be used to describe different kinds of musical practices.

The most traditional dances may imitate working movements (such as the *wass* dance of the Khaling, connected with earth worship in May), or animals (for example the Limbu dance *ke-lang*, the parts of which are named after various animals that were originally imitated). Men may dance



female roles, and women dancing in male costumes may perform in contemporary dances.

Music-making, and to some extent the musical repertory, is related to the agricultural cycle of the year. The gods are honoured with music in the hope of a good crop and to celebrate the auspicious occasion of eating from the new harvest (such as *chhonam* of the Chepang). When work in the fields allows leisure time, musical performances are arranged.

The musical repertory of the Gurung of mid-Nepal consists of traditional genres, such as the *ghāmtu* and *sorathī*, more recent genres relating to the Hindu tradition (the Krsna *carītra*), popular pan-Nepalese dances and contemporary music in adopted popular styles. The latter are performed in the dance theatres and 'cultural clubs' of the young, as well as in the *rodī*, an institution for the evening gatherings of young people. Nowadays only old people in a few villages know secular songs in the Gurung language. Almost all Gurung music (excluding singing while working) is combined with dancing.

Most of the music made by the local shamans (*poju*, *khlevri*) and lamas relates to death rites. The funeral/cremation ceremony, as well as the guiding of the soul to heaven, include dances and songs (such as the *serga*) performed by laymen to the soul of the deceased. The older genres of the Gurung repertory, the *ghāmtu* (the *ghāmtu* of the Magars differs considerably from that of the Gurung) and the *sorathī* are shamanic. The gods are asked to bless the performances, sensitive listeners may fall into a trance owing to the gods' presence, and in the *kusundā* part of the *ghāmtu*, the dancers become possessed by the spirits.

The most traditional genres are based on pentatonic melodies that are slightly varied through heterophonic singing technique, possibly embellished with undulating voice formation produced by vibrating the jaw. The result is a continuously flowing complex musical texture. Performances other than those of the shamans are accompanied by *mādal* drums. The drum accompaniment is based on rhythmic patterns called *parka* (also called *tāls*), which are varied. Newer music, including the *Krsna līlā*, is diatonic and sung in a unified manner to the accompaniment of *mādal* and *harmoniyan*.

The political changes of 1990, when King Birendra relinquished absolute power following pro-democracy demonstrations, altered the status of ethnic groups. The promotion of diverse ethnicities is now officially allowed, and minority musics have gained new roles in maintaining and supporting minority cultures and identities. However, the impoverishment of rural areas reduces the frequency of long-lasting, costly musical performances. Gradual modernization has decreased the importance of musical genres related with the shamanic belief system and traditional way of life.

## **BIBLIOGRAPHY**

[and other resources](#)

[general](#)

*GEWM* ('*Music in Nepal*', P. Moisala)

**A. Campbell:** 'Notes on the Musical Instruments and Agricultural and Other Instruments of the Nepalese', *Journal of the Royal Asiatic Society of Bengal*, vi (1837), 953–6

**A.A. Bake:** *A Preliminary Report on the Music of the Kathmandu Valley* (MS, 1957, SOAS)

**F. Hoerburger:** 'Folk Music in the Caste System of Nepal', *YIFMC*, ii (1970), 142–7

**F. Hoerburger:** *Studien zur Musik in Nepal* (Regensburg, 1975)

**M.M. Anderson:** *The Festivals of Nepal* (London, 1977)

**D.B. Bista:** *People of Nepal* (Kathmandu, 4/1980)

**A. Vajracarya:** *Mallakālīna Gā Pyākhā* [Gā dance of the Malla period] (1982)

**R.S. Darnal:** 'Raginee Malashree', *Himalayan Culture*, ii/1 (1982), 25–8

**M.S. Slusser:** *Nepal Mandala: a Cultural Study of the Kathmandu Valley* (Princeton, NJ, 1982)

**T. Ellingson:** 'Buddhist Musical Notations', *The Oral and the Literate in Music: Tokyo 1985*, 302–41

**C. Tingey:** 'An Annotated Bibliography and Discography of Nepalese Musics', *Bulletin of the International Council for Traditional Music, United Kingdom Chapter*, nos.11–12 (1985), 4–20, 34–44

**R.S. Darnal:** *Nepālī sangīt-samskr̥tī* [Musical culture of Nepal] (Kathmandu, 1988)

**C. Tingey:** 'The Nepalese Field-Work of Dr. A.A. Bake', *Ethnomusicology and the Historical Dimension*, ed. M.L. Philipp (Ludwigsburg, 1989), 83–8

**R. Boonzajer Flaes:** 'And the Band Played On: Nepal Transforms a Brassy Tradition', *Natural History* (1991), no.9, pp.38–49

**D.R. Widdess:** 'The Oral in Writing: Early Indian Musical Notations', *EMc*, xxiv (1996), 391–405

**F. Bemède, ed.:** 'Himalayan Music, State of the Art', *European Bulletin of Himalayan Research*, nos.12–13 (1997) [special double issue]

### **newar music**

**P.B. Kasa:** *Nāsadyoyā Mye* [Songs for Nāsaḥdyah] (Kathmandu, 1965)

**A. Sakya:** *Gūlā bājāyā boli* [Language of the Gūlā ensemble] (Kathmandu, 1971)

**S. Lienhard:** *Nevārīgītimañjari: Religious and Secular Poetry of the Kathmandu Valley* (Stockholm, 1974); repr. as *Songs of Nepal: an Anthology of Newar Folksongs and Hymns* (Honolulu, 1984)

**N. Gutschow and B. Kölver:** *Bhaktapur: Ordered Space: Concepts and Functions in a Town in Nepal* (Wiesbaden, 1975)

**P. Kvaerne:** *An Anthology of Buddhist Tantric Songs: a Study of the Caryāgīti* (Oslo, 1977)

**J.H. Teilhet:** 'The Tradition of the Nava Durga in Bhaktapur, Nepal', *Kailash*, vi (1978), 81–98

**Dh. Bajracarya and T.B. Srestha:** *Śāhakālakā abhilekh* [Records of the Śāh period], i (Kathmandu, 1980)

**S. Wiehler-Schneider and H. Wiehler:** 'A Classification of the Musical Instruments of the Newars', *Journal of the Nepal Research Centre*, iv (1980), 67–132

**F. Koizumi and others:** *Dance and Music in South Asian Drama: Chhau, Mahakali Pyakhan and Yakshagana* (Tokyo, 1983)

- G. Toffin:** *Société et religion chez le Newar du Nepal* (Paris, 1984)
- L. Iltis:** 'The *Jala Pyākhā*: a Classical Newar Dance Drama of Harasiddhi', *Heritage of the Kathmandu Valley: Lübeck 1985*, 201–13
- G. Tandan:** 'Śrī paśupatināth mandirmā bājā sambandhī vyavasthā, ek carcā' [A study of the organization of music at the Paśupatinath temple], *Śaiva-bhūmi* (Kathmandu, 1985), 25–41
- G.-M. Wegner:** 'Navadāphā of Bhaktapur: Repertoire and Performance of the Ten Drums', *Heritage of the Kathmandu Valley: Lübeck 1985*, 471–88
- V. Bouillier:** 'La caste sectaire des Kānphatā Jogī dans le royaume du Nepal: l'exemple de Gorkhā', *Bulletin de l'Ecole Française d'Extrême-Orient*, lxxiii (1986), 125–67
- T.L. Manandhar:** *Newari-English Dictionary* (Delhi, 1986)
- G.-M. Wegner:** 'Anruf der alten Götter: Notation und Analyse einer newarischen Trommelkomposition', *Formen kulturellen Wandels und andere Beiträge zur Erforschung des Himalaya*, ed. B. Kölver (Sankt Augustin, 1986), 312–40
- G.-M. Wegner:** *The Dhimaybājā of Bhaktapur* (Wiesbaden, 1986)
- R.S. Darnal:** 'Nāg-beli bājā', *Nepālī samskr̥tī*, iii/2 (1987), 1–4
- K. Sakya and others:** *Jhīgu bājā jhīgu samskr̥tī* [Our music, our culture] (Patan, 1987)
- L. Aubert:** 'Les musiciens dans la société newar', *Bulletin de la Musée d'Ethnographie*, xxx (1988), 31–67
- G.-M. Wegner:** *The Nāykhībājā of the Newar Butchers* (Wiesbaden, 1988)
- I. Grandin:** *Music and Media in Local Life: Music Practice in a Newar Neighbourhood in Nepal* (Linköping, 1989)
- T. Ellingson:** 'Nāsadya: Newar God of Music', *Selected Reports in Ethnomusicology*, viii (1990), 221–72
- R.I. Levy:** *Mesocosm: Hinduism and the Organization of a Traditional Newar City in Nepal* (Berkeley, 1990/R)
- D.N. Gellner:** *Monk, Householder and Tantric Priest* (Cambridge, 1992)
- U. Kölver and G.-M. Wegner:** 'Newarische Trommel-“Sprache”', *Von der Vielfalt musikalischer Kultur: Festschrift für Josef Kuckertz*, ed. R. Schumacher (Anis-Salzburg, 1992), 261–8
- G.-M. Wegner:** 'Invocations of Nāsadyah: with Comments by R.S. Darnal', *Aspects of Nepalese Traditions*, ed. B. Kölver (Stuttgart, 1992), 125–37
- D.R. Widdess:** 'Buddhist Dhruvad? Caryā in Nepal', *Dhruvad Annual*, vii (1992), 84–105
- V. Bouillier:** 'Mahādev Himalayen', *Classer les dieux? Des panthéons en Asie du Sud*, ed. V. Bouillier and G. Toffin (Paris, 1993), 173–96
- V. Bouillier:** 'Une caste de Yogī Newar: les Kusle-Kāpāli', *Bulletin de l'Ecole Française d'Extrême-Orient*, lxxx (1993), 75–106
- N.D. Sharma and G.-M. Wegner:** 'The Bājā Guthi of Badikhel (Kathmandu Valley)', *Lux Oriente: Begegnungen der Kulturen in der Musikforschung: Festschrift Robert Gunther*, ed. K.W. Niemoller, U. Patzold and K.-C. Chung (Cologne, 1995), 53–8
- R. Vajracarya:** *Pulāngu va nhugu cacāh munā* [Collection of old and new songs] (Kathmandu, 1996)
- D.R. Widdess and G.-M. Wegner:** *Musical Miniatures from Nepal: a Newar Rāgamālā* (forthcoming)
- G.-M. Wegner:** 'The Drums of Bhakhapur' [forthcoming]

## indo-nepalese music

- M. Helffer and A.W. Macdonald:** 'Sur un sārangī de gāine', *Objets et mondes*, vi/2 (1966), 133–42
- M. Gaborieau:** 'Les récits chantés de l'Himalaya et le contexte ethnographique', *The Anthropology of Nepal*, ed. C. von Fürer-Haimendorf (Warminster, 1974), 114–28
- M. Helffer and M. Gaborieau:** 'A propos d'un tambour du Kumoan et de l'ouest du Népal: remarques sur l'utilisation de tambours-sabliers dans le monde Indien, le Népal et le Tibet', *Festschrift to Ernst Emsheimer*, ed. G. Hilleström (Stockholm, 1974), 75–80, 268–72
- A.W. Macdonald:** 'An Aspect of the Songs of the Gāine of Nepal', *Essays on the Ethnology of Nepal and South Asia* (Kathmandu, 1975), 169–74
- M. Helffer:** 'Une caste de chanteurs-musiciens: les gaine du Népal', *L'ethnographie*, no.73 (1977), 45–75
- C. Tingey:** *Heartbeat of Nepal: the Pañcai Bājā* (Kathmandu, 1990)
- C. Tingey:** 'Musical Instrument or Ritual Object? The Status of Kettledrums in the Temples of Central Nepal', *British Journal of Ethnomusicology*, i (1992), 103–9
- C. Tingey:** 'Sacred Kettledrums in the Temples of Central Nepal', *AsM*, xxiii/2 (1992), 97–103
- C. Tingey:** 'Auspicious Women, Auspicious Songs: *Mangalinī* and their Music at the Court of Kathmandu', *British Journal of Ethnomusicology*, ii (1993), 55–74
- C. Tingey:** *Auspicious Ensembles in a Changing Society: the Damāi Musicians of Nepal* (London, 1994)

## traditional music outside the kathmandu valley

- J.T. Hitchcock:** *The Magars of the Banyan Hill* (New York, 1966)
- I.S. Chemjong:** *History and Culture of the Kirat People* (Kathmandu, 1967)
- I. Toba:** 'Folk Art and Culture as Observed in a Khaling Village', *Kailash*, v/1 (1977), 22–7
- M. Mikame:** 'A Note of the Phaguwaa Festival of Chitwan Tharu', *Kailash*, vii/3–4 (1979)
- G.M. Gurung:** *The Chepang: a Study of Continuity and Change* (Kathmandu, 1986)
- D. Holmberg:** *Order in Paradox: Myth, Ritual and Exchange among Nepal's Tamang* (Ithaca, NY, 1989)
- P. Moisala:** 'An Ethnographic Description of the Madal-Drum and its Making among the Gurungs', *Suomen antropologi*, iv (1989), 234–9
- P. Moisala:** 'Gurung Music and Cultural Identity', *Kailash*, xv/3–4 (1989), 207–22
- P. Moisala:** *Cultural Cognition in Music: Continuity and Change in the Gurung Music of Nepal* (Jyväskylä, 1991)
- P. Moisala:** 'Gurung Music in Terms of Gender', *Etnomusikologian vuosikirja*, vi (1994), 135–47

## recordings

*Musik der Nevārī-Kasten*, rec. F. Hoerburger, Berlin Staatliche Museen KM003 (1971) [incl. notes by F. Hoerburger]

## Nephelius, David.

See [Wolkenstein, David](#).

## Nepomuceno, Alberto

(*b* Fortaleza, 6 July 1864; *d* Rio de Janeiro, 16 Oct 1920). Brazilian composer and conductor. His father was his first teacher. His formal education took place in Recife, where at 18 he was already conducting the concerts of the local Carlos Gomes Club. He moved to Rio de Janeiro in 1884 and continued his studies while teaching the piano at the Beethoven Club. A trip to Europe, begun in 1888, took him to the most celebrated music schools: the Accademia di S Cecilia in Rome, the Akademische Meisterschule, the Stern Conservatory in Berlin, and the Paris Conservatoire, where he studied the organ with Guilmant. He returned to Rio de Janeiro in 1895 to teach the organ at the conservatory. In 1896 he took on the directorship of the Sociedade de Concertos Populares, and in 1902 that of the conservatory, but only for a few months. He became director of the institute again in 1906, and began to promote the recognition of Brazilian music and composers, by establishing a campaign against the germanophile music critic Oscar Guanabara, by including Brazilian works in the programmes of his concert association, and by supporting the performance of the music of popular composers, such as Catulo da Paixão Cearense. Having succeeded in transferring the institute to its modern quarters he resigned as its director in 1916. In 1910 Nepomuceno travelled to Europe to conduct at the Brussels Exposition Universelle, and to present works of his own and other Brazilian composers at Paris and Geneva.

As a composer Nepomuceno played a major role in the emergence of musical nationalism in Brazil. His extensive production reveals his eclecticism. He wrote in most of the traditional musical forms or genres: art songs, with Portuguese, French, Italian, Swedish and German texts; sacred music, including a Mass and a *Tantum ergo*; secular choral music, including *As Uyaras*, based on an Amazonian legend; many piano and organ pieces; four string quartets and a trio; operas and lyrical comedies; a symphony, several tone poems, and three suites for orchestra. Of these the *Série brasileira* and the prelude *O Garatuja*, both for orchestra, the String Quartet no.3, the piano pieces *Dança de negros*, *Galhofeira* and *Brasileira*, and numerous art songs present folk or popular material or simply draw directly upon popular music.

The Quartet no.3, written in Berlin in 1891, carries the title *Brasileiro* and is one of the earliest works showing a nationalist tendency. Rhythmic figures very common in urban popular music of the time (in the first and third movements) and folklike thematic material are the only local elements, indicating a rather slight national characterization. However, the piano piece *Galhofeira*, which is the last of *Quatro peças lyricas*, reveals the composer's knowledge of urban popular forms. The first three pieces of this group are conventionally written within a strictly Romantic style, but *Galhofeira*, using the *maxixe* and the *chôro* as its essential elements, is based on a syncopated accompaniment pattern found in most urban popular forms and the improvisatory aspect of the *chôro*.

In 1897 Nepomuceno presented in a concert at the Rio de Janeiro Conservatory his most recent symphonic works, including the *Série*

*brasileira*. This work was his first symphonic attempt to depict some typical aspects of Brazilian life. The last movement, 'Batuque', which exploits the rhythmic elements of the Afro-Brazilian dance *batuque*, became the composer's most popular piece. The last section ('doppio movimento') of the movement makes the most of the *batuque*'s frenzied lack of melodic characterization. The piece is indeed symptomatic of the discovery of the rhythmic primacy of popular music.

Nepomuceno's vocal works include some 50 songs with Portuguese texts; the national character of these songs however is rather limited. *Xácara* (op.20 no.1), for example, recalls the *modinha* sentimental song genre of the 19th century, while *A jangada* is perhaps the most nationalist of all, because of its rhythmic and harmonic elements: the syncopation of the accompaniment and the harmonic progressions imitating the guitar in conjunct descending motion.

Nepomuceno's four theatrical works, including the one-act opera *Artemis* (1898) and the three-act opera *Abul*, first performed in Buenos Aires in 1913, made no attempt to create a national opera. Nevertheless he has been proclaimed the 'father' of Brazilian music because he was one of the first art music composers in Brazil to draw on native elements.

## WORKS

(selective list)

printed works published in Rio de Janeiro unless otherwise stated

Stage: *Electra* (incid music, C. Chabault, after Sophocles), 1894; *Artemis* (op, 1), Rio de Janeiro, 1898; *Abul* (op, 3), 1899–1905, Buenos Aires, 1913, vs (Milan, c1906); *A cigarra* (comedy, 3), 1911

Orch: *Prière*, 1887, str; *Rapsodie brésilienne*, 1887; *Série brasileira*, 1892, pf score (c1930); *Scherzo vivace*, 1893; *Sinfonia*, g, 1894 (1938); 6 *valsas humorísticas*, pf, orch, 1903; *O Garatuja*, prelude, 1904; *Romance e tarantella*, vc, orch, 1908 (c1908)

Chbr and inst: *Str Qt*, g, op.6, 1889; *Str Qt no.1*, b, 1890; *Str Qt no.2*, E♭, 1890; *Str Qt no.3 'Brasileiro'*, d, 1891; [6] *Fôlha d'album*, pf, 1891; 4 *peças lyricas*, op.13, pf, 1894: *Anhelo*, *Diálogo*, *Valsa*, *Galhofeira*; *Tema e variações*, A, pf, 1902 (c1910); *Variações sobre um tema original*, pf, 1902 (c1910); *Ofertorio*, org, 1912 (Paris, c1912); *Pf Trio*, f♯, 1916 (c1916); *Devaneio*, vn, pf, 1919

Vocal: *Ave Maria*, female vv, 1887; *Canto fúnebre*, chorus, 1896; *Hino ao trabalho* (O. Bilac), 1896; *As Uyaras* (M. Morais Filho), S, female vv, orch, 1896; *Panis angelicus*, 2vv, org, 1909; *Ecce panis*, 2vv, org, 1911; *O salutaris hostia*, 4vv, org, 1911; *Tantum ergo*, chorus, org, 1911; *Oração à pátria* (Bilac), 1914; *Missa*, chorus, org, 1915; *Ode a Oswaldo Cruz* (O. Duque Estrada), 4vv, 1917, ed. H. Villa-Lobos as *Invocação a Cruz* (c1930)

over 80 songs incl.: *Canção da ausência* (H. Fontes), 1915; *Canção do amor* (Amadei), 1902; *Cantilena* (Coelho Neto), 1902; *Cativeiro*, lira cearense (J. Galeno), 1896; *Coração indeciso* (F. Pessoa), 1903; *Coração triste* (M. de Assis), 1903; *A jangada* (Galeno), 1920; *Medroso de amor*, *moreninha* (Galeno), 1894; *Numa concha* (O. Bilac), 1914; *Olha-me* (Bilac), 1914; *Philomela* (R. Correia), 1903; *Saudade* (G. Dias), 1906; *Trovas tristes* (Duque Estrada), 1905; *Xácara* (O. Teixeira), 1902

## BIBLIOGRAPHY

- R. Almeida:** *História da música brasileira* (Rio de Janeiro, 1926, 2/1942)
- L.H.C. de Azevedo:** *Relação das óperas de autores brasileiros* (Rio de Janeiro, 1938)
- J.R. Barbosa:** 'Alberto Nepomuceno', *Revista brasileira de música*, vii (1940), 19
- V. Mariz:** *A canção brasileira* (Oporto, 1948, 5/1985)
- L.H.C. de Azevedo:** *150 anos de música no Brasil (1800–1950)* (Rio de Janeiro, 1956)
- C.A. Corrêa:** 'Catálogo general das obras de Alberto Nepomuceno', *Revista do livro*, no.26 (1964), 183–96
- D. Martins Lama:** 'Nepomuceno: sua posição nacionalista na música brasileira', *Revista brasileira de folclore*, nos.8–10 (1964), 13–27
- G. Béhague:** *The Beginnings of Musical Nationalism in Brazil* (Detroit, 1971)
- B. Kiefer:** *História da música no Brasil* (Porto Alegre, 1976, 2/1977), 110–18
- G. Béhague:** *Music in Latin America: an Introduction* (Englewood Cliffs, NJ, 1979)
- V. Mariz:** *História da música no Brasil* (Rio de Janeiro, 1981, 4/1994)

GERARD BÉHAGUE

## Nepotis [De Neve].

Surname of three South Netherlandish musicians of successive generations, perhaps related, who served the Habsburg rulers of the Netherlands in the 15th and 16th centuries.

- (1) Govard [Godefroid, Gomar] Nepotis
- (2) Florens [Fleurquin] Nepotis
- (3) George Nepotis

## BIBLIOGRAPHY

- Vander StraetenMPB*, iii, vii, viii
- G. van Doorslaer:** 'La chapelle musicale de Philippe le Beau', *Revue belge d'archéologie et d'histoire de l'art*, iv (1934), 21–57, 139–65
- J. Schmidt-Görg:** *Nicolas Gombert, Kapellmeister Kaiser Karls V: Leben und Werk* (Bonn, 1938/R), 57–9
- J. Duverger:** 'Florequin Nepotis, orgelist van Margareta van Oostenrijk en van Karel V (na 1495–1537)', *Miscellanea musicologica Floris van der Mueren* (Ghent, 1950), 99–113

MARTIN PICKER

## Nepotis

### (1) Govard [Godefroid, Gomar] Nepotis

(*b* c1450; *d* Antwerp, 1499). Priest and organist. Active at the church of Our Lady, Antwerp c1485, he served as organist to the court of Philip the Fair at Mechelen from November 1492 to April 1496. During this period he taught Philip's younger sister Margaret of Austria to play 'many musical instruments'.

## Nepotis

## **(2) Florens [Fleurquin] Nepotis**

(*b* Mechelen, c1495; *d* before 15 March 1537). Organist, son of *maître* Cornelis Nepotis and possibly a nephew of (1) Govard. According to Margaret of Austria, he was 'raised and taught music and other studies' at her court in Mechelen. In 1514 he was a 'young singer' in the chapel of Archduke Charles; in 1515 he became assistant to the court organist Bredemers and Margaret's private organist. In 1515–16 he was a student at the University of Leuven. In 1518 the archduke sought to have Florens transferred to his own service, much to Margaret's annoyance. In 1520 Albrecht Dürer, then visiting her court, drew a portrait of Florens, which has unfortunately been lost.

Florens's duties at Margaret's court, where he held the title of 'varlet de chambre', included giving her jester lessons in singing and in playing the clavichord, a task he found distasteful. In 1522 he entered Charles V's service, but he returned to Margaret in 1525. After Margaret's death in 1530, he passed to the service of her successor, Mary of Hungary. Charles V knighted him in 1530, and he is again listed among the members of Charles's chapel in 1532.

Florens, often called 'Fleurquin', is sometimes confused with Fleurquin de la Grange (*d* before Jan 1501), who in 1497 succeeded Govard Nepotis as organist to Philip the Fair, serving until July 1500.

[Nepotis](#)

## **(3) George Nepotis**

(*b* c1530; *d* after 1567). Singer, possibly a nephew of (2) Florens. In 1540 he was a choirboy in the imperial chapel of Charles V and in 1555 an adult singer there. In 1556 he accompanied the emperor to Spain and into retirement at Yuste. After Charles's death in 1558, he entered the chapel of Philip II, where he served until at least 1567.

# **Nera**

(It.).

See [Crotchet](#) (quarter-note); *semiminima* and *croma* are also used. See also [Note values](#).

# **Nercom [Nercome, Nercum], Daniel.**

See [Norcombe, Daniel](#).

# **Neri, Filippo**

(*b* Florence, 21 July 1515; *d* Rome, 26 May 1595). Italian saint and religious leader. He pursued his early education in Florence, partly at the Dominican friary of S Marco. By 1534 he was a pupil in Rome, but within a



year he abandoned his studies to devote his life to prayer and charitable works. In 1548 he founded the Confraternita della SS Trinità to assist needy pilgrims who flocked to Rome. In 1551 he entered the priesthood; within a year he began to attract a small group of laymen who met daily at his living quarters at S Girolamo della Carità to discuss religious topics and to pray together. By 1554 attendance at these gatherings had become so great that they were transferred to the church loft which was remodelled as an *oratorio* (oratory or prayer hall). In the informal spiritual exercises held there Neri introduced the singing of the *lauda spirituale* (see under [Lauda](#)). In 1575 Pope Gregory XIII recognized Neri's group as an official community, the Congregazione dell'Oratorio, and granted them the old church of S Maria in Vallicella, soon replaced by the Chiesa Nuova. Towards the end of Neri's life as many as 3000 people would attend the spiritual exercises which had become an important aspect of the Catholic reform movement in Rome, and Neri was widely regarded as a living saint. He was beatified on 25 May 1615 and canonized on 12 March 1622.

Neri's importance for the history of music lies in his emphasis on the *lauda* for both solo and congregational singing and in the stress he placed on music as a means of attracting people to his oratory services. The earliest *maestro di cappella* for Neri's oratory was Giovanni Animuccia; Palestrina and Victoria probably participated in its music. Francesco Soto de Langa was *maestro di cappella* from 1571 to 1596 as well as a composer and compiler of *laude* collections published for the oratory's use.

## BIBLIOGRAPHY

- P. Bacci:** *Vita di S. Filippo Neri, fiorentino* (Rome, 1622)
- G. Marciano:** *Memorie storiche della Congregazione dell'oratorio* (Naples, 1693–1703)
- D. Alaleona:** *Studi su la storia dell'oratorio musicale in Italia* (Turin, 1908, 2/1945 as *Storia dell'oratorio musicale in Italia*)
- L. Ponelle and L. Bordet:** *Saint Philippe Néri et la société romaine de son temps, 1515–1595* (Paris, 1928, 2/1958; Eng. trans., 1932)
- G. Incisa della Rocchetta and N. Vian, eds.:** *Il primo processo per San Filippo Neri nel codice vaticano latino 3798 e in altri esemplari dell'archivio dell'Oratorio di Roma*, Studi e testi, cxci, cxcvi, ccv, ccxxiv (Rome, 1957–63)
- M. Trevor:** *Apostle of Rome: a Life of Philip Neri, 1515–1595* (London, 1966)
- H.E. Smither:** *A History of the Oratorio, i: The Oratorio in the Baroque Era: Italy, Vienna, Paris* (Chapel Hill, NC, 1977)
- A. Morelli:** *Il tempio armonico: musica nell'Oratorio dei Filippini in Roma (1575–1705)*, AnMc, no.27 (1991)

HOWARD E. SMITHER

## Neri [Negri], Massimiliano

(*b* ?Verona, c1621; *d* Bonn, 1666 or after 1670). Italian organist and composer. He was the son of Giovanni Giacomo Negri (*fl* 1609–1643) and Caterina Hennes. His father was a musician known to have served at courts at Munich, Neuburg and Düsseldorf. His mother was a harpsichord teacher. Massimiliano Neri arrived in Venice while still a child, probably

about 1631; his organ and composition teachers have not been determined. He served as first organist of S Marco, Venice, from December 1644 to 1664. He was also organist of SS Giovanni e Paolo (1644–6 and 1657–64) and S Caterina (1658). In 1648 Giacomo Soranzo, the dedicatee of his op.1, endowed him with a lifelong pension that was roughly equal to his earnings at S Marco. In 1658 he was tried before the Council of Ten for permitting Vespers at S Caterina to continue until an hour beyond 'midnight' (i.e. until 8 p.m.), but acquitted on account of conflicting obligations at S Marco. He may have been the teacher of Carlo Grossi, who succeeded him at SS Giovanni e Paolo. Neri was raised to the nobility by the Habsburg Emperor Ferdinand III in 1651, when he seems also to have visited Vienna, possibly for the emperor's wedding (Neri was absent from Venice for three months from mid-April). In 1655 he was appointed *maestro di musica* at the orphanage of the Ospedaletto (or Derelitti) in Venice. He travelled to Cologne in the spring of 1663, and in the summer of 1664 entered the service of the elector there as organist and Kapellmeister. He was in search of a new position at Bonn (where his brother, Giuseppe, was a canon) when he died, previously thought to have been in 1666. However, recently discovered Venetian documents report that Neri was still in the employ of the Elector of Cologne in 1670.

Even though most of Neri's works lack some parts, it is clear that his achievement as a composer of instrumental music was considerable. The sonatas and canzonas of his op.1 are distinguished by lively fugal writing and virtuoso passage-work as well as by slow movements of grace and substance. The op.2 sonatas are more enterprising and are scored for several different instruments, including cornetts, recorders, bassoons, trombones, theorbos and bowed instruments of all sizes. In his works for a large ensemble Neri united elements of Giovanni Gabrieli's polychoral canzonas and Dario Castello's ornamental *sonate concertate*; short ritornellos and concertino passages for two and three instruments of similar timbres occur in several of them. These features and his close attention to motivic detail make Neri's later sonatas noteworthy precursors of Venetian concertos of the early 18th century.

The innovations of scoring for selected ensembles and obbligato parts for such instruments as theorbo reflect the different institutions and locales that Neri's music represents. While its debts to Venetian practice are clear, the musical cultures of patrons in Verona and Vienna, and an exposure to music in various German courts, may have prompted some of Neri's stylistic characteristics. In Venice alone Neri had to respond to the diverse needs of the ducal Basilica di S Marco, the parish and monastic churches of S Caterina and SS Giovanni e Paolo respectively, the celebrated Ospedaletto and private patrons, for example Giacomo Soranzo. Such varied demands were unusual for a composer of instrumental music of the time.

## WORKS

Editions: *Instrumentalsätze vom Ende des XVI. bis Ende des XVII. Jahrhunderts*, ed. J.W. von Wasielewski (Berlin, 1874) [W] *Geschichte der Musik in Beispielen*, ed. H. Riemann (Leipzig, 1912) [R]

\*= incomplete

\*Sonate e canzone ... con alcune corrente, 3–4 insts, op.1 (Venice, 1644); edns of canzona no.2 in W; sonata no.2 in R

\*Sonate da sonarsi con varij stromenti, 3–12 insts, op.2 (Venice, 1651); edns of sonatas, no.5 and part of no.10, in W

\*Motetti ... libro primo, 2–3vv, op.3 (Venice, 1664)

2 motets, 2–3vv, bc, in 1656<sup>1</sup>

## BIBLIOGRAPHY

- U. Niemöller:** 'Rosier, Carl', *Rheinische Musiker*, i, ed. K.G. Fellerer (Cologne, 1960)
- E. Selfridge:** 'Organists at the Church of SS. Giovanni e Paolo', *ML*, i (1969), 393–9
- S. Bonta:** 'A Formal Convention in Seventeenth-Century Instrumental Music', *IMSCR XI: Copenhagen 1972*, 288–95
- G. Ellero and others, eds.:** *Arte e musica all'Ospedaletto: schede d'archivio sull'attività musicale degli ospedali dei derelitti e dei mendicanti di Venezia (sec. XVI–XVIII)* (Venice, 1978)
- E. Selfridge-Field:** *Venetian Instrumental Music from Gabrieli to Vivaldi* (Oxford, 1975, 3/1994)

ELEANOR SELFRIDGE-FIELD

## Neri Bondi, Michele

(*b* Florence, 16 Oct 1750; *d* Florence, c1822). Italian composer. His original name was Michele Neri, but in 1773, owing to the presence in Florence of a singer with the same name, he changed his surname to Neri Bondi (sometimes mistakenly listed as Bondi Neri) while the singer let himself be known as Michele Angiolo Neri. After Ferdinando Rutini, Neri Bondi was the most prolific late 18th-century Florentine composer of comic operas. His most successful, *I matrimoni in cantina*, was heard twice in both Florence and Bologna, and also in Pisa, Lucca, Rome, Ravenna, Siena and Palermo; most of his other works were composed for and performed only in Florence. His forte was the composition of musical entertainments for those Florentine theatres (the Cocomero, Intrepidi, Piazza Vecchia, S Maria and Borgo Ognissanti) that, following government regulations, performed prose tragedies and comedies with incidental music as their principal fare. Only one of his comic operas, *La locandiera*, was performed at the Teatro di via della Pergola.

Between 1779 and 1790 Neri Bondi was prominent as a music director, arranger and first harpsichordist in the small theatres, especially the Intrepidi, directing works by Andreozzi, Borghi, Cimarosa, Moneta and Valentini, as well as his own. Finally, in the carnival of 1790 for the grand reopening of the refurbished Pergola, he directed *Amleto*, with music by Luigi Caruso, afterwards remaining as music director. In the 1793 summer season he became the impresario of the S Maria, directing there in the summer and at the Pergola in the spring and autumn seasons. During carnival he simultaneously directed opera at the Pergola and served as impresario at the S Maria, but he resigned from the latter after one year. He opened a school of music in Fiesole in January 1796 and about the same time became *maestro di cappella* at S Maria de' Candeli (his sacred works date from this period), but continued as first harpsichordist at the Pergola

until at least autumn 1822, when he was replaced by the second harpsichordist, Luigi Barbieri.

## WORKS

### operas

all first performed in Florence

Infedeltà delusa (dg, 2, M. Coltellini), Piazza Vecchia, carn. 1783

Le serve in contesa (int, 2, F. Casorri), Intrepidi, aut. 1783

Ogni disuguaglianza amore agguaglia (int, 1, Casorri), S Maria, carn. 1784, *I-Tf*

Il ripiego improvviso, ovvero Quel che l'occhio non vede, il cor non crede (int, 1, Casorri), S Maria, 26 Dec 1784

L'amor rusticale (int, Casorri), S Maria, carn. 1785

I mietitori, ovvero L'amante dispettosa (int, 1, ?Casorri), S Maria carn. 1785, *Tf*

I matrimoni in cantina (La finta nobiltà; I viaggiatori) (dg, 2, G. Bellentani), Intrepidi, 8 Nov 1785, *Tf*

La locandiera, o sia Da ultimo è bel tempo (dg, 2, D. Poggi, after C. Goldoni), Pergola, 2 June 1786, 2 arias *Tf*

Le spose provenzali (dg, 2), Intrepidi, spr. 1787

Il maestro perseguitato (int, 1), Cocomero, Sept 1787

Tizio, e Sempronio (int, 1, Casorri), S Maria, 26 Dec 1787

La bella incognita, o siano I tre amanti delusi (int, 1, C. Giotti), Intrepidi, carn. 1788

Quello che può accadere (int, 1), S Maria, carn. 1788

L'autunno (int, 1, D. Somigli), Cocomero, 19 Sept 1788

La pianella persa (L'inverno) (farsetta, 2, ? P. Andolfati), Cocomero, 14 March 1789, *Fc*

I vendemmiatori, ovvero I due sindaci (farsetta, 1, ?Andolfati), Cocomero, 18 May 1789, *Fc*

Gli amori d'estate o sia Il mulinaro e la pescatrice (farsetta, 1, ?Andolfati), Cocomero, spr. 1789

La villa (farsetta, 1, Casorri), Piazza Vecchia, carn. 1790, *Fc*

Il mondo della luna (farsetta, Somigli, after Goldoni), S Maria, 28 Dec 1790, rev. as Il finto astronomo, o sia il mondo della luna (farsa), Piazza Vecchia, 26 Dec 1791, *Fc* [wrongly attrib. G. Moneta], *PAC*

Il vecchio speciale deluso in amore (farsa, Casorri), Piazza Vecchia, 28 Dec 1790

La fata Urgella, o sia Quel che piace alle donne in ogni tempo (farsa, 2, G. Squilloni, after C.-S. Favart: *La fée Urgèle ou Ce qui plaît aux dames*), Borgo Ognissanti, 26 Dec 1791

La cameriera raggiratrice, o sia La guerra aperta (int, 2, Somigli), Cocomero, 26 Dec 1793

Il concistoro delle donne, ossia La bizzarrie d'amore (int), Piazza Vecchia, 26 Dec 1793

Untitled farsa, Borgo Ognissanti, 26 Dec 1793

Il rivale di se medesimo (dg, 1, after P.-G. Nivelles de la Chaussée: *Le rival de lui-même*), Cocomero, 27 Dec 1795

Gli artigiani (ob, 1), Borgo Ognissanti, carn. 1798, *PAC*

La villanella rapita, 1798

Arias and arrs. of opera excerpts in *D-Hs*, *F-Pn*, *US-Wc*

## sacred

Benedicat, 1798, *I-Fc*; Tota pulchra, 8 vv (1804), *Fa*; Litanie della SS Vergine, 3 vv (1822, *Fc*; Vexilla, 4 vv, inst (n.d.), *BGc*

## BIBLIOGRAPHY

*MCL* ('Bondineri, Michele')

*Indice de' spettacoli teatrali* (Milan, 1764–1823)

**M. de Angelis**: *La felicità in Etruria* (Florence, 1990)

**M. de Angelis**: *Melodramma spettacolo e musica nella Firenze dei Lorena (1750–1800)* (Florence, 1991)

**R.L. and N.W. Weaver**: *A Chronology of Music in the Florentine Theater*, ii: 1751–1800 (Warren, MI, 1992)

ROBERT LAMAR WEAVER

## Neri de' Soldanieri, Niccolò di.

See [Soldanieri, Niccolò](#).

## Neriti da Salò [Nerito], Vincenzo

(*b* Salò; *fl* 1593–9). Italian composer. He is described on the title-page of his *Canzonette ... libro primo* (1593) as chaplain and musician to Emperor Rudolf II, and on that of the *Magnificat* settings published in the same year as 'capellanus et sacellanus' at the Carmelite monastery, Mantua, and as an imperial musician. He was *maestro di cappella* at the Chiesa Maggiore, Salò, when his second and third books of canzonettas were published, and presumably spent the intervening years there. (His name was not found in the archives by Guerrini, whose reliability, however, has been questioned by Sartori.)

It is significant that Neriti's sacred works are omitted from the list of music books in the Chiesa Maggiore drawn up by Alessandro Savioli in 1615 (now in the Archivio del Comune, Salò). Neriti seems to have had close contacts with the Gonzaga family; the first book of canzonettas is dedicated to Enea Gonzaga and the other two books each contain pieces addressed to Francesco Gonzaga, Marchese of Castiglione delle Stiviere, whom Neriti might have met at the imperial court in Prague in 1587. His most popular works appear to have been the *Magnificat* settings and the first book of canzonettas; extracts from both were reprinted in anthologies and copied into manuscripts in Italy and northern Europe.

## WORKS

*Magnificat* VIII, primi chori per omnes tonos, 4vv (Venice, 1593<sup>1</sup>)

*Canzonette ... libro primo*, 4vv (Venice, 1593)

*Il secondo libro di canzonette*, 4, 8vv (Venice, 1595)

*Il terzo libro di canzonette*, 4, 7, 8vv (Venice, 1599), inc.

## BIBLIOGRAPHY

**P. Litta**: *Celebri famiglie italiane*, iii (Milan, 1834), Gonzaga family, table xvii

- P. Guerrini:** 'La cappella musicale del duomo di Salò', *RMI*, xxix (1922), 81–112
- C. Sartori:** 'Giulio Cesare Monteverde a Salò: nuovi documenti inediti', *NRMI*, i (1967), 685–96, esp. 688, n.3

IAIN FENLON

## Nero, Emperor of Rome [Claudius Caesar Drusus Germanicus]

(*b* 15 Dec 37 ce; ruled 54–68 ce; *d* 9 June 68 ce). Roman ruler and musician. Our knowledge of his passionate concern with music comes from Tacitus (*Annals*, xiii–xvi), Suetonius (*Nero*) and Dio Cassius (Ixi–Ixiii). While still a boy he showed a dilettante's interest in musical performance, which had reached remarkable heights of technical perfection during this period. Immediately upon his accession, and encouraged by his tutor Seneca, he began studies with the famed kitharode Terpnus and undertook a severe regimen of dieting and purges, even wearing lead plates to strengthen his chest. So great was his commitment that six years passed before he would take part in a public musical competition. There is much testimony, moreover, to his elaborate and unflinching observance of every tiny detail of professional etiquette, carried out with the greatest apparent diffidence.

After predictable triumphs at Rome, he ventured to make appearances elsewhere, eventually in Greece itself. His repertory consisted principally of kitharodeic *nomoi* and lyric excerpts from tragedy; the latter he delivered in full costume and masked (as the blinded Oedipus, for example, or a woman in the pangs of childbirth), with appropriate miming. Such extravagances, it has been suggested, gave rise to the rumour noted by Tacitus (*Annals*, xv.39.3) that during the great fire of 64 ce he celebrated the catastrophe by singing *The Destruction of Troy*, possibly one of the *nomoi*. Suetonius (*Nero*, 38) and Dio Cassius (Ixii.18.1) reported the rumour as fact, and Dio added that the emperor put on a kitharode's costume. He seems to have practised the composition of both poetry and music extensively; a collection of his works existed after his death.

Nero's voice was husky and lacked fullness (Suetonius, *Nero*, 20). Nothing indicates that his pretensions to professional competence were justified. He nevertheless believed in his talent to the end: *qualis artifex pereo* – 'What an artist dies in me!' – were his last words.

### BIBLIOGRAPHY

- B.W. Henderson:** *The Life and Principate of the Emperor Nero* (London, 1903)
- G. Wille:** *Musica romana* (Amsterdam, 1967), 338–50
- B.H. Warmington:** *Nero: Reality and Legend* (London, 1969)
- G. Wille:** *Einführung in das römische Musikleben* (Darmstadt, 1977), 152–8
- M. Griffin:** *Nero: the End of a Dynasty* (London, 1984)

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

## Néron, Louis

(fl early 18th century). French organist and composer. Described on the title-pages of his compositions simply as *organiste et maître de musique*, Néron's talents as a performer must have been of a high order. He was organist at the Merci Church in Paris, and in 1726 was invited, together with Dandrieu and Daquin, to judge between Corrette, Toutain and Thomelin for the position of organist at Ste Marie-Madeleine. His only compositions were a few *airs* published in Ballard's *Recueils*, a musette and some cantatas. The latter are typical examples of the French form at that time.

### WORKS

Airs in Ballard's *Recueils d'airs sérieux et à boire* (Paris, 1718, 1729, 1731)

Cants.: *Le papillon* (Paris, 1716); *Les charmes de la voix* (Paris, 1717); *Diane et Actéon*, 1720, *F-Pn*; *Orithie*, 1720, *Pn*

*Reveillez-vous, ma musette, musette*, in *Mercure de France*, June 1726

### BIBLIOGRAPHY

*La Laurencie*EF

D. Tunley: *The Eighteenth-Century French Cantata* (London, 1974, 2/1997)

DAVID TUNLEY

## Neruda.

Moravian family of musicians.

(1) Josef Neruda

(2) Amálie Nerudová [Wickenhauserová]

(3) Wilma Neruda [Vilemína (Maria Franziška) Nerudová; Wilhelmina Neruda; Wilma Norman-Néruda; Lady Hallé]

(4) Franz [František] (Xaver Viktor) Neruda

### BIBLIOGRAPHY

ČSHS

DBL (R. Hove)

MGG1 (J. Bužga, M. Tegen and N. Schiørring) [incl. fuller bibliography and list of Franz Neruda's works]

'Die Geigenfae', *Signale für die musikalische Welt*, xxxviii (1880), 241–3

'Wilma Neruda-Norman', *Nordisk musik-tidende*, vii/3 (1886), 33

H. Heller: *Mährens Männer der Gegenwart*, v (Brno, 1892), 74

J. Srb-Debrnov: *Slovník hudebních umělců slovanských* [Dictionary of Slavonic composers] (MS, CZ-Pnm)

Obituary for Wilma Neruda, *Dalibor*, xxxiii (1911), 251

'Neruda, Franz', *Dansk biografisk haandleksikon*, ed. S. Dahl and P. Engelstoff (Copenhagen, 1923)

V. Kyas: 'Janáček se neměl o koho opřít?' [Janáček had no one to support him?], *OM*, xxv (1993), 33–42

**V. Kyas:** 'Slavná hudební rodina Nerudo: k hudební historii Brna v 19. století' [The famous Neruda musical family: part of the history of music in 19th-century Brno], *OM*, xxv (1993), 229–41

JOHN CLAPHAM

Neruda

### **(1) Josef Neruda**

(*b* Mohelno, Moravia, 16 Jan 1807; *d* Brno, 18 Feb 1875). Organist. He is not to be confused with the teacher and composer Josef Neruda (1804–76). He received his musical education at the Benedictine monastery of Rajhrad. While an assistant teacher at Náměšť nad Oslavou, he also played in Count Haugwitz's military band (1825). He taught the piano at Olomouc (1825–32), and was choirmaster (1832) and then organist (1836–45) of Brno Cathedral; there is no evidence to support the frequent assertion that he later returned to the cathedral post. He moved to Vienna with his talented family, wishing them to have the advantages of the capital's educational opportunities and general musical activity. His eldest daughter (2) Amálie Nerudová was a pianist, another daughter, (3) Wilma Neruda, became a celebrated violinist and his youngest daughter Marie (Arlbergová) (*b* Brno, 26 March 1840; *d* Stockholm, 1922) was also a violinist; his sons Viktor (*b* Brno, 1836; *d* St Petersburg, 1852) and (4) Franz Neruda were cellists. In 1848–9 he travelled with Amálie, Wilma, Marie and Viktor to various German cities, Belgium, the Netherlands, England, Poland and Russia (on another Russian tour, Viktor died at St Petersburg). He played in a string quartet with Wilma, Marie and Franz until Wilma's marriage in 1864, and took his family again to Russia in 1860 and to Poland and Germany in 1861. During 1861 to 1863 they toured Scandinavia, giving 20 concerts in Stockholm and 39 in Copenhagen.

Neruda

### **(2) Amálie Nerudová [Wickenhauserová]**

(*b* Brno, 31 March 1834; *d* Brno, 24 Feb 1890). Pianist and teacher, daughter of (1) Josef Neruda. She took part in the family's European concert tours from 1848 and, with her sister Wilma and her brother Viktor, made frequent piano trio appearances until 1852 (the year of Viktor's death). In her native town she became a leading musical personality, performing six times at the Czech Beseda concerts. Between 1877 and 1879 she held chamber concerts at which she played in the piano quintets of Schumann and Brahms, in a Dvořák trio and partnered the young Janáček in works for two pianos. She was also active as a teacher, and Janáček benefited from her advice, particularly after he became conductor of the Beseda concerts.

Neruda

### **(3) Wilma Neruda [Vilemína (Maria Franziška) Nerudová; Wilhelmina Neruda; Wilma Norman-Néruda; Lady Hallé]**

(*b* Brno, 21 March ?1838; *d* Berlin, 15 April 1911). Violinist, daughter of (1) Josef Neruda. She was taught the violin by her father at a very early age and by Leopold Jansa in Vienna; Hanslick was impressed by her playing in 1846. She performed in Prague with her sister Amálie in December 1847,



went with the family on her first important concert tour, visiting Leipzig, Berlin, Breslau and Hamburg in the following year, and in 1849, after numerous appearances in London, she played a De Bériot concerto at the Philharmonic concert on 11 June. In 1863, at the end of her family's highly successful Scandinavian tour, the King of Sweden appointed her chamber virtuoso, and a year later she triumphed in Paris. She married the Swedish composer and conductor Ludvig Norman in 1864; they separated five years later. From 1867 to 1870 she was professor of violin at the Swedish Royal Academy of Music. Her annual visits to London for the winter and spring seasons began in 1869, and in 1876 she was given a magnificent Stradivari (1709) by the Duke of Edinburgh (later Duke of Saxe-Coburg) and the earls of Dudley and Hardwicke. As Mme Norman-Néruda she frequently deputized for Ludwig Straus as leader of his quartet (the other players were Ries, Zerbini and Piatti), and she appeared regularly in Charles Hallé's recitals from 1877; she was also a popular soloist in all the principal musical centres of Europe. Three years after Norman's death in 1885, she married Sir Charles Hallé. In 1896, a year after Hallé's death, the Prince of Wales (later Edward VII), supported by the kings of Sweden and Denmark, inaugurated a public subscription in appreciation of Lady Hallé's work. She left London in 1898 and two years later settled in Berlin, where she continued to teach (at the Stern Conservatory) and give concerts. The title of violinist to Queen Alexandra was conferred on her in 1901.

[Neruda](#)

#### **(4) Franz [František] (Xaver Viktor) Neruda**

(b Brno, 3 Dec 1843; d Copenhagen, 20 March 1915). Cellist and composer, son of (1) Josef Neruda. Like his brother and sisters, he first learnt music from his father, beginning with the violin, and taught himself the cello in 1852 after his brother Viktor's death. He studied the cello with Březina in Brno, and for six months with the Belgian cellist Servais in Warsaw in 1859. In 1860 he played (with his sisters Amálie and Wilma) at the first Czech Beseda concert in Brno. In 1861 he went on a long Scandinavian tour with his sisters Wilma and Marie which met with particular success at Copenhagen in 1862–3. He settled in the Danish capital in 1864 and became a member of the royal orchestra. Four years later he was one of the founders of the Chamber Music Society and its string quartet, whose other members were Tofte, Schiørring and Holm. In 1874 he visited London, Manchester and Liverpool, and he lived in England periodically from 1876 to 1879. Returning to Copenhagen, he founded the Neruda Quartet, which also included Anton Svendsen, Nicolai Hansen (later Holger Møller) and Christian Pedersen; for a decade it was Denmark's leading ensemble. In 1889 Anton Rubinstein chose him to succeed Davídiv as professor at the St Petersburg Conservatory. In Copenhagen again from 1891, he became conductor of the Music Society, a post he held until his death; during these years he also conducted the Music Society in Stockholm and was highly esteemed as a piano teacher. His compositions, a number of them published in Copenhagen and other cities, show Czech folk influence and include five cello concertos, a set of orchestral pieces entitled *Fra Bøhmerwald*, chamber music for strings, works for cello and piano and many piano pieces. His manuscripts and letters are now in the Royal Library and Musikhistorisk Museum in Copenhagen.

# Neruda, Alois

(*b* Kostelec nad Labem, 20 June 1837; *d* Prague, 25 Jan 1899). Czech cellist. He was the son of the teacher and composer Josef Neruda (*b* Svémyslice, nr Čelákovice, 14 Nov 1804; *d* Vodolka, 8 April 1876) – not to be confused with the organist Josef Neruda (1807–75) – who after studying at Prague taught at Všetaty (1822–4), Kostelec nad Labem (1824–38) and Vodolka (1838–73), and whose outstanding pupils were the opera singers Teresa Stolz and her sister Ludmila Ricci-Stolz; he was also one of the earliest composers of polkas. Alois studied from 1849 to 1855 at the Prague Conservatory, where he was a pupil of Goltermann, and afterwards played in the theatre orchestra at Temesvár (1855–8). Following military service, in 1866 he became principal cellist of the Provisional Theatre, Prague, and continued in a similar position at the National Theatre from its inauguration in 1881 until 1892. He became well known as a chamber music player, and took part in the first performances of several of Dvořák's works and Smetana's string quartet *From my Life*. After a brief period in Budapest, in 1892 he moved to Vienna, where he remained for six years and was active among the Czech community. He published a concise cello tutor (Prague, 1886) in collaboration with Josef Srb-Debrnov. His brother Josef was a choirmaster at Kostelec nad Labem, and his sister Marie was a singer.

## BIBLIOGRAPHY

ČSHS

**J. Srb-Debrnov:** *Slovník hudebních umělců slovanských* [Dictionary of Slavonic composers] (MS, CZ-Pnm)

Obituary, *Dalibor*, xxi (1899), 67

**Z. Nejedlý:** *Bedřich Smetana*, ii (Prague, 1925, 2/1950–54), 328

**B. Urie:** *Čeští violoncellisté* [Czech cellists] (Prague, 1946), 74

**I. Měrka:** *Violoncello: dějiny, literatura, osobnosti* [The cello: its history, literature and personalities] (Ostrava, 1995), 58

JOHN CLAPHAM

# Neruda, Johann Baptist Georg [Jan Křtitel Jiří]

(*b* ?Rosice, *c*1711; *d* Dresden, 11 Oct 1776). Czech composer, active in Germany. He trained as a violinist and cellist, and was for several years a member of a theatre orchestra in Prague. In 1741 or 1742 he entered the service of Count Rutowski in Dresden, and by 1750 he was a violinist in the court orchestra. He remained in Dresden until his death.

Neruda is known to have composed at least 97 works, although many are now lost. In the 18th century copies of his works were disseminated throughout Bohemia, Germany and Sweden; the Breitkopf catalogue advertised 68 works between 1762 and 1771. His music shows clear signs of Italian influence, although in his use of dynamics he was evidently also influenced by the Mannheim School. The melodic style harks back to the Baroque principle of *Fortspinnung*, though this is modified by the use of

regular phrase lengths. The textures are mostly homophonic, often with figured bass. The violin works make great demands on the performer.

Neruda was also active as a teacher; two of his sons, Ludwig (Ludvík) and Anton Friedrich (Antonín Bedřich), became accomplished violinists and were members of the Dresden court orchestra. According to Dlabáč, Neruda was a brother of Jan Chryzostomus Neruda (*b* Rosice, 1 Dec 1705; *d* Prague, 2 Dec 1763), who after a short period as a violinist at a Prague theatre entered the Premonstratensian monastery of Strahov in 1726, becoming succentor in 1733 and cantor and choirmaster ten years later.

## WORKS

thematic catalogue in Pilková (1990)

Vocal: *Les troqueurs* (op), lost; 2 sacred works

Orch: 36 syms., incl. 1, A, ed. in *The Symphony 1720–1840*, ser. C, x (New York, 1984); 10 vn concs.; Bn Conc.; Hn Conc., E♭; ed. M. Sommerhalder (Edinburgh, 1992)

Chbr: 33 trio sonatas, most for 2 vn, bc, 6 pubd (Leipzig, 1764); Sonata, a, vn, bc, ed. S. Gerlach and Z. Pilková, *Böhmische Violinsonaten*, i (Munich, 1982); dances

## BIBLIOGRAPHY

ČSHS

DlabáčKL

EitnerQ

Cyril, li (1925), 72

Z. Pilková: 'Jan Jiří Neruda (c.1711–1776)', *HV*, xxvii (1990), 99–126 [incl. Eng. summary]

Z. Pilková: 'Jan Jiří (Johann Georg) Neruda (1711–1776)', *Beiträge zur Musikgeschichte Ostmittel-, Ost- und Südosteuropas*, ed. H. Unverricht (Sinzig, 1999)

ZDEŇKA PILKOVÁ

## Nerval, Gérard de [Labrunie, Gérard]

(*b* Paris, 22 May 1808; *d* Paris, 26 Jan 1855). French poet, writer and occasional librettist and music critic. He was perhaps the most musically orientated of the Romantic circle. In writings that are halfway to autobiography, he describes the place of music in his childhood: the songs his father sang to him are connected with the tragedy of his mother's early death (*Promenades et souvenirs*), and when he lived with his uncle Antoine Boucher the house was 'full of melodious voices' (*Chansons et légendes du Valois*). His taste for Renaissance poetry (*Choix de poésies de Ronsard, Du Bellay, Baïf*, 1830) led him to conceive of a close link existing between music and poetry. His career as a journalist and theatrical critic also allowed him to attend performances of opera, especially when he fell in love with Jenny Colon, a singer at the Opéra-Comique. It was at this time that he began to work with Dumas; they had a unique arrangement where each alternately claimed authorship of a libretto written in collaboration. In this way their first opera, *Piquillo*, appeared over Dumas' signature

although it was Nerval who prepared the text. Nerval also collaborated with the Marquis de St Georges on *La reine de Saba*. In all, Nerval produced ten librettos between 1835 and 1850, for Elie Elwart and Limnander as well as Monpou. Berlioz used Nerval's 1827 translation of Goethe's *Faust* in parts of *La damnation de Faust*, which led Nerval to express rare displeasure: 'Had he applied to me in 1846 I would have prepared verses which were more suitable to lyrical setting; however he preferred to solve the problem in the usual way, setting anything, something like the *Gazette de Hollande*, to music'.

Nerval's music criticism was also largely collaborative. He worked mostly with Théophile Gautier on *La presse* and it is possible that the articles signed 'G' were by Gérard rather than Gautier, particularly those on German music; he also contributed articles on music to *Le messenger* and *L'artiste*. His music criticism is of value as he was one of the few Romantic writers on the subject who remained within the confines of music. He was perceptive in anticipating musical trends: ten years before Baudelaire's championship of *Tannhäuser* he gave a glowing review of *Lohengrin* at the Weimar Festival of 1850 and wrote a classic essay in music appreciation; he was the first to focus attention in France on Liszt's prowess as a composer at a time when the latter was world famous as a virtuoso pianist; and the first to introduce ballet as an integral part of the dramatic action, in *L'imagier de Harlem* (1851) with music by de Groot. In addition he was an innovator in making a serious attempt to collect the folksongs of France, particularly those of the Valois which he remembered from his childhood, in *Chansons et légendes du Valois*; these were published under various titles, *Vieilles ballades françaises*, *Vieilles légendes* etc., and in several newspapers between 1842 and 1852. Songs were also integrated with their texts in *Sylvie*, in *Angélique*, and finally in the 'Mémoires' which conclude *Aurélia*. Prose and verse merge in a subtle harmony of a kind seldom achieved, while music gives a depth of rhythm to the text.

Nerval was unfortunate in the fruitlessness of his collaborations with the leading composers of the day. *La reine de Saba*, now lost, was supposed to have been set by Meyerbeer; Liszt was to write the music for *Les deux Faust*, which never materialized; and Berlioz was reluctant to acknowledge Nerval as the official librettist for *La damnation de Faust*. The only operas to survive more than one performance, *Piquillo* (Monpou, 1837) and *Les monténégrins* (Limnander, 1849), were failures.

## BIBLIOGRAPHY

- J. Tiersot:** *La chanson populaire et les écrivains romantiques* (Paris, 1931), 49–139
- L. Guichard:** 'Un poète: Gérard de Nerval', *La musique et les lettres au temps du romantisme* (Paris, 1955), 330–54
- P. Bénichou:** *Nerval et la chanson folklorique* (Paris, 1970)
- A. Coeuroy:** 'Gérard de Nerval, critique musicale', *Ecrits de Paris*, no.309 (1971), 109–17
- E.F. Jensen:** 'Liszt, Nerval and *Faust*', *19CM*, v/2 (1981), 151–8
- J. Bem:** 'L'autre de la chanson dans le texte nervalien', *Nerval: une poétique du rêve: Basle, Mulhouse, Fribourg 1986*, ed. J. Huré, J. Jurt and R. Kopp (Paris, 1989)

**G. de Nerval:** *Oeuvres complètes*, ed. J. Guillaume and C. Pichois (Paris, 1989–93)

**F. Claudon:** *La musique des romantiques* (Paris, 1992)

A. RICHARD OLIVER/BÉATRICE DIDIER

## Nervius, Leonardus [Musel, Corneille; Mussele, Corneille]

(*b* at or nr Tournai, c1585; *d* before 1652). Flemish composer. On 25 October 1594 he went to Madrid, under his baptismal name, to become a choirboy in the Flemish chapel, where he studied with George de la Hèle. He left on 12 October 1600 and became a student at Douai. On 13 April 1604 he took his vows and entered the Capuchin monastery there; it was then that he took the name Leonardus Nervius. Catullius mentioned him alongside Pierre Maillart and Ghersem as one of the famous composers from Tournai. He is known to have published seven volumes of church music, but the five that have survived are all incomplete, thus making it difficult to evaluate his achievement.

### WORKS

published in Antwerp; all extant works incomplete

X missae, 4–6, 8vv (1610), lost

10 missae, 4–7vv, bc (org) (1618)

[29] Cantiones sacrae et Litaniae BVM, 8vv, bc (org) (1623)

Magnificat super 8 consuetos tonos una cum aliquot [10] motetis et Litaniiis BVM, 8vv, bc (org) (1624)

[6] Missae sacrae ... quibus adjecta sunt aliquot [4] moteta cum Litaniiis BVM, 8vv, bc (org) (1624)

Fasciculus [44] cantionum sacrarum ... additis Litaniiis Lauretanis, 4–6vv, bc (org) (1628)

Trias harmonica sacrarum cantionum, 3vv, bc (org) (1631), lost

### BIBLIOGRAPHY

*Vander StraetenMPB*, i, ii, v, viii

**A. Catullius:** *Tornacum, civitas metropolis, et cathedra episcopalis Nerviorum* (Brussels, 1652), 101

**Hildebrand [J. Raes]:** 'Wie was Leonardus Nervius?', *Musica sacra* [Bruges], xliii (1936), 103–7

**Hildebrand [J. Raes]:** *De Kapucijnen in de Nederlanden en het Prinsbisdom Luik* (Antwerp, 1945–55), viii, 663; ix, 367

**P. Becquart:** *Musiciens néerlandais à la cour de Madrid: Philippe Rogier et son école (1560–1647)* (Brussels, 1967)

**G. Spiessens and H. Vanhulst, eds.:** *Antwerpse muziekdrukkers: vocale en instrumentale polyfonie (16de–18de eeuw)* (Antwerp, 1996)

HENRI VANHULST

## Nes, Jard van

(*b* Zwolle, 15 June 1948). Dutch mezzo-soprano. She studied at the conservatory in The Hague with Herman Woltman (1973–8) and made her concert début in 1975 at the Holland Festival, where she later created the title role in Theo Loevendie's *Naima* (1985). She made her opera début at the Netherlands Opera as Bertarido (*Rodelinda*) in 1983, and her other operatic roles have included Magdalene (*Die Meistersinger*) and Brangäne (*Tristan und Isolde*). At her Salzburg Festival début in 1990 she sang the Third Lady in *Die Zauberflöte*, conducted by Solti, but her main career has been in concerts. Van Nes has appeared regularly with the Royal Concertgebouw Orchestra in works ranging from Bach to Mahler, whose second and third symphonies she has recorded with Haitink, and has performed regularly with other major orchestras in Europe and the USA. Her recordings include works by Bach and Handel, Brahms's Alto Rhapsody and music by Berio, but her grave, finely moulded singing is perhaps heard at its best in the works of Mahler.

ALAN BLYTH

## Nesbet [Nesbett], John

(*d* ?1488). English composer. He was a member of the Confraternity of Christ Church Cathedral Priory, Canterbury, and master of the Lady Chapel choir there, in succession to William Corbrand, from 1475 to 1488. In 1480 he received a payment from John Stone, the chronicler, 'for his labour doying a masse for seint Richard'. His two known surviving compositions are a five-voice *Magnificat* in the Carver Manuscript (*GB-En*; also in the Eton Choirbook, but there incomplete, see MB, xii, 2/1973, pp.xiii, 63) and a three-voice *Benedicamus Domino* in *GB-Cmc* Pepys 1236 (ed. in CMM, xl, 1967, p.160).

PAUL DOE

## Nesenus, Johann

(*b* Bergen; *d* Göttingen, 1604). Norwegian composer, active in Germany. Like [Caspar Ecchienus](#), he is one of the earliest Norwegian composers known by name. When he published a piece called *Gott der Herr sprach* (Helmstedt, 1594; inc.) he was described on the title-page as 'artium studiosus' from Bergen, Norway. He became a Kantor at Celle in 1597 and at Göttingen in 1598. He died of wounds received from a sword in the hands of a furious colleague. He published a collection of ten secular songs (eight four-part villanellas, one 'Baurliedlein' for five voices and another for eight) under the title *Liebgärtlein* (Mühlhausen, 1598; inc.). None of Nesenus's music seems to have survived World War II intact, but the villanella 'Ach, woher kumpt mein Hertzen', no.5 of the *Liebgärtlein*, has been published by O. Gaukstad (Oslo University Library: Norsk Musikksamling Publikasjon, vii, 1971) from an earlier copy made by Teschner in the Deutsche Staatsbibliothek.

JOHN BERGSAGEL

# Neser, Johann

(*b* Windsbach, nr Ansbach, c1560; *d* Heilsbronn, nr Ansbach, 29 March 1602). German composer. At the age of nine he went to Ansbach to become a chorister at the court of Margrave Georg Friedrich of Brandenburg; until 1572 he was taught music there by the Kapellmeister, Jacob Meiland. The margrave later gave him a scholarship to study at the University of Wittenberg, which he did from 1576 to 1582. He then became Kantor at the Fürstenschule, Heilsbronn, and it was as a result of his work in this post that he wrote his most important work, *Hymni sacri* (Wittenberg, 1600), which comprises 30 four- and five-part Latin hymns notated in open score and written mainly in a syllabic style using speech-rhythms (one four-part hymn is in *Handbuch der deutschen evangelischen Kirchenmusik*, iii/2, Göttingen, 1935, p.148). The great popularity of this collection in the Lutheran grammar schools of southern and central Germany opened the way to further, enlarged editions: 2/1619 (32 compositions), 3/1620 (32 Latin compositions and 14 German, including three by Erhard Bodenschatz, six by Mauritius Cnod and two by Johannes Eccard) and 4/1681. In addition Neser wrote an eight-part epithalamium (in 1581) and *Cantiones quatuor* for five, six and eight voices (Wittenberg, 1596), in which the influence of Lassus, Meiland and Lechner can be traced; a five-part motet survives in manuscript in the Dekanatsarchiv at Hof (ed. in H. Kätzel: *Musikpflege und Musikerziehung im Reformationsjahrhundert, dargestellt am Beispiel der Stadt Hof*, Göttingen, 1957)

FRANZ KRAUTWURST

# Neseritis, Andreas.

See Nezeritis, Andreas.

# Nešić, Vojna

(*b* Sarajevo, 6 Oct 1947). Serbian composer. She studied composition with Josif at the Belgrade Academy of Music and later with Komadina in Sarajevo. In 1977 she was appointed to teach at the music school in Kragujevac, and in 1993 she joined the arts faculty of the University of Priština. She has composed for a variety of forces, including solo flute, brass band and children's chorus. Her music is strongly polyphonic and freely atonal. In several works she has experimented with 12-note serialism and aleatory techniques.

## WORKS

(selective list)

Overture solennel, brass, 1979; Sonnets, fl, 1985; Deca sa glasovima cvrčaka [Children with Voices of Crickets], spkr, S, children's chorus, chorus, fl, tpt, perc, str, 1986; Alkar, sym. poem, orch, 1988; Rondo in modo barbaresco, cl, pf, 1988; Dyptych, str qt, 1989; Impressions, brass, 1989; Blue Bird, spkr, Mez, chorus, pf, 1995; Fl Sonata, 1995; Liturgy of Presanctified Gifts, chorus, 1996

## Nessi, Giuseppe

(*b* Bergamo, 25 Sept 1887; *d* Milan, 16 Dec 1961). Italian tenor. He studied at the Istituto Musicale G. Donizetti, Bergamo, and made his début at Saluzzo in 1910 as Alfredo. After a short career as a lyric tenor he began to specialize in character roles and became the leading Italian comprimario of his time. From 1921 to 1959 he sang regularly at La Scala, where he created Pong in *Turandot*, Gobrias in Boito's *Nerone*, Dona Pasqua Polegana in *Il campiello* and roles in operas by Pizzetti and Malipiero among others. Two of his most notable parts were Bardolph in *Falstaff*, which he sang at Salzburg (1935–9), and Malatestino in *Francesca da Rimini*. He appeared frequently at Covent Garden (1927–37) and was the first London Pong and the first Covent Garden Trabuco (*La forza del destino*) in 1931. He appeared in most leading Italian opera houses and his repertory included Goro, Spoletta, Missail (*Boris Godunov*) and Vašek. He was a master of make-up and a gifted comic actor. He sang several of his comprimario roles in recordings associated with La Scala. His last appearance was as Pinellino (*Gianni Schicchi*) at La Scala in 1959.

HAROLD ROSENTHAL/R

## Nessler, Viktor E(rnst)

(*b* Baldenheim bei Schlettstadt, Alsace, 28 Jan 1841; *d* Strasbourg, 28 May 1890). Alsatian composer. The son of a Protestant pastor, he studied theology in Strasbourg. His musical inclinations displeased his university teachers, however, and they expelled him. After the staging of his first opera, *Fleurette*, in Strasbourg (1864), he began musical studies with Maurice Hauptmann in Leipzig, which led to a lifelong connection with that city. He directed male-voice choirs (for which he wrote 'volkstümlich' partsongs) before becoming chorus master at the Leipzig Stadttheater; he was later conductor at the Carola Theater and then director of the Leipzig choral society. Nessler was known for his fairy tale operas inspired by the sentimental poetic romances of J.V. von Scheffel and his imitator Julius Wolff, widely read in mid-19th-century Germany. The particularly successful *Der Rattenfänger von Hameln* (1879), derived from Wolff, was soon performed in English translation in Manchester and London in 1882 and 1884 respectively. The popularity of Nessler's conservative style, relying on a succession of simple melodies and some recurring motivic material, waned in his lifetime (critics were to scorn his librettos as fake-Gothic or 'Butzenscheibenromantik'). He nevertheless enjoyed the influential support of the Austrian impresario Angelo Neumann, who encouraged Nessler to devote himself to composition. *Der Trompeter von Säckingen* (1884), after Scheffel, achieved startling success in over 900 performances in north Germany; it was translated into five languages and inspired Arthur Nikisch to compose an orchestral fantasy on its themes.

### WORKS

(selective)



## stage

- Fleurette (komische Oper, 2, E. Feberel), Strasbourg, Municipal, 15 March 1864  
Dornröschens Brautfahrt (romantische Oper, 3, R. Bunge), Leipzig, Privat-Theater Thalia, 13 March 1867  
Die Hochzeitsreise (Operette), Leipzig, March 1867  
Am Alexandertag (komische Oper, 1, L. Julius), Leipzig, Stadt, 17 Dec 1869  
Nachtwächter und Student (Operette, 1, E. Engelhand, after T. Körner), Leipzig, Stadt, 10 June 1871  
Irmingard (grosse Oper, 5, Bunge), Leipzig, 19 April 1876  
Der Rattenfänger von Hameln (grosse Oper, 5, F. Hofmann, after J. Wolff), Leipzig, 19 March 1879  
Der wilde Jäger (romantische Oper, 4, Hofmann, after Wolff), Leipzig, 11 Dec 1881  
Der Trompeter von Säckingen (prol., 3, Bunge, after J.V. von Scheffel), Leipzig, 4 May 1884  
Otto der Schütz (romantische Oper, Bunge, after G. Kinkel), Leipzig, 15 Nov 1886  
Die Rose von Strassburg (4, F. Ehrenburg), Munich, Hof, 2 May 1890

## other works

Choral: Der Blumen Rache, T, male vv, orch, op.31; Ps 137, SATB, 4vv, orch, op.45; 4 Lieder im Volkston, male vv, op.77; Die armen zweiten Tenoristen, male vv, op.104

Also vocal works, 1v, pf

## BIBLIOGRAPHY

MGG1 (T.-M. Langner); StiegerO

C. Schneider: 'Victor Nessler, compositeur alsacien du Trompette de Säckingen', *La musique en Alsace hier et aujourd'hui*, Publications de la société savante d'Alsace et des régions de l'Est, x (1970), 165–72

PETER FRANKLIN

# Nesterenko, Yevgeny (Yevgen'yevich)

(b Moscow, 8 Jan 1938). Russian bass. He studied in Leningrad, making his début at the Mal'iy Theatre in 1962 as Gremin. He sang there and at the Kirov until 1971, when he joined the Bol'shoy; his roles include Dosifey, Khan Konchak, Ruslan, Kutuzov, Salieri and Boris, in which role he made his débuts with the Bol'shoy at La Scala (1973), the Vienna Staatsoper (1974) and the Metropolitan (1975). He made his Covent Garden début in 1978 as Don Basilio, later singing Ivan Khovansky (1982) and Méphistophélès (1983). At La Scala his roles included Massimiliano (*Il masnadieri*), Rossini's Mosè, Colline, the Grand Inquisitor and Philip II, which he also sang at Munich, San Francisco, Savonlinna and Orange (1990). He sang Zaccaria (*Nabucco*) and Attila at Barcelona (1984) and Bartók's Bluebeard at Budapest (1988), a role he recorded successfully. On the concert platform he is noted for his interpretations of Musorgsky and Shostakovich, and has made much-admired recordings of the latter's Fourteenth Symphony and Suite (op.145) on poems of Michelangelo. His voice has a typically Russian timbre, full and resonant, and he is a powerful actor. Nesterenko has written a book, *Razmishleniya o professii* ('Thoughts on my Profession', Moscow, 1985), and has been involved in a complete

edition of Musorgsky's works. He taught at the Moscow Conservatory, 1975–93, and in 1993 was appointed to the Vienna Conservatory.

ALAN BLYTH

## Nestorian rite, music of the.

See [Syrian church music](#).

## Nestroy, Johann Nepomuk (Eduard Ambrosius)

(*b* Vienna, 7 Dec 1801; *d* Graz, 25 May 1862). Austrian playwright, actor, director and singer. He studied law at the University of Vienna (1817–22), but left without a degree in order to devote himself to singing. At the age of 17 he had sung solo bass in a public performance of Handel's *Alexander's Feast*, and on 24 August 1822 he made his *début* as Sarastro at the Court Opera (Kärntnertheater). He was a member of the company until August 1823, singing ten roles in works by Paer, Rossini, Grétry, Gyrowetz and others, including Don Fernando in *Fidelio*. He then joined the German Theatre at Amsterdam, where in two years he built up his repertory to include Kaspar and Ottokar in *Der Freischütz*, Publius (and later Annius) in *La clemenza di Tito*, Masetto (and later Don Giovanni), Papageno, Pizarro, Adam in Schenk's *Der Dorfbarbier*, and numerous Rossini roles. Towards the end of his Dutch engagement comic character parts begin to figure prominently, a tendency increasingly marked during his *Wanderjahre* (1825–31) as actor and singer at Brno, Graz, Pressburg (Bratislava), Klagenfurt, Vienna and Lemberg (L'viv). He joined Karl Carl's Theater an der Wien in the autumn of 1831, by when he had played 450 different parts. Although he occasionally sang Adam until near the end of his life, and throughout his career nearly all his roles included songs, he had discovered his *métier* as a comic actor well before he resettled in Vienna; and he had also tried his hand as dramatist.

Nestroy was the last and greatest figure in the long line of Viennese popular actor-dramatists; his repertory included both traditional personae from the mid- and late 18th century (Kasperl, and Singspiel comic basses) and Offenbach roles when, late in his career, he helped introduce the Parisian operetta to Vienna. His most characteristic parts, however, are those he wrote for himself in his own plays, over 80 in all (in his whole career he played no fewer than 880 different parts). He was a brilliant satirist, and among his most successful stage works are parodies of Isouard's *Cendrillon* and Rossini's *Cenerentola* (*Nagerl und Handschuh*, 1832, music by Adolf Müller), Meyerbeer's *Robert le diable* (*Robert der Teuxel*, 1833, music by Müller), and *Tannhäuser* (1857, music by Karl Binder); the *Lohengrin* parody (1859, music by Binder) was only moderately successful, and the parodies of *Zampa* (1832) and *Martha* (1848) were failures. During most of his career Nestroy recalled his youthful operatic experiences, incorporating witty allusions and quotations in his quodlibets and often referring in more or less disparaging terms to the world of opera.

Music played a very important part in Nestroy's plays. Until *Das Mädl aus der Vorstadt* of 1841, his 43rd play, the average number of songs, ensembles and choruses is ten or 11, plus instrumental numbers. His next, *Posse, Einen Jux will er sich machen* of less than four months later, has a mere three songs, all intended for Nestroy himself. With the exception of the later operatic parodies and his very last stage work, *Hauptling Abendwind* (1862; an adaptation of *Vent du soir*, given with Offenbach's original music), he limited the use of song in his plays almost entirely to his own roles, eliminating choruses and ensemble finales. The reason is not clear – neither professional jealousy nor economic considerations were responsible, and it is probably most likely that the change was due to a desire to restrict vocal music to the critical, equivocal *couplets* that he wrote for his own roles.

Adolf Müller wrote the music for 41 of Nestroy's plays between 1832 and 1847, including *Lumpacivagabundus* (1833), *Der Talisman* (1840), *Das Mädl aus der Vorstadt* (1841), *Einen Jux will er sich machen* (1842) and *Der Zerrissene* (1844). Michael Hebenstreit wrote the music for ten Nestroy plays from 1843 to 1850, including *Die schlimmen Buben in der Schule* (1847) and *Freiheit in Krähwinkel* (1848); Carl Binder for seven (1851–9); C.F. Stenzel for three; Franz Roser for two; A. Scutta and A.M. Storch for one each. Authorship of some of the lost scores is disputed. For performance outside Austria new scores were sometimes provided, e.g. by Lortzing for *Der Zerrissene*, and songs for *Lumpacivagabundus* and *Einen Jux will er sich machen*. 20th-century operatic adaptations of Nestroy's plays include Sutermeister's *Titus Feuerfuchs* (1958, based on *Der Talisman*) and von Einem's *Der Zerrissene* (1964). The new historical-critical edition contains reductions of the original music of all the plays, including Binder's music for the *Tannhäuser* parody.

## BIBLIOGRAPHY

WurzbachL

- M. Necker:** 'Johann Nestroy: eine biographisch-kritische Skizze', *Johann Nestroy's gesammelte Werke*, ed. V. Chiavacci and L. Ganghofer, xii (Stuttgart, 1891), 95–218
- O. Rommel:** 'Johann Nestroy: ein Beitrag zur Geschichte der Wiener Volkskomik', *J. Nestroy: Sämtliche Werke*, ed. F. Brukner and O. Rommel, xv (Vienna, 1930), 1–357
- F. Brukner, ed.:** *Johann Nestroy's Gesammelte Briefe (1831–1862): Nestroy und seine Bühne im Jahre 1848* (Vienna, 1938)
- O. Rommel:** 'Johann Nestroy, der Satiriker auf der Altwiener Komödienbühne', *Johann Nestroy: Gesammelte Werke*, i (Vienna, 1948/R), 1–193
- E. Hilmar:** 'Die Nestroy-Vertonungen in den Wiener Sammlungen', *Maske und Kothurn*, xviii (1972), 38–98
- W.E. Yates:** *Nestroy: Satire and Parody in Viennese Popular Comedy* (Cambridge, 1972)
- L.V. Harding:** *The Dramatic Art of Ferdinand Raimund and Johann Nestroy: a Critical Study* (The Hague, 1974)
- J. Nestroy:** *Sämtliche Werke: historisch-kritische Ausgabe*, ed. J. Hein and others (Vienna, 1977–)

*Nestroyana* [Journal of the International Nestroy-Gesellschaft] (Vienna, 1979–)

**J. Hein:** *Johann Nestroy* (Stuttgart, 1990)

**W.E. Yates:** *Nestroy and the Critics* (Columbia, SC, 1994)

PETER BRANSCOMBE

## Nest'yev, Izrail' Vladimirovich

(*b* Kerch', Crimea, 4/17 April 1911; *d* Moscow, 19 April 1993). Russian musicologist. He graduated from the faculty of theory at the Moscow Conservatory (1937) and completed his postgraduate studies there under V.Ye. Ferman (1940). He defended his *kandidat* dissertation on Prokofiev in 1945 and was awarded the degree in the following year. After serving in World War II (1941–5) and acting as a correspondent for a Soviet army newspaper, he was the chief editor of music broadcasting for the All-Union Radio (1945–8) and then worked in the editorial office of the journal *Sovetskaya muzika* (1949–59), from 1954 as deputy editor. From 1956 he was associate professor, later professor (from 1974), at the department of foreign music at the Moscow Conservatory. He became a senior research fellow in 1960 at the Institute of Art History (now the State Institute of Artistic Studies of the Ministry of Culture of the Russian Federation), where from 1974 to 1991 he was head of the department for the history of the music of the peoples of the USSR. He was elected a member of the Russian Composers' Union in 1940.

Nest'yev had a broad range of scholarly musical interests, including music both Classical and contemporary, and wrote many monographs, articles and essays on prominent Russian and western European composers. He became a foremost authority on Prokofiev following the publication of his first book on Prokofiev (1946) and later the more detailed biography (1973), which is one of the most well-documented studies of the composer. He also made a special study of Bartók, gaining the doctorate in 1970 for a dissertation on his life and work, and continued his interest in the musical culture of eastern Europe with studies of Janáček, Eisler, and the collaboration of Brecht and Weil. He was in addition the author of the first study in Russian musicology of Puccini (1963), and his book on Dyagilev and the music theatre (1994) marked a renewal of interest by Russian musicologists in the history of their musical culture. Another distinguishing area of interest was the music of everyday life in Russia during the 1920s and variety performers. His monograph *Zvyozd'i russkoy éstradi* ('The Stars of Russian Variety Art', 1970) was the first to provide portraits of such artists of the pre-revolutionary period. Like the work of many Russian musicologists, Nest'yev's research, particularly his evaluation of contemporary music, was restricted by the ideological dogmas within the cultural policy of the Soviet government. His work, however, remains valuable for its lively feeling and enthusiasm for music, its professionalism and for its solid foundation in documentary evidence.

### WRITINGS

'M. Balakirev', *SovM* (1937), no.7, pp.9–29

*Prokof'yev* (diss., Moscow Conservatory, 1946; Eng. trans., 1946, as *Sergei Prokofiev: his Musical Life*, enlarged 2/1960)

- Sovetskaya massovaya pesnya* [The Soviet popular song] (Moscow, 1946)
- Mazepa P.I. Chaykovskogo* [Tchaikovsky's *Mazepa*] (Moscow, 1949, 2/1959)
- Russkaya sovetskaya pesnya* [Soviet Russian song] (Moscow, 1951)
- 'O natsional'noy spetsifike muziki' [National characteristics in music], *Sovetskaya muzika: teoreticheskiye i kriticheskiye stat'i*, ed. V. Vasina-Grossman and others (Moscow, 1954), 63–126
- Prokof'yev* (Moscow, 1957, rev., enlarged 2/1973 as *Zhizn' Sergeya Prokof'yeva* [The life of Prokofiev])
- Yeyo padcheritsa: opera L. Yanacheka* (Moscow, 1960) [Janáček's *Jenůfa*]
- 'Zametki o Malere' [Notes on Mahler], *SovM* (1960), no.7, pp.72–82
- Gans Éysler i yego pesennoye tvorchestvo* [Eisler and his songs] (Moscow, 1962)
- 'Shimanovsky v Rossii' [Szymanowski in Russia], *SovM* (1962), no.11, pp.128–38
- Dzhakomo Puchchini* [Puccini] (Moscow, 1963, 2/1965)
- I pesnya i somfoniya* [Both song and symphony] (Moscow, 1964)
- 'O muzikal'nom avangarde podlinnom i mnimom' [The real and apparent avant garde], *Voprosi éstetiki*, vii (1965), 250–80
- ed., with G.Ya. Edel'man:** *Sergey Prokof'yev: 1953–1965: stat'i i material'i* (Moscow, 1965)
- Na rubezhe dvukh stoletiy: ocherk o zarubezhnoy muzike kontsa XIX – nachala XX veka* [At the turn of the century: an essay on foreign music at the end of the 19th and beginning of the 20th centuries] (Moscow, 1967)
- 'O muzike ustnoy traditsii (o revolyutsionnoy i gorodskoy pesne v Rossii nachala XX veka)' [On the music of the oral tradition (on revolutionary and urban songs in Russia at the beginning of the 20th century)], *Russkaya khudozhestvennaya kul'tura kontsa XIX – nachala XX veka*, ed. A.D. Alekseyev, i (Moscow, 1968), 287–311
- Bela Bartók: 1881–1945: zhizn' i tvorchestvo* (Moscow, 1969; diss., Institut istorii iskusstv, 1970)
- 'Muzika, rozhdyonnaya revolyutsiyey' [Music born of the revolution], *Iskusstvo, revolyutsiyey prizvannoye*, ed. B.I. Rostotsky (Moscow, 1969), 62–108 [on the German song movement, 1918–32]
- Zvyozdi russkoy éstradi* [The stars of Russian variety art] (Moscow, 1970, 2/1974)
- 'Muzika Betkhovena v sovetskoy Rossii (1917–1927)' [Beethoven's music in Soviet Russia (1917–1927)], *Betkhoven*, ed. N.L. Fishman, ii (Moscow, 1972), 239–55
- Introduction to *Istoriya muziki narodov SSSR*, v, ed. Yu.V. Keldish (Moscow, 1974)
- 'Istoriya odnogo sodruzhestva (Bertol't Brekht i Kurt Vayl)' [The history of a collaboration (Brecht and Weil)], *Iz istorii muziki sotsialisticheskikh stran Yevropi*, ed. L.V. Polyakova (Moscow, 1975)
- 'Skryabin i yego russskiye antipodi' [Skryabin and his Russian antipodes], *Muzika i sovremennost'*, x (1976), 45–111
- 'Bartók i Prokof'yev (neskol'ko paralleley)' [Bartók and Prokofiev (some parallels)], *Bela Bartók*, ed. Ye.I. Chigareva (Moscow, 1977), 36–50
- 'Muzikal'niye kruzhki v Rossii: muziakl'naya éстрада' [Musical circles in Russia: variety music], *Russkaya khudozkestvennaya kul'tura kontsa XIX- nachala XX veka*, ed. A.D. Alekseyev, iii (Moscow, 1977)

- Gans Ėysler: yego vremya, yego pesni* [Eisler: his era and his songs] (Moscow, 1981)
- 'O zhanrovo-stilisticheskom sinteze u Shostokovicha', *Dmitri Shostakowitsch: Cologne 1985*, 107–22
- Vek nineshniy i vek minuvshiy* [The present century and the past century] (Moscow, 1986) [incl. G. Ordzhonikidze: 'I. Nest'yev: uchyoniy, kritik, publitsist' [Nest'yev: scholar, critic, publicist], 3–9]
- “Wandernde” Melodien: zum Problem der Migration von Massenliedern', *Beiträge zur Geschichte und Theorie der Musikkultur*, ed. H. Klein (Berlin, 1988), 614–19
- 'O novikh izuchenyakh sovetskoy muziki' [New aspects of Soviet music research], *SovM* (1989), no.2, pp.44–51
- 'Iz istorii russkogo muzikal'nogo avangarda' [From the history of the Russian music avant-garde], *SovM* (1991), no.1, pp.75–87
- Dyagilev i muzikal'niy teatr XX veka* [Diaghilev and music theatre] (Moscow, 1994)

## BIBLIOGRAPHY

- G.B. Bernandt and I.M. Yampol'sky:** *Kto pisal o muzike* [Writers on music], ii (Moscow, 1974) [incl. list of writings]
- 'I.V. Nest'yev', *MAk* (1993), no.4, pp.222–3

YURY KELDĪSH/NELLI GRIGOR'YEVNA SHAKHNAZAROVA

## Nest'yeva, Marina Izrailevna

(b Moscow, 17 Jan 1938). Russian musicologist and critic. She studied music history and theory at the Moscow Conservatory with Mazel', graduating in 1962, and was awarded the *Kandidat* degree in 1988 from the Moscow Institute of Culture. She joined the editorial staff of the journal *Sovetskaya muzika* in 1968, later becoming head of the music theatre section, and is also music critic of a number of newspapers, including the *Mariinskiy teatr* (from 1993). She became a member of the Union of Composers in 1968 and the Union of Theatre Workers in 1990. Nest'yeva's area of interest is Russian contemporary music and she has written on composers such as Tishchenko, Sil'vestrov, Pärt and Chalayev. The main focus of her work, however, is music theatre and in her dissertation for the *Kandidat* degree she examined new aspects of the synthesis of music and theatre in Soviet opera. In her numerous articles on operatic works she has considered a variety of components of this synthesis that range from the artistic composition of a production to the characteristics of individual performers.

## WRITINGS

- 'Arkadiy Ostrovskiy', *Mastera pesni*, ed. I. Olinskaya (Moscow, 1971), 6–64
- 'Perviy violonchel'niy kontsert Borisa Tishchenko' [Tishchenko's First Cello Concerto], *Problemi muzikal'noy nauki*, iii (1971), 142–63
- 'Ėvol'yutsiya Borisa Tishchenko v svyazi s muzikal'no-teatral'nim zhanrom' [The evolution of Tishchenko in the genre of musical theatre], *Kompozitori Rossiyskoy Federatsii*, i, ed. W. Kazenin (Moscow, 1981), 299–356
- Repertuar: zhizn' teatra* [Repertory: the life of the theatre] (Moscow, 1981) [in Russ., Eng.]

- S.S. *Prokof'yev* (Moscow, 1981/R)  
 'Tvorchestvo Valentina Sil'vestrova' [The work of Sil'vestrov], *Kompozitori soyuznikh respublik*, iv (Moscow, 1983), 79–121
- Vladimir Atlantov* (Moscow, 1987)  
 'Magicheskiy kristall v vagnerovskom "Kol'tse"' [The crystal ball in Wagner's *Ring*], *SovM* (1989), no.12, pp.101–11
- 'Sovetskaya opera v kontse 70-kh – nachale 80-kh godov' [Soviet opera of the late 1970s and early 80s], *Muzikal'niy teatr: sobitiya i problemi*, ed. M.D. Sabinina (Moscow, 1990), 12–48
- 'Pust' prazdnik ostanetsya so mnoy' [May the festival stay with me], *MAk* (1992), no.2, pp.29–35
- 'Mir yedin?' [Is the world united?], *MAk* (1993), no.1, pp.3–10
- 'Ozhivayushchiye traditsii' [Enlivening traditions], *Muzikal'niy teatr: nadezhdi i deystvitel'nost*, ed. E. Kurilenko (Moscow, 1993), 7–30
- 'Srez nemetskoy opernoy stseni' [A sample of the German operatic stage], *MAk* (1994), no.3, pp.33–6
- 'Do klassiki nado dorasti' [You have to grow into the classics], *MAk* (1996), no.2, pp.78–87
- 'Otkri'toye prostranstvo' [Open space], *MAk* (1998), nos.3–4, pp.23–33

NELLI GRIGOR'YEVNA SHAKHNAZAROVA

## Nešvera, Josef

(*b* Praskolesy, nr Hořovice, 24 Oct 1842; *d* Olomouc, 12 April 1914). Czech composer and conductor. He received his first instruction in music from his father, a village teacher and organist. While attending secondary school and teacher-training college in Prague, he studied the piano, organ and theory with Josef Krejčí, Josef Foerster and František Blažek. After a short career as a village teacher he devoted himself to music. In 1868 he became director of church music in Beroun, and ten years later he was appointed to a similar position at the cathedral in Hradec Králové. In 1884 he succeeded Pavel Křížkovský as music director at the cathedral in Olomouc, a post he held until his death; he was also active in the town's musical life as a teacher, conductor and critic.

Nešvera was a prolific composer, particularly of church music. In the 1860s and 70s he was in touch with the most important figures in Czech musical life (Smetana was his close friend), and his music from this period shows many features of the new style, especially those relating to the principles of Czech verbal accentuation. Later, through the influence of ecclesiastics who had made him known in Vienna (he taught some of the Habsburg family), he turned largely to strict Cecilianism in his church music. This separated him from modern trends in Czech music, but he nevertheless retained some characteristics of the national style. His mass and requiem settings, and especially the *České pašije* ('Czech Passion') op.17, became very popular and survived until recently in Bohemian Catholic services. His *De profundis* op.49, composed in 1889, shows the influences of Handel's and Dvořák's oratorio styles; it was performed and published in England.

Of Nešvera's secular works, the chorus *Moravě* ('To Moravia') is still popular and became a signature tune of the Moravian Teachers' Choir; it has also been used as an unofficial national anthem, especially during the

Nazi occupation, when the real Czech national anthem was prohibited. Some of his other choral works are still in the repertory as well, and among his songs the *Starosvětské písničky* ('Old-world Ditties') are perhaps the most important. He was less successful as a composer for the theatre as his operas lack true drama; for instance, *Černokněžník* ('The Magician'), is merely a set of sentimental folk sketches. As a composer of instrumental music Nešvera was a miniaturist in the vein of Schumann. His piano music was much used for teaching purposes, and the *Ukolébavka* ('Lullaby') for violin and piano became well known internationally through performances by Ondříček, Kocián and Kubelík.

## WORKS

(selective list)

printed works published in Prague unless otherwise stated

### operas

Bratránek [The Little Cousin] (1, A. Koukal), 1882

Perdita (3, J. Kvapil, after W. Shakespeare: *The Winter's Tale*), 1892, Prague, National, 21 May 1897; Směs [potpourri], arr. pf (n.d.)

Lesní vzduch [The Forest Breeze] (1, Nešvera), 1896, Brno, 23 Jan 1897; ov., arr. pf 4 hands (n.d.) [later rev. in 3 acts]

Černokněžník [The Magician] (3, B. Kazníčov [pseud. of B. Remeš]), 1903–5, Brno, 7 Feb 1906 [later entitled *Radhošť*]

Meerweib (Ger. op, S. Pohl), 1908–10

### sacred vocal

České pašije [Czech Passion] (Bible), solo vv, chorus, org, op.17, 1882 (1882)

De profundis (Ps cxxix), orat, solo vv, chorus, orch, op.49, 1889 (London, 1890)

Job (Bible), orat, op.113, 1912

c25 masses for chorus, org, incl. Missa in honorem Beatae Mariae Virginis, op.16, Missa Sancti Procopii, op.18, Missa Spiritus Sancti, op.19, Missa Sancti Friderici, op.60 (Augsburg, n.d.), Missa Sancti Eugenii, op.74 (Vienna, n.d.), Missa Sancti Leonis, op.94 (Olomouc, n.d.); requiem masses, opp.13 and 38

### other vocal

Cants. for solo vv, chorus, orch, incl. První májová noc [The First May Night], op.50 (1901)

Unacc. choral works, incl. Zpěvem k tanci [Songs for Dancing], female vv (1890); Moravě [To Moravia], male vv (Brno, 1920)

Songs, incl. Starosvětské písničky [Old-world Ditties] (J.V. Sládek), i–iii (1891–5)

### instrumental

Orch: Serenade, str (1891); Sym., g; Vn Conc., D

Chbr: Andante and scherzino, str qt, 1896; 2 str qts, D, G; Pf Trio, E♭, op.91; Suite, vn, pf, op.53 (1890); Ukolébavka [Lullaby], vn, pf; Nocturne, vc, pf, op.29 (1891)

Kbd: Oříšky, pf cycle, op.45 (1888); Plumlovské motivy [Plumlov motifs], op.52 (1890); 12 studies, pf (1891); org works

## BIBLIOGRAPHY

ČSHS



- H. Doležil:** 'K 70. narozeninám Josefa Nešvery' [For Nešvera's 70th birthday], *Smetana*, iii (1912–13), 22–6 [with list of works]
- C. Sychra:** 'Josefa Nešvery hudba církevní' [Nešvera's church music], *Cyril*, xlix (1923), 6–7, 18–22, 39, 42–4, 58–60, 73–9
- M. Remeš:** 'Josef Nešvera', *Časopis vlasteneckého spolku museijního v Olomouci*, lv (1946), 341–66 [with list of works and bibliography]
- E. Chvála:** 'Josef Nešvera', *Almanach České akademie císaře Františka Josefa pro vědy, slovesnost a umění*, xxv (1915), 128
- H. Doležil:** 'Josef Nešvera: k stému výročí narození' [Nešvera on the 100th anniversary of his birth], *Věstník pěvecký a hudební*, xlvi (1942), 123, 140

MIROSLAV K. ČERNÝ

## Netherlands.

See under [Low Countries](#).

## Netherlands Antilles and Aruba.

This region (formerly known as the Dutch West Indies) consists of six islands in the Caribbean Sea: Aruba; Bonaire and Curaçao (known as the Netherlands Leeward Islands); and Saba, St Eustatius and the southern half of St Maarten (the Netherlands Windward Islands). Aruba and those in the Leeward group are situated off the coast of Venezuela, while those in the Windward group are located to the south-east of Puerto Rico, forming part of the chain of islands known as the Lesser Antilles. The total area of the Netherlands Antilles and Aruba is 993 sq. km. The largest island, Curaçao, is 444 sq. km; the smallest, Saba, is 13 sq. km. The combined population is approximately 298,000 which breaks down as follows: Curaçao, 151,000; Aruba, 91,000; St Maarten (Dutch half), 39,000; Bonaire, 14,000; St Eustatius, 1,900; and Saba, 1,000.

Differing histories have left the six islands with diverse populations and varied cultural configurations. All of the islands were originally visited or inhabited by Arawak or Carib Indians. The southern islands of Aruba, Bonaire and Curaçao, after an initial period of Spanish rule, came under Dutch control in 1634; to the north, St Maarten, St Eustatius and Saba were seized by the Dutch during the same decade. Some islands in both the Leeward and Windward groups were captured by Britain or France a number of times before finally being returned to the Netherlands (the northern half of St Maarten, known as St Martin, remains an Overseas Department of France). The extent to which plantation economies and slavery came to dominate varied greatly from one island to the next. Such historical variations help to explain present-day ethnic, religious and linguistic differences. For instance, on Curaçao a majority of people are of African descent, whereas on Aruba a much larger proportion are of Amerindian descent, and on Saba nearly half are primarily of European descent. Curaçao was until recently primarily Roman Catholic, with a small but historically important Jewish minority; in contrast, St Eustatius and St Maarten have long been largely Protestant. While the inhabitants of the Leeward islands speak Papiamentu (a unique creole language with a

vocabulary derived primarily from Portuguese, Spanish and Dutch), as well as Dutch (the official language), those of the Windward islands for the most part speak English as their native language.

These six islands remained a colony of the Netherlands until 1954, when they became an integral part of the Kingdom of the Netherlands, known collectively as the Netherlands Antilles. In 1986 Aruba seceded from the Netherlands Antilles and became an autonomous partner in the Kingdom of the Netherlands.

1. Aruba and Leeward islands.

2. Windward islands.

BIBLIOGRAPHY

KENNETH BILBY

Netherlands Antilles and Aruba

1. Aruba and Leeward islands.

Aruba, Bonaire and Curaçao possess musical cultures that overlap to a considerable extent, although each island displays distinctive musical characteristics. All three share a neo-African, drum-centred tradition known as *tambu* (in Bonaire often referred to as *bari*), a quintessential Netherlands Antilles folk music, particularly on Curaçao, where it has come to serve as an important symbol of Curaçaoan identity and of the African past. In older versions of this tradition, a single drum made from a hollowed log (*tambu*) or wooden barrel (*bari*) is accompanied by a percussion instrument known as *chapi* or *agan* (also known as *gan* or *heroe*), a piece of metal (such as a section of an old plough or the head of a hoe) beaten with an iron rod. Sometimes a scraper or rasp (*wiri*) made from a gourd, cow-horn or serrated metal tube is also included; in the related *bari* tradition of Bonaire, various other instruments, such as guitar and *cuatro* (four-string guitar), are often added to the drum and percussion ensemble. While a lead singer alternates with a repeating chorus, the *tambu* and *wiri* keep up a complex rhythmic interplay. Lyrics are often improvised, and tend to centre on social commentary. Although for many years the African-based *tambu* tradition was suppressed by the Dutch colonial government, it survived by going underground and now enjoys renewed popularity.

Various other genres feature combinations of instruments that are unique to the Netherlands Antilles. The *muziek di zumbi* ('spirit music') of Curaçao, which dates back at least to the 19th century, brought together the *benta* (mouth bow), *tambu grandi* (large version of the *tambu* drum), *triano* (triangle), *chapi* (metallic percussion instrument) and *wiri* (scraper). The *benta* (also known as *janchicobaden*), which has both African and Amerindian antecedents, is made from a branch of the karawara tree, bent and held under tension by a coconut fibre attached to both ends. The player places his mouth at one end and strikes the string with a small stick or spoon handle, simultaneously stopping the string with the back of a knife; by modifying the shape of the oral cavity he is able to further vary the tones. By the early 20th century, the *benta* was often replaced by a flute.

The *simadan* or *seu* (harvest festival) of Curaçao is the setting in which the *cachu* (or *cachu di supla*), an African-derived instrument made from the horn of a cow, is played. The player blows through a hole bored in the side,

a few centimetres from the tip; the tip itself is cut off, creating an opening that is alternately covered and opened with the thumb to change pitch. *Cachu* is played both individually and in ensembles, sometimes along with percussion and call-and-response singing. The *simadan* festivals of Bonaire also feature an African-derived aerophone, the *becu*, made from a stalk of the sorghum plant. The player blows through a reed cut out of the body, both exhaling and inhaling, while changing pitch by alternately closing the two fingerholes. Yet another aerophone is the *carco* (on Bonaire, sometimes called *kinkon*), a large conch shell that is blown at harvest festivals. The *carco* is also used to announce certain holidays and to send signals by imitating speech patterns. Bonaire also has a smaller version known as *cocolishi* or *kiwa*.

An abundance of other distinctive instruments can be found on Aruba and the Leeward islands in various contexts. One of the most interesting is the *bastel* (*bestel*), a type of water drum consisting of a large calabash bowl turned upside down in a tub of water. When struck with two sticks, the instrument is called *seu*; when played with both hands, it is called *bastel*. Virtually identical water drums exist in several parts of Africa. Instruments of Curaçao include the *matrimonial* or *wacharaca* (a percussion instrument made from a thin wooden board to which several small, cymbal-like metal discs are nailed), the *cuchara* (a pair of spoons played as a percussion instrument) and the *kai* (a hand-cranked mechanical piano imported from Venezuela, also known as *kaha di musika*, *doshi di alegria* or *tingilingibox*). The *fio*, a type of folk fiddle, is found in Aruba, while the *bamba*, a stamping tube made of bamboo, is exclusive to Bonaire and is played in pairs of varying length.

A variety of distinctive song traditions exist in Aruba and the Leeward islands. Song genres associated with harvest festivals include *seu*, *simadan* and *wapa*, the latter performed as part of a line dance. Work songs are also found on all the islands. These include digging songs, house-building songs, rowing songs, road-building songs, harvest songs, unloading songs and axe songs. Unique to Aruba is a song genre known as *dande*, a kind of serenading tradition practised during New Year, when groups of singers and backing musicians (on fiddle, guitar and other instruments) go from house to house to perform. Another interesting vocal practice is *tambu di boca* ('mouth drumming'), in which performers vocally simulate the interlocking rhythmic parts that normally make up a *tambu* ensemble (*tambu*, *wiri* and/or *chapi*).

During the 19th century Aruba and the Leeward islands were strongly influenced by the music of both neighbouring Venezuela and Colombia (especially the song and dance forms *joropo* and *pasillo*) and the Spanish Caribbean (*danza* and *merengue*), and soon instruments such as guitar, mandolin and *cuarta* (a local version of the Venezuelan *cuatro*) were regularly featured in local dance ensembles. Because of the popularity of Cuban dance music, the *marimbula* (bass lamellophone) was also introduced. Also important during the 19th century were the various salon or ballroom dances imported from Europe and the United States (such as quadrille, mazurka, schottische, polka, lancers dance and Virginia reel). Both 'purer' and more creolized versions of these have long formed part of the repertoires of dance bands on the Leeward islands. As in many other

parts of the Caribbean, these salon dances, originally associated with the higher social strata, began to absorb elements from various local folk genres; at the same time, they also influenced the latter.

These cross-influences led to various new mixed genres. One of the most popular of these, known as *tumba*, grew partly out of the older *tambu* tradition, to which new instruments such as strings and horns were added, along with musical elements from a number of other Latin American and Caribbean dance styles. By the 1950s, *tumba* was being played by larger orchestras and was also being employed as a compositional form by local composers, some of whom were trained in European art music. Under the influence of other Caribbean musics, it had also branched out into a variety of sub-styles including *tumba guaracha*, *tumba pregona*, *tumba cumbia*, *tumba calypso* and *tumba di carnaval*. Since the 1950s, *tumba* has been the local popular music *par excellence* of Curaçao, Aruba and Bonaire. Some of the creolized European dance music genres that evolved in the islands during the 19th century also retain a strong association with local identity, similarly straddling the vernacular musical traditions of rural areas and the salon music of urban elites. The most important of these is the Antillean waltz (also known as the Curaçaoan waltz), distinguished from its European relatives chiefly by its differently accented rhythmic patterns.

European church and art music also have a long history in the Netherlands Antilles, particularly on Curaçao, where schooled composers have produced a number of works that draw inspiration from both the European art music tradition and the local folk heritage.

## Netherlands Antilles and Aruba

### 2. Windward islands.

Virtually no ethnomusicological research has been carried out on the islands of St Eustatius and Saba. Little is known of older forms of music that might have once been peculiar to St Eustatius; present-day music making on this island is limited almost entirely to popular genres imported from elsewhere in the region, such as steel band music and the *soca* and *zouk* styles of the eastern Caribbean. Saba, on the other hand, has more clearly retained certain elements of an older local musical culture. Dance music has traditionally played an important role in neighbourhood festivities, picnics and other social gatherings on Saba; until fairly recently, dances were held regularly by invitation in private homes ('home parties'), with the location rotating from week to week. Older orchestras generally featured an accordion (locally called 'music box'), one or more drums and a triangle. Drums were usually made from kegs or barrels, over which a single sheepskin or goatskin head was secured and tightened by means of wooden hoops, rope and pegs. Sometimes these were supplemented with an assortment of other percussion instruments, such as maracas, *wera* or *wero* (metal scrapers similar to the *wiri* of the Leeward islands), tambourines, and hoe handles struck with a stick. This older dance music was also sometimes enhanced by additional percussive techniques, such as tapping on tables and chairs, and rapping of knuckles against house partitions. More recently, fiddle, harmonica or guitar could sometimes be heard alongside the accordion. One of the most popular of the older dances was the local version of the quadrille (typically consisting of either

eight or 16 sets). Other dances that came into favour over time included *merengue*, waltzes, 'rhumba' (based on the Cuban *son*) and bolero. The accordion and percussion ensembles that played these genres were gradually supplanted by newer string bands modelled on those found on St Maarten and other islands in the Lesser Antilles. Despite changes in instrumentation, however, some of the older styles continue to be played.

St Maarten also retains a distinctive musical culture (shared to some extent with the French side of the island), though little formal research has been conducted there. Rapid development and the growth of the tourist industry during the second half of the 20th century has helped make St Maarten a major commercial centre and a crossroads for popular musicians from across the Caribbean, many of whom arrive looking for work in hotels and clubs. As a result, the island has become the site of a diverse and unusually cosmopolitan musical scene, influenced by a variety of imported popular genres; at the same time, this recent influx of foreign popular musics has served to eclipse the original folk music of the island, and most of the older styles are rarely performed today.

The indigenous music and dance genre considered most typical of St Maarten is the *ponum* dance (sometimes spelt *ponnum* or *pannum*), which has been characterized by some as the 'national dance'. Thought to have originated among the island's slave population during the early 19th century, this dance is said to have been performed to celebrate emancipation in 1848. The *ponum* dance remained the principal social dance music in rural areas into the early 20th century, when it began to be replaced by string band music. The central instrument was the *pump* drum, a membranophone with a goatskin head. *Pump* drums varied in length from 20 cm to 1 m or more and were played with both hands. Two or more *pump* drums could be played simultaneously, and sometimes the drums were accompanied by other instruments such as a locally made tambourine, various metallic percussion instruments, and, more recently, fiddle, fife and triangle. By the late 19th century, such ensembles included in their repertoires a number of European-derived dance musics, such as quadrille, polka, Scottish reel and maypole music, as well as highly creolized local versions of these known under other names such as the 'wash dance' or the 'salt-picking dance'. *Ponum* dances were also the occasion for the performance of a genre of songs known as *brim* songs.

A related musical genre is the song form known as *quimbe*. These songs were apparently once associated with *ponum* dances and were sometimes accompanied by drumming, but are now usually performed unaccompanied. They belong to a larger Caribbean tradition of topical songs and sung social criticism that includes genres such as calypso. *Quimbe* songs may be composed on the spot and often deal with local gossip and current affairs. In the past, they were sometimes performed in the context of 'contests' in which singers would try to outdo one another with impromptu compositions. Clever and rapid rhyming was an important part of the tradition.

Work songs, performed in call-and-response style, also once formed a part of daily life. These included planting songs, house-building songs, house-

moving songs and arrowroot-pounding songs, most often performed as part of the local cooperative labour tradition known as 'jollification'.

Inter-island migration began to have a major impact on the music of St Maarten during the first few decades of the 20th century. Many St Maarten residents migrated as labourers to the Dominican Republic, where some settled in the British West Indies enclave at San Pedro de Macorís. A number of these returned to St Maarten in the late 1920s and introduced new instruments such as guitar, accordion, *marimba* (bass lamellophone, of Cuban origin) and *tambora* (double-headed drum of Dominican origin), as well as a new style based on Dominican and Cuban genres such as *merengue*, bolero and *guaracha*. Other migrants returned from periods of staying on Curaçao, Aruba, Anguilla, St Kitts and various other islands, and, along with visiting musicians from these islands, injected other new elements and instruments into the mix, such as mandolin, concertina, flute, *tres* (a guitar with three sets of doubled strings, known as *trey* in St Maarten), *bahoe* (a bass aerophone made of bamboo or metal pipe) and *wiri* (a serrated metal or gourd rasp also played on Curaçao, Aruba and other islands, known as *wiro* on St Maarten). This cosmopolitan mix of instruments and styles fused with elements from the indigenous *ponum* and *quimbe* traditions, forming the basis of St Maarten's unique string band tradition. At a variety of festive events known as 'casa dances', 'house concerts', 'bullfight dances' and 'two-sou dances', these new string bands forged a pan-Caribbean sound, playing local versions of genres such as *merengue*, mazurka, bolero, calypso, polka, waltzes and *tumba*. This local string band tradition remains fairly vigorous on both the Dutch and French sides of the island.

#### [Netherlands Antilles and Aruba](#)

### **BIBLIOGRAPHY**

#### **and other resources**

*GEWM, ii* (D. Sheehy)

**N. van Meeteren:** *Volkskunde van Curaçao* (Scherpenheuvel, 1947)

**L. Lekis:** *Dances of Curaçao* (New York, 1954)

**R. Boskaljon:** *Honderd jaar muziekleven op Curaçao* (Assen, 1958)

**L. Lekis:** *Folk Dances of Latin America* (New York, 1958)

**L. Lekis:** *Dancing Gods* (New York, 1960)

**P. Brenneker:** 'Muziek', *Sambumbu*, iii (Curaçao, 1970), 511–21

**E. Palm:** *Muziek en musici van de Nederlandse Antillen* (Curaçao, 1978)

**J. Crane, ed.:** *Saba Silhouettes* (New York, 1987)

**J. Gansemans:** 'Le marimbula, un lamellophone africain aux Antilles néerlandaises', *Cahiers de musiques traditionnelles*, ii (Geneva, 1989), 125–32

**L.M. Sekou, ed.:** *Fête: Celebrating St. Martin's Traditional Festive Music* (Philipsburg, 1992)

**M.P. Sypkens Smit:** *Beyond the Tourist Trap: a Study of Sint Maarten Culture* (Amsterdam, 1995)

**R. Rosalia:** *Tambú: de legale en kerkelijke repressie van Afro-Curaçaoose volksuitingen* (Zutphen, 1997)

#### **recordings**

*Caribbean Dances*, Folkways FW 6840 (1953) [includes selections from Curaçao]  
*Dances of Curaçao*, Monogram 131/Alcoa 445 (1954)  
*Zojojo i su grupo: trata imagina*, Isidora n.n. (1981) [*tambu* music from Curaçao]  
*Aruba-Bonaire-Curaçao: Volksmuziek-musique populaire*,  
Etnomusicologisch Centrum Paul Collaer ECPC 01 (1982) [incl. notes by J. Gansemans]; reissued as *Tumba, Cuarta and Kai*, Original Music OMC201 (n.d.)  
*Issoco's Greatest Hits*, Grupo Issoco (1991) [*muziek di zumbi* from Curaçao]  
*Fête*, House of Nehesi (1992) [string band music from St Maarten]  
*ABC of the Antilles*, Philips PHI 444 (n.d.)

## Netherlands Vocal Ensemble.

Dutch ensemble founded by [Marinus Voorberg](#).

## Netherlands Wind Ensemble.

Dutch ensemble. It was formed in 1959 by Amsterdam Conservatory pupils under the direction of Thom de Klerk, first bassoonist of the Concertgebouw Orchestra. After his death in 1966 it took the form of a foundation consisting of a classical wind octet (two oboes, two clarinets, two bassoons, two horns), expanding as repertory required to an ensemble of between 20 and 30 musicians under the conductor Edo de Waart. From 1971 they engaged conductors only when performing works for a large complement. In 1988 the original players were replaced by younger wind players from the main Dutch symphony orchestras who represent a new generation of Dutch wind playing. During the 1960s and 70s the ensemble became popular with a large and young audience for its revolutionary approach to concerts, and often made use of theatrical elements. Unconventional programming, combining old and new music in an adventurous way, has become a characteristic of its concerts in the Concertgebouw and, more recent in the 'rock temple' Paradiso in Amsterdam.

Since 1972 the Netherlands Wind Ensemble has given a spectacular annual New Year concert in the Amsterdam Concertgebouw, which has been televised since 1995. Over the years the ensemble has toured throughout the world. Its repertory ranges from Mozart to 20th-century music, and includes many specially commissioned works by Dutch composers.

TRUUS DE LEUR

## Netti, Giovanni Cesare

(*b* Putignano, nr Bari, ?4 Sept 1649; *d* Naples, July 1686). Italian composer and organist. He was a member of the clergy. *RicordiE* gives his date of birth as 1649, but according to Di Giacomo (1924) he was eight years old when, in 1663, he entered the Conservatorio della Pietà dei Turchini at

Naples. He studied there until 1667, during which time Giovanni Salvatore was *maestro di cappella*. From 1675 (1679 according to Di Giacomo) he was supernumerary organist without pay in the royal chapel, Naples, and was appointed regular organist in 1684. In 1680 he was chosen over Francesco Provenzale as *maestro di cappella* of the Tesoro di S Gennaro at Naples Cathedral. A manuscript of cantatas (GB-Lbl Add.14218), of south Italian provenance, most of which are signed 'D.G.C.N.', may be by him. One of the cantatas (unsigned) is dated 29 June 1683.

## WORKS

Adamiro (op, B. Pisani), Naples, Palazzo Reale, 1681, *I-Nc*

? La Filli (op) ?Naples, Casa Cappello, ? carn. 1682, *Nc*

Serenata, S, bc, *Rn*

Cants. or arias, *MC, Nc*

## BIBLIOGRAPHY

*Eitner*Q

*Ricordi*E

**S. Di Giacomo:** *Maestri di cappella, musicisti & istromenti al Tesoro di San Gennaro nei secoli XVII & XVIII* (Naples, 1920), 9, 14

**S. Di Giacomo:** *Il Conservatorio di Sant'Onofrio a Capuana e quello di S.M. della Pietà dei Turchini* (Palermo, 1924), 101–2, 222

**E. Dagnino:** *L'archivio musicale di Montecassino* (Monte Cassino, 1929), 290

**U. Prota-Giurleo:** 'Notizie inedite intorno a Gio. Bonaventura Viviani', *Archivi d'Italia e rassegna internazionale degli archivi*, 2nd ser., xxv (1958), 225–38, esp. 230

**L. Bianconi:** 'Funktionen des Operntheaters in Neapel bis 1700 und die Rolle Alessandro Scarlatti', *Alessandro Scarlatti: Würzburg 1975*, 32–111 [see also discussion, 112–16]



## Nettl, Bruno

(b Prague, 14 March 1930). American ethnomusicologist of Czech birth. He was educated at Indiana University (AB 1950; MA 1951; PhD 1953) and the University of Michigan (MA 1960). His distinguished teaching career has been anchored at the University of Illinois at Urbana-Champaign (appointed associate professor of music, 1964; professor of music and anthropology, 1967–92; emeritus professor, 1992), but has included numerous guest professorships, including Kiel (Fulbright professor 1956–8), Washington (1985, 1988, 1990), Louisville (Bingham Professor 1983), Colorado College (1992, 1998), Harvard (1990), and Chicago (1996). Among numerous honours are two honorary doctorates (Chicago 1993; Illinois 1996), the Fumio Koizumi Prize (Tokyo 1993), and a Festschrift (1991).

Nettl's scholarship has been seminal for the growth of ethnomusicology during the second half of the 20th century. He has written or edited numerous works surveying and broadening theoretical and methodological principles, notably *Theory and Method in Ethnomusicology* (1964), *The Study of Ethnomusicology: 29 Issues and Concepts* (1983), and



*Comparative Musicology and Anthropology of Music* (with P.V. Bohlman, 1991). He has also published extensively on a variety of topics, including Native American music, folk and traditional music, the Middle East (especially Iran), the intellectual history of ethnomusicology, urban ethnomusicology, local music ethnography and improvisation. He has influenced musical scholarship through extensive editorial activities, from journal editorships (*Ethnomusicology* 1961–5, 1998–2002) to advisory boards (AMS committee for publications of American music and *Garland Encyclopedia of World Music*) to monograph series (Detroit Monographs in Musicology and Chicago Studies in Ethnomusicology).

Nettl's influence on modern musical scholarship crosses disciplinary as well as international borders. He has encouraged rapprochement and cooperation among all domains of musical scholarship, and has strengthened the interdisciplinary potential of ethnomusicology by drawing from folklore studies, anthropology and the social sciences. The influences of his approaches to world music are also evident in his activities as a teacher, which embrace all levels of music education, and appear in his articles and classroom textbooks, as well as the characteristically lucid quality of all his published work. Many leading ethnomusicologists have studied with Nettl and written dissertations advised by him. It has been the greatest measure of his intellectual breadth and diversity that his former students have not formed a single school, but have established new directions both for ethnomusicology and modern musical scholarship generally.

## WRITINGS

- American Indian Music North of Mexico: its Styles and Areas* (diss., Indiana U., 1953; Philadelphia, 1954 as *North American Indian Musical Styles*)  
'Stylistic Variety in North American Indian Music', *JAMS*, vi (1953), 160–68  
'Musical Culture of the Arapaho', *MQ*, xli (1955), 325–31  
*Music in Primitive Culture* (Cambridge, MA, 1956)  
'The Hymns of the Amish: an Example of Marginal Survival', *Journal of American Folklore*, lxx (1957), 323–8  
'Historical Aspects of Ethnomusicology', *American Anthropologist*, lx (1958), 518–32  
'Notes on Musical Areas', *AcM*, xxx (1958), 170–77  
*Cheremis Musical Styles* (Bloomington, IN, 1960)  
*An Introduction to Folk Music in the United States* (Detroit, 1960, enlarged 3/1976 as *Folk Music in the United States*)  
*Reference Materials in Ethnomusicology* (Detroit, 1961, 2/1967)  
*Theory and Method in Ethnomusicology* (New York, 1964)  
*Folk and Traditional Music of the Western Continents* (Englewood Cliffs, NJ, 1965, 3/1990)  
'Studies in Blackfoot Indian Musical Culture', *EthM*, xi (1967), 141–60, 293–309; xii (1968), 11–48 (with S. Blum), 192–207  
**with B. Foltin:** *Daramad of Chahargah: a Study in the Performance Practice of Persian Music* (Detroit, 1972)  
'Taqsim Nahawand: a Study of Sixteen Performances', *YIFMC*, v (1974), 11–50  
'Thoughts on Improvisation: a Comparative Approach', *MQ*, lx (1974), 1–19

- with C.E. Hamm and R. Byrnside:** *Contemporary Music and Music Cultures* (Englewood Cliffs, NJ, 1975)
- 'On the Question of Universals', *World of Music*, xix/1–2 (1977), 2–12
- 'Some Aspects of the History of World Music in the Twentieth Century: Questions, Problems, and Concepts', *EthM*, xxii (1978), 123–36
- ed.:** *Urban Musical Cultures: Tradition and Change* (Urbana, IL, 1978)
- The Study of Ethnomusicology: 29 Issues and Concepts* (Urbana, IL, 1983)
- 'In Honor of our Principal Teachers', *EthM*, xxviii (1984), 173–85
- 'Western Musical Values and the Character of Ethnomusicology', *World of Music*, xxiv (1984), 29–43
- The Western Impact on World Music* (New York, 1985)
- 'World Music in the Twentieth Century: a Survey of Research on Western Influence', *AcM*, lviii (1986), 360–73
- The Radif of Persian Music: Studies of Structure and Cultural Context* (Champaign, IL, 1987, 2/1992)
- 'The IFMC/ICTM and the Development of Ethnomusicology in the United States', *YTM*, xx (1988), 19–25
- Blackfoot Musical Thought: Comparative Perspectives* (Kent, OH, 1989)
- ed., with P.V. Bohlman:** *Comparative Musicology and Anthropology of Music: Essays on the History of Ethnomusicology* (Chicago, 1991) [incl. 'The Dual Nature of Ethnomusicology in North America: the Contributions of Charles Seeger and George Herzog', 266–74]
- with others:** *Excursions in World Music* (Englewood Cliffs, NJ, 1992, 2/1997)
- 'Mozart and the Ethnomusicological Study of Western Culture', *Disciplining Music: Musicology and its Canons*, ed. K. Bergeron and P.V. Bohlman (Chicago, 1992), 137–55
- 'La musica dell'antropologia e l'antropologia della musica: una prospettiva nord-americana', *Antropologia della musica e culture mediterranee: Venice 1992*, 37–56
- 'Recent Directions in Ethnomusicology', *Ethnomusicology: an Introduction*, ed. H. Myers (London, 1992), 375–99
- ed., with others:** *Community of Music: an Ethnographic Seminar in Champaign-Urbana* (Champaign, IL, 1993) [incl. 'A Place for all Musics? The Concentric Circles of Music Building', 93–105]
- Heartland Excursions: Ethnomusicological Reflections on Schools of Music* (Urbana, IL, 1995)
- ed., with M. Russell:** *In the Course of Performance: Studies in the World of Musical Improvisation* (Chicago, 1998)

## BIBLIOGRAPHY

- S. Blum, P.V. Bohlman and D.M. Neuman, eds.:** *Ethnomusicology and Modern Music History: Festschrift Bruno Nettl* (Urbana, IL, 1991) [incl. list of writings, 278–305]

PHILIP V. BOHLMAN

## Nettl, Paul

(*b* Hohenelbe [now Vrchlabí], Bohemia, 10 Jan 1889; *d* Bloomington, IN, 8 Jan 1972). American musicologist of Czech-German descent, father of [Bruno Nettl](#). He was educated at the German University in Prague, where he studied law (JurD 1913), musicology with Heinrich Rietsch (PhD 1915)

and theory with Gerhard von Keussler. After military service in World War I he worked in Vienna under Adler. In 1920 he returned to Prague, where he taught at the German University and served temporarily as head of the musicological institute. In 1930, when it became clear that his Jewish origins would prevent permanent academic advancement, he became more active in journalism, and became music director for German radio in Czechoslovakia (1933). After the German occupation in 1939 he made his way to the USA, where he taught at the Westminster Choir College in Princeton, New Jersey, and in New York and Philadelphia. He was professor of musicology at Indiana University in Bloomington (1946–59), and also held positions at the Cincinnati Conservatory and at Roosevelt University in Chicago. After his retirement he continued to write and to teach part-time at Indiana until 1963, also lecturing for Südwestdeutscher Rundfunk, Stuttgart, and elsewhere. Nettl published many books and articles dealing with his primary research subjects: the music of the 17th and 18th centuries, Austrian and Bohemian music history, dance history, Mozart and Beethoven. He also wrote widely for the general reader, covering such diverse subjects as Mozart's involvement with freemasonry, national anthems, Luther and music, and Casanova and music; he published over 400 items altogether.

## WRITINGS

- Vom Ursprung der Musik* (Prague, 1918)  
 'Über ein handschriftliches Sammelwerk von Gesängen italienischer Frühmonodie', *ZMw*, ii (1919–20), 83–93  
 'Exzerpte aus der Raudnitzer Textbüchersammlung', *SMw*, vii (1920), 143–4  
 'Die Wiener Tanzkomposition in der zweiten Hälfte des 17. Jahrhunderts', *SMw*, viii (1921), 45–175  
*Alte jüdische Spielleute und Musiker* (Prague, 1923)  
*Musik und Tanz bei Casanova* (Prague, 1924)  
 'Beitrag zur Geschichte des deutschen Singballetts, sowie zur Öttinger und Nördlinger Musikgeschichte', *ZMw*, vi (1923–4), 608–13  
*Musik-Barock in Böhmen und Mähren* (Brno, 1927)  
 'Zur Geschichte der kaiserlichen Hofkapelle von 1636–1680', *SMw*, xvi (1929), 70–85; xvii (1930), 95–104; xviii (1931), 23–35; xix (1932), 33–40  
*Der Prager Kaufruf* (Prague, 1930)  
*Das Wiener Lied im Zeitalter des Barock* (Vienna, 1934)  
*Mozart in Böhmen* [after R. Procházka's *Mozart in Prag*] (Prague, 1938)  
*The Story of Dance Music* (New York, 1947/R)  
*The Book of Musical Documents* (New York, 1948/R)  
*Luther and Music* (Philadelphia, 1948/R)  
*Goethe und Mozart: eine Betrachtung* (Esslingen, 1949)  
*The Other Casanova* (New York, 1950/R)  
*Forgotten Musicians* (New York, 1951/R)  
*National Anthems* (New York, 1952, enlarged 2/1967)  
*Der kleine Prophet von Böhmisches-Brod: Mozart und Grimm* (Esslingen, 1953)  
 ed.: *Beethoven Encyclopedia* (New York, 1956/R, 2/1967/R as *Beethoven Handbook*)  
*Mozart and Masonry* (New York, 1957/R)

*Beethoven und seine Zeit* (Frankfurt, 1958)  
*Georg Friedrich Händel* (Berlin, 1958)  
'Heinrich Franz Biber von Bibern', *SMw*, xxiv (1960), 61–86  
*The Dance in Classical Music* (New York, 1963)  
**ed. R.T. Daniel:** *Paul Nettl: Selected Essays* (Bloomington, IN, 1975)

### EDITIONS

*Wiener Tanzmusik in der zweiten Hälfte des 17. Jahrhunderts*, DTÖ, lvi, Jg.xxviii/2 (1921)  
*Heinrich Biber: Serenade für fünf Streichinstrumente (Nachwächter-Bass) und Cembalo*, NM, cxii (1934)  
**with F. Reidinger:** H.I.F. Biber: *Harmonia artificiosa-ariosa*, DTÖ, xcii (1956)

### BIBLIOGRAPHY

**T. Atcherson:** *Ein Musikwissenschaftler in zwei Welten* (Vienna, 1962) [bio-bibliography; incl. autobiographical sketch by Nettl]  
**C.E. Steinzor:** *American Musicologists, c.1890–1945: a Bio-Bibliographical Sourcebook to the Formative Period* (New York, 1989), 173–99

RAMONA H. MATTHEWS

## Neubauer [Neubaur], Franz Christoph

(*b* Hořín, nr Mělník, c1760; *d* Bückeberg, 11 Oct 1795). Czech violinist and composer. He was born of peasant parentage in the Czech-speaking part of central Bohemia. He received his early musical training from a local schoolmaster and was already a skilled violinist and composer when, still very young, he went to Prague to continue his studies. Like many of his Czech contemporaries he left his native country, and his early travels took him to various monasteries in Bavaria, performing and composing in return for food and lodging. Documentary records indicate that in autumn 1780 he visited the Augustinian monasteries Au am Inn and Gars am Inn as well as the Benedictine monastery Attel am Inn. In 1781 he stayed in the Upper Bavarian cloisters of Diessen, Andechs, Schäfflarn and Fürstenfeld. Further journeys took him to Munich and Vienna, where, according to Schlichtegroll, he made the acquaintance of Haydn, Mozart, and his compatriots Kozeluch and Wranitzky. Important among other monasteries visited were Ottobeuren, where he taught music intermittently from 1783 to 1787, St Blasien (1786), and Schöntal, where Abbé Vogler expressed great admiration for his talents; records also confirm sojourns in Konstanz, Speyer, Heilbronn, Zürich and Koblenz. Neubauer obtained his first permanent position at Weilburg in 1790, but was forced to flee by the invasion of the French revolutionary armies. Following several appearances as a performer in Hannover, he briefly held a position at Minden before finally accepting an invitation from the Princess of Schaumburg-Lippe to join the court at Bückeberg. The resident Konzertmeister there was J.C.F. Bach, and Neubauer's arrival precipitated immediate rivalry between the two composers. After Bach's death Neubauer succeeded him, but within a year he succumbed to an illness that was attributed to excessive drinking.

Neubauer was a prolific and remarkably facile composer, as is shown by the number and variety of works he wrote during his short life. Predictably, as with most minor composers of the late 18th century, the influence of Haydn and Mozart can be detected in his works, which, although somewhat uneven, are considerably more than an eclectic fusion of traits from both composers, and reveal a skilled craftsman and imaginative composer with a marked individuality. His symphonies, quartets, concertos (particularly that for piano) and a piano trio are among his best instrumental works. For the most part they adhere to the three-movement plan, but in other respects are typical of his age. The forms are clear and well balanced, with the expected tonal organization of the Classical period, but in the development sections far-ranging modulations emphasize mediant relationships that are approached by shifts from major to minor. The quartets are not in the customary violin-dominated style, and go far towards achieving equal participation of all the instruments.

Although he was known among earlier chroniclers principally as a 'Sonatenkomponist', recent research confirms that Neubauer's considerable body of church music occupied a significant position at the time. His *Missa Solemnis ex Dis* is notable for containing a clarinet part and his *Stabat mater* (1781) is of remarkable quality. Other vocal music includes collections of solo songs, some of which achieve a surprising equality between voice and piano.

## WORKS

### instrumental

#### thematic index in Sjoerdsma

Orch: Sym. periodique no.1 (Mainz, 1790), as op.1 (Offenbach, 1791); 3 syms., op.4 (Offenbach, 1791–2), no.3 ed. E. Hradecký (Prague, 1957); 3 syms., op.8 (Offenbach, 1793–4); La bataille, op.11 (Offenbach, 1794), ed. in The Symphony 1720–1840, ser. B, xiv (New York, 1985); 3 syms., op.12 (Offenbach, 1795); Fl Conc., op.13 (Offenbach, 1795); Pf Conc., op.21 (Brunswick, 1798); Variations, fl, orch, op.9 (Augsburg, 1802); Vc Conc. (Mainz, c1803); Vn Conc., ed. A. Slivanská (Prague, 1986); syms., *D-DO, Rtt, I-Fn*

Qts: 3 str qts (Speyer, 1785); 6 str qts (Heilbronn, 1792); 3 str qts, op.3 (Offenbach, 1792), no.3 ed. in RRMCE, xxi (Madison, WI, c1985); 4 str qts, op.6 (Offenbach, 1792); 3 str qts, op.7 (Offenbach, 1793); 6 qts, fl, str (Vienna, 1788), 1 ed. in RRMCE, xxi (Madison, WI, c1985)

Trios: 1 for 2 fl, va (London, 1792); 3 for fl, vn, va, op.14 (Offenbach, 1793), no.2 ed. in RRMCE, xxi (Madison, WI, c1985), as op.3 (Augsburg, c1797), no.3 ed. P. Borman (Hamburg, 1954); 1 for vn, vc, pf, op.20 (Brunswick, 1798); 3 for fl, vn, vc, op.6 (Augsburg, c1800); 3 for 2 vn, vc, op.8 (Augsburg, c1803); 6 for vn, va, b, bn, *A-KR*

Duos (sonatas, solos): 1 for vn, pf (Speyer, 1791); 4 for vn, va, op.5 (Offenbach, 1792); 3 for vn, vc, op.9 (Offenbach, 1794); 3 for 2 vc, op.10 (Offenbach, 1794); 6 for vn, va, op.13 (Augsburg, 1797), 1 ed. in RRMCE, xxi (Madison, WI, c1985); 6 for fl, vc, op.21 (Brunswick, 1798); 3 for 2 fl, op.15 (Offenbach, 1799); 2 for vn, va (Paris, 1799); 3 for 2 vn, op.4 (Augsburg, c1798), no.1 ed. in RRMCE, xxi (Madison, WI, c1985); 3 for 2 fl, op.5 (Augsburg, c1798); 3 for 2 fl, op.7 (Augsburg, 1801); 3 for vn, va, op.10 (Augsburg, c1803), ed. W. Altmann (Hanover, 1932); 3 for 2 vn, op.11 (Augsburg, 1804); 3 for vn, va, op.12 (Augsburg, 1804); 6 for 2 vn, op.14

(Augsburg, 1804); 1 for vn, va (Bonn, 1807–8); 3 for 2 vn, op.35 (Augsburg, c1819); 1 for vn, b (Amsterdam, n.d.)

Miscellaneous: Pieces, pf (Speyer, 1784–7); Variations, vn, pf (Vienna, 1791); Variations, vn, va, op.14 (Augsburg, 1797); Notturmo, 2 fl, va, op.11 (Augsburg, c1803); Variations, fl, vn, va, op.16 (Augsburg, c1806); 2 serenades, strs, wind, *D-Mbs*; 5 parthias, wind, *A-KR*; 2 parthias, wind, *CH-E*; parthia, strs, wind, *D-DS*; March, strs, wind, *A-KR*; Notturmo-Divertimento, *I-Fn*; Andante lieto, fl, pf, *CH-E*; 9 pieces, pf, *D-OBS*

### sacred vocal

Hymne auf die Natur (orat) (Zürich, 1787)

Cantata über die Lage des deutschen Vaterlandes (Rinteln, 1795)

Der Herr ist würdig (cant.), *D-Bsb*

Hymnus solemnis, *Bsb*

Stabat mater, *A-Ssp*

c40 masses, 8 requiem, 11 lits, 4 vespers, 8 TeD, numerous offs, grads, Marian ants, other liturgical works: *A-KR*, *Sp*; *CH-E*, *EN*, *FF*, *R*, *SO*, *Zz*; *D-Au*, *BAR*, *Bsb*, *FÜS*, Konstanz, St Stephan, *Mbs*, *MGB*, *MÜs*, *NT*, *OB*, *OBS*, *SBj*, *TI*, *URS*, *WEY*, *WS*

### secular vocal

Fernando und Yariko (Spl, 3, K. von Eckhartshausen), ? Munich, 1784, Vienna, 1786 (Zürich, 1788/R1986 in GOB, ix)

Arias: Die Fürstengruft, 1v, pf, *D-Bsb*; Sponse me, 1v, str, *Bsb*

13 songs, 1v, pf (Zürich, 1788); 24 songs, 1v, pf (Zürich, 1795)

### theoretical works

Eine Erleichterung zu der musikalischen Composition (MS, *CH-E*, 1783)

### BIBLIOGRAPHY

*Diabacz*KL

*Wurzbach*L

**C.F. Cramer**: *Musik* (Copenhagen, 1789), 270ff

**F. Schlichtegroll**: 'Franzistus Neubauer, Fürstl. Weilburgischer Capellmeister', *Nekrolog auf das Jahr 1795* (1798), 395–403; ed. R. Schaal in *Musiker-Nekrologe* (Kassel, 1954)

**W.H. Riehl**: *Musikalische Charakterköpfe*, i (Stuttgart, 1861), 230ff

**D. Wilss**: *Zur Geschichte der Musik an den oberschwäbischen Klöstern im 18. Jahrhundert*, i (Stuttgart, 1925), 30, 35

**R.D. Sjoerdsma**: *The Instrumental Works of Franz Christoph Neubauer (1760–95)* (diss., Ohio State U., 1970)

**R. Münster**: 'Franz Christoph Neubauer, ein böhmischer Komponist in süddeutschen Klöstern', *Musik Mitteleuropas in der 2. Hälfte des 18. Jahrhunderts: Bratislava 1992*, 47–55

R.D. SJOERDSMA (work-list with ROBERT MÜNSTER)

## Neubauer [Neubaur, Niebuhr], Johann

(fl mid-17th century). German composer. On 9 August 1649 he dedicated from Kassel to Landgrave Wilhelm VI of Hesse a collection of four- and five-part dances with continuo that was probably intended for publication

but remained in manuscript: *Neue Pavanen, Galliarden, Balletten, Couranten, Allemanden und Sarabanden* (in *D-Kl*). He is otherwise not heard of at Kassel or indeed anywhere else. He has been confused with Georg Nub, a musician at the Vienna court. A sacred vocal work (also in *Kl*) is attributed to him, as were three others (now lost, formerly in *D-Lm*). His 1649 collection consists of eight suites. Five comprise the first four dances listed in the title; to each of the other three an allemande and saraband are added in the mode opposite to that of the rest of the suite (e.g. in no.7, which is in C major, the extra movements are in C minor). The dances within a suite are not thematically related.

## BIBLIOGRAPHY

*MGG1* (C. Engelbrecht) [incl. fuller bibliography]

H. Walter: *Musikgeschichte der Stadt Lüneburg* (Tutzing, 1967), 171, 174–5

## Neuber, Ulrich

(*b* ?Prague; *d* Nuremberg, 1571). German printer, brother of [Valentin Neuber](#). His professional dealings with the city of Prague suggest that he may have been born there. He married Margaretha Rüplin in 1539 and in 1541 became a citizen of Nuremberg, where he founded a printing house with [Johann vom Berg](#). The firm of Berg and Neuber, which flourished 1541–63, published at least 122 editions of music, notably motet anthologies. After Berg's death in 1563, its colophon changed to 'Ulrich Neuber and Johann vom Berg's heirs'; after the marriage of Berg's widow Katherina vom Berg to Dietrich [Gerlach](#) in 1565 it changed again to that of Gerlach and Neuber. Neuber left the firm and started his own between 1566 and 1568, and in 1569 he bought a house 'am Ponersberg'. He took over some of the catalogue of the joint firm and successfully published these and other items.

In 1573, Neuber's widow married the printer Valentin Geissler, who later became an official printer to the Nuremberg city council. Of Neuber's seven children, one son, Georg (Jörg), was active as a printer (in Nuremberg in the 1570s), and another, Wolfgang, became a bookseller. Christoff Neuber, also a printer, was probably either a cousin or a brother of Ulrich.

For bibliography see [Berg, Johann vom](#)

SUSAN JACKSON

## Neuber, Valentin

(*b* ?Prague; *d* Nuremberg, bur. 6 Feb 1590). German printer, brother of [Ulrich Neuber](#). In 1548 he married Kungund Wachter, the widow of Hans Wachter, and thereby became heir to Wachter's printing firm; in the following year he received Nuremberg citizenship, and from 1583 he was a member of the greater city council. He published a large number of polyphonic lieder and monophonic kirchenlieder and some works on music

theory, such as Listenius's *Musica* and several editions of Heinrich Faber's *Compendiolum musicae*. Neuber was probably closely related to Christoff Neuber, another Nuremberg printer. One of his heirs was Hans Neuber, a lutenist in Prague; this fact and his dealings with the city of Prague suggest that he may have been born there.

## BIBLIOGRAPHY

- P. Cohen:** *Musikdruck und -Drucker zu Nürnberg im sechzehnten Jahrhundert* (Nuremberg, 1927) [incl. list of titles]
- R. Wagner:** 'Nachträge zur Geschichte der Nürnberger Musikdrucker im sechzehnten Jahrhundert', *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg*, xxx (1931), 109–51
- S. Jackson:** *Johann vom Berg and Ulrich Neuber: Music Printers in Sixteenth-Century Nuremberg* (diss., CUNY, 1998)

THEODOR WOHNHAAS, SUSAN JACKSON

## Neue Bach-Gesellschaft.

See [Bach-Gesellschaft](#).

## Neue Deutsche Welle.

See [New wave](#).

## Neue Einfachheit (Ger.: 'New Simplicity').

A short-lived movement that flourished in the later 1970s and early 1980s, conceived in reaction to the formalized, abstracted compositional procedures of postwar avant-garde music. Although some critics argued that such composers as Henze and Reimann were forerunners of the Neue Einfachheit, it was essentially a tendency within the younger generation of German composers, such as Hans-Jürgen von Bose (*b* 1953), Hans-Christian von Dadelsen (*b* 1948), Detlev Müller-Siemens (*b* 1957), Wolfgang Rihm (*b* 1952), Wolfgang von Schweinitz (*b* 1953), Ulrich Stranz (*b* 1946) and Manfred Trojahn (*b* 1949). They sought a more immediate relationship, unmediated by complex precompositional planning, between their creative impulse and its musical expression and, by extension, between their music and its listeners. This intended directness of expression was an echo of the 'Einfachheit' to which the authors of the 18th- and 19th-century German lied had aspired, but it was most usually represented in works of the Neue Einfachheit by a re-engagement with the gestural and tonal language of late Romantic German music, by a return to more traditional instrumental groupings, such as the string quartet and symphony orchestra, and, in works involving text, often by the use of specifically German subject matter.

Other terms used to categorize this music included 'Neue Innigkeit' (new inwardness), 'New (or Neo-) Romanticism', 'New Sensuality' and 'New Tonality'. Confusingly, the English term 'New Simplicity' was also used of



minimalist music. Of the composers of the Neue Einfachheit only Dadelsen, however, has made significant use of repetition and the Neue Einfachheit is perhaps best understood as an essentially national phenomenon, a musical equivalent of the revival of figurative and other representational imagery in the 'New German Painting' of Baselitz and Lüpertz, which also achieved critical prominence during the same period.

## BIBLIOGRAPHY

- O. Kolleritsch, ed.:** *Zur 'Neuen Einfachheit' in der Musik* (Vienna, 1981)
- C. von Blumröder:** 'Formel-Komposition – Minimal Music – Neue Einfachheit: musikalische Konzeptionen der siebziger Jahre', *Neuland*, ii (1981–2), 183–205
- D. Rexroth:** 'New Music: Autonomy and Presentation', *CMR*, xii (1995), 5–12
- A. Heidenreich:** 'Ein Rhythmus in Alltäglichen', *Von Kranichstein zur Gegenwart, 1946–1996, 50 Jahre Darmstädter Ferienkurse für neue Musik*, ed. R. Stephan and others (Stuttgart, 1996), 487–93
- W.-E. von Lewinski:** 'Die jungen deutschen Komponisten der siebziger Jahre', *ibid.*, 444–9

CHRISTOPHER FOX

## Neue Händel-Gesellschaft.

See [Handel societies](#).

## Neue Sachlichkeit

(Ger.: 'New Realism', 'New Objectivity'). Term used since the 1920s for various cultural modernizing trends of the Weimar Republic and to describe the general mood of that period. It was first used in 1923 for an exhibition of post-Expressionist painting by G.F. Hartlaub of Mannheim, and soon appeared in discussions of musical aesthetics. Writers in the journal *Melos*, for instance, particularly Heinrich Strobel, Erich Doflein and Hans Mersmann, promoted the term for the retreat from ideals of expressivity in post-Expressionist composition and interpretation and for the neo-Baroque style of recent works, particularly by Hindemith, which was felt to be 'realistic' and kinetic.

Composers sympathetic to the concept saw in it the means of appealing to a broad public. In 1927 Krenek formulated his views on Neue Sachlichkeit out of his opposition to Expressionism, his chief criticism being that the Expressionist artist was isolated as an individual from his effect on a wide public. For Krenek, as for Weill, Neue Sachlichkeit was primarily defined by the musician's search for a broader basis of operation, and was characterized by the absence of complexity and by an element of familiarity in both subject and means of expression. Many composers achieved this by incorporating the idioms of contemporary popular dance and light music or jazz, quotations from the classical repertory and Baroque techniques of composition into new works. The self-contained work of art was thus largely rejected in favour of communication, and reference to external subjects and events became a crucial factor. This is particularly evident in

music drama: in their first 'Zeitopern', Krenek (*Jonny spielt auf*, 1927) and Weill (*Royal Palace*, 1927) took as their subjects modern social and cultural issues and used a wide variety of styles from both opera and light music, as well as music reproduced by radio or gramophone on stage, thus making it clear that this music was available to all. Other composers of such works in the late 1920s include Hindemith, Schoenberg, Ernst Toch, Max Brand and George Antheil. This new aesthetic approach also attracted opera composers to commercial music theatre, notably Weill (*Dreigroschenoper*, 1928; *Happy End*, 1929), while technical development inspired the Neue Sachlichkeit composers to experiment with 'mechanically' produced sound and to use the opportunities for mass communication offered by the gramophone and radio and film music.

Some writers, such as Adorno, tried to extend the term to include Schoenberg's 12-note compositional technique. Yet despite its constructivist, anti-Romantic and anti-ornamental features, 12-note music runs directly counter to Neue Sachlichkeit's aim of mass reception, its reversion to harmonic tonality and its structural simplification.

See also [Gebrauchsmusik](#).

## BIBLIOGRAPHY

*MGG2* (N. Grosch)

**H. Strobel:** "'Neue Sachlichkeit' in der Musik', *Musikblätter des Anbruch*, viii (1926), 254–6

**H.H. Stuckenschmidt:** 'Mechanisierung', *Musikblätter des Anbruch*, viii (1926), 345–6

**E. Toch:** 'Musik für mechanische Instrumente', *Neue Musik-Zeitung*, xlvii (1926), 431–4

**M. Butting:** 'Die Musik u. die Menschen', *Melos*, vi (1927), 58–63

**E. Krenek:** 'Neue Sachlichkeit in der Musik', *i 10*, vi (1927), 216–18

**L. Misch:** 'Neue Sachlichkeit', *AMz*, liv (1927), 613

**H.H. Stuckenschmidt:** 'Neue Sachlichkeit in der Musik', *Unterhaltungsblatt der Vossischen Zeitung* (7 May 1927)

**K. Weill:** 'Verschiebungen in der musikalischen Produktion', *Berliner Tageblatt* (1 Oct 1927)

**E. Schliepe:** 'Musik u. Neue Sachlichkeit', *Signale für die musikalische Welt*, lxxxvii (1929), 1206–10

**A. Heuss:** 'Was unter "Sachlichkeit" in der Tonkunst zu verstehen wäre!', *ZfM*, Jg.99 (1932), 495–9

**S.C. Cook:** *Opera for a New Republic: the Zeitopern of Krenek, Weill and Hindemith* (Ann Arbor, 1988)

**S. Hinton:** *The Idea of Gebrauchsmusik: a Study of Musical Aesthetics in the Weimar Republic (1919–1933) with Particular Reference to the Works of Paul Hindemith* (New York and London, 1989)

**S. Hinton:** 'Neue Sachlichkeit' (1990), *HMT*

**C. Hailey:** 'Rethinking Sound, Music and Radio in Weimar Germany', *Music and Performance During the Weimar Republic*, ed. B. Gilliam (Cambridge, 1994), 13–36

- N. Grosch:** 'Radio, Neue Musik und Neue Sachlichkeit: Kompositionsaufträge des Rundfunks in der Weimarer Republik', *Orchesterkultur*, ed. J. Stenzel (Stuttgart and Weimar, 1996), 43–8
- N. Grosch:** *Die Musik der Neuen Sachlichkeit* (Stuttgart and Weimar, 1999)

NILS GROSCH

## Neufville [Deneufville], Johann Jacob de

(*b* Nuremberg, 5 Oct 1684; *d* Nuremberg, 4 Aug 1712). German composer. Born into a Huguenot family, he was the son of a merchant. For several years he was a pupil of Johann Pachelbel, who gave him instruction first in keyboard and later also in composition. According to Walther, in 1705 he was organist in a church in a suburb of Nuremberg. In November 1707 he made a journey to Italy to complete his education, and he stayed in Venice in February 1708. He returned to Nuremberg, through Graz and Vienna, in April 1709 and, because no better position was vacant (according to *GerberNL*), he became organist in the suburb of Wöhrd. His *Sex Melea*, five arias each with five to seven variations and a ciaccona, were influenced by Pachelbel's *Hexachordum Apollinis* (Nuremberg, 1699). His keyboard suite consists of an allemande, a courante, a sarabande and a minuet.

### WORKS

Sex Melea s[eu] Ariae cum variationibus, org (n.p., n.d.) [preface dated Venice, 3 Feb 1708]

Encomia: Sit nomen Domini benedictum; Non est similis tui, Domine; Beatus vir, cujus est nomen Domini spes ejus; Confitemini Domino, quoniam excelsum nomen ejus, 1v, 3 insts, bc (Venice, 1708 [according to *GerberNL*]), lost, cited in *WaltherML* and *GerberNL*

Honig-Opffer auf andächtige Lippen trieffend, oder der allersüsseste Nahme Jesus, in 4 Denck-Sprüchen (Nuremberg, 1710), lost, cited in *WaltherML* and *GerberNL*

Trauermusik for J.W. Haller (Nuremberg, 1710), lost, see Dupont

Suite (g), kbd, *D-Bsb*, 2 movts ed. K. Herrmann in *Alt-Nürnbergiger Klavierbüchlein* (Mainz, n.d.)

Laudate pueri Dominum 'di Deneufville', lost, cited in catalogue of Rudolstadt Hofkapelle, see Baselt

Festmusik for arrival of Charles VI, 1712, collab. M. Zeidler, lost

### BIBLIOGRAPHY

*EitnerQ*

*FrotscherG*

*GerberNL*

*MGG1 (F. Krautwurst)*

*WaltherML*

**J.G. Doppelmayr:** *Historische Nachricht von den nürnbergischen Mathematicis und Künstlern* (Nuremberg, 1730), 263–4

*Musikalische Realzeitung* (7th Oct 1789)

**E. Born:** *Die Variation als Grundlage handwerklicher Gestaltung im musikalischen Schaffen Johann Pachelbels* (Berlin, 1941)

- B. Baselt:** 'Die Musikaliensammlung der Schwarzburg-Rudolstädtischen Hofkapelle unter Philipp Heinrich Erlebach (1657–1714)', *Traditionen und Aufgaben der hallischen Musikwissenschaft*, ed. W. Siegmund-Schultze (Halle, 1963), 122
- W. Dupont:** *Werkausgaben Nürnberger Komponisten in Vergangenheit und Gegenwart* (Nuremberg, 1971), 191–2
- E. Nickel:** *Der Holzblasinstrumentenbau in der Freien Reichsstadt Nürnberg* (Munich, 1971), 245–6

GÜNTER THOMAS

## Neuhaus, Heinrich (Gustavovich) [Neygauz, Genrikh Gustavovich]

(*b* Yelizavetgradka, 31 March/12 April 1888; *d* Moscow, 10 Oct 1964).  
Ukrainian pianist and teacher. A nephew of the eminent pianist Felix Blumenfeld and cousin of Szymanowski, he made his début at Dortmund in 1904, although two years previously he had appeared in his native town with the violinist Mischa Elman, then eleven. He studied briefly with Michałowski in Warsaw, and then with Barth and Godowsky in Berlin, the latter whom he followed to Vienna, becoming his pupil at the Klaviermeisterschule of the conservatory. Neuhaus completed his studies with Godowsky in 1913, and then returned to Russia, where he enrolled at the St Petersburg Conservatory, graduating in 1915. For a year following this he taught in Tbilisi, and then from 1919 to 1922 at the Kiev Conservatory, before moving to the Moscow Conservatory, where he remained until his death. Neuhaus served as rector of the institution from 1935 to 1937.

Although Neuhaus's reputation rests chiefly on his abilities as a teacher, he was also a noted performer; especially in the music of Chopin, Debussy, Skryabin and Szymanowski. Recordings of Liszt's Second Concerto and Chopin's First Concerto demonstrate that he had a refined technique and a propensity for exploiting the poetic aspects of the music, though he lacked the force and bravura of a seasoned virtuoso. As a teacher, Neuhaus utilized every facet of his wide culture and depth of imagination to develop a pupil's capacity for appreciating both the style and expressive content of the music. Pianists who studied with him include Richter, Gilels, Zak, his own son Stanislav, Virsaladze and, briefly, Lupu. He wrote the widely read book *Ob iskusstve fortepiannoy igri* ('The art of piano playing', Moscow, 1958, 3/1967; ed. with biography and appreciation by Yakov Mil'shteyn, 1982; Eng. trans., 1973), which raises important questions relating to performance and gives experienced advice that has been of benefit to aspiring pianists.

### BIBLIOGRAPHY

- V. Del'son:** *Genrikh Neygauz* (Moscow, 1966)
- G.B. Bernandt and I.M. Yampol'sky:** *Kto pisal o muzike* [Writers on music], ii (Moscow, 1974) [incl. list of writings]
- B. Kremenshteyn:** *Pedagogika G.G. Neygauza* [The teaching of Neuhaus] (Moscow, 1984)

## Neuhaus, Max

(b Beaumont, TX, 9 Aug 1939). American percussionist and sound sculptor. He studied at the Manhattan School of Music. In the course of his career as a soloist working with an avant-garde repertory, Neuhaus began in 1964 to amplify certain instruments. In 1965 he started to use acoustic feedback, and in 1966 he produced a special electronic circuit to be connected to a domestic hi-fi system; this was manufactured as Max-Feed by Mass Art in New York. In the same year he presented *Public Supply*, in which he mixed and modified sounds phoned in to a local radio station over ten lines by members of the public. The concept of *Public Supply* was expanded to a national scale in *Radio Net* (1974–7), and, on a global level, *Audium* (1992–).

Neuhaus's first semi-permanent sound installation, *Drive-In Music*, ran for six months (1967–8) in Buffalo, New York; 20 low-powered radio transmitters, spaced out along a mile of straight road, broadcast electronic sounds that changed according to weather conditions and were audible only over car radios. He abandoned his activities as a percussionist in 1968 to concentrate on building sound installations, which he described as 'sound works' after around 1990. Since 1971 several installations have explored underwater sounds, especially *Water Whistle*, in which whistles are sounded in a swimming pool by jets of water under pressure. His other environments have featured electronic sounds: in *Times Square*, an installation below a ventilation grill on a traffic island in Times Square, New York (1977–92), a large loudspeaker emitted a rich low sound, the timbre of which was affected by temperature and wind; this is in marked contrast to the delicate clicks heard from loudspeakers distributed in a subway station in *Walkthrough* (Jay Street, Brooklyn, 1973–7), and in *Untitled*, high up in a large tree in a wooded park at the Documenta 6 exhibition (Kassel, 1977). In each context the sounds are only minimally obtrusive, are well matched to the environment, and make an illuminating statement about it. When an installation involves a location along which the public walks, such as a passageway, tunnel or stairwell, Neuhaus often features a gradual progression in the sound design, sometimes affected by changing levels of light; other installations involve subtle uses of acoustic reflections. The loudspeakers and circuitry are always concealed. In 1978–80 Neuhaus developed a 'multi-synthesizer' to assist in the design of more complex sound structures; it makes use of a light pen to operate a microcomputer system by remote control. In the mid-1980s he began a series of sonic explorations of gallery rooms, including *Two 'Identical' Rooms* (1989), in which the sounds in each room are apparently identical but gradually assume very different characters. He was granted a US patent in 1991 for his research into more effective sirens for emergency vehicles.

### WORKS

Installations: *Drive-In Music*, 1967 [Lincoln Parkway, between the Albright-Knox Museum and Soldier's Circle, Buffalo, NY, extant 1967–8]; *Southwest Stairwell*, 1968 [Ryerson U., Toronto; extant 1968]; *Walkthrough*, 1973 [subway entrance, Jay Street, Brooklyn; extant 1973–7]; *Times Square*, 1973–7 [traffic island between 45th

and 46th streets, New York, extant 1977–92]; Drive-In Music, 1974–5 [Artpark carpark, Lewiston, NY; extant 1975]; Untitled, 1977 [Dokumenta 6, Kassel, Germany; extant 1977]; Untitled, 1978 [Sculpture Garden, Museum of Modern Art, New York; extant 1978]; Untitled, 1978–9 [stairwell, Museum of Contemporary Art, Chicago; extant 1979–89]; Untitled, 1980 [Como Park Conservatory, Minneapolis; extant 1980–83]; Time Piece, 1983 [Sculpture Garden, Whitney Museum, New York; extant 1983]; Untitled, 1983 [wooded hillside, Villa Celle, Santomato di Pistoia, Italy; extant 1983–90]; Untitled [Centre d'Art Contemporain du Domaine de Kerguéhennec, Bignan, nr Locminé; extant 1986–8]; Infinite Lines from Elusive Sources no.1 [Galerie Ghislaine Hussenot, Paris; extant 1988–90]; A Bell for Sankt Cäcilien, 1988 [Kölnischer Kunstverein, Cologne; extant 1989–91]; Two 'Identical' Rooms [Deichtorhallen, Hamburg; extant 1989]; A Large Small Room [Galerie Karsten Greve, Cologne; extant 1989–92]; Time Piece [Kunsthalle, Berne; extant 1989–93]; Two Sides of the 'Same' Room [Dallas Museum of Art; extant 1990]; Infinite Lines from Elusive Sources no.2 [Galleria Giorgio Persano, Milan, extant 1990]; Three 'Similar' Rooms [Galleria Giorgio Persano, extant 1990–]; Three to One, 1991–2 [Palast AOK, Kassel; extant 1992–]; Untitled [Musée d'Art Contemporain, Bordeaux; extant 1993–]; Untitled [Museo d'Arte Contemporanea, Castello di Rivoli, Turin; extant 1995–]; other works

Underwater works: Water Whistle I–XVII, 1970–75 [13 North American cities; extant 1971–5]; Underwater Musics I–IV, 1975–8 [I, Bremen; II, New York; III, Berlin; IV, Amsterdam; extant 1976–8]

Sound objects: Maxfeed, 1967–8 [edn of 50, private collections]; Bluebox, 1970–74 [edn of 10, private collections]; Untitled, 1974–5 [unicum, Christophe de Menil]; Time Piece, 1979–81 [edn of 31, private collections]

Broadcast works: Public Supply I–IV, 1966–73 [I, WBAI, New York; II, CJRT, Toronto; III, WBAI; IV, WFMT, Chicago]; Radio Net, 1974–7 [NPR, 2 Jan 1977]; Audium, 1992– [international broadcast and TV project]

Sound events: American Can [in 2 realizations: Central Park, 1966, and Lincoln Center Plaza, 1967, New York]; By-Product [in 2 realizations: Town Hall, 1966, and Park Place Gallery, 1967, New York]

Telephone Access, 1968 [New York; individual interaction by telephone, with sound-responsive elects]

## BIBLIOGRAPHY

**M. Neuhaus:** 'A Max Sampler', *Source*, no.5 (1969), 48–56

**J. Rockwell:** *All American Music: Composition in the Late Twentieth Century* (New York, 1983/R), 145–53

**J.-Y. Bosseur and others:** *Le sonore et le visuel: intersections musique/arts plastiques aujourd'hui* (Paris, 1992), 147–53

**G. des Jardins, ed.:** *Max Neuhaus: Sound Works* (Ostfildern, 1994)

**E. Belloni, ed.:** *Max Neuhaus: evocare l'udibile/évoquer l'auditif* (Milan, 1995) [exhibition catalogue]

HUGH DAVIES (work-list with JOHN ROCKWELL)

## Neuhaus, Rudolf

(*b* Cologne, 3 Jan 1914; *d* Dresden, 7 March 1990). German conductor. He studied privately with Abendroth and at the Cologne Musikhochschule (1932–4), obtaining his first appointment as music director at the Landestheater, Neustrelitz (1934–44). In 1945 he became conductor at the Landestheater, Schwerin, and Generalmusikdirektor from 1950. Later he

was active in Dresden, conducting at the Staatsoper and teaching at the Hochschule für Musik. He conducted most of the new operas performed at Dresden during his time there, including the premières of Finke's *Der Zauberfisch* (1960), Kunad's *Maître Pathelin* (1969), and works by Cikker, Egk, Khrennikov, Wagner-Régeny and others. A frequent guest conductor in Berlin and Leipzig, he distinguished himself in Wagner and in contemporary operas, including the première of Schwaen's *Leonce und Lena* at the Berlin Staatsoper (1961).

## Neuhoff.

See [Niehoff](#) family.

## Neukomm, Sigismund Ritter von

(*b* Salzburg, 10 July 1778; *d* Paris, 3 April 1858). Austrian composer, pianist and scholar. His chief importance is as a transitional figure between Classicism and Romanticism. His father, David Neukomm (1749–1805), was a schoolmaster and teacher in a teacher training college; his mother, Cordula (née Rieder, 1753–1814), who was related to Michael Haydn, was a singer in the service of the Archbishop of Salzburg.

Neukomm received his first musical tuition at the age of seven from the Salzburg Cathedral organist, Franz Xaver Weissauer, and later became a pupil of Michael Haydn, who was responsible for his theoretical studies. On 1 December 1790 he entered the Benedictine Gymnasium in Salzburg, and subsequently studied philosophy and mathematics at Salzburg University. In about 1792 he became honorary organist at the university church, and in 1796 chorus master at the Salzburg court theatre. At the end of March 1797 he went to Vienna to become a pupil of Joseph Haydn, with whom he studied for seven years; numerous dedications and remarks made in later years testify to his lifelong veneration of his third teacher. His arrangements of works by Haydn were for the most part done with the composer's blessing; Haydn sanctioned arrangements by Neukomm of *The Creation*, *Il ritorno di Tobia*, *The Seasons* and *Arianna a Naxos*. He undertook for Haydn the arrangement of 43 Scottish songs, and transcribed Haydn symphonies and oratorios for harmonium and piano.

In Vienna Neukomm also gave piano and singing lessons; his pupils included Anna Milder and Franz Xaver Mozart. On 5 May 1804 he left Vienna for St Petersburg, where he became Kapellmeister at the German Theatre. On his way back from Russia to Vienna in 1808 he met the composer and teacher Karl Friedrich Zelter in Berlin. Between mid-November 1808 and February 1809 he visited Joseph Haydn every day.

On 7 November 1809 he arrived in Paris, which was to be his principal home for the rest of his life. Apart from a few brief periods of absence, his first stay in Paris lasted four years, and he soon made the acquaintance of such leading musicians as Cherubini, Gossec, Grétry and Monsigny. In 1814, as pianist to Prince Talleyrand, he attended the Congress of Vienna. There his C minor Requiem was performed before the distinguished company on 21 January 1815, and he was invested as Chevalier of the

Légion d'Honneur; this was his only claim to the title of 'knight'. In 1816 the Duke of Luxembourg took him to Rio de Janeiro, where he acted as teacher to the court of John VI of Portugal and made the music of Haydn and Mozart in particular known in South America. Leaving Rio de Janeiro on 15 April 1821, he arrived back in Paris on 23 October and there enjoyed the special patronage of Talleyrand, the Princess of Vaudemont and the Duke of Orléans, later King Louis Philippe. The year 1826 saw the fulfilment of Neukomm's youthful ambition to travel in Italy and he visited Genoa, Florence, Rome, Naples, Bologna, Venice and Milan. His first trip to England took place in April 1829, and henceforth England was his second home. In his autobiography he declared 'I am, according to the English, the foreigner who has composed the greatest quantity of music to English words'. His compositions, which he conducted, were performed at all the major music festivals of England, Scotland and Ireland, and he travelled throughout the British Isles. In late 1834 and early 1835 he travelled as far as the north African coast, visiting Algiers and the surrounding district. In 1837 he conducted his Grand Military *Te Deum* at the unveiling of the Gutenberg monument in Mainz. In 1838, after an absence of 29 years, he returned to Salzburg, but the same year embarked on an extended tour of Switzerland which lasted into March 1839. 1840 was spent in France, Germany, Switzerland and Italy, 1841 in Switzerland, and his itinerary for 1842 took in England, Germany and Austria.

Neukomm's name is closely associated with the festivities on the occasion of the unveiling of the Mozart monument in Salzburg (4–6 September 1842). Neukomm himself delivered the panegyric at the unveiling ceremony, he conducted Mozart's 'Coronation' Mass (K317) and Requiem, and also composed for the celebrations the hymn *Österreich*. For Mozart, as for Haydn, he had lifelong admiration. His desire to introduce seldom-played works by Mozart to his contemporaries led to his transcribing much of Mozart's music for harmonium and piano. For the rest of his life Neukomm continued to travel widely. He was buried in the Montmartre cemetery in Paris.

In 1804 Neukomm embarked on a thematic catalogue of all his own works in chronological order, which he maintained until his death. The catalogue of 1265 items gives details of the place and date of composition of each individual piece, and also contains autobiographical information. Allowing for compositions dating from earlier than 1804 and others that he forgot to enter into his catalogue, Neukomm was the composer of some 1300 works. His output as a whole still remains to be investigated. In his study of the oratorios, Pellegrini-Brandacher concluded that

On the one hand Neukomm represents the continuation of the Classical tradition up to Brahms. But on the other hand his oratorios were an important early stage of the sort of dramatic approach that is found in Wagner: firstly in the involvement of the composer in shaping the text; secondly in the displacement of the aria in favour of accompanied recitative; and thirdly in the ... exploitation of ... instrumental colours.



Neukomm's songwriting is particularly indebted to the Classical tradition, especially to Haydn; but Romantic traits appear, notably in the middle-period and late songs. As an author Neukomm made a name for himself principally in the *Revue et gazette musicale de Paris*.

Neukomm's sister Elisabeth (1789–1816) was a renowned soprano, who 'filled all circles of Vienna with rapture'. One of his nephews, Edmond Neukomm (1840–1903), was a French writer on music.

## WORKS

drawn from Neukomm's MS catalogue, F-Pn; most MSS in F-Pn

### stage

Die Nachtwächter (komisches musikalisches Zwischenspiel, 1, F. Treitschke and F.W. Hunnius), Vienna, 12 Jan 1804

Die neue Oper, oder Der Schauspieldirektor (komische Operette, 1, Hunnius), Vienna, 15 March 1804

Alexander am Indus (op, 1, Hunnius), St Petersburg, 15/27 Sept 1804; rev. version, St Petersburg, 30 Jan/11 Feb 1805

Sittah Mani oder Karl XII (incid music, Bender), St Petersburg, 13/25 Feb 1805

Die Braut von Messina (incid music, F. von Schiller), St Petersburg, 1805

Totenfeier (incid music, Bormann), Moscow, 4/16 March 1806

Musikalische Malerei (Posse, 1, Neukomm), Moscow, 19 April/1 May 1806

Arkona (melodrama, L.T. Kosegarten), Würzburg, 21 Sept 1808

Niobé (tragédie lyrique, 1, F. Rossel), Montbéliard, 28 May 1809

Athalie (incid music), Paris, Odéon, 1822 (Paris, 1822)

### sacred

Der Ostermorgen (cant., C.A. Tiedge), 3 solo vv, chorus, orch (Leipzig, 1824)

Christi Grablegung (orat, F.G. Klopstock) (Leipzig, 1827)

Das Gesetz des alten Bundes (orat, C.K.J. von Bunsen, Neukomm), vs (London, 1832)

David (orat, J. Webbe), vs (London, 1834)

Christi Auferstehung (orat, Klopstock), vs (Mainz, 1841)

Christi Himmelfahrt (orat, Klopstock), vs (Mainz, 1842)

Pfingstfeier (cant., Bunsen), solo vv, chorus, orch, vs (Bonn, 1846)

Lobet den Herrn (cant.), solo vv, chorus, orch, 1843, vs (Friedberg in der Wetterau, n.d.)

9 other orats, cants. and odes, incl. 5 pubd

48 masses, incl. 30 pubd; 3 Bs, incl. 1 pubd; 27 offs, incl. 7 pubd; 3 grads; 2 Passions, both pubd; 9 Ave verum corpus; 15 O salutaris hostia, incl. 8 pubd; 4 Sub tuum praesidium, incl. 2 pubd; 31 Tantum ergo, incl. 8 pubd; 11 TeD, incl. 1 (Mainz, 1837); 3 Mag, incl. 1 pubd; 7 Ave Maria, incl. 4 pubd; 18 Marian ants, incl. 2 pubd; 18 other ants, incl. 5 pubd; 5 Stabat mater, incl. 2 pubd, 1 (Leipzig, 1823); 73 Motets and anthems, incl. 5 pubd; 173 Psalms, incl. 15 pubd; 236 hymns and chorales, incl. 94 pubd; 243 chants and songs, incl. 14 pubd; over 60 other pieces, incl. 23 pubd

### other vocal

texts, mostly secular, in English, French, German, Italian, Latin, Spanish

12 cants. and odes, incl. 3 pubd

36 choruses, incl. 3 pubd separately and Zwölf Chöre für Singvereine (Leipzig, 1853)

Over 150 canons, mostly 4vv, incl. 2 pubd

Over 160 qts and trios, incl. 66 pubd; 45 duets, incl. 10 pubd

Over 275 arias, songs, romances, canzonets etc., 1v, acc., incl. c50 pubd separately and Sieben Gesänge (Leipzig, 1825); Die Trennung ed. in DTÖ, lxxix, Jg.xlii/2 (1935)

### instrumental

2 syms, both pubd, 1 (Leipzig, 1822)

5 ovs., incl. 3 pubd; 1 pf conc.

6 phantasies, orch, incl. 3 pubd Leipzig: op.9 (1809), op.11 (c1810), op.27 (1821)

7 marches, orch, incl. 2 pubd; 10 marches, wind band, incl. 1 pubd

2 phantasies, wind insts; 6 marches, wind insts

1 nonet, 1 octet, 2 septets, 1 sextet, mostly wind insts

Qnt, cl, str, op.8 (Leipzig, 1809); str qnt 'L'amante abandonée' (Bonn, n.d.); str qnt 'Une fête de village en Suisse' (Bonn, 1818); 4 other str qnts, incl. 1 pubd; 1 qnt, fl, hn, vn, va, hp

3 qts: hn, vn, pf, hp; 3 hn, b trbn; 3 fl, fl d'amour

1 trio, ob, hn, pf

14 duos, various combinations of vn, fl, cl, hn, pf, hmn, incl. 6 pubd

Phantasie, pf, op.1 (Vienna, 1804)

Le retour à la vie, grande sonate, pf, op.30 (Leipzig, 1820)

O amor brasileiro, caprice, pf, op.38 (Leipzig, 1825)

17 other pf pieces, incl. 10 pubd

24 morceaux, hmn (Paris, c1842)

Over 100 other hmn pieces, incl. over 60 pubd

Various other works, pf arrs. of own orchestral works, solfeggios and studies

Arrs. for orch or for pf, hmn of over 40 works of Bach, Handel, J. Haydn, M. Haydn, Mozart, Beethoven and Hummel, incl. c30 pubd

### WRITINGS

*Anleitung, sich des musikalischen Chronometers zu bedienen* (Vienna, 1815)

*Esquisse biographique* (Paris, 1859)

### BIBLIOGRAPHY

**F. Rochlitz:** *Für Freunde der Tonkunst*, iii (Leipzig, 1830, rev. 3/1868 by A. Dörffel)

**G. Pellegrini-Brandacher:** *Sigismund Ritter von Neukomm (und seine Oratorien)* (diss., U. of Munich, 1936)

**G. Pellegrini-Brandacher:** 'Sigismund Ritter von Neukomm: ein vergessener Salzburger Musiker', *Mitteilungen der Salzburger Landeskunde*, lxxvi (1936), 1–67

**L.H. Corrêa de Azevedo:** 'Sigismund Neukomm, an Austrian Composer in the New World', *MQ*, xlv (1959), 473–83

**M. Vignal:** 'A Side-Aspect of Sigismund Neukomm's Journey to France in 1809', *Haydn Yearbook 1963–4*, ii, 81–7

**A. Seebohm:** *Das deutsche Klavierlied Sigismund Neukomms: ein Beitrag zur Musikgeschichte des frühen 19. Jahrhunderts* (diss., U. of Vienna, 1968)

**R. Angermüller:** 'Zwei Selbstbiografien von Joseph Weigl', *DJbM*, xvi (1971), 46–85

- R. Angermüller:** 'Sigismund Ritter von Neukomm: ein Beitrag zu seiner Biographie und seinem Verhältnis zu Wolfgang Amadeus Mozart', *MISM*, xx/3–4 (1972), 5–21
- R. Angermüller:** 'Sigismund Ritter von Neukomm (1778–1858) und seine Lehrer Michael und Joseph Haydn: eine Dokumentation', *Haydn-Studien*, iii (1973–4), 29–42
- R. Angermüller:** *Sigismund Neukomm: Werkverzeichnis, Autobiographie, Beziehung zu seinen Zeitgenossen* (Munich, 1977)
- R. Angermüller:** *Das Salzburger Mozart Denkmal: eine Dokumentation (bis 1845)* (Salzburg, 1992)
- T.G. Waidelich:** "aufs sparsamste begleitetes Recitativ, ohne Bestimmung der Töne": Sigismund Neukomm's "musik-rhythmische" Notierung der chöre zu Schillers *Braut von Messina* (1805)', *Weber-Studien*, vi (2000), forthcoming

RUDOLPH ANGERMÜLLER

## Neuma [neupma, pneuma]

(Lat.).

A term used in the Middle Ages with several distinct, but related meanings, fundamentally connected with the notion of a musical phrase. Two Greek-Latin terms, *neuma* ('gesture') and *pneuma* ('breath', also used in the sense of 'Holy Spirit') were often confused and amalgamated. In a transferred sense the word came to signify the notational sign representing a melodic gesture (see [Notation](#), §III, 1). It was also used in medieval service books to denote a number of special melismas or textless melodies: those added to the model antiphons found in tonaries; the melisma or jubilus at the end of responsories, graduals, alleluias etc.; and the vocalized repeat of a verse of a sequence after performance of that verse with text.

### 1. The 'neumae' of model antiphons.

Model antiphons, one for each mode, are found in tonaries from the 10th century onwards (but not in the famous Dijon tonary *F-MOf H 159*, a special tonal arrangement of chants for the Mass). They are not liturgical chants, but preface a group of liturgical chants of the same mode. It was customary to conclude them with a *neuma* (see [Tonary](#), §2). These *neumae* appear to have assumed a role in the liturgy during the 12th century, being added to the last vowel of important antiphons such as the last antiphon at Vespers and Lauds, and those of the *Magnificat* and *Benedictus* (see for example Frere, 1898–1901/*R*, ii, p.209: the *neumae* of the Sarum tonary appear on pp.x, xvii, xxi, xxix, xxxv, xlii, li, lxxv and lxxvii–lxxi; see also *GS*, ii, 269ff; *Cousse-makerS*, i, 219ff, 283ff; *Cousse-makerS*, ii, 81ff). The use of a *neuma* to conclude antiphons survived to the 18th century (J. Lebeuf: *Traité historique et pratique sur le chant ecclésiastique*, Paris, 1741/*R*, p.239).

In the 13th century antiphon *neumae* served as tenors of polyphonic motets. *F-MOf H 196* has two settings of the 1st-mode *neuma* (ff.94r, 190r) and one of each of the 2nd-, 3rd- and 6th-mode *neumae* (ff.92v, 160v, 355r, respectively). They also appear in *D-BAs Lit.115* (f.53v) and *F-Pa*

3518 (f.118), and in Philippe de Vitry's *Douce playsence* (c1317). A comparable phenomenon is found in the 12th-century Laon manuscript *F-LA 263*, where each of the eight tones for singing the Gloria at the end of introits has a *neuma* (borrowed from the preceding tonary *neumae*) for the 'e' of 'Amen', followed by a texted version (or trope) of the *neuma*.

## 2. The 'neumae' of responsories.

The *Jubilus* vocalized to the vowel 'a' at the end of the alleluia and its verse, and melismas in other chants, were known as *neumae* in the Middle Ages (e.g. in a late 13th-century Sarum missal from St Paul's Cathedral, London, *GB-Lbl* Harl.2787, f.14v; see F.H. Dickinson, ed.: *Missale ad usum insignis et praeclarae ecclesiae Sarum*, Burntisland, 1861–83, col.10).

Harrison has drawn attention to a Sarum ordinance which allowed the *Benedicamus* at Vespers and Lauds on important feasts outside Eastertide to be sung to a *neuma* from a suitable Office responsory (see Frere, 1898–1901/*R*, i, 254): 'Any appropriate *Benedicamus* from the formulary of Matins being celebrated shall be sung, or any other suitable for the feast'. Striking evidence of how this was done is offered by the *Benedicamus* collection in *GB-Mr* lat.24, a Sarum noted missal written for Exeter about 1260, in which the sources of the melismas are noted (see illustration; facs. in Harrison, 1958, pl.vii; Harrison has identified the sources and their place in the *Antiphonale sarisburiense* or *Graduale sarisburiense*). A similar practice is documented at the French monasteries of St Denis near Paris and St Corneille, Compiègne (see Robertson).

The 'flos filius' melody from the responsory *Styrps lesse* was very popular as the basis of polyphonic *Benedicamus* settings. The earliest setting appears to be that in *I-Ma* M.17 sup. (ed. in H. Eggebrecht and F. Zaminer, *Ad organum faciendum*, Mainz, 1970, pp.5, 50, 96, facs.2). There are two settings in *F-Pn* lat.1139: one (f.59, facs. in H. Bessler and P. Gülke: *Schriftbild der mehrstimmigen Musik*, Musikgeschichte in Bildern, iii/5, Leipzig, 1973, p.33) has an extended texted upper voice *Organa letitie*, the other (f.60r, also in *F-Pn* lat.3549, f.166v) uses the text *Styrps lesse* in a similar way, but in more melismatic style. Another setting is the first of the *Benedicamus* settings attributed to Gauterius Prefatus (? Gauterius de Castello Rainardi) in the Codex Calixtinus (*E-SC*, f.190r, ed. in HAM, i, 24). A setting in *F-Pn* lat.3719, f.70r, is joined to a *versus Umame prolis*. It is the melody most frequently set as a *Benedicamus* in the 'Notre Dame' repertory (called 'Benedicamus I' in F. Ludwig: *Repertorium*, Halle, 1910/*R*, p.67): there is a three-voice setting in *I-FI* Plut.29.1, f.11r, five two-voice settings as *Benedicamus Domino* on ff.86v–87v (88r), and eight two-voice settings as *Domino* on ff.88v–89r. The 'clemenciam' melody is set by 'Droardus Trecensis' in the Codex Calixtinus. There is a four-voice setting of *Jacet granum* in *GB-Onc* 362, f.84v (ed. D. Stevens, *Music in Honour of St Thomas of Canterbury*, London, 1970), but the liturgical function of this piece is unknown.

## 3. The 'neumae' of sequences.

It is not known whether, or how often, sequences were performed in the Middle Ages with each texted verse followed by a melismatic repeat of the verse. Such a practice is suggested by the notation of sequences in such

manuscripts as *I-Ra* 123 (complete facs. in *PalMus*, 1st ser., xviii, 1969), *F-Pn* lat.9449, *LA* 263, *I-Td* G.V.20, *VEcap* CVII and *E-Bac* 52. It may also be implied by the rubrics in a few books such as *F-R* 277 (Y.50), f.376v, 378v, a Rouen Cathedral noted missal of the mid-13th century: ‘the texted parts of the sequence are to be sung by five boys, the melisma on the other hand by the choir’ (‘Dicatur littera sequentie a quinque pueris pneuma tamen dicatur a choro’); ‘the right-hand side of the choir sings the texted part and the left-hand side the melisma’ (‘dexter chorus dicat littera et sinister pneuma’).

## BIBLIOGRAPHY

*MGG2* (‘Melisma’; A. Haug)

**W.H. Frere, ed.:** *Graduale sarisburiense* (London, 1894/R) [facs. of *GB-Lbl* Add. 12194]

**W.H. Frere:** *Use of Sarum* (Cambridge, 1898–1901/R)

**W.H. Frere, ed.:** *Antiphonale sarisburiense* (London, 1901–25/R) [facs. of *GB-Cu* Mm.ii.9]

**F. Li. Harrison:** *Music in Medieval Britain* (London, 1958, 4/1980)

**M. Huglo:** *Les tonaires: inventaire, analyse, comparaison* (Paris, 1971)

**A.W. Robertson:** ‘*Benedicamus Domino: the Unwritten Tradition*’, *JAMS*, xli (1988), 1–62

DAVID HILEY

## Neuman, Daniel Moses

(*b* Lausanne, 18 Jan 1944). American ethnomusicologist. He was educated at Illinois University where he earned the BA (1965) and PhD (1974) in anthropology; his principal teacher was Bruno Nettl. From 1971 he was affiliated to Dartmouth College, Hanover, NH, until 1980 when he joined the faculty at Washington University, Saint Louis, where he served as director of the School of Music (1984–94) and was professor of music in 1986. In 1995 he was appointed professor of ethnomusicology at UCLA and became dean of the School of Arts and Architecture (1996). He served as chair of the committee on ethnomusicology for the American Institute of Indian Studies (1985–94) and was a member of the Indo-U.S. Sub-Commission for Education and Culture (1988–93). He was also associate editor of *Ethnomusicology* (1978–81). The main focus of his work is on India and the social organization of musical culture.

## WRITINGS

‘The Cultural Structure and Social Organization of Musicians in North India’ (diss., U. of Illinois, 1974)

‘Country Musicians and their City Cousins: the Kinship of Folk and Classical Music Culture in North India’, *IMSCR XII: Berkeley 1977*, 603–8

‘The Social Organization of Hindustani Music’, *EthM*, xxi (1977), 233–45  
‘Gharanas: the Rise of Musical Houses in Delhi and Neighboring Cities’, *Tradition and Change in Eight Urban Musical Cultures*, ed. B. Nettl (Urbana, IL, 1978), 186–222

*The Life of Music in North India: the Organization of an Artistic Tradition* (Detroit, 1980/R)

'Music [of South Asia]', *Cambridge Encyclopedia of India, Pakistan, Bangladesh and Sri Lanka*, ed. F. Robinson (Cambridge, 1989), 445–9  
with **S. Blum, P.V. Bohlman, eds.**: *Ethnomusicology and Modern Music History: Festschrift for Bruno Nettl* (Urbana, IL, 1991) [incl. 'Epilogue: Paradigms and Stories', 268–77]

'Patronage and Performance of Indian Music', *The Powers of Art: Patronage in Indian Culture*, ed. B.S. Miller (New York, 1992), 247–58

GREGORY F. BARZ

## Neumann, Angelo

(*b* Vienna, 18 Aug 1838; *d* Prague, 20 Dec 1910). Austrian impresario. He studied as a baritone with Therese Stilke-Sessi, made his début in 1859 and appeared in Kraków, Pressburg (now Bratislava), Prague, Ödenburg (now Sopron) and Danzig (now Gdańsk). From 1862 to 1876 he sang at the Vienna Hofoper, where he witnessed Wagner's own 1875 productions of *Tannhäuser* and *Lohengrin*. By 1876 he had changed careers and went to Leipzig as director under August Förster. Within six years he had staged all the Wagner operas including, in 1878, the first *Ring* cycle outside Bayreuth. In 1882 Neumann took the *Ring* to London for its first performances there. The conductor at Leipzig was Josef Sucher, later succeeded by Anton Seidl, but Neumann also introduced the young Arthur Nikisch. In 1882 he left Leipzig to form his own touring company, the Richard Wagner-Theater. Its first tour was to Breslau (now Wrocław), Danzig, Magdeburg, Hamburg, Lübeck and Bremen. There he accepted the post of director, which he held until 1885. The company continued its travels in 1882 throughout Germany, the Netherlands and Belgium, and also to Italy, Austria and Hungary. Neumann contracted Seidl to conduct and engaged most of the leading Wagnerian singers of the day, including Georg Unger, Heinrich and Therese Vogl, Hedwig Reicher-Kindermann and Amalie Materna, but also gave the young Katharina Klafsky her first opportunity. In 1885 Neumann went to the German Theatre in Prague as director, and in 1889 revived his touring company for a *Ring* cycle in Russia under Carl Muck.

### BIBLIOGRAPHY

**A. Neumann**: *Erinnerungen an Richard Wagner* (Leipzig, 1907; Eng. trans., 1908/R)

**E. Brody**: 'The Jewish Wagnerites', *OQ*, i/3 (1983–4), 66–80

**J. Ludvová**: 'Osobnosti Nového německého divadla: Angelo Neumann' [Personalities of the Neues Deutsches Theater, Prague: Angelo Neumann], *HRO*, xlv (1992), 181–3

CHRISTOPHER FIFIELD

## Neumann, Anton

(*b* Brno, 1720–30; *d* 21/22 Nov 1776). German composer of Moravian descent. He received his musical education from the town musicians of the town. In 1758 he was married and by the beginning of 1759 was chamberlain and musical director at the court of the Olomouc Bishop Leopold Egk (1758–60) in Kroměříž with an annual salary of 350 florins. In

this capacity he served Egk's successor as well, Maximilian Hamilton. In 1763 Neumann left Kroměříž, and in 1764 he was engaged for the music at the coronation of Joseph II in Frankfurt. From 1764 to 1765 he served as music director to Archbishop Kajetan Šólytk in Kraków. In 1765 he applied unsuccessfully for the post of town musician in Brno. He returned to Moravia in 1769 and on 1 July he became musical director of Olomouc Cathedral, in succession to Josef Gurecký. In this post he tried, by increasing the instrumental resources, to raise the artistic level of music in the cathedral and to consolidate the authority of the conductor, a policy which made him many enemies among his subordinates. On 16 July 1769 he married his second wife, Juliana Müller, from Vienna.

It seems that during his time at the bishop's court Neumann composed only instrumental music: symphonies and string trios of a pre-Classical type. A 1760 inventory of Leopold Egk's orchestra notes the incipits of 41 symphonies and 21 trios by him. Neumann was possibly also the composer of some lost divertimentos for baryton, viola and cello formerly in the collection of Nikolaus Esterházy. He presumably began to write church music from 1769, the time of his cathedral appointment. His eight surviving symphonies are in three movements. The opening movements are in a sketchily defined sonata form with comparatively extended development sections. Neumann was at his best in slow, emotionally charged movements. His finales are usually in triple time and of a dance character. His sacred music is pre-Classical in style, with much use of triplets and decorative melodic lines, and little counterpoint.

## WORKS

MSS in CZ-Bm, KRa, Pnm

8 symphonies; 6 partitas, 2 eng hn, 2 hn, 1 bn; 2 str qts; 3 str trios; 1 sonata, vn, hpd

7 masses; 2 Requiems; 7 litanies; 10 smaller church works

## BIBLIOGRAPHY

- J. Sehnal:** 'Kapela olomouckého biskupa Leopolda Egka a její repertoár (1758–1760)', *ČMm*, I (1965), 203–26, esp. 207, 215
- J. Sehnal:** 'Die Musikkapelle des Olmützer Bischofs Maximilian Hamilton (1761–1776)', *Mf*, xxiv (1971), 411–17, esp. 415
- J. Sehnal:** 'Das Musikinventar des Olmützer Bischofs Leopold Egk aus dem Jahre 1760 als Quelle vorklassischer Instrumentalmusik', *AMw*, xxix (1972), 285–317, esp. 290, 301
- 'The Acta Musicalia of the Esterházy Archives (nos.36–100)', *Haydn Yearbook 1983*, 9–28, esp. 93–4
- J. Sehnal:** *Hudba v olomoucké katedrále v 17. a 18. století* [Music at Olomouc Cathedral in the 17th and 18th centuries] (Olomouc, 1988), 45–50, 133–47

JIRÍ SEHNAL

## Neumann, František

(*b* Přerov, Moravia, 16 June 1874; *d* Brno, 25 Feb 1929). Czech conductor and composer. After an apprenticeship as a meat-smoker and sausage-

maker in his father's firm he went to the Leipzig Conservatory, where he studied with Reinecke and Jadassohn and as a répétiteur with Felix Mottl. After completing his studies in 1897 he conducted in Austria, Germany and the border territories of Bohemia. In 1919 Janáček recommended him as director of opera at the National Theatre, Brno. Neumann was an organizer of great energy and raised the standards of the Brno opera company – in status second to that of Prague – to a remarkable degree. As well as the standard repertory he introduced the works of Richard Strauss, Debussy, Ravel, Stravinsky and Krenek and, perhaps most important, organized several Janáček world premières (*Kát'a Kabanová*, 1921; *The Cunning Little Vixen*, 1924; *The Makropulos Affair*, 1926). At the Brno Conservatory he taught the conductors Chalabala and Bakala. In 1925 he became managing director of the Brno National Theatre.

Of Neumann's eight operas (three of them lost) the most successful was the three-act *Liebelej* (1910), based on Arthur Schnitzler's play. It was performed in various theatres in German- and Czech-speaking countries and was first sung in Czech as *Milkování* in Brno in 1911. *Der Herbststurm* was based on a play by the Yugoslav Ivo Vojnović, and after its première in Berlin (1919) was first performed in Czech as *Ekvinokce* ('The Equinox'; 1920, Brno). *Beatrice Caracci*, to a libretto by the composer based on a novel by Ludwig Hunn, is set in 16th-century Venice. Neumann followed the style of late 19th-century German drama, setting realistic subjects to dramatically effective and rhythmically lively music.

## BIBLIOGRAPHY

**V. Helfert:** *František Neumann* (Prostějov, 1936)

**J. Vratislavský:** *Neumannova éra v brněnské opeře* [The Neumann era in the Brno Opera] (Brno, 1971)

JAN TROJAN

## Neumann, Frederick

(*b* Bielitz, Silesia [now Bielsko-Biała, Poland], 15 Dec 1907; *d* Richmond, VA, 21 March 1994). American musicologist of German origin. He studied politics and economics in Germany and received the PhD in 1934. He worked as a research analyst in Prague until 1937, when he emigrated to America. After the war he took courses in music and music education at Columbia University, receiving the MA in 1947 and the PhD in 1952. He was also an accomplished violinist; his teachers included František Ondříček, Otakar Ševčík, Henri Marteau, Carl Flesch, Max Rostal and Adolf Busch. From 1939 to 1942 he taught at the Cornish School of Music and Arts in Seattle and from 1948 to 1951 was professor of violin at the University of Miami. In 1955 he was appointed professor of music at the University of Richmond; he was also leader of the Richmond SO from 1957 to 1964. In 1976–7 he was visiting professor of music at Yale University. Neumann undertook research on violin technique and performing practice in general, with particular emphasis on the Baroque period. His views on Baroque and post-Baroque ornamentation, formulated through close study of the theorists, caused considerable debate.

## WRITINGS



- 'Misconceptions about the French Trill in the 17th and 18th Centuries', *MQ*, I (1964), 188–206
- 'The French *inéga*les, Quantz, and Bach', *JAMS*, xviii (1965), 313–58
- 'A New Look at Bach's Ornamentation', *ML*, xlvi (1965), 4–15, 126–33
- 'La note pointée et la soi-disant "manière française"', *RdM*, li (1965), 66–92; Eng. trans. in *EMc*, v (1977), 310–24
- with I. Galamian:** *Contemporary Violin Technique* (New York, 1966–)
- 'External Evidence and Uneven Notes', *MQ*, lii (1966), 448–64
- 'The Use of Baroque Treatises on Musical Performance', *ML*, xlvi (1967), 315–24
- 'Notes on "Melodic" and "Harmonic" Ornaments', *MR*, xxix (1968), 249–56
- Violin Left Hand Technique: a Survey of Related Literature* (Urbana, IL, 1969)
- 'Couperin and the Downbeat Doctrine for Appoggiaturas', *AcM*, xli (1969), 71–85
- 'Ornament and Structure', *MQ*, lvi (1970), 153–61
- 'Facts and Fiction about Overdotting', *MQ*, lxxiii (1977), 155–85
- Ornamentation in Baroque and Post-Baroque Music, with Special Emphasis on J.S. Bach* (Princeton, NJ, 1978, 3/1983)
- 'Once More, the "French Overture Style"', *EMc*, vii (1979), 39–45
- 'The Overdotting Syndrome: Anatomy of a Delusion', *MQ*, lxxvii (1981), 305–47
- 'Bach: Progressive or Conservative and the Authorship of the Goldberg Aria', *MQ*, lxxi (1985), 281–94
- Ornamentation and Improvisation in Mozart* (Princeton, NJ, 1986)
- 'Conflicting Binary and Ternary Rhythms: from the Theory of Mensural Notation to the Music of J.S. Bach', *Music Forum*, vi (1987), 93–127
- New Essays on Performance Practice* (Ann Arbor, 1989/R)

PAULA MORGAN

## Neumann, Václav

(*b* Prague, 29 Oct 1920; *d* Vienna, 2 Sept 1995). Czech conductor. He studied the violin with Josef Míčka and conducting with Pavel Dědeček and Metod Doležil at the Prague Conservatory (1940–45); there he was first violinist and later viola player of the quartet which, as the Smetana Quartet, gave concerts from 1945. He made his conducting début in 1948 with the Czech PO, and after two years with the orchestra became chief conductor of the Karlovy Vary State PO (1951–4). As conductor of the Brno region SO (SOKB) (1954–6) he met Walter Felsenstein, director of the Berlin Komische Oper, who invited him to Berlin to conduct Janáček's *The Cunning Little Vixen* (30 May 1956). Neumann achieved a quite extraordinary success, and the famous production had a total of 215 performances in Berlin, Wiesbaden and Paris. Neumann worked with the Komische Oper for eight years (1956–64), as chief conductor for two seasons. At the same time he was conductor of the Prague FOK SO. From 1964 to 1968 he was second conductor of the Czech PO, chief conductor of the Gewandhaus Orchestra and Generalmusikdirektor of the Leipzig Opera. In 1968 he became chief conductor of the Czech PO, a post he held until 1990 and again in 1992–3, and from 1970 to 1973 was Generalmusikdirektor of the Stuttgart Staatsoper.

Neumann was a highly experienced, versatile conductor, able to connect organically the emotional and intellectual sides of music and build an effective dramatic climax both in concerts and operas. His repertory included Janáček's major operas (he recorded *The Cunning Little Vixen* and *From the House of the Dead*) as well as *Le nozze di Figaro*, *Don Giovanni*, *Tristan und Isolde*, *Boris Godunov* and Shostakovich's *Katerina Izmaylova*. With Czech and other orchestras he toured Europe, Japan and the USA, and appeared frequently at several international festivals. His concert repertory extended from Classical to contemporary music; a particular favourite was Mahler, most of whose symphonies he recorded. He also promoted Czech Classical and contemporary works – he was acclaimed, for instance, for giving the première of Vladimír Sommer's Vocal Symphony in 1963, and recorded an admired series of Dvořák symphonies. In the late 1980s he broke his contracts with Czech TV and Czech Radio in protest at discrimination against fellow-musicians.

## BIBLIOGRAPHY

- J. Kozák:** *Českoslovenští koncertní umělci a komorní soubory* [Czechoslovak concert artists and chamber ensembles] (Prague, 1964), 331–3
- V. Pospíšil:** 'S Václavem Neumannem o hudbě nejdnešnější' [Neumann on the most up-to-date music], *HRO*, xvii (1964), 96–8
- Z. Candra:** 'Pátý šéf' [The fifth chief conductor (of the Czech Philharmonic)], *HRO*, xxii (1969), 46–7
- V. Pospíšil:** *Václav Neumann* (Prague, 1981) [incl. discography]

ALENA NĚMCOVÁ

## Neumann, Věroslav

(*b* Citoliby, nr Louny, Bohemia, 27 May 1931). Czech composer. He studied composition with Řídký at the Prague Academy of Musical Arts (1950–54) and at the same time directed several of the city's youth ensembles and its military ensemble. He worked with the Czech Music Fond (1958–60), and in the Union of Czechoslovak Composers (1962–9) occupied several positions, including that of general secretary and president (1968–9). During the 1950s he composed numerous mass songs, some of which were published and received awards at the Fifth World Youth Festival in Warsaw in 1955. His style of composition marked him as a traditionalist during these early years, though later he created a more personal style, taking ideas from new music such as the abandonment of strict metrical structures and the employment of atonic procedures within tightly defined limits. His vocal works and songs for children have enjoyed widespread popular appeal. In 1982 his *Soleils couchants* received 3rd prize at the international choral competition in Tours, while in 1987 he won the prize of the Union of Czech Composers and that of the Czech publishing house Panton. A lecturer at the Popular Conservatory, a secondary music school, in Prague from 1969, in 1991 he was appointed director of the Prague Conservatory.

## WORKS

(selective list)

Stage: Opera o komínku [Little Chimney Op] (opera buffa, K. Loos), 1965; Gloria (radio op, K. Čapek), 1970; Příběh se starou lenoškou [Story of the Old Armchair] (comic op, J.Z. Novák, after C. Dickens), 1987

Vocal: Zelené roky [Green Years] (cycle, F. Branislav), S, A, 2 vn, pf, 1961; Panorama Prahy [Panorama of Prague], Bar, orch, 1962; Nářek opuštěné Ariadny [The Lament of Ariadne] (M. Kundera), SA, 1988 [after Monteverdi]; Intervaly [Intervals] (Neumann), children's vv, pf, 1971; Vánoce malých zpěváků [Christmas of the Little Singers] (Czech and Moravian carols), children's chorus, orch, 1976; Svítáníčko [Dawn Song] (folk poetry), female chorus, 1979; Soleils couchants (P. Verlaine), SATB, 1982; V Čechách [In Bohemia] (cant., J. Čarek, F. Nechvátal), SA, chbr orch, 1983; Prstýnek [Little Ring] (M. Florian), SA, 1961; Atlantida [Atlantis] (V. Nezval), SATB, 1985; Dove sta amore (L. Ferlinghetti, J. Zábrana), SA, 1985; Rýmovačky [Rhymes] (various Czech poets), S, fl, pf, 1980; Když zmlknou ptáci [When Birds Fall Silent] (4 songs, J. Seifert), 1v, pf/pf qt, 1985; Sbohem, Amadee! [Farewell Amadeus!], S, fl, pf, 1978

Inst: Str Qt, 1969; 5 dramatických sekvencí [5 Dramatic Sequences], vc, pf, 1978; Symfonické tance [Sym. Dances], orch, 1984

Principal publishers: Panton, Supraphon

JIŘÍ MACEK

## Neumann, Werner

(*b* Königstein, 21 Jan 1905; *d* Leipzig, 24 April 1991). German musicologist. He studied the piano and music theory at the Leipzig Conservatory, and musicology (with Kroyer and Zenck), psychology and philosophy at Leipzig University, taking the doctorate there in 1938 with a dissertation on Bach's choral fugues. His subsequent career was devoted to work on Bach. While working in Leipzig as a music teacher, critic and lecturer at the Musikhochschule he founded (1950) and directed the Bach-Archiv as the German centre for the collection of Bach documents; after joining the board of the Neue Bach-Gesellschaft (1952) he became co-editor of the *Bach-Jahrbuch* and the *Neue Bach-Ausgabe* (1953), to which he contributed several volumes. In 1954 he acquired professorial status. His writings include studies of Bach's cantatas and their texts; he has also edited a pictorial biography and, with H.-J. Schulze, three volumes of Bach documents. He was twice honoured with a Festschrift, published as the fifth and ninth volumes of the series *Bach-Studien* (*Eine Sammlung von Aufsätzen*, ed. R. Heller and H.-J. Schulze, Leipzig, 1975 and *Johann Sebastian Bachs Traditionsraum*, ed. R. Szeskus and J. Asmus, Leipzig, 1986).

### WRITINGS

*J.S. Bachs Chorfuge: ein Beitrag zur Kompositionstechnik Bachs* (diss., U. of Leipzig, 1938; Leipzig, 1938, 2/1950)

*Handbuch der Kantaten Johann Sebastian Bachs* (Leipzig, 1947, 5/1984)

**ed.: J.C. Lobe:** *Katechismus der Musik* (Leipzig, 1949, 11/1978)

*Auf den Lebenswegen Johann Sebastian Bachs* (Berlin, 1953, 4/1962; Eng. trans., 1957)

*Johann Sebastian Bach: Sämtliche Kantatentexte* (Leipzig, 1956, 2/1967)  
 'Zur Frage der Gesangbücher J.S. Bachs', *BJb* 1956, 112–23  
*Bach: eine Bildbiographie* (Munich, 1960, 2/1961; Eng. trans., 1961, rev. 2/1969 as *Bach and his World*)  
 'Das "Bachische Collegium Musicum"', *BJb* 1960, 5–27; repr. in *Johann Sebastian Bach*, ed. W. Blankenburg (Darmstadt, 1970)  
 ed.: *Bach-Dokumente*, i–ii (Kassel, 1963–9) [with H.-J. Schulze]; iv (1979)  
 'Über Ausmass und Wesen des Bachschen Parodieverfahrens', *BJb* 1965, 63–85  
 'Probleme der Aufführungspraxis im Spiegel der Geschichte der Neuen Bachgesellschaft', *BJb* 1967, 100–120  
 'Eine Leipziger Bach-Gedenkstätte: über die Beziehungen der Familien Bach und Bose', *BJb* 1970, 19–31  
 'Zum zwanzigjährigen Bestehen des Bach-Archivs', *Internationales Bachfest II: Leipzig 1970*, 65–6  
 'Johann Sebastian Bachs "Rittergutskantaten" bwv30a und 212', *BJb* 1972, 76–90  
*Sämtliche von Johann Sebastian Bach vertonte Texte* (Leipzig, 1974)  
*Aufgaben und Probleme der heutigen Bachforschung* (Berlin, 1979)  
 'Grenzen und Möglichkeiten der Bachinterpretation aus historischer Sicht', *Beiträge zur Bachforschung*, i (1982), 7–24  
*Über das funktionale Wechselverhältnis von Vokalität und Instrumentalität als kompositionstechnisches Grundphänomen, dargestellt am Schaffen Johann Sebastian Bachs* (Berlin, 1982)

## EDITIONS

*Johann Sebastian Bach: Neue Ausgabe sämtlicher Werke*, I/i:  
*Adventskantaten* (Kassel, 1954) [with A. Dürr]; I/vii: *Kantaten zu den Sonntagen Septuagesimae und Sexuagesimae* (Kassel, 1956); I/xxi: *Kantaten zum 13. und 14. Sonntag nach Trinitatis* (Kassel, 1958); I/xxxviii: *Festmusiken zu Leipziger Universitätsfeiern* (Kassel, 1960); I/xxxvi–xxxvii: *Festmusiken für das Kurfürstlich-Sächsisches Haus* (Kassel, 1961–3); I/iv: *Kantaten zu Neujahr und zum Sonntag nach Neujahr* (Kassel, 1965); I/xcl: *Hochzeitskantaten: weltliche Kantaten verschiedener Bestimmung* (Kassel, 1970)

## BIBLIOGRAPHY

**N. Rubin:** "Fugue" as a Delimiting Concept in Bach's Choruses: a Gloss on Werner Neumann's "J.S. Bachs Chorfüge", *Studies in Renaissance and Baroque Music in Honor of Arthur Mendel*, ed. R.L. Marshall (Kassel and Hackensack, NJ, 1974), 195–208

HORST SEEGER

## Neumark, Georg

(*b* Langensalza, 7 March 1621; *d* Weimar, 8 July 1681). German poet and composer. He grew up in Mühlhausen, studied at the gymnasiums at Schleusingen and Gotha and in 1640 set out for Königsberg in order to study law at the university. On the way, however, he was robbed and for the next three years he wandered around north Germany in great poverty. He spent a good deal of time in Hamburg and in 1641 taught in Kiel; at this period he wrote his first novel. He finally arrived in Königsberg about 1643

and probably met there Heinrich Albert and Simon Dach. In 1648 he was again moving about; first he was in Danzig, in 1649–50 in Toruń, Poland, and later in Hamburg and its environs, where he met Rist. Finally he became a chancellor and librarian in the service of Duke Johann Ernst of Weimar, with whom he remained for the rest of his life. He was the chief poet there and published a great deal. He was admitted to the society known as the Fruchtbringende Gesellschaft in 1653 and towards the end of his life to the Order of the Pegnitzschäfer.

Neumark wrote both sacred and secular poetry, some of it of a very high order. He himself set much of it to music and he was one of the most imaginative composers of continuo songs in Baroque Germany. In his largest and most important collection, the *Fortgepflanzter musikalisch-poetischer Lustwald*, the texts, mostly secular, are often imaginative variations of reform verses by Opitz, but he also experimented with old-fashioned German verse. Although some of the melodies are among the best of the time, often they are very plain. A few are French *airs* or Polish dances. Most of the songs have violin and viol obbligatos and ritornellos, which are frequently more interesting than the vocal parts; here he was inspired by songs by Adam Krieger requiring several instruments and by the virtuoso playing of the elder Johann Schop. Neumark probably played the viol in performances of his songs, which led him to emphasize this part. Most of the songs are strophic, and they sometimes include passages of dialogue: the wedding dance-song *Wie seh' ich nicht Eufrosillen* (no.84) combines a two-movement dance with dialogue, and in *Belliflor* (no.24) two singers sing alternate strophes with different melodies but the same bass.

Neumark's *Wer nur den lieben Gott lässt walten* and *Ich lasse Gott in allem walten* are standard Lutheran chorales; the former appears in Bach's cantata *Gott ist uns're Zuversicht* bwv197 and in a Mendelssohn cantata that takes its title from that of the chorale.

## WORKS

only those including music; for others see Goedeke

Betrübt-Verliebter, doch entlich hocheffrewter Hürte Filamon wegen seiner edlen Schäffer-Nymfen Belliflora (Königsberg, 1642), 7 songs, 1v, 2 vn, vle/bn, bc  
Georg Neumarks ... Poetisch- und musikalisches Lustwäldchen (Hamburg, 1652<sup>6</sup>, enlarged Jena, 2/1657<sup>3</sup>, as *Fortgepflanzter musikalisch-poetischer Lustwald*), in the first edn 29 songs and several paired dances for 3 tpt/vn, a trbn, 2 t trbn, bc; 56 songs by Neumark and others added in the 2nd edn  
Eclogue Filirenus (Jena, 1658), funeral song, 1v, 2 vn, bc  
Eine theatralische Vorstellung (Weimar, 1662), 1 song  
Tägliche Andachtsoffer (Weimar, 1668), 100 songs on old models in pt II  
Des Sprossenden unterschiedliche sowohl zu gottseliger Andacht, als auch zu christl. Tugenden aufmunternde Lieder (Weimar, 1675), incl. chorale *Ich lasse Gott in allem walten*, as well as previously pubd songs

## BIBLIOGRAPHY

*KretzschmarG*

*MGG1* (C. Engelbrecht)

**K. Goedeke:** *Grundriss zur Geschichte der deutschen Dichtung* (Dresden, 2/1887), iii, 74–7

**J.H. Baron:** *Foreign Influences on the German Secular Solo Continuo Lied in the Mid-Seventeenth Century* (diss., Brandeis U., 1967)

JOHN H. BARON

## Neumatic notations.

Notations formed primarily by neumes, that is, by graphic signs that represent essentially the movement in pitch of a melody. They are mainly associated with vocal music, in particular with the chant repertoires of the Western, Byzantine and Orthodox Churches, and the Buddhist chant of India. (See [India](#); [Tibetan music](#); [China](#) and [Japan](#). See also [Notation](#), §III, 1; [Plainchant](#), §2(iii); [Ekphonic notation](#).)



## Neumatic style [group style].

In plainchant, the setting of text mainly with one neume (a group of usually two to four notes written together) per syllable, as for example in introits and communion chants. It is contrasted with syllabic style (mainly one note per syllable) and melismatic style (characterized by florid groups of notes, each sung to one syllable).

See also [Text-setting](#).



## Neumeister, Erdmann

(*b* Uichteritz, nr Weissenfels, 12 May 1671; *d* Hamburg, 18 Aug 1756). German poet and theologian. The son of a schoolmaster, he received his education at Schulpforta and the university in Leipzig, where he matriculated in 1689 to study both theology and literature. After the completion in 1695 of his inaugural dissertation, a critical bibliography of 17th-century German poets, he was appointed *Magister legens* at the university and delivered a series of lectures on poetry that year. These lectures were published without his permission in 1707 by Christian Friedrich Hunold ('Menantes') under the title *Die allerneueste Art, zur reinen und galanten Poesie zu gelangen*. Neumeister began his career as a pastor in Bad Bibra from 1697 to 1704; he also served in Weissenfels (1704–6) and Sorau (1706–15) before becoming head pastor at the Jakobikirche in Hamburg (1715), where he remained until his retirement in 1755.

Neumeister considered himself both a poet and a theologian. Although his early poetry shows some influence of Pietism, in his theological writings he took a strongly polemical stand against it. His importance for music history lies in the nine cycles of cantata texts that he wrote between 1695 and 1742, each containing texts for all the Sundays of the church year and

many extra feasts. His first cycle was complete at the time of the poetry lectures, and two cantatas from it appear in *Die allerneueste Art* as examples of his genre 'oratorio', which is made up of biblical verses and poetic aria texts, occasionally also a chorale. This type of cantata had been widely cultivated in Germany since about 1680, and Neumeister could have become acquainted with it in the works of Johann Schelle, who was Thomaskantor in Leipzig while he was there. J.P. Krieger, Kapellmeister at Weissenfels, composed cantatas for chorus and soloists on these texts beginning in 1696, of which one, *Rufet nicht die Weisheit*, is still extant; this cycle of texts was not published, however, until 1726.

Neumeister's next cycle was radically different. These he specifically called cantatas, and they consisted entirely of madrigalesque poetry for recitative and aria in the manner of the Italian secular cantata or, as he put it in the 1695 lectures, 'a piece out of an opera'. Krieger set 79 cantatas from this cycle and performed them at Weissenfels, beginning in 1702; unfortunately, none is extant, but Krieger's performance records indicate that they were almost all for solo voice. The texts were published separately as librettos and collectively in 1704, becoming Neumeister's first published cycle (one example in Flemming). C.C. Dedekind had previously composed similar texts, but they had not been set to music (Steude, 1994).

Neumeister's fame rests on his combination of these two types of text into the newer mixed cantata, which became standard in the 18th century. Although others may have combined these elements earlier, including Count Ernst Ludwig of Meiningen (Küster, 1987), it was Neumeister's third cycle – prepared for the court at Eisenach, published in 1711 and set to music by G.P. Telemann – that established the new genre. Bach drew his Neumeister texts (for bwv 18, 24, 28, 59 and 61) from the third and fourth cycles. Other composers who set entire cycles of Neumeister texts included P.H. Erlebach, G.H. Stölzel and J.P. Käfer.

## BIBLIOGRAPHY

- W. Flemming, ed.:** *Oratorium – Festspiel* (Leipzig, 1933, 2/1965), 62ff
- L.F. Tagliavini:** *Studi sui testi delle cantate sacre di J.S. Bach* (Padua, 1956)
- J. Day:** *The Literary Background to Bach's Cantatas* (London, 1961)
- F. Heiduk and G. Merwald, eds.:** *Erdmann Neumeister: De poetis germanicis* (Berne, 1978) [with biography and complete list of pubns]
- H.K. Krause:** "'Die unverbotne Lust": Erdmann Neumeister und die galante Poesie', *Daphnis: Zeitschrift für mittlere deutsche Literatur*, ix (1980), 133–61
- H.K. Krause:** 'Erdmann Neumeister und die Kantatentexte Johann Sebastian Bachs', *BJb* 1986, 7–31
- K. Küster:** 'Meininger Kantatentexte um Johann Ludwig Bach', *BJb* 1987, 159–64
- E. Axmacher:** 'Erdmann Neumeister, ein Kantatendichter J.S. Bachs', *Musik und Kirche*, ix (1990), 294–302
- W. Miersemann:** 'Lieddichtung im Spannungsfeld zwischen Orthodoxie und Pietismus: zu Erdmann Neumeisters Weissenfelser Kommunionbuch *Der Zugang zum Gnaden-Stuhl Jesu Christo*', *Weissenfels als Ort literarischer und künstlerischer Kultur im Barockzeitalter*, ed. R. Jacobsen (Amsterdam, 1994), 177–216

**W. Steude:** 'Anmerkung zu David Elias, Erdmann Neumeister und den beiden Haupttypen der evangelischen Kirchenkantate', *ibid.*, 45–61  
**G. Jaacks:** *Hamburg zu Lust und Nutz: Bürgerliches Musikverständnis zwischen Barock und Aufklärung (1660–1760)* (Hamburg, 1997)

KERALA J. SNYDER

## Neumeyer, Fritz

(*b* Saarbrücken, 2 July 1900; *d* Freiburg, 16 Jan 1983). German keyboard player and composer. He received his musical training in Cologne and Berlin with the aim of becoming an opera conductor. From 1924 to 1927 he was répétiteur, then chorus master and conductor, at the Stadttheater in Saarbrücken. In 1928 he returned to Berlin as a freelance accompanist, primarily of singers. His involvement with early music began at this time with his interest in the collection at the Musikinstrumentenmuseum des Staatlichen Instituts für Musikforschung in Berlin and his meeting with its director, Curt Sachs, who encouraged him in playing historical keyboard instruments and in the study of performance practice. In these Neumeyer became a central figure, believing that each repertory, from Sweelinck and Frescobaldi to Schumann and Brahms, is best served by instruments of its own time and place. With this aim he began, in 1930, a notable collection of keyboard instruments which he had restored to playing condition and made available to performers. Since 1974 this has been housed in the castle at Bad Krozingen. As a performer Neumeyer was known from many recitals and broadcasts. In 1935 he joined the influential Kammermusikkreis of Gustav Scheck and August Wenzinger and in 1954 joined the Cappella Coloniensis of WDR. His influence was reinforced by prominent professorships in historical keyboard performance at the Hochschule für Musik, Berlin (from 1940), and the Staatliche Hochschule für Musik, Freiburg (1946–68). His compositions, which are listed in full in J. Böhme: *Fritz Neumeyer: Wege zur alten Musik* (St Ingbert, 1996), consist almost entirely of songs.

DAVID LEDBETTER

## Neuner, Carl (Borromäus)

(*b* Munich, 29 July 1778; *d* Munich, 1 April 1830). German composer and violinist. He learnt the violin with the Benedictines at Tegernsee and later studied music theory with Joseph Graetz and singing with J.E. Valesi. In 1800 he joined the Munich court as ballet répétiteur and supernumerary second violinist, advancing in 1807 to a permanent position as violinist (he later played the double bass) with the court orchestra. He retired in 1827. He was a founder-member of the Munich Musikalische Akademie, and was locally important in a circle that included Winter and Poissl.

Neuner was especially significant as a composer of early Romantic ballets. His flair for novel instrumentation aroused the interest of Weber, who praised his one-act ballet *Der Dichter Gessner* (1809) for its 'melodic richness ... expressed in good orchestration' and unsuccessfully urged him to turn his attention to the higher sphere of opera 'since none of the requirements of a good opera composer seem to be lacking in him'.



Whether Weber also knew Neuner's music for F.X. von Caspar's 'Romantic tragedy' (the word 'Romantic' was added in manuscript) *Der Freischütze* (1812) is uncertain. The text was based on the tale in Apel and Laun's *Gespensterbuch* (1810), which was also Kind's source for Weber's opera; and though Neuner's score emphasizes lively, unsubtle dances, his overture is a more substantial, well-written piece which could have impressed Weber. Neuner's works consist principally of ballets; he also wrote some sacred choral music, songs and instrumental music, including an Oboe Concerto (1819) and a Symphony in E $\flat$  (1826).

## BIBLIOGRAPHY

- G. Kaiser, ed.:** *Sämtliche Schriften von Carl Maria von Weber* (Berlin, 1908)
- G. Mayerhofer:** *C.B. Neuner: sein Leben und seine Musik zur Tragödie 'Der Freischütze'* (diss., U. of Munich, 1933)
- G. Mayerhofer:** *'Abermals vom Freischützen': der Münchener 'Freischütze' von 1812* (Regensburg, 1959)
- J. Warrack:** *Carl Maria von Weber* (London, 1968, 2/1976)

JOHN WARRACK

## Neupert.

German firm of piano and harpsichord makers. Founded by Johann Christoph Neupert (1848–1921) in 1868 as piano builders, it was among the first German makers to add harpsichords, clavichords and fortepianos to its production, in 1906. The company, which has been based in Bamberg since 1874, had begun to assemble a collection of historical stringed keyboard instruments even earlier, in 1895. Eventually this grew to number more than 250 specimens when it was donated to the Germanisches Nationalmuseum in Nuremberg in 1968 (a number of instruments from the collection considered to duplicate other examples had been transferred to the Händel-Haus Museum in Halle in 1939).

Hanns Neupert (1902–1980) joined the firm as technical director in 1928, after a three-year apprenticeship in piano building and studies in musicology and physics at the universities of Erlangen and Munich. He wrote a number of works dealing with historical stringed keyboard instruments and their revival in the 20th century. In 1975, Wolf Dieter Neupert (*b* 1937) took over the management of the firm. He has written widely on the reproduction of historical keyboard instruments.

Until the mid-1970s the firm's harpsichord production was generally typical of the pre-1939 modern German school: heavily constructed, open at the bottom, a very long treble scale, with a 16' register in the larger instruments, registration pedals and, from about 1930, adherence to the so-called 'Bach disposition' (see [Bach harpsichord](#)). Neupert clavichords and fortepianos are more closely modelled on 18th-century prototypes. Reproduction instruments were occasionally produced before 1970, but it is only since then that a number of models of harpsichords in traditional styles superseded the firm's line of modern instruments; these include copies of historical harpsichords by Antunes, Blanchet and Hemsch, and grand fortepianos by Dulcken and Graf.

For illustration of a Neupert instrument see [Harpsichord](#), fig.16.

## WRITINGS

- H. Neupert:** *Das Cembalo* (Kassel, 1933/4, 1966; Eng. trans., ed. F.E. Kirby, 1960, 2/1968 as *Harpsichord Manual: a Historical and Technical Discussion*)
- H. Neupert:** *Das Klavichord* (Kassel, 1948/2, 1955; Eng. trans., 1965)
- W.D. Neupert:** 'Physikalische Aspekte des Cembaloklages', *Das Musikinstrument*, xx (1971), 857–60
- W.D. Neupert:** 'Kopie oder Rekonstruktion?', *Clavichord und Cembalo: Blankenburg, Harz, 1987*, 74–9
- W.D. Neupert:** 'Zur Frühgeschichte des Hammerflügels', *Münchener Beethoven-Studien*, ed. J. Fischer (Munich and Salzburg, 1992), 79–80

## BIBLIOGRAPHY

- J.H. van der Meer:** 'Ein Überblick über den deutschen Cembalobau', *Fünf Jahrhunderte deutscher Musikinstrumentenbau*, ed. H. Moeck (Celle, 1987), 235–56
- M. Elste:** 'Nostalgische Musikmaschinen. Cembali im 20. Jahrhundert', *Kielklaviere: Cembali, Spinette, Virginalle* (Berlin, 1991), 239–77

HOWARD SCHOTT/MARTIN ELSTE

# Neupma.

See [Neuma](#).

# Neuschel [Neuschl, Neischl, Neyschl, Meuschel].

German family of brass instrument makers. The oldest Nuremberg dynasty of brass instrument makers, it was founded by Hans Neuschel the elder (*d* Nuremberg, 1503 or 1504). The city awarded him the title of master coppersmith in 1479 and in 1487 he is recorded as having made a trumpet and slides (*Ziehstücke*) for either trumpets or trombones.

Hans Neuschel the younger (*d* Nuremberg, 1533), a son of Hans the elder, was the most famous member of the family – the Meuschelstrasse in Nuremberg is named after him. He was both an instrument maker and a trombonist. A document from 1491 in which he was appointed Stadtpfeifer (confirmed in 1499), attributed by Jahn to his father, probably applies to him. In 1493 he additionally became a master coppermith. He is said to have improved the art of trombone making in 1498. His instruments carried the hallmark of the imperial crown. By order of Emperor Maximilian I, in 1512, his likeness was included in one of Hans Burgkmair I's woodcuts for the series *Maximilian's Triumphal Procession*. The command to the artist was: 'On the same chariot there shall be five shawm, trombone and crumhorn players; and Neyschl shall be the master'. Pope Leo X ordered

silver trombones from him, which he delivered personally. His brother Lienhard (*d* Nuremberg, 1515) worked with him in his shop.

According to Nickel, Georg [Jörg] Stengel (*d* Nuremberg, 1557), 'genannt Neuschel' – he assumed the family name in 1535 – was the adopted son or perhaps the nephew of Hans the younger, from whom he learnt his trade. He later took over the Neuschel workshop, and his privilege of carrying Hans's hallmark was renewed by Emperor Charles V in 1551. Besides making brass instruments, he was also a dealer in woodwind and percussion instruments. He sold 12 'deutsche' and 12 'welsche' trumpets and two military kettledrums to the King of Poland for 200 guilders, and other complete sets of trumpets for similar prices to courts in Berlin, Copenhagen, Dresden, London and Munich. An order placed in 1541 by Duke Albrecht of Prussia, however, was apparently never delivered because that monarch refused to pay more than 60 guilders. A tenor trombone – actually a cut-down bass, of which only the bell end may be regarded as authentic – made by Georg in 1557 is in the collection of the Kunsthistorisches Museum, Sammlung alter Musikinstrumente, Vienna. Nickel has shown that the Neuschels may have been related to the other great family of brass instrument makers, the Schnitzers, as Georg's wife Anna was apparently the widow of the Munich Stadtpfeifer Anton [Schnitzer](#). Anna's presumed son, Anton Schnitzer the elder, learnt brass instrument making from his stepfather, on whose death he took over the Neuschel workshop.

## BIBLIOGRAPHY

*Waterhouse-Langwilll*

- R. Eitner:** 'Briefe von Jorg Neuschel in Nürnberg nebst einigen anderen', *MMg*, ix (1877), 149–59
- F. Jahn:** 'Die Nürnberger Trompeten- und Posaunen-Macher im 16. Jahrhundert', *AMw*, vii (1925), 23–52
- W. Wörthmüller:** 'Die Nürnberger Trompeten- und Posaunenmacher des 17. und 18. Jahrhunderts', *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg*, xlv (1954), 208–325; xlvi (1955), 372–480
- E. Nickel:** *Der Holzblasinstrumentenbau in der Freien Reichsstadt Nürnberg* (Munich, 1971)
- H. Thein:** 'Zur Geschichte der Renaissance-Posaune von Jörg Neuschel (1557) und zu ihrer Nachschöpfung', *Basler Jb für historische Musikpraxis*, v (1981), 377–404
- H. Fisher:** 'The Tenor Sackbut of Anton Schnitzer the elder at Nice', *HBSJ*, i (1989), 65–74
- M. Kirnbauer:** 'Die Nürnberger Trompeten- und Posaunenmacher vor 1500 im Spiegel Nürnberger Quellen', *Musik und Tanz zur Zeit Kaiser Maximilian I.: Innsbruck 1989*, 131–41

EDWARD H. TARR

## Neusidler [Newsidler, Neusydlar, Neysidler, Neusiedler].

German family of lutenists and composers. The first two discussed below are among the leading figures in 16th-century German lute music.

- (1) Hans Neusidler
- (2) Melchior Neusidler
- (3) Conrad Neusidler

HANS RADKE/WOLFGANG BOETTICHER, CHRISTIAN MEYER

Neusidler

### (1) Hans Neusidler

(b Pressburg [now Bratislava], c1508–9; d Nuremberg, 2 Feb 1563). Composer, lutenist, intabulator and lute maker. He arrived at Nuremberg early in 1530; on 21 February he received from the city council a residence permit for one year, on 13 September he married a Nuremberg girl, and on 17 April 1531 he took the oath as a citizen. His finances apparently improved as a result of his marriage, for he was soon in a position to purchase a house with a courtyard on the Zotenberg behind the fruit market. He was highly regarded as a lute teacher and between 1536 and 1549 published eight books of lute music. In judicial records of 1550 he was twice described as a lute maker. He and his wife had 13 children, which caused him such financial embarrassment that he was forced to appeal to the city council for help and eventually to sell his house. His wife died in January 1556, and no doubt because of his many small children he remarried on 4 May; he had four more children by his second marriage, and his second wife died in August 1562.

Together with Hans Judenkünig and Hans Gerle, Hans Neusidler was one of the principal figures in the early history of lute music in Germany. His lutebooks contain a rich and varied repertory, embracing arrangements of German songs, chansons, Italian madrigals, motets, German and Italian dances and free, improvisatory preludes. The pieces vary in difficulty, but apart from the two-part (tenor and bass) arrangements for beginners, reduced from fuller vocal originals, three-part works (descant, tenor, bass) are in the majority; four-part pieces appear only in the third of the 1544 books and in that of 1549. In the second 1536 book, explicitly intended for experienced players, the vocal originals are transformed into instrumental works by means of virtuoso passage-work. Favourite pieces from the earlier books reappear in later ones, usually with modifications.

The first 1536 book, intended for beginners, contains an important introduction on lute playing (Eng. trans. in M. Southard and S. Cooper: 'A Translation of Hans Newsider: *Ein newgeordnet kuenstlich Lautenbuch ...* (1536)', *Journal of the Lute Society of America*, xi, 1978, pp.5–25ff). Neusidler's method, designed for use without a teacher, was the first to give exercises marked with fingering for the left hand, thus facilitating the playing of polyphonic music. The placing of one to four dots above each letter of the tablature indicates the stopping finger; one dot indicates the forefinger, two dots the middle finger, and so on. Neusidler also set great store by legato playing; he used a cross (+) beside a letter to indicate a sustained note. He demanded that runs be struck by alternating thumb and first finger, the latter being indicated by a dot, and he considered the correct use of this technique to be the greatest art of lute playing. No particular directions are given for the playing of chords by the right hand. The opening, fundamental pieces in the first 1536 book are marked 'Kleines Fundament' and 'Grosses Fundament'. The ensuing two- and

three-part pieces are supplied in part with fingering for the left hand, in part with fingering for the right hand. The last 30 pieces, which are the most heavily ornamented, have no fingerings; nor do the contents of the second 1536 book. Neusidler did not develop his method in his later books but reproduced it more or less complete.

## INTABULATIONS

Editions: *Österreichische Lauten-Musik im 16. Jahrhundert*, ed. A. Koczirz, DTÖ, xxvii, Jg.xviii/2 (1911/R) [K]*Das deutsche Gesellschaftslied in Österreich von 1480–1550*, ed. L. Nowak and A. Koczirz, DTÖ, lxxii, Jg.xxxviii/2 (1930/R) [N]

all for lute; all published in Nuremberg

Ein newgeordent künstlich Lautenbuch in zwen Theyl getheylt: der erst für die anfahenden Schuler (1536<sup>12</sup>/R1974); 12 ed. O. Chilesotti, *Lautenspieler des 16. Jahrhunderts* (Leipzig, 1891); 4 ed. in DTÖ, xxviii, Jg.xiv/1 (1907/R); 9 in K; 18 in N; 20 ed. H. Mönkemeyer, *Die Tabulatur, i* (Hofheim am Taunus, 1965)

Der ander Theil des Lautenbuchs: darin sind begriffen vil ausserlesner kunstreycher Stuck von Fantaseyen, Preambeln, Psalmen, und Muteten ... auff die Lauten dargeben (1536<sup>13</sup>/R1976); 2 ed. in DTÖ, xxviii, Jg.xiv/1 (1907/R); 4 in K; 4 in N; 9 ed. H. Mönkemeyer, *Die Tabulatur, ix* (Hofheim am Taunus, 1966)

Ein neues Lautenbüchlein mit vil schonen Liedern (1540<sup>23</sup>); 7 in K; 2 in N

Das erst Buch: ein neues Lautenbüchlein mit vil feiner lieblichen Liedern für die jungen Schuler (1544<sup>24</sup>); 1 in K; 2 in N

Das ander Buch: ein new künstlich Lauten Buch für die anfahenden Schuler (1544<sup>23</sup>); 11 in K; 1 in N

Das dritt Buch: ein new künstlich Lauten Buch darin vil trefflicher ... Kunst Stück von Psalmen und Muteten (1544<sup>25</sup>)

Das erst Buch: ein neues Lautenbüchlein mit vil feiner lieblichen Liedern, für die jungen Schuler (1547<sup>26</sup>)

Das ander Buch: ein new künstlich Lauten Buch erst yetzo von newem gemacht für junge und alte Schüler (1549<sup>41</sup>)

Neusidler

## (2) Melchior Neusidler

(b Nuremberg, 1531; d Augsburg, 1590). Intabulator, composer and lutenist, eldest son of (1) Hans Neusidler (not his brother as Koczirz suggested). His date of birth and relationship to his father can be deduced from his portrait at the age of 43 in his *Teütsch Lautenbuch* (1574; see [illustration](#)) and the date of his father's marriage (see above). In 1551 he applied to the German emperor for a ten-year privilege for the printing of his works. He soon moved to Augsburg, acquired a citizen's rights there and on 31 December 1552 relinquished his Nuremberg citizenship. He was the leader of the so-called 'stille musica', a group of musicians hired to play on festive occasions in the houses of prominent citizens; he also played with the civic musicians in public festivities. In October 1561 he visited Nuremberg, and because of his father's financial straits he undertook to bring up his three youngest brothers. In 1565 he went to Italy, published two lutebooks at Venice in 1566 and returned to Germany in the same

year. In 1574 he supervised the printing of his other lutebook at Strasbourg. He applied unsuccessfully for a post at the Stuttgart court in 1576. On 23 December 1577 he sent Duke Wilhelm V of Bavaria 'some very good dances'. From September 1580 to May 1581 he was employed as a lutenist by Archduke Ferdinand II at Innsbruck. He numbered among his patrons Octavian II Fugger (a member of the leading Augsburg family), in whose house he often played in 1583 and from whom he received alms when he was old and plagued with gout. Tomaso Garzoni mentioned him as a famous lutenist in the 34th discourse of his *Piazza universale* (1587).

Melchior Neusidler's two lutebooks of 1566, which are in Italian tablature, contain arrangements of madrigals, motets, chansons and Italian dances, as well as some mostly imitative ricercares, called fantasias by Phalèse in his French tablature versions (1571) and by Neusidler himself in his *Teütsch Lautenbuch* (1574). The first book includes two dance suites, each consisting of a passamezzo, a saltarello derived from it and then a *ripresa*. In the *Teütsch Lautenbuch* this repertory is augmented by German songs and dances. In making his intabulations Neusidler kept wherever possible to the same number of parts as in the vocal originals and enlivened them with diminutions. In a preface to the 1574 book he described the customary six-course lute as inadequate, for 'now that music has risen to such heights of artistic beauty [one] cannot achieve the full range of pleasing harmonies or fingerings on such a lute'. One could do so, he maintained, only on a seven-course instrument, and he thought it more practical to tune the seventh course only a major 2nd – not a 4th – below the sixth course, which was tuned Gg.

## INTABULATIONS

all for lute

Il primo libro intabolutura di liuto di ... Neysidler ... ove sono madrigali, canzon francesi, pass'emezi, saltarelli & alcuni suoi ricercari (Venice, 1566<sup>29</sup>; some repr. 1571<sup>16</sup>; all transcr. in Ger. lute tablature by B. de Drusina, 1573<sup>25</sup>)

Il secondo libro intabolutura di liuto di ... Neysidler (Venice, 1566<sup>30</sup>; some repr. 1571<sup>16</sup>; all transcr. in Ger. lute tablature, 1573<sup>25</sup>)

Teütsch Lautenbuch, darinnenn kunstliche Muteten, liebliche italianische, frantzösische, teütsche Stuck (Strasbourg, 1574<sup>13</sup>); 1 ed. in DTÖ, Jg.xxxvii/2 (1930/R), 1 in G. Adler, *Handbuch der Musikgeschichte* (Berlin, rev. 2/1930/R1961)

Ricercare super Susanne un jour, fantasia super Anchor che col partire, 6 other ricercares, 15 other fantasias, 10 Ger. sacred songs, 8 passamezzis, 7 galliards, 14 intabulations and dances, CH-Bu, D-DEI, DO,Mbs, W, PL-Kj

Neusidler

### (3) Conrad Neusidler

(b Nuremberg, bap. 13 Feb 1541; d Augsburg, after 1603). Lutenist and composer, son of (1) Hans Neusidler and younger brother of (2) Melchior Neusidler. In 1562 he moved to Augsburg and on 26 January 1564 renounced his Nuremberg citizenship. He still appeared in the Augsburg tax records in 1604. A subsequent report from the master builders to the city council mentioned that 'the late' Conrad Neusidler used to play his lute for weddings and similar festivities. His only extant music consists of some

German dances, two intradas and intabulations of 14 German sacred songs, all in the same lute manuscript (*D-W* Aug.fol.18.7 and 18.8), and two intabulations of motets by Lassus and Johann Eckart (*DO* G.I.4). A manuscript appendix to the Deutsche Staatsbibliothek copy (now lost) of Rudolf Wyssenbach's *Tabulaturbuch uff die Lutten* (1550<sup>25</sup>) contained lute versions of two dances, two chorales and a chanson by him.

## BIBLIOGRAPHY

*Brownl*

*MGG1* (K. Dorf Müller)

- E. Radecke:** 'Das deutsche weltliche Lied in der Lautenmusik des 16. Jahrhunderts', *VMw*, vii (1891), 285–336
- O. Chilesotti:** 'Di Hans Newsidler e di un'antica intavolatura tedesca di liuto', *RMI*, i (1894), 48–59
- O. Körte:** *Laute und Lautenmusik bis zur Mitte des 16. Jahrhunderts* (Leipzig, 1901/R)
- A. Sandberger:** Introduction to DTB, viii, Jg.v/1 (1904/R)
- A. Koczirz:** Introduction to DTÖ, xxxvii, Jg.xviii/2 (1911/R)
- J. Dieckmann:** *Die in deutscher Lautentabulatur überlieferten Tänze des 16. Jahrhunderts* (Kassel, 1931)
- H.-P. Kosack:** *Geschichte der Laute und Lautenmusik in Preussen* (Kassel, 1935)
- W. Boetticher:** *Studien zur solistischen Lautenpraxis des 16. und 17. Jahrhunderts* (Berlin, 1943), 317–20, 328, 346, 351–420
- A. Layer:** 'Melchior Neusiedler', *Lebensbilder aus dem bayerischen Schwaben*, ed. G.F. von Pölnitz and others, v (1956), 180
- K. Dorf Müller:** *Studien zur Lautenmusik in der ersten Hälfte des 16. Jahrhunderts* (Tutzing, 1967)
- A.J. Ness:** 'A Letter from Melchior Newsidler', *Music and Context: Essays for John M. Ward*, ed. A.D. Shapiro (Cambridge, MA, 1985), 352–69
- H. Minamino:** *Sixteenth-Century Lute Treatises with Emphasis on Process and Techniques of Intabulation* (diss., U. of Chicago, 1988)
- C. Meyer:** *Sources manuscrites en tablature: luth et théorbe, catalogue descriptif*, i–ii (Baden-Baden, 1991)

## Neuss, Heinrich Georg

(*b* Elbingerode, 11 March 1654; *d* Wernigerode, 30 Sept 1716). German composer, theologian and poet. His father died when he was two years old, therefore after attending the grammar schools at Osterwieck, Quedlinburg and Halberstadt he was forced through economic necessity to become a private tutor at Wernigerode before going on to study theology at Erfurt University from 1677 to 1680. After another period as a private tutor he became a deputy headmaster in 1683, and headmaster in 1684, at Blankenburg; he later became deacon at the church in the Heinrichstadt district of Wolfenbüttel. There, with two other clergymen, he held Pietist conventicles, which, however, were forbidden by ducal edict of 1692. After a brief stay at Hedwigsburg he became travelling preacher to Duke Rudolph August of Brunswick, who made him superintendent at Remlingen in 1695. In the same year he became a doctor of theology of the University of Giessen. Finally in 1696 Count Ernst von Stolberg summoned him to Wernigerode as superintendent and church councillor. He later took

lessons with Heinrich Bokemeyer by post, but their correspondence has not survived. He also invented a pitch pipe as well as a tuning device for keyboard instruments, which he called 'mensa'.

Neuss's main work is *Hebopfer zum Bau der Hütten Gottes: das ist Geistliche Lieder, welche zur Andacht, Aufmunterung und Erbauung unsers Christenthums in allerhand Fällen zu gebrauchen* (Lüneburg, 1692, 2/1703). With the 70 or so melodies that he wrote for his poems he made an important contribution to the Pietist continuo song. He also included a few melodies by J.C. Horn and J.P. Krieger and even one or two operatic arias of the time. The *Hebopfer* attracted much attention in its day, and the *Geistreiches Gesangbuch* of Athanasius Freylinghausen (1704–14 and several later editions), the most influential collection of Pietist songs, contains 37 pieces from it. Neuss also published *Brunnenlieder, den Brunnengästen zu Pyrmont mitgeteilt* (Pyrmont, 1706) and is said to have written a wedding song in 1712; he wrote an introduction to Andreas Werckmeister's *Der edlen Musikkunst, Würde, Gebrauch und Missbrauch* (1691), but a theoretical work sometimes attributed to him, *De musica parabolica*, is probably not by him.

## BIBLIOGRAPHY

ADB (Brümmer)

WinterfeldEK, ii

ZahnM

S. Kümmerle: *Encyklopädie der evangelischen Kirchenmusik*, ii (Gütersloh, 1890/R)

C. Mahrenholz and O. Söhngen, eds.: *Handbuch zum evangelischen Kirchengesangbuch*, ii/1 and suppl. (Göttingen, 1957–8)

WALTER BLANKENBURG/DOROTHEA SCHRÖDER

## Neutralization (i).

A means of handling chromatic notes introduced into diatonic contexts, whereby raised notes ascend and lowered ones descend (in a way analogous to the treatment of the 6th and 7th degrees of the minor scale). Such treatment avoids false relations and results in smoother and more convincing modulation.

The term 'neutralization' was used in this sense, and in the sense of [Neutralization \(ii\)](#), by Schoenberg.

JANNA SASLAW

## Neutralization (ii)

The process of gradually depriving motifs of their distinctive features and 'dissolving' them into less individual components such as scales and arpeggios, as happens typically in cadential or transitional passages; another word for this is 'liquidation'.

The term 'neutralization' was used in this sense, and in the sense of [Neutralization \(i\)](#), by Schoenberg.



## Neuwirth, Gösta

(b Vienna, 6 Jan 1937). Austrian composer and musicologist. He studied with Schiske in Vienna (1954–62) and at the Free University, Berlin (PhD 1968), where his dissertation on Schreker was supervised by Adrio. He has directed the avant-garde theatre group Die Arche, and taught at the Graz Musikhochschule (from 1973) and the Hochschule der Künste, Berlin (from 1983).

Neuwirth's works, influenced by the experiences of his wartime childhood, delight in the *objet trouvé*, follow dream-like logic and rely on detailed proportional structures. Finding in Schreker's music a repressed, dark side to the culturally conditioned notion of progress, he embraced 15th-century numerology as an alternative type of musical thinking. His opera *Eine wahre Geschichte* (1981) juxtaposes rock and chamber ensembles, drawing on his memories of early cinema and the theatre. In *Sei Murrum Phonies* (1990–92) he treats the orchestra both as a totality of polyphonically related solo lines and as a collection of homogenous groups. The Marcel Proust cycle *Gestern und Morgen* (1953–96), a ten-part work for various combinations of instruments and voices, provides the most comprehensive overview of his style: the String Trio (no.4) resembles Rodolphe Berger's *Hier et demain* (around 1895) in its reverberation of 'lost time', a theme also present in *Hier et demain – seul* (no.1) and *Vieux songe* (no.2); the exact proportions of *Schandbuch der gewarnten Liebe* (no.3) reveal the influence of Josquin.

### WORKS

(selective list)

Op: *Eine wahre Geschichte* (chbr op, 3 scenes, Neuwirth), 1981, Graz, 1 Nov 1981  
*Gestern und Morgen* (M. Proust-Zyklus), 1953–96: 1 *Hier et demain – seul*, sax; 2 *Vieux songe*, fl, ob; 3 *Schandbuch der gewarnten Liebe*, vn; 4 Str Trio 'Essays zu einer Autobiographie'; 5 Sextett, fl, ob, cl, sax, va, vc; 6 *Meeandres ténébreux*, vn, pf, tape; 7 *Hier et demain* (M. Zamaçois), valse chantée, Mez, chbr ens; 8 Kammermusik, va, pf; 9 *La Prisonnière* (L'intruse), vn, va, vc; 10 *Faits divers* (A. von Moos, Proust, Neuwirth), Mez, chbr ens

Other inst: *Sinfonietta*, str orch, pf, 1955; *Sonata brevis*, vn, pf, 1955; *Der Garten der Pfade, die sich verzweigen*, Renaissance insts, 2 pf, 1975; *Str Qt*, 1976; *Differenzen*, fl, gui/vihuela, 1980, rev. 1990; *Der Webernknecht tritt in die Reichstonalitätskammer ein*, orch, 1983; *Frag.*, vn, pf, 1993

Other vocal: 2 Stücke (G. Trakl: *Blaubart*), 1v, orch, 1952; *Lyrical* (P.J. Bernauer, C. Neubrand-Bentz, Neuwirth, Trakl), 1v, str qt, pf, 1956; *Requiem* (H. Weissenborn), spkr, solo vv, chorus, orch, 1956; *Von Unklaich nach China* (C. Morgenstern, P. Klee, Amerindian texts), S, pf 4 hands, 1957–73; *Vanish* (H.C. Artmann, S. Plath, Neuwirth), 1v, tape, 1975; *Sei Murrum Phonies* (Neuwirth), female vv, orch, 1990–92; *L'absence* (Neuwirth), 2vv, 2 a sax, bandoneon, pf, perc, cond., 1993

Kbd: *Toccombeau*, pf, 1956–76; *Passacaglia*, org, 1957; *Hommage à Mahler*, pf, 1961–70; *Das Schweigen der Sirenen*, org, 1962; *Quadrate leicht bewegt*, org, 1963; *Pisspott* (Pot of Pieces) (Neuwirth), pf, 1973–81; *Folie à deux*, 2 pf [tuned in quarter-tones], 1989

Arrs.: F. Schreker: 5 Gesänge, 1976; F. Schreker: Vom ewigen Leben, 1976; A. Zemlinsky: 6 Gesänge (M. Maeterlinck), op.13, 1994

MSS in *D-Bda*

## BIBLIOGRAPHY

*LZMÖ [incl. writings list and further bibliography]*

**A. von Moos, ed.:** *Chant du Singe: Zwölf Anagramme, zugebracht Gösta Neuwirth* (Berlin, 1990)

**J. Stenzl:** *Traum und Musik*, *Musik-Konzepte* (1991), 8–102 [special issue]

MATTHIAS BRZOSKA

## Neuwirth, Olga

(b Graz, 4 Aug 1968). Austrian composer. Some of her early compositions were performed at the Styrian Autumn Festival in 1985. She studied at the San Francisco Conservatory (1986–7) with Elinor Armer, among others, and took courses in painting and the cinema at the San Francisco Art College. She continued her studies at the Vienna Hochschule für Musik (1987–93), where her teachers included Erich Urbanner, Dieter Kaufmann and Wilhelm Zobl, and in Paris with Tristan Murail and the Stage d'Informatique Musicale at IRCAM (1993–4). She has also been influenced by Adriana Hölsky and Luigi Nono.

Neuwirth's compositions reflect her interests in literature, the cinema (she often employs the compositional equivalents of film clips and montages) and painting (*Hooloomooloo*, 1996–7, for example, paraphrases a painting by Frank Stella), resulting in a style rich with tonal, formal and media-related diversity. Her sound installations and use of video (as in the opera *Bählamms Fest*, 1997–9) illustrate her propensity for multimedia. In her instrumental music electronics alienate or extend sonorities and create what she has described as 'androgynous sounds'. Quasi-organic development and restless fragmentation overlap in large ensemble works. Extreme contrasts, a wide variety of quotations, and an alternation between ironic distance and direct expressivity are also characteristic.

## WORKS

(selective list)

Dramatic: 5 Stücke Filmmusik (film score, Brothers Quay), gui, b gui, hpd, 1989, London, 1990; Der Wald (Ein tönendes Fastfoodgericht) (mini-op, E. Jelinek), 1989–90, Vienna, 1991; Körperliche Veränderungen (Musiktheater, Jelinek), 1990–91, Vienna, 1991 [after radio play, Ballade von drei wichtigen Männern sowie dem Personenkreis um sie herum]; Die Schamlosen, oder Ein Spektakel (Kurzoper, 1, D. Charms, S. Plath and U. Zürn), 1990, Vienna, 1992; Zwischenmusik, 1991–2 [for perf. between Körperliche Veränderungen and Der Wald]; Punch and Judy (Hörspiel, H.C. Artmann), 1993–4, Graz, 1994; Todesraten (Hörspiel, Jelinek), 1997, broadcast, 1997; Bählamms Fest (Musiktheater, 13 scenes, L. Carrington and Jelinek), 1997–9, Vienna, 1999; Todesraten (Hörspiel, Jelinek), 1997, broadcast, 1997; the long rain (film score, M. Kreitise)

Inst: Der rosarote Zwerg auf dem Weg nach Garanas (Die gelbe Kuh tanzt Ragtime), chbr orch, 1985; Bagatellen, vc, 1988; Cthulhu-Ludium (Vor der Dunkelheit), orch, 1991–2; Let's play, play, play, cl, 2 tpt, perc, 1992; Duplus-Duplex, fl, trbn, 1992–3; Quingelquingelquis Weg durchs Orch, youth orch, 1992; Spleen, b cl, 1994; Akroate Hadal, str qt, 1995; Vampyrotheone, 3 solo insts, 3 ens, 1995; Quasare/Pulsare, vn, pf, 1996; ... ?risonanze? ..., va d'amore, 1996; Ondate, 4 sax, 1997; Photophorus, 2 elec gui, orch, 1997; Hommage à Klaus Nomi, tpt, b cl, vc, db, synth, perc, 1998; Ondate II, 2 bcl, 1988; ... ad auras ... in memoriam H., 2 vl, perc, 1999; Chinamen/Nodus; str orch, perc, cel, 1999; Suite für Theresmusik und Orchester, 1999; Anaptyxis, orch, 1999–2000

Vocal: Cigarren (elementar) (K. Schwitters), S, str trio, 1989–90; Die neugierigen alten Frauen (D. Charms), S, prep pf, 1990; Worddust of Minraud (W.S. Burroughs), 16vv, 1992; 5 Daily Miniatures (G. Stein), T, b cl, vn, vc, prep pf, 1994; La vie – ... ulcéran(e) (G. Perec), 2 T, b cl, va d'amore, vc, db, elec gui, 1995; Nova/Minraud, ens, 1998; Clinamen/Nodus, 1999

El-ac and multimedia: Canon of Funny Phases, 6 pfms, 16 video monitors, 1992; !?dialogues suffisants!? (Portrait einer Komposition als junger Affe I), vc, perc, tape, video, 1992; Schlagschatten, bn, tape, elecs, 1992; Aufenthalt (Jelinek), 2 spkr, S, T, b cl, bar sax, t trbn, perc, cel, 2 vc, tape, video, elecs, 1992–3; Lonicera caprifolium, ens, tape, 1993; Jardin désert (Portrait einer Komposition als junger Affe II), fl, b cl, bar sax, trbn, tape, video, elecs, 1994; San soleil, 2 ondes martenot, orch, live elecs, 1994; Vexierbilder, fl, b cl, bar sax, trbn, live elecs, 1994; Metal/Pallas, tape, 1996; Pallas/Construction, 3 perc, live elecs, 1996; talking houses, installation, 1996; Hooloomooloo, 3 ens, CD, 1996–7; Elfi und Andi (Sportstück, Jelinek), spkr, b cl, t sax, elec gui, db, CD, 1997; Nova Mob (Burroughs), 2 S, 2 Mez, 2 A, 6 tape recs, 1997; Fundamenta, cl, sax, vc, tape, 1998

Principal publisher: Ricordi

## BIBLIOGRAPHY

LZMÖ [incl. further bibliography]

**U. Schalz-Laurenze:** 'Sog aus Bestürzung und Faszination', *Annäherung an sieben Komponistinnen: mit Berichten, Interview und Selbstdarstellungen*, ed. B. Sonntag and R. Matthei (Kassel, 1995), 49–58 [interview]

**U. Mosch:** 'Jelangerjelieber: Annäherung an Olga Neuwirths Lonicera Caprifolium für Ensemble', *Nähe und Distanz: Nachgedachte Musik der Gegenwart*, i, ed. W. Gratzner (Hofheim, 1996)

**R. Kager:** 'Feuerzungen zwischen spitzen Zähnen: zur Musik der Komponistin Olga Neuwirth', *NZM*, Jg.159, no.1 (1998), 31–3

BERNHARD GÜNTHER

## Nevada [Wixom], Emma

(b Alpha, nr Nevada City, CA, 7 Feb 1859; d Liverpool, 20 Jan 1940). American soprano, mother of [Mignon Nevada](#). A pupil of Marchesi, she made her opera début in 1880 at Her Majesty's Theatre, London, in *La sonnambula*, an opera that brought some of her greatest successes (her medallion was later placed with those of Pasta and Malibran on Bellini's

statue at Naples). She appeared to great acclaim in Italy and Paris, where her roles included Lucia and Mignon. Returning to the USA in 1884 she appeared at the New York Academy of Music, and, the following year, on alternate nights with Patti. She made several further tours of the USA and Europe, but sang at Covent Garden only in 1887, as Amina and Gounod's Mireille, her intonation and flexibility being admired but not her free treatment of Gounod's score. In England she frequently sang in oratorio, including the first performance of Mackenzie's *Rose of Sharon* (1884), the soprano part of which had been written for her. A noted feature of her concerts were her many changes of dress, culminating in the appearance of her wedding dress, in which she was said almost to 'defy description'. Among her pupils was her daughter Mignon.

### BIBLIOGRAPHY

- W. Armstrong, ed.:** 'Reminiscences of Emma Nevada', *New-York Tribune Sunday Magazine* (28 Oct 1906)  
**O. Thompson:** *The American Singer* (New York, 1937/R), 190ff  
**P. Davis:** *The American Opera Singer* (New York, 1997), 192–94

J.B. STEANE

## Nevada, Mignon

(*b* Paris, 14 Aug 1886; *d* Long Melford, 25 June 1971). English soprano, daughter of [Emma Nevada](#). Taught by her mother, she made her début at the Teatro Costanzi, Rome, in 1907, as Rosina. She sang with success elsewhere in Italy and in Portugal, and first appeared at Covent Garden as Ophelia in Thomas' *Hamlet* at the opening of Beecham's 1910 winter season. Other London roles included Olympia (*Les contes d'Hoffmann*), Zerlina and Gounod's Marguerite; her final Covent Garden appearance was in 1922. In 1920 she enjoyed considerable success in Paris for her Opéra-Comique performances as Lakmé and Mimì; she sang at La Scala in 1923 and at the Opéra in 1932. She was much admired by Beecham, who described her Desdemona in Verdi's *Otello* as 'the best I have seen on any stage'. Her voice was light and agile, though some (like Beecham himself) considered that her mother had unwisely trained her as a coloratura soprano instead of cultivating the warm mezzo quality of her voice. She made a single record in 1938 singing a song by her godfather Ambrose Thomas which had been given its first performance by her mother.

J.B. STEANE

## Nevanlinna, (Otto) Tapio

(*b* Helsinki, 7 April 1954). Finnish composer. He studied a variety of subjects at the Sibelius Academy in Helsinki, where he was taught composition by Heininen. He gained his diploma in composition in 1986. His first composition to reach public attention and receive critical acclaim was *Jousipiirros* ('String Drawing', 1983). His output since then has not been extensive and uses modest forces. His style constantly aspires towards clarity and glittering sonorities, avoiding pomposity and

sentimentality. His harmonies are on occasion post-serial, and can appear at other times to be rooted in tonality. Many of the titles of his works tellingly reflect his sound-world, such as the solo violin composition *Yli kirkkaan* ('Over the bright', 1983) – which has been widely acknowledged by solo violin competitions during the 1990s – the piano sonata *Lasikaktus* ('The Glass Cactus', 1984) and the orchestral work *Lumikannel* ('The Snow Kantele', 1989); all are of especial brightness and clarity, with sparkling details. Of his orchestral works *Zoom* (1987) is transparent in its orchestration. *Lasikirja* ('The Glass Book', 1991) belongs to the same sound-world as *Lasikaktus*, but it approaches tonality after passages of denser harmonic writing in the manner of Ligeti.

## WORKS

Kolme laulua [3 Songs] (P. Saaritsa), S, vib, 1980; Pst!, 5 pieces to a phonetic text, Mez, vib, 1981; Duetto, accdn, va, 1982; Jousipiirros [String Drawing], str, 1983; Yli kirkkaan [Over the Bright], vn, 1983; Keltaisena hehkuu auringon multa [The Sun's Soil Glows Yellow], tape, 1984; Lasikaktus [The Glass Cactus], pf sonata, 1984; Tarjosit merestä kimpoavan auringon [You Offered the Sun Bouncing off the Sea], tape, 1985; Vignettes, orch, 1985; Laulava kuutio [The Singing Cube], pf, 1986; Ovi ja tie [The Door and the Road] (Saaritsa), Mez, pf, 1986; Script, org, 1986; Foto, cl, accdn, 1987; Zoom, orch, 1987; Lumikannel [The Snow Kantele], orch, 1989; Spin, fl, cl, vib, accdn, va, 1989; Ladut [Trails], str qt, 1991; Lasikirja [The Glass Book], orch, 1991; Clip, cl, accdn, vn, vc, 1993; Foto 2, vib, kantele, 1997

OSMO TAPIO RÄIHÄLÄ

## Nevel

(Heb.).

Ancient Jewish instrument, possibly a lyre. See [Biblical instruments](#), §3(vii).

## Neves, Ignacio [Inácio] Parreiras

(*b* ?Vila Rica, c1730; *d* Vila Rica, c1793). Brazilian composer, singer and conductor active in the province of Minas Gerais during the colonial period. He is first mentioned as a singer in the records of the Brotherhood of Our Lady of Mercy. On 16 April 1752 he entered the Brotherhood of St Joseph of Coloured Men (St Joseph's was the church of the many mulattos in Vila Rica), and took part in its musical affairs. Three works bearing Neves's name are extant: a Credo for mixed chorus and small orchestra (1780–85), divided into six sections and written in a pre-Classical homophonic style (Curt Lange Archive, Ouro Prêto); a *Salve regina* (copy, dated 1895, in Archive Pão de Santo Antonio, Diamantina) and an incomplete Christmas oratorio, *Oratoria ao Menino Deos para a noite de Natal* (1789), in the vernacular (Music Museum, Mariana), whose two existing parts (soprano and instrumental bass) indicate its large proportions. He also wrote a *Música fúnebre*, for 4 choruses, for the exequies of Pedro III in 1787, but the manuscript is lost.

## BIBLIOGRAPHY

- F.C. Lange:** 'Os irmãos musicos da Irmandade de São José dos Homens Pardos, de Vila Rica', *YIAMR*, iv (1968), 110–60
- G. Béhague:** 'Música mineira colonial à luz de novos manuscritos', *Barroco*, iii (1971), 15–27
- F.C. Lange:** *A música no período colonial em Minas Gerais* (Belo Horizonte, 1979)
- R. Duprat:** *Acervo de manuscritos musicais: Coleção Curt Lange. Compositores mineiros dos séculos XVIII e XIX* (Belo Horizonte, 1991)
- J.M. Neves, ed.:** *Música sacra mineira: catálogo de obras* (Rio de Janeiro, 1997) [incl. *Salve regina*]

GERARD BÉHAGUE

## Neveu, Ginette

(*b* Paris, 11 Aug 1919; *d* San Miguel, Azores, 28 Oct 1949). French violinist. She came of a musical family, and was first taught by her mother. At the age of seven she appeared with the Colonne Orchestra in Paris under Gabriel Pierné. She studied at the Paris Conservatoire, gaining a *premier prix* when she was 11, then with Enescu and for four years with Flesch. In 1935 she won the International Wieniawski Competition (David Oistrakh was placed second) and so opened her brilliant career. Tours of Poland and Germany (1935), the USSR (1936), the USA and Canada (1937) were followed after the war by her London début in 1945, and a London-based year during which her unusually distinguished performances of Classical concertos excited high acclaim. 1947 brought débuts in South America, Boston and New York, and it was on her way again to the USA that she died in a plane crash; her brother Jean-Paul, a gifted pianist and her accompanist, was also killed, and her Stradivari destroyed.

Neveu played with extraordinary fire and passion, but her interpretations were beautifully controlled by an impeccable sense of style, and her technique was equal to her demands. Her recordings of the concertos of Brahms and, particularly, Sibelius remain outstanding. Poulenc composed his sonata for her, rewriting the last movement after her death. Though she was only 30 when she died, she ranks among the finest violinists of her time.

### BIBLIOGRAPHY

- M.-J. Ronze-Neveu:** *Ginette Neveu* (Paris, 1952; Eng. trans., 1957)
- E.A. Hughes:** 'Ginette Neveu Discography', *British Institute of Recorded Sound: Bulletin*, no.7 (1957), 23 only
- J. Creighton:** *Discopaedia of the Violin, 1889–1971* (Toronto, 1974)

ERIC BLOM/DIANA McVEAGH

## Neville Brothers, the.

American rhythm and blues and rock performers. The brothers include Art (Arthur Lanon Neville; *b* New Orleans, 17 Dec 1937; keyboards and vocals), Charles (*b* New Orleans, 28 Dec 1938; saxophone and flute), Aaron (*b* New Orleans, 24 Jan 1941; keyboards and vocals) and Cyril (*b* New Orleans, 10 Jan 1948; vocals). Art was the leader of the vocal group

the Hawketts who produced *Mardi Gras Mambo*, which was a minor rhythm and blues hit in 1954 and has since become associated with the New Orleans *mardi gras* festival. Aaron found minor success with *Over You* (1960) but had a major hit with the rhythm and blues ballad *Tell it like it is* (1966), which featured his sweetly melismatic tenor and falsetto sound. Art had also formed the influential funk band, the Meters, which worked with the producer Allen Toussaint, recording instrumental dance songs such as *Cissy Strut* (1969), and accompanying hits such as Dr John's *Right Place, Wrong Time* (1973) and La Belle's *Lady Marmalade* (1975); it also became a major influence on white funk groups such as Little Feat and on Jamaican reggae performers. Before the Meters disbanded in 1977, the other brothers joined the group to accompany George and Amos Landry on *The Wild Tchoupitoulas* (1976), a recreation of *mardi gras* ceremonial music. In 1978 the brothers regrouped under their own name and released a series of eclectic albums that incorporated disco influences, rock ballads, calypso and reggae rhythms, and blues-rock, along with their by-now trademark New Orleans funk sound. With the exception of Aaron's collaborations with Linda Ronstadt (*Don't Know Much*, 1989, and *All My Life*, 1990) and his solo hit record, *Everybody plays the fool* (1991), the Neville Brothers have never gained mainstream popular success; they have remained favourites of the 'roots' rock audience.

## BIBLIOGRAPHY

- L. Winner:** 'The Sound of New Orleans', *The Rolling Stone Illustrated History of Rock & Roll*, ed. A. De Curtis and others (New York, 1992), 37–47
- D. Snowden:** disc notes, *The Very Best of the Neville Brothers* Rhino R2 72626 (1997)

DAVID BRACKETT

## Nevin, [Dale] Arthur (Finley)

(*b* Edgeworth, PA 27 April 1871; *d* Sewickley, PA., 10 July 1943). American composer, conductor and ethnomusicologist, brother of [Ethelbert Nevin](#). After early musical instruction from his father, an amateur composer and biographer of Stephen Foster, he studied at the New England Conservatory (1889–93). In 1893 he travelled to Europe, where his teachers included Karl Klindworth (piano), and O.B. Boise and Engelbert Humperdinck (composition). Upon his return to the USA in 1897 he taught, composed (often using the pseudonym Arthur Dale) and conducted concerts of his own works.

During the summers of 1902 and 1903 Nevin lived among the Blackfoot Indians of Montana, documenting folklore and transcribing music. His study of Amerindian culture resulted in the composition of the opera *Poia*. In 1907, on an invitation from President Theodore Roosevelt, he presented an illustrated lecture on the work at the White House. Although an American production was not staged, *Poia* was performed at the Royal Opera, Berlin in 1910, the first American opera to be produced in a European court theatre. After dividing his time between composing and conducting at the MacDowell Colony, Nevin joined the music department at the University of Kansas, Lawrence in 1915. During World War I he

directed choirs and bands at Camp Grant, Illinois. In 1920 he was appointed director of municipal music and drama in Memphis, where he also conducted the symphony orchestra. He moved to New York in 1922. The last 20 years of his life were spent in declining health.

Although Nevin's compositional style grows out of the salon music of the latter 19th century, his earliest works are characterized by an expansiveness that challenges the predictability of that tradition. His fusion of standard forms and freely tonal harmonies often projects an Impressionistic style. His instrumental works are almost exclusively programmatic.

## WORKS

(selective list)

Stage: *The Economites* (comic op, 3, W.G. Mudie), Sewickley, PA, ?2 Feb 1899; *A Night in Yaddo Land* (masque, E. Stebbins and W. Chance) (1900); *Poia* (op, 3, E. von Huhn, after R. Hartley), Berlin, 23 April 1910 ; *The Daughter of the Forest* (op, 1, Hartley), Chicago, 5 Jan 1918; *At the Tavern* (op impressionistic, 3, Hartley), Peterborough, ?1920; 4 other stage works

Vocal: 3 Songs (1895); *Chrysoar* (H.W. Longfellow), SATB, pf (1907); *The Djinns* (cant., after V. Hugo), SATB, pf (1913); *Mother Goose Fantasy*, S, SA, pf (1921); *Sleep Little Blossom* (A. Tennyson) (1922); *Eros* (R.H. Davis) (1925); 60 other songs; additional partsongs, cantatas, choruses, fantasies, serenades

Inst: *Lorna Doone*, suite, orch (1897); *Str Qt*, d (1897); *Suite miniature*, orch (1903); *At the Spring*, str orch (1911); *Midnight Forrest*, humoresque, orch (1930); *Arizona*, orch (1932); *Woodland Rhapsody*, pf, orch (1941); movts for str qt; orch suites; tone poems

Kbd (pf, unless otherwise stated): 2 Dances (1895); *Ballet Waltz* (1899) [from the *Economites*]; *From Edgeworth Hills*, suite (1903); 2 Impromptus to the Memory of Edward MacDowell (1914); *Southern Sketches* (1923); *Chanson triste*, org (1925); other descriptive pieces

## BIBLIOGRAPHY

'Explains Berlin's Attack upon *Poia*', *Musical America*, xii/2 (1910) 25 only [interview]

**A. Nevin**: 'Two Summers with the Blackfeet Indians of Montana', *MQ*, ii (1916), 257–70

**N. Slonimsky**: 'Musical Oddities', *The Etude*. lxxiii (1955), 4 only

JOHN C. FRANCIS

## Nevin, Ethelbert (Woodbridge)

(*b* Edgeworth, nr Pittsburgh, 25 Nov 1862; *d* New Haven, CT, 17 Feb 1901). American composer and pianist. His father, Robert Peebles Nevin, was an author, poet and newspaper publisher; his mother, Elizabeth Duncan Oliphant, was a pianist for whom the first grand piano had been carried across the Allegheny Mountains to western Pennsylvania. Ethelbert was the fifth of eight children; his youngest sibling, [Arthur Nevin](#), also was a musician.



Nevin received his first musical training at home, by six could sing and play his own accompaniments at the piano, then studied with music teachers in Pittsburgh. At the age of 11 he wrote his first published work, *Lilian Polka*. During a family year abroad he studied the piano with Franz Böhme in Dresden. In 1881–3 at Boston he studied the piano with Benjamin J. Lang and harmony with Stephen A. Emery, then returned to Pittsburgh to teach and perform recitals, often including his own songs, chamber works and piano pieces.

In 1884–6 Nevin went to Berlin to study the piano with Karl Klindworth and composition with Karl Bial. He also took lessons in composition from Otto Tiersch and studied the piano with Hans von Bülow. He intended a career as a virtuoso pianist, establishing himself in Boston. Dividing his time between composing and performing, he found success with his published works, beginning with *Sketchbook* and then *Water Scenes*, including a piece Nevin himself tired of performing, *Narcissus*. He spent 1891–2 in Berlin and Paris, where he taught the piano, composed and lectured on Wagner. Back in Boston, he taught and performed – interrupted by a nervous breakdown and extended voyage to recover in 1894 – increasingly including performances of his own compositions. Seeking serenity, he removed in 1895–6 to Florence, Montepiano and Venice, where he wrote impressionistic piano suites. He resumed his recitals in New York; he shared one programme in 1898 with Isadora Duncan who ‘illustrated in classic dances’ his piano pieces *Narcissus*, *Ophelia* and *Water Nymph*. There in 1897 he wrote in one day his most popular song, *The Rosary*. In 1898 Nevin moved back to ‘Vineacre’, the family’s estate, which Willa Cather described in ‘An Evening at Vineacre’ (quoted in Thompson). He wrote his last successful songs there and died during a winter sojourn in New Haven.

Nevin was a miniaturist who avoided large musical forms and deeper passions, emphasizing instead seemingly simple and spontaneous melody and accompaniments that support without seeking the foreground. He wrote some 55 piano pieces, 85 songs, 20 choral works and miscellaneous other pieces, all distinguished by their sentiment, grace and charm.

## WORKS

(selective list)

MSS at US-Pu

op.

2

Sketchbook (Boston, 1888): 7 songs (H. Heine, C. Kingsley, R.L. Stevenson): Im wunderschönen Monat Mai, Du bist wie eine Blume, Lehn deine Wang’ an meine Wang’, Oh, that we two were maying, In winter

	I get up at night, Of speckled eggs the birdie sings, Dark brown is the river; 1 chorus, vn obbl: The night has a thousand eyes; 5 pf pieces: Gavotte, Love Song, Berceuse, Serenata, Valse rhapsodie
6	Three Duets, pf (Boston, 1890)
7	Four Compositions, pf (Boston, 1890): Valzer gentile, Slumber Song, Intermezzo, Song of the Brook
9	Wynken, Blynken and Nod (E. Field), chorus, pf 4 hands (Boston, 1890)
12	Five Songs (Boston, 1891): A Summer Day (Nesbit), Beat upon mine, little heart (A. Tennyson), In a Bower (L.C. Moulton), Little Boy Blue (Field), At Twilight (P. van Rensselaer)
13	Water Scenes, pf (Boston, 1891): Dragon Fly, Ophelia, Water Nymph, Narcissus, Barcarolle
16	In Arcady, pf (Boston, 1892): A Shepherd's Tale, Shepherds all and Maidens Fair, Lullabye, Tournament
20	A Book of [10] Songs (Boston, 1893): A Fair Good Morn, Sleep, little tulip (Field), Ev'ry Night (Stevenson), Airly beacon (Kingsley), When the Land was White with Moonlight (A.R. Aldrich), A Song of Love (E.L. Tomlin), Nocturne (T.B. Aldrich), Dites-moi (O. Boise), Orsola's Song (J. Richepin), In der Nacht (G. Platen)
21	Maggio in Toscana, pf suite (Boston, 1896): Arlecchino, Notturmo, Barchetta, Misericordia, Il rusignuolo, La pastorella

—	The Rosary (R.C. Rogers), 1v, pf (Boston, 1898)
25	A Day in Venice, pf suite (Cincinnati, 1898): Alba, Gondolieri, Canzone amoroso, Buona notte
28	Songs from Vineacre (pubd separately, Cincinnati, 1899–1900): A Necklace of Love (F.L. Stanton), Sleeping and Dreaming (R.P. Nevin), Mon désir (J. Ahrem), The Nightingale's Song (A.H. King), The Dream-maker Man (W.A.W.), The Silver Moon (P. Verlaine), Ein Heldenlied (Heine), Ein Liedchen (Heine)
29	Captive Memories (J.T. White), song cycle, bar, 4vv, pf (Cincinnati, 1899)
30	En Passant, pf suite (pubd separately, Cincinnati, 1899): A Fontainebleau, In Dreamland, Napoli, At home
—	Mighty Lak' a Rose (F.L. Stanton), 1v, pf (Cincinnati, 1901)
—	The Quest (R. Hartley), cant., vs (Cincinnati, 1902), orchd H. Parker

Principal publishers: Boston Music Co. (G. Schirmer), Schott, John Church Co.

### BIBLIOGRAPHY

*DAB* (R.G. Cole)

**V. Thompson:** *The Life of Ethelbert Nevin from his Letters and his Wife's Memories* (Boston, 1913)

**F. Rogers:** 'Some Memories of Ethelbert Nevin', *MQ*, iii (1917). 358–63

**J.T. Howard:** *Ethelbert Nevin* (New York, 1935) [incl. list of works, chronology, bibliography]

**Y. Wang:** *Ethelbert Nevin Collection* (MS, U. of Pittsburgh, 1987)

**H. Liu:** *The Piano Music of Ethelbert Nevin* (thesis, U. of Florida, 1995)

DEANE L. ROOT

## New Age.

An ideology based on the belief in the ultimate cultural evolution of human societies through the transformation of individuals. New Age thought

surfaced in alternative healing communities in the USA during the late 1970s; its manifestations involve a great variety of techniques, including sound and music. A particular link is invoked connecting music, meditation and mind. In many cultures specific musical practices are used in religious ceremonies to induce altered states of consciousness (Bourguignon, Thame, Rouget). New Age offers explanations of such phenomena by merging North American shamanic traditions with the scientific approaches of psychology, neurophysiology and particle physics, as well as Indian mystical theories of perception.

As a contemporary musical genre New Age has generated important revenue for the international record industry. The term was introduced to the industry in 1976 with Will Ackerman's first release of acoustic guitar solos, *In Search of the Turtle's Navel*. Retrospectively the first New Age album was Tony Scott's *Music for Zen Meditation* (1964), where, as in so many later New Age albums, Asian and western musical instruments and styles are combined. In other respects the stylistic range is broad. Early New Age pioneers included progressive rock groups (Pink Floyd, Harmonium), jazz musicians (Paul Horn, Paul Winter Consort) and composers of electronic music (Wendy Carlos, Klaus Schultze). New Age also recognizes legacies from French impressionism and minimalism.

## BIBLIOGRAPHY

- E. Bourguignon:** 'Trance and Ecstatic Dance', *Dance Perspective*, iii (1968), 1–61
- G. Rouget:** *La musique et la transe: esquisse d'une théorie générale des relations de la musique et possession* (Paris, 1980)
- J. Aikin:** 'Steven Halpern: Musical Guru and New Age Entrepreneur', *Keyboard*, vii/11 (1981), 8–15
- D. Thame:** *The Secret Power of Music: the Transformation of Self and Society through Musical Energy* (Rochester, VT, 1984)
- P.N. Wilson:** 'Verordnete Harmonie: Musik und Musikphilosophie im Zeichen des "New Age"', *ZfM*, Jg.147 (1986), no.9, pp.5–8
- R. Garneau:** 'Ritual and Symbolism in New Age Music', *Pacific Review of Ethnomusicology*, iv (1987), 57–74
- R. Basil, ed.:** *Not Necessarily the New Age: Critical Essays* (Buffalo, NY, 1988) [incl. L. Berman: 'New Age Music?', 250–68]
- A. Laurrier:** 'Jazz? New Age? Classical?', *Canadian Composer*, no.225 (1989), 24–7
- H.C. Zrzavy:** 'Issues of Incoherence and Cohesion in New Age Music', *Journal of Popular Culture*, xxiv (1990), 35–53
- G. Bédard:** *Au coeur de la musique Nouvel Âge* (Montreal, 1991)
- D. Schreiner:** 'Trance in a Cellophane Wrapper', Society for Ethnomusicology: National Conference: U. of Michigan, 1993

DIANE SCHREINER

## Newark [Newarke, Newerk], William

(*b* ?c1450; *d* Greenwich, 11 Nov 1509). English composer. In 1477 he was a Gentleman of the Chapel Royal under Edward IV. On 23 November 1480

he was confirmed in possession of a benefice in St Mary's Priory, Thetford, granted him in the previous year. On 6 April 1485 he received a life grant of £20 per annum from the royal manor of Blechingly, Surrey, again with effect from the previous year, and on 1 September 1487 he received a further corrody, in the monastery of St Benets Holme, Norfolk, after the death of the previous incumbent, Gilbert Banaster. On 17 September 1493 he succeeded Laurence Squier as Master of the Children of the Chapel Royal. He was paid for composing a song (unnamed) for Christmas 1493; he was responsible, particularly from 1503 until his death, for devising the annual Christmas entertainment for the court festivities. His appointment as Master of the Children was renewed on 23 May 1509, soon after the accession of Henry VIII, but he died only six months later. He made his will on 5 November (proved 13 December) and was buried in Greenwich.

Newark's seven known compositions are all secular songs and survive, one incomplete, in the oldest layer of the Fayrfax Book (*GB-Lbl Add.5465*). Four are for two voices and three are for three, though in one of the latter the third part is optional. A further anonymous two-voice song, *Ah my heart*, bracketed in the same manuscript, has been ascribed to him by Stafford Smith, an idea supported also by Stevens.

Newark's songs reveal a competent minor composer whose works are often charming, but who lacked the intensity, staying power and structural sense of Cornysh or Fayrfax. He chose amorous complaints for his texts, largely in the English rhyme-royal ballad stanza or its derivatives. As was common in settings of such poems, the vestigial musical rhyme of the old ballad proper often appears at the end of each section. Newark frequently made play with florid sesquialtera passages – which may have been intended for instruments – at phrase endings; he sometimes used simple variation techniques. He was fond of imitation, but did not take up the opportunity for canon offered by the text of *The farther I go, the more behind* (a poem once attributed to Lydgate but now thought to be the work of John Halsham). *Thus musyng*, probably his finest song, is also found in two fragmentary manuscripts.

## WORKS

all in *GB-Lbl Add.5465*

Edition: *Early Tudor Songs and Carols*, ed. J.E. Stevens, MB, xxxvi (1975) [incl. all songs]

But why am I so abusyd?, 3vv; O my desyre, 2vv (inc., but can be reconstructed); So fer I trow, 2vv; The farther I go, the more behind, 2vv; Thus musyng, 3vv, also in *GB-Cfm* 1005 (frag.) and *US-NYp* Drexel 4183 (frag.); What causyth me wofull thoughtis, 2vv; Yowre counturfetyng, 3vv

*Ah my heart*, 2vv, anon., possibly by Newark

## BIBLIOGRAPHY

*AshbeeR*, vii

*BDECM*

*HarrisonMMB*

*LafontaineKM*

- B. Fehr:** 'Die Lieder des Fairfax M.S.', *Archiv für das Studium der neueren Sprachen und Literaturen*, cvi (1901), 48–70
- W.H.G. Flood:** 'Entries Relating to Music in the English Patent Rolls of the Fifteenth Century', *MA*, iv (1912–13), 225–35, esp. 234
- J. Harvey:** *Gothic England* (London, 1947, 2/1948), 115–16
- J. Stevens:** *Music & Poetry in the Early Tudor Court* (London, 1961, 2/1979)

BRIAN TROWELL

## Newberry-Oscott Partbooks

(*US-Cn* Case VM. 1578 M91 and *GB-SC*). See [Sources, MS, §IX, 9](#).

## New Caledonia.

See [Melanesia, §VI](#).

## Newcastle, Duke of.

See [Cavendish, william](#).

## Newcastle upon Tyne.

English city in Tyne and Wear. The formation in 1961 of the Northern Sinfonia, the first permanent chamber orchestra in Britain, and the related creation of an independent regional arts association, Northern Arts, has given professional music in the city even greater significance than it had in the time of Charles Avison in the 18th century and W.G. Whittaker in the early 20th century. The vigorous cultivation of amateur and popular music has centred on the literature and lore of the Northumbrian small pipes, Tyneside folksong, competitive festivals and highly accomplished male-voice choirs and brass bands. The latest performance of a mystery play took place in Newcastle in 1599 and the Town Waits Band survived until 1793.

St Nicholas's (14th century), the cathedral since 1882, has often been used for concerts; its most famous organist was Avison (appointed 1736). St Thomas's, built by Dobson in 1825, is used for organ recitals and broadcasts. Opera is given in the Theatre Royal in Grey Street (1837), now owned by the corporation. It is visited by leading opera companies, including Glyndebourne, and the productions of locally based organizations such as Northern Opera are staged there. The refurbished Tyne Theatre (1867) retains its original stage machinery. Various 18th-century rooms were at one time used for music, including the Old Assembly Rooms, which were built in 1774 and still exist. Avison launched his fortnightly winter subscription concerts in 1735; these flourished until his death in 1770 and introduced much unfamiliar music to Newcastle, including Scarlatti sonatas and works by Rameau and Avison's friend and colleague Geminiani. William Herschel also led a weekly concert 'in a garden after the style of Vauxhall' in the 1760s. The City Hall (1929) provides the largest capacity

(over 2000) for musical events but smaller concerts are given in the King's Hall (1904) and in the university theatre (1970), both seating about 500.

The Newcastle SO (professional and amateur, often conducted by visiting celebrities) and the Newcastle PO (staff and students of the Newcastle Conservatory) flourished before 1939. Attempts to establish a resident professional orchestra were unsuccessful until 1958, when the enterprise of Michael Hall (then a music student), with strong local support, led to the formation of the Northern Sinfonia Orchestra; it began in 1961 with 19 players and soon expanded. Its principals perform regularly as concerto soloists, chamber works are included in their programmes and ensembles drawn from the orchestra give recitals of chamber music. New works have been commissioned and soloists of international standing play with the orchestra. Concerts are given in the north as well as in other parts of Britain (including London) and overseas. The Northern Sinfonia Chorus was founded in 1973. Among the Northern Sinfonia's artistic directors have been Tamás Vásáry (1979–82), Richard Hickox (1982–90) and Heinrich Schiff (1990–).

In 1880 well-known local families and business men founded the Chamber Music Society to promote recitals; it is perhaps the oldest such society in Britain.

The Newcastle and Gateshead Choral Union (founded in 1888, and under its present title since 1896) was first conducted by the organ virtuoso James Preston. Later, many fine musicians including Hans Richter, Parry and Vaughan Williams conducted it, and Henry Coward was chorus master. W.G. Whittaker, also one of its prominent conductors, made a remarkable musical impact on his native city before moving to Glasgow in 1927. He founded the Newcastle upon Tyne Bach Choir Society, linked it with Armstrong College (now the university) and created a reputation in England and abroad for pioneering revivals of earlier English music. His friendship with composers like Holst and Bax and his scholarly advocacy of Bach gave his programmes distinction.

Festivals in the late 18th century (mostly Handelian) were conducted by the organist Matthias Hawdon, with singers from Lancashire and Durham Cathedral. In 1909 Busoni and Bantock conducted festival performances of their own works in the Old Town Hall and the Palace Theatre. An annual Newcastle Festival was established in the 1960s.

Although Newcastle University was part of Durham University until 1962 there was always a separate department of music in Newcastle. Successive directors from C.S. Terry to Chalmers Burns vigorously encouraged the study and performance of important works. A chair of music was established in 1971; the first professor was Denis Matthews. In recent years the university music department has been greatly enlarged, and now supports a large orchestra and choir, a comprehensive lunchtime concert series, early music groups and an electronic music studio. The Conservatoire of Music in Jesmond was active from 1897 to 1938; its most successful principal was Edgar Bainton (1912–33), who had a staff of prominent local and visiting teachers and performers, including Arthur Milner and Carl Fuchs. In 1964 a school of music was founded which rapidly expanded as part of the College of Further Education.

A number of scores of works by William Shield (who was born near the city but worked elsewhere), and works by Avison and other local composers, are in an important collection of music begun in 1913 by the Literary and Philosophical Society. These are housed in the city public library.

## BIBLIOGRAPHY

- R.J. Charleton:** *A History of Newcastle upon Tyne* (London, 1885)  
**S. Middlebrook:** *Newcastle upon Tyne: its Growth and Achievement* (Newcastle upon Tyne, 1950, 2/1968)  
**P. Lovell:** 'The Musicians', *Bicentenary Lectures of the Literary and Philosophical Society of Newcastle upon Tyne* (1993), 124–45

PERCY LOVELL

## Newcater, Graham

(b Johannesburg, 3 Sept 1941). South African composer. He started formal studies with Arthur Tempest (clarinet) and Fritz Schuurman (conducting) in 1955. While at secondary school some of his compositions were shown to Arnold van Wyk; for three years Newcater continued to send him works for comment. After an apprenticeship to a vehicle firm (1957–60), he returned to Johannesburg in 1960, studying privately with Gideon Fagan. A SAMRO scholarship enabled Newcater to study with Fricker at the RCM, where he completed his Symphony no.1. After a period at the South African Broadcasting Corporation (1964–6), he returned to England on a Vaughan Williams Award to study with Searle. He has subsequently been active as a freelance composer and conductor. His mature works display a rigorous and intellectual approach to formal aspects. Although he often uses sets by Webern, his use of serial technique is highly individual, with 2nds and 3rds predominant intervallically. In *Songs of the Inner Worlds* (1991), which employs the set of Webern's orchestral Variations, op.30, these intervals also become the principal elements of a rather static harmony. The best known of his ballets is *Raka* (1967). *Variations de Timbres* (1968) is an example of the concern with tone-colour evident in many of his works. Further information is given in Mary Rörich: 'Graham Newcater', *Composers in South Africa Today*, ed. P. Klatzow (Cape Town, 1987), 103–30.

## WORKS

(selective list)

Orch: Sym. no.1, 1962–4; Sym. no.2, 1965; Variations de Timbres, 1968; Temple Music, 1971; Sym. no.3, 1978; Vn Conc., 1979; Cl Conc., 1982; In memoriam Anton Hartman, 1982; Songs of the Inner World, vc, orch, 1991

Ballets: *Raka* (N.P. van Wyk Louw), 1967; *The Rain Queen*, 1968–9

Chbr: Str Trio, 1962; Str Qt, 1983–4

JAMES MAY

## New College Motet Fragments

(GB-Onc 362). See [Sources](#), MS, §VI, 3.



# Newcomb, Anthony (Addison)

(b New York, 6 Aug 1941). American musicologist. He took the BA at the University of California at Berkeley in 1962 and subsequently studied the harpsichord with Gustav Leonhardt on a Fulbright Scholarship to Holland. Returning to the USA, he enrolled as a graduate student at Princeton University (MFA 1965, PhD 1969), where his teachers included Oliver Strunk, Arthur Mendel and Lewis Lockwood. In 1968 he became a member of the music faculty at Harvard University, and in 1973 he joined the faculty of the University of California at Berkeley; in 1990 he became dean of arts and humanities.

Newcomb's initial field of research was Italian music from 1540 to 1640. His dissertation and subsequent writings centre on the Italian madrigal of the late 16th century, especially the music associated with the *tre dame* of Ferrara in the 1580s. His transcription and translation of correspondence involving Gesualdo sheds light on musical activities and performing practice in Ferrara, Florence and Naples. His later work reflects an interest in Wagner's music and writings. He has also undertaken research on instrumental music from 1800 to 1918 and the issue of meaning.

## WRITINGS

- 'Carlo Gesualdo and a Musical Correspondence of 1594', *MQ*, liv (1968), 409–36
- The 'Musica secreta' of Ferrara in the 1580's* (diss., Princeton U., 1969; Princeton, 1980, rev., enlarged, as *The Madrigal at Ferrara, 1579–1597*)
- 'Editions of Willaert's *Musica Nova*: New Evidence, New Speculations', *JAMS*, xxvi (1973), 132–45
- 'Alfonso Fontanelli and the Ancestry of the Seconda Pratica Madrigal', *Studies in Renaissance and Baroque Music in Honor of Arthur Mendel*, ed. R.L. Marshall (Kassel and Hackensack, NJ, 1974), 47–70
- 'The Three Anthologies for Laura Peverara, 1580–1583', *RIM*, x (1975), 329–45
- 'Girolamo Frescobaldi (1608–1615): a Documentary Study', *AnnM*, vii (1964–77), 111–58
- 'The Birth of Music out of the Spirit of Drama: an Essay in Wagnerian Formal Analysis', *19CM*, v (1981–2), 38–66
- 'The Anonymous Ricercars of the Bourdeney Codex', *Frescobaldi Studies: Madison, WI, 1983*, 97–123
- 'Once More between Absolute and Program Music: Schumann's Second Symphony', *19CM*, vii (1983–4), 233–50
- 'Sound and Feeling', *Critical Enquiry*, x (1983–4), 614–43
- 'Frescobaldi's Toccatas and their Stylistic Ancestry', *PRMA*, cxi (1984–5), 28–44
- 'Courtesans, Muses, or Musicians? Professional Women Musicians in Sixteenth-Century Italy', *Women Making Music: the Western Art Tradition, 1150–1950*, ed. J. Bowers and J. Tick (Urbana, IL, 1986), 90–115
- 'Schumann and the Marketplace: from Butterflies to Hausmusik', *Nineteenth-Century Piano Music*, ed. R.L. Todd (New York, 1990), 258–315

- 'Narrative Archetypes and Mahler's Ninth Symphony', *Music and Text: Critical Enquiries*, ed. S.P. Sher (Cambridge, 1995), 61–88
- 'New Light(s) on Weber's Wolf's Glen Scene', *Opera and the Enlightenment*, ed. T. Bauman and M.P. McClymonds (Cambridge, 1995), 61–88
- 'Unnotated Accidentals in the Music of the Post-Josquin Generation', *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood*, ed. J.A. Owens and A. Cummings (Warren, MI, 1996), 215–25
- 'Action and Agency in Mahler's Ninth Symphony, Second Movement', *Music & Meaning*, ed. J. Robinson (Ithaca, NY, 1997), 131–53

## EDITIONS

*The Ricercars of the Bourdeney Codex*, RRMR, lxxxix (1991)

PAULA MORGAN

## New Complexity.

A term that became current during the 1980s as a means of categorizing the music of Brian Ferneyhough, Michael Finnissy and a number of younger composers, the majority of them British, all of whose music was held to share certain aesthetic and formal characteristics. In particular they sought to achieve in their work a complex, multi-layered interplay of evolutionary processes occurring simultaneously within every dimension of the musical material. Since composers within the New Complexity usually chose to realize their music through acoustic instrumental resources, their scores necessarily pushed the prescriptive capacity of traditional staff notation to its limits, with a hitherto unprecedented detailing of articulation. Microtonal pitch differentiations, ametric rhythmic divisions and the minutiae of timbral and dynamic inflection were all painstakingly notated; the technical and intellectual difficulties which such notations present for performers were regarded as a significant aesthetic feature of the music.

Although many of the composers involved were British, initial support for the New Complexity came principally from performers and promoters of new music in continental Europe. Both Ferneyhough and Finnissy became internationally prominent in the early 1970s through performances of their work at the Gaudeamus Music Week; later developments of the New Complexity were particularly closely associated with the Darmstadt summer courses where, between 1982 and 1996, Ferneyhough was coordinator of the composition programme. During that period avowedly 'Complex' younger composers such as Chris Dench, James Dillon, Richard Barrett, Klaus K. Hübler and Roger Redgate were all awarded Darmstadt's Kranichsteinpreis for composition. The presentation of their work within the Darmstadt courses was often accompanied by polemical debates whose trenchant modernism echoed that of the postwar serialist composers of the Darmstadt School, and in 1997 Claus-Steffen Mahnkopf went so far as to propose that the composers of the New Complexity be designated the 'Second Darmstadt School'. By then, however, the composers who had been allied to the New Complexity were a geographically disjunct group spread across North America, Europe and Australia, few of them were any longer involved in the Darmstadt courses, and the expressive and technical

differences between their various musics outweighed any remaining aesthetic common ground.

## BIBLIOGRAPHY

**R. Toop:** 'Four Facets of "The New Complexity"', *Contact*, no.32 (1988), 4–50

**J. Bons, ed.:** *Complexity* (Amsterdam, 1990)

**J. Boros and others:** 'Complexity Forum', *PNM*, xxxi (1993), 6–85

'Aspects of Complexity in Recent British Music', *CMR*, xiii/1 (1995)

**J. Boros and R. Toop, eds.:** *Brian Ferneyhough: Collected Writings* (Amsterdam, 1995)

**J. Stadelman:** 'Brian Ferneyhough, 1976–1994', *Von Kranichstein zur Gegenwart, 1946–1996: 50 Jahre Darmstädter Ferienkurse für neue Musik*, ed. R. Stephan and others (Stuttgart, 1996), 468–75

**H. Brougham, C. Fox and I. Pace, eds.:** *Uncommon Ground: the Music of Michael Finnissy* (Aldershot, 1997)

**C.-S. Mahnkopf:** *Kritik der neuen Musik* (Kassel, 1998)

CHRISTOPHER FOX

## Neweland

(fl c1425–50). Composer, presumably English. His Sanctus (ed. in Meyer-Eller, ii, 48) survives in an 'English' fascicle of *I-AO* (third layer, no.182). Guillaume de Van misread the name as 'Nelbeland'. Nothing is known of Neweland's life. His three-voice Sanctus is a setting of Sarum no.5 with the chant in the tenor (also in the duets); the repeat at 'Osanna' receives a varied treatment. The work shows him to have been a graceful composer with remarkable powers of melodic extension.

## BIBLIOGRAPHY

**B.L. Trowell:** *Music under the Later Plantagenets* (diss., U. of Cambridge, 1960), i, 50, 59ff; ii, 184, 309

**S. Meyer-Eller:** *Musikalischer Satz und Überlieferung von Messensätzen des 15. Jahrhunderts: die Ordinariusvertonungen der Handschriften Aosta 15 und Trient 87/92* (Munich, 1989)

BRIAN TROWELL

## Newerk, William.

See Newark, William.

## New German School

(Ger. Die neu-deutsche Schule).

A group of progressive musicians in the mid-19th century. The name was coined by Franz Brendel in an address to the first conference of German musicians (*Tonkünstler-Versammlung*) in Leipzig in 1859; it was offered as an alternative to the popular critical epithet 'music (or musicians) of the future'. The spiritual fathers of this 'school' were Wagner, Liszt and Berlioz,

although only Liszt had any extensive dealings with the numerous younger composers, performers and critics who made up its ranks. Despite objections that these leading figures were not uniformly 'German', and that neither Wagner nor, especially, Berlioz took any active role in fostering the identity of such a school, their names were consistently linked in the 1850s as the most significant proponents of musical progress. The triumvirate contributed models of new musical genres (the programme symphony, the symphonic poem, the music drama), innovations in harmonic language and orchestral technique, and new approaches to large-scale form involving motivic transformation, wide-ranging modulation and development, and principles of cyclic unity. Many of these innovations, whether in the context of vocal-orchestral or purely instrumental music, were understood to be motivated by the expression of 'poetic ideas', and the rapprochement of music with a broader intellectual culture was a unifying aim of the new school.

Aside from Brendel, many of the figures most active in propagating the ideas of the New German School were pupils or disciples of Liszt during his years at Weimar: Hans von Bülow, Joachim Raff, Louis Köhler, Felix Dräseke, Richard Pohl, Peter Cornelius, Hans and Ingeborg von Bronsart, and Carl Tausig. Although only Brendel and Pohl pursued journalism as a principal vocation, nearly all the New Germans were active as critics as well as musicians, contributing to Brendel's *Neue Zeitschrift für Musik* (the leading organ of musical progressives since Schumann's day) and more specialized progressive journals, such as the *Anregungen für Kunst, Leben und Wissenschaft* (edited by Brendel and Pohl from 1856 to 1861). The stimulus of Wagner's tracts on artistic revolution and reform from 1849 to 1852, and of Liszt's numerous essays of the 1850s (particularly 'Berlioz and his Harold-Symphony'), was at least as important to the critical activities of the New Germans as was the music of these composers. By the time of Brendel's death in 1868, however, Wagner and Liszt had grown apart, Berlioz had been for some time in a state of virtual retirement (he died the following year), and the New German School was already losing its cohesive identity. From the 1870s much of what this progressive party had stood for became gradually assimilated into the mainstream of European musical culture. The Lisztian genre of the symphonic poem, the innovations and 'reforms' of the Wagnerian music drama, and the extended chromatic-harmonic vocabulary common to both genres were all accepted elements in the status quo of musical 'modernity' by the end of the century.

## BIBLIOGRAPHY

- F. Liszt:** 'Berlioz und seine Harold-Sinfonie', *NZM*, xliii (1855), 25–32, 37–46, 49–55, 77–84, 89–97; repr. in *Gesammelte Schriften*, ed. L. Ramann (Leipzig, 1880–83), iv, 1–102; (part trans. in *StrunkSR2*, vi)
- F. Brendel:** 'Zur Anbahnung einer Verständigung: Vortrag zur Eröffnung der Tonkünstler-Versammlung', *NZM*, I (1859), 265–73
- W.A. Ambros:** 'Die neu-deutsche Schule', *Culturhistorische Bilder aus dem Musikleben der Gegenwart* (Leipzig, 1860), 129–92
- J. Deaville:** 'Franz Brendel: ein Neudeutscher aus der Sicht von Wagner und Liszt', *Liszt-Studien*, iii (1986), 36–47
- F. Riedel:** 'Die neudeutsche Schule: ein Phänomen der deutschen Kulturgeschichte des 19. Jahrhunderts', *ibid.*, 13–18

**R. Determann:** *Begriff und Ästhetik der 'Neudeutschen Schule'* (Baden-Baden, 1989)

**P. Ramroth:** *Robert Schumann und Richard Wagner im geschichtsphilosophischen Urteil von Franz Brendel* (Frankfurt, 1991)

THOMAS S. GREY

## New Guinea.

A Pacific island. The western portion belongs to the Republic of Indonesia, the remainder is part of the independent nation Papua New Guinea. For a discussion of its music, see [Melanesia](#), §8.

## New Hebrides.

See [Melanesia](#), §4.

## Newlin, Dika

(*b* Portland, OR, 22 Nov 1923). American musicologist and composer. She took the BA at Michigan State University (1939) and MA at the University of California at Los Angeles (1941); she then worked at Columbia University with Hertzmann and Lang and took the PhD in 1945. At the same time she studied composition with Arthur Farwell, Schoenberg and Sessions; her piano teachers included Serkin and Artur Schnabel. She subsequently taught at Western Maryland College (1945–9) and Syracuse University (1949–51), and in 1952 she joined the faculty of Drew University, where she was founder and head of the music department. In 1965 she became professor of music at North Texas State University, and in 1978 she moved to the Virginia Commonwealth University, where she was made professor and composition coordinator.

Newlin's research has centred on Austrian composers of the late 19th and 20th centuries, particularly Bruckner, Mahler, Schoenberg, Berg and Webern. Her book on Bruckner, Mahler and Schoenberg demonstrates the relationship between the three composers as heirs of the Romantic tradition. She has edited and translated some of the major writings by and about Schoenberg. Her interests include electronic and computer music, multi-media and experimental musical theatre, and she is active in all these areas as composer, teacher and performer. She has written songs, piano and chamber works, three operas and a symphony for chorus and orchestra.

### WRITINGS

*Bruckner, Mahler, Schoenberg* (diss., Columbia U., 1945; New York, 1947, 2/1978; Ger. trans., 1954)

'Arnold Schoenberg's Debt to Mahler', *Chord and Discord*, ii/5 (1948), 21–6

'Bruckner's Three Great Masses', *Chord and Discord*, ii/8 (1958), 3–16

'Four Revolutionaries c.1900–60', *Choral Music*, ed. A. Jacobs (Harmondsworth, 1963/R), 305–23

'Arnold Schoenberg as Choral Composer', *American Choral Review*, vi/4 (1964), 1 only, 7–11

- 'C.P.E. Bach and Arnold Schoenberg: a Comparison', *The Commonwealth of Music, in Honor of Curt Sachs*, ed. G. Reese and R. Brandel (New York, 1965), 300–06
- 'The Role of the Chorus in Schoenberg's "Moses and Aaron"', *American Choral Review*, ix/1 (1966), 1–4, 18 only
- 'The Schoenberg-Nachod Collection: a Preliminary Report', *MQ*, liv (1968), 31–46
- 'Self-Revelation and the Law: Arnold Schoenberg in his Religious Works', *Yuval*, i (1968), 204–20
- 'Notes from a Schoenberg Biography: from my Los Angeles Diary, 1939', *Journal of the Arnold Schoenberg Institute*, i/3 (1977), 126–36
- 'The "Mahler's Brother Syndrome": Necropsychiatry and the Artist', *MQ*, lxvi (1980), 296–304
- Schoenberg Remembered: Diaries and Recollections (1938–76)* (New York, 1980) [incl. list of writings on Schoenberg, 357–9]

## BIBLIOGRAPHY

- K. Wolff**: 'Dika Newlin', *American Composers Alliance Bulletin*, x/4 (1962), 1–6
- T. Albrecht, ed.**: *Dika Newlin: Friend and Mentor: a Birthday Anthology* (Denton, TX, 1973) [incl. selective list of writings]
- T. Albrecht, ed.**: *Dika Caecilia: Essays for Dika Newlin* (Kansas City, MO, 1988) [incl. list of writings, 173–6]

PAULA MORGAN

## New London Consort.

English ensemble of singers and instrumentalists, specializing in medieval, Renaissance and Baroque music. Founded by its director, Philip Pickett, in 1981, it has been involved in some of the most colourful and distinctive projects in the resurgence of early music in England. Its repertory ranges from early chant to Bach and encompasses Renaissance dance, early English opera, Italian *seconda pratica*, especially Monteverdi, and music by Biber. The group has made many recordings, and its musical activities are often sharply defined within a broad historical and educational context. Technical virtuosity and tight ensemble are integral to its reputation, which has been enhanced by a regular team of versatile specialist singers including Catherine Bott and Michael George.

JONATHAN FREEMAN-ATTWOOD

## Newman

(fl ? 3rd quarter of 16th century). English composer. Although a number of musicians named Newman were employed at the English court, none of them seems likely to have been this composer. A fancy and a pavan for keyboard survive in the Mulliner Book (ed. in MB, i, 1951, 2/1954); there is also a version for lute of the fancy as well as another two pavans and a galliard (ed. in lute tablature by J. Robinson, 'The Complete Lute Music Ascribed to Master Newman', *Newsletter of the Lute Society*, no.38, 1996, music suppl.).

There is little in Newman's music to distinguish him from other minor composers of his time. It is pleasant and competently written in the traditional forms in a simple polyphonic style. Where divisions are present they are sometimes reduced to virtually a single-line pattern. The keyboard pavan is unconventional in having four strains and no ornamented repeats. It probably originated as a lute piece, while the fancy may have been written first for a three-part instrumental consort.

## BIBLIOGRAPHY

**D. Stevens:** *The Mulliner Book: a Commentary* (London, 1952)

**W.L. Woodfill:** *Musicians in English Society from Elizabeth to Charles I* (Princeton, NJ, 1953/R)

**J. Ward:** 'The Lute Books of Trinity College, Dublin: I: the so-called Dallis Lute Book', *LSJ*, ix (1967), 17–

**J. Harley:** *British Harpsichord Music*, ii (Aldershot, 1994)

DIANA POULTON/ANDREW ASHBEE

## Newman, Alfred

(*b* New Haven, CT, 17 March 1900; *d* Los Angeles, 17 Feb 1970).

American composer and conductor. He was a piano prodigy, making his first public appearance at the age of eight. In 1914 he was offered a piano scholarship by Stojowski for a place at the von Ende School of Music, New York. Family poverty, however, compelled him to abandon a concert career while still young; instead, he played in Broadway theatres and on vaudeville circuits. He studied conducting with William Daly and was the youngest conductor ever to appear on Broadway. As well as serving as music director for the 1920 *George White Scandals* and for the *Greenwich Village Follies* of 1922 and 1923, he conducted shows by George and Ira Gershwin, Otto Harbach and Rodgers and Hart. In 1930 Newman went to Hollywood where he was soon appointed music director at United Artists. He worked primarily in film musicals but gradually became more interested in original composition, especially after the success of his score for *Street Scene* (1931). From 1940 to 1960 he was head of the 20th Century-Fox music department and divided his time between composing and supervising and conducting film musicals. Other activities included recordings with the Hollywood Bowl orchestra and guest conducting appearances with various American orchestras. Altogether Newman worked on more than 230 films, winning nine Academy awards and 45 nominations.

As one of the key figures in the history of American film music, Newman was among the first screen composers to establish the romantic symphonic style of Hollywood film scores, prevalent from the early 1930s to the mid-50s. In comparison to composers such as Korngold and Max Steiner, he was essentially self-taught as a composer; the few private lessons he took with Schoenberg in Hollywood had no appreciable effect on his musical style. His genuine musical talents and fine dramatic sensibility, however, enabled him to learn on the job. When he encountered his first truly challenging scores around 1935 he began to show a knack for developing motivic material and an appreciation for the sound track's potential to incorporate new and interesting musical effects. By 1939 his music had

developed into the style with which his name is associated. Well-wrought and full-textured, his scores sometimes (especially in the string writing) attain a high degree of lyrical and dramatic expressiveness. The manner in which certain sequences follow overt or hidden implications of the dialogue resembles the leitmotivic procedures of Wagner and Strauss.

Newman's scores for *Wuthering Heights*, *The Prisoner of Zenda*, *The Hunchback of Notre Dame*, *Captain from Castile* and *The Robe* represent Hollywood film music at its best. As a conductor he had a great flair for moulding music to the texture and rhythm of a picture and for coordinating the elements involved in the preparation and recording of a film musical. In his capacity as studio music director he encouraged the development of new ideas for improving the quality and technique of recording; the so-called Newman System for music synchronization, devised at United Artists during the 1930s, is still in use today.

## WORKS

(selective list)

[all film scores](#)

Street Scene, 1931; We Live Again, 1934; The Dark Angel, 1935; Beloved Enemy, 1936; The Prisoner of Zenda, 1937; Beau Geste, 1939; Gunga Din, 1939; The Hunchback of Notre Dame, 1939; Wuthering Heights, 1939; Young Mr. Lincoln, 1939; Brigham Young, 1940; The Song of Bernadette, 1943; Wilson, 1944; Captain from Castile, 1947; The Snake Pit, 1948; Prince of Foxes, 1949; Twelve O'clock High, 1949; The Robe, 1953; The Egyptian, 1954, collab. B. Herrmann; A Man Called Peter, 1955; Anastasia, 1956; The Counterfeit Traitor, 1961; How the West Was Won, 1963; The Greatest Story Ever Told, 1965; Nevada Smith, 1966; Airport, 1969

## BIBLIOGRAPHY

*DAB*(F. Steiner)

**H. Brown:** 'The Robe', *Film Music*, xiii/2 (1953), 3–17

**F. Steiner:** *The Making of an American Film Composer: a Study of Alfred Newman's Music in the First Decade of the Sound Era* (diss., U. of Southern California, Los Angeles, 1981) [incl. complete list of film scores]

**C. Palmer:** *The Composer in Hollywood* (London and New York, 1990)

**T. Thomas:** *Film Score* (Burbank, CA, 1991)

**K. Darby:** *Hollywood Holyland: the Filming and Scoring of 'The Greatest Story Ever Told'* (Metuchen, NJ, and London, 1992), 163ff

CHRISTOPHER PALMER/FRED STEINER

## Newman, Chris(topher)

(b London, 1957). English composer, singer, writer and visual artist. After studying at King's College, London, he moved to Cologne in 1979 to study with Kagel. Since then he has lived in Germany.



Fundamental to Newman's entire output is a refusal to acknowledge boundaries, either between life and art or between different categories of artistic production: the texts of his many songs are intimately connected with his own day-to-day preoccupations; his work with 'Chris Newman and Janet Smith', an ensemble he describes as a rock group, demonstrates that he sees no useful distinction between popular and serious music. As a result, his work resists easy categorization, although Newman himself acknowledges kinship with musicians as different as Sibelius, John Lydon and Christian Wolff, and in other media with artists such as Joseph Beuys and Bruce Nauman.

His work in all media shares the same fascination with 'the way things really are' (the subtitle of his Piano Sonata no.2 for piano and offstage string quartet): the feel of words in the mouth, the sensation of colour or of instrumental sound. His musical materials are disconcertingly familiar – the melodic figures, rhythmic patterns and harmonic formulations of the Classical and Romantic musical vocabulary – but once stripped to their functional essentials and reordered within his own quirkily impulsive syntax, they become disorientatingly unfamiliar and, as Newman puts it, we are able to experience them not as 'abstractions' but 'as a substance'.

## WORKS

Inst: Pf Conc., pf, fl, cl, bn, hn, va, vc, 1980; Sym., orch/(fl, cl, tpt, trbn, xyl, pf, db), 1981; The Dinosaurs, rock group, 1982; Romance, C, vn, pf, 1982; Pf Sonata no.2 'The Way Things Really Are', 2 vn, va, vc, pf, 1983; After the Bath, xyl, 1985; Final X, fl, xyl, trbn, pf, 1985; Trio (xyl, trbn, pf)/(vn, vc, pf), 1985; A Book at the Piano, pf, chbr orch, 1986; Cologne, fl, ob, vn, vc, xyl, pf, 1986–7; Cologne II, the Tragedy of my Late Twenties, 2 vn, va, vc, 1987; Confusing the Years, the Last Flautal Appearance, fl, 1987; 6 Scenes and 1 Scene in the Country, gui, tape, 1988; Belgium, cl, b cl, vn, vc, pf, perc, 1989; The Dance Class, 2 vn, va, vc, 1989; Trio (1990), vn, va, vc, 1990; Book of Drawings, orch, 1991; Trio, Pf qt, 1991; The Kinks and Schubert, trbn, 1992; Compassion, vn, pf, 1993; Fariba, vn, va, vc, mar, pf, 1994; Ghosts, cl, tpt, vc, mar, pf, 1994; Fariba B, ob, cl, b cl, vn, vc, pf, 1995; 2 Pieces, 4 vn, 2 va, 2 vc, 2 pf, 1995; Rock Bottom, fl, 1996; Sym. no.2, orch, 1997; Sym. no.3, fl, cl, a sax, bsn, vn, vc, vib, pf, 1997; Ghost Sym., fl, ob, cl, tpt, trbn, vn, vc, db, mar, pf, 1998; Trio, B♭; vn, va, vc, 1998

Kbd: Pilgrim Piano, 2 pf, 2 actors, 1980; Grooving through Old Tombs, pf, 1981; Pf Sonata [no.1] 1982; The Reason Why I am Unable to Live in My Own Country as a Composer is a Political One, pf, 1983–4; Pf Sonata no.3, 1985; Syphilis, pf, 1986; Weekend of Lost Souls, 2 pf, 1986; Alsace or Cologne, pf, 1987; My Night in Newark/New Pianos, pf, 1987–8; Berlin, a little tale (88, I mean), pf, 1988; The Mistake, 1–4 pf, 1989; Budapest 14 Studies, pf, 1990; An Everything and Us, pf, 1990; My Inability (2 Pianos), 2 pf, 1990; Pf Sonata no.4, 1990; Today (1990); Trio, pf, 1990; Book of Drawings, pf, 1991; Night, pf, 1991; Structural Bitches, pf, 1992; Pf Sonata no.5, pf, 1993; Vienna, pf, 1993; Song to God, org, 1994; Fariba Clone Combine, org, 1996; Combined Gossip, pf, 1997; Pf Sonata no.6, pf, 1997; Soul Damage, pf, 1997

Vocal: Low Cloud over Cologne, 1v, pf, 1980; Novelle, spkr, singing vn, 1981; The Sea, the Sea!, female chorus, orch, 1981; Sad Secrets, 1v, pf, 1981–2; 6 Songs Opus 1, Bar, pf, 1982; Broken Promises, 1v, pf, 1983; Songs für Rockgruppe, 1983–90; 3 Years in Germany, 1v, va, vc, db, 1983; 6 Sick Songs, 1v, pf, 1984; 7 Stupid Songs (4 Songs), 1v, vn, 1985; Cologne or Belgium, spkr, trbn, 1987;

Cologne II, the Tragedy of my late Twenties, 1v, vn, db, 1987; Berlin Note Rows, spkr, 6 insts, 1988; New French tunes, 1v, pf, 1988; The Diary of a Madman, 1v, vn, 1990; And the a/an to, 1v, vn, 1991; New Songs of Social Conscience, 1v, pf, 1991; London, 2vv, 1992; 6 Structural Songs & 3 Free Songs, Bar, pf, 1992; Opera of Philosophy, Mez, fl, cl, b cl, hn, vn, va, vc, 1993; The Existential Poems, 1v, pf, 1994; Ghosts Part II, Mez, fl, cl, vc, pf, 1994; Home Performance, 2vv, 2 pf, 1995; Gossip, Bar, pf, 1996; Explanation, v, pf, 1997; Why I am in this state, 1v, pf, 1997

## WRITINGS

'Going to the station twice within 2 hours', *Contact*, no.34 (1989), 17–23  
'Klang- und Formbrocken: zur Symphonik von Jean Sibelius', *MusikTexte*, no.38 (1991), 11–12

## BIBLIOGRAPHY

**G. Gronemayer:** '... ohne die Berührung der menschlichen Hand', *MusikTexte*, no.38 (1991), 3–6  
**F. Spangemacher:** 'The Way Things Really Are', *ibid.*, 8–11

CHRISTOPHER FOX

## Newman, Ernest [Roberts, William]

(*b* Everton, Lancs., 30 Nov 1868; *d* Tadworth, Surrey, 7 July 1959). English writer on music. The most celebrated British music critic in the first half of the 20th century, he was the child of a tailor, Seth Roberts. He won a scholarship to Liverpool College from which he proceeded to Liverpool University. Intended for the Indian civil service, he was medically advised not to contemplate residence there, and in 1889 he entered the Bank of Liverpool as a clerk. He had no formal musical education but had taught himself to play the piano 'after a fashion' and later declared that he had been able to read music as easily as books. He spent his 14 years as a bank clerk reading and acquiring a wide knowledge of many subjects, including music, and attaining complete or partial mastery of nine foreign languages. By 1889 he was contributing articles to the *National Reformer*, on philosophy and literature first, then to other periodicals on these subjects and on music. His approach to the arts was intellectual rather than sensual and, as an apostle of rationalism and champion of progressive ideas, he regarded himself as 'a new man in earnest' and therefore adopted the pseudonym Ernest Newman.

In 1894 he married. A year later he published his first book, *Gluck and the Opera*, which led his publisher, Bertram Dobell, to commission *A Study of Wagner* (1899). Granville Bantock, when appointed director to the Midland Institute School of Music in Birmingham, invited Newman, a Liverpool acquaintance, to teach singing and musical theory there; Newman moved to Birmingham in 1904. A year later he was appointed music critic of the *Manchester Guardian*. He was quick to alert readers to the qualities of Bruckner and Sibelius when Hans Richter introduced their music, as well as to those of Richard Strauss and Elgar. Newman wrote monographs on both these composers while their music was still new to Britain, as well as a remarkably perceptive early study of Hugo Wolf.

After a year in Manchester Newman was appointed critic of the *Birmingham Daily Post*, a position he retained until 1918, while continuing

to write many occasional articles, to teach and to write books. Much of his most brilliant and perceptive musical criticism dates from these years. Newman's wife died in 1918. A year later he moved to London as music critic of the Sunday newspaper *The Observer*. In 1919 he married Vera Hands, a former music student at the Midland Institute. In 1920 Newman was persuaded to join the *Sunday Times*; he remained with that newspaper, apart from a five-month stint in 1923 as guest critic of the *New York Evening Post*, until his retirement in 1958, reviewing musical events and contributing a long, thoughtful weekly article. During these years he was also providing programme notes for Hallé concerts, adjudicating at music festivals, writing weekly music articles for the *Manchester Guardian* and, from 1923, the *Glasgow Herald*; from 1930 he made weekly broadcasts for BBC radio, as well as writing a sporting column for the *Evening Standard*. Despite all this journalistic activity he reserved his chief energies for his books.

Newman's philosophy of criticism is summed up in his keenly analytical yet far-sighted treatise *A Musical Critic's Holiday* (1925); his method of analysis in depth is well exemplified in *The Unconscious Beethoven* (1927). His major work is the four-volume *Life of Richard Wagner* which occupied him from 1928 until 1947, and it has still not been surpassed although research has uncovered much that is new. His widely read *Opera Nights* (1943), *Wagner Nights* (1949) and *More Opera Nights* (1954) had their origin in a series of 'Stories of the Great Operas', written from 1927 for publication in fortnightly instalments; subsequently Newman expanded these into detailed analyses with historical commentary of excellent informative and entertainment value.

As a critic, Newman's objective was complete scientific precision in the act of evaluation. Copious reading, a well-ordered system of notebooks, and a forensic style of argument developed from his early training in classical literature and philosophy, carried him far in this aim. Yet what continued to win him admirers was the lively humanity of his writing, which was also reflected in his style of life as much as the well-stocked mind and penetrating judgment. His major books remain a substantial monument, but his journalistic occasional writings, as collected in *A Musical Motley* (1919), the volumes *From the World of Music* (1956–8) and *Testament of Music* (1962), as cogently explain his international standing for so many years.

## WRITINGS

*Gluck and the Opera* (London, 1895/R)

*A Study of Wagner* (London, 1899/R)

*Musical Studies* (London, 1905, 3/1914)

*Elgar* (London, 1906/R, 2/1922/R)

*Hugo Wolf* (London, 1907; Ger. trans., 1910, incl. addl facs. and photographs)

*Richard Strauss* (London, 1908/R, 2/1921)

*Wagner as Man and Artist* (London, 1914, 2/1924/R)

*A Musical Motley* (London, 1919, 2/1925/R)

*The Piano-Player and its Music* (London, 1920)

*Confessions of a Musical Critic* (London, 1923, repr. in *Testament of Music*, 1962)

*Solo Singing* (Glasgow, 1923)

*A Musical Critic's Holiday* (London, 1925)  
*The Unconscious Beethoven* (London, 1927, 2/1968)  
*Stories of the Great Operas and their composers*, i: *Richard Wagner*, ii: *Mozart (1756–1791) to Thomas (1811–1896)*, iii: *Verdi (1830–1901) to Puccini (1858–1924)* (New York, 1928–30/R)  
*The Life of Richard Wagner* (London, 1933–47/R)  
*The Man Liszt: a Study of the Tragi-Comedy of a Soul Divided Against Itself* (London, 1934/R)  
*More Stories of Famous Operas* (New York, 1943/R)  
*Opera Nights* (London, 1943/R)  
*Wagner Nights* (London, 1949/R; pubd in USA as *Wagner Operas*)  
*More Opera Nights* (London, 1954; pubd New York, 1955 as *Seventeen Famous Operas*) [essays from the *Sunday Times*]  
*From the World of Music* (London, 1956–8/R)  
 ed. H. Van Thal: *Testament of Music* (London, 1962)  
 ed. P. Heyworth: *Berlioz, Romantic and Classic: Writings by Ernest Newman* (London, 1972)

## BIBLIOGRAPHY

- B. Maine:** *Behold these Daniels* (London, 1928), 14–24  
**H. Van Thal, ed.:** *Fanfare for Ernest Newman* (London, 1955) [incl. list of writings]  
**G. Abraham:** 'Ernest Newman (1868–1959): a Great Music Critic', *The Listener* (23 July 1959)  
**V. Newman:** *Ernest Newman: a Memoir by his Wife* (London, 1963)  
**P. Wulfs:** 'Our Wagner – and Theirs', *The Romantic Tradition: German Literature and Music in the Nineteenth Century*, ed. G. Chapple, F. Hall and H. Schulte (Lanham, MD, 1992), 479–88

WILLIAM S. MANN/R

## Newman, Randy (Gary)

(b Los Angeles, 28 Nov 1943). American composer, singer and pianist. He was born into a musical family: three of his uncles – Emil, Alfred and Lionel Newman – composed and conducted film scores in Hollywood. He started to write songs when he was 16 and became a staff songwriter for the Metric music company in California, and also studied music at UCLA but left during his senior year. Some of his early songs were performed by Gene Pitney, Dusty Springfield, the Fleetwoods and the O'Jays, but his first widely recognized song was *I think it's going to rain today*, recorded by Judy Collins in 1966. Newman began to record his own songs in 1968. On *Randy Newman* (Rep., 1968), the contrast between the lush orchestrations and Newman's drawling, deadpan vocal style heightened the irony of his lyrics. Formally his songs range from the standard pop structure of verse and chorus to through-composed pieces. *12 Songs* (Rep., 1970), and all the later albums, use conventional rock instrumentation, and draw not only on rock styles but also on blues, jazz and show tunes, as well as classical sources.

Newman is a slow songwriter, recording an album every two or three years, and then making a tour. His 'Short people' – a wry, sardonic novelty song about prejudice – from *Little Criminals* (Rep., 1977) reached no.2 in the US

pop chart in 1978. *Born Again* (WB, 1979) and *Trouble in Paradise* (WB, 1983) showed a familiarity with current pop styles, and the latter included parodies of the styles of Paul Simon (who sings on *The Blues*) and Billy Joel. Rickie Lee Jones, Bob Seger and members of Fleetwood Mac and the Eagles have recorded with Newman. He has also composed and arranged film scores, with Academy Award nominations for those to *Ragtime* (1981), *Parenthood* (1989), *Avalon* (1990) *Toy Story* (1995) and *Toy Story 2* (1999).

## BIBLIOGRAPHY

CBY1982

GroveA

**P. Winkler:** 'Randy Newman's Americana', *Popular Music* [Great Britain], vii (1988), 1–26

**S. Dunne:** 'Randy Newman and the Extraordinary Moral Position', *Popular Music and Society*, xvi (1992), 533–61

JON PARELES

## Newman, William S(tein)

(*b* Cleveland, 6 April 1912; *d* Chapel Hill, NC, 27 April 2000). American musicologist and pianist. He studied piano at the Cleveland Institute of Music (1931–3) and composition and music history at Western Reserve University, earning the BS in 1933, the MA in 1935 and the PhD in 1939. From 1940 to 1941 he was enrolled at Columbia University as a postdoctoral student, working with Paul Henry Lang and Erich Hertzmann. He began teaching at the University of North Carolina in 1945; in 1962 he was appointed Alumni Distinguished Professor of Music and he was president of the AMS from 1969 to 1970. He retired in 1977.

Newman's principal interest is the music of the 17th century to the 19th, particularly performing practice and the development of the sonata. His three-volume *History of the Sonata Idea* is a study of the term and its applications from the Baroque up to the early 20th century. Each volume examines the general nature of the sonata in the period under consideration – its social function, geographical spread, instrumentation and structure – then surveys individual composers and their works. The extensive references and large body of information contained in the *History* make it an indispensable bibliographical tool and a basic text for the student of instrumental music.

Newman has performed throughout the USA as a pianist, both in solo appearances and with chamber groups and orchestras. His interest as a pianist and a scholar in questions of performing practice is reflected in his later writings, which include two monographs on Beethoven (1971; 1988) and many articles.

## WRITINGS

*The Present Trend of the Sonata Idea* (diss., Western Reserve U., 1939)

'The Recognition of Sonata Form by Theorists of the 18th and 19th Centuries', *PAMS* 1941, 21–9

'Arthur Shepherd', *MQ*, xxxvi (1950), 159–79

- The Pianist's Problems: a Modern Approach to Efficient Practice and Musicianly Performance* (New York, 1950, enlarged 3/1974/R)
- 'The Climax of Music', *MR*, xiii (1952), 283–93
- 'The Sonatas of Albinoni and Vivaldi', *JAMS*, v (1952), 99–113
- Understanding Music* (New York, 1953, 2/1961)
- 'The Keyboard Sonatas of Benedetto Marcello', *AcM*, xxix (1957), 28–41; xxxi (1959), 192–6
- The Sonata in the Baroque Era* (Chapel Hill, NC, 1959, 4/1983)
- 'Kirnberger's Method for Tossing off Sonatas', *MQ*, xlvii (1961), 517–25
- The Sonata in the Classic Era* (Chapel Hill, NC, 1963, 3/1983)
- 'Wagner's Sonatas', *Studies in Romanticism*, vii (1968), 129–39
- The Sonata since Beethoven* (Chapel Hill, NC, 1969, 3/1983)
- 'The Duo Texture of Mozart's K.526: an Essay in Classic Instrumental Style', *Essays in Music in Honor of Dragan Plamenac*, ed. G. Reese and R.J. Snow (Pittsburgh, 1969/R), 191–206
- 'Is there a Rationale for the Articulation of J.S. Bach's String and Wind Music?', *Studies in Musicology: Essays ... in Memory of Glen Haydon*, ed. J.W. Pruett (Chapel Hill, NC, 1969), 229–44
- 'Beethoven's Pianos versus his Piano Ideals', *JAMS*, xxiii (1970), 484–504
- Performance Practices in Beethoven's Piano Sonatas* (New York, 1971)
- 'Liszt's Interpreting of Beethoven's Piano Sonatas', *MQ*, lviii (1972), 185–209
- 'Tempofreiheit in Schuberts Instrumentalmusik', *Zur Aufführungspraxis der Werke Franz Schuberts: Vienna 1974*, 37–47
- 'Freedom of Tempo in Schubert's Instrumental Music', *MQ*, lxi (1975), 528–45
- 'A Chronological Checklist of Collected Editions of Beethoven's Solo Piano Sonatas since his Own Day', *Notes*, xxxiii (1976–7), 503–30
- 'The Performance of Beethoven's Trills', *JAMS*, xxix (1976), 439–62
- 'The Opening Trill in Beethoven's Sonata for Piano and Violin op.96', *Musik, Edition, Interpretation: Gedenkschrift Günter Henle*, ed. M. Bente (Munich, 1980), 384–93
- 'Das Tempo in Beethoven's Instrumentalmusik: Tempowahl und Tempoflexibilität', *Mf*, xxxiii (1980), 161–83
- 'Beethoven's Fingerings as Interpretive Clues', *JM*, i (1982), 171–97
- 'Haydn as Ingenious Exploiter of the Keyboard', *Joseph Haydn: Vienna 1982*, 43–53
- 'Mendelssohns Sonaten', *Felix Mendelssohn Bartholdy*, ed. G. Schuhmacher (Darmstadt, 1982), 201–18
- 'The Beethoven Mystique in Romantic Art, Literature, and Music', *MQ*, lxi (1983), 354–87
- 'Three Musical Intimates of Mendelssohn and Schumann in Leipzig: Hauptmann, Moscheles, and David', *Mendelssohn and Schumann: Essays on their Music and its Context*, ed. J.W. Finson and R.L. Todd (Durham, NC, 1984), 87–98
- 'Yet another Major Beethoven Forgery by Schindler?', *JM*, iii (1984), 397–423
- 'Beethoven's Uses of the Pedals', *The Pianist's Guide to Pedaling*, ed. J. Banowetz (Bloomington, IN, 1985), 146–66
- Beethoven on Beethoven: Playing his Piano Music his Way* (New York, 1988)

- 'Range as a Structural Determinant in Beethoven's Piano Music', *Music from the Middle Ages through the Twentieth Century: Essays in Honor of Gwynn S. McPeck*, ed. C.P. Comberiati and M.C. Steel (New York, 1988), 190–200
- 'Expressive Subtleties in Beethoven's Later Piano Sonatas', *De musica hispana et aliis: miscelánea en honor al Prof. Dr. José López-Caló*, ed. E. Casares and C. Villanueva (Santiago de Compostela, 1990), ii, 213–26
- 'Musicology among the Humanities', *Essays in Musicology: a Tribute to Alvin Johnson*, ed. L. Lockwood and E.H. Roesner (Philadelphia, 1990), 292–304
- 'Programmists vs. Absolutists: Further Thoughts about an Overworked "Dichotomy"', *Convention in Eighteenth- and Nineteenth-Century Music: Essays in Honor of Leonard G. Ratner*, ed. W.J. Allanbrook, J.M. Levy and W.P. Mahrt (Stuyvesant, NY, 1992), 517–35

PAULA MORGAN

## Newmarch [née Jeaffreson], Rosa

(*b* Leamington, 18 Dec 1857; *d* Worthing, 9 April 1940). English writer on music. A granddaughter of the playwright James Kenney, she married Henry Charles Newmarch in 1883, and all her writings appeared under her married name. In 1897 she made the first of a series of visits to Russia, where she worked at the Imperial Public Library of St Petersburg under the supervision of Vladimir Stasov. Her numerous articles and lectures on Russian music and art in general did much to further in England an interest already awakened by Tchaikovsky's music. Newmarch's articles on Russian composers, contributed to *Grove's Dictionary*, second edition, were to many English musicians the first source of information about the aims and achievements of Russian nationalists, and her libretto translations helped to make their operas accessible to the British public. Her last visit to Russia was in the early summer of 1915; when political events made access to the country difficult she directed her interest to western Slavonic music, particularly that of the Czechs and Slovaks, and enthusiastically took up the cause of emerging Czech composers including Janáček, Suk and Vycpálek. It was her initiative, for instance, that brought Janáček to England in 1926; her correspondence with the composer (published 1988) provides important data on this visit. Newmarch was a dedicatee of Janáček's *Sinfonietta*.

Her two pioneering books on Tchaikovsky (1900 and 1906) rendered invaluable service to that composer's early cause, though her 1906 translation of Modest Tchaikovsky's biography and letters of his brother is unreliable. She also translated several books on composers from German and French and from 1908 to 1927 she was an official programme writer for the Queen's Hall Orchestra.

### WRITINGS

- Tchaikovsky: his Life and Works* (London, 1900/R, 2/1908/R by E. Evans)
- 'The Art Songs of Russia', *SIMG*, iii (1901–2), 377–87
- 'Mily Balakireff', *SIMG*, iv (1902–3), 157–63
- 'Serov', *ZIMG*, iv (1902–3), 173–9

*Henry J. Wood* (London, 1904)  
*The Life and Letters of Peter Ilich Tchaikovsky* (London, 1906/R) [abridged trans. of M. Tchaikovsky: *Zhizn' Petra Il'icha Chaykovskogo* (Moscow and Leningrad, rev. 2/1903)]  
 'Bantock's Omar Khayyam', *ZIMG*, viii (1906–7), 53–61  
*The Russian Opera* (London and New York, 1914/R)  
 'Alexander Scriabin'; 'The Outlook in Russia', *MT*, lvi (1915), 329–30; 521–3  
 'Some Czechoslovak Choral Works', *MT*, lxiv (1923), 171–4, 762–4  
*A Quarter of a Century of Promenade Concerts at Queen's Hall* (London, 1928)  
*The Concert-Goer's Library of Descriptive Notes* (London, 1928–48)  
 'Letters of Dvořák to Hans Richter', *MT*, lxxiii (1932), 605–7, 698–701, 795–7  
*Jean Sibelius* (Boston, 1939/R)  
*The Music of Czechoslovakia* (Oxford, 1942/R)

## BIBLIOGRAPHY

- J. Mikota:** 'Leoš Janáček v Anglii' [Janáček in England], *Listy Hudební matice*, v (1926), 257–68  
**R. Poulliant:** 'Poésie et musique: les *Poèmes chinois* d'Albert Roussel', *Les lettres romanes*, xxxviii/3 (1984), 241–5  
**Z.E. Fischmann, ed.:** *Janáček-Newmarch Correspondence* (Rockville, MD, 1988)  
**A. Jacobs:** *Henry J. Wood: Maker of the Proms* (London, 1994)

H.C. COLLES/PETER PLATT/DAVID BROWN

## New Music [New Music Edition].

American publishing and recording venture, founded in California by Henry Cowell. The quarterly publication *New Music*, issued first in 1927, was the only series of its day dedicated solely to the publication of new scores. These pieces, described by Cowell as 'non-commercial works of artistic value', often embraced advanced and innovatory compositional techniques for which publishing houses had little sympathy. The main series was supplemented by an *Orchestra Series* (1932–9) and occasional *Special Editions*. Many of the published pieces were also heard in San Francisco at concerts of the *New Music Society* (1925–36; founded by Cowell). In 1934 Cowell established *New Music Quarterly Recordings*. The discs, all first recordings, were more widely distributed than the scores, which were available only by subscription.

Cowell served as the head of all *New Music* projects until 1936. The recordings continued to be issued until 1942 under the direction of Otto Luening, while the *New Music* publications (*New Music Edition* from 1947) were edited by Gerald Strang, again by Cowell (1941–5), and later by Lou Harrison, Frank Wigglesworth and Vladimir Ussachevsky. Among the composers to be published in *New Music* (often for the first time) were Babbitt, John Becker, Paul Bowles, Brant, Cage, Carter, Chávez, Copland, Cowell, Crawford, Creston, Feldman, Harrison, Ives, Luening, McPhee, Nancarrow, Piston, Riegger, Rudhyar, Ruggles, Strang, Thomson, Varèse and Wolff. Although Americans dominated, Schoenberg, Webern and



several Latin-American and Russian composers were also included. In 1954 New Music Edition experienced financial difficulties after the death of Charles Ives, who had for many years been its patron, and in 1958 it was transferred to Presser.

## BIBLIOGRAPHY

- R.F. Goldman:** 'Henry Cowell (1897–1965): a Memoir and an Appreciation', *PNM*, iv/2 (1965–6), 23–8
- R.H. Mead:** 'Cowell, Ives, and *New Music*', *MQ*, lxvi (1980), 538–59
- R.H. Mead:** *Henry Cowell's New Music, 1925–1936: the Society, the Music Editions, and the Recordings* (Ann Arbor, 1981)
- D. Hall:** 'New Music Quarterly Recordings: a Discography', *Association of Recorded Sound Collections Journal*, xvi/1–2 (1984), 10–27
- D. Nicholls, ed.:** *The Whole World of Music: a Henry Cowell Symposium* (Amsterdam, 1997)
- C.J. Oja and R. Allen, eds.:** *Henry Cowell's Musical Worlds* (Brooklyn, 1997) [Henry Cowell Centennial Festival; programme book]

EMILY GOOD/DAVID NICHOLLS

## New Musical Fund.

British society established on 16 April 1786 to provide relief to infirm musicians, their widows and their children. Its principal founder was the music publisher George Smart who, according to Dibdin, after being rejected for membership of the Fund for Decay'd Musicians (now the Royal Society of Musicians) read Edward Miller's *Letters in Behalf of Professors of Music, Residing in the Country ...* (London, 1784), deploring that fund's policy of excluding musicians who resided outside London. Smart, together with some colleagues, decided to establish a new musical fund, admitting provincial members and not requiring members to practise music to the exclusion of other professions. (A petition of 1789 to King George III, including the signatures of numerous executives and members of the fund, is in *GB-Lpro* H.O. 5520/29.)

The income of the New Musical Fund was derived from donations, honorary life subscriptions of ten guineas, annual subscriptions of one guinea and the proceeds of an annual benefit concert. The fund received regular donations from the nobility, and was one of four societies that shared equally the £6000 profit of the Royal Musical Festival of 1834. The sums paid out varied; widows received £25 per annum in 1794, but only £12 in 1821. Children of deceased members were supported to the age of 14, when they were bound apprentices.

From 1815 the annual benefit concerts were conducted by the founder's son Sir George Smart (some of his documents concerning the fund are in *Lbl* c.61.g.20). At the time of the final concert (1841) the fund had distributed about £20,000 (a list of expenditures is in *Lbl* Add.42225, ff.104v–105v); it was dissolved in 1842.

## BIBLIOGRAPHY

- C. Dibdin:** *The Musical Tour of Mr. Dibdin* (Sheffield, 1788), 160–70

**J. Doane:** *A Musical Directory for the Year 1794* (London, c1794) [lists members of the New Musical Fund]  
'The New Musical Fund', *Quarterly Musical Magazine and Review*, iii (1821), 328–35 [incl. regulations of the fund]  
'The New Musical Fund', *Musical World*, xvii (1842), 118 only  
'The New Musical Fund', *Dramatic and Musical Review*, i (1842), 73–4

MICHAEL KASSLER

## New Order.

See [Joy Division](#).

## New Orleans.

American city in Louisiana. Founded in 1718, it was the capital of French colonial Louisiana until 1762 and then in Spanish possession until 1800. It reverted briefly to French rule before it became a US territory as part of the Louisiana Purchase in 1803. Few towns in the USA have developed and preserved as rich and individual a musical tradition. A primary reason for this is its position at the mouth of the Mississippi river; it was the principal harbour serving the vast country to the north, from which raw materials were exported and to which manufactured goods were imported. In the 18th century and much of the 19th, New Orleans was a northern point of the French and Spanish Caribbean trade routes, which had a profound effect on its musical culture. So too did the city's prosperous economy: there were rich and noble families among the first settlers, who had not only a taste for culture but also the financial means to enjoy it. In the late 19th century and the early 20th the city's musical importance shifted from opera to jazz, which had its roots in the popular music of the city's numerous brass and string bands.

1. [Opera](#).
2. [Concert music](#).
3. [Brass bands](#).
4. [Jazz](#).
5. [Publishing and recording](#).
6. [Educational institutions](#).

### BIBLIOGRAPHY

JOHN JOYCE (1–3, 5–6: 1, 2 with GWYNN SPENCER McPEEK; 3 with HENRY A. KMEN; 6 with JOHN H. BARON), J. BRADFORD ROBINSON/MIKE HAZELDINE (4)

### [New Orleans](#)

#### 1. [Opera](#).

In cultural terms New Orleans became the Paris of America, and the early opera repertory shows a marked preference for French and Italian works. The city was the first in North America to have a permanent opera company and from 1859 to 1919 owned one of the biggest and most expensive opera houses in the Americas. Opera in New Orleans was initiated in 1792 with the building of the Théâtre de la rue St Pierre (by Louis Alexandre Henry), where the city's first known performance of opera,

Grétry's *Silvain*, was given in 1796. Although documentation is scant before 1800, there are written references to two later performances, Dezède's *Blaise et Babet* (1796) and Dalayrac's *Renaud d'Ast* (1799). The theatre was restored and reopened by Jean Baptiste Fournier in 1804. The first documented opera production under Fournier was François Devienne's *Les visitandines* (June 1805). Despite a prolific season (23 operas), Fournier was replaced in 1806 by Louis Tabary, a recent émigré from France. The ousted Fournier set up a rival theatre and opera company in a dance hall called the Salle Chinoise (later renamed the Théâtre de la rue St Philippe), and a brisk competition between these two theatres resulted in a number of performances remarkable for a provincial city of 12,000 inhabitants. The general dearth of opera houses in North America meant that many of these performances were American premières, including Grétry's *Le jugement de Midas* (1806), Méhul's *Une folie* (1807) and Boieldieu's *Le calife de Bagdad* (1805) and *Ma tante Aurore* (1807). The Théâtre de la rue St Pierre closed permanently in 1810, whereas the Théâtre St Philippe remained active until it was sold in 1832.

The most important opera house in New Orleans in the first half of the 19th century was the Théâtre d'Orléans. The original edifice, begun in 1806 by Tabary, opened belatedly in October 1815, only to burn down the next summer. It was rebuilt in 1819 by a French émigré, John Davis, under whose management it thrived as an opera centre. In his first five years Davis produced 140 operas, 52 of which were American premières. Again, French composers were favoured (e.g. Boieldieu, Isouard and Dalayrac), and the performances steadily improved in quality, owing to Davis's policy of engaging French professional singers, dancers and instrumentalists. The Théâtre d'Orléans achieved national prominence when, between 1827 and 1833, Davis led the company on six acclaimed tours of the north-eastern USA. In each of the cities visited (Boston, New York, Philadelphia and Baltimore), much of the repertory was new. John Davis was succeeded in 1837 by his son Pierre, and in 1853, by Charles Boudousquié, an American-born impresario who sustained the theatre's reputation until his resignation in 1859. Among the American premières given by these latter directors were those of *Lucia di Lammermoor* (1841), *La Juive* (1844) and *Le prophète* (1850). The theatre went into decline in the 1850s and closed in 1866.

During the heyday of the Théâtre d'Orléans (1825–40) a rival impresario, James Caldwell, had produced ballad operas and Italian and French operas in English translation with an American company he brought from Virginia. He built the first two theatres in the city's new American sector, the Camp Street Theater (1824) and St Charles Theater (1835). Between 1827 and 1833 he mounted over 100 productions at the former, including *The Beggar's Opera*, *The Barber of Seville* and *Cinderella (La Cenerentola)*, and Boieldieu's *Jean de Paris*. In 1836 Caldwell introduced Italian opera to New Orleans with the Montresor troupe from Havana. In two successive seasons at the St Charles Theater the company performed such staples as *Norma*, *Semiramide* and *Il barbiere di Siviglia*.

The city's musical importance increased with the opening of the French Opera House in 1859 (see fig.1). Built by Boudousquié, it was one of the largest and most expensive theatres in the West and one of the finest in

the USA. The opera ensemble Boudousquié established there was by no means provincial: many fine singers appeared, including Julie Calvé and Adelina Patti, the tenors Lecourt, Mathieu and Escarlante, the baritones Victor and Melchisadels, and the bass Genibrel. 17 operas had their American premières there, among them Meyerbeer's *Dinorah* (1861, with Patti in the title role), Massenet's *Le Cid* (1890) and Saint-Saëns's *Samson et Dalila* (1893). The French Opera House closed in 1913 and was purchased in 1919 by William R. Irby, who presented it to Tulane University with funds for its restoration. Its planned reopening in December 1919 was thwarted by a fire on the night of 2 December. Most of its archives were destroyed, along with its valuable collection of operatic properties, costumes, scores and parts, and innumerable books and documents relating to opera.

New Orleans remained without a permanent opera organization until 1943, when Walter Loubart founded the New Orleans Opera Association. He was succeeded as music director by Walter Herbert (1944–54), Renato Cellini (1954–64) and Knud Andersson (1964–83). Performances (with visiting artists supported by local singers and chorus) were given in the city's Municipal Auditorium until 1973, when the New Orleans Theater of the Performing Arts was opened. The seasons (October to May) consisted of six to eight operas from the standard Italian, French and German repertory; contemporary operas were avoided, though visiting companies staged *Lulu* (Sarah Caldwell, 1967) and *Gloriana* (ENO, 1984). After 1984 declining attendance and a reduced budget resulted in shorter seasons (three to five works) and a year-to-year reliance on guest conductors. Operas are presently sung in English or in the original language with English surtitles.

## New Orleans

### 2. Concert music.

In 18th-century New Orleans concerts were given regularly as preludes to the numerous balls for which the city was famous. The concerts followed the European plan of a long and varied programme, including orchestral works, chamber music, piano recitals, songs and choral works. A mixed group of amateur and professional instrumentalists known as the Philharmonic Society was founded in 1824 and gave frequent concerts until 1829, performing thereafter only sporadically until 1848. By the second quarter of the 19th century, a considerable number of freed black musicians trained in art music were resident in New Orleans, a few of them having studied in France. In the late 1830s a Negro Philharmonic Society of over 100 performing and non-performing members was organized to provide opportunities to hear music for those who objected to sitting in segregated sections in the public theatres. The society gave concerts and arranged for performances by visiting artists. For scores requiring larger forces the orchestra was augmented by white musicians. A small string orchestra, the Philharmonic Society of the Friends of Art, was formed in 1853 but survived less than a year because of a yellow fever epidemic. It was replaced by the Classical Musical Society, founded in 1855. Throughout the 19th century orchestral concerts were also given by the various theatre ensembles. Although, in contrast to the opera, the repertory was conservative and consisted mainly of well-established works, these concerts were of a high standard, judging by the critical reaction to them in

New Orleans, New York, Boston and Philadelphia. The custom of engaging an outstanding soloist for a whole series of concerts began in the 1830s. Such artists as Ole Bull, Henry Vieuxtemps, Julie Calvé and Jenny Lind included New Orleans in their tours, and singers often remained there to join one of the theatre ensembles. Several musicians from New Orleans attained international prominence in the 19th century. Among them were Louis Moreau Gottschalk and Ernest Guiraud (1837–92), the teacher of Debussy and Dukas.

Many attempts to found an independent professional symphony orchestra between 1917 and 1934 failed for lack of financial support. The New Orleans Philharmonic SO was founded in 1936; its conductors have been Arthur Zack (1936–40), Ole Windingstad (1940–44), Massimo Freccia (1944–52), Alexander Hilsberg (1952–60), James Yestadt (1960–63), Werner Torkanowsky (1963–77), Leonard Slatkin (1977–9), Philippe Entremont (1979–86) and Maxim Shostakovich (1986–91). During Slatkin's tenure the orchestra moved into its own hall, the restored Orpheum Theater. Entremont shortened its name to the New Orleans Symphony and, in 1982, took the orchestra to Europe. After several years of financial insecurity, the orchestra folded in 1991. It was succeeded by the Louisiana PO, a cooperative ensemble founded by former members of the New Orleans Symphony and run solely by its players and invited local citizens. The orchestra continues regular subscription concerts, children's concerts and pop concerts, and serves both the Opera Association and local ballet companies. In 1994 its first permanent conductor, Klauspeter Seibel, was appointed.

## New Orleans

### 3. Brass bands.

The brass or military band, frequently augmented by woodwind and percussion, has long been important to the musical life of New Orleans, a southern Catholic city with a penchant for open-air festivities. Parades and parade music became the focal point of social life in the 19th century. On Sundays parades began early, their number and fervour increasing as the day wore on. Marching to bury the dead was customary as early as 1819, when the architect Benjamin Henry Latrobe, visiting the city, described the burial parades as 'peculiar to New Orleans alone among American cities'. By the 1830s notices of such parades often appeared in the newspapers. Members of militia companies, war veterans, freemasons, fire companies, benevolent societies, mechanics' societies and others all marched at any time of day to bury their dead. The death of a hero anywhere was sufficient reason in New Orleans to hold a parade, or even two, as when General Lafayette died. Only during epidemics did the city experience a surfeit of brass band funerals, their mournful music mitigated by 'gay and lightsome airs' as they left the cemetery, a practice imitated later in such jazz numbers as Jelly Roll Morton's *Dead Man Blues*. Military music flourished in New Orleans during the Civil War; in 1864 the famous bandleader Patrick S. Gilmore gave a concert there with 500 musicians.

A black marching-band tradition, which was of seminal importance in the genesis of jazz around 1900, originated in New Orleans after the Civil War (see §4 below). The presence of numerous concert-trained teachers and a

plethora of military wind instruments at this time spawned a new generation of freed black bandmen. A decade after the war there were several black wind bands fully competitive with the best white marching bands. By 1878 Kelly's Band and the St Bernard Brass Band were recognized as 'splendid corps of musicians, excelled by none', and in 1885 the Excelsior Brass Band, considered the finest black band in the city, played for the formal opening of the Colored People's Exhibit at the New Orleans Cotton States Exhibition. An important early impetus for the proliferation of black street bands was the dynamic social change of Reconstruction. The stimulus of emancipation, the prolonged presence of federal troops and military bands in the city, and the promise of social and political equality for black Americans contributed to the style and content of the music. A particular catalyst was the establishment of numerous benevolent societies at the instigation of the black Reconstruction governor P.B.S. Pinchback. These black socio-political groups sponsored marching clubs and drill teams to perform at political rallies and outdoor social events with parades, including funerals.

While the earliest black marching bands were musically trained and polished ensembles, a trend towards extempore performances with ad lib embellishments developed among the New Orleans bands of the 1890s, leading eventually to the fully improvisational smaller jazz bands. Documentation is extremely scant, but it appears that this approach to playing was influenced by the gradual infiltration into the black bands of self-taught instrumentalists, some of whom came from rough country bands in the surrounding region. The repertory was thus extended to include, in addition to military pieces, music based on song: religious spirituals and gospel songs, as well as secular ballads, reels, rags and blues. By 1900 such spontaneous performances by black bands, notably the Excelsior, Onward, Tuxedo (fig.2), Eureka and Olympia, were in great demand for all kinds of social occasion, including picnics, commercial publicity, boat excursions and dancing. Concurrently this style of band music was emulated by a number of white brass bands, notably that of 'Papa' Jack Laine, a mentor to many early white jazz musicians.

Black American parade-band music thrived and developed alongside its offspring, jazz, in the early decades of the 20th century. The earliest recordings of it, between 1929 and 1945, reveal still-strong ties to the march and the gospel song, with jazz-like syncopated rhythm and melodic embellishment. By 1960 the music as a thriving tradition had all but disappeared, save for occasional performances by the Olympia, re-formed by Harold Dejan. There has been a revival of sorts since 1980, by such new bands as the Dirty Dozen Brass Band and the Rebirth Jazz Band. These bands, however, are more commercially orientated, performing in clubs, festivals and for local tourist events, and they combine the older style with more recent musical idioms, such as be-bop and rhythm and blues.

## [New Orleans](#)

### **4. Jazz.**

Although elements of a jazz style developed in several urban centres of the USA, the earliest examples of the genre arose in New Orleans, and

therefore the city is generally regarded as the birthplace of jazz. The appearance of this style derived from many sources (church music, syncopated coon songs, ballads, folksongs, military brass bands, work songs, blues etc.) and from the many races that inhabited New Orleans (African, Spanish and French creoles and whites of European origin, mainly Italian).

Many early black jazz musicians received their musical training in the various black brass bands that paraded for social and religious occasions, such as funerals, while others began in the 'string bands': small ensembles with violins and double bass, which played for dancing. Thus, the first recognized 'jazz' band, led by the legendary cornettist Buddy Bolden, was a combination of both these sources, playing a repertory of written marches and freely improvised blues and ragtime themes. Bolden's powerful playing, colourful personality and popularity earned him the title of 'king' and established a highly competitive spirit among New Orleans musicians, particularly cornet players. Early jazz bands often challenged each other to musical duels when touring the city on open wagons to advertise a function. Later cornet 'kings' included Freddie Keppard, King Oliver and Kid René, along with other notable cornettists such as Buddy Petit, Chris Kelly, Mutt Carey, Bunk Johnson and, of course, Louis Armstrong. Their expressive, almost vocal tones, harmonies around a written lead and use of mutes created a distinctive style that was identified with the city.

Another recognizable characteristic was the clarinet style. The fluid technique and sensual tone were the hallmarks of the city's French and Spanish creoles, and combined with black elements of intense passion and sweeping lines, this style is evident in the work of early clarinetists such as Jimmie Noone, Johnny Dodds, Sidney Bechet and, later, Barney Bigard and Edmond Hall. The percussive swing of the city's drummers was the third unique characteristic. The beat was relaxed, and the rhythmic texture varied to balance or motivate other performers. While a New Orleans band could be of any instrumentation, usually a vamping trombone, double bass (plucked rather than bowed) and banjo or guitar were added to the cornet/trumpet, clarinet and drums. The inclusion of a piano, often played by a woman, was largely a later, post-1920, development.

Jazz played by white musicians at that time remained largely independent of the black and creole development. The earliest known figure in this genre was the percussionist 'Papa' Jack Laine, who led various brass and ragtime bands from 1888 onwards. 'Dixieland' music (as it was later termed) probably reached its fullest expression in the Original Dixieland Jazz Band, a group of white New Orleans musicians formed in Chicago and led by Nick LaRocca, formerly a cornettist with Laine. The worldwide success of the group as a result of its recordings, beginning in 1917, established this brand of jazz, with its driving tempos and attenuated black instrumental effects, as a potent force in American popular music. The spread of 'jazz' began in about 1904, when New Orleans musicians settled in Texas and California and later in Chicago and New York. Foremost among these were the pianist-composer Jelly Roll Morton and, in 1922, Louis Armstrong. During the 1920s both musicians used the distinctive New Orleans sound to create some of the best jazz ever recorded.

Changing public taste in favour of larger orchestras during the 1930s meant small band jazz was less popular, although most New Orleans musicians were able to continue to find work. In the early 1940s there was a revival of interest in the New Orleans style and its musicians. The public acclaim of Kid Ory, Bunk Johnson, George Lewis and Oscar 'Papa' Celestin created a new white middle-class audience for [Traditional jazz](#), yet the essentially backward-looking nature of 'revival' jazz has prevented New Orleans from reclaiming its former significance in this music. In the 1950s an indigenous style of rhythm and blues developed in the work of such musicians as Professor Longhair and Fats Domino, and in the 1970s a new young generation of black musicians formed small brass bands to perform a mixture of rhythm and blues, soul and jazz. The energy and percussive swing of these later bands retain many of the characteristics of New Orleans music. The historical interest in jazz led to the founding of the William Ransom Hogan Jazz Archive at Tulane University in 1958, bringing visitors and researchers to the city. Since 1969 New Orleans has held an annual spring music festival called the New Orleans Jazz and Heritage Festival, which features, in addition to traditional New Orleans jazz, various styles of modern jazz and a whole spectrum of allied genres. The influence of such superior indigenous musicians as Alvin Batiste and the Marsalis family has ensured that even at the end of the century New Orleans remains a potent force in the preservation and propagation of jazz.

## [New Orleans](#)

### **5. Publishing and recording.**

The thriving musical life of New Orleans enabled several music publishers to become established there. Among the earliest was Paul Emile Johns, a Polish-born emigrant from Vienna who opened a retail shop in 1830. In 1846 Johns sold his firm to William T. Mayo, who continued to print sheet music until he in turn sold the company in 1854 to Philip P. Werlein, a Bavarian emigrant known chiefly as the first Southern publisher of Dan Emmett's *Dixie* (as *I Wish I was in Dixie*, a pirated version preceding the authorized version of 1860). Werlein issued two sheet music anthologies as serials, the *Song Journal* (1870s) and *Werlein's Journal of Music* (1880s).

The firm of Armand Blackmar was active primarily during the Civil War years and was responsible for publishing some of the best-known music of the Confederacy, including *The Bonnie Blue Flag*, *Maryland! My Maryland!*, and an 1861 edition of *Dixie*. Louis Grunewald, a German emigrant who started a business in 1858, was the most prolific and versatile of all the New Orleans music publishers, extending his output in the 1880s to include religious and French Creole songs and piano compositions in the then popular 'Mexican' style. Both the Werlein and Grunewald firms continued into the early 20th century, but by the 1920s music publishing in New Orleans had declined.

The first recordings of New Orleans music were by the Louisiana Phonograph Company, which recorded white and black artists as early as 1891. The earliest jazz recorded in the city was done by northern companies between 1924 and 1928; the first significant locally produced recordings were made during the New Orleans jazz revival of the 1940s,



chiefly on the Southland label (1949–69). Cosimo Recording (1945–69), one of the leading recording studios for the national rhythm-and-blues industry by the mid-1950s, cut records for such artists as Fats Domino, Bobby 'Blue' Bland, Big Joe Turner, Lloyd Price and Ray Charles. Among companies established since 1960 was the short-lived All-For-One (1961–4); two major studios, Seasaint and Ultrasonic, opened in 1970.

[New Orleans](#)

## **6. Educational institutions.**

The music department in Newcomb College of Tulane University was founded in 1909 by Leon Maxwell, who served as chairman until 1952. The department offers BA and MA degrees in history, theory and composition, and BFA and MFA degrees in piano and other instruments and in singing. Distinguished teachers have included Giuseppe Ferrata, Gilbert Chase, Howard E. Smither and Charles Hamm. Among the university's libraries, the William Ransom Hogan Jazz Archive is important as a repository of early American jazz (prints, recordings, photographs and taped interviews), and the Louisiana Division of the Howard-Tilton Memorial Library includes American sheet music and documents pertaining to the southern states. The Latin American Library is the second largest archive of its kind in the USA and contains many musical items. The Amistad Research Center, located at Tulane, is one of the most inclusive archives of ethnic minorities in America, especially black American, and there are significant musical documents.

The Loyola University College of Music, founded in 1931 as a music conservatory, retains its emphasis on performance, which is reflected in its most distinguished alumni, the singers Norman Treigle, Marguerite Piazza, Harry Theyard, Charles Anthony and Anthony Laciura. It offers BM, BME, MM and MME degrees in performance and music therapy. The music department at Dillard University, one of three black collegiate institutions in New Orleans, was established in 1936 with Frederick Douglass Hall as its first chairman; Hall established the department's policy of emphasizing black music, especially spirituals, in its curriculum. Among its most distinguished alumni are the composer Roger Donald Dickerson and the jazz pianist Ellis Marsalis. The music department of the New Orleans Baptist Theological Seminary was founded in 1919, primarily for the training of church organists and choirmasters. Undergraduate programmes are also offered at Xavier University (music department founded 1934), for black Catholics, and at the University of New Orleans (music department founded 1963), which has recently established a degree in jazz performance. The Delgado Trade School was reorganized in the 1980s as the Delgado Community College and offers an undergraduate degree in music. The New Orleans Centre for the Creative Arts (NOCCA) is one of America's leading high schools for training musicians; among its graduates are Wynton Marsalis and Harry Connick jr. There are substantial musical holdings in the libraries of Tulane University, the Theological Seminary, and at Louisiana State University.

[New Orleans](#)

## **BIBLIOGRAPHY**

*MGG1 (G.S. McPeck)*

- L.M. Gottschalk:** *Notes of a Pianist* (Philadelphia, 1881); ed. J. Behrend (New York, 1964)
- G.W. Gable:** 'The Dance in Place Congo', *Century Magazine*, xxxi (1885–6), 512–32
- G. King:** *New Orleans: the Place and the People* (New York, 1895/R)
- J.G. de Baroncelli:** *La théâtre français à la Nouvelle Orléans* (New Orleans, 1906)
- J.G. de Baroncelli:** *L'opéra français de la Nouvelle Orléans* (New Orleans, 1914)
- D.B. Fischer:** 'The Story of New Orleans's Rise as a Music Center', *Musical America*, xix/19 (1914), 3
- O.G.T. Sonneck:** *Early Opera in America* (New York, 1915/R)
- J.S. Kendall:** *History of New Orleans* (Chicago and New York, 1922)
- L. Gafford:** *A History of the St. Charles Theater in New Orleans, 1835–43* (diss., U. of Chicago, 1930; part pubd Chicago, 1932)
- J.E. Winston:** 'The Free Negro in New Orleans, 1803–1860', *Louisiana Historical Quarterly*, xxi (1938), 1075
- A.L.W. Stahl:** 'The Free Negro in Ante-bellum Louisiana', *Louisiana Historical Quarterly*, xxv (1942), 301–96
- J.S. Kendall:** 'New Orleans' Negro Minstrels', *Louisiana Historical Quarterly*, xxx (1947), 128
- J.S. Kendall:** 'New Orleans Musicians of Long Ago', *Louisiana Historical Quarterly*, xxxi (1948), 130
- J.S. Kendall:** *The Golden Age of the New Orleans Theater* (Baton Rouge, LA, 1952/R)
- G.S. McPeck:** 'New Orleans as an Opera Center', *Musical America*, lxxiv/4 (1954), 25, 136, 226 only
- O. Keepnews and B. Grauer:** *A Pictorial History of Jazz: People and Places from New Orleans to Modern Jazz* (New York, 1955, 2/1966/R)
- W. Russell and S.W. Smith:** 'New Orleans Music', *Jazzmen*, ed. F. Ramsey jr and C.E. Smith (London, 1957)
- G.H. Yerbury:** 'Concert Music in Early New Orleans', *Louisiana Historical Quarterly*, xl (1957), 95
- S.B. Charters:** *Jazz: New Orleans, 1885–1957* (Belleville, NJ, 1958, 2/1963/R)
- R.J. La Gardeur jr:** *The First New Orleans Theatre, 1792–1803* (New Orleans, 1963)
- H.A. Kmen:** *Music in New Orleans: the Formative Years, 1791–1841* (Baton Rouge, LA, 1966)
- M.T. Williams:** *Jazz Masters of New Orleans* (New York, 1967/R)
- A. Rose and E. Souchon:** *New Orleans Jazz: a Family Album* (Baton Rouge, LA, 1967, enlarged 3/1984)
- G. Schuller:** *Early Jazz: its Roots and Musical Development* (New York, 1968/R)
- E. Borneman:** 'Jazz and the Creole Tradition', *Jazzforschung/Jazz Research*, i (1969), 99–112
- R.J. Martinez:** *Portraits of New Orleans Jazz: its Peoples and Places* (New Orleans, 1971)
- H.A. Kmen:** 'The Roots of Jazz and the Dance in Place Congo: a Reappraisal', *YIAMR*, viii (1972), 5–16
- L. Panzeri:** *Louisiana Composers* (New Orleans, 1972)

- J.V. Buerkle and D. Barker:** *Bourbon Street Black: the New Orleans Black Jazzman* (New York, 1973)
- T. Stagg and C. Crump, eds.:** *New Orleans, the Revival: a Tape and Discography of Traditional Jazz Recorded in New Orleans by New Orleans Bands, 1937–72* (Dublin, 1973)
- J. Baron:** 'Paul Emile Johns of New Orleans: Tycoon, Musician, and Friend of Chopin', *IMSCR XI: Copenhagen 1972*, 246–50
- J. Broven:** *Walking to New Orleans: the Story of New Orleans Rhythm & Blues* (Bexhill-on-Sea, 1974, 2/1977)
- J. Joyce:** 'New Orleans Jazz: a Matter of Tradition', *New Orleans Review*, iv/1 (1974), 27
- A. Rose:** *Storyville, New Orleans, being an Authentic, Illustrated Account of the Notorious Red-Light District* (University, AL, 1974)
- L.B. Levy:** *The Formalization of New Orleans Jazz Musicians: a Case Study of Organizational Change* (diss., Virginia Polytechnic Institute and State U., 1976)
- P.C. Boudreaux:** *Music Publishing in New Orleans in the Nineteenth Century* (thesis, Louisiana State U., 1977)
- W.J. Schafer:** *Brass Bands and New Orleans Jazz* (Baton Rouge, LA, 1977)
- D.M. Marquis:** *In Search of Buddy Bolden, First Man of Jazz* (Baton Rouge, LA, 1978)
- L. Ostransky:** *Jazz City: the Impact of our Cities on the Development of Jazz* (Englewood Cliffs, NJ, 1978)
- R. Palmer:** *A Tale of Two Cities: Memphis Rock and New Orleans Roll* (Brooklyn, NY, 1979)
- J. Baron:** *Piano Music from New Orleans 1851–1898* (New York, 1980)
- K. Demetz:** 'Minstrel Dancing in New Orleans' Nineteenth Century Theaters', *Southern Quarterly*, xx/2 (1982), 28–39
- F. Turner:** *Remembering Song: Encounters with the New Orleans Jazz Tradition* (New York, 1982)
- J. Berry, J. Foose and T. Jones:** *Up from the Cradle of Jazz: New Orleans Music since World War II* (Athens, GA, 1986)
- J. Baron:** 'Music in New Orleans, 1718–1792', *American Music*, v/3 (1987), 282–90
- J. Hassinger:** 'Close Harmony: Early Jazz Styles in the Music of the New Orleans Boswell Sisters', *Women and Music in Cross-Cultural Perspective*, ed. E. Koskoff (New York, 1987), 195–201
- K. Rose:** *I Remember Jazz: Six Decades among the Great Jazzmen* (Baton Rouge, LA, 1987)
- H.C. Boyer:** 'Tracking the Tradition: New Orleans Sacred Music', *Black Music Research Journal*, viii (1988), 135–47
- L. Gushee:** 'How the Creole Band Came to Be', *ibid.*, 83–100
- K. McKnight:** 'Researching New Orleans Rhythm and Blues', *ibid.*, 113–34
- M. Sullivan:** 'Composers of Color of Nineteenth-Century New Orleans: the History behind the Music', *ibid.*, 51–82
- R. Wang:** 'Researching the New Orleans-Chicago Jazz Connection: Tools and Methods', *ibid.*, 101–12
- H. Eskew:** 'German Contributions to the Musical Culture of New Orleans', *Southern Quarterly*, xxvii/2 (1989–90), 25–39
- A. Lemmon:** 'New Orleans Popular Sheet Music Imprints: the Latin Tinge prior to 1900', *ibid.*, 41–57

- M.S. Morrow:** 'Singing and Drinking in New Orleans: the Social and Musical Functions of Nineteenth-Century Männerchöre', *ibid.*, 5–24
- W.C. Fields:** 'Theodore La Hache and Music in New Orleans, 1846–1869', *American Music*, viii/3 (1990), 326–50
- C. Jerde:** 'Black Music in New Orleans: a Historical Overview', *Black Music Research Journal*, x (1990), 18–26
- W. Carter:** *Preservation Hall: Music from the Heart* (Oxford, 1991)
- J. Johnson:** 'New Orleans's Congo Square: an Urban Setting for Early Afro-American Culture Formation', *Louisiana History*, xxxii (1991), 117–57
- C.E. Kinzer:** 'The Tio Family and its Role in the Creole-of-Color Music Traditions of New Orleans', *Second Line*, xliii/3 (1991), 18–27
- R.M. Sands:** 'Carnival Celebration in Africa and the New World: Junkanoo and the Black Indians of Mardi Gras', *Black Music Research Journal*, xi (1991), 75–92
- B.B. Bisonette:** *The Jazz Crusade: the Inside Story of the Great New Orleans Jazz Revival of the 1960's* (Bridgeport, CT, 1992)
- J. Belson:** *Opera in New Orleans* (New Orleans, 1993)
- M. Lemmon:** 'Te Deum laudamus: Music in St. Louis Cathedral from 1725 to 1844', *Cross, Crozier, and Crucible: a Volume Celebrating the Bicentennial of a Catholic Diocese in Louisiana*, ed. G.R. Conrad (New Orleans, 1993), 489–504
- G. Lichtenstein and L. Dankner:** *Musical Gumbo: the Music of New Orleans* (New York, 1993)
- S.F. Starr:** *Bamboula: the Life and Times of Louis Moreau Gottschalk* (New York, 1995)
- D.M. Guion:** 'Felippe-Cioffe: a Trombonist in Antebellum America', *American Music*, xiv (1996), 1–41
- J.H. Baron:** 'New Orleans Composers of the 1990s', *Perspectives on American Music since 1950*, ed. J.R. Heintze (New York, 1999), 429–58

## New Orleans jazz.

A style of small-ensemble jazz that originated shortly before World War I, became internationally known through recordings in the 1920s, and underwent a revival in the 1940s (see [Traditional jazz](#)). It now exists as an interrelated group of performance styles with fixed instrumentation and relatively restricted repertory. Some writers distinguish it from [Dixieland jazz](#), a label that they reserve for white musicians and orchestras.

The earliest New Orleans 'hot' players in the first two decades of the century thought of their music as ragtime, albeit with a local accent. This music was for the most part learned and played by ear by amateurs or semiprofessionals, though some players were musically literate; it usually used a rhythm section of drums, guitar and plucked double bass and emphasized a continuous ensemble polyphony, in which the wind players rarely rested. The large dance bands before 1920 comprised violin, cornet, clarinet, trombone, drums, double bass, guitar and sometimes piano. The use of two cornets – which was thought on the evidence of King Oliver's recordings of 1923 to be essential to the authentic New Orleans style – was virtually never a feature of the older orchestras. Furthermore, though

often imitated during the 1920s, the instrumentation of the Original Dixieland Jazz Band (cornet, trombone, clarinet, piano and drums) was not common in New Orleans itself.

In the early New Orleans groups, the melody was often shifted from instrument to instrument. By the early 1920s, however, it was generally assigned to the cornetist, who most often functioned as leader. New Orleans cornetists born before about 1895 played the lead with relatively little variation, unlike later jazz trumpeters; they made use of clipped articulation with relatively precise binary subdivisions of the beat, cultivating the middle register to *f* and employing a forceful tone, often with a 'whinnying' rapid vibrato. The clarinetist supplied a countermelody in quavers over a wide range, and characteristically used a more limpid timbre than later players, perhaps because of a French bias in the training of early New Orleans clarinetists. In general, the earliest recordings by King Oliver, Sidney Bechet and others show New Orleans players as the first to integrate blue notes as well as portamento and strong vibrato into an expressive melodic instrumental style. New Orleans drummers used very large and resonant bass drums and employed the press roll on the snare drum, probably with comparatively little reliance on other percussion accessories. The much-discussed question of two-beat versus four-beat rhythm is related to the transition from ragtime to jazz: the first New Orleans jazz drummer to be recorded, Tony Sbarbaro of the Original Dixieland Jazz Band in 1917–18, freely shifted from one to other. Perhaps the most distinctive rhythmic feature was a pervasive but relaxed playing off the beat, particularly at the slower foxtrot or slow drag tempo.

The repertory and instrumentation of the white dixieland tradition became fixed to a far greater degree than that of the black tradition. Particularly with the onset of the 'revival' in the late 1930s, many hymn tunes and various Creole folk or popular songs entered the repertory of black New Orleans jazz, often at the behest of recording directors and jazz historians. The harmony of New Orleans jazz is often simpler than the ragtime progressions that underlie it: chords more complex than the dominant 7th and diminished 7th are seldom used; there is little modulation, except between the strains of march tunes; keys with more than one sharp or four flats are avoided. Solo playing is generally confined to the recurring two-bar breaks or to brief moments when one player dominates the ensemble, though there are frequent duets for wind instruments. In general there is little improvisation in the sense that term acquired after the early 1920s; routines, once learned, are quite stable.

The classic bands of the early 1920s New Orleans style were King Oliver's Creole Jazz Band and the New Orleans Rhythm Kings; later recordings of bands led by Jelly Roll Morton, Lil and Louis Armstrong and Johnny Dodds are also prized as early examples of New Orleans jazz. These were all recorded in Chicago for the so-called race record market. Recordings made in the 1920s in New Orleans itself, especially by Sam Morgan's band and the Jones and Collins Astoria Hot Eight, are somewhat different in character from the groups recorded in the North, and no doubt reflect the contemporary local style.

The strong association in the public's mind between New Orleans jazz and the music of the marching-band tradition is somewhat exaggerated: the custom of employing wind bands to play at the funerals of members of fraternal orders is a picturesque survival of one widespread in the USA during the 19th century. Many musicians and historians also hold that certain features of New Orleans jazz derive from or are common to musics of the West Indies. However, despite New Orleans's long history of close contact with the West Indies, this 'Spanish tinge' (the term is Jelly Roll Morton's) has yet to receive thorough study.

## BIBLIOGRAPHY

*GroveJ*

*SchullerEJ*

**S.B. Charters:** *Jazz: New Orleans, 1885–1957* (Belleville, NJ, 1958, 2/1963/R)

**A. Rose and E. Souchon:** *New Orleans Jazz: a Family Album* (Baton Rouge, LA, 1967, enlarged 3/1984)

**M. Williams:** *Jazz Masters of New Orleans* (New York and London, 1967/R)

**M. Dorigné:** *Jazz, i: Les origines du jazz: le style Nouvelle-Orléans et ses prolongements* (Paris, 1968)

**R.J. Martinez, ed.:** *Portraits of New Orleans Jazz: its People and Places* (Jefferson, LA, 1971)

**W.J. Schaefer and R.B. Allen:** *Bands and New Orleans Jazz* (Baton Rouge, LA, and London, 1977)

**F. Turner:** *Remembering Song: Encounters with the New Orleans Jazz Tradition* (New York, 1982)

LAWRENCE GUSHEE

## New Orleans Rhythm Kings [NORK; Friars Society Orchestra].

American jazz band. Its three principal members, trumpeter Paul (Joseph) Mares (1900–49), trombonist Georg(e) Clarence Brunis (1902–74) and clarinetist (Joseph) Leon Roppolo (1902–43), were boyhood friends from New Orleans who were reunited in Chicago in the early 1920s to form an eight-piece band for a 17-month residency at the Friar's Inn nightclub. The instantaneous success of the New Orleans Rhythm Kings' recordings and live performances made it the most important white New Orleans group after the Original Dixieland Jazz Band. Although the players never achieved the same widespread fame, and despite the fact that they based their style and repertory partly on those of the earlier band, on several counts they were superior to it. Their originality lay in blending the influences of the Original Dixieland Jazz Band with inspiration derived from the black New Orleans music of King Oliver's Creole Jazz Band. The New Orleans Rhythm Kings exuded a sense of relaxation that was rare among its contemporaries; the musicians avoided the nearly ubiquitous jerky phrasing, and with no loss of expression concentrated on legato playing. The final choruses of their performances are stirring without seeming frantic.

Mares, the group's leader, was heavily influenced by King Oliver's cornet playing. He usually remained in the middle register and established an emphatic lead part; during his solos he seldom departed from the melody, relying on subtle rhythmic and tonal inflections for variation. The group's foremost improviser was Roppolo, whose highly original solos on *Panama*, *Tiger Rag* (both 1922, Bennett) and *She's Crying for me Blues* (1925, OK) are superb. His playing on the ingeniously arranged *Wolverine Blues* (1923, Bennett) was much copied. Georg Brunis also played confident, adept solos, but his strength lay in creating clever 'tailgate' patterns, many of which were rigorously imitated by other trombonists for decades afterwards. The band's front line inspired a school of young white Chicago jazz musicians, and it is regrettable that so few of its recordings are satisfactorily balanced.

After leaving the Friar's Inn the group enjoyed brief residencies at two Chicago dance halls before disbanding altogether. In 1924–5 it was revived in New Orleans, but without notable success.

### BIBLIOGRAPHY

- G. Beall:** 'The New Orleans Rhythm Kings', *Frontiers of Jazz* (New York, 1947, 2/1962), 82–91
- G. Erskine:** 'Last of the New Orleans Rhythm Kings', *Down Beat*, xxix/10 (1962), 22–3
- M. Williams:** 'N.O.R.K.', *Jazz Masters of New Orleans* (New York, 1967/R), 121–35
- D. Coller:** 'Frank Snyder', *Mississippi Rag*, x/6 (1983), 7
- B. Kernfeld:** *What to Listen for in Jazz* (New Haven, CT, 1995)

JOHN CHILTON

## New Philharmonia Orchestra [NPO].

Name used between 1964 and 1977 by the Philharmonia Orchestra, a London orchestra founded in 1945. See [London](#), §VII, 3.

## New Queen's Hall Orchestra.

London orchestra founded in 1895 and known as the Queen's Hall Orchestra until 1915. See [London](#) (i), §VI, 2.

## Newsidler.

See [Neusidler](#) family.

## New South Wales Conservatorium of Music.

Conservatory founded in [Sydney](#) in 1915.

# Newton, Sir Isaac

(*b* Woolsthorpe, nr Grantham, 25 Dec 1642; *d* Kensington, London, 20 March 1727). English mathematician and natural philosopher. He was Lucasian Professor of mathematics at Cambridge (1669–1701), MP for the university (1689–90), Master of the Mint (1699–1727) and president of the Royal Society (from 1703). He was knighted in 1705, and buried in Westminster Abbey. His principal publications were *Philosophiæ naturalis principia mathematica* (London, 1687) and *Opticks* (London, 1704).

Newton never published on practical music theory, and so his original work in this field had no influence on later music theorists and remained unrecognized until the 20th century. The significant role that music (or, more precisely, harmonics) played in his scientific thought has taken longer still to be appreciated fully. His earliest work on music is found in two commonplace-books he used while at Trinity College, Cambridge, between about 1664 and 1666. The first (*GB-Cu* Add.3996) contains reflections on the acoustical properties of musical sound, while the second (*Cu* Add.4000) includes a short treatise *Of Music* (ff.138–43; versions also in *Ccl*, *Cjc*, *Och*) and several pages of tightly written mathematical calculations (ff.104–13, 137). The extracts he copied from Christopher Simpson's *Division Violist* (1659) may also date from this period (*Cu* Add.3970, ff.12–15), or else some time from the late 1680s, when he acquired a copy of Thomas Salmon's 'Division of the Monochord' (ff.1–11).

Arts students in Restoration Cambridge typically studied harmonics as a branch of mathematics, but Newton's treatment of the subject was exceptional. Of most interest is his application of logarithms to the division of the musical scale. Although Brouncker had already published on this in 1653, Newton was the first to express the magnitude of intervals in a logarithmic notation. He took the equal-tempered half tone as his basic unit or 'common measure', thereby anticipating the modern cent system. Apart from expressing the ratios of the syntonic diatonic scale (just scale) using this system, he considered various forms of multiple division (e.g. 12, 20, 24, 25, 29, 36, 41, 51, 53, 100, 120 and 612 parts to the octave), concluding that the 53-division was best. He also compiled a 'catalogue' of the 'twelve musical modes in their order of gratefulness' and devised a scheme on how to pass from one mode to another.

In 1677 Newton was asked to comment on Francis North's *Philosophical Essay of Music* (1677) by the latter's brother John, Master of Trinity College. He disagreed with North's explanation of sound transmission, and found his pulse theory of consonance inadequate. 11 years later he presented the first mathematical analysis of sound waves in his *Philosophiæ*, providing a model for all forms of wave motion.

Thus although Newton never published specifically on music, he applied the insights gained from studying musical phenomena to other branches of mathematical science, especially optics and mechanics. The best-known example is his famous analogy between the seven tones of a musical scale and the seven colours of the spectrum, made public for the first time in *Opticks*. He first explored this link between 1672 and 1675, when



chronology and biblical prophecy involving numerological speculation occupied much of his attention.

Music also played a role in the development of his laws of universal gravitation. In the 1690s he claimed that Pythagoras had known the inverse square law theory, but had expressed it allegorically (e.g. the myth of the harmony of the spheres and the legend of the blacksmiths). Newton was himself a Pythagorean in that his concern was with abstract mathematical harmonies underlying the cosmos, rather than the sensual impact of lived musical experience.

## BIBLIOGRAPHY

*Fétis*B

*Hawkins*H

**H.W. Turnbull, ed.:** *The Correspondence of Isaac Newton* (Cambridge, 1959–77), ii, 205–8

**S. Dostrovsky:** 'Early Vibration Theory: Physics and Music in the Seventeenth Century', *Archive for the History of Exact Sciences* (1974–5), xiv, 169–218

**P.M. Gouk:** 'The Harmonic Roots of Newtonian Science', *Let Newton Be! A New Perspective on his Life and Works*, ed. J. Fauvel and others (Oxford, 1988), 101–25

**P.M. Gouk:** *Music, Science and Natural Magic in Seventeenth-Century England* (New Haven and London, 1999), 224–57

PENELOPE GOUK

## Newton, Ivor

(*b* London, 15 Dec 1892; *d* London, 21 April 1981). English pianist. He was a pupil of Arthur Barclay, and then, deciding to devote himself to the art of accompaniment, studied lieder with Zur Mühlen and accompaniment with Coenraad Bos in Berlin. In his early days he played for De Groot at the Piccadilly Hotel, but he quickly won a reputation as one of the world's leading accompanists. During his long career he appeared in all parts of the world with many of the greatest singers and string players, including Melba, Chaliapin, Callas, Flagstad and Casals. As adviser in music to HM Prisons, Newton was influential in bringing good quality music to prisoners. His autobiography, *At the Piano – Ivor Newton* (London, 1966), is valuable for its detailed character studies of the performers with whom he was associated. He was made a CBE in 1973.

## BIBLIOGRAPHY

**Anon.:** 'Accompanying the Immortals: Mr. Ivor Newton Looks Back', *The Times* (10 Dec 1962), 5

FRANK DAWES/R

## New Violin Family [Violin Octet].

A consort of eight acoustically balanced instruments in graduated sizes and tunings (see illustration), ranging from the contrabass violin (tuned like the double bass) to the treble violin (an octave above the normal violin). This

family of instruments developed out of the violin research by the physicist Frederick A. Saunders of Harvard, who began work in 1933. Tests made on excellent violins established some of the acoustical characteristics found in violins of desirable tone quality. These characteristics were projected, by the application of scaling theory, into seven other tone ranges, and gave rise to a new family of violins embodying the results of theoretical and practical experiments (see [Table 1](#)). This research was coordinated by members of the Catgut Acoustical Society (founded by Saunders in 1963), and the first set of the new instruments had been prepared by 1965. The instruments are designed to possess a homogeneity of tone which distinguishes them from the existing family of strings (in which the acoustical characteristics and tonal qualities of the viola, cello and double bass contrast with the violin and each other; see [Acoustics, §II, 2](#), especially [fig.35](#)). It is intended that the instruments be used in ensembles of up to eight; as solo instruments with distinctive characteristics; to blend and contrast with other instruments (particularly wind) or the human voice; to augment the strings in the symphony orchestra; and in combination with electronic sounds (where their clarity and distinctiveness have been found most effective). Michael Praetorius, in his *Syntagma musicum*, ü (2/1619), listed a family of eight *Geigen* with practically the same tonal ranges and tunings.



The treble violin or sopranino, tuned  $g^1-d^2-a^2-e^3$ , is the smallest and highest member of the octet; its dimensions are approximately those of a quarter-size violin, and it can be played either under the chin or, rebec style, on the arm. It has very thick top and back plates and extra-large f-holes so that its main resonances occur at the desired frequencies. The extremely strong and thin E string (tuned to 1320 Hz) is made from carbon rocket wire, which has a tensile strength nearly twice that of normal E-string wire. The short strings of the treble violin make it possible to play a tremolo in intervals of up to an octave and double stops of up to a 12th. The soprano violin or descant is tuned an octave above the normal viola ( $c^1-g^1-d^2-a^2$ ); it is comparable to a three-quarter violin in size and string length, though it is somewhat broader in outline and has shallower ribs. The mezzo violin is an enlarged version of the normal (35.5 cm) instrument, with a body length of 38.2 cm, though its ribs are about half the usual height; it maintains the standard string length. It has large top and back plates and is thus more powerful, particularly on the lower strings, than the normal violin. The alto violin, tuned  $c-g-d^2-a^2$ , is essentially an enlarged viola but has additional clarity and power. Its body length (50.8 cm) makes it difficult to play under the chin, so it is often played like the cello, but on a longer endpin; the strings have been shortened to 42.5 cm to facilitate viola fingering.

The tenor violin, tuned  $G-d-a-e^1$ , is similar in size to a three-quarter cello, but has thicker top and back plates, and shallower ribs that give it more the appearance of an enlarged violin. The baritone violin is tuned  $C-G-d$ —alike the cello, and has a nearly comparable string length but larger body dimensions. Since its resonances are lower than those of the cello, the tones on the C and G strings are unusually clear and powerful; its A-string resonances are not stronger than its lower tones, however, as is the case with the normal cello. The small bass violin is tuned  $A^1-D-G-c$ , a 4th above the double bass; it is about the size of a three-quarter bass and has a similar string length, but has rounded shoulders and an arched back like the violin. The contrabass violin, tuned  $E^1-A^1-D-G$ , has a body length of 130 cm but a string length of only 110 cm. Its size, comparatively light construction and the tuning of its plates cause the lower notes to produce organ-type sonorities.

## BIBLIOGRAPHY

*PraetoriusSM*, ii

**C.M. Hutchins**: 'The Physics of Violins', *Scientific American*, ccvii/5 (1962), 78–84, 87–92

**C.M. Hutchins**: 'Founding a Family of Fiddles', *Physics Today*, xx (1967), 23–37

**C.A. Taylor**: 'The New Violin Family and its Scientific Background', *Soundings*, vii (1978), 101–16

**C.M. Hutchins**: 'The Musical-Acoustical Development of the Violin Octet', *Experimental Musical Instruments*, ii/6 (1987), 4–7

**C.M. Hutchins**: 'A 30-Year Experiment on the Acoustics and Musical Development of Violin-Family Instruments', *Journal of the Acoustical Society of America*, xcii (1992), 639–49

CARLEEN M. HUTCHINS

## New wave.

A term encompassing a range of pop music styles from the mid-1970s onwards. 'New wave' and 'punk' were initially synonyms used interchangeably between 1975 and 1977. However, Malcolm McLaren (manager of the Sex Pistols) used 'new wave' to draw a comparison with the left-field anti-establishment practices of the French Situationist movement of the 1960s. From early 1978, new wave began taking on a more specific meaning as a generic description of certain styles of post-punk music. Groups as diverse as the Stranglers, the Boomtown Rats, Blondie and Talking Heads were promoted as 'new wave' acts in that they had developed beyond punk's guitar-based fetishisation of incompetence; thus, acts such as Elvis Costello and the Attractions carried some of punk's angry attitude alongside a more well-crafted, politically informed lyricism. The Stranglers, who had in fact preceded punk, used keyboard runs inspired by progressive rock and unusual time signatures, while Talking Heads utilized disco and ethnic musics. New wave also reaffirmed more traditional methods of promotion and visual presentation: whereas the rhetoric of punk had been constructed around subverting the star system and usurping gender stereotypes, Bob Geldof (Boomtown Rats) and Deborah Harry (Blondie) became sex symbols. Musically varied, new wave acts spawned many artists who built long-lasting careers, with the Police emerging globally as the most commercially dominant.

The impact of punk and new wave was also felt in Europe, Canada and Australasia. The most significant reaction was seen in Germany's 'Neue Deutsche Welle', a phrase coined by Alfred Hilsberg, one of the editors of the German rock magazine *Sounds*, in October 1979. Among the leading groups were Der Plan, DAF and Palais Schaumburg. However, it was the more conventional pop of Nena with her UK number one hit *99 Red Balloons* (1984) and the synthesizer pop of the quasi-novelty record *Da Da Da* by Trio (1982) which became crossover European hits.

Since the late 1970s, the term has become an imprecise signifier for renewal and generational angst. For example, in late 1993 'the new wave of the new wave' was used by the music press to describe British guitar groups such as Elastica, S\*M\*A\*S\*H and These Animal Men, who were seen by the music business as re-creating the energy of late-1970s punk.

### BIBLIOGRAPHY

- D. Hebdige:** *Subculture: the Meaning of Style* (London, 1979)
- D. Laing:** *One Chord Wonders: Power and Meaning in Punk Rock* (Milton Keynes, 1985)
- J. Savage:** *England's Dreaming: Sex Pistols and Punk Rock* (London, 1991)
- S. Reynolds and others:** 'Sham 94?', *Melody Maker* (26 March 1994)
- D. Buckley:** *The Stranglers – No Mercy: the Authorised and Uncensored Biography* (London, 1997)

DAVID BUCKLEY

## New York.

American city. It is the largest city in the USA and the cultural centre of the country. The fine natural harbour and waterways and the opening of the Erie Canal in 1825 quickly made New York the nation's principal commercial centre. As the most important port until after World War II, the city has been the gateway for both visitors and immigrants to the USA, bringing a density and variety of cultural influences that have created a dynamic and varied musical life. The heart of America's music industry is in New York, and the city is a showcase for individuals and organizations from other parts of the continent and from abroad. For the American musician a New York recital is the prerequisite of professional status.

1. Before 1800.
2. Concert life.
3. Concert halls and other performance venues.
4. Opera and musical theatre.
5. Orchestras and bands.
6. Chamber music.
7. Choral societies.
8. Religious music.
9. Avant-garde music.
10. Ragtime and jazz.
11. Ethnic and popular music.
12. Education.
13. Associations and organizations.
14. Publishing, instrument making, broadcasting and recording.
15. Criticism and periodicals.
16. Libraries.

IRVING KOLODIN, FRANCIS D. PERKINS/SUSAN THIEMANN SOMMER/ZDRAVKO BLAŽEKOVIĆ (1–8, 12–16: 2 with J. SHEPARD and SARA VELEZ; 3 with J. SHEPARD; 4 with PAUL GRIFFITHS; 12 with J. SHEPARD and N. DAVIS-MILLIS; 14 with JOHN ROCKWELL and PAUL GRIFFITHS) JOHN ROCKWELL/ZDRAVKO BLAŽEKOVIĆ (9) EDWARD A. BERLIN, J. BRADFORD ROBINSON, JOHN ROCKWELL/ZDRAVKO BLAŽEKOVIĆ (10) SUSAN T. SOMMER, JOHN ROCKWELL/ZDRAVKO BLAŽEKOVIĆ (11)

## New York

### 1. Before 1800.

The first documented concert in New York was given on 21 January 1736 by the German-born organist and harpsichordist C.T. Pachelbel, son of the renowned Johann, at the house of Robert Todd, a vintner, next to Fraunces Tavern; an announcement of the event refers to songs and instrumental music with harpsichord, flute and violin. Apparently the first organ was installed in the Dutch Reformed Church in 1724, followed in 1741 by an organ built by J.G. Klemm for Trinity Church. 46 concerts were advertised in New York between 1736 and 1775, more than in any other American city; they included a charity concert at City Hall after the installation of an organ in 1756 and, about 1766, the performance of a march from Handel's *Judas Maccabaeus* 'accompanied with a side drum' at the City Tavern.

Visiting musicians, usually from London, rarely remained long in New York; W.C. Hulett, who taught the violin and dancing in 1759 and was still in the

city directory in 1799, was an exception. The arrival of William Tuckey in 1752 to become clerk of Trinity Church from 1 January 1753 marked a turning-point in New York's musical life. Tuckey promptly took over the Trinity choir and became a champion of Handel's works; he organized subscription concerts and balls in the 1760s, and on 16 January 1770 sponsored a benefit at 'Mr Burns' New Room' with the first New York performance of the overture and 16 numbers from *Messiah*. Works by Haydn appeared on programmes after 27 April 1782.

Various groups of New York musicians sporadically announced series of subscription concerts. 'City Concerts' begun in 1793 by Henri Capron, James Hewitt and G.E. Saliment lasted until 1797, and included music by Pleyel, Haydn, Grétry, Gyrowetz, Hewitt and Benjamin Carr; outdoor summer concerts initiated in 1765 by James Jones in the Ranelagh Gardens continued to be popular. Vocal and instrumental music by Haydn, Arne and Stamitz, as well as popular ballads, could be heard at Ranelagh Gardens and at Joseph Delacroix's Vauxhall Gardens in the late 1790s.

New York music organizations in the 18th century combining social and choral activities included the Harmonic (1773–4), Musical (1788–94), St Cecilia (1791–9), Harmonical (1796–9), Columbian Anacreontic (1795–?), Uranian (1793–8) and Philharmonic (1799–c1816) societies. The repertory usually consisted of hymns and, occasionally, anthems. Few societies survived their good intentions.

Theatre flourished and ballad opera was popular. Opera could be heard at the Nassau Street Theatre from 1750; *The Beggar's Opera* was one of the first performed there. In 1753–4 a troupe from London directed by Lewis Hallam performed operas and plays; David Douglass reorganized it under the name of the American Company (later Old American Company), and it performed at the John Street Theatre and in other coastal cities from 1767 to 1774. During the British military occupation (1776–83) plays or ballad operas were occasionally performed, but it was not until 1785 that Lewis Hallam jr and John Henry reopened the Old American Company, which they operated more or less regularly until the turn of the century. The musical repertory consisted largely of pasticcio arrangements of such popular works as *Thomas and Sally*, *Rosina*, *Love in a Village*, *Lionel and Clarissa*, *The Adopted Child*, *The Duenna*, *No Song, No Supper* and *The Flitch of Bacon*. Operas by Grétry (*Zémire et Azor*) and Duni (*Les deux chasseurs*) also served as a basis for local adaptation. For a short time in the 1790s French immigrants performed such works as *Les deux chasseurs*, Audinot's *Le tonnelier* and Rousseau's *Le devin du village* in French.

Native musical theatre came into its own in the last quarter of the 18th century. Among the earliest examples was *May Day in Town* (18 May 1788) with 'music compiled from the most eminent masters'. Hewitt's *Tammany, or The Indian Chief* (from which only one song survives), the first opera on an Indian subject, was produced on 3 March 1794; the libretto, by Anna Hatton, succeeded in its intention to arouse Federalist opposition, and *Tammany* had only three performances. The pantomime *The Fourth of July, or Temple of American Independence*, with music by Victor Pelissier, had one performance (4 July 1799), as did his *Edwin and*

*Angelina*, based on Goldsmith (19 December 1796). More successful was Carr's opera *The Archers* (1796), from which only the introductory rondo and a single song survive.

J.J. Astor opened New York's first music shop in 1786, before concentrating on the fur trading business. Carr and Hewitt were both important figures in the growth of music trades in the city: Carr arrived from England in 1793 and set up a music shop in Philadelphia in 1794 and in New York in 1795; he sold the latter to Hewitt in 1797. English popular music and American patriotic songs were the mainstay of their sheet music sales.

New York

## 2. Concert life.

In the early 19th century concert life in New York centred on outdoor summer gardens, patterned on their London counterparts, and later on their attendant theatres. Popular establishments such as Castle Garden (1839–55) in the Battery and Niblo's Garden (1849–95) at Broadway and Prince Street presented ballad singers and mixed programmes of instrumental music.

Economic opportunities in America and political uncertainties in Europe spurred the arrival of talented young musicians. A number of European singers, composers, conductors and impresarios arrived during the early and mid-19th century, as well as popular virtuosos such as the violinist Sivori (1846–50) and the pianists Leopold de Meyer (1845–6, 1867–8) and Henri Herz (1846–8). Jenny Lind was on the stage of Castle Garden before a cheering audience of 7000 on the evening of 11 September 1850 (see fig.1) for the first of about 20 concerts in New York, the last of which was on 24 May 1852. The significance of her tour, at first under the aegis of P.T. Barnum, lay less in her superb singing than in her impact on the box office, and the demonstration that a European artist of the first rank could find responsive audiences in America.

Virtuoso pianists such as Gottschalk, who gave 90 concerts in New York in seven seasons beginning in February 1853, and Thalberg, who played 56 concerts from November 1856 to April 1858, presented well-received programmes. Both artists, playing American Chickering pianos, concentrated almost exclusively on their own compositions, although Beethoven and Chopin were occasionally represented. Four resident pianists were active in the second half of the 19th century: Henry C. Timm (1835–92), Richard Hoffman (1847–97), Sebastian Bach Mills (1859–98) and William Mason (1855–1908). Each maintained a high standard of technical and interpretative excellence, and introduced to the American repertory works of a higher standard than the usual operatic potpourris, fantasies and variations.

The impresario and conductor Louis Jullien arrived in New York in August 1853 to give light concerts, including works by the Americans W.H. Fry and G.F. Bristow, in the Crystal Palace. Other popular performers included the violinists Ole Bull and Henry Vieuxtemps, both of whom visited for the first time in 1843, and the pianist Alfred Jaëll (1851–2). Typical programmes were mixed, usually including several arias and duets, one or two piano



solos, a violin solo, an ensemble work and, if there was an orchestra, an overture. The solo recital was virtually unknown, even the most celebrated virtuosos appearing with other performers.

The quality of visiting artists steadily improved. The arrival of Anton Rubinstein and Wieniawski on 23 September 1872 brought a serious note to concert programmes of the day; a bold solo recital surprisingly brought in more money than a troupe. Bülow visited in 1875–6 and again in 1889–90. Most Europeans arrived with their reputations already established at home, but Americans made their own evaluations; for example, free tickets were given for Paderewski's début on 17 November 1891, but it was four seasons before he became a popular success.

After 1900 New York concert life differed little from that of a large European city. With a population of about three and a half million, improved transport and an assured audience, the city's musical life became more predictable. Solo recitals became distinct from chamber concerts and orchestral programmes, and European artists made repeated visits to the city. After 1914 both American and European musicians frequently established a New York base. By the middle of the century programmes had changed; there were fewer solo recitals and more group events, chamber music was more popular, choruses were numerous but smaller, and the concert repertory became both more varied and more specialized within individual programmes. A revitalization of the solo recital and further growth in chamber music activities took place from the 1960s, led by the city's two largest performing arts centres, Carnegie Hall and Lincoln Center (see §3 below). Concert activities continued during the summer months after the founding at Lincoln Center of the Mostly Mozart Festival (1966) and the more general Lincoln Center Festival (1996).

## New York

### **3. Concert halls and other performance venues.**

The centre of New York's musical life has moved steadily uptown since it began in what is now the financial district. For many years the principal musical activities were in the midtown area bounded by the Metropolitan Opera House in West 39th Street and Carnegie Hall at 57th Street and 7th Avenue. Carnegie Hall has played host to virtually every significant American or visiting musician since its opening on 5 May 1891, at which Tchaikovsky was guest of honour (fig.2). The main hall, named in 1997 Isaac Stern Auditorium, seats 2804 and is celebrated for its superb acoustics. Until the opening of Lincoln Center it was the home of the New York PO. The adjacent Carnegie Recital Hall (cap. 268, renamed Weill Recital Hall in 1986) is used for many début recitals. Threatened with demolition when plans for Lincoln Center were announced in the mid-1950s, Carnegie Hall was saved through the efforts of a citizens' committee organized by Isaac Stern in 1960. New York City purchased the hall and leased it to the newly formed Carnegie Hall Corporation, which became responsible for programming. The regular season includes classical, jazz and popular concerts, as well as educational programmes. In support of contemporary music, the corporation commissioned 21 new works between 1986 and 1999. A permanent exhibition on the history of Carnegie Hall is on display in the hall's Rose Museum (opened 1991).

Town Hall (cap. 1498, built 1921) in West 43rd Street was particularly popular as a concert hall in the middle decades of the 20th century. The hall was acquired by New York University in 1958 and closed temporarily in 1978; it reopened in 1984 after restoration. Radio City Music Hall in Rockefeller Center opened in 1932. Until 1974 it had a resident ballet company, and it continues to maintain its own orchestra and the Rockettes, a troupe known since 1933 for its precision chorus-line dancing. The *art déco* music hall seats 5874 and houses a noted Wurlitzer theatre organ.

In the 1960s the axis of concert life moved further north with the establishment of Lincoln Center for the Performing Arts, a complex of buildings and organizations including almost a dozen theatres and concert and lecture halls (see fig.3). Philharmonic Hall opened on 23 September 1962 to a capacity audience of 2646; it was subsequently modified to improve its acoustics. In 1973 it was renamed Avery Fisher Hall and in 1976 was completely gutted and rebuilt to a new, successful acoustical design (cap. 2742 after renovation; fig.4). The openings of the New York State Theater (1964) and the new Metropolitan Opera House (1966) (see §4 below), which also flank the main plaza, were followed in 1969 by that of Alice Tully Hall (cap. 1096), an ideal setting for solo and chamber concerts. The Vivian Beaumont Theater, the Mitzi E. Newhouse Theater and the Library and Museum of the Performing Arts of the New York Public Library occupy a corner position at 65th Street and Amsterdam Avenue, while the Juilliard School and Alice Tully Hall are across 65th Street on Broadway. Free outdoor concerts are given each summer in the plaza of Lincoln Center and in the Guggenheim Bandshell of Damrosch Park (adjacent to the opera house).

Elsewhere in the city many colleges, museums and other institutions include halls used for public concerts. Prominent among them are Merkin Concert Hall at Abraham Goodman House (opened 1978), Sylvia and Danny Kaye Playhouse at Hunter College, the Metropolitan Museum of Art's Grace Rainey Rogers Auditorium, the Kaufmann Auditorium at the East 92nd Street Young Men's–Young Women's Hebrew Association, Kathryn Bache Miller Theater at Columbia University, Aaron Davis Hall at City College, City Center for Music and Drama, Cooper Union, the Asia Society and the Alternative Museum. Symphony Space, at Broadway and 95th Street, offers a varied programme ranging from gospel and ethnic music to marathon concerts devoted to Bach, Ives, Cage and others. Besides PS 122, the Clocktower Gallery and Franklin Furnace, the Kitchen has since 1971 been the most important centre for 'downtown' experimental music, dance, performance art, video and film.

Outside Manhattan the most important concert centre is the Brooklyn Academy of Music, which opened in 1861 at a site in Montague Street; the present building in Lafayette Avenue opened in 1908. From the 19th century it was a cultural community and civic centre presenting opera, oratorios and plays. Since 1967 the academy has played a prominent role in sponsoring modern dance and theatre as well as music. Since its first season in 1955, the Brooklyn Philharmonia (now PO) has performed at the academy. The 'Next Wave' activities inaugurated in 1981 have expanded to include an annual festival and touring programme featuring both contemporary music and less familiar works from the past. Outdoor

summer concerts were held at Lewisohn Stadium from 1918 to 1966. Concerts are now held in Central Park and in parks in the other boroughs. The New York PO first gave outdoor concerts in 1965, and the Metropolitan Opera has done so since 1967.

New York

#### 4. Opera and musical theatre.

Italian opera first reached New York on 29 November 1825 with a performance at the Park Theatre of Rossini's *Il barbiere di Siviglia* by an Italian company led by Manuel García, the famous Spanish singer and teacher, who took the part of Count Almaviva. The ensemble of eight singers, four of them Garcías (including the 17-year-old Maria-Felicia, later Malibran), had been recruited in London by a New York vintner, Dominick Lynch. Encouraged by Lorenzo da Ponte, then a professor of Italian at Columbia College, Lynch took García's troupe to New York for a season of 79 performances, accompanied by a local orchestra of 24; the repertory included *Don Giovanni*, Rossini's *Tancredi*, *Otello*, *Il turco in Italia* and *La Cenerentola*, Zingarelli's *Giulietta e Romeo* and García's own *La figlia dell'aria*. Before García's appearance opera in New York had consisted of makeshift adaptations of comic pasticcios with spoken dialogue and popular airs inserted in place of difficult arias (see §1 above), performed by actors. No female stars performed in New York until the 1820s. After the Garcías' departure for Mexico in November 1826, a French company from New Orleans took a two-month season of French opera to the Park Theatre, opening on 13 July 1827 with Isouard's *Cendrillon*. The French repertory included at least ten operas, among them Cherubini's *Les deux journées*, Auber's *La dame blanche* and Boieldieu's *Le calife de Bagdad*. The next opera company to appear was led by the tenor Giovanni Montresor in 1832–3; it gave about 50 performances of such works as Bellini's *Il pirata* and Mercadante's *Elisa e Claudio*, in addition to works of Rossini. Another French troupe from New Orleans introduced Rossini's *Le comte Ory* (Park Theatre, 19 August 1833) and Herold's *Zampa*.

New York's first venue for opera, the Italian Opera House at Church and Leonard streets, opened on 18 November 1833 with Rossini's *La gazza ladra*; among its backers were Lynch and Da Ponte. The second season was financially disastrous and in December 1835 the building was sold. When it reopened as the National Theater it joined other New York theatres as the home to British stars performing in the English-language repertory. The English opera was popular until the mid-1840s. On 3 February 1844 Ferdinando Palmò, a restaurateur, opened Palmò's Opera House (cap. c800) with the New York première of Bellini's *I puritani*. In four seasons Palmò introduced Bellini's *Beatrice di Tenda*, Donizetti's *Lucrezia Borgia* and *Linda di Chamounix*, and Verdi's *I Lombardi*. At other theatres pasticcios of opera in English by Balfe, Rooke and Benedict remained popular. While Palmò's held sway in Chambers Street, 150 wealthy men were raising money for another opera house further uptown, and the Astor Place Opera House (cap. 1500–1800) opened on 22 November 1847 with Verdi's *Ernani*. The guaranteed support lasted only five years, financial returns were slight and the house closed in 1852.

The period between 1847 and the founding of the Metropolitan Opera in 1883 was a turbulent one in New York's operatic history, dominated by colourful impresarios, competitive prima donnas and constantly changing personnel who appeared in operatic performances in many New York theatres. After the closure of the house at Astor Place the only theatre devoted specifically to concert and opera was the Academy of Music at 14th Street and Irving Place, which opened on 2 October 1854 with a performance of Bellini's *Norma* starring Giulia Grisi and Giuseppe Mario; it continued to present regular operatic seasons until 1886. When it was built (at a cost of \$335,000), the house contained the largest stage in the world (21.5 × 30 metres) and seated 4600. During the first 24 years the management changed every season.

Max Maretzek, who left London in 1848 to conduct at the Astor Place Opera, was among the more prominent impresarios. A frequent lessee and conductor at the Academy of Music, he was associated with the first New York performances of many operas there. Academy audiences heard *Rigoletto* (19 February 1855), *Il trovatore* (2 May 1855), *La traviata* (3 December 1856), Meyerbeer's *L'Africaine* (1 December 1865) and Gounod's *Roméo et Juliette* (15 November 1867), the last two in Italian. The brothers Maurice and Max Strakosch were also among the operatic producers active in New York from 1857. Most important was J.H. Mapleson, who went to the Academy of Music in 1878 and directed operatic activities there and abroad until 1886. Many great singers appeared in New York; audiences in 1853, for example, heard the nine-year-old Adelina Patti, Mario, Lind, Henriette Sontag, Grisi and Marietta Alboni. Later decades saw the appearance of such singers as Christine Nilsson, Lilli Lehmann and Italo Campanini. 39 American singers, among them Lillian Nordica, Clara Kellogg, Minnie Hauk and Annie Louise Cary, sang at the Academy of Music before 1884. Local composers were not so fortunate, although Bristow's *Rip Van Winkle* ran for four weeks in 1855 at Niblo's Garden, and Fry's *Leonora* was heard in March 1858, 13 years after its première in Philadelphia. The first German operas (albeit English adaptations) performed in New York were *Der Freischütz* (1825), *Die Zauberflöte* and *Fidelio* (both in the 1830s). The first opera by Wagner heard in the city was *Tannhäuser*, given on 4 April 1859 at the Stadt Theater.

The Metropolitan Opera House at Broadway and 39th Street opened with Gounod's *Faust* on 22 October 1883 (fig.6). Originally conceived as a social gesture by a score of millionaires who could not obtain boxes at the Academy of Music, the Metropolitan quickly achieved international eminence. The Metropolitan Opera Association has the longest uninterrupted existence of any organization of its kind in the USA: apart from 1892–3, when the house was closed because of a fire, and 1897–8, when Maurice Grau reorganized his company, a resident company has presented opera continuously at the Metropolitan since 1883. Henry Abbey, a well-known theatrical producer with little operatic experience, directed the first season and incurred a loss of \$500,000. The artistic importance of the house dates from the following season when the board of directors accepted Leopold Damrosch's proposal that he should direct a season of German opera. In the seven years after Damrosch's death in 1885 all of Wagner's operas from *Rienzi* to *Götterdämmerung* were

conducted – five for the first time in America – by his successor, Anton Seidle. As in Europe, this was the peak period for Wagnerism, and this was particularly evident in New York. Celebrated European singers like Lehmann, Marianne Brandt, Amalie Materna and Albert Niemann were members of the company, and in effect the Metropolitan became a German opera house; even *Il trovatore* and *Aida* were given there in German. Out of 17 operas in the repertory in the 1890–91 season, eight were by Wagner.

The sobriety of the programmes eventually exhausted the patience of the box holders, and in 1891 Abbey returned as lessee, placing the management in the hands of Grau, a shrewd student of public taste. He built his company around such admirable singers as Emma Eames, the De Reszkes, Emma Albani and Jean Lassalle, at first presenting the repertory exclusively in French and Italian. It was Grau's conviction that audiences attended opera primarily to hear fine singing, a belief he substantiated with some of the most brilliant casts Americans had ever heard. Among them were Nordica, Eames, Zélie De Lussan, Victor Maurel, Edouard De Reszke and Giuseppe Russitano in *Don Giovanni*; Melba, Nordica, Sofia Scalchi, the De Reszkes, Maurel and Pol Plançon in Meyerbeer's *Les Huguenots*; and Nordica, Brema, the De Reszkes and Giuseppe Kaschmann in *Tristan und Isolde* when the performance of German opera in German was resumed in 1896. In many respects these paralleled performances at Covent Garden, where Grau was also the impresario during part of this period.

Grau retired in 1903 and a new producing group was organized with Heinrich Conried as manager. His theatrical experience as a producer of plays in German improved that aspect of the Metropolitan's productions considerably. Highlights of Conried's tenure included Caruso's Metropolitan début (23 November 1903), a sensational *Salome* with Fremstad (22 January 1907), Chaliapin as an almost nude Méphistophélès (20 November 1907) and Mahler conducting *Tristan und Isolde* (1 January 1908).

Giulio Gatti-Casazza, the director of La Scala, was engaged as director in 1908, becoming general manager in 1910; Toscanini came to the Metropolitan with him, making his conducting début in a performance of *Aida* (16 November 1908). With the musical cooperation of Toscanini and the financial assistance of Otto Kahn, Gatti-Casazza established an operatic enterprise of imposing scope and efficiency. Under him the policy of presenting opera in the language of its composition became the rule of the house. Important conductors during his 27-year tenure included Mahler (1908–10), Toscanini (1908–15), Hertz (1902–15), Bodanzky (1915–39) and Serafin (1924–34). The repertory was expanded to include as many as 48 different works in a 24-week season. Puccini's *La fanciulla del West* and Humperdinck's *Königskinder* had their world premières at the Metropolitan in 1910. Gatti-Casazza continued to keep abreast of operatic developments in Italy and elsewhere, at the same time initiating the production of American operas, including Converse's *The Pipe of Desire* (18 March 1910), Parker's *Mona* (14 March 1912) and Taylor's *Peter Ibbetson* (7 February 1931). Although the company prospered under Gatti-Casazza's astute management, the 1929 stock market collapse and

ensuing Depression severely depleted its reserve fund, and the season was shortened to 16 and later to 14 weeks. In 1935 Gatti-Casazza retired and was succeeded briefly by the singer Herbert Witherspoon, who died while planning his first season. His successor was the Canadian tenor Edward Johnson, long a member of the company, who managed the Metropolitan until 1950.

An experiment with a low-priced spring season featuring young American singers sponsored by the Juilliard Foundation lasted only two years (1936–7), but American singers such as Lawrence Tibbett, Eleanor Steber, Rose Bampton, Richard Crooks, Dorothy Kirsten, Leonard Warren and Risë Stevens played an increasingly important role during Johnson's regime. Helen Traubel, Lauritz Melchior and Kirsten Flagstad led a strong Germanic wing with outstanding Wagner performances in the late 1930s and early 1940s. Italian opera continued to dominate the repertory, French works being in the minority. Few modern operas were produced during Johnson's tenure, although the Metropolitan did give Walter Damrosch's *The Man without a Country* in 1937, Bernard Rogers's *The Warrior* in 1947 and Britten's *Peter Grimes* in 1948. The Metropolitan Opera Guild, a supporting organization founded in 1935 by Mrs August Belmont, has a national membership of over 100,000 and sponsors an educational programme and special performances for schoolchildren.

In 1950 Rudolf Bing, a Viennese impresario who had managed the Glyndebourne and Edinburgh festivals, became general manager of the Metropolitan. His tenure, which lasted until 1972, was marked by modernization of stage techniques, an increasingly international cast and the move of the company to new quarters in Lincoln Center. Although the repertory remained basically conservative, Bing introduced several American operas including Barber's *Vanessa* (15 January 1958; see fig.7), Menotti's *Le dernier sauvage* (23 January 1964) and Levy's *Mourning Becomes Electra* (17 March 1967); light operas such as Strauss's *Die Fledermaus* and Offenbach's *La Périchole* were also added to the repertory.

The new Metropolitan Opera House at Lincoln Center opened on 16 September 1966 with the world première of Barber's *Antony and Cleopatra*, in which Justino Díaz and Leontyne Price sang the title roles. Although the work was a spectacular failure, the house was a success. The seating capacity of the new auditorium (3788) is not much larger than that of the West 39th Street building (3625), but the inadequate staging facilities of the old house were replaced by a much larger stage and generous backstage quarters. The \$46 million required for construction was raised in contributions by Lincoln Center and the Metropolitan Opera Association. The opera orchestra has 140 members and the chorus 80 full-time members.

In addition to accommodating the regular Metropolitan season of 32 weeks, the house is used by visiting opera and dance companies from the USA and abroad. Bing resigned in 1972 and his successor, the Swedish director Göran Gentele, died before his first season. Since then the Metropolitan Opera management has undergone several reorganizations, resulting in a gradual separation of the artistic and managerial functions. Artistic control

has increasingly been given to the conductor James Levine, appointed music director in 1975. His interests range from the early Mozart operas to the classics of the 20th-century repertory. Notable new productions under his tenure have included *Idomeneo*, *Rinaldo*, *Lulu*, *Wozzeck*, *Mahagonny* and *Moses und Aron*. Management of the company has been assumed by a succession of administrators: Schuyler Chapin (1972–5), Anthony Bliss (1975–85, with Levine and John Dexter, 1975–80), Bruce Crawford (1986–9), Hugh Southern (1989–90) and Joseph Volpe (from 1990). The Metropolitan has maintained its international status as a showcase for singers suited to the scale of the auditorium, a scale which also helped determine the house production style of spectacular naive realism, represented particularly by the work of Zeffirelli (see [Opera](#), fig.50). In the 1990s the company began to use in addition more exploratory directors and designers, and to broaden its hitherto traditional repertory. Corigliano's *The Ghosts of Versailles*, given its première on 19 December 1991, was the first new opera performed by the company since *Antony and Cleopatra*, and was followed by Glass's *The Voyage* (1992) and Harbison's *The Great Gatsby* (1999). During this period, too, Levine began giving concerts at Carnegie Hall with the Metropolitan orchestra.

Only two companies have challenged the hegemony of the Metropolitan on a regular basis. The first, Oscar Hammerstein's Manhattan Opera Company, opened in December 1906 in the Manhattan Opera House on 34th Street; Cleofonte Campanini was artistic director and conductor. Before frustrated guarantors of the Metropolitan bought him out in 1910, Hammerstein had introduced many French works to American audiences, including *Thaïs* (25 November 1907), *Louise* (3 January 1908) and *Pelléas et Mélisande* (19 February 1908), all with Mary Garden. He also presented such celebrated singers as Melba, Calvé, Tetrizzini, Renaud and Dalmorès, in a varied repertory including the American première of Strauss's *Elektra* (1 February 1910).

The New York City Opera was founded as the City Center Opera Company in 1943. Opening at the City Center Theater in West 55th Street on 21 February 1944 with Dusolina Giannini as Tosca, the company has consistently encouraged participation by younger singers, composers and audiences. At first seasons were short, a few weeks before and after the Metropolitan, but the spring and autumn periods were later lengthened to 11 weeks each, with about 175 performances given annually. A succession of conductor-managers – Laszlo Halász (1944–51), Josef Rosenstock (1952–5), Erich Leinsdorf (1956–7) and Julius Rudel (1957–79) – produced an imaginative repertory ranging from Prokofiev's *The Love for Three Oranges* (1949), *Wozzeck* (1959), Handel's *Giulio Cesare* (1971) and Monteverdi's *L'incoronazione di Poppea* (1973), to Gilbert and Sullivan, without neglecting standard works. American opera fared particularly well at the City Opera; premières included Still's *Troubled Island* (1949), Copland's *The Tender Land* (1954), Kurka's *The Good Soldier Schweik* (1958), Douglas Moore's *The Wings of the Dove* (1961), Ward's *The Crucible* (1961), Rorem's *Miss Julie* (1965), Weisgall's *Nine Rivers from Jordan* (1968) and Menotti's *La loca* (1979). On 22 February 1966 the New York City Opera opened its spring season at its new home, the New York State Theater in Lincoln Center, with a performance of Ginastera's *Don Rodrigo*. The house (cap. 2800) was originally designed for the New York

City Ballet, and was criticized as acoustically unsuited to opera, but a renovation in 1981–2 (cap. 2737) resulted in improved acoustics for opera performances.

The City Opera has always stressed ensemble production in contrast to the international star system, and has produced some fine native singers, among them June Anderson, Patricia Brooks, Ashley Putnam, Samuel Ramey, John Reardon, Gianna Rolandi, Beverly Sills, Norman Treigle and Carol Vaness. Sills became director of the company in 1979, and Christopher Keene acted as music director (1982–6). Sills encouraged American conductors and opera in English. In 1984 the company was the first in the USA to introduce surtitles. The City Opera has continued to produce new works by American composers, among them Floyd's *Of Mice and Men*, Glass's *Akhmaten*, Anthony Davis's *X* and Argento's *Casanova's Homecoming*. Productions of Bernstein's *Candide* (1982) and Sondheim's *Sweeney Todd* (1984) demonstrated Sills's interest in forging links between opera and musical theatre. In 1984 the company received a gift of \$5 million to make possible a regular spring season of musical comedy. Latterly one or two musical comedies have been performed each season along with traditional operas, new works (including Wiesgall's *Esther* in the company's 50th anniversary season) and rare 20th-century European works, such as *Die Soldaten*, *Doktor Faust* and *Mathis der Maler*, that became a speciality during Keene's term as general director (1989–96). His successor, Paul Kellogg, has turned attention more to the recent American past.

Notable among the city's smaller opera companies are the Amato Opera Theatre (founded 1948), which has presented the American premières of Boito's *Nerone* and Verdi's *Alzira*; the Bronx Opera Company (1967), which juxtaposes standard repertory with lesser-known works; the Opera Orchestra of New York (1966), which gives unusual works in concert form; the Village Light Opera Group (1968); the New York Grand Opera (1973), which presents popular staged performances of more familiar operas; and the Dicapo Opera (1981), which mixes the familiar with the unfamiliar. Conservatories and schools combine training and performance in contemporary and standard repertory; among the most important are the Juilliard School's American Opera Center and the Manhattan School of Music. Besides the ensembles already mentioned, over 40 organizations produce operas regularly.

The New York stage has also played host to more popular musical entertainment throughout its history. Following the success of ballad opera in the 18th century, parody burlesques, minstrel shows and extravaganzas dominated the scene in the mid-19th century. *The Black Crook* (music by Thomas Baker and others, 1866), *Evangeline* (1874) by E.E. Rice and Charles Hoyt's *A Trip to Chinatown* (1890) were particularly successful productions in a developing vernacular form that eventually fused song, dance and plot into the American musical comedy.

Operettas by Offenbach were popular from the 1860s, but in the two decades after the New York première of *H.M.S. Pinafore* (January 1879) European light opera by Sullivan, Audran, Millöcker and others competed with local operetta by Caryll, Kerker, De Koven and Herbert. Gilbert and



Sullivan, Lehár and Strauss still draw enthusiastic audiences to both opera houses and off-Broadway theatres, especially the Light Opera of Manhattan (founded 1968).

George M. Cohan's first success, *Little Johnny Jones* (1904), popularized the patriotic American musical; 'Give my regards to Broadway' became a theme that summed up the importance of the New York stage in the vernacular musical theatre for the rest of the century. A Broadway run is a requisite for a successful musical comedy, and Broadway theatres have fostered such composers as Kern, Berlin, Gershwin, Porter and Rodgers. Blitzstein, Menotti, Bernstein and Sondheim have attempted to bridge the gap between the Broadway musical and opera with such works as *Regina* (1949), *The Consul* (1950), *Candide* (1956) and *Sweeney Todd* (1979). After the Metropolitan Opera opened its house on Broadway in 1883, lavish theatres were soon built in the district around 42nd Street, such as the Lyceum (1903), New Amsterdam (1903), Lyric (1903), Liberty (1904), Republic (later Belasco and Victory, 1907), Eltinge (later Empire, 1912), Harris (1914), Apollo (1920) and Ritz (later Walter Kerr, 1921). The area became the centre of entertainment after the brothers Shubert began to operate their theatres in 1900. By the late 1920s the Shubert Organization owned more than 100 theatres around the country; among those in the city were the Shubert Theatre, Booth Theatre (both built in 1913), the Broadhurst Theatre (1917) and the Barrymore Theatre (1928), which the organization retained until the 1990s. In the mid-1990s the Shuberts owned and operated 16 Broadway theatres. Since its arrival to Broadway, the organization has produced over 500 melodramas, comedies, operettas, musicals and reviews. The New York opening of the Walt Disney Company's first Broadway show, *Beauty and the Beast* (1994), coincided with the beginning of Disney's renovation of several theatres on 42nd Street.

Dance also plays a vital part in New York's musical-theatrical life. Among the most prominent of the almost 100 dance companies in the city are the New York City Ballet (founded 1948), the Ballet Theatre (1939; renamed the American Ballet Theatre, 1956), the Robert Joffrey Theatre Ballet (1956–64, the Robert Joffrey Ballet since 1965), the Alvin Ailey American Dance Theatre (1958), the Martha Graham Dance Company (1926) and the Paul Taylor Dance Company (1961).

[New York](#)

## **5. Orchestras and bands.**

Amateur orchestras first appeared late in the 18th century. In 1799 two of these organizations, the St Cecilia and Harmonical societies, joined forces to form the Philharmonic Society, which in that year participated in the funeral service for George Washington. This first Philharmonic ceased activity after 1816, to be followed in 1824 by a second Philharmonic Society, which played the finale of Beethoven's Second Symphony for the first time in New York on 16 December 1824 and continued in existence until 1827. In 1825 unidentified groups essayed Beethoven's *Die Geschöpfe des Prometheus* and the *Egmont* overture, both at City Hotel. The Euterpean Club, which gave one orchestral concert annually, existed from 1800 to 1847. The New York Musical Fund Society, an orchestra that

first appeared in 1828, attempted the first movement of Beethoven's First Symphony under U.C. Hill at City Hotel on 27 April 1831, but 'the orchestra was weak [and] the instruments were frequently out of tune and out of time'. The Steyermarkische, Lombardi, Gung'l, Saxonia and Germania orchestras arrived from Europe in 1848–9, but most were notable more for their discipline and uniforms than for the quality of their programmes. The Germania Musical Society survived until 1854, giving exemplary performances of great works, but the other groups disbanded.

The Philharmonic Symphony Society of New York dates from 1842, and is the oldest orchestra in continuous existence in the USA. The impetus for its foundation came in June 1839 when a 'musical solemnity' in memory of Daniel Schlesinger brought together a nucleus of musicians intending to form a permanent orchestra. The first organizational meeting of the Philharmonic Society was called by Hill on 2 April 1842. The first concert was held in the Apollo Rooms on Lower Broadway on 7 December 1842: an orchestra of 63 players performed Beethoven's Fifth Symphony under Hill, Weber's *Oberon* overture led by D.G. Etienne and an overture in D by Kalliwoda conducted by H.C. Timm. Hummel's quintet arrangement of his Septet in D minor and vocal selections from *Fidelio*, *Die Entführung aus dem Serail* and Rossini's *Armida*, sung by C.E. Horn and Mme Otto and conducted by Timm, made up the rest of the programme. The first season consisted of three concerts; the second included the American première of Beethoven's Third Symphony. During the next 16 seasons the orchestra gave four concerts annually; in 1859–60 they gave five, and a decade later six. During its first ten years the orchestra numbered between 50 and 67 players. Various conductors, usually members of the orchestra, shared the podium, often during the same concert; George Loder was perhaps the most outstanding. Later one or two conductors assumed the responsibility, beginning with Theodore Eisfeld who was elected director in 1848 and served until 1865. Other conductors included Carl Bergmann (1855–76), Leopold Damrosch (1876–7), Theodore Thomas (1877–91) and Anton Seidl (1891–8). Under the presidency of R.O. Doremus the number of players increased to 100 in 1867, and the orchestra moved to larger quarters at the Academy of Music. It subsequently relocated to the Metropolitan Opera House (1886), then to Carnegie Hall (1892).

The repertory of the New York Philharmonic reflected the European training of its conductors, and there was heavy emphasis on the Germanic school. On 20 May 1846 Loder led the first American performance of Beethoven's Ninth Symphony at Castle Garden before an audience of 2000; the same year saw performances of Chopin's First Piano Concerto and several Berlioz overtures. Although the orchestra performed Bristow's *Concert Overture* in 1847, European works continued to fill the programmes throughout the century. Bergmann, Thomas and Seidl were all notably progressive in the advocacy of new music. Seidl, in particular, specialized in the works of Liszt and Wagner.

The age of the Philharmonic and its 20th-century significance assure the orchestra a predominant place in New York's musical history, but at times during the 19th century other orchestras partly eclipsed its importance. Lighter music and American works were emphasized by Jullien, who conducted an occasional orchestra at the Crystal Palace after 1853; his

concerts included Fry's programmatic symphonies *A Day in the Country*, *The Breaking Heart* and *Santa Claus*. In 1867 Thomas, who made his conducting debut at Irving Hall in 1862, formed his own 60- to 80-piece orchestra which performed in New York and on national tours until 1891. Programmes included music from Bach to Saint-Saëns, and some concerts were devoted to Wagner, Beethoven, Mozart and Mendelssohn. The majority of Seidl's numerous New York symphonic concerts were the orchestras other than the Philharmonic (though with overlapping personnel); his Seidl Society Orchestra performed 14 times each week in the summer at Coney Island's Brighton Beach, offering programmes filled with Wagner. The first Brooklyn Philharmonic (1857) was similar to its New York counterpart; among its conductors were Eisfeld, Bergmann and Thomas.

The New York Symphony Society was founded in 1878 by Leopold Damrosch, who conducted the orchestra until his death in 1885 when his son Walter assumed the position. Orchestras under Damrosch and Thomas competed: in 1881 Damrosch conducted 1500 performers in Berlioz's *Grande messe des morts* before an audience of 10,000, and in 1882 Thomas directed a mammoth festival with a chorus of 3200 assembled from other cities. Although the Symphony's performances were not as well received critically as the Philharmonic's, Damrosch's programmes were often more adventurous, tempering the usual Germanic fare with works by Debussy and Berlioz.

Walter Damrosch reconstituted the orchestra on a cooperative basis in autumn 1903 as the New York SO; profit and loss were shared by members of the organization and a group of guarantors. This proved unsatisfactory and the Symphony Society was reorganized in 1907 with regular salaries for the musicians and a board of directors who assumed all financial responsibilities. H.H. Flagler, a supporter of the society for several years, undertook its financial backing in 1914. In 1920 he provided an estimated \$250,000 for a concert tour of Europe, the first by an American orchestra. Long before then, however, Damrosch and his orchestra had been noted for their pioneering activities, bringing symphonic music to many communities in the USA for the first time. Until 1928 Damrosch conducted the majority of its concerts, although Weingartner shared the 1905–6 season with him as guest conductor. In the 1920s a number of guest conductors appeared with the Symphony Society, including d'Indy, Albert Coates, Vladimir Golschmann, Walter, Fritz Busch, Ravel, Eugene Goossens, Gabrilovich and Arbós.

From 1887 New Yorkers could also hear the Boston SO in as many concerts as were given by the local Philharmonic. Late in the 19th century Thomas returned with the Chicago SO, and the Philadelphia Orchestra made regular visits from 1903. The local Russian SO (1904–18) under Modest Altschuler introduced works by Rachmaninoff, Skryabin, Rimsky-Korsakov and Lyadov, and the American debuts of Lhévinne (1906), Elman (1908), Rachmaninoff (1909) and Prokofiev (1918) were made with them. An Italian SO conducted by Pietro Floridia appeared in 1913.

Meanwhile the Philharmonic continued a wavering but sedate course under Emil Paur (1898–1902), Walter Damrosch (1902–3), various guests (1903–

6), Vasily I. Safonov (1906–9), Mahler (1909–11) and Josef Stransky (1911–23). In 1909 the orchestra, which had been operated on a cooperative basis, was reorganized as a full-time professional ensemble with a group of guarantors to ensure financial solvency. In 1921 it amalgamated with the two-year-old New/National SO which had been conducted by Varèse, Bodanzky and Mengelberg. The concert schedule had increased considerably, and it was decided that the conductor's task was too great for one person, so the duties were shared by two or three principal conductors and various guests. During the next decade regular conductors included Mengelberg (1921–30), Willem van Hoogstraten (1923–5), Furtwängler (1925–7), Toscanini (1927–36), Molinari (1929–31), Kleiber (1930–32) and Walter (1931–3).

During this period the Philharmonic Society absorbed several other new orchestras, among them the City Symphony (1921–3), the American National Orchestra (1923) and the State SO (1923–6). The most important merger was that of the Philharmonic with Damrosch's Symphony Society in March 1928, the orchestra being renamed the Philharmonic-Symphony Society Orchestra.

The growth of the USA, the cosmopolitan nature of its social order and a new prosperity demanded more consistent bases for its performing organizations than personal whim, private philanthropy or musicians' profit sharing. All aspects of the business of music in the USA were now centred in New York: concert management, publishing, radio broadcasting, phonograph recording and musicians' unions. The merger of the two competing orchestras under a single board of trustees was a logical development, but a subsequent plan to unite the orchestra and the Metropolitan Opera was discarded. The new season lasted 28 weeks and included 103 concerts. Toscanini became the principal conductor, sharing the 1928–9 season with Mengelberg and Molinari. A European tour in spring 1930 offered 23 concerts in five weeks. Toscanini's tenure has become legendary, and many accounts describe the glamour of the years 1929–36.

After Toscanini's retirement regular conductors of the Philharmonic included Barbirolli (1936–43), Rodziński (1943–7), Walter (1947–9), Mitropoulos (1949–58), Bernstein (1958–69), Szell (music advisor and senior guest conductor, 1969–70), Boulez (1971–7), Mehta (1978–91) and Masur (1991–2002). Bernstein, the first American-born conductor to direct the orchestra, brought an eager showmanship that did not earn universal approval but undeniably produced vital interpretations both of the standard repertory and of lesser-known works. Although his programmes were generally conservative he gave the world première of Ives's Second Symphony (1902) in 1951, and included works of living American composers from Randall Thompson to Copland and Schuman. He maintained his association with Broadway theatre and continued to compose during his tenure as conductor.

Boulez, by contrast, emphasized unfamiliar repertory both of 20th-century composers and of such earlier composers as Liszt, Schumann and Haydn. He instituted a series of informal 'rug concerts' and presented programmes in less important auditoriums, with the intention of drawing a wider public

than the subscription audience. Mehta, who had previously led the Los Angeles PO, returned to a more conventional repertory, though he commissioned Messiaen's *Eclairs sur l'Au-delà*: his greatest affinity was with Romantic literature. Masur restored the orchestra's solidity in the classic Austro-German repertory.

In 1964 the Philharmonic became the first American orchestra to offer year-round contracts to its members, which led to expanded programming. In the 1990s the orchestra gave nearly 200 concerts each year. The principal season runs from late September to June with four subscription concerts weekly in Avery Fisher Hall. In late spring and summer there have been various festivals, tours and parks concerts.

Orchestral concerts for children were presented by Thomas as early as 1883, but their continuous history begins with the establishment of the Young People's Symphony Concerts of New York by Frank Damrosch in 1898, with the Symphony Society's orchestra. Walter Damrosch, succeeding his brother, added a series for younger children. The Philharmonic Society launched its own children's concerts in January 1924 under the direction of Ernest Schelling, who continued to conduct the programme until his death in 1939. The society has maintained the Young People's Concerts. Between 1958 and 1969 Bernstein conceived, wrote, narrated and conducted 47 televised shows before audiences of children. Radio broadcasting of the orchestra's concerts began in 1922 and continued until 1967; it was resumed in 1975.

Throughout the 20th century New York has been rich in orchestras. From 1940 to 1943 a New York City Symphony supported by government funds was conducted by Klemperer, Beecham and others. In 1944 a new orchestra under Stokowski was formed with the same name; the final season was conducted by Bernstein in 1947. Radio broadcasting networks have often formed their own orchestras in the city. One sponsored by CBS and conducted by Bernard Herrmann and Howard Barlow was active from 1927 to 1950, and Alfred Wallenstein led an orchestra for the Mutual network from 1933 to 1943. Probably the most famous was the NBC SO, formed in 1937 specifically for Toscanini, who conducted it until 1954 when he retired; the ensemble disbanded soon afterwards.

In the 1990s some 40 symphony orchestras were active in New York and its environs, some of which were amateur or community ensembles, others fully professional; most offer between three and six concerts each season. The Brooklyn PO, under its artistic directors Lukas Foss (1971–90), Dennis Russell Davies (1990–95) and Robert Spano (1996–), has been notable for its adventurous programming. The Little Orchestra Society, conducted from 1947 to 1975 by Thomas Scherman, and Newell Jenkins's Clarion Concerts (founded 1958) have been active in reviving neglected repertory. Other orchestras include the American SO, an ensemble of young professionals founded in 1962 by Stokowski and reorganized in 1973 as a cooperative orchestra; the American Composers Orchestra, founded in 1977 to promote American orchestral music, with Dennis Russell Davies as principal conductor; and the New York Chamber SO, founded in 1977 with Gerard Schwarz as conductor. The National Orchestra of New York (formerly the National Orchestral Association), conducted by Leon Barzin

from 1930 to 1976 and a training ground for young musicians seeking orchestral experience, has been affiliated with Columbia University since 1984. The Orchestra of St Luke's evolved in 1979 from the St Luke's Chamber Ensemble, founded by Michael Feldman. Under its later music directors Roger Norrington (1990–94) and Charles Mackerras (1998–) the orchestra developed a diverse repertory ranging from the Baroque to contemporary music. The New York Pops Orchestra specializes in popular orchestral repertory. Other New York orchestras include the Queens SO, the Bronx SO, the New York City SO, the Julius Grossman Symphony, and the suburban Long Island PO (Melville), the Westchester PO (Hartsdale), the Massapequa PO and the Nassau SO.

Bands in New York were frequently affiliated with military regiments, but played public concerts in the parks and at Manhattan and Brighton beaches. Among the most famous bandmasters in New York were the Dodworth family, Claudio S. Grafulla, Carlo Alberto Cappa, Patrick S. Gilmore and, later, Edwin Franko Goldman and his son Richard. The tradition of military bands in the city inspired founding of professional brass bands in the early to mid-19th century, the first of them being Thomas Dilka's Independent Band of New York formed in 1825. In 1835 Allen Dodworth took some of its members and formed the National Brass Band which became the most successful and influential band in the city. In 1860 the bandmasters lived in the city: Harvey Dodworth led the Dodworth Band and the 13th Regiment Band of the New York National Guard, Claudio S. Grafulla and David L. Downing led the 9th Regiment Band, Patrick S. Gilmore assumed in 1873 leadership of the 22nd Regiment Band, known from then as Gilmore's Band. After Gilmore's death in 1892, 19 musicians from the band joined the ensemble of J.P. Sousa, which became nationally renowned. Edwin Franko Goldman formed his own band in 1911, and it performed continuously from 1918 to 1979 (from 1956 it was directed by Richard Franko Goldman). Since 1980 the group has continued under the direction of Ainslee Cox as the Goldman Memorial Band.

## New York

### **6. Chamber music.**

Few concerts devoted to chamber music were given publicly in New York before 1850. In 1851 Theodor Eisfeld initiated a series of quartet concerts including works by Haydn, Beethoven and Mendelssohn; these were succeeded in 1855 by the renowned Mason and Thomas Chamber Music Soirées, which continued until 1868. Their fine programmes included music by Schubert, Schumann and Bach. On 27 November 1855 William Mason, Theodore Thomas and Carl Bergmann gave the first performance of Brahms's Trio op.8. The New York Trio, founded about 1867 by Bernardus Boekelman, was active until 1888. The Kneisel Quartet (1885–1917) and the Flonzaley Quartet (1903–29), founded by the New Yorker Edward J. De Coppet, played frequently in private homes and at public concerts. The People's Symphony Concerts, a series of public chamber music concerts, were inaugurated in 1902. In 1914 the pianist Carolyn Beebe founded the New York Chamber Music Society, a group of about 12 musicians who gave regular concerts at the Plaza Hotel and elsewhere for about 25 years. The Society of the Friends of Music (1913–31) was chiefly a sponsoring organization that introduced many unfamiliar works to New York, among

them Schoenberg's Chamber Symphony op.9 and Mahler's Eighth Symphony (April 1916). The Barrère Ensemble, a wind group organized in 1910 by the flautist Georges Barrère, expanded in 1915 to become the Little Symphony.

In 1936 the New Friends of Music began an annual series of 16 concerts with a repertory ranging from solo sonatas to works for chamber orchestra, carefully selected to review certain eras or specific composers; the series lasted until 1953. While groups like the New Friends of Music concentrated on 18th- and 19th-century music, contemporary music was presented in regular concerts sponsored by the League of Composers and the American section of the International Society for Contemporary Music (both founded in 1923; they merged in 1954) and the National Association for American Composers and Conductors (1933). The music of young composers was heard in the Composers' Forum, active in New York until 1940 from its foundation in 1935 by Ashley Pettis; it was revived and sponsored jointly by the New York Public Library and Columbia University from 1947 to 1980, when it was reorganized independently. Early music became popular in performances by the New York Pro Musica (1952–74), founded by the conductor Noah Greenberg; the 13th-century *Play of Daniel* was performed in costume in 1958 and aroused an interest in period performance.

In 1925 40 chamber groups were identified as resident or as annual visitors; 50 years later at least 70 were resident and the number of visitors had increased. The Chamber Music Society of Lincoln Center, founded in 1968 by Charles Wadsworth with the support of Alice Tully, gives a series of programmes emphasizing unfamiliar repertory performed by outstanding musicians. Other mixed professional ensembles include the New York Chamber Soloists (1957), Tashi (1974), the New York Philharmonia Virtuosi, the Bronx Arts Ensemble and the Orpheus Chamber Orchestra (1972). The Juilliard (1946), Galimir, Guarneri (1964), Composers, American (1974), Concord, Emerson (1976) and Orion (1987) string quartets are based in New York, as are the American Brass Quintet and the New York (1947) and Dorian woodwind quintets. Ensembles specializing in contemporary music have included the Contemporary Chamber Ensemble (founded in 1960 by Arthur Weisberg), the Group for Contemporary Music (founded in 1962 by Harvey Sollberger and Charles Wuorinen), Continuum (founded in 1967 by Cheryl Seltzer and Joel Sachs as the Performers' Committee for 20th-Century Music), Speculum Musicae (1971), Parnassus, the Da Capo Chamber Players, and the New York New Music Ensemble, as well as several professional associations (see §§9 and 13 below). Professional ensembles specializing in early music include the Waverly Consort, the Ensemble for Early Music, the Western Wind, Music for a While, Pomerium Musices, the New York Renaissance Band, Calliope, Concert Royal, Anonymous 4 and the New York Cornet and Sackbut Ensemble. The Bach Aria Group (1946), the New York Collegium (founded in 1998 under the direction of Gustav Leonhardt) and the Neue Bach Band are the leading specialist Baroque ensembles.

[New York](#)

## **7. Choral societies.**

The earliest choral societies included a Handel and Haydn Society, which sang the first part of *The Creation* on 10 June 1818 at St Paul's (in Trinity Parish), and the New York Choral Society, under James Swindells, which sang there before Lafayette during his visit in July 1824. The first established group on record is the Sacred Music Society (1823–49), which sang *Messiah* (using Mozart's accompaniments) under U.C. Hill in November 1831; the society had a chorus of 73 and an orchestra of 38 at that time, and the receipts of \$900 imply a large audience. In 1838 the society performed Mendelssohn's *St Paul* and Mozart's Requiem. The first serious rival to the Sacred Music Society was the Musical Institute, founded in 1844 and directed by H.C. Timm. In 1849 the two groups merged to form the New York Harmonic Society, their first concert being a performance of Mendelssohn's *Elijah* (June 1851) in Tripler Hall. The society lasted until 1868 and its conductors included Timm, Eisfeld, Bristow, Bergmann, F.L. Ritter and James Peck. An ambitious splinter group, the Mendelssohn Society, formed in 1863, was short-lived. In 1869 Peck directed the socially orientated Church Music Association; in 1873 Thomas imported a Boston chorus for a festival concert, an action considered an insult to the vocal and choral forces of New York.

New York's German population had two prominent men's choruses: the Deutscher Liederkranz, which gave its first concert on 17 May 1847 in the Apollo Rooms, and the Männergesangverein Arion, an offshoot formed in 1854. The Liederkranz numbered Thomas, Bergmann, van der Stucken and Leopold Damrosch among its conductors before 1895, while the Arion rose to prominence after getting Damrosch from Breslau to be its director in 1871. The two societies united in 1918 and celebrated a centenary in 1947. In 1866 a professional men's chorus, the Mendelssohn Glee Club, was formed, which also survived for a century. Its first permanent conductor (from 1867) was the violinist Joseph Mosenthal, a pupil of Spohr and one of the city's leading church musicians; he died in 1896 while conducting a rehearsal of the group. MacDowell then led the club until 1898; his successors were Arthur Mees, Frank Damrosch, Clarence Dickinson, Nelson Coffin, Ralph Baldwin, Cesare Soderò and Ladislav Helfenbein. During the 20th century the membership shifted from professional to amateur singers, mainly businessmen, who sang popular favourites at private entertainments. Other men's clubs cultivating light music included the Downtown and University glee clubs, both conducted for many years by Channing Lefebvre and George Mead.

The longest-lived serious choral organization is the Oratorio Society of New York, founded in 1873 by Leopold Damrosch. Its first concert (3 December 1873) included works by Bach, Mozart, Palestrina and Handel sung by a choir of about 50. In May 1874 the society gave Handel's *Samson* with orchestra, inaugurating the tradition of oratorio and large choral works that has continued to characterize the society's repertory. An annual Christmas performance of *Messiah* was inherited from the late Harmonic Society in 1874 and has continued to be a feature of the group's programme. Late in the 19th century choruses of 400 to 600 sang Brahms's *German Requiem* (1877), Berlioz's *Grande messe des morts* (1881), Liszt's *Christus* (1887) and Saint-Saëns's *Samson et Dalila* (1892), and introduced *Parsifal* to the USA in concert form (1886). After Leopold Damrosch's death in 1885 conductors of the Oratorio Society included his sons Walter (1885–98 and



1917–21) and Frank (1898–1912), Albert Stoessel (1921–43), William Strickland (1955–9), T. Charles Lee (1960–73) and Lyndon Woodside (from 1974).

Two organizations encouraging popular participation in music were the People's Choral Union and Singing Classes, organized in the city's lower East Side by Frank Damrosch in 1892 and continuing into the 1930s, and the People's Chorus of New York, founded and from 1916 to 1954 conducted by Lorenzo Camilieri. Both groups sometimes assembled choirs of 1000 voices.

Musical life was enriched by the Musical Art Society, a professional mixed chorus conducted by Frank Damrosch for 26 years from 1894, which performed Palestrina, Bach, and the *a cappella* repertory. Contemporary choral music including Pfitzner's *Von deutscher Seele* (1923) and Honegger's *Le roi David* (1925) was presented by the Society of the Friends of Music (1913–31).

The Schola Cantorum grew out of a women's chorus established by Kurt Schindler in 1909, which became a mixed ensemble in 1910 and adopted its later name in 1912. Schindler conducted the choir until 1926, when Hugh Ross began a long tenure ending only with the group's final concert in 1971. The Schola Cantorum's programmes often included unfamiliar works; Schindler introduced traditional and religious music from the Basque region and Catalonia, and Ross conducted the New York premières of such works as Bloch's *Sacred Service* (1934), Walton's *Belshazzar's Feast* (1935), Stravinsky's *Perséphone* (1936) and Delius's *Mass of Life* (1938).

Baroque music performed in period style characterized the programmes of the Cantata Singers, founded in 1934 by Paul Boepple, remaining active until 1969; later conductors of the ensemble – Arthur Mendel (1936–53), Alfred Mann (1953–9), Thomas Dunn (1959–67) and Robert Hickok (1968–9) – were also noted for their scholarship. The Dessooff Choirs grew out of Margarete Dessooff's Adesdi Chorus of women's voices organized in 1924; a mixed choir was begun in 1928, and from 1930 the combined ensembles directed by Dessooff performed under the present name. Boepple conducted the groups (which merged in 1942) from 1937 to 1968; subsequent conductors have been Thomas Sokol (1969–72), Michael Hammond (1973–82), Amy Kaiser (1983–95) and Kent Tritle (from 1996). The Dessooff Choirs perform mixed programmes ranging from Baroque to contemporary music. The Collegiate Chorale was founded in 1941 by Robert Shaw and conducted by him until 1954 with assistance (1949–52) from Margaret Hillis and William Jonson. Later conductors were Mark Orton (1953–4), Ralph Hunter (1954–60), Abraham Kaplan (1961–73), Richard Westenburg (1973–9) and Robert Bass (from 1979); this amateur ensemble has performed both large standard works and contemporary pieces.

Musica Sacra, organized by Westenburg in 1970 at the 5th Avenue Presbyterian Church, has become the most prominent professional choral ensemble in New York. Organizations employing professional choral singers are the National Chorale (founded 1959) led by Martin Josman, the Amor Artis Chorus and Orchestra (1961) led by Johannes Somary, the Gregg Smith Singers (1961), Musica Aeterna (1969), Musica Viva of New

York (1977) led by Walter Klauss, Musicians of Melodious Accord (1984) and the New York Concert Singers (1988). The amateur St Cecilia Chorus, formed in 1906 by Victor Harris as a women's chorus, was expanded to a mixed ensemble in 1964. Other choruses are the Canterbury Choral Society (1952), Masterwork Chorus (1955), the New York Choral Society (1959), Canby Singers (1960), the New Amsterdam Singers (1968–72 as the Master Institute Chorus), the Canticum Novum Singers (1972), the Sine Nomine Singers (1973), the Cappella Nova (1975), the New Calliope Singers (1976), the New York City Gay Men's Chorus (1980), the Riverside Choral Society (1980) and the Russian Chamber Chorus of New York (1985). The Boys Choir of Harlem (1968) has achieved international renown.

New York

## 8. Religious music.

Trinity Church at the top of Wall Street (fig.11) became the first important centre of music in New York through the activity of William Tuckey (see §1 above), and the church continued to exert a powerful influence over sacred music in the city for over two centuries. The first organist, John Clemm (1741–4), was probably the son of Johann Gottlob Klemm, the builder of the organ. After a fallow period, during which George K. Jackson's *Te Deum* in F was sung weekly for over two decades, the newly rebuilt Trinity Church was consecrated in 1846, with the English musician Edward Hodges as its music director and organist. He introduced a boys' choir and a new repertory close to that of an English cathedral. 18,000 people attended a two-day inauguration of a new organ by Henry Erben, installed in the rebuilt church in 1846. Later organists there included H.S. Cutler, A.H. Messiter, Victor Baier, Channing Lefebvre, George Mead and Larry King, the last four of whom maintained the popular tradition of midday concerts.

One of the first examples of psalmody published in New York was *Psalms of David for the Dutch Reformed Church* (1767); a later important collection of psalm settings was *A Selection of Psalm Tunes for Use of the Protestant Episcopal Church in New York* (1812), revised in 1828 to include the works of five American composers. Thomas Hastings held various positions in New York from 1832 to 1872 and was an influential force in the city's musical development.

During the 19th century many churches developed extensive musical programmes. Large mixed choirs, led by quartets of highly paid professional singers, and organs with several manuals became standard. Many distinguished organists, who often shared the duties of choir director, composer and teacher, served in the city, among them Samuel Prowse Warren at Grace Episcopal (1867–94), George William Warren at St Thomas's (1870–1900) and Harry Rowe Shelley at the Church of the Pilgrims and Central Congregational in Brooklyn and at the Fifth Avenue Baptist Church (1878–1936). G.W. Warren's son Richard held positions in various city churches for 50 years from 1880. William Crane Carl was at the First Presbyterian from 1892 to 1936, and Walter Henry Hall was active in New York from 1896 to 1935 at several churches, among them the Cathedral of St John the Divine. Ives served at Central Presbyterian

(1900–02), and in Brooklyn Raymond Huntington Woodman was at the First Presbyterian (1880–1941), John Hyatt Brewer in several positions from 1871 to 1930 and Dudley Buck at Holy Trinity (1877–1901).

Pietro Yon at St Francis Xavier (1908–26) and St Patrick (1927–43), Clarence Dickinson at Brick Presbyterian (1909–59), and Tertius Noble at St Thomas's (1912–47) had long, distinguished careers. Like many of their colleagues they published anthems and larger choral works, the octavo editions of which sold millions of copies. Seth Bingham at Madison Avenue Presbyterian (1912–51), Samuel A. Baldwin (active 1895–1932), and W. Lynnwood Farnam at the Church of the Holy Communion (1920–30) were especially fine organists.

Although choirs have become smaller, many churches maintain the practice of performing large-scale sacred works, often on Sunday afternoons or evenings. Among these musically active churches are St Bartholomew, the Church of the Ascension, Riverside, St Thomas, the Cathedral of St John the Divine, the Church of our Saviour, Holy Trinity Lutheran, St Patrick's Cathedral, St Ignatius Loyola, First Presbyterian, the Fifth Avenue Presbyterian, St Mary the Virgin, Corpus Christi, and St Peter Lutheran (noted for its jazz and choral programmes). In the tower of the Riverside Church is the Laura Spelman Rockefeller Memorial Carillon, which with its 74 bells is the largest in the world. Significant music ensembles are also supported by the Russian Orthodox Cathedral of St Nicholas and the Armenian St Vartan Cathedral. Synagogues notable for their music are the Temple Emanu-El, Central Synagogue and the Ashkenazi synagogue B'nai Jeshurun.

[New York](#)

## **9. Avant-garde music.**

The conscious cultivation of experimental musical activity in New York dates from the 1920s, and was the result of the convergence of several trends. One was the nascent self-awareness of American composers. Another was the rise of New York as the capital of American culture and its music business. A third was the sudden internationalism forced upon American artists and intellectuals by the country's involvement in World War I. The timing meant that avant-garde activities in New York had a distinctively French cast: most of the composers active in New York between the world wars had studied in Paris with Nadia Boulanger (above all Copland and Thomson) or were part of Varèse's circle. Organizations sponsoring new music included the League of Composers (founded 1923), with which Copland was deeply involved (its journal *Modern Music*, 1924–46, was particularly influential), the American section of the International Society for Contemporary Music (ISCM), and two organizations founded by Varèse – the International Composers' Guild (1921–7) and the Pan American Association of Composers (1928–34). Cowell's series of scores (*New Music*), begun in 1927, was also important. The Composers' Forum, founded in 1935, carried on the sponsorship of new-music concerts.

The arrival in New York of many important European composers, notably Bartók and Wolpe, reinforced internationalist tendencies and fostered a younger generation of American composers who came to dominate new music after World War II. Beginning in the 1950s New York avant gardism

became marked by a division of sensibilities that was subsequently labelled 'uptown' and 'downtown'. More visible at first was the 'uptown' serialist school (and its non-serialist but equally rationalist allies), linked with the academy. This group not only controlled the concerts of the combined League of Composers and ISCM, but later founded new performance groups that specialized in dense, highly dissonant, chromatic music: the Group for Contemporary Music, *Speculum Musicae* (1971) and the New York New Music Ensemble (1975).

The rationalist sensibility was also active in the first American experiments in electronic music, which centred on New York. Landmark events included the creation by Cage of the tape work *Imaginary Landscape no.5* (1951–2) and the first American tape-music concert, which Luening and Ussachevsky produced on 28 October 1952 at the Museum of Modern Art. In 1959 the RCA Mark II synthesizer was installed at Columbia University and the Columbia-Princeton Electronic Music Center, directed by Babbitt, Luening, Ussachevsky and Sessions, was founded.

Cage's work became the focus of 'downtown' new-music activity in the 1950s. His closest disciples were Christian Wolff, David Tudor, Morton Feldman and Earle Brown; their work was paralleled by the New York activities of Fluxus (fig.12), which prefigured the varied forms of mixed-media experimentation of the 1960s and beyond. Allan Kaprow, the inventor of 'happenings', was part of the Cage circle, as were Toshi Ichiyanagi, Jackson Mac Low, Nam June Paik and La Monte Young.

Experimental concerts were held at night clubs such as the Electric Circus and at the major New York art museums (the Whitney, the Guggenheim, the Museum of Modern Art) long before they were accepted by the more conservative midtown musical organizations. But the bulk of experimental activity since the 1970s has taken place under the auspices of new organizations located in the lofts of lower Manhattan. Chief among them are the Kitchen, the Experimental Intermedia Foundation, Roulette and the Alternative Museum.

Some performers have succeeded in expanding their audiences by appearing in rock clubs, notably Glass, Reich, Laura Dean and Laurie Anderson. By the early 1980s experimental music in New York had begun to overlap with avant-garde jazz and rock. Composers such as Glenn Branca, Rhys Chatham and Peter Gordon, and bands including Sonic Youth, moved freely between experimental performance spaces and rock clubs; avant-garde rock musicians, among them Arto Lindsay, Elliot Sharp and John Zorn, have attracted some attention from new-music circles, and jazz composers such as Henry Threadgill and Joseph Jarman play both at jazz clubs and in Weill Recital Hall.

Experimental music has long been a limited offering at the city's major halls. By the 1980s, however, signs were pointing to the acceptance of experimental music in more traditional locations. The Brooklyn Academy of Music became an important sponsor of new-music activities with its 'Next Wave' events and festivals (fig.13). At Lincoln Center, Horizons festivals in 1983 and 1984, sponsored by the New York PO under the direction of composer-in-residence Jacob Druckman, offered a dramatic midtown showcase for a wide variety of new music. Other performing groups – the

American Composers Orchestra, the Composers' Showcase and Continuum – perform contemporary music while steering a course between the various new-music factions.

New York

## 10. Ragtime and jazz.

New York's role in jazz history has always been significant, and from the mid-1920s decisive: it has attracted the best musicians, provided the most favourable opportunities for performing, hearing, broadcasting and recording the music, and has been the home of most important innovations. It was the seat of the ragtime craze early in the 20th century: elements of the pioneering 'classic' Missouri school, including ragtime king Scott Joplin and his publisher Stark, transferred to New York in the first decade, and New York's own school of ragtime was by far the country's most active, and certainly the most published. Much of the style was taken over into the Harlem school of stride pianists, the earliest true jazz pianists, who performed and entertained at clubs and private social functions; they were frequently recorded, and their high technical standards and inventive improvisation influenced most later jazz pianists.

Small- and large-band jazz were slower to develop, but the point of departure was again ragtime, especially as performed (and as early as 1898 recorded) by Sousa's Band and those of his rivals Arthur Pryor and Charles Prince. Later bands played orchestral ragtime well into the 1920s on a scale indicated by the names of groups like the Fifty Merry Moguls, whose leader Fred Bryan was known as 'the jazz Sousa'. These and more importantly New York's dance bands, which proliferated in the many large dance halls founded during Prohibition, became the basis of the city's remarkable orchestral jazz in the 1920s. Thus the success of the Original Dixieland Jazz Band on their appearance in New York in 1917 is not surprising; other white groups playing a similar bowdlerization of New Orleans style had already appeared in New York, but without the combination of showmanship and shrewd publicity that allowed the Original Dixieland Jazz Band to bring jazz in quick succession to the city's, the nation's and Europe's attention (fig.14). In January 1917 they made the first jazz recording; their second, made in February, had sold two million copies by the end of the year. Their success spawned hundreds of similarly named white jazz groups in the city, of which the much recorded Original Memphis Five was the most important.

Jazz features were also taken over by many of the city's dance bands, particularly that of Paul Whiteman, whose name became a byword for jazz in the 1920s. Although Whiteman's 'symphonic jazz' was later discredited as a vitiated form of the music, he hired true jazz performers such as Bix Beiderbecke and Frankie Trumbauer, and his performances set standards of musicianship that were emulated by large jazz ensembles throughout the country.

Among the important black New York bands to profit from Whiteman's example were those of Fletcher Henderson and Duke Ellington. Each of these leaders hired first-rate jazz soloists as early as 1924, notably Louis Armstrong (with Henderson) and Sidney Bechet (with Ellington). Henderson's arranger Don Redman was among the first to transform

Armstrong's 'hot' style into an orchestral idiom, developing a repertory that determined much of the swing-band music of the following decade. Less influential, though of greater artistic merit, were the experiments of Ellington, who from the mid-1920s combined commercial dance music with ingenious idiomatic arrangements and later produced what are widely regarded as the most significant jazz compositions.

By the end of the 1920s New York had become the centre of the American jazz scene. Armstrong, Jelly Roll Morton, King Oliver and Red Allen, the leading musicians in the late New Orleans style, all lived there, as did most of the important musicians of the Chicago school following the suppression of that city's underground 'speakeasy' culture. 'Red' Nichols and 'Miff' Mole had created an indigenous New York style of small-combo jazz characterized by well-integrated ensembles and comparatively advanced arrangements, while Beiderbecke, in many recordings with various ad hoc studio groups, was producing some of the greatest improvised solos of early jazz. Big bands on the Henderson model proliferated: bandleaders such as Henderson, Ellington, Luis Russell, Jimmie Lunceford, Cab Calloway, Chick Webb, Benny Goodman and Charlie Barnet, all performed, broadcast and recorded in New York in the 1930s, and Count Basie's group, the most important jazz orchestra of the competing Kansas City tradition, was based in New York from 1937. The recognition of jazz by the country's established musical institutions was marked in 1938 by Goodman's concert at Carnegie Hall, and the country's historical interest in the genre was demonstrated there the same year by John Hammond's retrospective 'Spirituals to Swing' concerts.

Small-ensemble jazz was generally not popular in the 1930s, but the repeal of the Prohibition Amendment had led to the establishment of numerous small clubs in New York, at some of which small jazz ensembles played. A number of clubs in 52nd Street (Onyx, Famous Door and Kelly's Stable) promoted advanced swing jazz in small combinations. Minton's Playhouse and Monroe's Uptown House, both in Harlem, were later indispensable to the bop school, which originated in New York in the early 1940s and was almost exclusively a small-group form. Café Society, Birdland, Half Note, Five Spot, Village Vanguard and Village Gate were all clubs that presented the most creative modern jazz of the 1940s and 50s. The Five Spot in particular fostered avant-garde jazz; the origins of free jazz are often dated from the appearance there of Cecil Taylor in 1957 and Ornette Coleman in 1959. Although developments in this genre also took place in Europe, New York shared with Chicago the leadership of the free-jazz scene and saw the origins in the 1960s of free-jazz groups like the New York Contemporary Five with John Tchicai and Don Cherry, the New York Art Quartet, the Jazz Composer's Orchestra and the musicians associated with LeRoi Jones's Black Arts Repertory Theater-School. Two developments of the late 1960s and early 70s had a lasting effect on New York's jazz culture: the ascendance of rock music, which made it difficult for jazz musicians to find employment or recording opportunities, and a deep economic crisis which caused many clubs to close and many musicians to prefer other cities (particularly New Orleans and Los Angeles). In emulation of visual artists and experimental classical musicians, some jazz players organized and performed in 'lofts', abandoned upper-storey warehouses available at relatively low rents. The loft scenes in SoHo (South of Houston

Street) and Tribeca (Triangle Below Canal Street) witnesses highly interesting developments in avant-garde jazz in the work of such musicians as Sam Rivers, David Murray, Henry Threadgill and Julius Hemphill, and groups such as the World Saxophone Quartet. Many of their stylistic innovations later found their way into the post-modern aesthetic and 'world music' of the late 1980s.

With the city's economic recovery from the late 1970s New York regained much of its former influence as a jazz capital. The revival of bebop brought many older musicians back to the USA from self-imposed European exile, and several excellent repertoire orchestras were founded with the object of cultivating the historical styles of the jazz tradition. Among these ensembles were the American Jazz Orchestra, the Lincoln Center Jazz Orchestra and the Carnegie Hall Jazz Orchestra. Equally important was the recognition of mainstream jazz in the curriculum of the Juilliard and other music schools, ensuring a continuous influx of talented and highly trained young musicians into the jazz scene. Avant-garde jazz continued to flourish in the Knitting Factory (founded in 1987), where experimentation and crossovers with ethnic musics, notably klezmer, were systematically cultivated. The Newport Jazz Festival, which relocated to New York in 1972, remains one of the most active and prestigious festivals in the country under its present name of 'JVC Jazz Festival New York'.

Today New York's jazz scene is no longer confined to Manhattan but can also be found in the city's other boroughs, particularly Brooklyn. Although many of its jazz musicians are financially dependent on regular European tours for their livelihood, New York's concentration of media and creative artists is sufficient to ensure that the city remains the nerve centre of America's jazz culture.

## New York

### **11. Ethnic and popular music.**

German singing societies made an important contribution to the city's choral life in the 19th century (see §7 above); in the last decades of the century many Irish and Italian immigrants brought their traditional music to New York, as did the Hungarians, Czechs, Russians, Ukrainians, Greeks and others. In the early 20th century especially, Jewish actors and dramatists from Russia made downtown Second Avenue a centre of the Yiddish stage; operettas and musical revues presented there had a further influence on popular songwriters, many of whom were of Jewish origin. The 1960s and 70s saw a constant flux of folk and ethnic styles, including a wide range of Latin styles, Greek, Middle Eastern and Asian music, reggae, and Brazilian jazz and bossa nova.

After 1950 rock and roll became firmly established in New York, owing in part to the extension of Tin Pan Alley's institutional structures into the rock field. Songwriters, including Carole King, Ellie Greenwich and Doc Pomus, many of whom worked in teams in the Brill Building on Broadway, turned out rock songs with the same facility as songwriters of the big-band era. New York was also a centre of doo-wop, which was largely a product of black and Italian American communities of the East Coast.

In the early 1960s musicians who played in such Greenwich Village clubs as the Bitter End and Folk City forged a creative union between rock and folk music. The most famous figure to emerge was Bob Dylan; others included Peter, Paul and Mary, the Lovin' Spoonful and Simon and Garfunkel. Folk music of this sort lost its commercial cachet after Dylan took up electric instruments in 1965, but it continued to produce fresh, young talent into the 1980s.

Beginning in the late 1960s Velvet Underground inspired the worldwide punk rock and new-wave movements, encouraging a return to the basics of rock music after the romanticized inflation of rock of the late 1960s and early 70s. A number of striking performers emerged in the late 1970s, among them Talking Heads, whose cool rock minimalism proved most enduring. New York rock evolved in the late 1970s and early 80s into an often deliberately primitive art rock, fostered by such musicians as Glenn Branca, Sonic Youth, Arto Lindsay and Elliot Sharp. The New York area was also the spawning ground of popular heavy-metal groups; of 'noise rock', highly animated, extremely loud improvisations full of exotic sound effects and propelled by an almost visceral energy; and of rap, the cadenced, rapid-fire chanting of lyrics, which often reflect social concerns, over a pounding funk beat.

[New York](#)

## **12. Education.**

Music schools offering professional training became important in New York in the second half of the 19th century. One of the longest lived was the New York College of Music, founded in 1878. Having absorbed the German Conservatory in 1920 and the American Conservatory in 1923, it was itself incorporated into New York University in 1968. The National Conservatory of Music in America, founded by Jeanette Thurber in 1885, was granted a national charter in 1891, and Dvořák was director from 1892 to 1895. Although by 1910 the conservatory's reputation rivalled that of the Peabody, Cincinnati and New England conservatories, it fell far behind these private institutions in funding and ultimately succumbed to public apathy. A Metropolitan Conservatory, begun as a school of singing in 1886, became the Metropolitan College of Music in 1891 and the American Institute of Applied Music in 1900. It survived some 40 years but eventually succumbed to financial troubles. Settlement schools founded to provide musical training for underprivileged children fared better. The Henry Street Settlement (1893), Third Street Music School Settlement (1894), Greenwich House Music School (1906) and Turtle Bay Music School (1925) are among those that survive. In 1899 William C. Carl, a former student of Guilman, founded at the First Presbyterian Church the Guilman Organ School, the first American school devoted exclusively to the training of organists and choirmasters.

The Juilliard School, a conservatory of international reputation, was begun by Frank Damrosch in 1905 as the Institute of Musical Art. In 1924 the Juilliard Musical Foundation bestowed an endowment of approximately \$23 million on a graduate school, which subsequently with the institute became known as the Juilliard School of Music. Later presidents have been John Erskine (1928–37), Ernest Hutcheson (1937–45), William Schuman (1945–



62), Peter Mennin (1962–83) and Joseph W. Polisi (from 1984). Before moving to Lincoln Center in 1968 the school incorporated a drama division, raised the dance department to divisional status and changed the name to the Juilliard School.

The Mannes College of Music was founded in 1916 by David Mannes and his wife Clara Damrosch. First known as the David Mannes School, the college became a degree-granting institution in 1953; it was the first school of music in the USA to offer a degree in the performance of early music. Leopold Mannes was director from 1940 until his death in 1964. The Manhattan School of Music, a conservatory founded by Janet Schenck in 1917, offers undergraduate and graduate degrees. Its programme in orchestral performance, founded in 1991, was the first of its kind in the USA. John Brownlee, president from 1966 to 1969, expanded the school's opera department, and in 1969 George Schick became president and the school moved to the Claremont Avenue building vacated by the Juilliard School. He was succeeded by John Crosby (1976–91) and Marta Istomin (1992–). The New School of Social Research added music to its curriculum in the 1920s. After 1933 it became a sanctuary for Jewish and socialist scholars who greatly influenced academic music education in the USA.

Two private universities in the city have strong academic courses in music. Columbia received its first endowment for the study of music in 1896. The first professor of music was MacDowell. Paul Henry Lang was appointed professor of musicology at Columbia in 1939, and in 1944 Otto Leuning, a co-founder of the Columbia-Princeton Electronic Music Studio, became professor of the music department at Barnard College, then Columbia's women's affiliate. The university's Teachers College, devoted to graduate study in education, also maintains an active music department. New York University offers advanced degrees in musicology and education. Union Theological Seminary's School of Sacred Music (1923–73) was absorbed by Yale University in 1974.

The City University of New York consists of a graduate centre and many four- and two-year colleges, most of which offer both academic and practical instruction in music. Hunter, Queens, Brooklyn and City colleges have traditionally strong music departments. In 1981 the Brooklyn and Queens departments were renamed respectively the Conservatory of Music and the Aaron Copland School of Music; the former is the seat of the Institute for Studies in American Music (founded 1971). A doctoral programme at the CUNY Graduate Center in 365 Fifth Avenue was established in 1968 by Barry S. Brook. Since 1987 it has also had a programme in performance. The institution is the home of two bibliographical projects, the *Répertoire International de Littérature Musicale* (RILM) and the *Répertoire International d'Iconographie Musicale* (RIdIM).

State schools offered sporadic music education from 1856 but no clear course until 1898. In 1976 nearly 1700 music teachers served in elementary and secondary schools. The High School of Music and Art, from 1984 combined with the High School of the Performing Arts as the Fiorello LaGuardia High School, provides an opportunity for students to specialize in music theory, history and performance, along with regular academic subjects. In addition to the settlement schools, instruction is

available at such schools as the Harlem School of the Arts, the Dalcroze and Diller-Quaile schools and the Bloomingdale House of Music.

New York

### **13. Associations and organizations.**

One of the first associations organized to promote the works of local composers was the Manuscript Society, founded in 1889 and reorganized in 1899 as the Society of American Musicians and Composers. In 1914 a group of men concerned principally with popular music, including Victor Herbert, formed the American Society of Composers, Authors and Publishers (ASCAP), later the foremost American association for the protection of copyright musical works. ASCAP is a non-profit-making organization, representing both serious and popular music, that collects and distributes licensing fees for public performance. Broadcast Music Inc. (BMI), established in 1940, performs a similar function. The American Composers Alliance (ACA), founded in 1937 by Copland and others, was later affiliated with BMI. National in scope, these organizations have their headquarters in New York. Organized labour is represented in New York by Local 802 of the American Federation of Musicians, which includes instrumental ensemble musicians in all spheres, and the American Guild of Musical Artists (AGMA), which has represented opera and concert artists since its formation in 1936.

Other non-profit-making organizations in the city have been actively concerned with the promotion of music and the welfare of musicians. The Beethoven Association (1918–40) under its president Harold Bauer was an important force in sponsoring concerts, publications and charitable works. The National Federation of Music Clubs (founded 1898) encourages young musicians throughout the country. The American Music Center (1939) has served as a reference and information centre in New York, encouraging the performance of contemporary American music. The League of Composers, Composers' Forum, ACA and National Association for American Composers and Conductors (1933) have sponsored many concerts locally.

The principal musicians' club in New York is the Bohemians, a service and social organization founded in 1907 by Rafael Joseffy. More specialized societies have included the Composers Collective of New York (1932–6), the New York Music Critics' Circle (1941–65), the American Guild of Organists, the headquarters of which have been in New York since its formation in 1896, and the Charles Ives Society, active from 1973. In 1983 the Kurt Weill Foundation for Music (founded 1962) opened its research centre.

New York is also the national centre for concert management. In the 1980s over half the serious artists' representatives and concert managers, including the influential Columbia Artists Management, were in New York.

New York

### **14. Publishing, instrument making, broadcasting and recording.**

Early music publishers were often also dealers. James Hewitt (active 1793–1819) and his son James Lang Hewitt (1830–47) had a music shop and published music, as did John Paff from 1798 to 1817 and Joseph Atwill

from 1833 to 1850. William Dubois (1813–54) also dealt in pianos, and Edward Riley (1806–50) taught music. In 1815 Firth & Hall, joined in 1832 by Sylvanus Billings Pond, began an important association that lasted under various names until 1884 (see fig.15). Sheet music in the form of patriotic songs, simple operatic selections and piano pieces dominated the repertory. In the second part of the 19th century Harvey B. Dodworth (1845–87) and the Schubertshs, Julius and Edward (from 1858), achieved prominence. Of 27 firms belonging to the Board of Music Trade, however, only six were from New York. The introduction of the octave anthem by Novello in 1870 infused new strength into serious music publishing, especially by the firms of G. Schirmer (set up as Beer & Schirmer in 1861 by Gustav Schirmer) and Carl Fischer (established in 1872). The 1880s saw the founding of two important popular publishers, Harms (in 1875) and M. Witmark (in 1885); both are now subsidiaries of larger organizations. From the 1890s a large part of the popular songwriting and music-publishing industry was in New York, its centre moving gradually uptown on Broadway. Leading music publishers in New York after 1945 included G. Schirmer, Carl Fischer, Boosey & Hawkes, Belwin-Mills, Associated Music Publishers (a division of Schirmer), C.F. Peters, Peer-Southern and Chappell. Since the 1980s many independent houses have been acquired by conglomerates. This has particularly affected the popular field, although by the 1990s the only important publishers of classical music left in New York were Boosey & Hawkes and G. Schirmer.

The manufacture of lutes and violins was reported in New York as early as the 1690s. 21 instrument makers were active in the city in the 1790s, among whom Christian Claus (1789–99), Thomas Dodds (1785–99) and Archibald Whaites (1793–1816) frequently advertised in papers their abilities to make a dozen kinds of instruments. By the 1820s instrument making was the city's fifth-largest industry. A census of 1855 listed 836 instrument makers, among them 553 immigrants, mostly from Germany. In the 1890 census, there were 131 instrument firms employing 5958 craftsmen.

John Geib, an organ builder from 1798, was joined by his brothers Adam and William in a firm that manufactured pianos until 1872. The firm Dubois & Stodart made pianos from 1819 to the 1850s. Among the many piano-making firms active in the latter part of the century were Weber (founded 1852), Steck (1857), Hardman (1842), Bacon (1841), Haines (1851), Mathusek (1857), Behning (1861), Doll (1871), Sohmer (1872) and Behr (1881). The first three were absorbed by the Aeolian Corporation, which maintained its headquarters in New York into the 1970s. Most important among the city's piano makers has been Steinway & Sons, founded by Heinrich E. Steinweg in 1853. Some later publishers also dealt in instruments. E. Riley made flutes, and Firth, Pond & Co. made woodwind instruments from 1848 to 1865. A.G. Badger was an important flute maker from 1845, the business being absorbed by the Penzel & Mueller Co. after the turn of the century. Among brass instrument makers the Schreiber Cornet Co. (from 1867) and John F. Stratton (from 1859) were significant, the latter turning to guitar manufacture in 1890. August and George Gemunder and family arrived in the city from Germany before 1850 and made prizewinning violins for over 75 years. Rembert Wurlitzer Inc. was noted for the restoration and sale of rare violins from 1949 to 1974. By the

mid-1990s Steinway remained the only piano maker in the city. A few small ateliers make high-quality instruments, notably the Gael Français Violin Workshop, Matt Umanov Guitars and the string instrument makers Ruting and Oster.

New York became the national centre of radio broadcasting with the founding of the first American radio networks – NBC in 1926 and CBS in 1927. For a while, before the impact of populist aesthetics and, later, television was felt, the networks attempted to emulate state-supported European broadcasters by sponsoring their own studio orchestras. The best-known of these was the NBC SO (see §5 above). New York PO has presented regular radio broadcasts since 1930, and more occasional telecasts and concerts for young people. The Saturday matinée performances of the Metropolitan Opera have been broadcast since 1931. Since the 1970s performances at the Metropolitan and other Lincoln Center venues have been telecast on the Public Broadcasting Service network. New York has several classical music FM stations, as well as a variety of stations which broadcast jazz, country music, rock, rap and other pop genres.

New York was a centre for the recording industry from its earliest days. Recordings of all musical genres were dominated by RCA Victor and Columbia, located in New York. After the rise of rock and the penetration of country music into the commercial mainstream, however, New York was successfully challenged by Los Angeles (for pop) and Nashville (for country) as a national recording centre. But with the corporate headquarters of CBS, RCA, BMG, Sony, Angel/EMI, Polygram Classics and Warner Communications, as well as specialized labels such as CRI, New World and Nonesuch (now part of Elektra/Warner), and with ample recording facilities and an active musical community, New York has retained its leading position in the recording industry, especially for classical music, contemporary music and jazz. The Recording Industries Association of America (RIAA), a trade organization formed in 1952, is also based in the city.

[New York](#)

## **15. Criticism and periodicals.**

Early reviews of public performances were unsigned. In the mid-19th century two literary figures, Walt Whitman in the *Brooklyn Eagle* (1841–5) and Margaret Fuller in Horace Greeley's *Tribune* (1844–6), included music in their critical writing. The city's first prominent music critic was the composer William Henry Fry, who wrote for the *New York Tribune* from 1852 to 1863. In 1880 Henry Krehbiel joined the paper, for which he wrote distinguished critical commentary until 1923. Henry Finck contributed to the *Evening Post* from 1881 to 1924, and J.G. Huneker's columns appeared in various publications from 1891 to 1921. W.J. Henderson in the *New York Times* (1887–1902) and the *New York Sun* (1902–20, 1924–37) and the *New York Herald* (1920–24), and Richard Aldrich in the *New York Times* (1902–37) were particularly influential. These men were all cultivated university graduates with extensive musical training, as well as editors, lecturers, teachers and authors; they were given free rein by their newspapers, and their judgments have in the main stood the test of time.

The tradition of fine critical writing was continued by Lawrence Gilman (active from 1901, with the *New York Tribune* 1923–39), Deems Taylor in the *New York World* (1921–5) and Olin Downes in the *New York Times* (1924–55). Virgil Thomson added his strongly individual voice to the *Herald-Tribune* from 1940 to 1954, followed by Paul Henry Lang from 1954 to 1963. Chief music critics at the *New York Times* were H. Howard Taubman (1955–60), Harold C. Schonberg (1960–80), Donal Henahan (1980–91), Edward Rothstein (1991–5) and Bernard Holland (since 1995). The paper, which is the most influential reviewing medium in the city, had in 1999 five critics for classical and four critics for popular music, who are supplemented by freelance writers. Weekly periodicals also provide a forum for music critics, notably the *Village Voice* which focusses on contemporary and popular music; *New Yorker* was elevated to become a dominant force of music during the tenure of Andrew Porter (1972–92), who was succeeded by Paul Griffiths (1992–7) and Alex Ross (since 1996); *Rolling Stones* (1977) is a primary source for rock criticism; and *Billboard* (1894) for popular music in general.

New York has long been a centre of publishing activity of many kinds; 82 music periodicals appeared in the city between 1850 and 1900. Notable among them were the *Choral Advocate and Singing-Class Journal* (1850–73), what was eventually called *Watson's Art Journal* (1864–1905), the *Music Trade Journal* (from 1879) and *Music Trades* (from 1890); *Musical America* was founded in 1898 and merged with *High Fidelity* in 1965. General periodicals such as *Scribner's Magazine* (1887–1900) and *Harpers* (from 1850) have also carried articles of musical interest. *The Musical Observer* (1907–31) and *Modern Music* (1924–46) were influential. *The Musical Quarterly*, established in 1915, is a leading scholarly journal. Its editors have included Oscar Sonneck (1915–28), Carl Engel (1929–44), Gustav Reese (1944–5), P.H. Lang (1945–73), Christopher Hatch (1973–6), Joan Peyser (1977–84), Eric Salzman (1984–91), Paul Wittke (1992) and Leon Botstein (from 1993). Three important journals for organists, *Church Music Review* (1901–35), *American Organist* (1918–70), and the journal of the American Guild of Organists, *Music AGO/RCCO Magazine* (founded in 1967 and in 1980 renamed *The American Organist*) were published in New York. *Metronome* (1885–1961), devoted to bands and jazz, has been superseded by a variety of magazines on jazz, pop, rock, salsa, rap, hip hop and other genres of popular music. A thorough listing of music and other events held in the city can be found in *Time Out New York*. *Opera News*, published since 1936 by the Metropolitan Opera Guild, features regular commentaries on the Saturday afternoon radio broadcasts from the Metropolitan Opera.

[New York](#)

## **16. Libraries.**

The New York Public Library, formed in 1895 by the amalgamation of the Astor (1849) and Lenox (1870) libraries with the Tilden Foundation (1887), includes one of the world's outstanding research collections. The Music Division (with nearly 700,000 titles as well as programmes, clippings, photographs and letters) is in the Library and Museum of the Performing Arts at Lincoln Center, and the Rodgers & Hammerstein Archives of Recorded Sound there include over 450,000 recordings of all kinds; in the

same building the library maintains a circulating collection of over 150,000 scores, books and recordings. Another division of the New York Public Library, the Schomburg Center for Research in Black Culture, collects materials on jazz and the music of black musicians. In other parts of the city the Queensborough and Brooklyn public libraries maintain large music collections, and there are additional centres for circulating recordings in Manhattan and the Bronx. Theatre life on 42nd Street is documented at the archives of the Shubert Organization on 45th Street, and the history of the Metropolitan Opera at the opera's archives in Lincoln Center. The American Music Center (founded 1940) has a collection of scores and sound recordings of contemporary American music, and the library of the Archive of Contemporary Music specializes in collecting pop, jazz and rock and roll.

Each of the educational institutions offering advanced degrees has a good working collection to support its courses. Columbia, whose first music librarian, Richard Angell, was appointed in 1934, is one of the oldest. The Juilliard library has a collection of 50,000 books and scores. The Pierpont Morgan Library houses many valuable music manuscripts, and several distinguished private collectors live in New York, notably James J. Fuld. The Department of Musical Instruments of the Metropolitan Museum of Art, whose origins go back to 1889, has a renowned collection of approximately 4500 Western and non-Western instruments, which are on display in the André Martens Galleries, opened in 1971. The curators of the collection have included Emanuel Winternitz and Laurence Libin. Collections of historical pictures of musical life can be found at the Research Center for Music Iconography at the City University of New York, and news photos of 20th-century musical life at the Battmann Archive. The Dance Notation Bureau (founded 1940) is one of the world's most important centres for research in dance notation. The collection of the Museum of Television & Radio in 52nd Street preserves recordings of about 75,000 radio and television programmes, a large number of them featuring music events.

## BIBLIOGRAPHY

[New York, §16: Libraries](#)

## BIBLIOGRAPHY

A General. B Opera and vocal music. C Orchestras. D Sacred music. E Musical theatre. F Jazz and popular music. G Ethnic music.

### **a: general**

**H.E. Krehbiel:** *Review of the New York Musical Season* (New York, 1886–90)

**W.S.B. Matthews, ed.:** *A Hundred Years of Music in America* (Chicago, 1889/R)

**O.G. Sonneck:** *Early Concert-Life in America (1731–1800)* (Leipzig, 1907)

**H.C. Lahee:** *Annals of Music in America* (Boston, 1922)

**J.T. Howard:** *Our American Music: Three Hundred Years of it* (New York, 1931, enlarged 4/1965 as *Our American Music: a Comprehensive History from 1620 to the Present*)

- H. Cowell, ed.:** *American Composers on American Music: a Symposium* (Stanford, CA, 1933/R)
- F. Damrosch:** *Institute of Musical Art, 1905–1926* (New York, 1936)
- E.R. Peyser:** *The House that Music Built: Carnegie Hall* (New York, 1936)
- V.L. Redway:** 'A New York Concert in 1736', *MQ*, xxii (1936), 170–77
- N. Slonimsky:** *Music since 1900* (New York, 1937, 5/1994)
- R. Aldrich:** *Concert Life in New York, 1902–1923* (New York, 1941)
- V.L. Redway:** *Music Directory of Early New York City* (New York, 1941)
- G. Chase:** *America's Music, from the Pilgrims to the Present* (New York, 1955, 3/1987)
- H.W. Schwartz:** *Bands of America* (Garden City, NY, 1957)
- R. Schickel:** *The World of Carnegie Hall* (New York, 1960)
- D.D. Rogers:** *Nineteenth Century Music in New York City as Reflected in the Career of George Frederick Bristow* (diss., U. of Michigan, 1967)
- V. Thomson:** *Music Reviewed 1940–1954* (New York, 1967)
- M. Goldin:** *The Music Merchants* (New York, 1969)
- C. Gillett:** *The Sound of the City* (New York, 1970, 2/1983)
- D.D. Rogers:** 'Public Music Performances in New York City from 1800 to 1850', *Yearbook for Inter-American Musical Research*, vi (1970), 5–50
- M.M. Lowens:** *The New York Years of Edward MacDowell* (diss., U. of Michigan, 1971)
- R.G. Martin:** *Lincoln Center for the Performing Arts* (Englewood Cliffs, NJ, 1971)
- J. Ogasapian:** *Organ Building in New York City: 1700–1900* (Braintree, MA, 1977)
- A. Aaron:** 'William Tuckey, a Choirmaster in Colonial New York', *MQ*, lxxv (1978), 79–97
- A. Porter:** *Music of Three Seasons, 1974–1977* (New York, 1978)  
[Reviews originally pubd in *The New Yorker*; see also *Music of Three More Seasons, 1977–1980* (New York, 1981) and *Musical Events: a Chronicle, 1980–1983* (New York, 1987)]
- C.J. Oja:** 'The Copland-Sessions Concerts and their Reception in the Contemporary Press', *MQ*, lxxv (1979), 212–19
- L.A. Erenberg:** *Steppin' Out: New York Nightlife and the Transformation of American Culture, 1890–1930* (Westport, CT, 1981)
- R.A. Moog:** 'The Columbia/Princeton Electronic Music Center: Thirty Years of Explorations in Sound', *Contemporary Keyboard*, vii/5 (1981), 22–4
- R.A. Lott:** 'New Music for New Ears: the International Composers' Guild', *JAMS*, xxxvi/2 (1983), 266–87
- G.W. Martin:** *The Damrosch Dynasty: America's First Family of Music* (Boston, 1983)
- J. Rockwell:** *All American Music: Composition in the Late Twentieth Century* (New York, 1983)
- B. Kellner, ed.:** *The Harlem Renaissance: a Historical Dictionary for the Era* (Westport, CT, 1984)
- J.W. Wagner:** 'New York City Concert Life, 1801–5', *American Music*, ii/2 (1984), 53–70
- R. Holz:** *Heralds of Victory: a History Celebrating the 100th Anniversary of the New York Staff Band and Male Chorus, 1887–c1986* (New York, 1986)

- G.B. Anderson:** *Music in New York during the American Revolution: an Inventory of Musical References in Rivington's 'New York Gazette'* (Boston, 1987)
- A. Dümling:** 'Massenlieder, Kollektivismus und Gebrauchsmusik: zum Einfluss deutscher Exil-Komponisten auf die Arbeitermusikbewegung und das Musikleben in der Vereinigten Staaten von Amerika der dreissiger Jahre', *Verdrängte Musik: Berliner Komponisten im Exil*, ed. H. Traber and E. Weingarten (Berlin, 1987), 141–64
- M. McKnight:** 'Wagner and the *New York Press*, 1855–1876', *American Music*, vi/2 (1987), 145–55
- V.B. Lawrence, ed.:** *Strong on Music: the New York Music Scene in the Days of George Templeton Strong, 1836–1875* (New York, 1988)
- O.F. Saloman:** 'Margaret Fuller on Musical Life in Boston and New York, 1841–1846', *American Music*, vii/4 (1988), 428–41
- T. Johnson:** *The Voice of New Music: New York City, 1972–1982: a Collection of Articles Originally Published in 'The Village Voice'* (Eindhoven, 1989)
- D.-R. de Lerma:** 'Bibliography of the Music: the Concert Music of the Harlem Renaissance Composers, 1919–1935', *Black Music in the Harlem Renaissance*, ed. S.A. Floyd (Westport, CT, 1990), 175–217
- T.J. Dox:** 'George Frederick Bristow and the New York Public Schools', *American Music*, ix/4 (1991), 339–52
- N. Groce:** *Musical Instrument Makers of New York: a Directory of Eighteenth and Nineteenth Century Urban Craftsmen* (Stuyvesant, NY, 1991)
- B. Parisi:** *A History of Brooklyn's Three Major Performing Arts Institutions: the Brooklyn Academy of Music, Brooklyn Center for the Performing Arts at Brooklyn College and St. Ann's Center for Restoration and the Arts, Inc.* (diss., New York U., 1991)
- J. Graziano:** 'Music in William Randolph Hearst's *New York Journal*', *Notes*, xlviii (1991–2), 383–424
- J. Horowitz:** 'Anton Seidl and America's Wagner Cult', *Wagner in Performance*, ed. B. Millington and S. Spencer (New Haven, CT, 1992), 168–81
- R. Lee:** *The Composers Collective of New York City and the Attempt to Articulate the Nature of Proleterian Music in the Writings of Charles Seeger, Marc Blitzstein and Elie Siegmeister in the 1930s* (diss., U. of Keele, 1992)
- A.M. Pescatello:** *Charles Seeger: a Life in American Music* (Pittsburgh, 1992)
- D.A. Day:** *The New York Musical World, 1852–1860* (Ann Arbor, 1993)
- M. Epstein:** *The New York Hippodrome: a Complete Chronology of Performances, from 1905 to 1939* (New York, 1993)
- E.M. Graff:** *Stepping Left: Dance and Politics in New York City, 1928–1942* (diss., New York U., 1993)
- W. Grünzweig:** "'Bargain and Charity'?" Aspekte der Aufnahme exilierter Musiker an der Ostküste der Vereinigten Staaten', *Musik im Exil: Folgen des Nazismus für die internationale Musikkultur*, ed. H.-W. Heister, C.M. Zenck and P. Petersen (Frankfurt, 1993), 297–310
- E. Lott:** *Love and Theft: Blackface Minstrelsy and the American Working Class* (New York, 1993)



- D. Metzger:** *The Ascendancy of Musical Modernism in New York City, 1915–1929* (diss., Yale U., 1993)
- R. Breuer:** *New Yorker Musik-Kaleidoskop, 1962–1990* (Trier, 1995)
- L.P. Farrar:** 'The American Fife and its Makers: an Historical Examination', *Woodwind Quarterly*, no.11 (1995), 84–96; no.12 (1996), 76–91
- L.P. Farrar:** 'Pat Cooperman: Friend to Fifers and Bastion Against Losing our Martial Music Heritage', *Woodwind Quarterly*, no.10 (1995), 92–9
- K.J. Jackson:** *The Encyclopedia of New York City* (New Haven, CT, and London, 1995)
- O.F. Saloman:** *Beethoven's Symphonies and J.S. Dwight: the Birth of American Music Criticism* (Boston, 1995)
- M.J. Pagano:** *The History of the Third Street Music School Settlement, 1891–1984: Music School and Social Settlement – the Dual Identity of the Original Music School Settlement* (DMA diss., Manhattan School of Music, 1996)
- M.N. Grant:** *Maestros of the Pen: a History of Classical Music Criticism in America* (Boston, 1998)
- J. Horowitz:** 'The Imp of the Perverse: Mahler, New York, and a Question of "Moral Aesthetics"', *Times Literary Supplement* (8 Jan 1999)

#### **b: opera and vocal music**

- E. Singleton:** 'History of the Opera in New York from 1750 to 1898', *Musical Courier*, xxxvii/23 (1898), [10–24]
- G. von Skal:** *History of the New York Arion, 1854–1904* (New York, 1904)
- H.E. Krehbiel:** *Chapters of Opera* (New York, 1908, 3/1911)
- An Historical Sketch of 37 Seasons of the Oratorio Society of New York, 1873/74–1908/09* (New York, 1909)
- F. Rogers:** 'America's First Grand Opera Season', *MQ*, i (1915), 93–101
- O.G. Sonneck:** *Early Opera in America* (New York, 1915)
- J. Matfeld:** *A Hundred Years of Grand Opera in New York, 1825–1925* (New York, 1927)
- G.C.D. Odell:** *Annals of the New York Stage* (New York, 1927–49, 2/1970)
- I. Kolodin:** *The Metropolitan Opera* (New York, 1936, enlarged 4/1966)
- W.H. Seltsam:** *Metropolitan Opera Annals* (New York, 1947, 2/1949; suppl., 1957, 1968, 1978)
- J.F. Cone:** *Oscar Hammerstein's Manhattan Opera Company* (Norman, OK, 1966)
- M. Nelson:** *The First Italian Opera Season in New York City: 1825–1826* (diss., U. of North Carolina, 1976)
- M.L. Sokol:** *The New York City Opera* (New York, 1981)
- J.F. Cone:** *First Rival of the Metropolitan Opera* (New York, 1983)
- M. Mayer:** *The Met: One Hundred Years of Grand Opera* (New York and London, 1983)
- Q. Eaton:** *The Miracle of the Met: an Informal History of the Metropolitan Opera, 1883–1967* (New York, 1984)
- P. Eisler:** *The Metropolitan Opera: the First Twenty-Five Years, 1883–1908* (Croton-on-Hudson, NY, 1984)
- G.W. Martin:** 'New York's Smaller Opera Companies', *Opera*, xxxvi (1985), 1001–7
- B. McConachie:** 'New York Operagoing, 1825–50: Creating an Elite Social Ritual', *American Music*, vi/2 (1988), 181–92
- G. Fitzgerald, ed.:** *Annals of the Metropolitan Opera* (Boston and New York, 1989)

- H.-L. de La Grange:** 'Mahler and the Metropolitan Opera', *SMH*, xxxi (1989), 253–70
- R. Allen:** *Singing in the Spirit: African-American Sacred Quartets in New York City* (Philadelphia, 1991)
- J. Dizikes:** *Opera in America: a Cultural History* (New Haven, CT, 1993)
- J. Horowitz:** *Wagner Nights: an American History* (Berkeley, 1994)
- J.C. Ottenberg:** *Opera Odyssey: Toward a History of Opera in Nineteenth-Century America* (Westport, CT, 1994)
- K. Ahlquist:** *Democracy at the Opera: Music, Theater and Culture in New York City, 1815–60* (Urbana, IL, 1997)

#### **c: orchestras**

- H.E. Krehbiel:** *The Philharmonic Society of New York* (New York, 1892)
- J.G. Huneker:** *The Philharmonic Society of New York and its Seventy-Fifth Anniversary: a Retrospect* (New York, ?1917)
- J. Erskine:** *The Philharmonic Symphony Society of New York* (New York, 1943)
- H. Shanet:** *Philharmonic: a History of New York's Orchestra* (New York, 1975)
- B. Bial:** *Focus on the Philharmonic: in Celebration of the 150th Anniversary of the New York Philharmonic* (New York, 1992)
- D.C. Meyer:** *The NBC Symphony Orchestra* (diss., U. of California, Davis, 1994)

#### **d: sacred music**

- A.H. Messiter:** *A History of the Choir and Music of Trinity Church* (New York, 1906)
- L. Ellinwood:** *The History of American Church Music* (New York, 1953)
- S. Cornelius:** *The Convergence of Power: an Investigation into the Music Liturgy of Santería in New York City* (diss., U. of California, Los Angeles, 1989)
- D.A. Weadon:** *Clarence Dickinson (1873–1969) and the School of Sacred Music at Union Theological Seminary in the City of New York (1928–1973)* (diss., Drew U., 1993)
- J. Ogasapian:** *English Cathedral Music in New York: Edward Hodges of Trinity Church* (Richmond, VA, 1994)

#### **e: musical theatre**

- C. Smith:** *Musical Comedy in America* (New York, 1950, 2/1981)
- G.M. Bordman:** *American Musical Theatre: a Chronicle* (New York, 1978)
- T.L. Riis:** *Black Musical Theater in New York, 1890–1915* (diss., U. of Michigan, 1981)
- K.A. Kanter:** *The Jews on Tin Pan Alley* (New York, 1982)
- I. Heskes:** 'Music as Social History: American Yiddish Theater Music, 1882–1920', *American Music*, ii/4 (1984), 73–87
- J. Schiffman:** *Harlem Heyday: a Pictorial History of Modern Black Show Business and the Apollo Theatre* (New York, 1984)
- R.C. Lynch:** *Broadway on Record: a Directory of New York Cast Recordings and Musical Shows, 1931–1986* (New York, 1987)
- T.L. Riis:** *Just before Jazz: Black Musical Theater in New York, 1890–1915* (Washington DC, 1989)
- B. McNamara:** *The Shuberts of Broadway: a History Drawn from the Collections of the Shubert Archive* (New York, 1990)

- H. Alpert:** *Broadway! 125 Years of Musical Theater* (New York, 1991)
- J. Gavin:** *Intimate Nights: the Golden Age of New York Cabaret* (New York, 1991)
- M. Gottfried:** *More Broadway Musicals: Since 1980* (New York, 1991)
- M.E. Dorf:** *Knitting Music: a Five-Year History of the Knitting Factory* (New York, 1992)
- M. Lasser:** 'The Glorifier: Florenz Ziegfeld and the Creation of the American Showgirl', *American Scholar*, lxxiii (1994), 441–8
- D. Sheward:** *It's a Hit! The Black Stage Book of Longest-Running Broadway Shows, 1884 to the Present* (New York, 1994)
- S. Nelson:** 'Broadway and the Beast: Disney Comes to Times Square', *Drama Review*, xxxix/2 (1995), 71–85

#### **f: jazz and popular music**

- S.B. Charters and L. Kunstadt:** *Jazz: a History of the New York Scene* (Garden City, NY, 1962)
- M. Williams:** 'Jazz Clubs, Jazz Business, Jazz Styles in New York: a Brief History and a Cultural Lag', *Jazz Masters in Transition, 1957–69* (New York, 1970/R), 89–93
- J. Schiffman:** *Uptown: the Story of Harlem's Apollo Theatre* (New York, 1971)
- A. Shaw:** *The Street that Never Slept: New York's Fabled 52nd Street* (New York, 1971/R1983 as *52nd Street: the Street of Jazz*)
- J. Haskins:** *The Cotton Club* (New York, 1977)
- L. Ostransky:** *Jazz City* (Englewood Cliffs, NJ, 1979), 179–230
- T. Fox:** *Showtime at the Apollo* (New York, 1983)
- S.B. Charters and L. Kunstadt:** *Jazz: a History of the New York Scene* (New York, 1984)
- D. Such:** *Music, Metaphor and Values among Avant-Garde Jazz Musicians Living in New York City* (diss., U. of California, Los Angeles, 1985)
- E. Berlin:** *Reflections and Research on Ragtime* (Brooklyn, NY, 1987)
- E. Koskoff:** 'The Sound of a Woman's Voice: Gender and Music in a New York Hasidic Community', *Women and Music in Cross-Cultural Perspective* (New York, 1987), 213–24
- D. Jasen:** *Tin Pan Alley: the Composers, the Songs, the Performers and their Times: the Golden Age of American Popular Music from 1886 to 1956* (New York, 1988)
- E. Pessen:** 'The Kingdom of Swing: New York City in the Late 1930s', *New York History*, lxx (1989), 276–308
- S. Harrison-Pepper:** *Drawing a Circle in the Square: Street Performing in New York's Washington Square Park* (Jackson, MI, 1990)
- L.C. Gay:** *Commitment, Cohesion and Creative Process: a Study of New York City Rock Bands* (diss., Columbia U., 1991)
- P. Chevigny:** *Gigs: Jazz and the Cabaret Laws in New York City* (New York, 1992)
- C.H. Roell:** 'The Development of Tin Pan Alley', *America's Musical Pulse: Popular Music in Twentieth-Century Society*, ed. K.J. Bindas (Westport, CT, 1992), 113–21
- H.A. Spring:** *Changes in Jazz Performance and Arranging in New York, 1929–1932* (diss., U. of Illinois, 1993)
- E.A. Berlin:** *King of Ragtime: Scott Joplin and his Era* (New York, 1994)
- R. Woliver:** *Hoot! A Twenty-Five Year History of the Greenwich Village Music Scene* (New York, 1994)

**R. Kostelanetz:** *The Fillmore East: Recollections of Rock Theater* (New York and London, 1995)

**S.J. Tanenbaum:** *Underground Harmonies: Music and Politics in the Subways of New York* (Ithaca, NY, 1995)

### **g: ethnic music**

**K.K. Shelemay:** 'A Study of Syrian-Jewish Music in Brooklyn', *Jewish Folklore and Ethnology Newsletter*, viii (1986), 24–5

**A.R. Schramm:** 'From Refugee to Immigrant: the Music of Vietnamese in the New York–New Jersey Metropolitan Area', *New Perspectives on Vietnamese Music*, ed. P.T. Nguyen (New Haven, CT, 1991), 90–102

**L.E. Wilcken:** *Music Folklore among Haitians in New York: Stage Representations and the Negotiation of Identity* (diss., Columbia U., 1991)

**V.W. Boggs, ed.:** *Salsiology: Afro-Cuban Music and the Evolution of Salsa in New York City* (Westport, CT, 1992)

**Zheng Su De San:** *Immigrant Music and Transnational Discourse: Chinese American Music Culture in New York City* (diss., Wesleyan U., 1993)

**F.M. Figueroa:** *Encyclopedia of Latin American Music in New York* (St Petersburg, FL, 1994)

**D.R. Hill:** 'A History of West Indian Carnival in New York City to 1978', *New York Folklore*, xx (1994), 47–66

**L. Waxer:** 'Of Mambo Kings and Songs of Love: Dance Music in Havana and New York from the 1930s to the 1950s', *Latin American Music Review*, xv (1994), 139–76

**R. Glasser:** *My Music is my Flag: Puerto Rican Musicians and their New York Communities, 1917–1940* (Berkeley, 1995)

**M.M. Vega:** 'The Yoruba *Orisha* Tradition Comes to New York City', *African American Review*, xxix (1995), 201–6

## **New York Dolls.**

American punk rock group. Its principal members were David Johansen (*b* Staten Island, New York, 9 Jan 1950; vocals), Johnny Thunders (John Anthony Genzale; *b* New York, 15 July 1952; *d* New Orleans, 23 April 1991; electric guitar) and Sylvain Sylvain (Sil Mizrahi; electric guitar). In a brief and commercially unsuccessful career, the New York Dolls introduced several of the motifs that would characterize both the glam rock and punk rock movements of the 1970s. Like the more successful Kiss, the group members adopted 'trashy transvestite' stage clothing and make-up, with Johansen dressed as a parody of Mick Jagger of the Rolling Stones. Musically their sound was a regression to an imagined rock and roll simplicity based around the buzzsaw tone of the twin guitars played by Thunders and Sylvain. Johansen's hoarse vocalizing was buried in the recorded mix designed by Todd Rundgren, the producer of the group's debut album, *New York Dolls* (Mer., 1973). The group's original compositions veered thematically from conventional romance (*Looking for a Kiss*) to psychotic states (*Personality Crisis*). They recorded a second album, *Too Much Too Soon* (Mer., 1974), before splitting up. Thunders became an erratic participant in the punk scene of the late 1970s, while Johansen re-emerged in the late 1980s as Buster Poindexter, and

convincingly recreated the jump band sounds of the 1940s on a series of entertaining recordings.

DAVE LAING

## New York Pro Musica Antiqua.

American ensemble of singers and instrumentalists, founded in 1952 by [Noah Greenberg](#). Greenberg hoped to resurrect, by means of scholarship and convincing performances, the then largely neglected music of the Middle Ages, Renaissance and early Baroque. Pro Musica developed a large repertory and achieved high standards of virtuosity. Among its artists were Shelley Gruskin and Bernard Krainis (recorders), LaNoue Davenport (recorders and viols), Judith Davidoff (viols), and the singers Bethany Beardslee, Charles Bressler, Jan DeGaetani, Jean Hakes, Russell Oberlin, Sheila Schonbrunn and Robert White. The ensemble created a sensation in the 1957–8 season with its production of the medieval liturgical drama *The Play of Daniel* and in 1963 with *The Play of Herod*, both of which opened at the Cloisters of the Metropolitan Museum of Art. These works were recorded, televised and performed on the group's tours, which included performances at various European cathedrals (1960), at summer festivals (1963) and in the USSR (1964). The group's office served as a library, research centre and rehearsal studio. Major financial and artistic support came from Lincoln Kirstein and the Rockefeller and Ford Foundations. Pro Musica was one of three performing organizations (with the Juilliard Quartet and the New York PO) chosen to inaugurate the opening of Philharmonic Hall at Lincoln Center.

After Greenberg's death in 1966 Pro Musica continued until 1974 under the direction of John White (1966–70), Paul Maynard (1970–72) and George Houle (1972–4), its final performances including Marco da Gagliano's *Dafne*. Many members of subsequent American early music ensembles had trained with Pro Musica musicians, and their audiences had been created by Greenberg's pioneering efforts. Pro Musica's library went to SUNY, Purchase, its archives to the New York Public Library and its collection of instruments to New York University.

JOHN SHEPARD/RICHARD FRENCH

## New York School.

A loose confederation of painters, sculptors, dancers, composers, poets and critics based in New York from approximately 1947 to 1963. Art historians apply the term to a group of artists, including Jackson Pollock, Willem De Kooning, Franz Kline, Robert Motherwell, Mark Rothko and others, who collectively established the style of American painting known as Abstract Expressionism. Musicologists apply the term to a group of composers, including John Cage, Morton Feldman, Earle Brown, Christian Wolff and David Tudor, who shared many aesthetic values with these artists, and in some cases formed deep friendships and synergies with them.

The group of New York School composers, however, was larger than the 'circle of Cage'. Edgard Varèse and Stefan Wolpe also belonged to the group, serving as mentors and teachers; Lucia Dlugoszewski, a Varèse student, had her compositions first performed by New York School artists; and Ralph Shapey attended some of their gatherings. The group often met at the Cedar Tavern or at The Club (39 East 8th Street), where Cage delivered several lectures, including his celebrated 'Lecture on Nothing' (1949), and Varèse presented his 'Music, an Art-Science' (1950). Cage and Motherwell co-edited the Abstract Expressionist journal *Possibilities*, and Cage wrote essays for another of the group's journals, *The Tiger's Eye*. Varèse contributed an interview to *Possibilities*, as well as a page of the score of his unfinished *Espace*. Feldman's seminal essay 'Sound. Noise. Varèse. Boulez' appeared in The Club's official journal *It is* (no.2, 1958, p.46). While Cage, Feldman, Brown and Varèse all painted in an Abstract Expressionist style, as composers their ties to the New York School painters varied. Cage admired the improvisation methods and the non-hierarchical, 'all-over' surface of their paintings, yet he disliked their heroic posturing and the autobiographical impulses behind their work. He preferred to link himself with Marcel Duchamp and the dada movement, not to Pollock. Brown's open-form procedure in such works as *Twenty-Five Pages* (1953), *Available Forms I* (1961) and *Available Forms II* (1961–2) owes a great deal to the improvisation method in Pollock's 'drip' paintings, yet owes just as much to the mobile sculptures of non-New York School artist Alexander Calder, or to the non-narrative writings of James Joyce. Feldman's connection to the artists was perhaps the strongest. He wrote: 'the new painting made me desirous of a sound world more direct, more immediate, more physical than anything that had existed heretofore' ('Autobiography', *Essays*). His reliance on psycho-automatic instinct and his concern with abstract physical essences derive directly from Philip Guston, Rothko and his other painter friends. He composed soundtracks for Hans Namuth's documentary films *Jackson Pollock* (1951) and *De Kooning* (1963) and titled works in homage to painters and poets of the group, including *For Franz Kline* (1962), *Piano Piece (to Philip Guston)* (1963), *Rothko Chapel* (1971) and *For Frank O'Hara* (1973).

## BIBLIOGRAPHY

- GroveA (D. Anfam, 'Abstract Expressionism')
- D. Ashton:** *The New York School: A Cultural Reckoning* (New York, 1973/R)
- L. Alcopley:** 'The Club', *ISSUE: A Journal for Artists*, no.4 (1985), 45–7
- M. Feldman:** *Essays*, ed. W. Zimmermann (Kerpen, 1985) [incl. 'Autobiography', 36–40; 'Give my Regards to Eighth Street'], 71–8
- S. Johnson, ed.:** *The New York Schools of Music and the Visual Arts* (New York, 2000)

STEVEN JOHNSON, OLIVIA MATTIS

## New Zealand.

Country and group of islands in the south Pacific Ocean. It is located about 1900 kms south-east of Australia across the Tasman Sea and comprises two main islands, North Island and South Island, and several much smaller

ones, including Stewart Island and the Chatham Islands. The population is highly urbanized: of about 3.8 million people (est. 2000), around 75% live on North Island, most in the cities of Auckland and Wellington.

#### I. Traditional music

#### II. Western art music

MERVYN McLEAN (I, 1–2), ANGELA R. ANNABEL (I, 3), ADRIENNE SIMPSON (II)

### New Zealand

## I. Traditional music

The original inhabitants of New Zealand, the Maori, are a Polynesian people who migrated to the islands around the 10th century; today Maori comprise about 12% of the population. There are also significant expatriot Maori communities in Australia, the USA and the UK. Most New Zealand families have relatives of Maori descent and thus, in effect, a double cultural heritage. Maori is now an official language of New Zealand, with English.

The most comprehensive collection of Maori music can be found in the Archive of Maori and Pacific Music, which was established in 1970 within the Department of Anthropology at the University of Auckland. Its holdings include commercial and field recordings of vocal and instrumental music, folklore and oral history. In addition to its research and teaching functions, the archive also publishes catalogues and reports on specific music research projects. Repositories of research material are also held by the Alexander Turnbull Library (Wellington), the Hocken Library (Dunedin) and the Sound Archives of Radio New Zealand. The following discussion covers Maori vocal music and instruments; for traditional New Zealand dance, see [Polynesia](#), §I, 3.

1. Maori vocal music.
  2. Maori instruments.
  3. European traditional music.
- [New Zealand](#), §I: Art music

### 1. Maori vocal music.

There are two forms of indigenous Maori music. The first, known as 'action song' (*waiata-a-ringa* or *waiata kori*), dates only from the beginning of the 20th century, and although its words and actions are Maori, its melodies are European. The origin of the action song is generally attributed to the east coast Maori leader Sir Apirana Ngata (1874–1950), who with Paraire Tomoana (1868–1946) composed the well-known *E te ope tuatahi* as a recruiting song during World War I. The person most responsible for bringing action song to its present form was Tuini Ngawai (1910–65), also from the east coast, who composed more than 100 songs during and after World War II, setting original Maori words to the tunes of popular European songs of the day. Her song *Arohaina mai*, written in 1939 as a farewell for the C Company of the Maori Battalion, has the tune of *Love walked In; Te hokowhitu toa*, which became a favourite of the C Company, used the tune of *Lock My Heart and Throw Away the Key*; and her celebrated tribute to the Victoria Cross winner Lieutenant Te Moana-niu-a-Kiwa Ngarimu, *E te*

*hokowhitu a tu*, was written to the tune of *In the Mood*. Although the melodies and harmonies of action songs are borrowed, the messages and sentiments expressed by the texts are purely Maori, as are the actions and the manner of performance. Traits such as uniformity of body movement, hand-trembling (*wiri*) and the use of regular metre appear to be derived from the traditional *haka* (shouted posture dances) and core hand gestures from extempore actions used in the traditional *pātere* (occasional songs; see §(i) below).

The other form of Maori music – referred to hereafter as Maori chant – is wholly indigenous in origin and has remained relatively uninfluenced by European music. It serves specific social and ceremonial needs (see McLean, 1965) and reflects its origins in its stylistic and other similarities to traditional music from elsewhere in Polynesia.

Maori chant is classified by the Maori themselves into song-use categories that can be further grouped on musical grounds into sung and recited styles. Recited styles are distinguished primarily by the absence of stable pitch organization and by much more rapid tempos. In both sung and recited styles, tempos once set are invariable. Other points of similarity include the use of additive rather than divisive rhythms (except for *haka*; see §(i) below) and a continuous style of performance in which breaks of any kind, even for breathing, are avoided. Most types of song are performed in unison by groups of singers who are kept together by a song leader. The leader is responsible for choosing a pitch that will suit most of the singers, and he or she also sets the tempo of the song. Mistakes are regarded as ill omens.

The sung styles have a strong emphasis upon a tonic (the note which occurs most often) in the centre of the range, which is generally limited to a 4th. Melodic intervals are mostly major and minor 2nds and minor 3rds. Form is strophic, usually with two phrases to each strophe. A characteristic device is the terminal glissando, sometimes heard when an individual in a group stops singing; it nearly always occurs at the ends of stanzas, and it almost invariably marks the end of the song itself.

#### **(i) Recited styles.**

*Karakia* are rapidly intoned spells or incantations. They include simple charms used by children, spells used by adults to meet the contingencies of daily life and highly esoteric invocations used in numerous rituals by priests. Most *karakia* are performed in a rapid monotone punctuated by sustained notes and descending glides at the ends of phrases. More than any other type of song, ritual *karakia* had to be performed word-perfect, for it was believed that any mistake, however trivial, would bring death or disaster upon the performer. To achieve an unbroken flow of sound, longer *karakia* were performed alternately by two priests. *Karakia* of the ritual kind are still performed on occasions such as the opening of a meeting-house, where *tapu* (sacredness) placed upon a house during its construction has to be removed; canoe *karakia* (those associated with the ancestral canoes that are said to have brought the Maori people to New Zealand) are customarily performed by men as introductions to speeches on the *marae* (village square).



*Pātere* are occasional songs, composed mostly by slandered women in reply to gossip. Rather than denying the gossip, the reply typically takes the form of recounting the lineal and lateral kinship connections of the author. Songs recited in the same style as *pātere*, but distinguishable by their more virulent or abusive texts, are called *kaioraora*. Like the *karakia* or incantation, *pātere* and *kaioraora* are intoned, but the tempo is not as rapid, and sustained notes are absent. Unlike *karakia* they are often performed by groups. Most of the recitation is on one note, but a gradual rise of pitch followed by a fall occurs near the ends of stanzas. There is a tendency towards duple metre with characteristic rhythmic groupings, modified by occasional additive combinations that give an effect of apparent syncopation.

*Haka* are shouted posture dances with compound divisive metres that set them apart from other song types. Contrary to popular belief, the *haka* was not exclusively a war dance, nor was it performed solely by men. In former times, as today, *haka* were used for entertainment and to welcome visitors as well as in preparation for battle, and women took part in them. They are characterized by foot-stamping, thrusting and flourishing movements of the arms, quivering of the hands, movements of the body and head, out-thrust tongue, distorted eyes and grimacing (fig.1). The vocal style is one of stylized shouting. Usually there is an alternation between leader solos and shouted responses from the chorus. The tempo is the slowest of all the recited styles, though much faster than in any of the sung forms of chant.

## (ii) Sung styles.

The term *waiata* is sometimes used loosely as a generic word for all songs. Properly, however, it is a specific type of song. About four-fifths of these are laments for the dead, called *waiata tangi* (*tangi*: 'to weep'). Most of the rest are *waiata aroha* or *waiata whaiāipo* ('love songs' and 'sweetheart songs'), but these may also be thought of as laments, as they are usually about lost or unhappy love. *Waiata* are customarily performed at the *tangi*, or funeral ceremony, after speeches of praise or farewell to the dead.

*Waiata* of all kinds are typically performed in unison by groups of singers. A leader, who may be a man or a woman, begins the song and performs short solos, called *hīanga*, at the end of each line of the text, usually on meaningless syllables.

*Pao* are topical songs about matters of local interest; the texts are usually in couplets. Many *pao* are gossip songs about the loves of their subjects, and *pao* of this kind are sung mostly for entertainment. Others, however, have a serious purpose and may be sung, for example, as aids to speech-making, as answers to taunts or as songs of farewell; in this respect they are similar to *waiata*. Unlike *waiata*, *pao* are typically composed in improvisatory fashion. Each couplet is first sung solo by the composer and is then supposed to be repeated by the chorus while the composer thinks of the next couplet. At subsequent performances, each couplet typically continues to be sung twice. Musically, *pao* are distinguished by a tendency towards iambic rhythms, an abundance of rapid ornament and a typically descending melodic contour, even for songs whose range is small. In consequence, the tonic tends to be near the bottom of the range instead of in the middle, as in *waiata*.

*Poi* are dances with sung accompaniment, in which women swing light decorated balls attached to strings (fig.2). Little is known about the origins of the *poi*. Early accounts describe it as a game, and it seems probable that formerly the accompanying songs of the *poi* were recited songs similar to *haka* and *pātere*. Most extant *poi*, however, except for those performed in acculturated style by modern action song groups, belong to a now declining religious movement that flourished in the 1880s and 90s under the leadership of the Maori prophets Te Whiti and Tohu. For these men, who were early believers in 'passive resistance', the *poi* was a symbol of peace. Their followers reworked *waiata* and *karakia* and adapted them to the *poi*. The results were songs in rapid tempo with a very small range, often in additive rhythms running counter to the divisive off-beat slap of the *poi* balls. As in *waiata*, a basic melody is repeated again and again, but there is no *hīanga*, or solo, from the leader to mark the end of each line. Instead, the song is performed from beginning to end by the entire group of singers. Because the *hīanga* is not used, the meaningless syllables characteristic of *waiata* are absent.

*Oriori* are songs, the most important examples of which were composed by parents or grandparents for young children of noble birth or of warrior lineage. These songs are often described as lullabies, but their purpose was to educate children in matters appropriate to their descent, and the texts are correspondingly full of obscure references to myth, legend and tribal history. As in most types of song, performance is continuous, with no pauses or breaks between lines, but there are no leader solos at the end of lines. In this respect *oriori* are similar to *poi*; but whereas leader solos are absent altogether in *poi*, in *oriori* they tend to occur either at the beginning or at the end of stanzas. These leader solos are more diverse melodically than the rest of the song, which is typically in simple syllabic style. Tempos of *oriori* are usually fast, and among sung items are second in this respect only to *poi*.

[New Zealand, §I: Art music](#)

## **2. Maori instruments.**

Maori musical instruments were limited to idiophones and aerophones. There were no membranophones, and except for a single unconfirmed report of an instrument called the *kū* – which may have been a form of musical bow – there is no evidence of chordophones. If sound-producers used for non-musical purposes such as signalling are excluded, the list of instruments is very small.

### **(i) Idiophones.**

The most important idiophone – and the only instrument resembling a drum in New Zealand – was the percussion idiophone that in New Zealand took the name *pahu*, which elsewhere in Polynesia was applied to the sharkskin drum (*pahu* in Tahiti; *pa'u* in the Cook Islands). Most were flat slabs of resonant wood between 1.2 and 9 metres in length, which in favourable conditions could be heard reportedly at distances of up to 20 km. Some slab *pahu* were unmodified, some apparently had a shallow depression or groove in the centre, and others had an elliptical or oval hole pierced through the centre. Only one specimen (made in 1899) is reported to have resembled the Polynesian slit-drum in being hollowed out. The main use of

the *pahu* was in warfare. By means of ropes tied around the ends, it was either suspended between two trees or, more usually, hung from a crosspiece supported by forked-stick uprights above the platform of a watch-tower, 5 to 6 metres high. This watch-tower was part of the defences of the fortified village or *pā*. The watchman sat on the platform and beat upon the *pahu* to assemble the people in times of danger or, if they were safe inside the *pā* at night, as a signal that the *pā* was on the alert. From time to time throughout the night he also recited watch-songs (*whakaaraara pā*) or sounded blasts upon the *pūkāea* (wooden war trumpet).

Though not a chordophone, the *pakuru* was, in effect, the Maori equivalent of the musical bow. It took the form of a thin strip of resonant wood about 40 to 50 cm long, 2 to 5 cm wide and about 1 cm thick; one surface was flat and the other convex. According to most authorities, one end was held lightly with the left hand, and the other was placed between the teeth with the flat side down. The instrument was played by tapping it lightly with another rod about 15 cm long held in the fingers of the right hand. The tapping was done in time to special songs called *rangi pakuru*, and the sound was modified by movements of the lips.

Another instrument that depended upon mouth resonance for its effect was the *rōria*, or Maori form of the jew's harp. The pre-European form was made from an elastic piece of supplejack 7 to 10 cm long, one end of which was held in the mouth or against the teeth and twanged with a finger. The player made guttural sounds, and the movement of the lips helped vary the sound. The appeal of the instrument lay in its ability to communicate words; Maori lovers used to sit side by side, each with a *rōria*, and hold quiet conversations on the instruments. Later, European jew's harps replaced the native instruments, and the name *rōria* was transferred to them.

## (ii) Aerophones.

The *pūtātara* or *pū moana* (shell trumpet) was simply a large triton shell with the end cut off and a carved wooden mouthpiece lashed on in its place. It was a signalling trumpet that emitted a single note. Chiefs sometimes carried these instruments when travelling and would sound them to warn villagers of their approach. They were also used by some chiefs' families to announce the birth of a first-born son; by commanding chiefs to direct or rally their forces during a fight; and as a signal to assemble villagers on the *marae* (village square).

The *pūkāea* (wooden war trumpet) was from 1 to 2.5 metres long and was formed by splitting a piece of *mataī* wood longitudinally, hollowing it, and then binding it together again. One end had a wooden mouthpiece and the other was flared out to a diameter of 8 to 12 cm. Inside, near the bell end, were inserted small wooden pegs called *tohe*; these represented the human tonsils and uvula. Single-note blasts were sounded on the *pūkāea* by watchmen, and the instrument is said also to have been used as a megaphone through which insults could be hurled at the enemy.

The *pūtōrino* (fig.3a) is an instrument about 30 to 60 cm long, widest in the middle and tapering at each end. One end is usually not quite closed; the other has a mouth-hole, and in the middle is a figure-of-eight or oval

soundhole. The *pūtōrino* was made in the same manner as the *pūkaaea*, and the finest specimens are highly polished and intricately carved around the middle and ends. The earliest reports of the instrument describe it as a trumpet that produced a 'shrill, hoarse' or 'harsh, shrill' sound. It has also, however, been described as a flute, and experiment has shown that although the large specimens are indeed trumpets, the small ones can also be blown as flutes of limited range. The description of the *pūtoorino* as a 'bugle-flute' (Anderson, 1934) may therefore be accepted, though there seems to be little doubt that the instrument was originally a trumpet.

The *kōauau* (fig.3b) is a simple open-tube flute, 12 to 15 cm long with a bore of 1 to 2 cm and three finger-holes. Some were made of wood and others of bone, and many were beautifully carved. When not in use, they were often worn suspended around the neck as an ornament. Contrary to popular belief, the *kōauau* was not a nose flute but was played with the mouth. The traditional blowing technique, which is diagonal or oblique rather than vertical or horizontal, can still be found. Recent research has shown that there were three or four standard scales, which are identical to those of many present-day *waiata*. This provides support for statements by informants that the instrument played *waiata* melodies and was used principally for unison accompaniment of group singing.

The *nguru* (fig.4c) is a flute 8 to 10 cm long, made of wood, clay, stone or whale's tooth. One end is open as on a *kōauau*, and the other finishes with a small hole in the centre of a tapered, upturned snout. In addition to the snout hole there are usually two finger-holes on top and another one or two beneath the snout. The prototypal shape was probably a gourd. The earliest reports of the instrument describe it as a whistle, worn about the neck and yielding a shrill sound. It was possibly used for signalling, as some writers have suggested, but its primary use was as a flute. Although some *nguru* flutes can be blown with the nose as well as the mouth, this method is unlikely to have been much used. The normal method of blowing was probably from the wide end with the mouth, in the same manner as the *kōauau*. This produces normal *kōauau* scales except for an extension downwards – usually by a major 2nd or minor 3rd – of one or two extra notes in the case of instruments with extra finger-holes underneath the snout, duplicating the ability of the *kōauau* to produce these notes by portamento. The *nguru* can therefore be regarded as simply a variety of *kōauau*, though its shape was different.

Of less importance than the instruments discussed above are the *tētere* ('flax trumpet'), the *kōrorohū* ('whizzer') and the *pūrrohū* (bullroarer). The *tētere* was in fact not a trumpet. It was made by winding a split half-blade of flax in overlapping turns to a wider distal end. It was played with as a toy by children and was sometimes used by adults as a makeshift instrument to announce their approach to a village.

There is confusion in the terminology of the whizzer and the bullroarer. Both had numerous alternative names, and several of these are applied by different authorities to both instruments. The term preferred here for the whizzer is that used today by members of the Tūhoe tribe; Buck's usage is followed for the bullroarer.

The *kōrorohū* ('whizzer' or 'cutwater') was a children's toy made from a small piece of thin, flat wood or pumpkin rind pointed at both ends. Two holes were pierced near the centre through which the two ends of a piece of string were threaded and then tied, one thumb was inserted in the tied end and the other in the loop end; the disc was next swung towards the operator to twist the string; when it was sufficiently wound up an outward pull on the string caused it first to unwind rapidly and then, by its own momentum, to wind up again in the opposite direction. By timing the outward pull on the strings, the player could keep the instrument revolving rapidly in alternate directions, producing a whizzing noise during the unwinding parts of the cycle. Songs in *pao* style were sung to the accompaniment of the sound.

The *pūrrohū* (bullroarer) was made of a thin, flat piece of board of similar shape to the *kōrorohū*, but about 30 to 45 cm long. A cord about 120 cm long was tied to one end, and the other end of the cord was attached to a wooden handle about 90 cm long. By means of the handle, the operator swung the instrument until it produced a deep booming sound. In the Cook Islands and Hawaii, and perhaps elsewhere in Polynesia, the bullroarer was apparently used as a children's toy, but in New Zealand it is believed to have been used ceremonially to produce rain.

[New Zealand, §I: Art music](#)

### **3. European traditional music.**

Prior to colonization in the mid-19th century, European contact with the indigenous Maori through the activities of traders, sealers, whalers and missionaries had already laid the groundwork for the development of a distinctive song ethos. The British colonization schemes that began in 1840 did not result in any large-scale importation of folksong, but there was some transit of English, Scottish, and Irish folksong material and a resultant acculturation of such material in the new environment. Variants of traditional British songs such as *Rattlin' Roarin' Willie*, *The Fox* and *The Foolish Boy* developed, and children's games and songs, some of ancient European origin, also entered the song milieu. British nursery rhymes even found their way into the Maori language: words such as 'cow' and 'spoon' (in *Hey Diddle Diddle*) became transliterated as 'kau' and 'pune'. Popular songs such as *Home, Boys, Home*, with strong 'I would I were in my own country' folk sentiments, derived indirectly from 17th-century British broadside balladry. Large influxes of Californian and Australian miners during the gold rush periods of the 1860s and 70s, and a periodic inflow of Australian shearers, harvesters and other workers, introduced further new elements. In the early 20th century the existence of a folksong subculture was highlighted by the writer James Cowan. *I've Traded with the Maoris* (a local adaption of a British sea shanty and sung today in restored and amended form as *Across the Line*) is one of a few old songs collected by Cowan.

The worldwide folksong revival movement of the 1950s and 60s, typified by groups such as the Weavers in America and the Ewan MacColl-Peggy Seeger duo in Britain, saw the emergence of local collectors and folk-singing groups, the recording of songs for the commercial market, and the nationwide development of folk clubs and organizations. Pioneer collectors

of the 1950s included Rona Bailey, who undertook field trips (one government-assisted) in the South Island; Neil Colquhoun, leader of the Song Spinners, who produced locally-made recordings of whalers', gumdiggers' and goldminers' songs; and Les Cleveland, whose *Black Billy Tea*, based on a ballad by the Canterbury farmer and folk poet Joe Charles, is a classic in today's repertory. The song corpus was added to by new compositions depicting historical and contemporary aspects of the New Zealand scene (the songwriter Willow Macky had already composed the New Zealand Christmas carol *Te Harinui* and *The Ballad of Captain Cook* in the 1950s) and musical arrangements of the balladry of indigenous folk poets, such as *The Shearing's Coming Round*, a setting of David McKee Wright's verse of the 1890s. Some songs in the repertory approach the traditional ideal of folksong as the product of oral circulation and transmission: *The New Chumor I'm a Young Man*, for instance, originating as an entertainer's song in the 1860s, survived largely by these means over an extended period. Due to the fragmentary nature of much collected material, other songs are the result of extensive restoration and amendment processes. For instance, *Bright Fine Gold*, reconstructed around an Otago goldfield's nursery ditty, adapts the street cry of the English rhyme *Hot Cross Buns* to its chorus opening and further turns to advantage the 'one-a-pecker, two-a-pecker' doggerel of British nursery literature in the substitution of a New Zealand goldfield's place name (ex.1).



Harding's discographic and bibliographic research (1992) classifies New Zealand traditional song as it has developed since the first European contacts under the major headings of 'folk' and 'popular'. The 1500 or so titles listed bring into focus the bicultural nature, in social and economic terms, of such song. Te Rangi Hikiroa's World War I song *Ka Mate! Ka Mate!*, Maewa Kaihau's *Now is the Hour*, Karaitiana's *Blue Smoke* and rock star Tim Finn's *Parihaka* are a few examples of titles illustrating this cultural blend.

Musical instruments included fiddles, flutes, concertinas, mouth organs, jew's harps and penny whistles, used in colonial times on the goldfields, gumfields or on such occasions as end-of-season woolshed dances on sheep stations to accompany jigs, reels, polkas and popular dances. The Kokatahi Band of Westland, formed in 1910 as a 'goldfields' band, has incorporated in its mix of folk instruments improvised items such as sheep-bone castanets (fig.4). Among home-made instruments popular at various periods have been a kerosene-tin fiddle (an entire 'tin band' has been reported as active in the lower North Island) and the flagonophone (also called the beer bottle saxophone), intricately cut from large bottles. A revivalist upsurge of interest in colonial dancing saw the development of 'bush bands' such as the Canterbury Crutchings Bush and Ceilidh Band in

1976 and the Pioneer Pog'n'Scroggin Bush Band (1980). Such bands today might include any number or variety of bush or country-style instruments: banjo, mandolin, guitar, piano accordion, dulcimer, autoharp, bush (or tea chest) bass, spoons and the showpiece-style lagerphone (a pole loosely hung with bottle tops), to name a few.

A variety of minority communities have perpetuated their folk music through clubs and associations. In the North Island popular performers at local events are descendants of 19th-century Bohemian settlers at Puhoi, who maintain a fiddle, accordion and *dudelsack* (bagpipe) band and perform dances such as the Egerlander polka. Similarly, descendants of Dalmatian *kauri* gumfield workers have a *tamburica* orchestra and perform the *kolo*, a traditional circle dance. The cultural activities of other groups, for example Chinese, Indian, Scandinavian, Dutch and Greek communities, and those of British descent (of which the Scots, long associated with pipe bands and Highland dancing, have strongly asserted a musical identity) are currently experiencing revitalization in the wake of a large inflow of new Asian residents. In Auckland, New Zealand's largest city, popularly dubbed 'the multicultural capital', an annual Maori and Pacific Islands Secondary Schools' Cultural Festival is expanding to accommodate countries such as China, India, Thailand and Sri Lanka.

Traditional music in New Zealand in its various forms is featured also in film, radio and television programmes. A late-1990s performance of the *haka Ka Mate!* by Britain's pop group the Spice Girls indicated the spread of one aspect of the genre.

## BIBLIOGRAPHY

and other resources

### maori music

- E. Best:** *Games and Pastimes of the Maori* (Wellington, 1925/R)  
**J.C. Andersen:** *Maori Music with its Polynesian Background* (New Plymouth, 1934/R)  
**P. Buck:** *The Coming of the Maori* (Christchurch, 1949, 2/1950)  
**M. McLean:** 'Oral Transmission in Maori Music', *JIFMC*, xiii (1961), 59–63  
**M. McLean:** 'Song Loss and Social Context amongst the New Zealand Maori', *EthM*, ix (1965), 296–304  
**M. McLean:** 'A New Method of Melodic Interval Analysis as Applied to Maori Chant', *EthM*, x (1966), 174–90  
**M. McLean:** 'Cueing as a Formal Device in Maori Chant', *EthM*, xii (1968), 1–10  
**M. McLean:** 'An Investigation of the Open Tube Maori Flute or *kooauau*', *Journal of the Polynesian Society*, lxxvii (1968), 213–41  
**M. McLean:** 'An Analysis of 651 Maori Scales', *YIFMC*, i (1969), 123–64  
**M. McLean:** 'Song Types of the New Zealand Maori', *SMA*, iii (1969), 53–69  
**M. McLean:** 'The New Zealand Nose Flute: Fact or Fallacy?', *GSJ*, xxvii (1974), 79–94  
**M. McLean and M. Orbell:** *Traditional Songs of the Maori* (Wellington, 1975, 2/1990)  
**M. McLean:** 'Innovations in Waiata Style', *YIFMC*, ix (1977), 27–37

- M. McLean:** 'A Chronological and Geographical Sequence of Maori Flute Scales', *Man*, xvii (1982), 123–57
- M. McLean, ed.:** *Catalogue of Maori Purposes Fund Board Recordings* (Auckland, 1983) [recordings made 1953–8]
- J. Shennan:** *The Maori Action Song* (Wellington, 1984)
- M. McLean, ed.:** *Catalogue of Radio New Zealand Recordings of Maori Events 1938–1950, RNZ 1–60* (Auckland, 1991)
- M. McLean and J. Curnow, eds.:** *Catalogue of McLean Collection of Recordings of Traditional Maori Songs 1958–1979, McL 1–1283* (Auckland, 1992)
- R. Moyle:** 'Music Archives in the University of Auckland: the Archive of Maori and Pacific Music', *FAM*, xxxix (1992), 220–24
- M. McLean, ed.:** *Catalogue of National Museum Cylinder Collection* (Auckland, 1993) [recordings made 1919–34]
- M. McLean:** *Maori Music* (Auckland, 1996)

### European folk music

- R. Bailey and H. Roth:** *Shanties by the Way: a Selection of New Zealand Popular Songs and Ballads* (Christchurch, 1967)
- F. Fyfe:** *A 'Shanties' or Two: a Study of a Bush Song* (Wellington, 1970)
- Songs of a Young Country: New Zealand Folksongs*, Kiwi Pacific Records SLC 101–2 (1972)
- N. Colquhoun, ed.:** *New Zealand Folksongs: Songs of a Young Country* (Wellington, 1972) [documents songs on Kiwi SLC 101–2]
- A. Annabell:** *Aspects of the New Zealand Folk Song Ethos* (diss., U. of Auckland, 1975)
- Music for Colonial Dancing*, perf. Canterbury Bush Orchestra, Kiwi Pacific Records TC SLC-182 (1985)
- P. Garland:** *Hunger in the Air: Songs of Old New Zealand*, Kiwi Pacific Records TC LRF-191 (1986)
- A. Annabell:** 'The Australian Influence on New Zealand Folk-Song', *Music in New Zealand*, no.7 (1989–90), 34–7
- L. Cleveland, ed.:** *The Great New Zealand Songbook* (Auckland, 1991)
- M. Harding:** *When the Pakeha Sings of Home: a Source Guide to the Folk and Popular Songs of New Zealand* (Auckland, 1992)
- A. Annabell:** 'New Zealand Folk Song: an Update with Reference to Resources in New Zealand Libraries', *FAM*, xxxix (1992), 225–6
- [New Zealand](#)

## II. Western art music

British sovereignty was proclaimed in New Zealand on 21 May 1840, and systematic colonization, mainly by settlers of English and Scottish origin, began soon afterwards. The country's geographic isolation, exacerbated by its early development as a predominantly agricultural economy with a multitude of far-flung, sparsely populated settlements, bred a climate of musical self-help and a sturdily amateur tradition with a regional rather than national focus. For over a century, professional music-making was provided mainly by visiting artists. It was not until the end of World War II and the gradual emergence of state patronage that a significant number of resident professional musical organizations began to develop.



The circumstances of New Zealand's foundation meant that the musical traditions established were based on Western European models. Indigenous Maori music-making was regarded initially as a curiosity and seldom became a subject of study or a source of inspiration until after the middle of the 20th century. The country's transformation then into a substantially urban, technological society prompted a reappraisal of its position in the world, and the growing importance of Pacific and Asian influences came to be reflected in many aspects of musical life.

1. Before World War I.

2. 1914–45.

3. After 1945.

## BIBLIOGRAPHY

New Zealand, §II: Traditional music

### 1. Before World War I.

New Zealand's early colonists brought with them their folksongs and the popular European art music of the day, particularly opera airs and ballads. They were also encouraged to bring musical instruments: there are several accounts of pianos being transported long distances to remote locations. As settlers strove to recreate for themselves an approximation of the cultural life they had left behind, music quickly became the most valued and practised of the performing arts, and home music-making established itself as a favourite pursuit at all levels of society. Within a short time, music teachers and music shops began to appear in many centres.

At first the only organized music-making was provided by British military bands, which gave concerts of marches and operatic arrangements and accompanied the 'select' and 'popular' balls that were the focus of early social life outside the home. As the population increased, amateur musical organizations began to emerge in the larger settlements. A short-lived Philharmonic Society was formed in Wellington in 1848, and the first choral society, founded in Lyttelton in 1852, was followed by others in Auckland (1855), Dunedin and New Plymouth (1856), and Wellington and Christchurch (1860). Their programmes were almost indistinguishable in style and content from those of similar institutions in English provincial cities, though a chronic shortage of competent instrumentalists meant that, unlike in England, women were quickly accepted as players in the amateur orchestral societies that grew up as adjuncts to many of the choirs.

The discovery of gold in 1861 galvanized the economy, fuelled rapid population growth and created a demand for professional entertainment of all kinds. Theatres and opera houses were built, and New Zealand became part of a well-defined entertainment circuit that also included Victoria and New South Wales. From the late 1860s, touring artists and ensembles became a feature of musical life. Notable early visitors included Anna Bishop (1869), Arabella Goddard (1874) and Ilma de Murska (1876), and by the turn of the century the country had become a mecca for a wide range of itinerant musicians. Opera was paramount. The first professional performance, an English-language version of *La fille du régiment*, took place in Dunedin in 1862. Two years later W.S. Lyster's Royal Italian and English Opera Company visited six centres with a repertory of 29 works, and professional opera tours were soon an almost annual event. Specialist

light opera companies, most of them working under the auspices of the Australian-based impresario J.C. Williamson, introduced Gilbert and Sullivan and English adaptations of the latest European *opéras comiques* and operettas with remarkable rapidity, and from the mid-1890s until 1905 a professional light opera troupe, the Pollard Opera Company, operated from a New Zealand base. Heavier operatic fare was initially provided by companies associated with Lyster. Later performer-managers, such as Fanny and Martin Simonsen or Annis Montague and Charles Turner, continued to introduce new works. The Australian impresario George Musgrave brought lavish Wagner productions on tour in 1901 and 1907 – the year New Zealand attained dominion status – and the works of Puccini were introduced by Williamson's Grand Opera Company in 1910.

Apart from teachers, the main resident professional musicians in New Zealand in the 19th and early 20th centuries were associated with the church. The English cathedral tradition was consolidated with the foundation of a choir school in Christchurch (1879), and English organists and choirmasters such as Thomas Tallis Trimnell, Robert Parker and Maughan Barnett had a major influence on the country's musical life. One of the first New Zealand-bred professional musicians to make a mark was Alfred Hill, who returned from training in Leipzig to conduct the largely amateur Wellington Orchestral Society between 1892 and 1896. A professional orchestra of 45 players conducted by Raffaello Squarise was assembled for the Dunedin and South Seas Exhibition (1889–90), and a slightly larger one formed to play under Hill during the Christchurch Exhibition of 1906–7, but both were disbanded after the exhibitions closed.

The vigorous amateur tradition of the colony's founding years went on. As the British regiments were withdrawn, their musical mantle passed to volunteer garrison bands. The 1870s saw the emergence of bands representing local communities and the transition from wind-dominated military-style ensembles to brass. Exceptional levels of skill were displayed in the band contests that began in the 1880s, and a tradition of writing for brass grew up. New Zealand's expertise in the brass band field was demonstrated when the national Hinemoa Band made an acclaimed tour of the United Kingdom in 1903. During the same period choirs and operatic societies continued to proliferate. Musical journalism flourished – particularly in the iconoclastic pages of *The Triad*, a monthly arts magazine founded by the Dunedin critic C.N. Baeyertz in 1893 – and musical education was in great demand. Pressure for a national conservatory went unheeded, but the first university school of music was set up in Auckland in 1888, and Canterbury University College added music to its curriculum in 1891. A small regional conservatory, the Nelson School of Music, was founded in 1894 with the German conductor Michael Balling as its first director.

Instrument-making also became established. The earliest New Zealand-made instrument still surviving is an organ completed by James Webster in 1850, now in the Auckland Museum. New Zealand-made pianos were displayed at various Australasian exhibitions during the 19th century. One of the earliest was by Charles Begg, an Aberdeen piano-maker who had settled in Dunedin in 1861 and went on to found a chain of music shops throughout the country. There were organ builders and makers of stringed

instruments in many centres by the end of the century, the most notable being the Auckland violin-maker Charles Hewitt, whose firm is still active.

Among the first music books were collections of satirical songs set to pre-existing tunes, the work of popular balladeers such as Charles Robert Thatcher. The enthusiasm for domestic music-making spawned a profusion of salon-style songs and piano pieces in the later 19th century. Several composers tried a hand at opera, and the colourful, self-promoting Luscombe Searelle (1853–1907) succeeded in having several works professionally produced at home and overseas. But the only composer to write music combining European tradition with a uniquely New Zealand flavour was Alfred Hill, whose interest in the music and mythology of the Maori was reflected in works such as the cantata *Hinemoa* (1896) and opera *Tapu* (1902–03). He had no immediate successors, but his internationally successful songs *Waiata poi* and *Waiata Maori* set a fashion for smaller compositions celebrating the country's natural beauty and for romanticized notions of the Maori.

## [New Zealand, §II: Traditional music](#)

### **2. 1914–45.**

New Zealand suffered a temporary downturn in organized amateur music as a result of the loss of manpower in World War I. At the same time professional music-making was adversely affected by the advent of moving pictures. Cinema orchestras briefly provided employment – until the arrival of the talkies made them redundant – but the cheapness and novelty of film almost destroyed the professional entertainment circuit. Touring ensembles became a rarity. Just four opera troupes visited New Zealand during this period, though the 1919–20 and 1932 Williamson companies were the largest yet seen in the country. Two tours by Henri Verbrugghen's New South Wales State Orchestra showed how far New Zealand had fallen behind its former fellow colony in developing professional institutions. There was an upsurge in the number and quality of overseas soloists visiting, but they merely reinforced a perception that music was an exotic art provided by foreigners. However, music's place in universities and teacher training colleges continued to improve, and musical education in schools was greatly strengthened following the appointment of E. Douglas Taylor as Supervisor in School Music at the Department of Education in 1926, even if it was accepted that New Zealanders wishing to make a musical career in any sphere other than teaching would have to do so abroad.

Change came with the development of broadcasting. Radio had existed in largely experimental form since 1921 but was not formally established until the founding of the national Radio Broadcasting Company in 1925. From the beginning it provided employment opportunities for musicians, and these were increased when small regional broadcasting orchestras were set up in four main centres: Wellington (1928), Auckland (1930), Christchurch (1934) and Dunedin (1935). In 1939 a fully professional National Broadcasting String Orchestra was formed under the leadership of the English violinist Maurice Clare. This provided the nucleus of the 34-strong National Centennial Orchestra, which was founded the following year under the direction of Andersen Tyrer for the country's centennial

celebrations. However, the intention to put this orchestra on a permanent footing did not survive the outbreak of World War II, and professional music-making again fell into the doldrums.

## [New Zealand, §II: Traditional music](#)

### **3. After 1945.**

New Zealand's search for an identity accelerated in the postwar period, and an upsurge of interest in the performing arts led to the establishment of numerous institutions that transformed and enriched the musical scene. The most important of these was a permanent symphony orchestra. Founded in 1946 as part of the newly centralized New Zealand Broadcasting Service, the National Orchestra gave its first public concert on 6 March 1947. An arduous and extensive programme of touring ensured that it quickly became central to New Zealand's musical life. Its standards rose sharply under the resident conductorships of James Robertson (1954–7) and the enterprising John Hopkins (1957–63), and these gains were consolidated by Juan Matteucci (1964–9) and Brian Priestman (1973–5), with whom the orchestra made its first overseas tour (to Australia in 1974). At Hopkins's urging a National Youth Orchestra was founded in 1959 and an orchestral cadet scheme, later known as the Schola Musica, instituted (1961–89). In 1975, the National Orchestra was renamed the New Zealand SO, and the practice of having a resident conductor gave way to a system of principal and guest conductors, but the broadcasting association lasted until 1988, when the orchestra became an independent, crown-owned entity. It gives around 120 public concerts a year, in addition to broadcasting, theatre and commercial recording work. Overseas tours have included visits to the Hong Kong Arts Festival (1980) and Seville Expo 92. The orchestra also tours nationally and provides an organizational umbrella for the New Zealand Chamber Orchestra, founded in 1987.

Other professional orchestras have developed on a regional basis. The Alex Lindsay String Orchestra, which flourished in the capital between 1948 and 1973, provided the nucleus for what became the Wellington Sinfonia. The Dunedin Sinfonia, born from a largely amateur ensemble formed in 1958, achieved professional status in 1965, and the John Ritchie String Orchestra (1958) provided a catalyst for the eventual creation of the Christchurch SO in 1973. The Symphonia of Auckland (1970) expanded from semi-professional beginnings into the country's second orchestra, the innovatory Auckland Philharmonia.

An influx of European migrants, particularly in the 1940s, helped diversify and enrich New Zealand's musical life. Several were active in promoting the growth of professional chamber music, which began with the founding of the Wellington Chamber Music Society in 1945. Similar societies emerged in other centres, leading to the formation of a national organization, the New Zealand Federation of Chamber Music Societies, in 1950. This promoted tours by distinguished overseas groups, fostered resident ensembles and steadily evolved into a stimulating cultural force. Its activities moved beyond concert promotion to embrace educational programmes, the commissioning of music and a composer-in-residence scheme. In 1987 the organization changed from a federation of

autonomous societies into a centralized national body, [Chamber Music New Zealand](#). The result of a supportive environment has been the formation of several professional chamber ensembles, notably the New Zealand String Quartet (1987).

Opera took longer to become established after 1945. A visit from a strong Italian company under Williamson auspices in 1949 showed that a demand existed, but a resident professional ensemble only began to emerge in 1954, when Donald Munro formed the New Zealand Opera Company. From shoestring beginnings, this grew into the biggest arts organization in the country. Major seasons were given in metropolitan centres, opera with piano visited smaller towns, and live broadcasts took performances into every home. Important productions included David Farquhar's specially commissioned *A Unicorn for Christmas* (1962), the New Zealand premières of *Die Zauberflöte* (1963), *Così fan tutte* (1963), *Porgy and Bess* (1965), *Albert Herring* (1966) and *Fidelio* (1968), and the Australasian professional première of *The Rake's Progress* (1969). The company was at its peak between 1958 and 1966, after which it suffered economic difficulties and went into recession in 1971. A period of semi-professional activity ended with the founding of the short-lived National Opera of New Zealand (1979–83), whose demise was the signal for opera to develop on a regional rather than national basis. Wellington City Opera (now National Opera of Wellington) was launched in 1984 and Canterbury Opera the following year. In Auckland the mantle passed first to the dramatically inventive but musically variable Mercury Opera. Following the building of a new theatre, the Aotea Centre, several semi-professional groups amalgamated to form Auckland Metropolitan Opera in 1990; after a merger with Mercury and several name changes this became Opera New Zealand in 1995.

The scope and quality of musical life in New Zealand has increased dramatically since the 1960s. Many multi-purpose theatres or concert halls have been built to accommodate the increase in performing arts activities (fig.5), accelerated by the growth of festivals, the largest of which is the New Zealand International Festival of the Arts, held biennially in Wellington since 1986. A number of publications, notably Owen Jensen's *Music Ho* (1941–8) and William Dart's *Music in New Zealand* (1988–96, 1998–) helped widen horizons and stimulate debate, while the establishment of specialist collections, such as the Alexander Turnbull Library's Archive of New Zealand Music (founded 1974), encouraged the study of New Zealand's musical past. Tertiary musical education has expanded to embrace performance studies, musicology, ethnomusicology, jazz and popular music, music theatre and composition. Improved instrumental training and a steady infusion of overseas players seeking a better life have contributed to enhanced standards, and though some artists, particularly opera singers, still find it necessary to base themselves overseas, most of them also make frequent appearances at home. The country's strong tradition of instrument making continues. The 'Musical Instruments through the Ages' exhibition in Auckland (1986) displayed the work of 23 New Zealand makers, including several with international reputations. Amateur organizations such as choirs, bands and operatic societies also still thrive. Of particular note is the National Youth Choir (founded 1979), which has made several acclaimed overseas tours, and the National Band of New

Zealand, which won the world title in 1975, 1978 and 1985 and has also toured internationally.

The strongest expression of growing postwar musical self-confidence has been the emergence of a significant number of composers. This is partly the result of increased educational opportunities and new forms of patronage, such as composer residencies and the underwriting of commissions and performances by musical organizations and by the Arts Council of New Zealand/Toi Aotearoa (originally founded as the Queen Elizabeth II Arts Council in 1963). Further encouragement and support has come from the New Zealand branch of the ISCM (1949–66), the Composers' Association of New Zealand (founded 1974), the Composers' Foundation (1981) and the New Zealand Music Centre (1991). Radio has been crucial in helping composers reach a wider audience. Four stations modelled on the BBC Third Programme were established in the 1950s and linked as a network from 1963 onwards. This network, known as Concert FM, has consistently championed New Zealand music and performers and has been a major force in the country's cultural development. Recording companies, notably Kiwi/Pacific International (founded 1978), Ode (1968) and Ribbonwood (1989) have also helped propagate New Zealand music, as have publishers such as the Waiteata Music Press, which issued its first scores in 1967, and Nota Bene (1979).

Many composers have also derived inspiration from the example of Douglas Lilburn (*b* 1915). In 1946 he argued for 'a living tradition of music created in this country', and the exactness and economy with which he evoked a sense of place in seminal works such as *Landfall in Unknown Seas* (1942) was crucially important, particularly to the first postwar generation of composers, which included Edwin Carr, David Farquhar, Larry Pruden, Ronald Tremain and Anthony Watson, several of whom came under Lilburn's tutelage at the summer Cambridge Music School (founded in 1946). Although most subsequently studied in Europe, the majority returned to work in New Zealand. Farquhar, Tremain and John Ritchie emulated Lilburn in holding university posts and were responsible for teaching many of the next generation. Among this younger group, Jack Body, Christopher Blake, Dorothy Buchanan, John Cousins, Lyell Cresswell, Ross Harris, Jenny McLeod, John Rimmer and Gillian Whitehead have adopted a wide variety of musical styles. Lilburn's establishment of an electronic music studio at Victoria University of Wellington in 1966 was the catalyst for some to embrace modern technology, including computer techniques. Others have absorbed the sounds of Asia and the Pacific and combined these with European influences. Though most of these composers chose to live and work in New Zealand, several opted for overseas careers. By contrast, the members of the next, predominantly university-trained generation, born in the 1950s and 1960s, enjoy a greatly enhanced range of opportunities in their own country. Eve de Castro-Robinson, John Elmsley, Gareth Farr, David Hamilton, Nigel Keay, Martin Lodge, Christopher Norton, Anthony Ritchie and John Young are no less eclectic than New Zealand composers of previous generations, but their frame of reference tends to be focussed on the Asia-Pacific region, and their 'New Zealandness' no longer involves a search for identity but is a subconscious certainty.

## New Zealand, §II: Traditional music

### BIBLIOGRAPHY

- E.C. Simpson:** *A Survey of the Arts in New Zealand* (Wellington, 1961)
- S.P. Newcomb:** *Music of the People: the Story of the Band Movement in New Zealand, 1845–1963* (Christchurch, 1963)
- P. Norman:** *Bibliography of New Zealand Compositions* (Christchurch, 1980, 3/1991)
- D. Lilburn:** *A Search for Tradition* (Wellington, 1984)
- B.W. Pritchard:** *Selected Source Readings on Musical Activity in the Canterbury Settlement, 1850–1880* (Christchurch, 1984)
- D.R. Harvey:** *A Bibliography of Writings about New Zealand Music Published to the End of 1983* (Wellington, 1985)
- J.M. Thomson:** *Into a New Key: the Origins and History of the Music Federation of New Zealand 1950–1982* (Wellington, 1985)
- J. Tonks:** *The New Zealand Symphony Orchestra: the First 40 Years* (Auckland, 1986)
- R.H.B. Hoskins:** *An Annotated Bibliography of Nineteenth Century New Zealand Songbooks* (Christchurch, 1988)
- E. Kerr:** *Our Music* (Wellington, 1989)
- S. Shieff:** 'Building a Culture: Music in New Zealand in the 1940s', *Music in New Zealand*, no.7 (1989–90), 38–45
- A. Simpson, ed.:** *Opera in New Zealand: Aspects of History and Performance* (Wellington, 1990)
- J.M. Thomson:** *Biographical Dictionary of New Zealand Composers* (Wellington, 1990)
- R. Harvey:** *Music at National Archives: Sources for the Study of Music in New Zealand* (Christchurch, 1991)
- J.M. Thomson:** *The Oxford History of New Zealand Music* (Auckland, 1991, 2/1992)
- J.M. Thomson:** 'Sight and Sound: Exhibitions and New Zealand Music 1865–1940', *Music in New Zealand*, no.16 (1992), 34–9, 60
- A. Simpson:** *The Greatest Ornaments of their Profession: the New Zealand Tours by the Simonsen Opera Companies, 1876–1889* (Christchurch, 1993)
- P. Day:** *A History of Broadcasting in New Zealand, i: The Radio Years* (Auckland, 1994)
- A. Simpson:** *Opera's Farthest Frontier: a History of Professional Opera in New Zealand* (Auckland, 1996)
- J. Tonks:** *Bravo! The NZSO at 50* (Auckland, 1996)

For further bibliography see [Auckland](#), [Christchurch](#), [Wellington](#).

## New Zealand Symphony Orchestra.

See [New Zealand](#), §I.

# Ney [nai, nāī, nāy, nay].

Oblique rim-blown flute of the Arab countries, Iran and Central Asia. The term derives from the old Persian for 'reed' or 'bamboo' and by extension 'reed flute'. The instrument has been known in the Near East since antiquity; iconographic and written documents attest its use by the ancient Egyptians in the 3rd millennium bce. A particularly striking example of its use occurs on a ceremonial slate palette (c2900 bce, now in the Ashmolean Museum, Oxford), on which a fox plays the instrument for a dancing giraffe and ibex (see Egypt, §I, 2, fig.1); a Sumerian silver flute dating from 2450 bc has been found in the royal cemetery of Ur in Southern Mesopotamia.

The *ney* of Iran is primarily a classical instrument; it is made of reed with seven nodes, 40 to 80 cm long, and has five finger-holes and one thumb-hole producing the basic pitches  $c'-d'-e'-f'-f\sharp'-g'-a'$  (the  $e$  and  $a$  are a quarter-tone flat). Other notes can be obtained by varying the breath pressure, and the range can thus be extended to two and a half octaves. As the bevelled edge of the mouth-hole is sharp on the inside, it is often covered by a metal band to prevent damage to the instrument. The joints are sometimes made at the nodes of the reed, the tube of which can be decorated with engraving.

Players of the *ney* in Iran place the rim between their teeth, which produces a warmer and more powerful tone; this more difficult technique is a 19th-century development, apparently inspired by the Turkmen *tüydük*. The *ney* is the only wind instrument in the classical Persian orchestra, but its melodic and rhythmic resources fit it equally for solo performance. The great *ney* tradition is preserved at Esfahan, where its repertory (*radif*) includes pieces reserved exclusively for it.

Various popular forms of the instrument are known, made of wood, reed or metal and with various vernacular names, for example the Baluchi *nel*, Turkmen *tüydük* and Kurdish *simsal*.

The *ney* of Azerbaijan is 60 to 70 cm long, and also made of wood, reed, brass or copper, with three to six finger-holes. The player holds the instrument obliquely, with its head in the corner of his mouth. It is now rare; once it was common, particularly as a shepherd's instrument.

The Turkish *ney* is played in classical *fasıl* (art music) and is an important member of the ensembles that play at the ceremonies of the Mevlevi order of Sufis founded by [Jalāl al-Dīn Rūmī](#). It is similar to the Arab *nāy* in construction but has a wooden cap to facilitate blowing and tone-production.

The term 'nāy' is the generic Arabic name for several folk flutes as well as the specific term for the reed flute used in Arab art music. The classical Arab *nāy* consists of an open-ended segment of 'Persian reed' (*Arundo donax*) with six finger-holes in front and one thumb-hole; the edge of the tube at the top is lightly bevelled. The *nāy* tube varies in length from 32 to 81 cm and whatever its size it must contain eight nodes and nine antinodes. The reedpipe from which the instrument is made should be not



less than three years old and the tube must be hard, smooth and compact; the distance between the nodes is taken into consideration. Several instruments can sometimes be made from one long reed stem.

In Arab countries the classical *nāy* is made in several lengths. Each instrument is designated by the name of its fundamental note (given by opening the first hole): *nāy Māhūr* (C), *nāy Dūkāh* (D), *nāy Buselik* (E), *nāy Chargāh* (F), *nāy Nawā* (G), *nāy Husaynī* (A), *nāy ‘Ajām* (B $\flat$ ), *nāy Kardān* (c), and so on. Theoretically, it is possible to have a *nāy* for each semitone of a chromatic scale, and for some quarter-tones; in practice each maker has a restricted number of models to suit the requirements of the music played in his area. Apart from making the *nāy* according to the musician’s individual requirements, there are three methods of placing the fingerholes: this may be done by measuring (*al bahr*), calculation (*al hisāb*) or analogy (*al muqābala*). The *nāy* is difficult to play because the bevelled mouth-hole remains completely open, only partly resting on the lower lip. Musicians often use different sizes of *nāy* during a concert, but a virtuoso can play the three-octave range on one instrument by altering the position of his fingers on the holes, by movements of the lips and head, and by breath control.

The *nāy* is an urban instrument and the only wind instrument used in Arab art music. As part of the *al-takht al-sharqi* (‘oriental ensemble’) found in large Arab towns, it appears alongside the *‘ūd* (lute), the *qānūn* (box zither) and two membranophones: the *daff* (frame drum) and the single-headed *dunbuk*. As a solo instrument it is used for improvisation (*taqsīm*). It also accompanies religious glorifications.

The popular Arab *nāy* may be made of wood, reed or metal, and has many local names including *shabbāba*, *blūr* and *madruf* in the Middle East and *suffāra*, *salāmiyya*, *qasaba*, *kawwāl*, *juwāk* or *fhal* in North Africa. A popular *nāy* does not conform to any rigorous norms. The reedpipe *nāy*, which varies in length from 20 to 80 cm, is not always completely straight. It can be made from one segment of reed which may include three or four nodes with a diameter that varies between 1·5 and 2·5 cm. Three to ten holes are distributed in several different ways but usually begin at the second antinode from the bottom. The upper opening may be bevelled, or it may be capped with a conical metal mouthpiece (as in the *shāqūla* of Dayr az Zawr, eastern Syria). The metal *nāy* is 30 to 40 cm long, and sometimes has a bevelled mouth-hole; it is held and played in the same way as those of reed or wood. Middle Eastern models have six finger-holes and one thumb-hole, while the North African *qasaba* has seven finger-holes and one thumb-hole.

The instrument is also played by the Karakalpak peoples of Central Asia, where it can be made of a variety of materials which are often described by a prefix, for example *agach-nai* (‘wooden *nai*’).

See also [Arab music](#), §I, 7(i); [Iraq](#), §III, 4; [Iran](#), §II, 3.

## BIBLIOGRAPHY

- J. Jenkins and P.R. Olsen:** *Music and Musical Instruments in the World of Islam* (London, 1976), 53–4
- M. Guettat:** *La musique classique du Maghreb* (Paris, 1980)
- S.Q. Hassan:** *Les instruments de musique en Irak et leur rôle dans la société traditionnelle* (Paris, 1980)
- Y. Ron:** 'The Nāy or Arab Flute', *Orbis musicae*, viii (1982–3), 104–8
- J. During:** *La musique iranienne: tradition et évolution* (Paris, 1984)
- A. Movahed:** *The Persian Ney: a Study of the Instrument and its Musical Style* (thesis, U. of Illinois, 1993)

SCHEHERAZADE QASSIM HASSAN, JEAN DURING

## Ney, Elly

(*b* Düsseldorf, 27 Sept 1882; *d* Tutzing, 31 March 1968). German pianist. She was a pupil of Isidor Seiss for nine years at the Cologne Conservatory, after which in 1901 she won the Mendelssohn Prize in Berlin and then continued studies under Leschetizky and Sauer in Vienna. Shortly before Seiss' death in 1905, the year of her official Viennese début, Ney took over his class in Cologne, but after three years abandoned teaching in favour of her concert career. From 1921 she played in the United States, where in the years before the Second World War she established a reputation as a serious and deeply musical artist. Ney made regular appearances with the Leipzig Gewandhaus Orchestra under Nikisch and for sixteen years from 1911 was married to the Dutch conductor Willem van Hoogstraten, with whom in the 1960s she recorded the last three Beethoven concertos. During the 1930s Ney established a piano trio with Max Strub (violin) and Ludwig Hoelscher (cello).

Renowned as a large-scale virtuoso player in her earlier years, she is remembered more especially for the Beethoven and Brahms performances of her middle and later career. In contrast to the massive displays of temperament in her playing, she was also capable of highly sensitive tonal colouring and managed to maintain her finely developed finger technique into old age. Latterly she gave masterclasses at the Mozarteum in Salzburg. She published *Ein Leben für die Musik* (Darmstadt, 1952), which later appeared as *Erinnerungen und Betrachtungen* (Aschaffenburg, 1957).

### BIBLIOGRAPHY

- W. Niemann:** *Meister des Klaviers* (Berlin, 1919, 2/1921)
- C. von Pidoll:** *Elly Ney* (Leipzig, 1942)
- Z. Maurina:** *Begegnung mit Elly Ney* (Memmingen, 1956)
- H. Vogel:** *Aus den Tagebüchern von Elly Ney* (Tutzing, 1979)

JAMES METHUEN-CAMPBELL

## Ney, Joseph Napoléon, Prince de la Moskova.

See Moskova, joseph napoléon ney.

# Neyschl.

See [Neuschel](#) family.

# Neysidler.

See [Neusidler](#) family.

## Nezeritis [[Neseritis](#)], Andreas

(*b* Patras, Greece, 30 Nov 1897; *d* Athens, 19 Nov 1980). Greek composer. He studied the piano with Evlambiou, Wassenhoven and Farandatos at the Patras and Athens conservatories (1917–22), also following courses in harmony, counterpoint and fugue. Lavrangas gave him private lessons in composition and orchestration (c1926–33). In 1957 he was elected vice-president of the League of Greek Composers and in 1967 he succeeded Varvoglis as president. His nationalist music is characterized by a smooth-flowing modal melody that unites a variety of harmonic styles, as in the prelude to the *Five Psalms of David*, a staple of the Greek orchestral repertory. His Symphony no.3 (1969), with its debt to Brucknerian symphonic gesture, represents a sincere confession of religious faith.

### WORKS

(selective list)

Vocal: O vassilias Aniliagos [King Aniliagos] (op, 2, I. Polemis), ?1933, Athens, National State Opera, 27 March 1948; 5 Pss of David (Pss lxxxv, cxxx, cxxii, lvi, cl), S, Mez, T, Bar, chorus, orch, 1945–6; Hero and Leander (op, 3, Grillparzer: *Des Meeres und der Liebe Wellen*, trans. R. Nezeritis), 1947–64, Athens, National State Opera, 12 Nov 1970; 26 songs for 1v, pf

Orch: Dance Suite on Cypriot Themes, 1931; 2 Gk. Rhapsodies, d, a, 1938; Pf Concertino, c, 1938; Ballet Music, str, 1940; Vn Conc., b, 1942–3; Sym. no.1, g, 1948; Sym. no.2, c, ?1957; Conc., str, 1959; Sym. no.3, d, 1969; 3 Sym. Dances [based on nos.1–3 of 5 Dances, pf]

Other inst: 3 Sketches from Childhood, pf, 1922; Str Qt, D, 1937, ?lost; 5 Dances, pf, 1958

### BIBLIOGRAPHY

**G. Leotsakos:** “Hero and Leander”, *Ta néa* (24 Nov 1970)

**G. Leotsakos:** ‘Efyge ki o synthétis Andreas Nezeritis’ [Composer Andreas Nezeritis has passed away], *Théatro*, xi/64–6 (1981), 136 [obituary]

GEORGE LEOTSAKOS

## Nezhdanova, Antonina (Vasil'yevna)

(*b* Krivaya Balka, nr Odessa, 4/16 June 1873; *d* Moscow, 26 June 1950). Russian soprano. She graduated from Umberto Masetti’s class at the

Moscow Conservatory in 1902; that year she was engaged as a soloist at the Bol'shoy, where she remained for nearly 40 years, singing leading roles in Russian and west European operas opposite Sobinov. In 1912 she sang Gilda at the Paris Opéra with the Monte Carlo company. Her other roles included Lyudmila, Tat'yana, Lakmé, the Snow Maiden, Volkhova (*Sadko*), the Queen of Shemakha, Elsa and Rosina. As Glinka's Antonida and Rimsky-Korsakov's Marfa (*The Tsar's Bride*), she achieved a most harmonious musical and dramatic integration.

Nezhdanova was one of the greatest representatives of the Russian school, with a clear, beautiful voice and a coloratura technique of dazzling lightness and brilliance. Her performances were unselfconscious and heartfelt, and she was a subtle, dramatic actress. From 1936 she taught at the Stanislavsky Opera Studio and at the Bol'shoy opera studio, then at the Moscow Conservatory (1943–50).

#### BIBLIOGRAPHY

GV [with discography by J. Stratton and R. Vegeto]

V. Podol'skaya: *A. V. Nezhdanova i yeyo ucheniki: zametki kontsertmeystera* [Nezhdanova and her pupils: notes of an accompanist] (Moscow, 1960)

L. Collingwood: 'Two Famous Russian Singers', *Opera*, xxi (1970), 782–5

G. Polyanovsky: *Antonina Nezhdanova* (Moscow, 1970)

I.M. YAMPOL'SKY

## Nfir.

See [Nafir](#).

## Ngoma [engoma, goma, gomo, ingoma, iŃgoma, ng'oma, ngomba, ngomm, ngomo etc.].

A common term (with many variants) used generically for many kinds of drum among the numerous Bantu-speaking peoples of central, eastern-central and southern Africa. However, 'ngoma' often has a wider meaning, at its widest standing for music and dancing (and the associated feasting), and for ceremonies in which drumming occurs. Because of its use as a general name for drums of various shapes and sizes it often appears in the catalogues of instrument collections (e.g. Boone, 1951).

Among different peoples *ngoma* can variously denote a dance, a drum ensemble, the most important drum of an ensemble, or individual drums. Use of the name is sometimes indicative that drums have special sacred or magical properties. *Ngoma dza midzimu* ('drums of the ancestor spirits') is the term used by the Venda of the Transvaal for spirit possession dances; the bass drum in the accompanying ensemble, a large hemispherical drum with a single head, resembling the two drums with which it is played, is

itself called *ngoma*. Common nomenclature also includes *ngoma* in compound forms, for example, *ngoma ya shina*.

*Ngoma* drums may also be associated with royal power, as was frequently the case, for example, among the kingdom states of central Africa. Among the drum ensembles of [Rwanda and Burundi](#), those usually cited as *iNgoma* were formerly played only for the rulers (Tutsi). They consisted of sets of up to nine laced drums of the Uganda drum type beaten with drumsticks, struck with awesome power and precision to the accompaniment of praise verses. As in many other cases, each drum in the ensemble had its own pitch and special name. In Burundi the ensemble was even larger, up to 25 drums (with single pegged heads) being used in a single set. This ensemble formerly performed only at the court at the behest of the king but like the Rwanda set is now played generally at festive occasions.

#### **BIBLIOGRAPHY**

**P.R. Kirby:** *The Musical Instruments of the Native Races of South Africa* (London, 1934, 2/1965)

**O. Boone:** *Les tambours du Congo belge et du Ruanda-Urundi* (Tervuren, 1951)

**F.J. de Hen:** *Beitrag zur Kenntnis der Musikinstrumente aus Belgisch Kongo und Ruanda-Urundi* (Tervuren, 1960)

**H. Tracey:** *Catalogue of the Sound of Africa Series*, ii (Roodepoort, 1973)

**M. Vuylstèke:** 'Musique du Burundi', OCR 40 [disc notes]

PETER COOKE

## **Nguni music.**

See [South africa](#), §I, 1.

## **Nguyen Thuyet Phong [Nguyen, Phong]**

(*b* Tam Ngai, Vietnam, 9 Aug 1946). Vietnamese performer of traditional music and ethnomusicologist. He began studying music at the age of 5 with his father, followed by formal instruction with master musician Tram van Kien [Muoi Kien] at the age of 10. Eventually he excelled in music for festivals and rituals, chamber and theatrical styles and Buddhist chant, widely performing both vocally and instrumentally. He first studied Western music after moving to Saigon but earned the Baccalaureate degree in Vietnamese literature and philosophy at the University of Saigon. After teaching literature, he became principal of a high school (1970–74), adding music to the curriculum, which was then considered an innovation. After spending 1974–5 in Japan, he emigrated to Paris where he earned the PhD in Ethnomusicology at the Sorbonne (University of Paris), writing a prize-winning dissertation on Vietnamese Buddhist chant under Edith Weber and Trần Văn Khê. After being appointed to the Centre National de la Recherche Scientifique (CNRS), he began working in the USA in 1983, eventually becoming a citizen. He has held positions at UCLA, the

University of Washington, the University of Pittsburgh and Kent State University. Both his performance activities and research have continued with grants from the Social Science Research Council, the Asian Cultural Council, Earthwatch and the National Endowment for the Arts, which awarded him a National Heritage Fellowship in 1997. In 1990, along with Terry E. Miller, he founded the International Association for Research in Vietnamese Music and during the 1990s he conducted comprehensive fieldwork throughout Vietnam, the first person to do so after the end of the war. Nguyen performs internationally and publishes research in both English and Vietnamese. As a professional performer of traditional music and song, he brings to his writing an insider's knowledge, especially with regard to Vietnam's complex modal system. Following the retirement of Trần Voun Khê, Nguyen has become the leading authority on and exponent of Vietnamese music.

## WRITINGS

- 'Restructuring the Fixed Pitches of the Vietnamese *dan nguyet* Lute: a Modification Necessitated by the Modal System', *The Vietnam Forum*, xi (1988), 172–90
- Goi am thanh Viet Nam* [The world of Vietnamese music] (San Jose, CA, 1989)
- with P.S. Campbell:** *From Rice Paddies and Temple Yards: Traditional Music of Vietnam* (Danbury, CT, 1990)
- Textes et chants liturgiques bouddhiques vietnamiens en France* (Kent, OH, 1990)
- ed.:** *New Perspectives on Vietnamese Music* (New Haven, CT, 1991)
- 'Music in Ho Chi Minh City and Southern Vietnam', *Nhac Việt*, i/1 (1992), 21–42
- '**Pre-Twentieth Century Chinese Music Scholarship in Vietnam:** Two Approaches', *Nhac Việt*, i/2 (1992), 61–74
- '**Text, Context and Performance:** a Case Study of the Vietnamese Buddhist Liturgy', *Selected Reports in Ethnomusicology*, ix (1992), 225–32
- '**Searching for Roots and Facts:** a Field Report from Northern Vietnam', *Nhac Việt*, ii/1 (1993), 43–64
- with T.E. Miller:** 'Searching for Roots and Facts: a Field Report from Vietnam', *Nhac Việt*, ii/2 (1993), 7–92
- with P.S. Campbell and A. Reyes Schramm:** *Searching for a Niche: Vietnamese Music at Home in America* (Kent, OH, 1995)
- 'Vietnam', *GEWM*, iv: *Southeast Asia* (New York, 1998), 444–517

## RECORDINGS

- Traditional Instrumental and Vocal Music of Vietnam: Dr. Nguyen Thuyet Phong in Discussion and Performance*, Centre for the Study of World Musics videotape (Kent, OH, 1988)
- Music of Vietnam*, perf. Phong Nguyen Ensemble, World Music Institute WMI-008 (1989)
- Eternal Voices: Traditional Vietnamese Music in the United States*, coll. Phong Thuyet Nguyen and T.E. Miller, New Alliance Records NAR CD 053 (1993)
- Song of the Banyan*, perf. Phong Nguyen Ensemble, Latitudes Music of the World LAT50607 (1997)

## Nias.

See [Indonesia, §VI](#).

## Nibbio, Stefano Venturi del.

See [Venturi del Nibbio, Stefano](#).

## Niblock, Phill

(*b* Anderson, IN, 2 Oct 1933). American composer and multimedia artist. He graduated from Indiana University in 1956 with a degree in economics. After taking up photography, he moved to New York. He joined the Experimental Intermedia Foundation in 1968 (director from 1985) and was appointed to teach film, video and photography at the College of Staten Island, CUNY in 1971. An important early musical influence was Morton Feldman, but the seed of his musical invention was most firmly planted in the mid-1960s when he rode a motorcycle up a hill behind a large truck and was mesmerized by ‘the strong physical presence of the beats resulting from the two engines running at slightly different frequencies’. That experience inspired him to compose music in which loud sustained tones blend and collide, creating almost physically tangible sound. During the 1970s and 80s he constructed pieces by recording instrumentalists playing pitches chosen for their potential to create beats and difference tones, editing and looping these recordings so the sounds had no apparent start or finish, and layering the edited versions over each other. In live performances of his works, musicians move slowly through the concert space, playing sustained tones that interact with recordings. In 1990 he began using digital samplers to create textures of up to 50 layers. His music has frequently been performed during showings of his films.

### WORKS

(selective list)

[all for tape; sources of sounds given in brackets](#)

Tenor, 1970 [t sax]; Str Qt, 1972; Quarterbone, 1973 [trbn]; 3 to 7 – 196, for Vc, 1974; Contrabassoon & Contrabass, 1975; First Performance, 1975 [eng hn]; Vc and Bn, 1975; 261.63 – and –, 1976 [eng hn, vn, b fl, vc]; Long Distance, 1976 [vc]; Descent, 1977 [vc]; Harm, 1977 [harmonica]; 12 Tones, 1977 [db]; Who Can Think of Good, Cute Titles for Every Tune, 1977 [cl]; 4 Arthurs, 1978 [bn]; E for Gibson, 1978 [vc]; 2 Octaves & a Fifth, 1978 [ob]; Timps in E, 1978; Winterbloom, 1978 [b fl]; A Third Trbn, 1979; V & V, 1979 [1v, vn]; Fall and Winterbloom, 1980 [b fl]; Multimusti, 1980 [fl, trbn, db, ob]; B Poore, 1981 [tuba]; Summing I, II, III, IV, 1981 [vc]; Unbridled, 1981 [vc]; According to Guy, accdn [3 versions]; Early Winter, 8 b fl, synth; other works

### BIBLIOGRAPHY

**G. Gronemeyer:** 'Ein radikaler Minimalist: ein Porträt des amerikanischen Klang-technikers Phil Niblock', *MusikTexte*, no.12 (1985), 14–17

**A. Stidfole:** 'That's Your Problem, Not Mine', *Ear*, ix/5–x/1 (1985), 20 [interview]

GREGORY SANDOW (text, bibliography), JOHN ROCKWELL (work-list)

## Nicaragua

(Sp. República de Nicaragua).

Country in Central America. It is the largest of the Central American republics (130,000 sq. km) and encompasses two broad cultural areas, the Atlantic and Caribbean coasts. It is bounded in the north by Honduras, east by the Caribbean, south by Costa Rica and west by the Pacific. 90% of the estimated population of four and a half million live on the western, Pacific Coast region.

I. Historical background

II. Art music

III. Traditional and popular musics

BIBLIOGRAPHY

T.M. SCRUGGS

Nicaragua

### I. Historical background

Archaeological findings and descriptions by *cronistas*, early Spanish writers, are the primary sources for musical practices before sustained European contact. Both are almost entirely restricted to the southern lowlands of the Pacific Coastal zone. The archaeological record indicates two major migrations from central Mexico, that of the Chorotegas, a Mangue-speaking group, and the Nahuatl-speaking Nicarao. Less definite is the place of origin or time of arrival of the smaller Matagalpan group dispersed in the central highland region, which may be of South American origin. Throughout the lowland region, archaeologists have found small tubular and globular duct flutes in different sizes and with a variety of numbers of holes and tunings. In 1523, the Nicarao chieftain Diriangén provided a performance of an ensemble of five flute players for the Spanish conquistador Gil González Dávila before later forcing him back to Costa Rica. Both Chorotegan and Nahuatl communities marked the ending of each calendar year and other occasions with large-scale celebrations that included musical accompaniment for thousands of costumed dancers. In 1540, Giralmo Benzoni witnessed such a large celebration and described the musical instruments as trumpets (*excoletes*), flutes made from both reeds and clay, drums and whistles. He also mentioned *chilchil*, which he termed small bells, similar to *chischiles*, the current name for small bells sewn onto dancers' shoes in several folkdances. Also present in parts of the Pacific Coast was the *teponaztli*, a slit-drum found among Nahuatl-speaking peoples in central Mexico, whence the Nahuatl speakers in Nicaragua originally emigrated; it has long been extinct.



Earthquakes and social upheavals have nearly obliterated such documentation as might have existed of the nation's earlier musical history. In comparison to Guatemala and other larger Spanish colonies, institutionally supported musical activity in colonial Nicaragua was probably at a low level considering the province's lack of strategic importance and economic activity. Colonial documents record a steady payment to priests for masses and other religious services that no doubt required musical performance. Several references establish the penetration of Spanish instruments throughout the Pacific Coast. Colonial writings also attest some retention of pre-European musical practices among the Indian communities that were experiencing increasingly mestizo acculturation. From the late 1850s American travellers, crossing the isthmus to California, provide summary descriptions of several folk music traditions still practised today. The remaining cultural autonomy of indigenous enclaves on the Pacific Coast became severely eroded with the introduction of intensive coffee cultivation in the late 19th century.

There are no musical instruments that can be definitively traced as pre-European survivals, though several percussion instruments share a similarity both with 16th-century descriptions of indigenous instruments and Spanish ones. Examples of this potential double origin are vertical flutes and the *tambor*, a medium-sized, two-headed drum still found in some indigenous enclaves.

The contemporary population of the Pacific Coast is overwhelmingly mestizo, a mixture of indigenous American and European peoples and cultures. Beginning in 1524, the rapid subjugation and near destruction of the Nahuatl and Chorotegan peoples allowed for subsequent pervasive Spanish acculturation. Even the isolated pockets of indigenous communities on the Pacific Coast have all suffered strong mestizo influences. During the colonial period, Africans were brought to replace the exhausted indigenous population for agricultural and mining work. The mixture of this relatively small proportion of African blood in some sections of the Pacific Coast has so thoroughly blended into the general population that presently it is not generally recognized as part of the national make-up, and in fact no African musical stylistic retentions are identifiable. Nicaragua's majority culture, then, forms one part of the general mestizo Pacific Coast culture of Central America that runs from southern Guatemala through the Costa Rica *meseta central*.

Nicaragua

## II. Art music

The first important composers in a classical vein came with the flourishing of the salon tradition in the larger cities towards the end of the 1800s. Waltzes and other European dance-related forms typify the works of this time. Touring zarzuela companies were also highly influential. Composers with some classical training devoted much of their effort towards funeral marches and church-related musical forms. Small music schools that promoted the European art music tradition were founded around the turn of the century in the major cities; the first documentation of Nicaraguan compositions for wind and brass ensembles dates from this period. Pablo Vega Raudes (1850–1919), from Masaya, conducted several bands and a

chamber orchestra, and founded the nation's first school of music in León. The two most significant composers from this period are José de la Cruz Mena (1874–1907) from León and Vega Raudes's son Alejandro Vega Matus (1875–1937) from Masaya. Like his contemporaries, Mena adopted a European academic style that harked back to Haydn for his more classically oriented works, principally several short masses. Most of his works were a type of erudite popular song. Vega Matus led the most celebrated dance and orchestral band of his time, a vehicle for the many foxtrots, one-steps, *paso dobles* and other songs that make up most of his output. Vega Matus also composed many sacred works and short pieces for chamber orchestra. His son, Ramiro Vega Jiménez, directed both his father's ensemble and the prestigious Band of the National Guard. He wrote masses, operettas, overtures and other pieces scored primarily for band. Fernando Luna Jiménez (1853–1936), first violinist in the Orquesta Vega Matus, wrote several masses, requiems, chamber works, nocturnes, as well as the celebrated overture *La cabaña de Lepha*, and the first symphonic work based on Nicaraguan folk material, *El Toro Huaco* op.8.

A more developed attempt at a nationalist use of folk materials, as well as the first composition of extended works for full orchestra, was initiated by Nicaragua's best-known composer, [Luis Abraham Delgadillo](#) (1887–1961). He was a pianist and primarily composed piano pieces and short symphonic works, many of them programmatic in nature. Juan Manuel Mena Moreno (1917–89), founder and director for many years of the Nicaraguan National Choir, remains the nation's most accomplished composer of vocal works in the classical idiom. There has been a dearth of new compositions in the classical idiom in the late 20th century, an outcome of the unfortunate status of performing ensembles in the country. During the early 1980s, scores for the film industry, now defunct, were a new outlet for compositions. Notable among the dozen or so examples of incidental film music is that of the director of the Orquesta de Cámara in the 1980s, Pablo Buitrago, particularly his score for the short film *El Centerfielder*.

The Managua-based Orquesta de Cámara Nicaragüense and the Camerata Bach are the only organizations dedicated to classical music performances. Some semi-classical works are included in the repertory of the Nicaraguan National Choir. The Banda Filarmónica de Managua at times continues the tradition of outdoor concerts, originally established by the pioneering Banda de los Supremos Poderes as early as the 1930s. Most of the nation's small clubs that feature local popular musicians, including New Song performers, are located in Managua.

The bulk of musical education takes place on a private basis and is not found within an institutional framework. Governmental initiative during the Sandinista period (1979–90) established the various Centros Populares de Cultura. Renamed Casas de Cultura after 1990, they continue to play a key role in the country's smaller cities and towns, serving as a locus for a variety of cultural activities, including musical instruction. Music education in primary and secondary schools suffers from a severe shortage of instruments and teachers. There is no musical instruction at any of the nation's universities. The Escuela de Música in Managua only offers instruction to university entry level.

Nicaragua

### III. Traditional and popular musics

1. Caribbean Coast.

2. Pacific Coast.

Nicaragua, §III: Traditional and popular musics

#### 1. Caribbean Coast.

Historically, the Caribbean Coast has had little contact with western Nicaragua and its primary economic and cultural relationship with the outside has been with the greater Caribbean basin. Spanish control was never fully exercised and English influence has been strong. There are six distinct ethnic groups among the estimated current population of 470,000. Positioned along a continuum that runs from Amerindian to African they are: Sumu, Rama, Miskitu, Garífuna and Creole and mestizo; the latter are relative newcomers to the area. In addition, all groups have varying degrees of European mixture, especially Creoles. Mestizos currently constitute approximately two-thirds of the total population and their musical practices from the Pacific Coast have had increasing impact upon previously established groups.

##### (i) Sumu.

The estimated population of 10,000 Sumu currently inhabit tributary headwaters of main rivers on the Caribbean Coast in Nicaragua (part of the northernmost group is also found in Honduras). The Sumu are the most isolated indigenous group within the nation's borders. Once related to the Miskitu, the Sumu share many instruments and musical nomenclature with them. One example is the *lungku* (or *luñku*), a musical bow made from a thin and flexible wooden branch from 50 to 80 cm long and a cord from the dried fibre. Played exclusively by women among the Sumu, the player places the bow in the mouth to act as a resonator and plucks the string with the right hand. Compositions tend to imitate the sounds of animals and are highly individual in nature. Another important shared instrument is the *bratara* or *bara*, a large bamboo flute of up to 2 metres. It is played exclusively by the *sukya*, or shaman, who blows through a mouthpiece formed from birdskin and beeswax during curative rituals, producing a loud, roaring sound from two to four holes along the length of the flute.

Group singing plays an important part in the Sumu life-cycle and daily activities, especially choruses formed by women of a given community. The most important ceremony among the Sumu is the funerary ritual, called *sau* for a woman's death and *sikro* for a man's. Rattles made from round or egg-shaped gourds are principally played by women during the *sau*. The more elaborate *sikro* ceremony, exclusively male, lasts several days. During the first night the *sukya* sings to invoke the spirit of the deceased. The spirit's arrival along a thread attached from the grave to the deceased's house is announced with the sound produced from a type of bullroarer, made from spinning a pole with an attached bamboo strip. The ritual proceeds to dancing accompanied by *bara* reed flutes, the short fifes called *una*, and *pantañ/panatañ* cedar drums. A *pantañ* is an upright, hourglass drum hollowed from a solid block of mahogany or cedar wood,

and used only in this ceremony. The drumhead can be made from a variety of animal skins, including deer, tapir, or even toad or iguana.

The Sumu also use a single-note flute made from the femoral bones of deer, tapir or other large animals used in hunting to lure the agouti. As revealed in its name, the *durum* was originally introduced through contact with the English. It is played with sticks, not hands, and is the most widely used membranophone. Perhaps the previous existence of the *lungku* led to the popularity of the *yusap*, or trumpet, also originally introduced by Europeans.

### **(ii) Rama.**

The Rama have been reduced to a community of less than 700. They have suffered significant deculturation, including language loss. There are no published studies on their musical practices.

### **(iii) Miskitu.**

The Miskitu population totals approximately 170,000, of which 120,000 reside within the borders of Nicaragua and 50,000 in Honduras, together with a scattering of families in Managua, Nicaragua and along the coast in north-eastern Costa Rica. Contemporary Miskitu identify themselves and are considered by outsiders as essentially of Amerindian descent but in the last five centuries they have mixed extensively with Europeans and Africans.

The principal secular form of music is called *kitalawana* (from *kitar* and *lawana*, song) or *tiun*. *Tiun* are songs composed by men and their lyrical content centres on a woman. Most often the sentiments expressed are ones of love, longing and desire, but a range of emotions can be represented, including strong negative feelings. The songs can be accompanied by one or more *kitars* and/or guitars. The *kitar* (from 'guitar') is a handmade plucked wooden lute. Its strings were once made from catgut but nowadays are purchased commercially. Although the pegbox is designed for six strings, the *kitar* used by young people to accompany their *tiun* customarily has fewer strings. Additional percussion instruments accompany *tiun*: *kritas* (scrapers) and *aras napats* (horses' jawbones). The strong impact of centuries of European contact and an intensive European missionary presence are clearly evident in the melodic design and full use of functional harmony. *Tiun* melodies are sung solo or harmonized in an approximate pattern of parallel 3rds and 6ths. Vocal style can vary from a forceful production that borders on shouting to a relaxed, often plaintive style where the singer cracks his voice at the end of phrases. Tonality is overwhelmingly major. Metres can be 3/4 or 4/4 at a moderate to slow tempo. Dotted rhythmic accompaniment is pervasive.

The Miskitu funerary ritual, *sikru*, was probably once identical to the Sumu *sau* and *sikro*, but transformed over time from the Miskitu's increased outside contact. The *sikru* has suffered from repression by Moravian Christian missionaries. For example, the *kungbi* is a large drum probably resulting from contact with the population of African descent on the coast. It measures 40 to 50 cm in diameter, is one to one and a half metres in length and is made from the hollowed-out section of a *yulo* (mahogany) log.

The drum is laid upon the ground and the player sits astride it, beating the deerskin head with his hands to accompany the singer who sits immediately behind him. The *kungbi* has traditionally been used in the *sikru* ritual. The influence of the Moravians, who have attacked the drum as demonic, has diminished its ritual presence and resulted in the *kungbi* being used above all for secular entertainment.

The *sikru* ceremony contains women's laments around the body of the deceased and at burial. The dance of the *sukia*, or shaman, is accompanied by one or more *kitars*, *drita* (rasps), *insuba* (rattles) and *arasnapats* (jawbones). At the same time, younger men perform their own *tiun*, accompanied by the same instrumentation. Contemporary ritual celebrations have also incorporated portable radios and record players, thereby combining popular music forms with traditional music.

#### **(iv) Garífuna.**

The current estimated population of 2000 Garífuna, or black Caribs, are descendants from the mixed Carib and African people exiled from St Vincent to the island of Roatán, Honduras, in 1797. Nicaraguan Garífuna migrated from Honduras and Belize during the later half of the 19th century. Nicaraguan Garífuna are relatively acculturated to mestizo and Creole culture compared to the larger communities in Honduras and Belize. Salient among the musical practices of the Nicaraguan Garífuna is the curative *walagallo* ritual (Suco Campos, 1987). The music and dance of this ceremony closely parallels similar ones among other Garífuna on the Caribbean Coast. Studies of Garífuna music have been on these larger Garífuna populations north of Nicaragua in Belize and Guatemala.

#### **(v) Creole.**

The Creole population on the Caribbean Coast, totalling approximately 40,000, is concentrated primarily in urban areas. Creoles arrived in two migrations, one over several centuries as slaves and escaped slaves of the English, and a more recent migration primarily from Jamaica since the late 1800s. In contrast to mestizos, Creoles are overwhelmingly Moravian Protestants and speak a creole English. There are no published studies on Creole music beyond occasional reporting on annual festivities in the national press.

Moravian hymnody remains a central musical outlet in the Creole community. West Indian influence is reflected in the most common musical form, usually referred to as *mento*, which clearly resembles Jamaican *mento*. These songs are characterized by duple metre, moderate tempo, major tonality, syncopated rhythmic accompaniment, open vocal style and a basic structure of alternating verse and chorus. The instrumentation reflects the Creoles' common cultural links with other parts of the English-speaking Caribbean: banjo, asses' jaw, washpan (wash tub) bass, scraper, guitar and, more recently, accordion. Claves, bongos and congas are also occasionally added. Lyrics typically describe an actual local event, frequently laced with satire.

The maypole, roughly similar to the English version, is performed in conjunction with other festivities to celebrate the earth's fertility. These

celebrations close with another traditional dance, the *tulu lulu* (or *tulululu*), accompanied by the song of the same name. Maypole dance style was transformed into a sensual, popular dance form that became nationally popular in the 1970s and especially the 1980s under its Spanish name *palo de mayo*. Strongly influenced by modern *soca* (see [Trinidad and Tobago](#)), *palo de mayo* conserves much of the acoustic *mento*-based style, such as lyrics, basic melodies, chordal patterns and other musical elements, but it transforms the earlier style by increasing tempos and substituting the banjo, wash-tub bass and accordion with a popular music instrumentation of trap drums, horn sections and electric instruments, including electric bass, organ and/or synthesizer. Reggae music also has a following on the Caribbean Coast, where it is often called 'Rasta'.

Nicaragua, §III: Traditional and popular musics

## 2. Pacific Coast.

The Spanish musical stylistic foundation of Nicaragua's folk and popular music is clearly evident throughout the Pacific Coast, notable by a marked preponderance of 3/4 and 6/8 metres and the characteristic harmonization of melodic lines in 3rds. The six-string Spanish guitar is by far the most popular and widely distributed instrument. One or more guitars accompany lyrical songs, sung solo or in duet, throughout the region.

The Pacific Coast can be roughly divided into two demographic areas, the mountainous northern and central regions and the populous southern zone.

### (i) Northern regions.

Duo guitar instrumental pieces have been cultivated in Nuera Segovia and neighbouring northern regions more than in other parts of the country. The *mazurka segoviana* is the most popular form for these instrumental guitar duos. Performed in triple metre at a slow tempo, this music and associated dance were introduced into the northern coffee-producing regions by Central European immigrants in the late 19th century. Instrumental ensembles centred around a *violín de talalate* (named after the soft, white *talalate* wood famed for ease of carving into the appropriate shape) and one or more guitars perform a variety of musical genres, including mazurkas. The musical style of the *violín de talalate*, similar to the region's vocal aesthetic, emphasizes glissandos in the melodic ornamentation and favours a thin, sometimes raspy sound. The *quijongo* monochord, of African origin, has been limited to the zone close to the Honduran border and at the present time is practically extinct.

Approximately 20 *romances* can be found throughout the Pacific Coast that closely retain the original Spanish melodic and lyrical form, though most exist with more than one variation. *Romances* in Nicaragua roughly adhere to the standard form of four octosyllabic lines per stanza and range from four to 12 stanzas in length. The Nicaraguan *corrido*, sometimes referred to as the *corrido nacional*, developed following the basic form as the Spanish *romance*. Both *romances* and *corridos* are frequently identified by other names, such as *versos*, *historias*, *coplas* and *canciones*. All types of *romances* and *corridos* are overwhelmingly in a major key, with a small melodic range and typical descending melodic ending leading to the tonic.

A number of *corridos* can be dated to the first half of the 19th century. Some of the best-known *corridos* stem from the military and political struggle of Augusto C. Sandino in the northern regions (1928–33). *Corridos* about Sandino survived the repression of successive Somoza family-controlled governments and a few regained national prominence with the triumph of the Sandinista Revolution in 1979. In these songs, the impact of the Mexican revolutionary *corrido* is clearly evident in both lyric content and musical material, including several borrowed melodies.

### **(ii) Southern region.**

Small vertical flutes and double-headed drums, sometimes played by one musician in pipe and tabor fashion, accompany many of the dances performed at annual patron saint's day celebrations. Although this drum and flute instrumentation may originate from similar Spanish folk traditions, the musical content at this time is clearly of local origin.

In the low-lying coastal plains on the Pacific Coast, the *sones* (song forms) of the traditional repertory of the *marimba de arco* (marimba with a bowed wooden arc) accompany the most widespread folkdance. The diatonic, 22-keyed *marimba de arco* is the most distinctive instrument in the lowland region and the only one of African origin. It is always played solo. The musician sits within the arc and the frame rests on his knees. He is flanked with a metal-stringed guitar and smaller four-string *guitarrilla* to form the common trio instrumentation. Pieces considered *música folklórica*, i.e. the repertory for accompanying the traditional dance, are marked by major tonality and either *ABAB* or *ABABA* structure. The rhythmic feel of the ensemble often clouds the distinction between 6/8 metre and 3/4. In Nicaragua, unlike other Central American countries, *cumbias* and other popular dance forms are also performed by *marimba de arco* trios for entertainment.

European brass and wind instruments used in military bands gradually became adopted by larger sectors of the population, eventually forming the contemporary *bandas de chichero* that are omnipresent in the lowland Pacific Coast zone. During rodeos and religious festival processions, *bandas de chicheros* perform *sones de toro*, or *cacho*, dance and bullfight songs whose origin may vary from folksongs of anonymous authorship to military marches or adaptations of popular songs.

*Cantos a la Purísima*, *alabanza* praise-songs to the Virgin, are sung from door to door during the Christmas season. Most *sones de pascua*, or villancicos, began as written compositions for *bandas*, though many are now passed on in oral tradition.

Any direct connection these traditional musics may have had with Spanish forms, e.g. the derivation of *sones de toro* from Spanish bullfight music, has disappeared as a distinctive national musical style and repertory have developed. Nicaraguan versions of Mexican *mariachis* and *trios* date from their arrival via records and films in the 1930s and remain popular.

### **(iii) Popular music.**

Throughout the Pacific Coast the *canción ranchera* (folk and popular song genre) and other central and northern Mexican forms have become deeply rooted. The *son nica* (from *nicaragüense*), popular since the 1940s, was deliberately created as a Nicaraguan antidote to continued Mexican musical influence. Important performing composers in this style include Camilo Zapata (b 1917), credited as the originator of the *son nica*, Víctor Manuel Leiva (b 1925), Jorge Isaac Carvallo (b 1927) and Otto de la Rocha (b 1936). The rise in importance of Latin American New Song in Central America, sometimes dubbed *volcanto* (from combining *volcán*, volcano, and *canto*, song), has paralleled the nation's political upheavals beginning in the mid-1970s. Carvallo's 'Campesino' was the first recorded protest song (1964), but Carlos Mejía Godoy (b 1943) first established political song as an important genre. The musical style of his younger brother, Luis Enrique Mejía Godoy (b 1945), typifies that of other younger *volcanto* musicians in his use of electric instrumentation and eclectic array of continental musical influences.

Nicaragua

## BIBLIOGRAPHY

### and other resources

- GEWM*, ii ('Miskitu', 'Nicaragua'; T.M. Scruggs)
- D.G. Brinton:** *The Güegüence: a Comedy Ballet in the Nahuatl-Spanish Dialect of Nicaragua* (Philadelphia, 1883/R)
- C.N. Bell:** *Tangweera: Life and Adventures among Gentle Savages* (London, 1899/R)
- S.K. Lothrop:** *Pottery of Costa Rica and Nicaragua*, i (New York, 1926)
- E. Conzemiús:** *Ethnographical Survey of the Miskito and Sumu Indians of Honduras and Nicaragua* (Washington DC, 1932)
- R. de Belausteguigoitia:** *Con Sandino en Nicaragua: la hora de la paz* (Madrid, 1934/R)
- R. d'Harcourt:** 'Sifflets et ocarinas du Nicaragua et du Mexique', *Journal de la Société des américanistes de Paris*, new ser. xxxiii (1941), 165–74
- E. Mejía Sánchez:** *Romances y corridos nicaragüenses* (Mexico City, 1946/R)
- L.A. Delgadillo:** 'La música indígena y colonial en Nicaragua', *Revista de estudios musicales*, i/3 (1949–50), 43–60
- R. d'Harcourt:** 'Ocarinas du Nicaragua', *Journal de la Société des américanistes*, new ser., xi (1951), 241–4
- D. Stone:** 'Synthesis of Lower Central American Ethnohistory', *Handbook of Middle American Indians*, iv: *Archaeological Frontiers and External Connections*, ed. G.F. Ekholm and G.R. Willey (Austin, 1966), 209–33
- E. Peña Hernández:** *Folklore de Nicaragua* (Masaya, 1968, 2/1986)
- M.W. Helms:** *Asang: Adaptations to Culture Contact in a Miskito Community* (Gainesville, FL, 1971)
- D. Stone:** *Arqueología de la América Central* (Guatemala City, 1976)
- T. Agerkop:** 'Música e los Miskitos de Honduras', *Folklore americano*, no.23 (1977), 7–37
- S. Cardenal Argüello:** disc notes, *Nicaragua: música y canto* Banco de America BALD 011 to 019 (1977, 1992)



- G. Fernandez de Oviedo y Valdés:** *Centroamérica en los cronistas de Indias: Oviedo* (Managua, 1977)
- P.A. Cuadra and F. Pérez Estrada:** *Muestrario el folklore nicaragüense* (Managua, 1978)
- R. Velásquez and T. Agerkop:** *Miskitos – Honduras* (Caracas, 1979)  
*Boletín nicaragüense de bibliografía y documentación* [Managua], no.48 (1982)
- R. Pring-Mill:** 'The Uses of Revolutionary Song: a Nicaraguan Assessment', *Popular Music*, vi (1987), 179–90
- I. Suco Campos:** *La música en el complejo cultural del wallagallo en Nicaragua* (Havana, 1987)
- R. Velásquez:** *Chamanismo: mito y religión en cuatro naciones étnicas de América aborigen* (Caracas, 1987)
- G. Grossmann:** *La Costa Atlántica de Nicaragua* (Managua, 1988)
- R. Velásquez:** 'Instrumentos musicales pertenecientes a la cultura Miskita', *Organología del folklore hondureño*, ed. J. Muñoz Tábora (Tegucigalpa, 1988), 105–24
- D. Craven:** *The New Concept of Art and Popular Culture in Nicaragua since the Revolution in 1979* (Lewiston, NY, 1989)
- T.M. Scruggs:** Review of *¡Nicaragua presente! Music from Nicaragua Libre*, coll. J. McCutcheon, Rounder Records 4020/4021 (1989), *LAMR*, xii (1991), 84–96
- F.W. Lange and others:** *The Archaeology of Pacific Nicaragua* (Albuquerque, 1992)
- T.M. Scruggs:** 'Central America: Marimba and Other Musics of Central America', *Music in Latin American Culture: Regional Traditions*, ed. J.M. Schlechter (New York, 1999), 80–125
- T.M. Scruggs:** "'Let's Enjoy as Nicaraguans": the Use of Music in the Construction of a Nicaraguan National Consciousness', *EthM*, xliii (1999), 297–321

### recordings

- Nicaragua: música y canto*, coll. S. Cardenal Argüello Banco de America BALD 011 to 019 (1977, 1992) [incl. notes by S. Cardenal Argüello]
- Guitarra Armada*, perf. C. and L.E. Mejía Godoy, Indica S.A. [Costa Rica] MC-1147 (1979); reissued on ENIGRAC MC-015 and MC-1147 (1980); Rounder Records 4022 (1988)
- La misa campesina*, perf. C. Mejía Godoy and El Taller de Sonido Popular, ENIGRAC NCLP-5012 (1980)
- Music of the Miskito Indians of Honduras and Nicaragua*, coll. D.B. Stiffler, Folkways 4237 (1981)
- Amando en tiempo de guerra/Loving in Times of War*, perf. L.E. Mejía Godoy and Mancotal, Redwood Records 8805 (1988)
- Nicaraguan Folk Music from Masaya*, coll. T.M. Scruggs, Flying Fish 474 (1988) [incl. notes by T.M. Scruggs]
- ¡Nicaragua presente! Music from Nicaragua Libre*, coll. J. McCutcheon, Rounder Records 4020/4021 (1989) [incl. notes by J. McCutcheon]
- Black History/Black Culture*, perf. Soul Vibrations, Aural Tradition ATRCD 118 (1991)
- 'Nicaragua', *The JVC/Smithsonian Folkways Video Anthology of Music and Dance of the Americas*, ed. T. Fuji'i (Washington, DC, 1995)

# Niccolini, Giuseppe.

See Nicolini, Giuseppe.

## Niccolò da Perugia [Nicolaus de Perugia, Magister Sere Nicholaus Prepositi de Perugia, Niccolò del Proposto, Ser Nicholo del Proposto]

(fl Florence, 2nd half of the 14th century). Italian composer. The only firm biographical information is a note referring to him in 1362 as a visitor, together with Ser Gherardello, to the Florentine monastery of Santa Trinita. The fact that Niccolò set to music several texts by Sacchetti suggests that some of his works must have been composed in Florence between 1354 and 1373. Whether he is identifiable with the Ser Niccolò who was a singer of *laude* in Florence in 1393 is uncertain (see D'Accone, 1969, and Wilson, 1997). To judge from his name, Niccolò came from Perugia where his father was provost (for an identification, see Di Bacco, 1991). He may well have been acquainted with his contemporary Bartolino da Padova, for they both set the madrigal *La fiera testa* to music. Despite the allusion in the text of this work to the coat of arms of the Visconti family (i.e. the viper: 'La fiera testa che d'uman si ciba'), and the quotation of their motto in the last line ('soffrir m'estoit'), the text is probably directed against the Visconti; the piece may have been composed in Perugia during the period of the hostilities between Florence and Milan between 1397 and 1400. It has been suggested, on somewhat tentative grounds, that Niccolò had a son who was the composer of the ballata *Donna, posso io sperare*; its musical style and metrical features are certainly very different from the other ballatas, and the manuscript bears the inscription 'Ser Niccholay prepositi'. Apart from texts by Sacchetti, Niccolo set poems by Soldanieri and Stefano di Cino.

The composer's surviving works are all to be found in Tuscan manuscripts: 36 pieces, of which 23 *unica*, in the Squarcialupi Codex ( *I-FI* 87; see illustration); 13, with four *unica*, in *GB-Lbl* Add.29987; six in *F-Pn* it.568; one in *I-Fn* 26; two, of which one *unicum*, in *I-La* 184. His name was mentioned by Sacchetti in connection with further works – two madrigals and three ballatas – whose music is now lost. Some pieces were referred to by Prudenzani, and some exist (presumably through textual adaption) as *laude* – both indications of their popularity; several of the texts of his ballatas have also come down to us in manuscripts of poetry. The madrigals and cacce, which are with one exception all two-voice, were directly influenced by the works of Giovanni da Cascia and particularly Jacopo da Bologna. Part-crossing does not occur at all in the madrigals, and isolated examples of imitation are confined mainly to the ritornellos, where a change of mensuration is usually involved. The untexted

monophonic link passages that occur between the lines of the madrigal text reveal Jacopo's influence in particular. A peculiarity of Niccolò's style is the provision of different music for two madrigal strophes (see *Cogliendo per un prato, O giustizia, O sommo specchio, Virtù, loco non ci*). In the single three-voice madrigal, there is constant shifting of text between the three parts – a direct contrast to the almost completely simultaneous articulation of syllables in the two-voice pieces. With the exception of *Io vegio in gran dolo, l' son tuo, donna* and *Molto mi piace*, in the two-voice ballatas both voices are supplied with text. The shorter or longer melismas frequently encountered on the first or penultimate syllable of a line are presumably an indication of madrigal influence. *Dio mi guardi* is an exception to this; it is almost totally syllabic and very similar to a *lauda*.

The 'minime' and 'piccole' ballatas (ballatas with a one-line *ripresa*; described by Antonio da Tempo, 1332, and by Gidino da Sommacampagna 1381–4), should be regarded as a speciality of Niccolò. These pieces are short, aphoristic and often with a moralizing content. *Donna, posso io sperare* is set out in dialogue form; *Chiamo, non m'è risposto* also contains elements of dialogue, and *l' son tuo, donna* is a dialogue from a textual (but not a musical) point of view. The tenor of *Il meglio è pur tacere* is possibly a folksong-like *cantus prius factus*. The simple setting of these short ballate and dialogues is evidence of the Florentine 'gusto borghese' (Li Gotti) which found particular expression in the work of Niccolò and of Andreas de Florentia.

## WORKS

Editions: *Der Squarcialupi-Codex Pal. 87 der Biblioteca Medicea Laurenziana zu Florenz*, ed. J. Wolf (Lippstadt, 1955) [W] *Italian Secular Music*, ed. W.T. Marocco, PMFC, viii (1972) [M]

### ballatas

- Benché partir da te, 2vv, W 146, M 101 (?Debenedetti, no.35; lauda contrafactum: 'Benedetto colui')
- Ben di fortuna (N. Soldanieri), 2vv, W 139, M 103
- Chiamo, non m'è risposto, 2vv, W 120, M 105
- Chi 'l ben sofrir (F. Sacchetti), 2vv, W 138, M 106
- Ciascun faccia per sé (Soldanieri or A. Pucci), 2vv, W 141, M 107
- Dè, come ben mi sta, 2vv, W 146, M 126 (text inc.)
- Dio mi guardi, 2vv, W 136, M 127 (text similar to a lauda; lauda contrafactum: 'Signor, merzé ti chieggio')
- Donna, posso io sperare, 2vv, M 128 (dialogue ballata)
- Egli è mal far, 2vv, W 121, M 130
- Il meglio è pur tacere, 2vv, W 120, M 131
- Io vegio in gran dolo, 2vv, M 132 (text inc.)
- l' son tuo, donna, 2vv, M 136 (text, but not music, in dialogue form)
- La donna mia, 2vv, W 149, M 139 (Debenedetti, no.48)
- Mentre che 'l vago viso, 2vv, W 138, M 145
- Molto mi piace, 2vv, W 125, M 147 (?Debenedetti, no.34)
- Non più dirò, 2vv, M 153
- Non si conosce 'l bene, 2vv, W 129, M 154 (text inc.)
- Non so che di me fia, 1v, W 133, M 155

Sempre con umiltà, 2vv, W 140, M 183 (text inc.; perhaps experimental)

Stato nessun ferm'à, 2vv, W 140, M 191

Tal sotto l'acqua, 2vv, W 133, M 194 (reading in *I-La* 184 very different from that in *I-FI* 87)

### madrigals

Cogliendo per un prato, 2vv, W 148, M 109 (2nd stanza has new music)

Come la gru (Sacchetti), 2vv, W 144, M 112

Come selvagia fera (Sacchetti), 2vv, W 141, M 114

l' son c'a seguitar, 2vv, W 155, M 133

It'a veder ciascun, 2vv, W 145, M 137

Nel meço già del mar (Sacchetti), 2vv, W 119, M 148 (lauda contrafactum: 'Nel meço a due ladron')

Non dispregiar virtù (Stefano di Cino), 2vv, W 134, M 151

O giustitia regina (?Boccaccio), 2vv, W 128, M 156 (2nd stanza has new music)

O sommo specchio, 3vv, W 150, M 159 (2nd stanza has new music)

Povero pellegrin (Sacchetti), 2vv, W 127, M 172 (?Debenedetti, no.25)

Qual perseguita, 2vv, W 125, M 174 (Senhal: 'Isabella')

Quando gli raggi, 2vv, W 137, M 177

Rott'è la vela, 2vv, W 135, M 179

Tal mi fa guerra (?Soldanieri), 2vv, W 142, M 192

Vidi com'a [A]mor, 2vv, W 147, M 196

Virtù, loco non ci à (Soldanieri), 2vv, W 154, M 198 (2nd stanza has new music)

### cacce

Da poi che 'l sole, 3vv, W 121, M 117

La fiera testa, 3vv, W 152, M 141 (?Petrarch; metrically, a madrigal; Italian-Latin-French text)

Passando con pensier (Sacchetti), 3vv, W 129, M 165

State su, donne (Sacchetti), 3vv, M 184

### lost works

all cited by Sacchetti

Ballatas: Chi vide più bel nero; Di diavol vecchia; Lasso, s'io fu' già preso

Madrigals: Corendo giù del monte; Una angelletta

### BIBLIOGRAPHY

**S. Debenedetti, ed.:** 'Il "Sollazzo" e il "Saporetto" con altre rime di Simone Prudenzi d'Orvieto', *Giornale storico della letteratura italiana*, suppl.xv (Turin, 1913)

**N. Pirrotta:** 'Il codice di Lucca, III: il repertorio musicale', *MD*, v (1951), 115–42, esp. 122

**K. von Fischer:** *Studien zur italienischen Musik des Trecento und frühen Quattrocento* (Berne, 1956)

**F.A. D'Accone:** 'Le compagnie dei Laudesi in Firenze durante l'Ars nova', *L'Ars Nova italiana del Trecento: Convegno II: Certaldo and Florence 1969* [*L'Ars Nova italiana del Trecento*, iii (Certaldo, 1970)], 253–80

**G. Corsi, ed.:** *Poesie musicali del Trecento* (Bologna, 1970), xliii, 95–116

**F.A. D'Accone:** 'Music and Musicians at the Florentine Monastery of Santa Trinità, 1360–1363', *Quadrivium*, xii/1 (1971), 131–51

**S.K. Kelly:** *The Works of Niccolò da Perugia* (diss., Ohio State U., 1974)

- M.T. Brasolin:** 'Proposta per una classificazione metrica delle cacce trecentesche', *La musica al tempo del Boccaccio e i suoi rapporti con la letteratura: Siena and Certaldo 1975* [*L'Ars Nova italiana del Trecento*, iv (Certaldo, 1978)], 83–105
- F.A. Gallo:** 'The Musical and Literary Tradition of Fourteenth-Century Poetry Set to Music', *Musik und Text in der Mehrstimmigkeit des 14. und 15. Jahrhunderts: Wolfenbüttel 1980*, 55–76
- A. Mazzantini:** 'Le ballate di Niccolò da Perugia', *L'Ars Nova italiana del Trecento*, v, ed. A. Ziino (Palermo, 1985), 179–95
- F. Brambilla Ageno, ed.:** Franco Sacchetti: *Il libro delle rime* (Florence and Perth, 1990)
- G. Di Bacco:** 'Nuove osservazioni sul codice di Londra (British Library, MS Additional 29987)', *Studi musicali*, xx (1991), 181–234
- F.A. Gallo, ed.:** *Il codice Squarcialupi* (Florence, 1992) [incl. K. von Fischer: 'Le biografie', i, 127–44; N. Pirrotta: 'Le musiche del codice Squarcialupi', i, 193–222]
- G. Carsaniga:** 'An Additional Look at London Additional 29987', *MD*, xlviii (1994), 283–97
- B.McD. Wilson:** 'Madrigal, Lauda, and Local Style in Trecento Florence', *JM*, xv (1997), 137–77
- G. D'Agostino:** 'La tradizione letteraria dei testi poetico-musicali del Trecento', *Studi su Francesco Landini e la musica del suo tempo in memoria di Nino Pirrotta*, ed. M.T.R. Barezzani and A. Delfino (Florence, forthcoming)

KURT VON FISCHER/GIANLUCA D'AGOSTINO

## Niccolò Patavino [Niccolò da Padova, Nicolaus de Albis]

(d 1516). Paduan composer and priest. He spent much of his career with Lucrezia Borgia, daughter of Pope Alexander VI. He was apparently already in her services in Rome during the very late 15th century, for he and a companion accompanied her from that city to Ferrara for her wedding in January 1502 to Alfonso I d'Este, oldest son of Duke Ercole I d'Este. 'Niccolò da Padova, cantore', with an annual salary of 96 lire, remained with Lucrezia until at least 1511, when he was included in a list of benefices as 'Messer Nicolò, cantore de la duchessa'. He appears to have left her services just after this: in April 1512 Lucrezia, apparently ignorant of his whereabouts, asked Francesco Gonzaga of Mantua to aid 'Niccolo cantor'. Like other Ferrarese musicians who departed the city during this period, he must have journeyed to Rome to join the services of the new music-loving Pope, Leo X. He is probably identical with the 'Nicolaus de Albis' (called 'clericus Paduanus') who entered the private chapel of Leo in 1513. He died in May 1516.

Niccolò is the author of 17 frottole, all of which first appeared in Petrucci's second through sixth frottola books (RISM 1505<sup>3</sup>, 1505<sup>4</sup>, 1505<sup>5</sup>, 1505<sup>6</sup> and 1506<sup>3</sup>). They represent works heard and sung by the Borgia duchess. He is also assuredly the 'Don Niccolò' who contributed two or three works to Petrucci's *Laude, libro secondo* (1508<sup>3</sup>); both *Ben serà crudel e ingrato* and *Salve, croce, unica spene* were written for Good Friday. Both are also

corporate prayers, adopting the plural rather than the singular voice and were probably intended for one of the elaborate processions held in Ferrara during Holy Week. The third lauda, *Senza te, madre Maria*, is printed twice in Petrucci's book, once with this text and ascribed to 'D. Niccolò' and once with the text *Vengo a te, madre Maria* and ascribed to 'Jacobus Folianus Mutinensis'.

## BIBLIOGRAPHY

- K. Jeppesen:** *Die mehrstimmige italienische Laude um 1500* (Copenhagen and Leipzig, 1935)
- R. Schwartz, ed.:** *Ottaviano Petrucci: Frottole, Buch I und IV*, Publikationen älterer Musik, viii (Leipzig, 1935/R)
- G. Cesari and others:** *Le frottole nell'edizione principe di Ottaviano Petrucci*, IMA, 1st ser., i (1954)
- H.-W. Frey:** 'Regesten zur päpstlichen Kapelle unter Leo X', *Mf*, ix (1956), 46–57, esp. 48
- C. Gallico:** *Un libro di poesie per musica dell'epoca d'Isabella d'Este* (Mantua, 1961)
- B. Disertori:** *Le frottole per canto e liuto intabulate da Franciscus Bossinensis*, IMi, new ser., iii (1964)
- K. Jeppesen:** *La Frottola* (Århus, 1968–70)
- F. Luisi:** *La musica vocale nel Rinascimento* (Turin, 1977)
- L. Lockwood:** 'Musicisti a Ferrara all'epoca dell'Ariosto', *L'Ariosto: la musica, i musicisti*, ed. M.A. Balsano (Florence, 1981), 7–29
- W.F. Prizer:** 'Isabella d'Este and Lucrezia Borgia: the Frottola at Mantua and Ferrara', *JAMS*, xxxviii (1985), 1–33
- W.F. Prizer:** 'Renaissance Women as Patrons of Music: the North-Italian Courts', *Rediscovering the Muses: Women's Musical Traditions*, ed. K. Marshall (Boston, 1993), 186–205

WILLIAM F. PRIZER

## Niccolò Piffaro.

Name of either one or two Italian composers of the early 16th century. Niccolò Piffaro Senese can be identified as Maestro Niccolò di Cristoforo di Brandino (*b* 1480; *d* ?1566), a Sienese composer, shawm player and leader of the wind band at Siena's Palazzo Pubblico. He was the son of Maestro Cristoforo di Brandino, from Lombardy, who had settled in Siena by the early 1470s and played the shawm in the Palace band from 1472 to 1495. Niccolò himself enjoyed a long service there, from 1510 to 1565. He is the author of eight works in Sambonetto's *Canzonetti sonetti strambotti e frottole libro primo* (RISM 1515<sup>2</sup>), ascribed to 'Nic[colò] Pif[faro] S[enese]' or some variation of this. They are squarely in the style of the north-Italian frottola, though the texts appear to be local products.

An otherwise unknown composer and shawm player, Niccolò Piffaro, probably from northern Italy, is the author of ten works in Petrucci's sixth through to eighth books of frottole (1506<sup>3</sup>, 1507<sup>3</sup>, 1507<sup>4</sup>). D'Accone (1991) argued convincingly against the identification of this man with the Sienese Niccolò on the grounds that the latter's career was centred exclusively in his native city, far removed from the vast majority of Petrucci's composers. Furthermore, the one work of Niccolò Piffaro in the Sienese print (1515<sup>2</sup>),

*Se' l'è cara*, appears there anonymously and as a *contrafactum* (*Con dolor vivo*); it is attributed to him only in Petrucci's sixth book of frottoles. Finally, three of this Niccolò's *barzellette* include refrains that cite popular tunes, a characteristic practice in the Veneto and Lombardy, but not seen in Tuscany. It is possible that he was a Mantuan musician, since he is described in Filippo Oriolo's *Monte Parnasso* (c1520) as playing with the Mantuan shawm players Bernardino Piffaro and Giovanni Mantovano Piffaro. Luisi conflated the two men. Gallico (1961) conflated the northern Niccolò Piffaro with a third figure, Niccolò Patavino.

## BIBLIOGRAPHY

- L. Cellesi:** 'Ricerche intorno ai compositori dello "Zibaldoncino Musicale" marucelliano', *Bullettino senese di storia patria*, xxxviii (1931), 307–09
- L. Cellesi:** 'Il lirismo musicale religioso in Siena nel Trecento e quello profano nel Cinquecento', *Bullettino senese di storia patria*, xli (1934), 93–112
- G. Cesari and others:** *Le frottole nell'edizione principe di Ottaviano Petrucci*, IMA, 1st ser., i (1954)
- C. Gallico:** *Un libro di poesie per musica dell'epoca d'Isabella d'Este* (Mantua, 1961)
- H.C. Slim:** 'Musicians on Parnassus', *Studies in the Renaissance*, xii (1965), 134–63
- K. Jeppesen:** *La Frottola*, i–iii (Århus, 1968–70)
- D. Fusi:** *Le frottole nell'edizione di Pietro Sambonetto (Siena 1515)* (thesis, U. of Siena, 1976–7)
- F. Luisi:** *La musica vocale nel Rinascimento* (Turin, 1977)
- F.A. D'Accone:** 'Instrumental Resonances in a Sienese Vocal Print of 1515', *Le Concert des voix et des instruments à la Renaissance: Tours 1991*, 333–59
- W.F. Prizer:** 'Games of Venus: Secular Vocal Music in the Late Quattrocento and Early Cinquecento', *JM*, ix (1991), 3–56
- C. Gallico:** *Rimeria musicale popolare italiana nel Rinascimento* (Lucca, 1996)
- F.A. D'Accone:** *The Civic Muse: Music and Musicians in Siena during the Middle Ages and Renaissance* (Chicago, 1997)

WILLIAM F. PRIZER

## Nice

(It. Nizza).

City in the south of France. At the crossroads of French and Italian cultures, Nice has belonged successively to Provence, Savoy (1388), France (1705), Austro-Sardinia (1706), France (1793), Piedmont (1814) and finally France (1860).

In the 18th century, the city's musical life revolved around the Teatro Maccarani and the Baroque churches, several of which still contain organs made by the Grinda brothers, renowned local organ builders. In the 19th century Nice became famous for its Russian, English and Belgian visitors, and attracted many composers, including Berlioz, Meyerbeer, who composed *L'Africaine* there, Wagner, Paganini and Halévy, both of whom

died in Nice. Composers who have worked in Nice in the 20th century include Massenet, Fauré, Albéniz and Stravinsky, who between 1925 and 1930 composed *Oedipus rex*, the Symphony of Psalms and *Apollon musagète* in Nice. The film composer Maurice Jaubert was born in the city in 1900.

Aristocratic music salons flourished in Nice in the 19th and early 20th centuries. Baron von Derwies organized the French première of Glinka's *A Life for the Tsar* in his château, and the Vicomtesse Vigier (who as Sophie Cruvelli had sung Hélène in the first performance of Verdi's *Les vêpres siciliennes*) organized the French première of *Lohengrin* in her Cercle de la Méditerranée (1881). By the 1870s Nice had several theatres, including the Théâtre Français, where Offenbach conducted, the Théâtre Italien, where the French première of *La forza del destino* was given in 1873, and by the 1880s the Casino de la Jetée-Promenade and the Casino Municipal, where Verdi's *Otello* received its French première in 1891 and Falla's *La vide breve* its world première in 1913.

The only theatre which still survives is the Opéra, inaugurated in 1885 as the Théâtre Municipal. It has staged the world premières of many works by minor composers as well as the first French performances of *La Gioconda* (1886), Berlioz's *La prise de Troie* (1890), *Yevgeny Onegin* (1895), Leoncavallo's *La bohème* (1899), *Das Rheingold* (1902), *Manon Lescaut* (1906), Shostakovich's *Katerina Izmaylova* (1964), Henze's *Elegy for Young Lovers* (1965), Janáček's *From the House of the Dead* (1966) and Milhaud's *David* (1968). A new opera auditorium, the Acropolis, was opened in 1985. It has a seating capacity of 2500 and one of the largest stages in Europe (1200 m<sup>2</sup>). The Opéra now mounts two to four of its productions here each year.

Until 1970, when it was disbanded, the orchestra of the Nice station of Radiodiffusion Française gave a number of premières of contemporary French music. The city now supports a symphony orchestra (the Orchestre Philharmonique de Nice), chamber orchestras, a baroque ensemble and a renowned centre for electro-acoustic research, the Centre International de Recherche Musicale, which organizes the Festival des Musiques Actuelles. The Nice Conservatoire is one of the best in France. Since 1960 the Académie International d'Eté has drawn music students from all over the world. The city's musical prestige is further enhanced by a summer chamber music festival and the Nice Jazz Festival, founded in 1948. (OG; C. Pitt)

ANDRÉ PEYRÈGNE

## Niceta of Remesiana

(*b* Dacia, early 4th century; *d* Remesiana [now Bela Palanka, Serbia], after 414). Bishop and ecclesiastical writer. Virtually all that is known of Niceta comes from a letter and two laudatory poems of his friend Paulinus of Nola (*d* 435). He was born during the second quarter of the 4th century and in about 371 was appointed bishop of Remesiana, where he spent the remainder of his life except for a number of brief visits to Italy. The last contemporary reference to him comes from a letter of Pope Innocent I



written in 414. All Niceta's surviving works were falsely attributed to various authors until restored to him in the 1905 edition of A.E. Burn.

Among the works are a pair of sermons of great importance for our understanding of early Christian music: *De vigiliis* and the variously named *De utilitate hymnorum* or *De bono psalmodiae*. Before Burn's edition they were transmitted in a grossly defective version and attributed to the 6th-century Nicetius of Trier. (The second of the two appeared thus in *Gerbert*S, i, 9–14.) *De vigiliis* defends the type of vigil that became popular in the second half of the 4th century, first in the Eastern Christian centres and subsequently in the West. The vigil, held in the early morning hours before the Saturday and Sunday celebration of the Eucharist, was characterized by the prolonged singing of psalms interspersed with prayers.

At the close of *De vigiliis* Niceta promised a sermon devoted exclusively to the psalmody of the vigils; the result is a remarkable document that warmly endorses ecclesiastical song and summarizes the entire orthodox position on the subject. Niceta first defends singing aloud in church against those who thought it appropriate only 'to make melody in their heart'; he continues with a history of sacred song illustrated by quotations from the Old and New Testaments and closes with a unique passage that describes in some detail the manner in which edifying congregational singing is to be conducted.

Morin and Burn (1926) attributed the composition of the *Te Deum* to Niceta, but appear to have done so merely on the grounds of his obvious interest in ecclesiastical song.

## BIBLIOGRAPHY

- M. Gerbert:** *Scriptores ecclesiastici de musica sacra potissimum* (St Blasius, 1784/R, 3/1931)
- G. Morin:** 'Nouvelles recherches sur l'auteur du Te deum', *Revue bénédictine*, xi (1894), 49–77, 337–45
- A.E. Burn:** *Niceta of Remesiana: his Life and Works* (Cambridge, 1905)
- C.H. Turner:** 'Niceta of Remesiana II: Introduction and Text of *De psalmodiae bono*', *Journal of Theological Studies*, xxiv (1922–3), 225–50
- A.E. Burn:** *The Hymn 'Te Deum' and its Author* (London, 1926)
- G.G. Walsh, ed.:** *Niceta of Remesiana: Writings* (New York, 1949/R)
- J.W. McKinnon:** *Music in Early Christian Literature* (Cambridge, 1987)
- J.W. McKinnon:** 'Desert Monasticism and the Psalmodic Movement of the Later Fourth Century', *ML*, lxxv (1994), 505–21

JAMES W. MCKINNON

## Nichelmann, Christoph

(*b* Treuenbrietzen, 13 Aug 1717; *d* Berlin, 1761–2). German composer. After studying music in his native town, Nichelmann entered the Leipzig Thomasschule in 1730, coming under the supervision of J.S. Bach. He studied the keyboard and composition with W.F. Bach, but left for Hamburg in 1733 to pursue his interest in opera. There he studied the French and

Italian styles as well as general theatrical technique with the leading musical figures, Keiser, G.P. Telemann and Mattheson. For several years Nichelmann alternated periods of study with periods of employment as private musician and secretary to various noble families. In 1739 he moved to Berlin to pursue a musical career. Since the accession of Frederick the Great, Berlin had become an active musical centre which attracted some of the best-known musicians of the time, and Nichelmann continued his study with Quantz, the king's flute instructor, and with the Kapellmeister C.H. Graun. His first printed keyboard sonatas were completed during this period, and in 1745 he joined C.P.E. Bach as one of two harpsichordists in the royal establishment.

In keeping with the general tenor of literary activity in Berlin, and in response to the controversy over the merits of the French and Italian styles, Nichelmann brought out in 1755 an extended treatise which attracted much attention, *Die Melodie, nach ihrem Wesen sowohl, als nach ihren Eigenschaften*. The work is unusual in that it focusses throughout on melody, yet much of the substance derives from the earlier writings of J.-P. Rameau. A pseudonymous Caspar Dünkelfeind severely criticized it in *Gedanken eines Liebhabers der Tonkunst* (Nordhausen, 1755), and Nichelmann continued the discussion in *Die Vortrefflichkeit der Gedanken des Herrn Caspar Dünkelfeindes über die Abhandlung von der Melodie*. Nichelmann's departure from court in 1756 has been attributed to this literary exchange, but Marpurg wrote that he requested and was granted his release from the king's service. Nichelmann wrote most of his smaller keyboard pieces and songs during his remaining years in Berlin, years made difficult by the upheavals of the Seven Years War.

The earliest date on any Nichelmann manuscript is 1737, the latest 1759, outlining a period when musical styles were changing rapidly and one in which Berlin emerged as an important musical centre. The relative significance of the Berlin school derives from several factors, including the literature on music originating there and the continued development of the keyboard concerto following its inception by J.S. Bach. Nichelmann participated in both activities, but his main contribution lay in the realm of the keyboard concerto, which was still a relatively new genre at the time, one which reflected many of the changes in musical style which have come to be associated with the Enlightenment. His works in this medium present the keyboard as a solo instrument with an established technique capable of a wide variety of musical effects. The emphasis on phrase structure and slower harmonic rhythm, the idiomatic conception for the solo instrument and the trend towards a condensed reprise of materials are features of Nichelmann's concertos which became basic to much instrumental music later in the 18th century. The sonatas and miscellaneous keyboard pieces have appeared in many editions and are the works by which he is best known. Although probably conceived for dilettantes (see the title to his first published sonatas), the sonatas require a well-developed technique and their keyboard writing is thoroughly idiomatic. They are in three movements (fast-slow-fast), using binary dance structure, with the outer movements carrying most weight. The miscellaneous pieces are miniatures intended for a society which valued such pieces; among them are works of genuine vitality, such as the Fantasia in E♭:

Among the vocal works, the serenata *Il sogno di Scipione* enjoyed some popularity in the 18th century; only the opening sinfonia has appeared in a modern edition. A cantata and a requiem stand as isolated examples in Nichelmann's catalogue, and his 22 lieder should be noted as early examples of the genre.

## WORKS

For complete list of thematic incipits and correlation of MSS and published works, see Lee (Detroit, 1971).

### instrumental

17 concs., hpd, str, 1740–59, *A-Wgm, B-Bc, D-Bsb, Dlb, ROu, GB-Ckc, US-BE*; 2, A, E, ed. D. Lee (Madison, WI, 1974)

Conc., vn, str, *D-Bsb*

Overture, B $\flat$ ; 2 ob, 2 vn, va, bc, *D-Bsb* [dance suite]

2 sinfonias, F, G, str, *GB-Lbl*

Sinfonia, E $\flat$ ; 2 fl, 2 hn, 2 ob, str; orig. ov., *Il sogno di Scipione*, score *D-ROu*

### keyboard

6 brevi sonate da cembalo massime all'uso delle dame (Nuremberg, 1745/*R* Geneva, 1986)

[6] Brevi sonate da cembalo all'uso di chi ama il cembalo, op.2 (Nuremberg, c1745/*R* Geneva, 1986); repubd as *Six Short Sonatas or Lessons*, hpd (London, c1770)

Sonata, a, hpd, in *Tonstücke für das Clavier* (Berlin, 1774)

6 additional hpd sonatas in autograph MSS: 4 in VI sonate, *D-Bsb*; 1, A, *F-Pn*; 1, G, *D-ROu*

2 Allegros, E, hpd, in *Raccolta delle più nuove composizioni di clavicembalo* (Leipzig, 1756)

Rondo, G, in *Kleine Clavierstücke nebst einigen Oden von verschiedenen Tonkünstlern* (Berlin, 1760)

4 pieces in *Musikalisches Allerley*, i–vi (Berlin, 1761–3): *La gaillarde*, *La tendre*, i; *Claviersuite*, v; *Allegro* in E $\flat$ ; vi

*Allegretto* in E $\flat$ ; *Allegro* in G, *Presto* in e, in *Clavierstücke mit einem practischen Unterricht* (Berlin, 1762)

6 menuets, 6 polonaises, *Fantas* in E $\flat$ ; *Variations*, *D-Bsb*

### vocal

*La Galatea* (P. Metastasio), 1740

*Il sogno di Scipione*, serenata (Metastasio), Berlin, 1746; *Sinfonia*, ed. M. Schneider (Leipzig, 1957)

*Requiem*, 4vv, 2 fl, 2 ob, 2 vn, va, b, *D-Bsb*

*Zeffirretti*, cant., S, 2 vn, va, b, *US-Wc*

*Il fiume spre*, aria in *Il rè pastore* (remainder by Frederick II, Quantz, C.H. Graun), *D-Bsb*

22 *Lieder*, 1v, kbd, in contemporary collections: see Lee (Detroit, 1971)

## WRITINGS

*Die Melodie, nach ihrem Wesen sowohl, als nach ihren Eigenschaften*

(Danzig, 1755)

*Die Vortrefflichkeit der Gedanken des Herrn Caspar Dünkelfeindes über die Abhandlung von der Melodie* (c1756)

## BIBLIOGRAPHY

ScheringGIK

**F. Marpurg:** *Historisch-kritische Beyträge zur Aufnahme der Musik* (Berlin, 1754–78)

**H. Daffner:** *Die Entwicklung des Klavierkonzerts bis Mozart* (Leipzig, 1906/R)

**H. Uldall:** 'Beiträge zur Frühgeschichte des Klavierkonzerts', *ZMw*, x (1927–8), 139–52, esp. 143

**H. Uldall:** *Das Klavierkonzert der Berliner Schule* (Leipzig, 1928)

**H. Engel:** *Das Instrumentalkonzert* (Leipzig, 1932, 2/1971–4)

**H. Döllmann:** *Christoph Nichelmann: ein Musiker am Hofe Friedrichs des Grossen* (Löningen, 1938)

**E. Stilz:** *Die Berliner Klaviersonate zur Zeit Friedrichs des Grossen* (Saarbrücken, 1930)

**W. Hobohm:** 'George Philipp Telemann und seine Schuler', *GfMKB: Leipzig 1966*, 260–65

**D. Lee:** *The Instrumental Works of Christoph Nichelmann* (diss., U. of Michigan, 1968)

**D. Lee:** 'Christoph Nichelmann and the Early Clavier Concerto in Berlin', *MQ*, lvii (1971), 636–55

**D. Lee:** *The Works of Christoph Nichelmann: a Thematic Index* (Detroit, 1971)

**H.J. Schulze:** 'Der Scheiber "Anonymus 400": ein Schüler Johann Sebastian Bachs', *BJb* 1972, 104–17

**D. Lee:** Preface to *Christoph Nichelmann: Two Keyboard Concertos* (Madison, WI, 1974)

**G. Buelow:** 'The Concept of Melodielehre: a Key to Classic Style', *Mozart und seine Umwelt* (Kassel, 1979), 182–95

**F. Beinroth:** 'Zu Fragen des Wandels in der Affekten- und Nachahmungslehre in der Musikästhetik des 18. Jahrhunderts unter besondere Berücksichtigung der Berliner Schule', *Carl Philip Emanuel Bach in unserer Zeit*, ed. H.-G. Ottenberg (Frankfurt an der Oder, 1984), 17–25

**T. Christensen:** 'Nichelmann contra C.P.E. Bach: Harmonic Theory and Musical Politics at the Court of Frederick the Great', *Carl Philip Emanuel Bach und die europäische Musikkultur des mittleren 18. Jahrhunderts*, ed. H.-J. Marx (Göttingen, 1990), 189–220

DOUGLAS A. LEE

## Nichifor, Șerban

(b Bucharest, 25 Aug 1954). Romanian composer. After studying the cello with Serafim Antropov at the Bucharest Academy, graduating in 1972, he took private composition lessons with Stroe and Walter Mihai Kleper. Nichifor continued his composition studies in Darmstadt and Breukelen with Ton de Leeuw (1978, 1980) and in Munich with Celibidache. Musical secretary of the George Enescu Philharmonic, he has also taught in the

chamber music class at the Bucharest Academy, where he took the doctorate in music (1995) and in theology (1996). Developing from a neo-romantic stylistic basis, Nichifor has remained firmly convinced of the continuing relevance of conventionally composed music. He has experimented with new techniques of sound organization and structure, notably in his opera *Domnișoara Cristina*, which includes tape recordings. His eclectic compositional language extends to jazz elements in his Third and Fourth Symphonies. In his compositions after 1990 he has developed a simplified style employing themes reminiscent of Byzantine chant. Further information is given in G. Tartler: *Melopoetica* (Bucharest, 1984).

## WORKS

(selective list)

Op: *Domnișoara Cristina* [Miss Cristina] (2, after M. Eliade), 1980–81, Timișoara, Opera Română, May 1996

Vocal-orch: *Izvoare 2050* [Wellsprings], chorus, orch, 1978; *Gloria Heroum Holocausti*, 1979; *Oratoriu de Crăciun* [Christmas Orat.], 1979; *Messa da requiem*, 1990

Orch: *Constelații*, 1977; Sym. no.1, orch, tape, 1980; Sym. no.2 'Via lucis', 1983–5; Sym. no.3 'Ecouri și vise din Est-America' [Echoes and Visions from Eastern America], 1985–6; Sym. no.4, 1986–7; Sym. no.5 'Pro patria', chorus, orch, 1987; Sym. no.6 'Arcuri în timp' [Arc in Time], 1988

Chbr and solo inst: *Baroque Variations*, hpd, 1974; *Sonata*, 2 vc, 1975; *Anamorfoze*, str qt, 1976; *Retro-Qnt*, cl, tpt, trbn, prep pf, perc, 1976; *Chimoero*, sax, vib, 1984; *Sonata Rag-Time*, fl, b rec, 1984; *Challenger*, lament, ens, 1986; *7 colinde* [7 Carols], 4 tpt, 4 trbn, tuba, org, 1986; *Str Qt no.2 'Văile uitării'* [The Valleys of Forgetting], 1988; *Sonata 'sopra aqua e pictra'*, pf, 1988; *Anastasis*, sextet, 1989; *Poem bizantin*, 1989; *Mezoomkion*, a Byzantine Poem, 1990

Dionysies, cycle of ancient music: I *Perpetuum mobile*, cl, 1976; II *Carols*, trbn, perc, 1978; III *Memento*, va, cel, 1979; IV *Invocation*, fl, cel, 1979; V *Signalis*, brass qnt, tape, 1987; VII *Băttuta*, perc, 1989

Songs: *4 schițe pentru un lied neterminat* [4 Sketches for an Unfinished Lied] (M. Dinescu), 1980; *Pisicile din Vatican* [The Vatican Cats] (Dinescu), 1985–6; *Aurora borealis* (E. Saideler), 1992

OCTAVIAN COSMA

## Nicholas de Merques.

See *Merques, Nicolas*.

## Nicholl, Horace (Wadham)

(*b* Tipton, nr Birmingham, 17 March 1848; *d* New York, 10 March 1922). English organist and composer. A descendant of the founder of Wadham College, Oxford, Nicholl was taught music by his father and Samuel Prince. He was organist at Dudley near Birmingham (1867–70) and at Stoke-on-Trent (1868–70); while there he was persuaded to go to Pittsburgh, where he became organist of St Paul's Cathedral, and afterwards at a Presbyterian church. He lived in New York from 1878 onwards and was organist at several churches in Manhattan and Brooklyn. Nicholl was an

editor for the firms of Schubert and Schirmer and also wrote for the *Musical Courier*. He remained in the USA except for visits to London and Berlin in 1900 and 1901.

As a composer Nicholl united great contrapuntal skill with a contemporary taste; his organ pieces include 12 symphonic preludes and fugues, a symphonic poem called *Life* in six movements and a *Symphonische Fantasie über Psalm 130*. Among his vocal works are the first four of a projected cycle of 12 oratorios, *Adam, Abraham, Isaac and Jacob* (1880–90), all in manuscript; a setting of Longfellow's *The Golden Legend*; a *Cloister Scene* for chorus and orchestra (op.6) and a Mass in E $\flat$  major, which were published. His orchestral works are reflective of the harmonic styles of Wagner and Liszt and anticipate Richard Strauss in their virtuoso orchestration. They include a Suite op.3; Symphonic Fantasies opp.5 and 7; a Symphony in G minor, *The Nation's Mourning*, op.8; another in C major, op.12; symphonic poems, *Tartarus* op.11 and *Hamlet* (after Shakespeare) op.14, and a Scherzo-Fugue for small orchestra op.15. Besides these he wrote numerous piano pieces, songs, anthems, and some chamber music and textbooks. (*GroveA* (D. Kelleher))

J.A. FULLER MAITLAND/CHRISTOPHER KENT

## Nicholls, Agnes

(*b* Cheltenham, 14 July 1877; *d* London, 21 Sept 1959). English soprano. In 1894 she won a scholarship to the RCM, London, where she studied with Albert Visetti, and a year later played Purcell's *Dido* at the Lyceum Theatre. While still a student, she took part in three performances given privately before Queen Victoria, and also sang Anne Page in the first English-language production of *Falstaff*. Her Covent Garden debut (1901) was as the Dew Fairy in *Hänsel und Gretel*; in the 1904–6 seasons she sang with distinction in the great international casts assembled for *Don Giovanni* and *Carmen*. In 1906 she also appeared as Venus, thus marking the start of a notable series of Wagner roles, including Sieglinde and the *Siegfried* Brünnhilde in the first English-language *Ring* productions under Richter in 1908. She continued to sing at Covent Garden until 1924, and was also a principal of the British National Opera Company, of which she became a director. Throughout her career Nicholls was a leading soloist at music festivals, in concert and oratorio. At the 1906 Birmingham Festival she sang in the first performance of Elgar's *The Kingdom*; several British composers wrote for her, including Parry and Hamilton Harty (whom she had married in 1904). Though she rarely appeared outside Britain, she undertook a North American concert tour in 1904, singing at the Cincinnati Festival. Her recordings, few and mostly scarce, enable one to appreciate the purity of tone and soundness of technique, and to sense the considerable power of her voice. (P. Lewis: 'Agnes Nicholls: Columbia Records and 78 rpm Discography' *Record Collector*, xxx (1985), 275–8)

J.B. STEANE

## Nicholls, Horatio.

See [Wright, Lawrence](#).

## Nicholls, John

(*b* c1627; bur. Durham, 6 June 1681). English cathedral musician. He was a lay clerk of Durham Cathedral from the Restoration until his death. In September 1665 he and John Foster tuned the organ in the bishop's private chapel at Bishop Auckland. In July 1677 he was appointed master of the 'petty' school on Palace Green, and put a deputy in this position when he was appointed Master of the Choristers (but not organist) in 1677. He was described by Bishop Cosin as 'a diligent, painfull man'. His full setting of *O pray for the peace of Jerusalem* (*GB-DRc, Lbl*) may have been composed before 1660, his verse anthem, *I will give thanks unto thee, O Lord* and Short Service (both *GB-DRc* and incomplete), after 1677. All three compositions are included on Durham's oldest service sheet, that for June 1680.

### BIBLIOGRAPHY

- G. Ornsby, ed.:** *The Correspondence of John Cosin, D.D.*, lii (Durham, 1868); lv (Durham, 1870)
- R.T. Daniel and P. le Huray:** *The Sources of English Church Music, 1549–1660*, EECM, suppl.i (1972)
- B. Crosby:** 'A Seventeenth-Century Service Sheet', *MT*, cxxi (1980), 399–401
- B. Crosby:** *Durham Cathedral: Choristers and their Masters* (Durham, 1980)
- B. Crosby:** *A Catalogue of Durham Cathedral Music Manuscripts* (Oxford, 1986)
- B. Crosby:** *The Choral Foundation of Durham Cathedral, c.1350–c.1650* (diss., U. of Durham, 1992)
- I. Spink:** *Restoration Church Music, 1660–1714* (Oxford, 1995)

PETER LE HURAY

## Nicholo del Proposto.

See [Niccolò da Perugia](#).

## Nichols, Red [Ernest Loring]

(*b* Ogden, UT, 8 May 1905; *d* Las Vegas, NV, 28 June 1965). American jazz cornettist and bandleader. He studied the cornet with his father, a college music teacher, and acquired a sure technique. In 1923 he moved to New York, where he soon became a highly regarded sideman and the most prolifically recorded white jazz bandleader of the late 1920s; for the Brunswick label he recorded under the name Red Nichols and his Five Pennies. From 1925 he also played in Broadway pit orchestras, and in 1929–31 he led the orchestras for Gershwin's musicals *Strike Up the Band* and *Girl Crazy*. In the mid-1930s he worked for CBS radio and in the late 1930s he led a big band, but in 1944 he returned to small-group jazz. In 1959 Nichols played for the soundtrack of *The Five Pennies*, a film based

loosely on his life, as a result regaining much of his earlier popularity. He toured the Near East in 1960 and Europe in 1964.

Nichols's playing has often been compared with that of Bix Beiderbecke, with whom he shared a strong attack and clear tone, though his style was more rhythmically incisive, angular and polished, and of a narrower emotional range. His many recordings of 1926–8 (for example, *That's no bargain*, 1926, Bruns.) are the most progressive white jazz of the period in concept and execution, with wide-ranging harmonies and balanced ensemble; at this time his groups included such important musicians as Joe Venuti, Eddie Lang, Vic Berton, Jimmy Dorsey, Adrian Rollini, Fud Livingston, Pee Wee Russell and Miff Mole; later bands featured Benny Goodman, Jack Teagarden, Glenn Miller and Artie Shaw at formative stages of their careers. However, the innovative style of these groups was almost entirely superseded by the swing style of the 1930s, to which Nichols turned as a bandleader and occasionally as a performer. His later small groups attempted to recapture the sound of his performances from the 1920s.

### BIBLIOGRAPHY

- O. Ferguson:** 'The Five Pennies', *Jazzmen*, ed. F. Ramsey and C.E. Smith (New York, 1939/R), 221–42
- W. Backensto:** 'The Red Nichols Story', *Record Research*, no.12 (1957), 3–11 [incl. discography]
- G. Johnson:** *The Five Pennies: the Biography of Jazz Band Leader Red Nichols* (New York, 1959)
- H.H. Lange:** *Loring 'Red' Nichols: ein Porträt* (Wetzlar, 1960)
- W. Backensto:** 'Red Nichols Memorial Issue', *Record Research*, nos.96–7 (1969), 2–18 [incl. discography]

Personal papers in *US-EU* and private collection of recordings in *US-Lu*

JAMES DAPOGNY/R

## Nichols, Roger (David Edward)

(*b* Ely, 6 April 1939). English musicologist. He read music at Oxford (1959–64, BA 1962), and after teaching music at Bishop's Stortford College (1964–6) and at St Michael's College, Tenbury (1966–73), he was Haywood Research Fellow in music at Birmingham University (1974–6) and a part-time lecturer in music at the Open University (1975–6). He held positions as lecturer in music at the University College of Wales, Aberystwyth, in 1976 and at Birmingham University in 1978; since then he has worked as a freelance writer and broadcaster. His main area of research is French music since 1870 and he has edited a series of critical editions of Ravel's solo piano works as well as piano and chamber works by Satie. He specializes in documenting contemporary accounts of the lives of composers and has translated the letters of Berlioz and Debussy.

### WRITINGS



*Debussy* (London, 1972/R)  
*Messiaen* (London, 1975, 2/1986)  
*Ravel* (London, 1977)  
**ed., with F. Lesure:** *Debussy Letters* (London, 1987) [trans. by R. Nichols]  
**ed.:** *Ravel Remembered* (London, 1987)  
**ed., with R. Langham Smith:** *Claude Debussy: Pelléas et Mélisande*  
(Cambridge, 1989) [incl. 'Pelléas in Performance', 140–83]  
*Debussy Remembered* (London, 1991)  
*Conversations with Madeleine Milhaud* (London, 1996)  
*Mendelssohn Remembered* (London, 1997)  
*The Life of Debussy* (Cambridge, 1998)

## Nicholson.

English family of organ builders and music retailers. The source of their expertise is not known, but they were related to a family of printers, publishers, machine makers and mechanical innovators of which 18 members are known. Their ascendancy was fuelled by the contemporary growth in church building and restoration, and their surviving work shows great skill and fine choice of materials. Three older members of the family, (1) Richard (i), (2) John (i) and Thomas, almost certainly shared the same (possibly thrice-married) father, Joshua, a joiner and builder.

- (1) Richard Nicholson
- (2) John Nicholson (i)
- (3) John Nicholson (ii)

JAMES BERROW

Nicholson

### (1) Richard Nicholson

(*b* Warley, nr Halifax, W. Yorks., 2 Jan 1788; *d* Walsall, Staffs., 5 March 1862). Organ builder. In 1816 he was a 'machine maker (woolen)' in Rochdale, Lancashire. He was recorded as an organ builder in 1824 and as a piano maker in the following year. His business flourished: he built an organ for the Rev. Patrick Brontë at Howarth, Yorkshire, in 1834 and he is known to have exported to Melbourne, Australia in 1842. Some of his pipework and casework survives, notably at the Countess of Huntingdon's Chapel (now Huntingdon Hall), Worcester (1840), St John the Baptist's, Fladbury, Worcestershire (1838), and St John's, Smallbridge, near Rochdale (1844). By his first marriage he had nine children, of whom five became organ builders, and by his second, six children, of whom two became organ builders.

In 1861 he moved to Walsall with his youngest son, Charles Henry Nicholson (*b* Rochdale, 1840; *d* ?Walsall, after 1900), where they set up a general retail music business, but also continued to build organs as Nicholson & Son. During the early 1870s Charles Henry, who had worked for the piano firm Kirkman, formed a business partnership with Edmund Lord (*b* Rochdale, c1832), who was probably trained by Richard and had moved to Walsall with them. The firm of Nicholson & Lord was highly productive and continued, latterly as an organ tuning concern, until 1952.

Circumstantial evidence suggests that Richard sold the Rochdale business to T.H. Harrison (see [Harrison & Harrison](#)) when he moved to Walsall; there may have been some intermarriage between the two organ-building families. Of Richard's other organ-builder sons, the eldest, (3) John Nicholson (ii), was the most prominent. His second son, James Nicholson (*b* Rochdale, 1819; *d* ?1890), was an organ builder in Newcastle upon Tyne by 1843. He was succeeded in business there by his son, F.C. Nicholson (*b* Milnrow, nr Rochdale, *bap.* 5 Sept 1841). Richard's third son, Joseph Nicholson (*b* Rochdale, 1822–3; *d* Macclesfield, 26 July 1855), was first an apprentice in an iron foundry, but had become an independent organ builder in Macclesfield by the 1850s. He died when a 'splinter broke off' from a wooden pipe and 'penetrated to his brain'. Richard's eldest son (third child) by his second marriage, Thomas Haigh Nicholson (*b* Rochdale, 1835; *d* Southport, 26 May 1910), worked as an organ builder in Lincoln and later in Southport.

[Nicholson](#)

### **(2) John Nicholson (i)**

(*bap.* Warley, 2 Oct 1791; *d* ?Bradford, 17 April 1851). Organ builder, brother of (1) Richard Nicholson. He worked initially as a joiner, but was building organs in Bradford with his half-brother, Thomas (*b* Warley or Halifax, 17 April 1800; *d* before 1851), probably by 1830 and certainly by 1837; the latter's first two sons, William (*b* Heptonstall, Yorkshire, c1825; *bur.* Rochdale, 4 Dec 1851) and Richard (ii) (*b* Bradford, 1 Oct 1833), were recorded in Rochdale in 1851, respectively, as a 'metal pipemaker' and organ builder. John's eldest son, Frederick Whitworth Nicholson (*bap* Bradford, 27 June 1830; *d* after 1906), succeeded to the business and achieved a considerable reputation as an organ builder in Bradford and Huddersfield. He was probably assisted by his youngest brother, James (*b* ?1838).

[Nicholson](#)

### **(3) John Nicholson (ii)**

(*b* Rochdale, 15 Jan 1815; *d* Worcester, 28 Sept 1895). Organ builder, eldest son of (1) Richard Nicholson. He was the best-known member of the organ-building dynasty and produced the most distinguished work. Like his brothers, he almost certainly trained with his father and may have acquired specialized skills as a metal pipe maker. He was listed as having an independent business in Rochdale in 1837, and he moved to Worcester in 1841. Early commissions were possibly aided by his family's Baptist connections in Gloucestershire and Worcestershire. He was almost ruined by a disastrous fire in 1845, but subsequently the business flourished in Palace Yard, close to the Cathedral. An early instrument survives in St Mary and St Nicholas's, Chetwode, Buckinghamshire (1842). His first large organ was for the Shire Hall, Gloucester (1849). In 1854 he built an outstanding and innovatory concert organ for the Music Hall, Worcester, which attracted much attention, but was destroyed by a 'storm' five or six years later. The organ in St Michael and All Angels, Great Witley, Worcestershire (1857) remains in substantially original condition and indicates continental influences. Another outstanding example survives, complete with the original pneumatic-lever action, in All Saints, Shrewsbury

(c1880). He enjoyed the patronage of F.A.G. Ouseley, and built a controversial organ, designed by Ouseley, for Manchester Cathedral (1861), of which the pipework has been re-used in an otherwise new instrument in Portsmouth Cathedral (1994). His firm produced over 300 instruments which were distributed throughout central England, with examples in Wales, Scotland, Australia, the Channel Islands and France. His organs resembled in character those of William Hill. His work was of the highest quality; in 1944 Cecil Clutton noted that the firm 'did as much as anyone to establish the great Victorian school ... the few remaining untouched instruments show that the voicing was of the best'. His only son, Joseph Wrigley Nicholson (*b* Rochdale, 1839; *d* Southport, 11 March 1873) trained as an organ builder. He and his contemporary T.H. Harrison worked for John (ii) in the West Country.

John Nicholson (ii) retired in 1886. His substantial fortune (he left almost £44,000) may have owed more to money-lending and property speculation than to his original craft. On his retirement control of the business passed to William Haynes, then organist of Malvern Priory, and the firm became known as Nicholson & Co. Following several changes in ownership, it was acquired by J.W. Walker & Company in 1931, but returned to private ownership in 1951 and moved to Malvern shortly afterwards, where it continues to operate, exporting many instruments.

## BIBLIOGRAPHY

**C. Clutton:** 'The Organ in the Church of the Messiah, Birmingham', *The Organ*, xxiv (1944–5), 9

**G.D. Rushworth:** *Historic Organs of New South Wales* (Sydney, 1988), 53–5

**J. Barker:** *The Brontës* (London, 1995), 210–11

**J. Berrow:** *John Nicholson, Organ Builder of Worcester: Background, Life and Work* (diss., U. of Reading, 1996)

## Nicholson, Charles

(*b* Liverpool, ? bap. 12 Aug 1795; *d* London, 26 March 1837). English flautist. He was taught by his father Charles Nicholson, also a flautist of note, and held in turn most of the chief appointments in London orchestras, including those at the Drury Lane and Covent Garden theatres and, from about 1823, the Opera and the Philharmonic Society; he also appeared as a soloist at provincial festivals and played several of his own flute compositions at the Philharmonic. On the opening of the RAM in 1823 he was appointed professor of the flute. Esteemed for his technical brilliance and the nobility of his *adagio* playing, Nicholson was probably the most controversial flautist of his time. His very powerful and somewhat hard tone was not universally admired, though it was regarded as a model in England. His great physical strength enabled him to exploit to the full a flute with unusually large finger-holes and embouchure, originally designed by his father. Commercial royalties on this instrument contributed much to his income. Nicholson's publications include flute concertos, fantasias, duets and some good instruction books.

## WORKS

(selective list)

14 Fantasias, fl, pf acc. (London, n.d.)

15 Airs with Variations, fl, pf acc. (London, n.d.)

Complete Preceptor for the German Flute (London, c1816)

Preceptive Lessons for the Flute (London, 1821, appx 1825)

A School for the Flute (London, 1836, 4/1875)

## BIBLIOGRAPHY

*Brown-Stratton*BMB

*DNB* (J.C. Hadden)

*Grove*1 (W.H. Husk)

*Langwill*7

*Quarterly Musical Magazine and Review*, v (1823), 85–7

**B.E. Spell:** *Selected Aspects of Performance Practice in the Flute Tutors of Charles Nicholson* (diss., Michigan State U., 1990)

PHILIP BATE/CHRISTINA BASHFORD

## Nicholson, Paul (Shannon)

(*b* London, 31 Dec 1952). English harpsichordist, organist and conductor. After studying the organ with John Wellingham and the harpsichord with Roy Truby, he took a music degree at York University in 1974, studying the organ there with Nicholas Danby. He made his début in 1973 at the Harrogate Festival and has subsequently performed with many of the leading early music ensembles and orchestras in Britain. Nicholson has conducted the Orchestra of the Age of Enlightenment, the Parley of Instruments and the Norwegian Chamber Orchestra, and has toured as harpsichordist and organist in Europe and North America. His recordings include solo harpsichord works and the complete organ concertos of Handel, 18th-century English keyboard concertos and the virginal music of Peter Philips. Nicholson is admired as an accomplished and tasteful musician whose interpretations are founded on a broad knowledge of the performing practices of the 17th and 18th centuries.

HOWARD SCHOTT

## Nicholson [Nicolson], Richard

(*bap.* 26 Sept 1563; *d* Oxford, 1639). English organist and composer. He may be the person of this name who was a chorister at Durham Cathedral from 1576 to 1580 and whose baptism is recorded in the St Oswald's (Durham) parish register for 26 September 1563. He appears to have spent all his working life in Oxford. On 23 January 1595 he was appointed *Informator choristarum* (and probably also organist) at Magdalen College, a position which he held until the year of his death. He took the Oxford BMus degree in 1596. In 1626 he became the first master of the Music Praxis under William Heyther's foundation (the position was subsequently incorporated into that of professor of music). He held this university position until his death.

Nicholson's extant compositions, although few in number, embrace many of the most important genres of the period. His finest work is *When Jesus sat at meat*, an extended consort anthem with viol accompaniment for the feast of St Mary Magdalene. Like his full anthem *O pray for the peace of Jerusalem* it is preserved in an important set of partbooks which form part of the original Music School collection of music books donated by Heyther in 1626. Another consort anthem with viol parts, *O Lord, consider my distress*, survives in the Music School manuscripts. In one partbook (GB-Ob Arch. f.e.24) it is attributed to 'R N', a fact which has led some writers to regard it as the work of Nicholson, but it is possible that it was merely copied by him and that the composer was the Durham Cathedral organist Edward Smith (d 1612), to whom the anthem is ascribed in the Durham Cathedral manuscripts.

Nicholson's music survives in manuscript only, and some works are of uncertain attribution. Four madrigals and two secular consort songs, which are preserved anonymously in one of the major sources of his music (GB-Lbl Add.17797), are probably his. Three religious consort songs in the same manuscript are sometimes attributed to him; but these also appear in a set of partbooks copied in the 1580s (Och 984–8) and are therefore probably by an older composer. Nicholson's most interesting composition is a madrigal cycle for three voices based on the popular Elizabethan romance of Joan and John. In 11 distinct sections, the cycle treats their courtship, Joan's illness and apparent death, her recovery and their subsequent happiness. Unfortunately only two of the three voice parts of this unusual work have survived (in CL, Lbl, Lcm). There is no musical connection between this madrigal cycle and the consort song with the same title.

Nicholson's compositions, in particular his consort songs, show him to have been a composer with a gift for melody and a technique that can rarely be faulted. Although his music seems to have enjoyed only a limited circulation, the fact that he contributed to Morley's *Triumphes of Oriana* (RISM 1601<sup>16</sup>) suggests that even at that early date he was held in high regard by his contemporaries.

## WORKS

Editions: *Consort Songs*, ed. P. Brett, MB, xxii (1967) [contains all the consort songs]  
[B] *Madrigals*, ed. J. Morehen, EM, xxxvii (1976) [contains all the madrigals] [M]

2 anthems: *O pray for the peace of Jerusalem*, 5vv; *When Jesus sat at meat*, 5/5vv; GB-LF, Ob

4 madrigals: *Farewell the joys which erst I have conceived*, 5vv, M 20; *Sing shepherds all*, 5vv, M 58; *Thou marvaill'st much*, 5vv, M 44; *What sudden change hath charmed me*, 5vv, M 52

1 madrigal cycle: *Joan, quoth John, when will it be*, M 75

5 consort songs: *And hath good grace in her pastance, inc. (quintus only)*; *I am not I of such belief*, v, 4 insts; *In a merry May morn*, v, 4 insts, B 79; *Joan, quoth John, when will this be*, v, 4 insts, B 80; *No more, good herdsman of thy song*, v, 4 insts, B 83; *EIRE-Dtc, GB-Lbl, US-CLwr*

2 pavans for 5 viols (I ?inc.); *The Jew's Dance*, lute, rec (?inc.): *EIRE-Dm, GB-Cu, Lcm, Ob*

### works of uncertain attribution

1 motet, 1 anthem, : Cantate Domino, 5vv; O Lord, consider my distress, 5/5vv: *GB-DRc, Lbl, Ob*

4 madrigals: And so an end, 5vv, M1; Come, infirmity, this is thy triumph day, 5vv, M 12; Muse not, fair love, 5vv, M 29; Sweet needle, spare my Flora's hands, 5vv, M 38

5 consort songs: Come, Holy Ghost, eternal God, v, 4 insts; O Lord, of whom I do depend, v, 4 insts; O Lord, turn not away thy face, v, 4 insts; Cuckoo, so merrily sings, v, 4 insts, B 78; Sweet, they say such virtue lies in your lips, 2vv, 3 insts, B 84: *Lbl, Och*

### BIBLIOGRAPHY

**N.C. Carpenter:** *Music in the Medieval and Renaissance Universities* (Norman, OK, 1958/R), 158, 161, 171

**G. Spearitt:** 'The Consort Songs and Madrigals of Richard Nicholson', *Musicology*, ii (1965–7), 42–52

**J.M. Ward:** 'Joan qd John and other Fragments at Western Reserve University', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue and others (New York, 1966/R), 832–55

**G.D. Spearitt:** 'Richard Nicholson and the "Joane, Quoth John" Songs', *SMA*, ii (1968), 33–42

**R.T. Daniel and P. le Huray:** *The Sources of English Church Music, 1549–1660*, EECM, suppl.i (1972)

**C. Monson:** 'Richard Nicholson: Madrigals from Jacobean Oxford', *EMc*, vi (1978), 429–35

JOHN MOREHEN

## Nicholson, Sir Sydney (Hugo)

(*b* London, 9 Feb 1875; *d* Ashford, Kent, 30 May 1947). English organist. After leaving Oxford he studied at the RCM and at Frankfurt. For the next 25 years he was successively organist of the Lower Chapel, Eton (1903), acting organist of Carlisle Cathedral (1904), organist of Manchester Cathedral (1908) and of Westminster Abbey (1919). He became acquainted with the need and opportunities to raise the standard of music in parish churches, and with this in mind he left Westminster Abbey in 1928 and founded the School of English Church Music (later the Royal School of Church Music). His purpose was twofold: to establish a teaching centre where courses of instruction to choirmasters, organists and clergy might be held; and to develop an advisory service throughout the country for affiliated choirs. That service was subsequently extended overseas. He received the Lambeth DMus in 1928 and in 1938 he was knighted for his services to church music.

Nicholson edited the 1916 supplement to *Hymns Ancient and Modern* and also the shortened music edition of 1939; he did much of the preliminary work towards the revised edition of 1950. He composed a little church music and some secular stage works including *The Mermaid*, 1928, and *The Children of the Chapel*, 1935.

### WRITINGS

*Church Music: a Practical Handbook* (London, 1920)  
*Quires and Places where they Sing* (London, 1932, 2/1942)  
with G. Gardner: *A Manual of English Church Music* (London, 1923,  
2/1936)

## BIBLIOGRAPHY

*DNB* (*W. McKie*)

**W. Shaw:** *Vocation and Endeavour* (London, 1997)

WATKINS SHAW

## Nickel von Hof.

See [Decius, Nikolaus](#).

## Nico, Dr.

See [Kasanda, Nicolas](#) and the democratic republic of Congo, §III, 4(ii).

## Nicodé, Jean Louis

(*b* Jerczik, nr Poznań, 12 Aug 1853; *d* Langebrück, nr Dresden, 5 Oct 1919). German pianist, conductor and composer. He studied in Berlin from 1856 with his father and Hartkäss, entering the Neue Akademie der Tonkunst in 1869 to study the piano with Kullak, harmony with Wüerst and composition with Kiel. From 1875 he taught in Berlin, also establishing the Nicodé Concerts at which he proved himself to be a brilliant and attractive pianist. A concert tour in 1878 through Galicia and Romania with Desirée Artôt further increased his reputation, and he then moved to Dresden as professor at the Royal Conservatory, resigning in 1885 to become director of the Philharmonic Concerts. In 1888 he left to devote himself to composition, reappearing in 1893 as conductor of the Nicodé Concerts. He also directed the Dresden Neustädtischer Chorgesangverein, 1896–1900. In 1919 he became a member of the Berlin Akademie der Künste.

Nicodé was a pianist of warmth and artistic power, and as a conductor he showed an artistic insight that led him to give interpretations full of humanity. His most important compositions include *Das Meer*, a kind of symphonic opera in six movements occupying a whole evening and scored for large orchestra and voices; it makes some use of leitmotif. He also made an impression with his ambitious symphonic ode *Gloria!*, which uses vast forces, offstage bands and extra-musical effects (including 12 tuned police whistles).

## WORKS

(selective list)

Choral: *Das Meer* (K. Woermann), sym. ode, solo vv, male vv, orch, org, op.31 (Leipzig and Brussels, 1889); *Gloria! ein Sturm- und Sonnenlied*, boy's v, SATB, orch, org, op.34 (Leipzig, 1905)

Orch: *Maria Stuart*, sym. poem, op.4 (Leipzig, 1880); *Die Jagd nach dem Glück* (Introduction und Scherzo), op.11 (Leipzig, 1878); *Romanze*, vn, orch, op.14

(Leipzig, 1878); Faschingsbilder, op.24 (Leipzig, 1881); Sym. Variations, op.27 (Leipzig, 1884)

Pf solo: Andenken an Robert Schumann, 6 Phantasiestücke, op.6 (Leipzig, 1876); [13] Aphorismen, op.8 (Berlin and Posen, 1877); Variations and Fugue, op.18 (Leipzig, 1879); Sonata, op.19 (Leipzig, 1880); Ein Liebesleben, 10 poems, op.22 (Leipzig, 1880)

Other works: Vc Sonata no.2, op.25 (Leipzig, 1882); Bilder aus dem Süden, pf 4 hands, op.29 (Leipzig and Brussels, 1886); Dem Andenken am Amarantha, song cycle, op.30 (Leipzig and Brussels, 1886); Erbarmen, hymn, Mez/A, orch, op.33 (Leipzig, n.d.); songs; pieces for pf 4 hands

## BIBLIOGRAPHY

*Grove5 (D. Hume) [with complete work-list]*

*MGG1 (R. Sietz)*

**T. Schäfer:** *Jean Louis Nicodé* (Berlin, 1907)

**O. Taubmann:** *Jean Louis Nicodé* (Leipzig, 1909)

**A. Seidl:** *Jean Louis Nicodé's Gloria Symphonie* (Regensburg, 1926)

DUNCAN HUME/JOHN WARRACK

## Nicola da Siena [Nicolaus de Senis]

(*b* ?Siena; *fl* late 14th century–early 15th). Italian theorist. He was a friar of the Servite order, and was the author of a brief treatise entitled *Regule in discantu*, copied at Verona in the early 15th century, and containing rules for composition in two voices (named tenor and discantus). Four fundamental consonances are recognized; the 5th, octave, 12th and 15th, of which the latter two are reducible to the former two. The treatise has two sections, both provided with musical examples; in the first, Nicola discusses note-against-note discant, and in the second, counterpoint with several notes (minims and semiminims) from the discantus to one in the tenor.

## BIBLIOGRAPHY

**H. Anglès:** 'Dos tractats medievals de música figurada',

*Musikwissenschaftliche Beiträge: Festschrift für Johannes Wolf*, ed. W. Lott, H. Osthoff and W. Wolffheim (Berlin, 1929/R), 6–12, esp. 10

F. ALBERTO GALLO

## Nicolai [Nikolai], David Traugott

(*b* Görlitz, 24 Aug 1733; *d* Görlitz, 20 Dec 1799). German organist and composer. His father David Nicolai (*b* Görlitz, 1702) was a pupil of Bach in Leipzig and organist at the Hauptkirche in Görlitz from 1730. Nicolai studied music under his father, went to the Görlitz Gymnasium and from 1753 to 1755 read law, physics and mathematics at the University of Leipzig. From 1758 he assisted his father and in 1764 succeeded him as organist of the Hauptkirche; in 1775 he became electoral court organist. In his time he was considered 'one of the greatest living organ players'



(*GerberL*), and was respected as an improviser as well as an expert in organ building. He constructed several models of a keyboard musical glasses that attracted attention when he demonstrated it in 1784. From 1796 he was assisted as organist by his eldest son, Carl Samuel Traugott Nicolai, who succeeded him. Among Nicolai's few compositions are a *Fantasie und Fuge* for organ (Dresden and Leipzig, 1789), other organ fugues and piano sonatas, mostly published in collections, and cantatas.

## BIBLIOGRAPHY

MGG1 (*R. Eller*)

*GerberL*

*SchillingE*

**M. Gondolatsch:** *Görlitzer Musikleben in vergangenen Zeiten* (Görlitz, 1914)

GUNTER HEMPEL

## Nicolai, (Christoph) Friedrich

(*b* Berlin, 18 March 1733; *d* Berlin, 8 Jan 1811). German editor, author and bookseller. In the 1750s he was one of the leaders of the movement opposing the dominance of French literary taste in Germany. He was an advocate of Klopstock's and Wieland's works and was an important figure in the group that included Lessing and Moses Mendelssohn. Though prominent in the German Enlightenment during the 1750s and 1760s, particularly through his *Allgemeine deutsche Bibliothek*, he was sharply critical of the work of Goethe, Herder, Hamann and other representatives of the growing Romantic movement in Germany in the following decades. His displeasure with the early Romantic interest in folksong (in which he saw amateurish and anti-intellectual tendencies) is reflected in the mock-archaic orthography of the title of his satirical collection *Eyn feyner kleyner Almanach* (1777–8). The two volumes of this work contain 61 unaccompanied songs (27 anonymous or folktunes, 22 by J.F. Reichardt and 12 composed or arranged by Nicolai); 50 of the songs were later included in Kretzschmer and Zuccamaglio's *Original-Weisen* (1840) and thereby became a favourite source of 'folk' material for Brahms in his choral folksongs and other works (e.g. the Piano Sonata op.1).

Despite his unsympathetic view of Romanticism, Nicolai's periodicals were enormously influential even after 1800. They included reviews of music and reflected his friendship with such musicians and theorists as Reichardt, F.W. Marpurg and J.F. Agricola. With the first two he sponsored amateur concerts in the 1770s, an activity that identifies him as an advocate of progressive musical styles.

## WRITINGS

*Briefe über den itzigen Zustand der schönen Wissenschaften in Deutschland* (Berlin, 1755); ed. G. Ellinger (Berlin, 1894)

[*Neue*] *Bibliothek der schönen Wissenschaften und freyen Künste* (Leipzig, 1757–1806)

*Briefe, die neueste Litteratur betreffend* (Berlin and Stettin, 1759–70)

[*Neue*] *Allgemeine deutsche Bibliothek* (Berlin, Stettin and Kiel, 1765–1806)

*Eyn feyner kleyner Almanach vol schönerr echterr liblicherr Volckslieder, lustigerr Reyen unndt kleglicherr Mordgeschichte* (Berlin and Stettin, 1777–8/R); ed. G. Ellinger (Berlin, 1888)

## BIBLIOGRAPHY

- J.G. Fichte:** *Friedrich Nicolai's Leben und sonderbare Meinungen: ein Beitrag zur Litterar-Geschichte des vergangenen und zur Pädagogik des angehenden Jahrhunderts* (Tübingen, 1801)
- M.S. Lowe, ed.:** *Bildnisse jetztlebender Berliner gelehrten, mit ihren selbstbiographieen* (Berlin and Leipzig, 1806–7)
- G. Parthey:** *Die Mitarbeiter an Friedrich Nicolai's Allgemeine deutscher Bibliothek* (Berlin, 1842/R)
- W. Morik:** *Johannes Brahms und sein Verhältnis zum deutschen Volkslied* (Tutzing, 1965)
- G. Sichelschmidt:** *Friedrich Nicolai: Geschichte seines Lebens* (Herford, 1971)
- H. Moller:** *Aufklärung in Preussen: der Verleger, Publizist und Geschichtsschreiber Friedrich Nicolai* (Berlin, 1974)
- B. Fabian, ed.:** *Friedrich Nicolai, 1733–1811: Essays zum 250. Geburtstag* (Berlin, 1983)
- D. Martin:** 'Vom "unsterblichen Leipziger" zum "vortrefflichen Berlinischen Bach": ein unbekanntes Dokument – J.S. Bach und C.Ph.E. Bach als Exempla in einer Kritik F. Nicolais an J.J. Bodmer', *BJb* 1991, 193–8

HOWARD SERWER

## Nicolai, Johannes.

See [Claux, Johannes](#).

## Nicolai [Nicolaj], Johann Michael

(*b* probably at Ulrichshalben, nr Weimar, 1629; *d* Stuttgart, 26 Jan 1685). German composer. Although nothing is known of his musical studies they must have reflected the high level of the musical tradition of Thuringia. Before 1655 he was a member of the court orchestra of the Duke of Saxe-Lauenburg, whose musicians were often invited to play for the Margrave of Brandenburg; in 1675 he dedicated his first set of *Instrumentalische Sachen* to Margrave Christian Ernst in remembrance and gratitude. From 11 October 1655 until his death he was an instrumentalist in the Stuttgart court orchestra, and he also taught the choirboys. Among other instruments he played the violone. According to contemporary accounts, members of the court orchestra met regularly in his house for an 'exercitium musicum'. He was friendly with the composer P.F. Böddecker, organist of the collegiate church, though on less good terms with the deputy Kapellmeister, the composer J.A. Kress.

Nicolai's *Geistliche Harmonien* consists of three-part settings of ten German and two Latin psalm texts; the dedication shows that in spite of their uncommitted nature they were intended for the Protestant liturgy. The manuscript cantatas of the *Evangelische Harmonien* were destined for narrower liturgical use, in accordance with the church's calendar, for the two months from the first Sunday in Advent to the Purification. In several of

his numerous instrumental works the lower instruments, such as the bass viol and the bassoon, are contrasted with the violins or viols independently of the basso continuo. In the sonatas two lively central movements are enclosed and connected by short *adagio* sections, and the movements of a single work are often based on the same thematic material in varied rhythms.

## WORKS

### sacred vocal

Erster Theil [12] Geistliche Harmonien, 3vv, 2 vn, bc (Frankfurt, 1669)

Evangelische Harmonien Erster Theil (24 cants.), 4vv, 2 vn, 2 viols, bc, *D-Sl*

Allein zu dir, 10vv, bc; Herr wenn ich nur dich habe, 3vv, 2 vn, bc: *Bsb*

Der Tod seiner Heiligen, 3vv, insts, *S-Uu*

### instrumental

Erster Theil instrumentalischer Sachen (12 sonatas), 2 vn, b viol/bn (Augsburg, 1675)

Anderer Theil instrumentalischer Sachen (24 capriccios), 4 viols, bc (Augsburg, 1675)

Dritter Theil instrumentalischer Sachen, vn, 2 viols, vle, bc (Stuttgart, 1682), lost

2 sonatas, vn, b viol/trbn, bc, *S-Uu*

XII Aria a 4, 2 vn, bn, bc, *Uu*

2 sonatas, vn, 2 viols, bc; 1 sonata, vn, b viol, bc; 1 sonata, 2 vn, bc: *F-Pn*

4 sonatas and suites, incl. 1 anon. probably by Nicolai, 2, 3 viols, bc, *GB-DRc* (2 attrib. J. Jenkins in *Lbl*)

Details of other works, now lost, in Seiffert and Bopp

## BIBLIOGRAPHY

*EitnerQ*

*MGG1* (E. Stiefel)

**M. Seiffert:** 'Die Chorbibliothek der St. Michaelisschule in Lüneburg zu Seb. Bachs Zeit', *SIMG*, ix (1907–8), 593–620, esp. 611

**A. Bopp:** 'Beiträge zur Geschichte der Stuttgarter Stiftsmusik', *Württembergisches Jb für Statistik und Landeskunde 1910* (1911), 211–50, esp. 239, 242

**G. Bossert:** 'Die Hofkapelle unter Eberhard III (1628–1657)', *Württembergische Vierteljahrshefte für Landesgeschichte*, new ser., xxi (1912), 69–137, esp. 124

**E.H. Meyer:** *Die mehrstimmige Spielmusik des 17. Jahrhunderts in Nord- und Mitteleuropa* (Kassel, 1934/R), 228–9

**P. Evans:** 'Seventeenth-Century Chamber Music Manuscripts at Durham', *ML*, xxxvi (1955), 205–23

EBERHARD STIEFEL

## Nicolai, (Carl) Otto (Ehrenfried)

(*b* Königsberg [now Kaliningrad], 9 June 1810; *d* Berlin, 11 May 1849).

German composer and conductor. His opera *Die lustigen Weiber von Windsor* was the most successful comic opera composed in the first half of

the 19th century. As founder of the Vienna Philharmonic Concerts, at that time one of the most modern concert ventures in Europe, he set new standards of orchestral playing, and he contributed significantly to the history of interpretation.

1. Life.

2. Works.

WORKS

BIBLIOGRAPHY

ULRICH KONRAD

Nicolai, Otto

### 1. Life.

Nicolai was the first child of the composer Carl Ernst Daniel Nicolai (1785–1854) and his wife Christiane Wilhelmine (née Lauber). Because of his mother's physical and mental illness, the marriage was dissolved a few months after Nicolai's birth. He grew up in the care of foster-parents until 1820, when his father took on responsibility for his education. Nicolai attended the highly regarded Friedrich-Gymnasium in Königsberg, but became so strained by his father's attempts to make a prodigy of him that at the age of 15 he suffered a complete breakdown and had to leave. In mid-February 1826 he ran away and travelled via Memel to his mother in Breslau. She, however, was unable to look after him, and for the next two years he eked out a living as an itinerant pianist. After falling seriously ill in Stargard (Pomerania), he was helped by a local military court judge. The judge sent the impoverished Nicolai to Berlin, where he was introduced to Carl Friedrich Zelter, a friend of Goethe and director of the Sing-Akademie. Zelter resolved to support Nicolai and obtained for him a place at the Institut für die Ausbildung von Organisten und Musiklehrer, where he received tuition from three renowned teachers: Emil Fischer (singing), Ludwig Berger (piano) and Bernhard Klein (composition). By 1833 he had acquired a thorough grounding in composition, as the numerous songs (especially the six collections opp.3, 5, 7, 11, 13 and 16), unaccompanied choral pieces (including the three collections opp.6, 10 and 17) and larger works with orchestra, such as the *Te Deum*, bear witness. His development was also influenced by membership of the Berlin Sing-Akademie, the Jüngere and the Ältere Liedertafel and the Lieder-Verein 1829. Through these institutions he formed a valuable circle of acquaintances, including Friedrich Schleiermacher, August Hoffmann von Fallersleben, Karl von Bunsen, Georg Poelchau and the Mendelssohn family. He spent the summer months of 1830 and 1831 on the estate of Adolph von Münchhausen in Neuhaus Leitzkau, from where he undertook profitable journeys to Leipzig and Poznań.

The Prussian ambassador Karl von Bunsen eventually persuaded Nicolai to move to Italy. From January 1834 to March 1836 he held the post of organist at the embassy chapel in Rome. At the same time he studied counterpoint and a *cappella* style with Giuseppe Baini, acquired the nucleus of his considerable collection of early music and took a lively interest in the development of contemporary Italian music. When his period of employment came to an end he had already been nominated honorary music director of the Prussian court, but he stayed on in Italy as a freelance

composer for more than a year, searching in vain for a commission to write an opera. Apart from composing a few occasional works, the only success of these years was his appointment to the Accademia Filarmonica in Bologna as *maestro compositore onorario* (a title that Mozart too had held). After many disappointments he was eventually elected assistant Kapellmeister at the Kärntnertheater in Vienna in 1837.

Nicolai's first stay in Vienna benefited him in two ways. He gained experience in conducting opera and orchestral works, which brought him rapid recognition; and he composed his first opera, *Rosmonda d'Inghilterra*, which provided him with his first success as a composer in Vienna and Italy. This, however, did not occur until two years later when Nicolai, having left Vienna, attempted to settle in northern Italy as a freelance composer. The opera, under its new title *Enrico II*, earned him a *succès d'estime* at its première in Trieste in November 1839; but his second opera, *Il templario*, was received with rapturous enthusiasm in Turin at its première in February 1840. He had become a famous composer overnight (at the same time, incidentally, as Verdi). His third opera, *Gildippe ed Odoardo*, received its première in Genoa in December 1840; it was followed by *Il proscritto* at La Scala, Milan, in March 1841 (Nicolai had rejected the libretto of *Nabucco*, which he considered unsuitable for opera, thus leaving the way clear for Verdi). Both *Gildippe ed Odoardo* and *Il proscritto* owe much stylistically to Bellini and Donizetti. Personal disagreements and the failure of his engagement to the singer Erminia Frezzolini caused Nicolai to leave the country in spring 1841, and once again he was drawn to Vienna.

After his experiences in Italy, Nicolai soon changed his artistic ideals. In late summer 1841 he was appointed principal conductor of the Hofoper at the Kärntnertheater, and was able to concentrate on the operas of Mozart and Beethoven, which he particularly admired. Required by contract to compose German operas, Nicolai (because of a lack of suitable librettos) could at first fulfil his obligation only by producing completely revised versions of *Il proscritto* and *Il templario*, which were performed in German as *Die Heimkehr des Verbannten* (1844) and *Der Tempelritter* (1845) respectively. Though these revisions are not entirely convincing, they represent an important point on the way to Nicolai's first original German opera, *Die lustigen Weiber von Windsor*. Begun in 1846, it draws on many characteristics of the European operatic tradition to create a new, independent genre.

The Philharmonic Concerts, which Nicolai had been giving with members of the opera orchestra since spring 1842, caused an even greater stir. Only 'classical' music was played: a small repertory of works by Beethoven and Mozart, with the occasional performance of works by other composers. Concertos and Italian bel canto opera were ignored. The two performances he gave of Beethoven's Ninth Symphony in March 1843 were considered to be the first modern and complete interpretation of this epoch-making work (predating by some years Wagner's noted performance at Dresden on Palm Sunday 1846).

In summer 1844 Nicolai undertook a long journey via Prague, Dresden (where he heard accounts of Wagner's recent successes), Leipzig and Berlin to Königsberg, where he performed the *Kirchliche Fest-Ouverture*

(on the chorale 'Ein feste Burg' for chorus and orchestra), which he had dedicated to his native town, as part of the festival to celebrate the 300th anniversary of the university. King Friedrich Wilhelm IV of Prussia was so impressed that he tried to tempt him to Berlin; Nicolai, however, did not at first respond to the offer. Only when a violent argument with the leaseholder of the Viennese theatre, Carlo Balochino, about the performance of *Die lustigen Weiber von Windsor* had caused Nicolai's contract not to be renewed did the king's plans become reality. After a successful farewell concert, in which Jenny Lind took part and which included the première of the Moon Chorus ('O süsßer Mond'), the Midges' Dance (*Mückentanz*) and the dance of the elves from Act 3 of the new opera, Nicolai left Vienna in 1847.

October 1847 saw him installed as Kapellmeister at the Königliches Opernhaus in Berlin and, as Mendelssohn's successor, artistic director of the cathedral choir. Wishing to reform Prussian church services, he immediately began to compose a series of large-scale religious works. Preparations for the première of *Die lustigen Weiber von Windsor* were interrupted by the March Revolution of 1848. Soon afterwards Nicolai joined the Tonkünstlerverband, a society concerned with the reorganization of Prussian musical life; *Die lustigen Weiber* eventually received its première, without huge success, on 9 March 1849. Two months later, on 11 May, Nicolai died. On the same day he was elected a member of the Akademie der Künste, but too late to receive the news.

[Nicolai, Otto](#)

## 2. Works.

Nicolai's output comprises some 235 works. Less than half of them were published and in the 20th century few were available in modern editions. Nicolai concentrated mainly on vocal music, including operas, songs and choral works. Among the comparatively few piano and chamber works and large-scale orchestral and choral-orchestral compositions, the Piano Sonata in D minor, the String Quartet in B $\flat$ , the Mass in D and the Symphony in D are noteworthy.

Nicolai absorbed a great variety of influences and, in his most successful works, created from them his own individual idiom. Stylistically, he kept to the traditions of the forms in which he composed. Classicism dominates the early works of the Berlin years; the songs and small-scale choral pieces follow Zelter's ideals and the larger choral works show the influence of Handel. His musical language was also strongly influenced by Mozart, Beethoven and Weber. The songs composed between 1827 and 1833 are carefully distinguished by the use of the terms 'Lieder' and 'Gesänge'. The lieder are exclusively strophic, composed according to the ideals of Zelter and of Goethe, who saw the 'true expression' of the lied to be 'that the singer can bring out the different means of the individual strophes of a melody, thereby performing the function of both the lyric and the narrative poet' (diary, 1801). This ideal contrasts with the musically free, through-composed form of the *Gesang*, in which Nicolai also gave more importance to the piano accompaniment. In addition, Nicolai was influenced by his study of the folksong collections of Anton Zuccalmaglio, Johann Büsching and Friedrich von der Hagen.

The profound impression made on him by performances in Berlin of Handel's music is most clearly perceptible in the large-scale *Te Deum* (1832), written in a Baroque style modelled on the oratorios *Messiah* and *Israel in Egypt*. The later *Kirchliche Fest-Ouverture* op.31 also shows the influence of Handel, but enriched by contrapuntal elements deriving from Nicolai's interest in the works of Bach. During his years in Italy Nicolai attempted in *a cappella* works to imitate the austerity of the 'Palestrina style', although this led inevitably to stylistic conflicts. For example, the eight-part *Pater noster* op.33 is impressive for the skilful evocation of the sound of the *stile antico*, but the harmony continually vacillates between modality and the key of D minor.

In the Piano Sonata, the String Quartet and the works for orchestra Nicolai was influenced by the Viennese Classical composers, whose works he regarded as sacrosanct. He used specific works as models: in the Symphony in D, for example, the slow introduction and the exposition of the main theme take the form used in similar sections of Beethoven's Second Symphony, while in the finale the striking quotation of the central themes of the preceding movements derives from the style of Beethoven's Ninth Symphony. In the Piano Sonata Nicolai also made use of other models: the slow movement is a Romantic nocturne inspired by the works of Chopin; there is an arrangement of a Swedish folk tune; and the last movement is a rondo in the style of Weber. In his treatment of sonata form as a whole, Nicolai followed the theorist Heinrich J. Birnbach, whose essays (published in Berlin in 1827) had been a revelation to him.

The operas betray Nicolai's admiration of Bellini. He attempted to imitate Bellini's characteristic musical language, for example – as in *Norma* – in melodies that are related to one another and in the intensification of sound, and in the use of comparatively few coloratura passages. The late works of Rossini, in particular *Guillaume Tell* (well known to Nicolai from the time of his first Viennese appointment), also left a clear mark, while the always perceptible tone of German opera (as exemplified by Weber) is in curious contrast to these stylistic adaptations. It is especially prominent in *Il templario*, whose overture is strongly reminiscent of the overture to *Der Freischütz*. The later sacred works composed in Berlin, on the other hand, are stylistically similar to those of Mendelssohn. The settings of Psalms xxxi and xcvi show a pleasing synthesis of the *a cappella* style of the 17th and 18th centuries and romantic Liedertafel songs.

Many of Nicolai's works, despite their craftsmanship, are little more than eclectic imitations. *Die lustigen Weiber von Windsor*, however, described by Nicolai (using E.T.A. Hoffmann's term) as a 'comical fantastical opera', reveals his fluent manipulation of recent European music traditions, and his creation, through a lively and convincing synthesis, of a truly German *opera buffa*. Nicolai had worked towards, and finally achieved, this result through the adaptation of his Italian *melodrammi* as German tragic operas. The fusion of the learned German tradition with Italian facility, the ideal that he himself repeatedly formulated in letters and some remarkable essays, resulted in a masterpiece of memorable and appealing music.

Besides his activities as a composer and as a conductor, Nicolai published five essays that range widely and closely reflect his intellectual and artistic

world. They include a detailed account of the Cappella Sistina; aesthetic reflections on German and Italian music; a historical study of the German folksong *Annchen von Tharau*; and comments on performing practice in the recitatives of Mozart's operas.

Nicolai, Otto

## WORKS

for full list see Konrad (1986)

### operas

Enrico II (Rosmonda d'Inghilterra) (melodramma serio, 2, F. Romani: *Rosmonda*), 1836, Trieste, Grande, 26 Nov 1839, mainly lost, 1 aria (Milan, c1839)

Il templario (melodramma, 3, G.M. Marini, after W. Scott: *Ivanhoe*), Turin, Regio, 11 Feb 1840, *F-Pn*, vs (Paris, 1841); as *Der Tempelritter* (trans. S. Kapper), Vienna, Kärntnertor, 20 Dec 1845, *A-Wn\**; as *Die Sarazenerin* (W. Hanke, M. Loy), Berlin, c1940

Gildippe ed Odoardo (melodramma, 3, T. Solera, after T. Tasso), Genoa, Carlo Felice, 26 Dec 1840, lost, cavatina (Vienna, 1843)

Il proscritto (melodramma tragico, 3, G. Rossi), Milan, Scala, 13 March 1841, *I-Mc*, part pubd (Milan, 1841); as *Die Heimkehr des Verbannten* (tragische Oper, trans. Kapper), Vienna, Kärntnertor, 3 Feb 1844, *A-Wn\**, *D-Bsb\**, *GB-Cfm\**, vs (Vienna, 1845); as *Mariana* (Hanke, Loy), Berlin, 1943

Die lustigen Weiber von Windsor (komisch-fantastische Oper, 3, S.H. Mosenthal, after W. Shakespeare), Berlin, Kgl, 9 March 1849 (Berlin, 1850), *D-Bsb\**

### sacred

Te Deum, 8 solo vv, 8vv, orch, 1832, ed. E. Schliepe (Berlin, 1938/9)

Mass, D, 4 solo vv, 4vv, orch, 1832, rev. 1844, ed. M. Koch (Augsburg, 1918), *A-Sd\**

Pater noster, 8vv, op.33, 1836 (Mainz, 1846), *D-Bsb\**

In assumptione Beatae Mariae Virginis, off, 5vv, op.38, 1846 (Vienna, 1846/7)

Salve regina, S, orch, op.39, 1846 (Vienna, 1847)

Psalms liv, 10 solo vv, 10vv, 1834, *PL-LZu\**

Psalms iii, A/B, orch, 1844, vs with org acc. ed. O. Wermann (Leipzig, c1890)

Psalms xiii, 8 solo vv, 8vv, org ad lib, 1846, *D-DT*

Psalms c, 4 solo vv, 8vv, 1848, *Bim*

Psalms xxxi, 8vv, 1849, Psalms xcvi, 4vv, c1848; both ed. E. Naumann, *Musica sacra*, viii (Berlin, 1855)

2 motets, 8vv: *Die Strafe liegt auf ihm, Ehre sei Gott in der Höhe*, 8vv; both ed. H.A. Neithardt, *Musica sacra*, v (Berlin, 1853)

4 other psalms; 2 German liturgies, Kyrie, Gloria, Agnus Dei, Hymnus, motets, chorales, all unpubd, some lost

### secular choral

Preussens Stimme (K.W. Lange), 1v, pf/(1v, 4vv, gui)/4 male vv, op.4, 1830 (Berlin, 1830), arr. 1v, 4vv, military band, orch, 1848 (Berlin, 1849) [from 3 Königslieder, 'Preussenmut']

6 Lieder, 4vv, op.6, c1830 (Leipzig, 1831): *Frühlingslied* (A. von Schlippenbach), *Mailed* (Sundine), *Trinklied* (W. Müller), *Reiten lassen* (K.H. Wackernagel), *Mailed* (J.W. von Goethe), *Wechselgesang* (L. Uhland)

Verschiedene Empfindungen an einem Platz (Goethe), S, 2 T, B, pf, op.9, c1830 (Halle, 1832)



3 Königslieder, 4 male vv, op.10, c1830: Preussenmut, Stosset an, Friedrich Wilhelm lebe hoch (A. Kopisch), Brave Männer, stosset an (A.F. Ribbeck); lost  
4 Gesänge, 4 male vv, op.17, c1832: Ausgehalten! Kämpft sie nieder, Hast du das Schloss gesehen (Uhland), An Wasserflüssen Babylons (after Ps cxxxvi), Trinklied  
Lied am runden Tisch (Köppen), 8vv (Berlin, n.d.)

33 other works, incl. cantata, male choruses and partsongs, some lost

### other vocal

for solo voice and piano unless otherwise stated

Wenn sanft des Abends (F.A. Kuhn), S, B, pf, op.2 (Magdeburg, 1830); 3 Lieder, op.3 (Berlin, c1830); 4 Lieder, op.5 (Berlin, c1830); Rastlose Liebe (Goethe), S, B, pf, op.23 (Berlin, c1830); Deutsche Lieder, op.13 (Berlin, 1832); 6 Lieder und Gesänge, S/T, pf, op.16 (Leipzig, 1832); Napoleons Grenadier auf dem Schlachtfeld von Waterloo, 1v, gui/pf (Berlin, c1832); 2 duets, S, B, pf, op.14 (Berlin, 1833); 3 duets, S, B, pf, op.15 (Berlin, 1833); 7 Lieder, op.18 (Berlin, c1833)

Variationen über Webers Schlaf Herzenssöhnchen, S, pf/orch, op.19 (Berlin, 1833/4); Mein Röschen, 4 Lieder, T, pf, op.11 (Berlin, 1834); 3 Romanzen, op.24 (Vienna, 1838); Variazioni concertanti sopra ... La sonnambula, S, hn/cl/vc, pf/orch, op.26 (Vienna, 1838); Tell auf der Strasse nach Küsnacht, scena and aria, B, pf/orch, op.22 (Berlin, 1841); 6 Lieder und Gesänge, B, pf, [op.7] (Berlin, 1842); Wilhelmine (C. von Münchhausen), A/Bar, pf, op.29 (Vienna, 1843)

Die Träne (I. Castelli), A/Bar, hn/vc, pf, op.30 (Vienna, 1843); Künstlers Erdenwallen (R. Reinick), 2 male vv, pf, op.32 (Leipzig, 1845); Stammbuch-Blätter, 12 Lieder und Gesänge, 1–2 vv, pf, op.34 (Vienna, 1845); Herbstlied (L. Tieck), S/T, pf, op.37 (Vienna, 1846); 4 deutsche Lieder (H. Hoffmann von Fallersleben), B, pf, op.35 (Hamburg, 1847); 2 Lieder, S/T, pf, op.41 (Berlin, 1849/50); Welch mächtiger Ruf, scena and aria, T, pf/orch, op.21, ed. (Berlin, 1870)

25 other Ger. and It. Lieder, Gesänge and Romanzen, some lost

### other works

Orch: 2 Galopps, c1830–33, *D-Bsb\**; 2 syms., c, 1831, lost, D, 1835, rev. 1845 (Berlin, n.d.); Weihnachts-Ouvertüre über Vom Himmel hoch, orch, 4vv ad lib, org, 1833, ed. (Berlin, 1938); Fantaisie et variations brillantes sur ... Norma, pf, orch/str qt, op.25 (Leipzig, 1835); Gran marcia funebre ... onde onorare ... Bellini (Rome, c1835); Kirchliche Fest-Ouvertüre über ... Ein feste Burg, orch, 4vv ad lib, org, op.31, 1836/44 (Leipzig, 1845)

Chbr: Pf Sonata, d, op.27, 1834 (Vienna, 1841); Str Qt, B<sub>1</sub>, 1834, ed. H.-W. Riedel (Mainz, 1985); Rondo capriccioso, pf, c1834, ed. (Mainz, 1871/2); Adieu à Liszt, étude, D, pf, op.28 (Vienna, 1838); 3 études, pf, op.40 (Vienna, 1846)

35 other orch and chbr works, some lost

Nicolai, Otto

### BIBLIOGRAPHY

**H. Mendel:** *Otto Nicolai* (Berlin, 1866, 2/1868)

**B. Schröder, ed.:** *Otto Nicolais Tagebücher nebst biographischen Ergänzungen* (Leipzig, 1892)

**G.R. Kruse:** *Otto Nicolai: ein Künstlerleben* (Berlin, 1911)

**W. Altmann, ed.:** *Otto Nicolai: Musikalische Aufsätze* (Regensburg, 1913)

**W. Altmann, ed.:** *Otto Nicolai: Briefe an seinen Vater* (Regensburg, 1924)

**G.R. Kruse:** 'Otto Nicolais "Lustige Weiber" ... mit unbekannt gebliebenen Nummern', *Die Musik*, xxviii (1935–6), 886–94

**W. Altmann, ed.:** *Otto Nicolais Tagebücher* (Regensburg, 1937)

- E. Schliepe:** 'Das wiederentdeckte "Tedeum" von Otto Nicolai', *Die Musik*, xxxi (1938–9), 246–51
- W. Jerger, ed.:** *Briefe an die Wiener Philharmoniker* (Vienna, 1942), 11–19
- W. Virneisel:** 'Otto Nicolai als Musiksammler', *Festschrift Max Schneider zum 80. Geburtstag*, ed. W. Vetter (Leipzig, 1955), 227–40
- J.W. Klein:** 'Verdi and Nicolai: a Strange Rivalry', *MR*, xxxii (1971), 63–7
- A. Goebel:** *Die deutsche Spieloper bei Lortzing, Nicolai und Flotow* (diss., U. of Cologne, 1975)
- K.-F. Dürr:** *Opern nach literarischen Vorlagen: Shakespeares 'The Merry Wives of Windsor' in den Vertonungen von ... Nicolai ... und Verdi* (Stuttgart, 1979)
- U. Konrad:** *Otto Nicolai (1810–1849): Studien zu Leben und Werk* (Baden-Baden, 1986)
- U. Konrad:** 'Otto Nicolai und die Palestrina-Renaissance', *Palestrina und die Idee der klassischen Vokalpolyphonie im 19. Jahrhundert: Frankfurt 1987*, 117–42
- J. Liebscher:** 'Biedermeier-Elemente in der deutschen Spieloper: zu Otto Nicolais "Die lustigen Weiber von Windsor"', *Mf*, xl (1987), 229–37
- U. Konrad:** 'Die Philharmonischen Konzerte unter Otto Nicolai: die Gründungszeit (1842–1847)', *Klang und Komponist*, ed. O. Biba and W. Schuster (Tutzing, 1992), 45–57
- U. Konrad:** 'Zwischen Zelter und Palestrina, Beethoven und Bellini: Anpassung und Eigenständigkeit im Schaffen des Komponisten Otto Nicolai (1810–1843)', *Deutsche Musik in Ost- und Südosteuropa*, ed. G. Adriányi (Cologne, 1997), 137–64

## Nicolai, Philipp

(*b* Mengersinghausen, nr Kassel, 10 Aug 1556; *d* Hamburg, 26 Oct 1608). German theologian, poet and composer. His principal education was with Friedrich Beurhaus in Dortmund, Joachim à Burck and Ludwig Helmbold in Mühlhausen, and Gockel in Korbach. In 1574 he began his theological training in Wittenberg which continued from 1575 to 1579 in Erfurt and again in Wittenberg. After private studies at the Volkhardinghausen Monastery near Mengersinghausen, he became pastor in 1583 at Herdecke (Westphalia). In 1586/7 he was private minister of the Lutheran Hauskirche in Cologne. From 1588 to 1596 he was pastor in Altwildungen. Nicolai's strict adherence to Lutheranism prevented his graduating at Marburg University, then inclined to the Reformed faith; he was only able to receive his degree in 1594 after completing his studies under Aegidius Hunnius at Wittenberg. From 1596 to 1601 he was pastor in Unna and then at St Katharinen, Hamburg.

Nicolai wrote numerous theological works, mostly polemical, but he also produced several volumes of poetry. His importance as a composer lies entirely in his devotional book, *Der Freudenspiegel des ewigen Lebens* (Frankfurt, 1599/R), many editions of which were published up to 1674. This work, written at Unna during an outbreak of the plague, contains his two most famous songs: *Wie schön leuchtet der Morgenstern* and *Wachet auf, ruft uns die Stimme*. The texts recall the medieval mysticism of Bernhard. Both melodies antedate Nicolai and show formal affinities with those of the Meistersinger, particularly with those of the Strasbourg

tradition; they quickly became well known and have since been significant in the history of Protestant sacred music.

## BIBLIOGRAPHY

*MGG1* (W. Blankenburg)

**L. Curtze:** *D. Philipp Nicolai's Leben und Lieder* (Halle, 1859)

**V. Schultze:** *Philipp Nicolai* (Meninginghausen, 1909)

**W. Blankenburg:** 'Die Kirchenliedweisen von Philipp Nicolai', *Musik und Kirche*, xxvi (1956), 172–6

**W. Blankenburg:** 'Neue Forschungen über Philipp Nicolai', *JbLH*, iv (1958–9), 152–3

**W. Thoene:** *Friedrich Beurhaus und seine Musiktraktate* (Cologne, 1959)

**W. Blankenburg:** 'Die Entwicklung der Hymnologie seit etwa 1950', *Theologische Rundschau*, xlv (1979), 239–79, esp. 264–9

**J. Pannekoek:** 'Das Pfarrergeschlecht Nicolai zu Mengeringhausen', *Geschichtsblätter für Waldeck*, lxxvi (1988), 55–115

**A.M. Steinmeier-Kleinhempel:** "Von Gott kommt mir ein Frewdenschein": *die Einheit Gottes und des Menschen in Philipp Nicolais "FrewdenSpiegel dess ewigen Lebens"* (Frankfurt, 1991)

**H.-O. Korth and D. Wissemann-Garbe:** 'Philipp Nicolai und seine Lieder', *Die Pest, der Tod, das Leben: Philipp Nicolai - Spuren der Zeit: Beiträge zum Philipp-Nicolai-Jahr 1997*, ed. P. Kracht (Unna, 1997), 59–80

**A. Kadelbach:** 'Die geistlichen Lieder Philipp Nicolais und die höfische Akrostichtradition', *Hof- und Kirchenmusik in der Barockzeit. Hymnologische, theologische und musikgeschichtliche Aspekte*, ed. F. Brusniak and R. Steiger (Sinzing, 1999), 221–45

WALTER BLANKENBURG/FRIEDHELM BRUSNIAK

## Nicolai [Nicolay], Valentino [Valentin]

(fl 1775–?1798). Composer and pianist of unknown origin, active in England and France. Biographical information is scant, even in early music lexicons. As he first gained some notoriety in London, he may have been connected to the German F. Nicolai, a page to Queen Charlotte and a violinist with J.C. Bach and Abel in the queen's chamber band. Valentino's compositions appeared in London from about 1776, with his address variously given as Charlotte Street, Portland Place or South Moulton Street. From 1782 his works were reprinted on the Continent. Comparison of English and French publications suggests that he was in Paris between 1782 and 1788 but returned to London, where his opp.9 and 10 were printed 'for the author' by 1789. He was again living in Paris in the late 1790s at rue Dominique no.206 Faubourg-Germain. According to Choron and Fayolle he died in Paris about 1798.

Certain of Nicolai's sonatas (opp.3, 11) were extremely popular and remained so well into the 19th century, being reprinted in the USA, Europe and Dublin. The Sonata in C op.3 no.1 was especially successful and, according to Burney, was 'for many years taught in every school in the kingdom'. This sonata illustrates Nicolai's vitality and facile style,

convincingly synthesizing a variety of instrumental effects fashionable at the time. Burney, who had but modest success as a composer, was evidently a trifle peevish in claiming that Nicolai's popularity 'may probably have been more owing to the sprightliness and pleasantry of his style than to the depth or orthodoxy of his knowledge', but he admired the piano duets in which the composer 'displayed a considerable share of good taste, ingenuity and fancy'. In the sonatas for violin and piano, op.7, Nicolai projected a true duality and used the title 'duo concertante' or 'duet', but these were evidently less popular than the sonatas with optional violin parts. The modest technical requirements of the keyboard concertos suggest that they were intended for amateurs and there is no record of a public performance in London. He was possibly the co-author with Felice Bambini of the *Nouvelle méthode pour pianoforte suivie de doigtés* (Paris, n.d.); both composers were apparently in Paris during the 1780s.

## WORKS

Orch: 6 syms., 2 ob, 2 hn, str, op.1 (Mannheim, c1783), also pubd (The Hague and Brussels, c1783); conc., D, hpd/pf, orch, op.12 (Paris, 1788), also pubd (London, c1789); conc., G, pf, orch, op.16 (Paris, c1795), as op.14 (London, c1799)

Chbr (sonatas unless otherwise stated): 6 for vc/bc, op.1 (Berlin, 1785), as op.8 (Paris, c1786), also pubd (London, c1788); 6 for hpd/pf, vn, op.3 (London, c1778), 4 arr. hp/hpd/pf, vn, opp.1–2 (Paris, c1780); 6 for hpd/pf, vn, op.5 (London, c1780), 4 arr. hp/hpd/pf, vn, opp.1–2 (Paris, c1780); 6 for hpd/pf, vn, op.7 (London, 1782), nos.1, 3 and 5 pubd as op.7 (Paris, 1783), nos.2, 4 and 6 as op.10 (Paris, c1786); 3 for hpd/pf, vn, vc, op.8 (Paris, 1785); 3 for hpd/pf, vn, vc, op.9 (Paris, 1785), pubd with op.8 as op.10 (London, c1789); 6 for hpd/pf, vn, op.11 (Paris, 1788), also pubd (London, c1789); 6 for hpd/pf, vn, opp.13–14 (Paris, c1795), lost; 3 for pf, vn, op.13 (London, c1798) [different from Paris, op.13]; 3 for pf, vn, op.15 posth. (Paris, c1800); 6 trios, hpd/pf, vn, vc (London, c1776), as 6 sonatas, op.1 (Paris, c1796); 6 str qts, op.6 (London, 1781), also pubd (Paris, c1782)

Kbd: 4 sonatas, hpd/pf 4 hands, op.9 (London, c1788), also pubd as opp.3–6 (Paris, c1790), lost, ? 2 in *Journal de clavecin*, année 6 (Paris, c1787); 6 sonatas, pf, op.18 posth. (Paris, c1800)

2 airs, 1 duo, vv, orch (Berlin, c1790), questionable

Other works including op.17, mentioned in Gerber and Fétis; MSS mentioned in Eitner

## BIBLIOGRAPHY

BurneyH

Choron-FayolleD

EitnerQ

FétisB

GerberL

GerberNL

JohanssonFMP

NewmanSCE

SainsburyD

*Catalogue thématique des oeuvres de clavecin, composé par V. Nicolai* (Paris, c1800) [bound with op.8 in *B-Bc*]

C.S. Terry: *Johann Christian Bach* (London, 1929, 2/1967)

R.R. Kidd: *The Sonata for Keyboard with Violin Accompaniment in England (1750–1790)* (diss., Yale U., 1967), 344

**T.B. Milligan:** *The Concerto and London's Musical Culture in the Late Eighteenth Century* (Ann Arbor, 1983)

RONALD R. KIDD

## Nicolaï, Willem (Frederik Gerard)

(*b* Leiden, 20 Nov 1829; *d* Bloemendaal, nr Haarlem, 24 April 1896). Dutch conductor, organist, teacher and composer. After attending the Leiden music school (1842–9), which in 1844 opened an organ department specially for him, he continued his studies at the Leipzig Conservatory with Moscheles, Rietz and C.F. Becker and completed his organ studies with Johann Schneider in Dresden. In 1852 he taught the organ at the royal music school in The Hague; from 1857 he also conducted the orchestra there. From 1863 to 1865 he also directed the choir of the Rotterdam section of the Maatschappij tot Bevordering der Toonkunst, where he performed little-known oratorios by Handel. In 1865 he was appointed director and composition teacher of the royal music school which he brought to a high standard. He also directed the choir of the Toonkunst in The Hague (1860–70) and the De Toekomst orchestra (1865–96), with whom he gave the first Dutch historical orchestral concert (1868). As editor of the monthly *Caecilia* from 1871 to his death, he wrote a series of articles on Wagner, beginning in 1875. His own music is conventional and includes the song collection *Loverkens* op.12 (on old Dutch texts edited by A.H. Hoffmann von Fallersleben) and an oratorio *Bonifacius*, which was often performed during his lifetime both in the Netherlands and abroad.

### BIBLIOGRAPHY

**E. Reeser:** *Een eeuw Nederlandse muziek* (Amsterdam, 1950, 2/1986)

**J. Kasander:** *150 jaar Koninklijk Conservatorium* (The Hague, 1976), 33–43

JAN TEN BOKUM

## Nicolas [?Guillaume]

(*fl* ?1533–78). French composer. 60 chansons for three to six voices were attributed to 'Nicolas' in collections published in Paris between 1547 and 1578. Five printed by Attaignant between 1547 and 1550 may have been composed by Guillaume Nicolas, singer and chaplain in the chapel of François I in 1533. These five songs comprise an extended rustic narrative (*La, la, la que ne m'ayme*, 1547<sup>10</sup>), set in the syllabic style of Janequin, and four courtly *épigrammes* using the more homophonic manner of Sermisy.

55 more chansons (40 ed. in SCC, xx, 1991) attributed to 'Nicolas' by Le Roy & Ballard between 1559 and 1578 may otherwise be by [Nicolas de La Grotte](#). This might be thought more likely in view of the chronology although the poems are mostly anecdotal *épigrammes* by Marot and his contemporaries, set in a light, imitative style quite different from the strophes of Ronsard set homophonically in the publications specifically devoted to La Grotte. Many of the five- and six-voice pieces ascribed to Nicolas in the *Meslanges* (Paris, 1560; 1572<sup>2</sup>) are reworkings of melodies taken from earlier polyphonic settings by Sermisy, Richafort, Janequin and

Lassus. However, nine four-voice chansons in a collection of 1564 (1564<sup>8</sup>) are original compositions in the resolutely chordal manner of the newer *voix de ville*; another chanson, a setting of Du Bellay's *En ce mois délicieux*, evokes the style and structure of the newly imported Italian villanella. These works often feature triadic melodies, some rather unvocal leaps (diminished 4ths, 7ths and 10ths) as well as a number of harmonic crudities (2nds, 7ths, augmented and diminished triads).

## WORKS

only those definitely by Nicolas; for 4vv unless otherwise stated

Chansons: 1 in 1547<sup>10</sup>; 3 in 1547<sup>12</sup>; 1 in 1550<sup>5</sup>; 1 in 1559<sup>8</sup>; 1 in 1559<sup>11</sup>; 1 in 1559<sup>12</sup>; 9 for 5vv, 7 for 6vv in 1560e; 11 (incl. 1 for 3vv) in 1564<sup>8</sup>; 1 in 1565<sup>5</sup>; 2 in 1567<sup>8</sup>; 14 for 5vv, 7 for 6vv in 1572<sup>2</sup>; 1 in 1578<sup>14</sup>

## BIBLIOGRAPHY

**F. Lesure and G. Thibault:** *Bibliographie des éditions d'Adrian Le Roy et Robert Ballard (1551–1598)* (Paris, 1555), suppl., *RdM*, xl (1957), 166–72

**D. Hertz:** *Pierre Attaingnant, Royal Printer of Music* (Berkeley, 1969)

**F. Dobbins:** 'Joachim Du Bellay et la musique de son temps', *Du Bellay: Angers 1989*, ed. G. Cesbron (Angers, 1990), 587–605

FRANK DOBBINS

## Nicolas, Ernest.

See Nicolini, Ernest.

## Nicolas Liégeois.

See Champion family, (2).

## Nicolas the Serb

(*fl* late 14th century). Serbian composer. He is known for a Slavonic *theotokion* preserved in *GR-ATS* *great lavra* ε 108 and for a Cheroubikon setting in Greek which appears in *GR-An* 928. Both manuscripts are dual-language (Slavonic and Greek) akolouthiai, the former dating from the end of the 14th century and the latter compiled and written about a century later by [Isaiah the Serb](#). The *theotokion* is the earliest known example of a Slavonic [Kalophonic chant](#); it is a moderately florid setting ending with a *kratēma*. (A. Jakovljević: 'Musical Works of Serbian Composers Stefan and Nikola the Serb from 14th-Century Bilingual Anthology of Great Lavra (E–108)', *Balkanica*, xv, 1984, pp.69–82)

DIMITRI CONOMOS

## Nicolau, Antonio

(b Barcelona, 8 June 1858; d Barcelona, 26 Feb 1933). Spanish composer and conductor. After studying the piano with Juan Bautista Pujol and composition with Balart, he embarked on a medical career, which he soon abandoned in favour of composition. After living in Paris for eight years, he finally settled in Barcelona in 1886. He belonged, with Luis Millet, Alió y Brea, Vives and Enrique Morera, to the generation that succeeded Pedrell, and is important not only as a composer but also as one of the outstanding Catalan conductors of the 19th century, and as a leader in the revival of Catalan music.

Primarily a composer of choral music, Nicolau also wrote several important operas. The first, the four-act *Constanza*, is deeply rooted in the Romantic tradition. It was first performed at the Liceo on 10 April 1878 but, owing to the unexpected withdrawal of the tenor, Carlo Bulterini, the first two acts had to be omitted; it was later performed in its entirety at the Teatro Principal. Another of his dramatic works, *Un rapto*, was performed in Madrid shortly before the opening of the Exposición Universal in Barcelona (1888), and was acclaimed by both public and critics. His last opera, *El corazón de fuego*, was given its first performance at the Teatro Tivoli in Barcelona in 1895 at the same time as Nicolau was turning to Wagner, whose *Ring* he conducted in March 1896. The *Danza Anakota* from *El corazón* features frequently in concerts in Barcelona.

Some of Nicolau's earliest works were performed by the Orfeó Català, and he soon composed regularly for the group. As a result his style of composition evolved considerably: he abandoned his early orchestral style and looked for inspiration to traditional Catalan music, though straight quotations from folk music were rare in his music. Some of his choral works, based on texts by Jacint Verdaguer (including *El noi de la Mare* and *La mort de l'escolà*), achieved great popularity and placed Nicolau at the centre of the so-called Escuela del Orfeó Català. He continued to compose choral music until 1930.

## WORKS

Stage: *La tempestat* (dramatic scena), 1877; *Constanza* (op. 4), 1878; *Un rapto* (zar), 1887; *El corazón de fuego* (op), 1895

Orch: *Sinfonía Athalia*, 1875; *El triomf de Venus* (sym. poem), 1882

Choral: *Hénora*, Breton legend, solo vv, chorus, orch; *Cant elegíac a la memòria del Dr Robert*; *Jesús als nois*; *Himne del poeta*, 1899; *La mort de l'escolà*, 1900; *La Mare de Déu*, 1901; *Divendres Sant*, 1902; *Entre flors*, 1902; *El noi de la Mare*, 1903; *Teresa*, 1903; *Captant*, 1904; *La mort del soldat*, 1930; *Cicle montserratí*, 1925–30

Songs with pf acc.: *La dama d'Aragó*, *El mariner*, *Fulcite me floribus*, *Cançó de Maria*

## BIBLIOGRAPHY

*Revista musical catalana*, cccli (1993) [monograph ded. to Nicolau]

**M. Valls**: *La música catalana contemporània* (Barcelona, 1960)

**X. Aviñoa**: *La música y el modernisme* (Barcelona, 1985)

EMILIO CASARES

# Nicolaus Cracoviensis [de Cracovita, Krakowczyk].

See [Mikołaj z Krakowa](#).

## Nicolaus de Capua

(*b* ?Capua; before *c*1400; *d* ?after 1460). Italian theorist. He is probably identifiable with the *presbyter* Nicolaus quondam Iohannis de Traconibus de Capua, who was a *mansionario* and *tenorista* at the cathedrals of Udine (1432–5) and Treviso (1439–42), and who became a *mansionario* at Vicenza Cathedral (1442–61), attracted by that city's better climate (this transfer was expressly approved by the Bishop of Treviso, Ludovico Barbo). He remained at Vicenza until 1461, when he apparently transferred to the church of S Maria in Montebello.

Nicolaus's *Compendium musicale* of 1415 (ed. A. de La Fage, Paris, 1853) offers a full treatment of the theory of *cantus planus* compiled from different sources and written in just the sort of clear, didactic style that would be most useful to a *tenorista* as leader of a choir in plainchant and polyphony. One section describes eight of the ten *conjuntiones*, or transposed hexachords, outlined in the Berkeley Manuscript (*US-BE* 744). The version of the *Compendium* in *I-Vnm* lat.VIII.82 (=3047) gives a more complete text, but lacks the musical examples present in *Rv* B 83; the latter source was used by La Fage for his edition.

A polyphonic Gloria setting elsewhere attributed to Bosquet and to Antonio Zacara da Teramo (ed. in *CMM*, xi/2, 1959, xiv, 7) appears in *Bu* 2216 under Nicolaus's name. The Bologna version has a new Amen and an added contratenor part; Nicolaus is probably responsible for these modifications.

### BIBLIOGRAPHY

- A. de La Fage**, ed.: *Essais de diphthérogaphie musicale* (Paris, 1864/R), 307ff
- G. Vale**: 'La Capella Musicale del Duomo di Udine', *NA*, vii (1930), 87–201
- G. D'Alessi**: *La capella musicale del Duomo di Treviso (1300–1633)* (Treviso, 1954), 44
- B.J. Layton**: *Italian Music for the Ordinary of the Mass 1300–1450* (diss., Harvard U., 1960), 328ff
- F.A. Gallo**: 'Alcune fonti poco note di musica teorica e pratica', *L'Ars Nova italiana del Trecento: convegno di studio 1961–1967* (Certaldo, 1968), 49–76
- L. Pesce**: *La chiesa di Treviso nel primo Quattrocento* (Rome, 1987)

ROBERT NOSOW

## Nicolaus de Perugia.

See [Niccolò da Perugia](#).



# Nicolaus de Senis.

See [Nicola da Siena](#).

# Nicolaus Polonus (i)

(fl ?15th century). Polish theorist. He studied in Paris and was the author of *Tractatus musicalis ad cantum gregorialem brevis et utilis* (A-Gu 873), a concise introduction to the art of singing. Reference to his nationality and studies in Paris is found in a colophon to the treatise. Attempts to identify him with the composer Mikołaj Radomski remain unsubstantiated.

## BIBLIOGRAPHY

**H. Musielak:** 'W poszukiwaniu materiałów do biografii Mikołaja z Radomia'  
[In search of biographical material on Mikołaj Radomski], *Muzyka*,  
xviii/1 (1973), 82–9

ELŻBIETA WITKOWSKA-ZAREMBA

# Nicolaus Polonus (ii).

See [Mikołaj z Krakowa](#).

# Nicolet, Aurèle

(b Neuchâtel, 22 Jan 1926). Swiss flautist. He studied the flute and music theory in Zürich under André Jaunet and Willy Burkhard, and then in Paris under Marcel Moyse and Yvonne Drappier. In 1947 he won a *premier prix* for flute at the Paris Conservatoire, and in 1948 the flute prize in the Geneva International Music Competition. From 1948 to 1950 he was first flautist in the Winterthur City Orchestra and in 1950 Furtwängler engaged him as solo flautist for the Berlin PO: Nicolet held the position until 1959. Simultaneously he taught at the Hochschule für Musik in Berlin until 1965 and then at the Hochschule für Musik in Freiburg; he then moved to Basle. For tone-quality and technique Nicolet was indebted to the French school. His interpretations of Bach under Karl Richter, and other recordings such as Mozart's flute works, show his stylistic assurance and finely controlled phrasing. He also won an international reputation in modern music, and among composers who have written for him are Klaus Huber, Jürg Wyttenbach, Jacques Wildberger, Rudolf Kelterborn, Albert Moeschinger, Tōru Takemitsu, Edison Denisov, György Ligeti and Heinz Holliger. He published *Flöte (Lektion) Syrinx [von] Claude Debussy* (Wie Meister üben, ii, Zürich, 1967; Eng. trans., 1968) which contains a discography and two records.

JÜRIG STENZL/R

# Nicoletti, Filippo

(b Ferrara; d 27 Sept 1634). Italian composer. In his youth he studied with Giuliano Cartari, then *maestro di cappella* at S Francesco, Bologna. He

appears to have been in Rovigo between 1577 and 1585 – he dated his first two books of five-part madrigals from there. *I finti amori*, dedicated to the *podestà* of the city, contains settings of poetry by local writers including Nicoletti himself, as well as by better-known ones from Ferrarese circles. In 1579 Nicoletti attempted to transfer to the Gonzaga court at Mantua; he was unsuccessful despite the recommendation of Alessandro Nodari who praised his compositional skills and excellent voice. In April 1588 he entered the service of Duke Alfonso II d'Este as a *cappellano* in the ducal chapel at nearby Ferrara, and although he remained there until the dissolution of the court in 1598, and probably for some time afterwards, he was evidently dissatisfied with his post. In 1592 he applied unsuccessfully for a 'vicariato perpetuo' at S Romano, Ferrara, and in 1603 he was still resident in the city. While in Ferrara he was a member of the famous *ridotto* of Counts Bonifacio and Luigi Bevilacqua, to whom Nicoletti dedicated the collection *La gloria musicale* (RISM 1592<sup>14</sup>) which he also edited. Probably in 1604 and certainly by 1605 he had moved to Rome to take up the appointment of *maestro di cappella* at S Lorenzo in Damaso. The dedication of Nicoletti's *Villanelle a tre voci*, to Guglielmo Bevilacqua, is dated from Rome on 25 November 1604, and he was at S Lorenzo in Damaso by the time the 1605 edition of the *Primo libro a due voci* was published. From 1607 until 1612 Nicoletti served as *maestro di cappella* at S Maria della Consolazione, and from July 1613 until his death in 1634 as *maestro* at S Maria di Loreto. He was also a member of the Compagnia dei Musici di Roma. Details of his career were included in the basso continuo part of the *Corona di gigli et sacre rose* by Francesco Romano and G.B. Massari (Venice, 1619), of which no copies are now known. A series of his letters from 1592 to 1608 is extant (in *I-MOs*).

*La gloria musicale* (1592<sup>14</sup>) was the last Ferrarese anthology published before the duchy passed to papal control in 1597. Although Nicoletti was at Ferrara when the city was at its most progressive, his own music remained consistently conservative. In Rome, where the cultural climate better suited his style, he indulged in the popular fashion for devising strict, elaborate canons that established his reputation, but none now survive. Briccio wrote admiringly of his 'canoni enigmatici' and Pitoni (in the 18th century) included Nicoletti in his list of skilled contrapuntists. This proficiency is evident in his didactic *Madrigali a due voci*, his most popular work. All the texts in this collection had previously been set in the same sequence by Andrea Gabrieli in his *Libro primo de madrigali a tre voci* (Venice, 1575). A book of Nicoletti's Latin poetry, *De divini verbi nativitate, passione et resurrectione carmina*, was published in Rome in 1634.

## WORKS

Il primo libro de madrigali, 5vv (Venice, 1578)

*I finti amori*, 5vv, op.2 (Venice, 1585)

Madrigali, 2vv (Venice, 1588)

*Villanelle*, 3vv (Venice, 1604)

Vocal works in 1583<sup>10</sup>, 1591<sup>9</sup>, 1592<sup>14</sup>, 1604<sup>8</sup>, 1625<sup>1</sup>

1 instrumental canzona, *I-Rn* 156

## BIBLIOGRAPHY

*EinsteinIM*

*FenlonMM*

NewcombMF

PitoniN

**A. Superbi:** *Apparato de gli huomini illustri della Città di Ferrara* (Ferrara, 1620)

**G. Briccio:** *De canoni enigmatici* (Rome, 1632)

**F. Passadore:** *Musica e musicisti a Rovigo tra Rinascimento e Barocco* (Rovigo, 1987)

**A. Morelli:** 'Filippo Nicoletti (ca.1555–1634) compositore ferrarese: profilo biografico alla luce di nuovi documenti', *Musica Franca: Essays in Honor of Frank A. D'Accone*, ed. I. Alm, A. McLamore and C. Reardon (Stuyvesant, NY, 1996), 139–50

IAIN FENLON

## Nicolini [Grimaldi, Nicolo]

(*b* Naples, *bat.* 5 April 1673; *d* Naples, 1 Jan 1732). Italian alto castrato. He studied under Provenzale, in whose *La Stellidaura vendicata* he made his *début* in 1685, in Naples. He sang in Naples Cathedral and the royal chapel as a soprano from 1690. He appeared frequently in opera, at the Teatro di S Bartolomeo and sometimes in the royal palace, between 1697 and 1731 and was particularly associated with Alessandro Scarlatti, singing in his *La caduta de' Decemviri* (1697), *Il prigioniero fortunato* (1698), *Arminio*, *L'amor generoso* and *Scipione nelle Spagne* (1714), *Tigrane* (1715) and *Cambise* (1719); he also sang in operas by C.F. Pollarolo, Giovanni Bononcini (*Muzio Scevola*), Mancina, Mancini, Lotti, Leo, Porpora, Vinci and others, and in Leo's adaption of Handel's *Rinaldo* (1718). He sang in Rome and Bologna in 1699 and 1700, Parma in 1699, Genoa in 1700, Reggio nell'Emilia in 1700 and 1725, Rovigo in 1703, Vicenza in 1707–8, Ferrara in 1713, Salerno in 1719, Rome in 1720–21, Milan in 1725 and 1727, Florence in 1725 and 1728, Bologna in 1727 and 1730, Faenza in 1728, and between 1700 and 1731 he appeared many times in Venice, in works by C.F. Pollarolo, Antonio Pollarolo, Gasparini, Caldara, Albinoni, Leo, Orlandini, Vinci, Porpora, Hasse and others (see illustration).

Nicolini went to London in 1708, promoted by John Vanbrugh, and made his *début* at the Queen's Theatre in Haym's arrangement of Scarlatti's *Pirro e Demetrio*. He enjoyed a great personal triumph and was largely responsible for the increasing popularity of Italian opera in London. In 1709 he signed a three-year contract with Owen Swiney, in which he undertook to arrange operas for the London stage. He sang in all the operas during that period, many of them pasticcios arranged by Haym or himself: *Camilla* (G. Bononcini), *Clotilda* and *Tomiri* in 1709, *Almahide* and Mancini's *Idaspe fedele* (including his notorious scene with a lion) in 1710, Bononcini's *Etearco* and Gasparini's *Antioco* in 1711, *Amleto* and *Ercole* in 1712. In 1711 he sang the title role in the first performance of Handel's *Rinaldo*; in the same year he appeared in Dublin in a concert that raised over £39 for the Blue Coat Hospital. He returned to London in 1715 and created the title role in Handel's *Amadigi*. He continued to sing in pasticcios and revivals up to 1717, and Swiney tried repeatedly to persuade the Royal Academy to re-engage him between 1725 and 1727.

Nicolini was the leading male singer of his age and an outstanding all-round artist. Burney's evaluation, 'this great singer, and still greater actor', was shared by contemporaries such as Steele. Addison called him 'the greatest performer in dramatic Music that is now living or that perhaps ever appeared on a stage'. The two parts Handel composed for him require exceptional agility and breath control, with a compass *a* to *f*'. He never retired, and after singing in Vinci's *Siroe* and Orlandini's *Massimiano* in Venice in 1731 he was engaged for Pergolesi's first opera, *Salustia*, in Naples, but was taken ill and died during rehearsals.

#### BIBLIOGRAPHY

*Sartori*L

**E. Faustini-Fasini:** 'Gli astri maggiori del "bel canto" napoletano: il Cav. Nicola Grimaldi detto "Nicolini"', *NA*, xii (1935), 297–316

WINTON DEAN

## Nicolini [Nicolas], Ernest

(*b* Saint Malo, 23 Feb 1834; *d* Pau, 19 Jan 1898). French tenor. He studied at the Paris Conservatoire and made his début (as Nicolas) in 1857 at the Opéra-Comique in Halévy's *Les mousquetaires de la reine*. After further study in Italy, he sang at La Scala in *La traviata* (1859), Rossini's *Otello* (as Rodrigo), *I Lombardi*, Giorza's *Corrado, console di Milano* and *La sonnambula* (1860). From 1862 to 1869 he appeared at the Théâtre Italien, Paris, and he made his Covent Garden début (under the pseudonym Nicolini) in 1866, singing opposite Patti in *Lucia di Lammermoor*, but without great success. In 1871 he returned to London to sing in *Faust* and *Robert le diable* at Drury Lane, and from 1872 to 1884 he was engaged every season at Covent Garden. He appeared in many roles, including Pery in Gomez's *Il guarany* (1872), Lohengrin (1875), Radamès in *Aida* (1876) and Fabio in Jules Cohen's *Estella* (1880), all first London performances, and he sang Celio at the première of Lenepveu's *Velléda* (1882). His voice had a wide vibrato that some of his contemporaries found distressing, but his fine stage presence and intense acting were particularly appreciated in such roles as Gounod's *Faust* and *Romeo*. He accompanied Patti on tours of Europe (to Vienna, Milan, Brussels, Berlin, Hamburg and other cities), and of the USA and South America. In 1886 he became her second husband, and that year made his final stage appearance, as Almaviva in *Il barbiere di Siviglia* at Drury Lane, though he continued to sing in concerts for some time.

#### BIBLIOGRAPHY

**H. Klein:** *The Reign of Patti* (London, 1920)

**H. Rosenthal:** *Two Centuries of Opera at Covent Garden* (London, 1958)

ELIZABETH FORBES

## Nicolini [Niccolini], Giuseppe

(*b* Piacenza, 29 Jan 1762; *d* Piacenza, 18 Dec 1842). Italian composer. The sixth of 14 brothers, he first studied music with his father, Omobono

Nicolini, organist and *maestro di cappella* in Piacenza, and singing with Filippo Macedone. With financial help from Duke Gian Girolamo Sforza Fogliani of Piacenza he studied composition for seven years, probably from 1778 to 1784, at the Conservatorio di S Onofrio in Naples, where his teachers were Insanguine and later Cimarosa. After composing the oratorio *Daniele nel lago dei leoni* (1781, Naples) and the *azione sacra Giuditta* (1785, Venice), he made his opera début with *La famiglia stravagante* (1793, Parma). This first success was followed by at least 45 works, produced at the rapid pace imposed by the market.

As one of the last representatives of the old Neapolitan school, which by 1800 was in decline and was soon to be engulfed in a process of national unification of musical taste (to which the work of Rossini was to give the strongest impetus), Nicolini imitated its models with ability but reduced them to stereotyped formulae. Nevertheless, for about 20 years, principally between 1811 and 1820, he could count on an enormous public, even outside Italy, who exalted him to the level of the most celebrated masters. In 1807 in Rome, his *Traiano in Dacia*, starring the castrato Velluti, defeated Cimarosa's much-loved classic *Gli Orazi ed i Curiazi* in a contest for popular favour. His operas were performed by the best virtuosos of the time, including (besides Velluti) Bonoldi, Pasta, Pisaroni and the young Catalani, who sang in *I baccanali di Roma* at La Scala in 1801. In 1816, when the administration of the Teatro Nuovo (thereafter the Teatro Comunale) passed from the Duchess Maria Luisa to the municipality of Piacenza, he was appointed for life to the service of that theatre by a special decree from the duchess, and from that time he wrote little for the stage. In 1819 he was elected *maestro di cappella* of the cathedral. In the meantime his fame had become obscured by that of Rossini, although in his final years he assimilated some of the features of Rossini's style. He abandoned the theatre completely in 1831 to devote himself to sacred music. During his last years, lack of means obliged him to serve in some of the choirs of his city; he died in poverty and forgotten. In 1914 Piacenza named its Liceo Musicale after him.

## WORKS

### stage

c46 ops, incl.:

*La clemenza di Tito* (os, 3, P. Metastasio), Livorno, Avvalorati, sum. 1797, *I-Fc*  
*I due fratelli ridicoli* [*Li fratelli ridicoli*] (dg, 2, F. Livigni), Rome, Valle, aut. 1798, *D-Dib, I-Rmassimo*

*Il geloso sincerato* (farsa, 1, G.B. Lorenzi), Naples, Nuovo, spr. 1804; with lib rev. L.A. Tottola, Naples, 1808, *Nc, Rrai*

*Traiano in Dacia* (os, 2, M. Prunetti), Rome, Argentina, 3 or 7 Feb 1807, *A-Wgm, F-Pn, GB-Lbl* (inc.), *I-Fc, Mr, Nc, PAc, Pl, Rsc, Rmassimo*, excerpts (Vienna, n.d.; Milan, n.d.)

*Le due gemelle* (farsa, 1), Rome, Valle, 7 Jan 1808, *B-Bc, I-Mr*

*Coriolano, ossia L'assedio di Roma* (os, 2, L. Romanelli), Milan, Scala, 26 Dec 1808, *A-Wgm, B-Bc, I-Fc, Mr*, excerpts (Vienna, n.d.; Milan and Turin, 1808)

*Angelica e Medoro, ossia L'Orlando* (os, 2, G. Sertor, after Metastasio), Turin, Imperiale, 26 Dec 1810, *Fc, Tco\**

*Abradate e Dircea* (os, 2, Romanelli), Milan, Scala, 29 Jan 1811, *Mr\**, excerpts (Milan, ?1811)

**Quinto Fabio [Quinto Fabio Rutiliano] (os, 2, Giuseppe [not Gaetano] Rossi), Vienna, Kärntnertor, 24 April 1811, Fc**

La casa dell'astrologo (dg, 2, Romanelli), Milan, Scala, 11 Aug 1811, *Mc\**, excerpts (Milan, ?1811)

**Le nozze dei Morlacchi [I Morlacchi] (os, 2), Vienna, Kärntnertor, Fc**

La feudataria, ossia Il podestà ridicolo (dg, 2), Piacenza, Nuovo, 18 Jan 1812, excerpts OS

**Carlo Magno [Vitikingo] (os, 2, A. Peracchi), Piacenza, Nuovo, Feb 1813, D-Mbs [Münchener Oper], excerpts (Milan, n.d)**

L'eroe di Lancastrò (os, 2, Rossi), Turin, Regio, 3 Feb 1821, *I-Tco\**, excerpts (Milan, 1821)

**Aspasia e Agide (os, 3, Romanelli), Milan, Scala, 8 May 1824, Mc\***

### other works

7 orats; more than 13 cants; many sacred works, incl. c40 masses, 2 requiems, c100 pss, 6 lits, Mag, 2 Tantum ergo, TeD, 2 De profundis; ariettes; sinfonies; kbd sonatas; qts; variations; other orch and chbr works

### BIBLIOGRAPHY

*FétisB; GiacomoC; GroveO (A. Lanza) [incl. complete list of operas]*

**C. Gervasoni:** *Nuova teoria di musica* (Parma, 1812/R), 200

AMZ, xxii (1820), 287 [on *La feudataria*]; xxvi (1824), 509–10 [on *Aspasia e Agide*]; xxxv (1833), 360–61 [on *Il trionfo di Manlio*]

**F. Giarelli:** 'Note malnote: Giuseppe Nicolini', *GMM*, xli (1886), 217–18

**E. Papi:** *Il teatro municipale di Piacenza: cento anni di storia* (Piacenza, 1912)

**E. de Giovanni:** *Giuseppe Nicolini e Sebastiano Nasolini* (Piacenza, 1927)

*Un maestro di musica piacentino: Giuseppe Nicolini (nel primo centenario della morte)* (Piacenza, 1944) [incl. I. Cappa: 'Per Giuseppe Nicolini', 7–19; A. Rapetti: 'Vita e opere di Giuseppe Nicolini (1762–1842)', 21–100; C. Censi: 'L'arte di Giuseppe Nicolini', 101–13; detailed but inaccurate list of works, 117ff]

**M. Donà:** 'Un' aria di Rossini per un'opera di Nicolini nella Biblioteca Comunale di Civitanova Marche', *AnMc*, no.19 (1979), 320–29 [incl. notes on Nicolini's *Quinto Fabio*]

**F. Bussi:** *Storia di Piacenza: L'Ottocento* (Piacenza, 1980), 749–53

**H. Lühning:** "'Titus": Vertonungen im 18. Jahrhundert', *AnMc*, no.20 (1983) [whole vol.], esp. 77–8, 451–60

ANDREA LANZA

## Nicolino.

See [Cosimi, Nicola](#).

## Nicoll, James

(*fl* early 18th century). Scottish publisher who inherited the firm established by [John Forbes](#).

## Nicolo.

The 'Basset: Nicolo' mentioned by Praetorius; see [Crumhorn](#).

## Nicolò [Nicolò de Malte].

See [Isouard, Nicolò](#).

## Nicolo da Perugia.

See [Niccolò da Perugia](#).

## Nicolson, Richard.

See [Nicholson, Richard](#).

## Nicomachus [Nikomachos] of Gerasa

(*fl* late 1st – early 2nd century ce). Greek mathematician and music theorist. His *Introduction to Arithmetic* (*Arithmētikē eisagōgē*) won him high praise and instant fame in antiquity. This work and the *Manual of Harmonics* (*Harmonikon encheiridion*) have survived in their entirety; ten extracts (*Excerpta ex Nicomacho*, ed. Jan, 266–82) remain from a longer treatise on music, and portions of another work, *Theology of Arithmetic* (*Theologoumena arithmetikēs*), are preserved in an anonymous treatise of the same title.

The *Manual of Harmonics* is the only work on Greek music to have come down from the long period between the appearance of the *Harmonic Elements* of Aristoxenus and the Euclidean *Division of the Canon* in the 4th century bce, and that of the *Harmonics* of Nicomachus's celebrated younger contemporary Claudius Ptolemy in the 2nd century ce. The *Manual* is important for its influence on numerous later writers, and especially for the canonical material that it alone preserves. It is the first work in the literature to transmit the time-honoured story of Pythagoras's momentous discovery that musical pitch is ruled by number. As Nicomachus tells it (chap.vi), Pythagoras's revelation was inspired by the ringing sounds he chanced to hear issuing from a blacksmith's anvil. Recognizing them to be the very concords – octave, 5th and 4th – that he could produce on the strings of his lyre, Pythagoras performed a series of experiments and found the elegantly simple truth about musical sound: the pitch from a plucked string depends on the length of the string, and the concords are produced by strings whose lengths are to each other as the ratios of the whole numbers: 6:8:9:12.

No less significant is Nicomachus's detailed account of the first unified theory of the cosmos. It contains what may be the most ancient version of the distinctly Pythagorean-Platonic concept that the harmonic properties of music, discoverable in the ratios of the concords, are implicit in the orderly distribution of the heavenly planets (see [Music of the spheres](#)). Nicomachus's discussion of this theory, along with Plato's in the *Timaeus*,

influenced astronomical thought for centuries, converging eventually with cosmic reality in the celestial physics of Johannes Kepler.

Nicomachus was the first writer on music to attribute the invention of the octachord (eight-string lyre) to Pythagoras (*Manual*, v); he is also the source (*ibid.*, ix) of one of the oldest pieces of evidence on musical scales, a fragment of Philolaus's *On Nature*, the first written document on the teachings of Pythagoras.

In his discussion of the inverse proportion that obtains between a sounding body and musical pitch (the higher the pitch, the smaller the body, and conversely) and the reciprocal relation between pitch and tension (the greater the tension, the higher the pitch, and conversely), Nicomachus provides (*Manual*, iv and x) valuable information on diverse musical instruments. The most exotic and obscure of the strings mentioned by him is the *spadix*, apparently a lyre-type instrument shaped like a palm frond. Equally interesting is his evidence on the pandoura, a lute of remote antiquity which he likens to the Pythagorean research instrument, the monochord.

Perhaps the most curious feature of the *Manual* is the incorporation (in chap.ii) into an otherwise strictly Pythagorean programme of a decidedly non-Pythagorean concept imported from the theory of Aristoxenus. For Aristoxenus's theory is based on the notion of a tonal continuum (*topos*) whose division by the placement of pitches and intervals is under the sole governance of the human voice and ear. In the conventional Pythagorean approach, however, the division of musical space is determined solely by the mathematical laws of harmonic proportion. Thus, without citing him, Nicomachus spoke the language of Aristoxenus, and in his effort to credit the Pythagoreans with the invention of all things musical, he attributed to them the very doctrine that is contravened by their mathematically based harmonic principles.

See also [Greece](#), §1, 6(i).

## WRITINGS

**C.E. Ruelle, trans.:** *Nicomache de Gérase: Manuel d'harmonique et autres textes relatifs à la musique* (Paris, 1881)

**C. von Jan, ed.:** *Musici scriptores graeci* (Leipzig, 1895/R), 209–82

**A. Barker, ed.:** *Greek Musical Writings*, ii: *Harmonic and Acoustic Theory* (Cambridge, 1989), 245–69

**F. Levin, ed.:** *The Manual of Harmonics of Nicomachus the Pythagorean* (Grand Rapids, MI, 1994)

FLORA R. LEVIN

## Nicosia, Paulo Caracciolo da.

See [Caracciolo, Paolo](#).

## Niculescu, Ștefan



(b Moreni, Dâmbovița, 31 July 1927). Romanian composer. He studied in Bucharest at the Royal Academy of Music (1941–6), the Polytechnic Institute (1946–50) and the Academy of Music (1951–7) under Andricu (composition), Jora (harmony) and Muza Ghermani-Ciomac (piano); he also attended the Darmstadt summer courses (1966–9) and Kagel's electronic music course in Munich (1966). In Bucharest Niculescu worked as a piano teacher (1958–60), researcher at the Institute of Art History (1960–63) and then lecturer in composition and analysis at the Academy of Music; he was made professor at the academy in 1993. He was composer-in-residence at the Deutscher Akademischer Austauschdienst in Berlin (1971–2), founder-director of the international Week of New Music, Bucharest, and guest lecturer at the Darmstadt summer courses in 1992.

Works such as the String Trio, Cantata II and Symphonies for 15 Soloists placed Niculescu at the forefront of the Romanian avant garde during the 1950s. Subsequently, he embarked on a study of heterophony. This led to a radical rethink of his composition technique and the application of modern mathematics (e.g. the theories of graphs and sets) in works such as Cantata III, Hétérophony and Heraclit's Aphorisms. During the 1970s and 80s he developed this interest further by creating new heterophonic shapes, but in a diatonic language dramatically opposed to the serial chromaticism of his earlier works. During the 1990s he attempted to fuse diverse trends, such as diatonicism and chromaticism; the natural harmonic scale and scales not built around octaves; heterophony and polyphony; homophony and melody; and the continuity and discontinuity of speech. His later works are often monumental in scale and have veered towards a new kind of sacred music, in which aspects of the Romanian Byzantine and similar traditions of the world are integrated and transfigured.

Niculescu is one of the most original Romanian contemporary composers of his generation. He has received many awards from the Romanian Composers' Union and Romanian Academy, and was made a member of the latter in 1993. Outside Romania he has received the International Record Critics Award (1985), the Herder Prize, Vienna (1994), and an award from the French Academy (1972 Prix d'Académie des Beaux Arts).

## WORKS

(selective list)

Stage: Cartea cu Apolodor (children's op, 2, G. Naum), 1974; Cluj-Napoca, 13 April 1975

Orch: Ison II, wind, perc, 1957; Scènes, suite, wind, perc and db, 1962; Syms. for 15 Soloists, 1963; Hétérophony, 1967; Formanti, 1968; Unisonos I, 1970; Unisonos II, 1971; Ison Ia, 14 soloists, 1973; Ison Ib, 1973; Sym. no.1, 1975; Sym. no.2 'Opus Dacicum', 1980; Synchrony II 'Omaggio a Enescu e Bartók', 1981; Sym. no.3 'Cantos', 1984; Sym. no.4 'Deisis', 1995; Sym. no.5, 'Litanies', 1997; Umdecimum, fl, ob, cl, bn, hn, tr, trb, 2 vn, va, vl, 1998

Vocal: Cantata I (N. Cassian), female/children's chorus, orch, 1959; Cantata II (G. Naum), T, mixed chorus, orch, 1960; Cantata III 'Răscrucee' (T. Arghezi), Mez, 5 wind, 1965; Heraclit's Aphorisms, 20 vv, 1969; Invocatio, 12 vv, 1989; Axion, female chorus, sax, 1992; Psalm xii, 6 male vv, 1993

Chbr and solo inst: Sonata, cl, pf, 1955; Str Trio, 1957; Inventions, cl, pf, 1965; Tastenspiel, pf, 1968; Wind Sextet, 1969; Triplum I, fl, vc, pf, 1971; Triplum II, cl, vc,

pf, 1973; Echos I, vn, 1977; Synchrony I, 2–12 insts, 1979; Echos II, vn, synth, 1984; Ricercare in uno, cl, vn, synth, 1984; Duplum, vl, pf and synth, 1984; Synchrony III, 3 wind, 1985; Hétérophonies for Montreux, 5 wind, 1986; Synchrony IV, cl, perc, pf, 1987; Incantations, 6 perc, 1991; Sextuplum, wind, perc, vn, vc, 1993; Sequentia, fl, vn, va, vln, perc, 1994

Principal publishers Muzicală (Bucharest), Salabert, Schott

## WRITINGS

with others: *George Enescu*, ii (Bucharest, 1971)  
*Reflecții despre muzică* [Remarks on music] (Bucharest, 1980)  
'Planetarische Grammatik', *MusikTexte*, no.45 (1992), 54–56

## BIBLIOGRAPHY

- A. Stroe:** 'Simfonia de Ștefan Niculescu', *Muzica*, x/6 (1960), 42 only  
**V. Cosma:** *Muzicieni romani: lexicon* (1970) 330–32  
**V. Cosma:** *Corul "Madrigal" al Conservatorului* (1971)  
**I. Sava:** *Ștefan Niculescu și galaxiile muzicale ale secolului XX* [Ștefan Niculescu and the musical galaxies of the 20th century] (Bucharest, 1991)  
**H. Halbreich:** 'Roumanie, terre du neuvième siècle' (Bucharest, 1992)  
**L. Knessel:** 'Ștefan Niculescu', *Wien Modern ... ein internationales Festival mit Musik des 20. Jahrhunderts*, Vienna, 1992, 129  
**R. Kager:** 'Rumäniens Musikavangarde', *Sddeutsche Zeitung* (21 Jan 1993)  
**R. Steinitz:** 'Profile: Ștefan Niculescu', *Huddersfield Contemporary Music Festival*, November, 1993  
'Fată în față: György Ligeti et Ștefan Niculescu într-o convorbire coordonată de Karsten Witt. Viena, 1992', *Muzica*, new ser. iv/2 (1993), 58–81 [incl. Eng. trans., 70–81]  
'Von Heterophonie und verschobenen Blöcken: György Ligeti analysiert gesprächs weise die Musik von Ștefan Niculescu', *Ton* (1993–4), wint., 17–19  
**L. Knessel:** 'Ștefan Niculescu', *Wien Modern ... ein internationales Festival mit Musik des 20. Jahrhunderts*, Vienna, 1998, 69–70

VIOREL COSMA

## Nidaros.

See [Trondheim](#).

## Nidecki, Tomasz Napoleon

(*b* Studzianka, nr Radom, 2 Jan 1807; *d* Warsaw, 5 June 1852). Polish composer, conductor and teacher. In 1822 he began to study the piano with Alojzy Stolpe, the violin with Józef Bielawski and the organ with Wilhelm Würfel; he also studied composition with Elsner at the Warsaw School for Music and Dramatic Art and in the Higher School of Music (1824–7) and was awarded a grant to study in Vienna (1828–31). There, in 1833, he became conductor of the Leopoldstadt theatre orchestra, and

composed vaudevilles and musical comedies. In 1838 he returned to Warsaw, where he taught in the singing school attached to the Wielki Theatre; he was appointed deputy conductor of the opera, and in 1840 took over from Karol Kurpiński as director and permanent conductor. He staged a number of first Polish performances of operas: Bellini's *Norma*, Flotow's *Martha*, Moniuszko's *Loteria* and works by Donizetti and Verdi. In 1841 he conducted with great success Elsner's oratorio *Passio Domini Nostri Jesu Christi*. He acted as choirmaster for churches in Warsaw, and composed masses and other religious works; until 1850 he also taught singing in a Warsaw school. He translated Adam's opera *Le brasseur de Preston* into Polish.

## WORKS

### stage

first performed in Vienna, Theater in der Leopoldstadt, unless otherwise stated

Kathi von Hollabrun (Parodie, 3, K. Meisl), 11 March 1831

Schneider, Schlosser und Tischler, oder Wer das Glück hat, führt die Braut nach Haus (Posse, 3, A. Gleich), 30 July 1831

Der Waldbrand, oder Jupiters Strafe (Zauberspiel, 3, J.E. Gulden), 19 Dec 1833, excerpts, pf score (Vienna, 1835)

Versöhnung, Wohltätigkeit und Liebe (Gelegenheitsstück, 1, Meisl), 11 Feb 1834

Der Schwur bei den Elementen, oder Das Weib als Mann (Zauberspiel, 3, Gulden), 11 Oct 1834; as Przysięga na żywioly, Warsaw, 1845

Der Traum am Tannenbühl, oder 3 Jahre in einer Nacht (Zauberspiel, 3, Gulden), 28 March 1835, A-Wn

Die Junggesellen Wirtschaft im Monde (Zauberspiel, 2, Gulden), 13 Aug 1835

Der Temperamentenwechsel (Zauberposse, 2, W. Brabbée), 16 April 1836

Der Geist der düstern Inseln, oder Der Spiegel der Zukunft (Zauberspiel, 3, Gulden), Warsaw, 16 Feb 1837, Wn, PL-Kj

Der vierte October (allegorisches Festspiel, 1), unperf., F-Pn

### other works

Sacred: 3 masses, 1848–9; Ave Maria; Salve regina; cants.

Inst: Das Mädchen von Gomez Arias, ov., orch; Przysięga [The Oath], ov., orch, 1822–5; Marsz żałobny [Funeral March], pf; polonaises, pf; Romance, pf; Rondo, op.7, pf

## BIBLIOGRAPHY

WurzbachL

**F. Hadamowsky:** *Das Theater in der Wiener Leopoldstadt 1781–1860* (Vienna, 1934)

**Z. Jachimecki:** 'Sukcesy kompozytora polskiego w Wiedeńskim Teatrze Muzycznym przed stoma laty: Napoleon Tomasz Nidecki (1807–52)' [The achievements of Polish composers at the Vienna Musical Theatre 100 years ago: Napoleon Tomasz Nidecki], *Kurier literacko-naukowy*, no.8 (1934), 4–5

**K. Michałowski:** *Opery polskie* (Kraków, 1954)

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

**A. Mrygoń and M. Burchard:** 'Katalog poloników muzycznych w zbiorach austriackich' [Catalogue of Polish music in Austrian collections], *Szkice o kulturze muzycznej XIX w.*, ed. Z. Chechlińska, v (Warsaw, 1984), 161–336

IRENA PONIATOWSKA

## Niebuhr, Johann.

See [Neubauer, Johann](#).

## Niecks, Friedrich [Frederick]

(*b* Düsseldorf, 3 Feb 1845; *d* Edinburgh, 24 June 1924). British music scholar and author of German birth. From his father, an orchestral musician, teacher and conductor at Düsseldorf, he learnt the elements of music and the violin, starting at the age of six or seven. He then studied with a local organist and, subsequently, under Wilhelm Langhans, Julius Grunewald and Leopold Auer (violin) and Julius Tausch (composition and piano). When he was 13 he made his first appearance as a violinist at a concert of the Musikverein at Düsseldorf, playing Bériot's second concerto; at about the same time he became a regular member of the theatre and subscription concerts orchestra, playing in it for more than eight years. Ill-health in his mid-teens, however, forced him to abandon a public career as a solo instrumentalist and he turned to teaching instead.

In 1868 Niecks was induced by Alexander Mackenzie to leave Düsseldorf and settle in Scotland, where later that year he became the viola player in Mackenzie's Edinburgh quartet, as well as organist and teacher at Dumfries. In 1875 a letter written to *The Monthly Musical Record* led to a permanent engagement with that paper, and in 1879 Niecks became a regular contributor to *The Musical Times*. Meanwhile his general education had been from private teachers, by self-tuition and at Leipzig University (1877–8), where he devoted his attention chiefly to philosophy, with a special leaning towards psychology and aesthetics, fine arts and history. He lectured at the Royal Institution in March 1890.

Niecks was appointed Reid Professor of Music at Edinburgh University (1891), a post he occupied for 23 years. There he conducted the last two of the annual Reid concerts (1892–3), which were then discontinued in favour of historical chamber music concerts each winter. He inaugurated the teaching of music in the university and also instituted a scheme of graduation in the subject, gaining the admission of women to his classes, which numbered well over 100 lectures in each session. He took British nationality in 1880, and in 1898 Trinity College, Dublin, granted him an honorary doctorate. In 1907 he married Christina Struthers, who edited his valuable biography, *Robert Schumann*, for posthumous publication. This and his earlier biography of Chopin (1888) were long considered classics in their subject areas. Niecks's correspondence and other documents relating to his life are held in collections in London and Edinburgh (*GB-Lbl, En, Er* and *Eu*).

### WRITINGS

*A Concise Dictionary of Musical Terms* (London, 1884, 5/1900); extract as  
*Introduction to the Elements of Music* (London, 1884)  
*Frederick Chopin as a Man and Musician* (London, 1888, 3/1902/R)  
*Musical Education and Culture* (Edinburgh, 1892)  
*Programme Music in the Last Four Centuries* (London, 1907/R)  
ed. C. Niecks: *Robert Schumann* (London, 1925/R) [Preface by A.  
Mackenzie]  
Articles in *MMR*, ix–liii (1879–1923); *MT*, xix–li (1878–1910); *PMA*, xvi  
(1889–90), xxvi (1899–1900), xxix (1902–3)

## BIBLIOGRAPHY

- F.G. Edwards:** 'Frederick Niecks', *MT*, xl (1899), 585–93 [incl. portrait]  
**W. Saunders:** 'Emeritus-Professor Frederick Niecks, Mus.D., LL.D.', *MMR*,  
xlv (1915), 246–9 [incl. list of Niecks's articles, criticisms etc. in *MMR*]  
'Dr Niecks: a Pioneer of Musical Culture', *The Times* (25 June 1924)  
[obituary]  
**A. Eaglefield Hull:** 'A Great Personality: Professor Frederick Niecks',  
*MMR*, liv (1924), 225–9 [incl. extended version of list in Saunders,  
1915]  
**W. Saunders:** 'The Passing of a Mighty Personality', *Scottish Musical  
Monthly*, v (1924), 204–5  
**A.C. Mackenzie:** *A Musician's Narrative* (London, 1927)  
**H.G. Farmer:** *A History of Music in Scotland* (London, 1947/R), 394–5, 525

ROBIN H. LEGGE/DUNCAN J. BARKER

## Nieder, Fabio

(*b* Trieste, 27 October 1957). Italian composer. He studied composition in Trieste with Giulio Viozzi (1973–81) and with Lutosławski in Croatia in 1977. Many of his compositions have been commended at festivals such as the Gaudeamus Week or have won first prizes; he teaches composition at the Trieste Conservatory. The characteristic middle-European ambience of his native city, with its mixture of Italian, German and Slav influences, has shaped his development as a composer. Sound, gesture and the spatial placing of the performers often acquire a symbolic value: improvisation co-exists with canonic forms and mathematical structures (*Kresnick*, 1986). His economic approach exploits individual sounds and creates a static quality (*Diapente*, for string quartet explores the potential of the interval of a fifth). As well as quoting folk melodies (*Wäldgschroa*, 1996, which uses a yodel melody from Salzkammergut), Nieder also makes use of vocal techniques from various cultures (*Love Songs on a White Surface*, for soprano, baritone and 11 performers).

## WORKS

(selective list)

Stage: *Saga* (scene di danza macabra), 1988–91; *Manifestazione di Frate Francesco*, piccolino (5 szenen für einen Kirchenraum), 1994; *Die Maulschelle* (ein Rätsel-Carnevalata scenica in forma di triangolo-Singspiel nach W.A. Mozart), 1998  
Vocal: *Oh Paraman sepolta sotto il pino*, S, vn, perc, 1981; *Das Glänzen der Natur* (F. Höderlin), S, orch, 1984; *Kresnick*, lo spirito della notte di S. Giovanni nei villaggi dei contadini sloveni (trad. Slovenian texts, P. Klee), 2 children's vv, chorus, pf, 4

perc, actor-musician, 1986; Jybare, C, va, db, 1988; Love Songs on a White Surface (folk texts), S, Bar, 11 pfms, 1993; Diapente avec nocturne des végétaux sur la surface du globe (F. Ponge), S, female spkr, str, 1995–6; Sulla ruota del giorno (A. Merini), S, b fl, hn, va, db, hp, perc, 1998

Orch: 5 pezzi, orch, off-stage tam-tam, off-stage pf, 1990–95; 4 'Lyrische Stykker' di Edvard Grieg, chbr orch, 1996; 2 sonate di Domenico Scarlatti, chbr orch, 1996; Portrait von Ferruccio Busoni über seine Sonatina seconda, orch, off-stage pf, off-stage org, off-stage B vv ad lib, 1997

Chbr and solo inst: Und Laub voll Trauer, 10 str, 1977; Serenate in tono folkloristico, fl, cl, mand, gui, vn, db, perc, 1983; Essere stelle chiare, db, 1984; Sosia, fl, cl, mand, gui, hp, vn, db, mar, 1984; Adern, Elegie, 6 vc, 1987; Kresna, pf, 1987; Diapente, str qt, 1990; Dual B, b fl/a fl, b cl/a cl, 1990; Dual C, fl, s sax/cl, 1990; Dual A, fl, ob, 1991; 3 Ringelreihen, 4 rec, 1991; 4 Malenkosti da Kogol, fl, cl, va, vc, hp, perc, 1992; Sami, a sax, 1992; Terracotta, cl, 1995; Dogma, vn, accdn, 1996; Wäldgschroa, fl, hmn/elec org/synth, accdn, glock, 1996; 6 Elegien, vn, accdn, va, vc, db, perc, 1996–7; Landschaft in Kanonform, vn, ens, 1997

El-ac: Kresna, variazioni sul solstizio d'estate, 1v, a fl/b fl, b cl, prep pf, bells, live elecs, 1993

Principal publishers: Ricordi, Sonzogno

## BIBLIOGRAPHY

**R.J. Brembeck:** 'Begnadeter Manierist: Der Komponist Fabio Nieder', *NZM*, clix/1 (1998), 34–6

**M. Girardi:** 'Nieder: comporre senza schemi', *Giornale della Musica*, no.145 (1999), 9 [interview]

LICIA MARI

## Niederholtzer, Rupert.

See [Unterholtzer, Rupert](#).

## Niedermeyer, (Abraham) Louis

(b Nyon, 27 April 1802; d Paris, 14 March 1861). Swiss composer and educationist. He received his first music lessons from his father, and at the age of 15 went to Vienna to study with Moscheles (piano) and E.A. Förster (composition). In 1819 he went to Italy to study with Fioravanti in Rome and with Zingarelli in Naples, where he familiarized himself with the vocal writing of the Renaissance, and formed a lasting friendship with Rossini. It was on Rossini's advice that his first opera, *Il reo per amore*, was produced there in 1820, enjoying some success. The following year he went to Geneva, where he gave piano lessons and began writing songs, among them a setting of Lamartine's *Le lac*, which immediately became popular. From 1823 he lived in Paris, apart from a period in Brussels (1834–6) when he taught the piano at the institute founded by Gaggia. Soon after arriving in Paris and again due to the influence of Rossini, his stage works began to be performed there, but none of them was successful, not even *Robert Bruce*, in which Niedermeyer adapted to a French libretto Rossini's score

for *La donna del lago*. After the failure of his last opera, *La fronde*, he devoted himself to sacred compositions. In 1853 he reopened the school of church music which Choron had founded in 1818; under the name of the Ecole Niedermeyer, it quickly established itself in the forefront of French musical education, assisted by a grant from the state. In addition to a general education, the pupils received tuition in plainchant and accompanying Gregorian chant. Saint-Saëns was one of its teachers, Fauré, particularly influenced by attitudes to modal harmony, one of its early pupils. In his *Traité théorique et pratique*, a treatise on the practice of plainsong (Paris, 1857, with several later editions), in which 'modern harmony is submitted to the form of the ancient modes', he collaborated with Joseph d'Ortigue, with whom he also founded a periodical for sacred music, *La maîtrise* (1857–61), whose purpose was to uphold the liturgical traditions of church music practice.

As a composer Niedermeyer was most successful in his secular songs and church music. He gave new life to the declining song genre and re-established close ties between the musician and the foremost poets of the time (Lamartine, Hugo etc.). Saint-Saëns wrote that Niedermeyer was the first to break the mould of the old-fashioned French *romance*, creating a 'new and superior genre, analogous to the German lied'. Indeed, he prepared the way for the 'mélodie française' of the next generation of songwriters, particularly Duparc, Debussy and Fauré. His gift for attractive melody and fluent style is also apparent in his sacred music; the famous sacred aria *Pietà, Signore*, usually attributed to Stradella, is now thought to be his work. He devoted himself energetically to a revival of traditional methods of performing the Catholic liturgy, particularly through the work of the Ecole Niedermeyer, which aimed to turn out church musicians with a comprehensive knowledge of both Gregorian chant and the works of the masters of vocal polyphony. In this emphasis, the school differed significantly from other music schools of that time.

## WORKS

all printed works published in Paris

### operas

performed in Paris unless otherwise stated

Il reo per amore (op), Naples, 1820

*La casa nel bosco* (comic op, 1), Italien, 15 July 1828 (1877)

Stradella (opéra, 5, E. Deschamps and E. Pacini), Opéra, 3 March 1837 (1841)

Marie Stuart (opéra, 5, T. Anne, after F. von Schiller), Opéra, 6 Dec 1844 (1845)

La fronde (opéra, 5, A. Maquet and J. Lacroix), Opéra, 2 May 1853 (1877)

Music in: Robert Bruce (A. Royer and G. Vaëz), 30 Dec 1846 [rev. of Rossini: *La donna del lago*]

### other works

Vocal: several masses incl. Messe solennelle (1860); antiphons, Ave Maria, motets, hymns; 10 mélodies (Lamartine, Pacini and others) (1858); Super flumina Babylonis, ps, 1858; Le lac (Lamartine) (n.d.); many romances

Ouverture de la dame de Montoreau, orch

Kbd (for pf unless otherwise stated): 2 divertissements (n.d.); Duo avec variations,

pf, hp, op.1 (n.d.); 3 fantasias, opp.2–4 (n.d.); 5 sets of variations, incl. opp.5, 12–14 (n.d.) [mostly on themes from operas]; further arrs. from works by Rossini and Bellini; org works

### WRITINGS

with **J. d'Ortigue**: *Traité théorique et pratique de l'accompagnement du plain-chant* (Paris, 1857, 2/1878; Eng. trans., 1905)

### BIBLIOGRAPHY

**A. Niedermeyer**: *Louis Niedermeyer: son oeuvre, son école* (Paris, 1867)

**H. Kling**: *Le centenaire d'un compositeur suisse célèbre: L. Niedermeyer* (Paris, 1902)

**M. Galerne**: *L'école Niedermeyer: sa création, son but, son développement* (Paris, 1928)

**G. Lefèvre and H. Heurtel**: 'L'école de musique classique Niedermeyer', *EMDC*, II/vi (1931), 3617–21

**J.C. Kidd**: *Louis Niedermeyer's System for Gregorian Chant Accompaniment as a Compositional Source for G. Fauré* (diss., U. of Chicago, 1974)

Based on *MGG1* by permission of Bärenreiter

GUY FERCHAULT/JAQUELINE GACHET

## Niederrheinisches Musikfest.

Festival held in turn in Düsseldorf, Aachen, Wuppertal and Cologne, originating in 1817. See [Festival](#), §3.

## Niedt, Friedrich Erhard

(*b* Jena, bap. 31 May 1674; *d* Copenhagen, 13 April 1708). German composer and theorist. He came from a musical family and probably received his earliest musical instruction from his father, a harpist in Jena. On 14 April 1694 he matriculated at Jena University, where he probably read law, and he also studied music with Johann Nicolaus Bach (J.S. Bach's cousin): he referred to himself in part i of the *Musicalische Handleitung* (1700) as 'Imperial Notary Public in Jena', but in the second part of the same work he described himself simply as 'musician'. According to Erich Wenning (*Chronik des musikalischen Lebens der Stadt Jena* (Jena, 1937), i, 71), Niedt left for Copenhagen shortly before 1700, but the earliest surviving mention of his presence there is on 7 May 1704, when he applied (unsuccessfully as it turned out) to become organist at the church of St Nikolai. He probably married about this time; a son, Friedrich Ludwig, was born to him and his wife Anna Dorethea in 1706 (*d* 1731).

Despite Niedt's obscurity, his few publications became surprisingly well known. This was the result at least partly of the interest of Johann Mattheson who published, after Niedt's death, part iii of the *Musicalische Handleitung*, as well as an extensively revised version of part ii in 1721.



J.S. Bach borrowed for his own teaching purposes Niedt's rules for the thoroughbass (in part i), which are extant in a manuscript (in *B-Bc*) once owned by Bach's pupil Johann Peter Kellner, which includes a title-page and annotations in the hand of another of Bach's pupils, C.A. Thieme (see Schulze). Niedt's thoroughbass method has 12 short chapters, and presents concisely the fundamentals of the practice. Equally important is his lengthy introduction (24 pages), a satirically conceived narrative, rather in the style of such writers as Printz and Kuhnau, in which he described vividly the ultra-conservative state of contemporary musical training in Germany, especially the requirement that organists devote years of practice to the German organ tablature (see Strunk for a complete English translation).

Part ii of Niedt's treatise, *Handleitung zur Variation* (1706), contains substantive information about the practice of improvising over a thoroughbass, a technique of great value to organists in the 18th century. Numerous music examples show how to change simple bass progressions into various kinds of elaborate rapid passage-work. Equal attention is paid to keyboard techniques for varying chords in the right hand, and there are various demonstrations of how to improvise preludes as well as different dance pieces. Mattheson's revised second edition adds important data regarding the register dispositions of more than 60 north European, mostly German, organs.

Part iii of the *Musicalische Handleitung* concludes Niedt's practical manual for musical composition with instructions in counterpoint, canon, motet, chorale and recitative style. He also published *Musicalisches A, B, C* (1708), an elementary instruction manual incorporating much of the above materials. Although Niedt was active as a composer, his music is almost entirely lost. A motet, *Ich will aufstehen und suchen* (DDT, xlix–l), has a conflicting attribution to Nicolaus Niedt, an unrelated Thuringian composer.

## WRITINGS

*Musicalische Handleitung oder: Gründlicher Unterricht. Vermittelst welchen ein Liebhaber der edlen Music in kurzer Zeit sich so weit perfectioniren kan, dass er nicht allein den General-Bass nach denen gesetzten deutlichen und wenigen Regeln fertig spielen, sondern auch folglich allerley Sachen selbst componiren und ein rechtschaffener Organist und Musicus heissen könne.*

*Erster Theil: Handelt vom General-Bass, denselben schlechtweg zu spielen* (Hamburg, 1700, 2/1710/R; Eng. trans., 1989)

*[Anderer Theil]: Handleitung zur Variation, wie man den General-Bass und darüber gesetzte Zahlen variiren, artige Inventiones machen, und aus einen schlechten General-Bass Praeludia, Ciaconen, Allemanden, Couranten, Sarabanden, Menueten, Gigueen und dergleichen leichtlich verfertigen könne* (Hamburg, 1706, 2/1721/R, 'verbessert, vermehret, mit verschiedenen Grundrichtigen Anmerckungen und einem Anhang von mehr als 60 Orgel-Wercken versehen durch J. Mattheson'; Eng. trans., 1989)

*Theil III, handelnd von Contra-Punct, Canon, Motetten, Choral, Recitativ-Stylo und Cavaten*, ed. J. Mattheson (Hamburg, 1717/R; Eng. trans., 1989)

*Musicalisches A, B, C* (Hamburg, 1708)

## BIBLIOGRAPHY

*StrunkSR*

**F.T. Arnold:** *The Art of Accompaniment from a Thorough-Bass* (London, 1931/R), 213ff

**P. Benary:** *Die deutsche Kompositionslehre des 18. Jahrhunderts* (Leipzig, 1961)

**H.-J. Schulze:** "Das Stück im Goldpapier": zu Bachs Generalbasslehre', *BJb* 1978, 19–42

**P.L. Poulin and I.C. Taylor:** Introduction to *Friedrich Erhardt Niedt: The Musical Guide, Parts 1 (1700/10), 2 (1721), and 3 (1717)* (Oxford, 1989)

GEORGE J. BUELOW

## Niedt, Nicolaus

(*d* Sondershausen, Thuringia, 16 Aug 1700). German composer and organist. He is first heard of in 1677, when he was engaged as a chancery clerk at the court of Schwarzburg-Sondershausen. From then until 1683 he was also municipal organist of Sondershausen, at the Trinitatiskirche. He died in poverty and without surviving relatives. He was one of the numerous competent church composers in the Germany of his day, and his music was known not only in Thuringia but as far afield as Silesia (according to *MatthesonGEP*), Strasbourg and Königsberg. His one publication, *Musicalische Sonn- und Fest-Tags-Lust* (Sondershausen, 1698), was the last big collection of German church music of the 17th century. It comprises 73 church cantatas, for every Sunday and feast day of the church's year, each consisting of the same three sections: first a biblical passage set in concerted style for five voices and five instruments, then a 'beautiful aria' from one of the gospels for two trebles and bass and finally a chorus. Niedt expressly intended them for performance in villages and for as wide a range of performers as possible. He and his publisher sought to achieve this by using only German texts, renouncing ambitious compositional techniques and demanding uniformly simple forces, which could be further reduced to make performance easier still. The music was very carefully presented: bar-lines were inserted, and for greater legibility the type was made to look like manuscript. In a modern edition (DDT, xlix–l, 1915/R) five Christmas and New Year songs from manuscript collections have been attributed to Niedt (the preface to his 1698 volume mentioned the existence of several other works in manuscript). Their bipartite form of trio (SSB or ATB) and five- or six-part concluding chorus resembles that of his printed works without the opening concerted section.

## BIBLIOGRAPHY

*EitnerQ*

*GerberNL*

*MatthesonGEP*

*WaltherML*

**R. Mitjana y Gordón:** *Catalogue critique et descriptif des imprimés de musique des XVIe et XVIIe siècles conservés à la bibliothèque de l'Université royale d'Upsala*, i (Uppsala, 1911), 308ff

**F.W. Beinroth:** *Musikgeschichte der Stadt Sondershausen von ihren Anfängen bis zum Ende des 19. Jahrhunderts* (Innsbruck, 1943), 44ff, 61

**F. Krummacher:** *Die Überlieferung der Choralbearbeitungen in der frühen evangelischen Kantate* (Berlin, 1965)

**H. Engel:** *Musik in Thüringen* (Cologne and Graz, 1966), 32–3

**D.P. Walker and P. Walker:** *German Sacred Polyphonic Vocal Music between Schütz and Bach* (Warren, MI, 1992)

KARL-ERNST BERGUNDER

## Niedzielski, Stanisław

(*b* Rudki, 13 July 1842; *d* Warsaw, 4 March 1895). Polish baritone, choral conductor, singing teacher and composer. He studied the piano and music theory under Karol Mikuli at the music school of the Galician Music Society in Lemberg, then from 1863 at the singing school of the Vienna Hofoper; he also studied harmony and counterpoint under Franz Krenn. After a few performances in Graz Niedzielski returned to Poland; he made his *début* in *Halka* on 29 November 1866 in Kraków, where he remained until 1867. In 1872 he sang in and organized opera in Lemberg, and subsequently acted as director and conductor. He was artistic director and conductor of the Muza Society in Kraków (1875–86) and transformed it into a music society; he organized and conducted choral and orchestral concerts, and taught singing in the society's school. From 1886 until 1892 he lived in Warsaw, performing in opera and in concerts of the Warsaw Music Society, and working with Piotr Maszyński in the Lutnia choral society. In 1892 Niedzielski was appointed artistic director and conductor of the Łódź Lutnia, but he returned to Warsaw in 1894. His compositions include choral songs, for example *Maryś*, *Hejnał* ('Reveille') and *Pastuza fujarka* ('The Shepherd's Pipe'), and solo songs with piano accompaniment, notably *Na dobranoc* ('For Good Night'), *Piosenka Krzysi* ('The Song of Krzysia'), *Śpij Lili* ('Sleep Lili') op.29, Two Krakowiaks op.22, *Na jeziorze* ('On the Lake') op.34, Two *Dumky* op.32 and *Piosnki dla dzieci* ('Songs for Children', after M. Konopnicka) op.38.

### BIBLIOGRAPHY

*MCL*

*PSB*

*SMP*

**A. Rajchman:** 'Stanisław Niedzielski', *Echo muzyczne, teatralne i artystyczne*, xii (1895), 110–11

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

IRENA PONIATOWSKA

## Nie Er [Nieh Êrh]

(*b* Kunming, Yunnan province, 15 Feb 1912; *d* Fujisawa, Japan, 17 July 1935). Chinese composer. Originally named Nie Shouxin, he was one of the leading composers of revolutionary songs in China in the early 1930s.

After studying several Chinese instruments, including the *dizi* and the *erhu*, he spent six months as a soldier in 1928. He took up the violin and the piano, and in 1931 joined Shanghai impresario-composer Li Jinhui's Bright Moon Song, Dance and Theatre Troupe as a violinist. By 1933 Nie had joined the Communist Party and gained experience as a composer of film songs, and the following year he took a post with the Pathé (Baidai) Record Company in Shanghai, working on a succession of left-wing film projects until his death by drowning in 1935.

In his 37 songs Nie employs both a Western heptatonic and a Chinese pentatonic melodic language, sometimes together in the same song. March rhythms and fanfare motifs are common, and the mainly syllabically set texts are predominantly concerned with the expression of revolutionary sentiments. Many of the songs first appeared in films, and were widely used by left-wing activists in the conflicts with Japan in the 1930s as well as in subsequent political movements. While his early death robbed the Communist Party of a skilful melodist, it also provided them with a convenient revolutionary role model for subsequent generations of professional musicians. Nie's importance lies more in this symbolic aspect than in his specific compositions. Further information is given in Wang Yuhe: *Zhongguo jin- xiandai yinyuejia pingzhuān* [A critical biography of modern and contemporary Chinese musicians] (Beijing, 1992), 131–64.

## WORKS

Nie Er quan ji [Nie: Complete Edition] (Beijing, 1985)

Film songs: Biye Ge [Graduation Song] (Tian Han), 1934, for *Taoli jie* [Pupils of Disaster]; Da lu ge [Song of the Great Road] (Sun Yu), 1934, for *Da lu* [The Great Road]; Kailu xianfeng [The Pioneers] (Shi Yi), 1934, for *Da lu*; Qianjin ge [Song of Progress] (Tian Han), 1934, for *Yangzi jiang baofengyu* [Tempest on the Yangzi River]; Tieti xia se genü [Cruelly Oppressed Song-Girl] (Xu Xinghi), 1935, for *Fengyun er-nü* [Sons and Daughters of Change]; Biye ge [March of the Volunteers] (Tian Han), 1935, for *Fengyun er-nü*; 31 others

4 arrs. for trad. Chin. inst ens, incl. Jinshe kuangwu [Wild Dance of the Golden Snake], 1934

JONATHAN P.J. STOCK

## Niegehoff.

See [Niehoff](#) family.

## Niehaus, Manfred

(*b* Cologne, 18 Sept 1933). German composer. He studied at the Rheinische Musikschule and at the Cologne Musikhochschule with Bernd Alois Zimmermann, among others (1954–61); he also read German philology at Cologne University. After teaching in Remscheid and Wuppertal (1962–3) he worked as dramaturg and director at the Württemberg Landesbühne in Esslingen am Neckar (1963–5) and as a freelance composer and producer (1965–7). In 1966 he received the Förderpreis in music of the City of Cologne. The following year he was appointed editor in the music department of West German Radio, where he

was jazz editor from 1977 to 1989. He has also served as choir director, stage manager, producer and improvising violist for Gruppe 8, the Russian-German Composers Quartet and other ensembles. He is known chiefly for pieces of absurd or surrealist music theatre, small in scale, flexible in form and designed for studio or workshop venues. He has also worked intensively in music for amateur performers and has championed the deritualization of performance through 'open' concert forms and communal musical activities. As a member with Humpert of the Gruppe 8, he had a hand in the collective composition *Oktabus* (1969).

## WORKS

(selective list)

Principal publishers: Edition Gravis, C. Dohr

### dramatic

Bartleby (chbr op, Niehaus, after H. Melville), 1961–5, Cologne and Berlin, 1967, rev. 1986; Kanarienvogel entflohen (opera semiseria, Niehaus, after H. Rousseau, le Douanier), 1963–85; Die Pataphysiker (musikalische Farce, after A. Jarry), 1968, Kiel, 1969; Maldoror (szenische Komposition, A. Feussner and Niehaus, after Lautréamont), 1969–70, Kiel, 1970; Die Badewanne (radiophonisches Lustspiel, J.M. Kamps and Niehaus, after I. Vyscozil), 1970, broadcast, Cologne, 1970, staged, Bonn, 1973; It Happens (30 aleatorische Wortspiel, Y. Zarai), 1972, Bonn, 1973; Sylvester (Kammerspiel, after G. Wohmann), 1973, Stuttgart, 1973; Weltende und Die Wacht am Rhein (Musiktheater, Niehaus, after J. van Hoddiss and A. Gruenwald), 1974–83; Die Abenteuer des Tartarin aus Tarascon (Kinderoper, Niehaus, after A. Daudet), 1976–7, Hamburg, 1977; Who Killed Charlie Parker? (slapsticks, Zarai), 1976, Cologne, 1976; La machine à composer (Die Komponiermaschine) (musiquette, Niehaus), 1980, Nuremberg, 1980, rev. 1981; Das verlorene Gewissen (Kinderoper, Niehaus, after M. Saltykow-Schtschedrin), 1981, Gelsenkirchen, 1981; Das Christbaum Brettl (musiquette, Niehaus, after K. Valentin), 1982, Bonn and Cologne, 1983; Die Geschichte vom Riesen und dem kleinen Mann im Ohr (Kinderoper, Niehaus), 1982, Emmerich, 1984; Logarithmus Alice (musical, Niehaus, after L. Carroll), 1986, Bergisch Gladbach, 1986; Manfred-Theater (miniopern, Niehaus, after Jarry, A. Lichtenstein, H. Michaux, J. Prévert and others), 1989–91, TV broadcast, Aachen, 1991; Ehestand-Tot und Hochzeit des Armenadvokaten F. St. Siebenkäs im Reichsmarktflecken Kuhschnappel (Musiktheater, 2 pts, Niehaus, after J. Paul), 1991–4; Wie es klingt (minidrama, Niehaus, after G. Büchner), 1992, Essen, 1993; Narciss und Echo (chbr op, Niehaus, after Ovid), 1993; Hermione (op, Niehaus), 1994–6; Leda (operette, Jarry), 1996, Cologne, 1998; Onkel Peters Geschichten (5 Szenen, P. Altenberg), 1994–7; Der Kammerentpflasterer (Szene, Niehaus, after Jarry), 1997 [prol to Leda]

### other works

Vn Conc., 1966; Sinfonia I–III, orch, 1970–71; Kammersinfonie, chbr orch, 1974; 4 Waldstücke, va, orch, 1975; Ohio-Conc., fl, wind, 1985; Vn Conc. no.2, 1991–2; Conc. for Marilyn, pf, orch, 1992; Claudios Conc., cl, orch, 1997; chbr and choral works

MONIKA LICHTENFELD

# Nieh Êrh.

See [Nie Er](#).

## Niehoff [Nyhoff; Nyeuwenhoff or 'Nyeuwenhuys' in the Low Countries, Niegehoff in Lower Saxony and Neuhoff in Franconia].

North Netherlandish family of organ builders of German origin. Active in the Low Countries, the Rhineland, Hessen and Franconia, it includes the brothers Heinrich [Hendrik] (*b* c1495; *d* 's-Hertogenbosch, Dec 1560) and Hermann (*b* c1495; *d* after 1546), Heinrich's son Nikolaus (*b* Amsterdam, c1525; *d* 's-Hertogenbosch, c1604) and Nikolaus's son Jakob (*b* 's-Hertogenbosch, c1565; *d* ?Cologne, 1626). The family originated in Münster; in 1540 Heinrich was called 'Hendrik van Munster' in 's-Hertogenbosch, and the authentic form of the name, Niehoff, is even now more common in Münster than anywhere else.

About 1520 Heinrich went to work for Jan van Covelens (*d* Amsterdam, 1532), whose workshop was in Amsterdam though the type of organs he built suggests that he originally came from the Rhine valley north of Cologne (the assertion that his surname was Franckens and that he came from Koblenz is erroneous). Heinrich won the master's approval and took over the business in 1533. He moved to 's-Hertogenbosch in 1538. In 1537 or 1538, on the instructions of the church of St Jan in 's-Hertogenbosch, he visited Maastricht and Liège to study the new type of organ being introduced to the Low Countries by [Peter Breisiger](#), who was working in Maastricht, and Hans Suys (see [Suisse](#)), who was probably at Liège. He returned to 's-Hertogenbosch accompanied by Suys as his business partner. After Suys's death, at the latest in 1544, he took Jasper Johannsen [Brouckmann] (*d* 1558) of Münster as his associate. In 1561 Nikolaus Niehoff took over the business, which he conducted in partnership with Arnold Lampeler until 1573; he was eventually succeeded by his son Jakob.

Together with Suys, Heinrich Niehoff built the organ in the Oude Kerk, Amsterdam (1539–45; three manuals, 25 stops), which was later played by Sweelinck. Instruments built with Johannsen include those at Zierikzee (1547–9; two manuals, c18 stops), the Petrikerche, Hamburg (1548–51; three manuals, c35 stops), the Johanniskirche, Lüneburg (1551–3; three manuals, 26 stops; the case and several stops survive), and St Janskerk, Gouda (1556–8; two manuals, 18 stops; the case is preserved at Abcoude). Nikolaus worked in Cologne Cathedral (1569–73; three manuals, 25 stops), in Mainz Cathedral (1584–5) and elsewhere, and perhaps built the organ of the Johanniskirche in Hamburg (1567) which, rebuilt by Arp Schnitger, is now in Cappel, Wursten. Jakob built organs in the abbey at Steinfeld, Eifel (c1600; 13 stops extant), St Johann Baptist,

Cologne (1613–15), and Würzburg Cathedral (1615–18; two manuals, 20 stops).

Heinrich Niehoff adopted the type of organ developed by Johann Kovelens, the first builder deliberately to incorporate a group of wide-scale pipes to contrast with the Principal chorus. Johann had taken up the store of new, 'alien' stops imported by Suys and had added these, together with the spring-chest principle, to the basic scheme of the north Rhineland organ. He divided the *Hauptwerk* into Principal (with Diapason, Principal, full Mixture and sharp Mixture) and *Oberwerk* (comprising the remainder of the flues – including the flute upperwork – and the reeds). There were, in addition, a *Rückpositiv* (with the same three groups of stops) and Pedal (with Trumpet 8' and Flute 2'). The keyboard ranges were *F* to *a*", *C* to *a*", *F* to *a*" and *F* to *d*'; and there were couplers from *Oberwerk* to *Rückpositiv* and from Principal to Pedal. This was the model also followed by two other Brabantine families of organ builders: the Lampelers of Mill (the brothers Arnold, Reinhard and Dietrich), who built instruments at St Lamberti, Münster (1573–9; three manuals, 25 stops), and Münster Cathedral (1585–8; three manuals, 26 stops), and the Hocque(t)s of Grave (Florenz and the brothers Nikolaus and Florenz), who built instruments at Cleves Abbey (1575), Trier Cathedral (1590–93, three manuals, 25 stops), Echternach Abbey (1605), and St Janskerk, 's-Hertogenbosch (1618–34; the case and some ranks of pipes survive). Heinrich Niehoff exercised a powerful influence on organ building in Hamburg.

## BIBLIOGRAPHY

*MGG1* ('Niehoff', 'Orgel', §V, 1; M.A. Vente)

*PraetoriusSM*

**W. Lootens:** *Beschryving van het oude en nieuwe orgel in de Grooten- of St. Lievens Monster-kerk der stad Zierikzee* (Zierikzee, 1771/R)

**H. Klotz:** *Über die Orgelkunst der Gotik, der Renaissance und des Barock* (Kassel, 1934, 3/1986), 93ff, 174f

**G. Fock:** 'Hamburgs Anteil am Orgelbau im niederdeutschen Kulturgebiet', *Zeitschrift des Vereins für hamburgische Geschichte*, xxxviii (1939), 289–373

**H. Klotz:** 'Die Kölner Domorgel von 1569/73', *Musik und Kirche*, xiii (1941), 105

**M.A. Vente:** *Bouwstoffen tot de geschiedenis van het Nederlandse orgel in de 16de eeuw* (Amsterdam, 1942)

**H. Klotz:** 'Niederländische Orgelbaumeister am Trierer Dom', *Mf*, ii (1949), 36–49

**B. Bijtelaar:** 'De orgels van Sweelinck', *Het orgel*, xlix (1953), 137, 151, 165; I (1954), 1ff, 21ff

**M.A. Vente:** *Proeve van een repertorium van de archivalia betrekking hebbende op het Nederlandse orgel en zijn makers tot omstreeks 1630* (Brussels, 1956)

**M.A. Vente:** *Die Brabanter Orgel* (Amsterdam, 1958, enlarged 2/1963)

**R. Reuter:** *Orgeln in Westfalen* (Kassel, 1965)

**W. Schlepphorst:** 'Die westfälische Orgellandschaft in ihren Beziehungen zu anderen Gebieten', *Orgelkunst und Orgelforschung: Gedenkschrift Rudolf Reuter* (Kassel, 1990)

# Niel [Nieil, Nielle], Jean-Baptiste

(b ?1690s; d ?1775). French composer. He is first heard of in 1720 when an *air* of his composition was published in the *Mercure de France*. He was a conductor at the Opéra while it was under the direction of Berger. But he was best known as the composer of the stage works *Les romans* and *L'école des amants*, and was so listed (also as a *maître & musique*) in the 'Musicien vivant' section of the *Almanach des spectacles* until 1772.

His *ballet-héroïque*, *Les romans*, was successfully performed at the Opéra in August 1736; subsequently another *entrée*, '*Le roman merveilleux*', was added, and the entire production was staged again the following month. *L'école des amants*, an opéra-ballet, was similarly well received in 1744 and expanded the next year. These are Niel's only two stage works. A third ballet, untitled, was rehearsed in 1735 but never publicly performed; and Fétis erroneously attributed Boismortier's *Les voyages de l'Amour* (1736) to him. Niel also composed some motets, performed at the Concert Français in May 1728 and at the Concert Spirituel in May 1742. His keyboard pieces, according to Briquet, are lost. His success has been attributed to the excellent presentation and performances of his stage works; though charming and at times reminiscent of Rameau, his music is not greatly distinguished.

## WORKS

Stage works: *Les romans* (ballet-héroïque, prol, 3, M. de Bonneval), Paris, Opéra, 23 Aug 1736, rev. (prol, 4), Opéra, 23 Sept 1736 (Paris, 1736); *L'école des amants* (opéra-ballet, prol, 3, L. Fuzélier), Paris, Opéra, 11 June 1744, rev. (prol, 4), Opéra, 27 April 1745 (Paris, 1744)

Grands motets, both *F-Pn*: *Lauda Jerusalem*, Paris, Tuileries, May 1728; *Omnes gentes*, Paris, Tuileries, May 1742

*Quand je plaisais à tes yeux*, aria, 1v, bc, in *Mercure de France* (July 1720), 148

*Pièces pour le clavecin*, lost, cited in *Privilège* (1 Aug 1736)

Airs pubd in 18th-century anthologies

## BIBLIOGRAPHY

*FétisB*

*LabordeMP*

*MGG1* (M. Briquet)

*PierreH*

*Mercure de France* (July 1720; Aug, Sept 1736; May 1742; April, May 1745)

*Spectacles de Paris*, iii–xxi (1754–72)

**N. Dufourcq**: 'Nouvelles de la cour et de la ville (1734–8) publiées par le Comte E. Barthélemy, Paris, 1879: extraits concernant la vie musicale collationnés par N. Dufourcq', *RMFC*, x (1970), 101–6

VIVIEN LO

# Niël, Matty

(b Maastricht, 23 Oct 1918; d Sittard, 7 May 1989). Dutch composer and music teacher. After a thorough grounding at the Maastricht Musieklyceum



(with Alphonse Crolla, Benoit Franssen and Henri Hermans), he studied piano in Liège (1937–9) with Louis Closson and in Amsterdam with Alexander Borowsky (1939–41). Around that time he also studied composition with Badings. Hermans referred him to Webern in Vienna, whose private pupil he became (1941–3). In 1944 Niël completed his studies in Paris with Lesur and Messiaen. At the intercession of Hermans, he worked for the Limburg Regional Broadcast. He also taught at the music schools of Heerlen and Sittard and the music academies of Maastricht and Leuven. In 1978 he stopped teaching, devoting himself only to composition.

During his lifetime Niël had to endure incomprehension and ignorance, as a result of which performances of his works were infrequent. Nevertheless he pursued an independent path, going counter to public opinion. Most of his works remained unpublished and unperformed during his lifetime. A book on Niël and his music by Peter Soeters is in preparation; his manuscripts are held in the Maastricht Municipal Records Office.

## WORKS

(selective list)

Op: *Wege* (after G. Büchner: *Leonce und Lena*), 1968–78, unperf.

Orch: *La flûte enchantée de quatre sous*; *Marche concentrique*; *Metamorphosen und Kehraus*; *Rückblicke*; *Webern-varianten*

Vocal: *Erasmiana*, male chorus, insts; *Life of the Holy Virgin*, chorus, insts; *Missa amstelodamensis*, chorus, insts; *Mors et vita*, chorus, insts; *Sancta Maria*, chorus, insts; 3 *Songs* (G. von le Fort), low v, pf, pubd; *Sym. no.1*, male chorus, orch; *Ubi caritas*, male chorus, insts; *c75 songs*, 1v, with pf, with insts and with orch

Chbr and solo inst: 5 *Bagatelles*, ob; *Carnaval des animaux oubliés*, 2 pf, perc; *Conc.*, ob, org, orch; *Pf Qnt*; *Sextet*, fl, cl, bn, hn, vc, pf; *Sonata*, va; *Sonata*, vc; *Sonata*, vn; *Sonata*, vn, pf; *Trio*, fl, vn, pf; *Variations and Fugues*, 4 cl; *pieces for str qt*

Kbd: 5 *Barcarolles*; 3 *Chorales*, org; 3 *pieces*, 2 pf; 3 *Sonatinas*; *Variations and Coda on a Theme by Mozart*, 2 pf; *Variations and Fugues*, org

HANS VAN DIJK

## Niël [Nielle], Pierre de.

See [Niert, Pierre de.](#)

## Nielsen, Alice

(*b* Nashville, TN, 7 June 1868 or 1876; *d* New York, 8 March 1943). American soprano. Her year of birth is ordinarily given as 1876, but according to her death record, she died at the age of 74. She began as a singer in church choirs, and made her professional début in 1893 with the Pike Opera Company in Oakland, California. She was then engaged to sing at the Tivoli Theatre in San Francisco, where she soon became a favourite. Henry Clay Barnabee heard her sing, and offered her a position with what was then America's leading light opera company, the Bostonians. She spent two years with the ensemble, singing such roles as Maid Marian

in De Koven and H.B. Smith's *Robin Hood* and Yvonne in Victor Herbert's *The Serenade*. After she left the troupe (taking with her several of its leading players and precipitating its demise), she starred in two operettas which Herbert composed especially for her, *The Fortune Teller* (1898; also in London, 1901) and *The Singing Girl* (1899). In 1902 she abandoned the popular musical stage to study opera in Rome. The following year she made her European debut in Naples as Marguerite in Gounod's *Faust*. For a time she was popular at Covent Garden, where among many other roles she sang Mimì to Caruso's Rodolfo and Gilda to Victor Maurel's *Rigoletto*. Later she sang at the S Carlo, Naples, and the Metropolitan, and with the Boston Opera Company (1909–14). By World War I her popularity had waned, and she attempted a return to Broadway in Rudolf Friml's *Kitty Darlin'* (1917). The critical consensus was that her small, pure voice and youthful appeal had faded; she later played small parts in a few non-musicals, then quietly retired.

GERALD BORDMAN/R

## Nielsen, Carl (August)

(*b* Sortelung, nr Nørre Lyndelse, Funen, 9 June 1865; *d* Copenhagen, 3 Oct 1931). Danish composer. One of the most important and free-spirited of the generation of composers who straddle the 19th and 20th centuries, his music covers a wide range of styles, from Brahmsian Romanticism at the outset to a high-principled, personal brand of neo-classicism in his last years. He composed in virtually all the main genres of the time, but he is best known for his six symphonies, which significantly contributed to the renewal of the genre in the 20th century. In Denmark he has been equally revered for his large output of popular strophic songs, which helped to redefine the national song tradition. His activities as conductor, teacher and writer made him the most prominent and influential Danish musician of his time, and although international recognition was sporadic in his lifetime, it has grown steadily since the 1950s, especially in Britain and the USA.

The outward defining points of Nielsen's career are his childhood on the island of Funen (1865–84), his studies and early freelance years in Copenhagen (1884–9), his post as second violin in the Royal Chapel (the opera orchestra resident at the Royal Theatre; 1889–1905), his conductorship of the same orchestra (1905–14; salaried from 1908), his years of marital crisis, renewed freelance activity and travel (1914–22), and his last decade (1922–31), when his creative activities were hampered by administrative duties and illness. The onset of the crisis years in 1914 is clearly reflected in his music. Until that time Nielsen's musical and philosophical horizons were steadily expanding; afterwards his continued explorations encountered increasingly inimical forces, leading to a more acerbic and concentrated style.

1. Early years.
2. Studies.
3. Career to 1914.
4. Career from 1914.
5. Posthumous reputation.
6. Scholarship.

- 7. Performance.
- 8. Chamber and solo instrumental music.
- 9. Orchestral music.
- 10. Songs.
- 11. Theatre and choral works.

WORKS

WRITINGS

BIBLIOGRAPHY

DAVID FANNING

Nielsen, Carl

### 1. Early years.

Nielsen was the seventh of 12 children born to Niels Jørgensen (1835–1915), a house-painter and amateur musician, and his wife Maren Kirstine, née Johansen (1833–97), in a village 15 km south of Odense on Funen (Fyn). This flat island, with its mainly mild climate, is sometimes known as the Garden of Denmark. In later life Nielsen admitted that he often had the sights and sounds of Funen in front of him when he composed, and in his charming autobiography, *Min fynske barndom* ('My childhood on Funen'), he tells of his formative musical impressions. Chief among these were the wistful songs his mother used to sing 'as if she were longing for something far away beyond the farthest trees of the land', and the wedding parties and festivities at which his father played violin and cornet, and in which the young Nielsen participated once he had sufficiently mastered the violin. Significantly, his earliest compositions, from about the age of eight or nine, were a lullaby (now lost) and a polka (notated in the autobiography). Alongside these fundamental contacts with song and dance, he developed a fascination with the underlying animating forces of nature and human character. These were to become constant sources of inspiration for his own music, as archetypal embodiments of oneness and conflict respectively.

His earliest encounter with classical music came through a local 12-piece amateur orchestra by the name of Braga (after a Nordic god of bards) founded around 1874. This gave him a special affection for the Viennese classics, which was to be another constant thread in his work.

Nielsen dictated his autobiography over a two-year period after his 60th birthday, and he made no claims for its detailed factual accuracy. Nevertheless, the essential outlines of his early life as he described them are undisputed. Following an unhappy three-month apprenticeship to a grocer in 1879, he joined a military orchestra in Odense, playing signal horn and alto trombone. From that time he received violin lessons from a local musician, played string quartets, and studied theory and the piano. He never became an accomplished pianist, but he composed at the instrument throughout his life.

Much down-played in *My Childhood* is the context of Denmark's social evolution. Following defeat in the 1863–4 war with Prussia, in which Nielsen's father was a conscripted soldier, territories in South Jutland were ceded (they were partially regained after World War I). The subsequent mood of wounded national pride was summed up in the slogan 'what has

been lost on the outside must be won on the inside'. This was put into practice in the literal sense of land reclamation in Jutland, but it also inspired a strengthening of the social fabric of the nation, building on reforms already set in train after the European revolutions of 1848. Communal activities, liberal institutions and young talent were now carefully fostered. Outside the main cities the country remained extremely poor, and several of Nielsen's brothers and sisters emigrated in the 1870s and 80s to Midwest America, as did his parents (albeit briefly, from 1891 to 1894). But Nielsen himself benefited materially from the spirit of national resurgence when he was talent-spotted by dignitaries in Odense and sent to Copenhagen, where he successfully auditioned for a place at the conservatory. His sponsors, who continued to support him during and after his studies, included the schoolteacher Klaus Berntsen, later to be Danish Prime Minister.

Nielsen, Carl

## **2. Studies.**

Nielsen studied at the Copenhagen Conservatory from the beginning of 1884 until December 1886. He was not an outstanding student and he composed relatively little in these years. He did make steady progress as a violinist under Valdemar Tofte, however, and he received a solid grounding in theory from J.P.E. Hartmann and, most importantly, Orla Rosenhoff, whose exercises in harmony and counterpoint he carried out with some diligence. Rosenhoff was to remain a valued adviser in Nielsen's early years as a professional composer. In the 1880s the conservatory was headed by Denmark's best-known composer, Gade. However, Nielsen gained less from Gade's rather informal tuition in music history than from contact with the older man's generous personality, and from his negative example of a kind of smoothed-over-Germanic composing style that he was determined not to emulate. Equally important to Nielsen in these years were his contacts with fellow students and cultured families in Copenhagen, some of which would blossom into lifelong friendships. His background as a patchily educated country boy had left him with an insatiable curiosity for the arts, philosophy and aesthetics, as well as a highly personal, common man's point of view on those subjects.

Nielsen, Carl

## **3. Career to 1914.**

Nielsen had progressed sufficiently as a violinist to be able to gain a place in the Royal Chapel, the orchestra of the Royal Theatre, in September 1889, three years after his graduation. This post in the second violins was to be a source of considerable frustration to him, but it provided his basic income for some 16 years. In the period between graduation and gaining this post, he made a modest living as a freelance violinist and teacher and enjoyed continued support from his patrons. Some of his string chamber works from this time were performed, including a Quartet in F which he took to mark his official public *début* as a composer on 25 January 1888, although he had previously had an *Andante tranquillo* and *Scherzo* for strings performed at Tivoli Hall (17 September 1887). It was his subsequent *Suite for Strings* which made the biggest impression at its

performance at Tivoli on 8 September 1888 and which he was to designate his op.1, with a dedication to Rosenhoff.

Nielsen had higher career aspirations than rank-and-file violinist. He was eager to travel and to sample cultural life in the great cities of Europe, and less than a year after gaining his post in the Royal Chapel he was awarded an Ancker scholarship of 1800 kroner, enabling him to spend a number of months in Europe. He left on 3 September 1890 and, to mark the occasion, began a diary, a crucial source for understanding Nielsen's developing sense of identity. In the course of many formative encounters during his nine-month tour he fell in and out of love with Wagner's music dramas, sharpened his views on music and the visual arts, and gained numerous impressions of the most famous performers and orchestras of the day. He revered Bach and Mozart, but was ambivalent towards much 19th-century music, judging it according to such criteria as manliness, healthiness and absence of self-pity, and so echoing contemporary debates over the relative merits of Brahms and Wagner and of Classicism and Romanticism.

In Paris he met and fell in love with the Danish sculptress Anne Marie Brodersen, also travelling on a scholarship. The couple toured Italy, marrying in Florence on 10 May 1891, before returning to Denmark at the end of June to pacify their somewhat startled parents and establish their professional and family life in Copenhagen. Nielsen then completed the First Symphony he had begun to sketch in Berlin. As well as being a love-match, the marriage was a meeting of minds. Anne Marie was a gifted artist, especially skilled in modelling animals in motion. She was also a strong-willed and modern-minded woman, determined to forge her own career, which she did with considerable success, receiving several important commissions and gradually winning a national reputation. During the 1890s and 1900s she frequently spent long periods at work on location, leaving Nielsen to cope with their three young children at the same time as fitting his composing around his duties in the opera orchestra. His anger and frustration at this state of affairs, which even led him to suggest divorce in March 1905, was sublimated in a number of works, notably those from around 1897–1904, sometimes referred to as his 'psychological period'. At this time his interest in the driving forces behind human personality crystallized in the opera *Saul og David* and the Second Symphony ('De fire temperamenter') and the cantatas *Hymnus amoris* and *Søvnen*.

As Nielsen's reputation grew through the 1890s, he found himself in demand for incidental music for the theatre and for occasional cantatas, which provided a welcome source of extra income. A reciprocal relationship grew up between his programmatic and symphonic works; sometimes he would find stageworthy ideas in his supposedly pure orchestral music; sometimes a text or scenario forced him to invent vivid musical imagery which he could later turn to more abstract use.

From 1901 he received a modest state pension of 800 kroner per annum (which rose over the years to 7500 kroner by 1927) to top up his violinist's salary and obviate the need to take private pupils. From 1903 he also had an annual retainer from Wilhelm Hansen Edition, his principal publishers until 1924.

Nielsen and his wife travelled together again in 1904 to Greece, this time on the strength of her Ancker scholarship. Here Nielsen had the chance to develop what was already a consuming interest in the culture of ancient Greece, and to feed his characteristically Scandinavian intense reaction to the South (see Alfvén's Second Symphony and Stenhammar's *Serenade*). The overture *Helios*, depicting the rise and fall of the sun over the Aegean Sea, was composed during this trip.

Nielsen's first assignment as a conductor was at the Odense Music Society on 16 October 1888 when he conducted his Suite for Strings (he repeated it the following May in Tivoli). After sporadic appearances in the 1890s, from 1905 he was occasionally invited to stand in for the Royal Chapel's two main conductors, Johan Svendsen and Frederik Rung, and in 1908 he succeeded Svendsen as second *kapelmester*. This was the beginning of his most financially comfortable but professionally stressful period.

From his early days as a composer Nielsen had been, as he acknowledged in 1908, 'a bone of contention ... because I wanted to protest against the typical Danish soft smoothing over. I wanted stronger rhythms and more advanced harmony.' He attracted a loyal and vociferous following in musical and intellectual circles, but sceptical voices were raised in the press. An enormous boost to his reputation came in 1906–7 with the comic opera *Maskarade*. It was at this time too that his most influential essays started to appear, on Mozart (1906) and on 'Words, Music and Programme Music' (1909), later to be collected in the volume *Levende Musik* ('Living Music'). Abroad he rarely achieved more than a *succès d'estime* for his compositions in his lifetime, although isolated pockets of enthusiasm were established, and he made a big impression, both as conductor and composer, in Sweden. His cause was energetically furthered by musician-friends such as Johan Julius Rabe in Sweden, Knud Harder in Munich, Julius Röntgen (i) in the Netherlands and Emil Holm in Stuttgart.

The polarization of opinion was sharpened when it came to his conducting activities. His performances were praised for their energy and spirit, but he could also be an absent-minded and accident-prone conductor, and he was certainly no great technician, as reviewers were not slow to point out. Nevertheless, he was at the height of his physical powers in these years, and his creative self-confidence peaked with the Third Symphony and the Violin Concerto in 1911, which won over previously dissenting critics and enhanced his reputation as conductor. At the same time his *Strofiske sange*, deliberately aimed at renewing the national song tradition, were beginning to sweep the country.

When Rung died in January 1914, Nielsen was offended at not being offered the post of first *kapelmester*. After a series of difficult negotiations he resigned and left the Royal Theatre at the end of June, embarking on the career of a freelance musician for the first time in 25 years.

Nielsen and his family moved several times within Copenhagen before finally settling in 1915 in a state-owned house previously occupied by the sculptor Christian Gottlieb Vilhelm Bissen. This provided Anne Marie with a roomy, though damp and draughty studio and Nielsen himself with a study. But before they could enjoy stability there a crisis intervened.

Nielsen, Carl

#### 4. Career from 1914.

In the second half of 1914 the strains of constant separation and dual careers came to a head. Anne Marie already knew of a child Nielsen had fathered in his student years and whom she had offered to adopt. But he had had more than one extra-marital affair since that time, and he had fathered at least one more illegitimate child of whom she may never have known. When the truth of his latest lapse came to light, involving a governess to the children, it precipitated a breach in the marriage which was only to be healed eight years later. During most of that time the couple lived apart. This hastened Nielsen's encounter with a creative crisis which had been long brewing and which was to enforce a profound self-reappraisal. It was at least as powerful an influence as World War I (in which Denmark was neutral) and developments in his professional life. These three factors impacted strongly on the Fourth and Fifth Symphonies, arguably his greatest works.

The positive role of Anne Marie in Nielsen's developing outlook on life is not to be underestimated. She helped to define his central aesthetic preoccupations with movement, clarity, boldness and the essential drives of human nature, and it was precisely the multi-faceted strength of their bond which made its loosening so difficult to bear.

Cut off from the family and professional ties which had previously given him stability, Nielsen diversified his activities. In March 1915 he succeeded Franz Neruda as head of the Musikforening ('Music Society'), where he was contracted to conduct three or four concert programmes a season from 1915 to 1927. Apart from that he appeared mainly in Sweden, as guest conductor for Stenhammar at the Göteborg Orchestral Society from October 1918. In later life as his health deteriorated he occasionally handed over the baton to his son-in-law Emil Telmányi.

Also in 1915 he succeeded Otto Malling on the governing body of the Copenhagen Conservatory, teaching theory and composition there from 1916 to 1919. He had taken violin pupils from his student days onwards, but it was not until October 1893 that he had begun to give private lessons in composition. He generally followed the principles he had received from Rosenhoff, involving exercises in strict counterpoint after Fux and Bellermand and composition following classical models. He encouraged the study of counterpoint 'not in order to become learned and complicated, but on the contrary to achieve greater strength and simplicity'. Among his best-known pupils were Simonsen, Schierbeck, Jeppesen, Jørgen Bentzon, Høffding and Wöldike, all of whom would play a major role in propagating Nielsen's music and his aesthetic principles in the quarter-century after his death. Others such as Nancy Dalberg helped out occasionally as copyist and even co-orchestrator in projects such as the incidental music for *Aladdin*, composed reluctantly for the Royal Theatre in 1918. Shortly before his death he was appointed director of the Copenhagen Conservatory in succession to Anton Svendsen.

In 1925, when Nielsen was at the height of his fame, his 60th birthday was an occasion for national celebration. At this time he told a newspaper

interviewer that he had never been able to make a secure living for himself as a composer. This apparently uncharacteristic comment caused widespread consternation and led to a break with his publishers, who had been under severe economic pressure since the war. In the longer term, however, it may well have contributed to an improvement in conditions for later generations of Danish composers.

The following year Nielsen had a serious attack of angina, a condition which had already forced him to slow down his activities early in 1922. Although not an orthodox believer – he had no belief in the afterlife and was criticized for presuming to write hymns without being a regular church-goer – he had a profound respect for religious texts, and often turned to them in times of crisis. This urge was related to his aesthetic commitment to purity and simplicity, and the two concerns bore fruit in late works such as the Three Motets and 29 Preludes for organ, culminating in the masterful *Commotio* for organ, modelled on the Baroque toccata. Nielsen's heart condition finally killed him on 3 October 1931. His funeral was an occasion for national mourning.

[Nielsen, Carl](#)

### **5. Posthumous reputation.**

Until the 1950s the international public and critics tended to equate 20th-century Scandinavian music with Sibelius, to the virtual exclusion of Nielsen. It was only after World War II, with the visit of the Danish Radio Symphony Orchestra to the Edinburgh Festival, the advent of the LP, and the appearance of Robert Simpson's classic book *Carl Nielsen: Symphonist*, that Nielsen's reputation began to take off in English-speaking countries. His centenary year in 1965, coupled with the advocacy of conductors such as Bernstein, gave him a further significant boost. With the growing disenchantment with a view of music history culminating in the Second Viennese School and the postwar avant garde, the way cleared for Nielsen to emerge as one of the most powerful and individual personalities demanding reassessment. Until the mid-1990s Germany and Austria still proved resistant, prompting the Danish government and artistic organizations to mount a concerted effort on behalf of Nielsen and others.

[Nielsen, Carl](#)

### **6. Scholarship.**

Few in-depth commentaries on Nielsen's music appeared in his lifetime, those that did generally stemming from his pupils. Henrik Knudsen published a short guide to the *Sinfonia espansiva* (1913) which impressed the composer, but Povl Hamburger's article (translated in Miller, 1994) largely on the same work did not, since it dealt with technical details Nielsen had not been aware of in the process of composition. A landmark study was Simpson's book (1952, rev. 1979), which argued powerfully for the presence of 'progressive tonality' in Nielsen's major works. Simpson's aggressive championing of the composer, often at the expense of his contemporaries, influenced English-language commentaries for decades afterwards. Through the 1970s and 80s the leading Danish Nielsen scholar was Torben Schousboe, who published a series of invaluable documentary studies. More recently the American pianist and musicologist Mina Miller stimulated a new wave of English-language studies. Joint initiatives from



the Carl Nielsens og Anne Marie Carl-Nielsens Mindelegat and the Danish Government led to the establishing of a Nielsen Museum in Odense in 1988 and to a new complete edition of the music from 1994, both of which have had a powerful and beneficial effect on Nielsen scholarship.

[Nielsen, Carl](#)

## **7. Performance.**

No recordings survive of Nielsen conducting or performing his own music, but a number of Danish conductors and performers who worked or studied with him left recorded interpretations, notably the conductors Mogens Wöldike, Launy Grøndahl and Thomas Jensen, members of the Copenhagen Wind Quintet, and the violinist Emil Telmányi. Many of their interpretations are to be found on the series of 17 CDs issued in the 1990s by the Danish company Danacord. This series contains valuable transfers from 78s of early performances of the songs; undoubtedly the doyen of Nielsen singers was the tenor Aksel Schiøtz. In the 1960s a number of internationally renowned conductors took up Nielsen's cause, by far the most successful, albeit inconsistently so, being Bernstein. Composer-conductor Ole Schmidt made the first complete recorded cycle of the symphonies in 1973, and alongside Herbert Blomstedt and Simon Rattle he continued to give the most authoritative performances of the orchestral works up to the mid-1990s.

[Nielsen, Carl](#)

## **8. Chamber and solo instrumental music.**

Nielsen's early compositions were principally in the field of chamber music, notably string quartets, which he could try out with his own friends. Composed just before and just after his conservatory years, these works are mainly in straightforward imitation-Viennese-Classical style and include an exercise modelled bar-for-bar on the first movement of Beethoven's op.18 no.1. Remarkably, in the light of Nielsen's later mastery of evolving key schemes, they tend to be very timid in their modulatory scope. Even his first two officially numbered quartets, which won him some acclaim, remained exceptionally conservative in terms of tonal layout; the F minor in particular is almost cantankerously rooted to its tonic, as he later admitted. At the same time as his first two quartets, Nielsen made his official début as a composer with his Suite for Strings, a charming, serenade-like piece with its roots in Grieg and Mozart, and featuring in its middle movement an irresistible waltz which epitomizes his gift for inventing fresh-sounding, memorable, diatonic tunes.

It was with the Third String Quartet (1897–8) that he achieved maturity in the medium, outgrowing the somewhat congested textures he had inherited from Franck and Reger and allowing the music to flow in its own idiosyncratic channels, albeit still within the confines of tonally-centred structures. The more relaxed Fourth Quartet (1906, rev. 1919), originally entitled *Piacevolezza*, is even more free-flowing. After that he composed no more string quartets, although he never ruled out the possibility of returning to the medium. His next significant chamber work was the Second Violin Sonata of 1912, a watershed piece which deliberately turns away from the solid stability achieved in the Third Symphony and Violin Concerto and prepares the way for his tougher late style. Nielsen returned

to the violin for two of his most experimental pieces in the 1920s – the *Preludio e presto* and the *Praeludium og Tema med Variationer*, both written with his son-in-law Emil Telmányi in mind. Otherwise he turned his attention to wind instruments, producing the Wind Quintet in 1922 as a relaxation from the Fifth Symphony. This genial, melodious work has become one of the most widely played 20th-century pieces for its medium, and it inaugurated a way of composing based on the character of the individual instruments.

Nielsen composed at the piano throughout his life, but never felt comfortable as a performer on the instrument. His piano works, though high in quality, are to some extent laboratories for ideas which would flourish more freely in other media. His great work for organ, *Commotio*, is another matter. Modelled on Bach's toccata style in its alternation of fantasy and fugue sections, and building on Nielsen's study of Renaissance polyphony and organ style, *Commotio* is the inspired realization of his often expressed interest in a return to 'pure sources'. It also shows him on the threshold of new stylistic worlds which death prevented him from exploring.

Nielsen, Carl

## 9. Orchestral music.

In 1888 Nielsen composed the first movement of a symphony. Now known, misleadingly, as *Symfonisk Rhapsodi*, this easy-going sonata form movement, excessively dependent, as he recognized, on the example of Svendsen's Second Symphony, prefigures a series of swinging, athletic triple-time symphonic movements which were to become one of his specialities. Two years later his diaries and letters reveal plans for an ambitious symphony with the programme 'From earth you have come; to earth you shall return'. Shortly afterwards, during his European trip of 1890–91, he conceived what would be his first completed symphony, though he did not complete it until a year after his return. The work was given its première by the orchestra of the Royal Chapel under Svendsen on 14 March 1894, and the young composer stepped out of the second violins to take the applause. The First Symphony is an impressive declaration of intent. For all its stylistic echoes of Brahms, Dvořák and Svendsen, its fundamental attitude is Beethovenian. The first movement in particular reflects Nielsen's admiration for the rhythmic drive and motivic economy of Beethoven's Fifth Symphony, a piece he had set himself the task of memorizing and writing out in full score. The overall structure derives its large-scale tonal design from the harmonic and melodic idiosyncrasies of the material, namely the interplay of G minor and C major, with E $\flat$  as mediator. The work is notionally in G minor, but the coda to the finale drives into C major with a compelling sense of discovery and psychological achievement, made possible by a deep underlying logic. Such 'non-centric' (Reid), 'progressive' (Newlin) or 'emergent' (Simpson) tonality has its roots in operatic structures and in certain instrumental works of Beethoven. Its possibilities were then notably explored by Chopin (Second Ballade, Second Scherzo, Fantasy) and it would be taken up, though more loosely, by symphonists as diverse as Mahler, Kabalevsky and Martinů. But it had never before been so boldly applied across the four movements of a symphony as by Nielsen. Just as important, though hardly acknowledged in

musicological studies, is the interpenetration of modal and tonal elements, which accounts for much of the characteristic flavour of Nielsen's harmony and which reaches a peak of subtlety in the Fifth Symphony.

Nielsen's later symphonies show a steady broadening of philosophical horizons and a corresponding deepening of stylistic and structural innovation, all stimulated by life experiences and fertilized by other genres, notably tone poems and music for the theatre. Their progression through empathy to a concern with the life-force is a token of Nielsen's distance from contemporary issues of subjective versus objective and late Romantic versus modern. The Second, Third and Fourth Symphonies (1901–2, 1910–11, 1914–16) retain the traditional four-movement structure, but progressively subordinate it to psychological/dramatic concepts, summed up in their subtitles.

The Second Symphony ('De fire temperamenter') seeks to capture the essence of human character-types, one movement corresponding to each of the medieval 'humours'. In the outer movements dualistic oppositions are set out – the choleric personality regrets but cannot control his own anger, and the sanguine is afflicted by but ultimately learns from his moments of anxious reflection. By contrast the middle movements – the phlegmatic and the melancholic – are weighed down by the absence of such contrasts. This concept prompted explorations of stylistic excess, straining at the limits of Nielsen's Brahms–Dvořák inheritance. At the same time the dualistic movements paved the way towards more abstract principles of conflict, while the monistic ones led to a fascination with non-movement, the 'vegetative' principle as Nielsen later liked to call it, providing the counterpole to his overriding interest in movement and growth. This 'vegetative' state could be an expression of blissful oneness with nature, and as such it was poetically explored in the overture *Helios* (1903) and the tone poem *Saga-drøm* ('Saga-Dream', 1907–8); or it could be an expression of unhealthy emotional paralysis (Fourth, Fifth and Sixth Symphonies).

The Third Symphony, *Sinfonia espansiva*, embodies Nielsen's fascination with the life-force in general. This is reflected at various levels. The first movement's proliferation of tonalities conveys something of the untrammelled energy of the human spirit; Nielsen suggested that the finale could be taken as a hymn to work and the ordinary man; both outer movements are built on an overall perfect 5th ascent in tonality, a progression already associated with psychological growth in the finale of the Second Symphony. Even the pastoral slow movement confronts its initial vegetative inaction with the dynamic growth principle before concluding in an ecstatic nature-worship, embodied in vocalises for soprano and baritone soloists. This symphony of well-being has a close spiritual cousin in the first of Nielsen's three concertos, for violin.

The steady expansion of philosophical concerns in his symphonies was abruptly challenged by the crisis-period of war, career changes and marital disharmony. Stylistically the Third Symphony had already taken him to a threshold of a new language: 'We should once and for all see about getting away from keys', he wrote to Knudsen, 'but still remain diatonically convincing'. With his Fourth Symphony he strove to put this into practice

with a more modern-sounding style, more fractured continuity and more provocative images of negativity, encapsulated in a battle between two sets of timpani placed diagonally opposite one another. The symphony's ethical concerns are summed up in the subtitle 'Det uudslukkelige' ('The Inextinguishable'), and the foreword to the published score coins the famous motto 'Music *is* Life, and, like it, Inextinguishable'.

Even more daringly, the Fifth Symphony of 1921–2, now widely held to be Nielsen's greatest masterpiece, pits a side drum against the full orchestra in its first movement, following this with a double-function finale in which the sonata development section is a controlled collapse, the interposed scherzo and slow movement convey panic-ridden stasis and thoughtful reconstruction, and the recapitulation channels energies away from formerly dangerous paths into positive life-assertion. The tone poem *Pan og Syrinx* of 1917–18 and the incidental music for *Aladdin* (1918) supplied him with some of the exotic harmonies and timbres which this symphony turns to more abstract, large-scale use.

Nielsen frequently stated his intention that his Sixth Symphony (1924–5) should be 'simpler' than its precursor. However, illness, disillusionment with his own lack of international success, and bewilderment at the state of modern music, clouded his mood. At the same time his ceaseless spirit of adventure was not to be denied. This *Sinfonia semplice* turned out to be the most complex and puzzling of his large-scale works. It may still be said to be about the aspiration towards simplicity, but it is held together by a recurring pattern of violated innocence. Such positive resolution as it enjoys has to do with acceptance, resignation and defiance. In a more relaxed, yet still exploratory vein, the Flute Concerto (1926) and Clarinet Concerto (1928) are studies in empathy, recalling the temperaments of the Second Symphony, but in more modernistic terms. They deal respectively in well-mannered elegance in the face of brute opposition, and in irascibility alternating with regret.

Nielsen, Carl

## 10. Songs.

If Nielsen's chamber and orchestral music epitomizes the exploratory, growth-orientated side of his nature, his songs contain the essence of his search for the 'simple original'. Before 1895 his favourite poets for song-setting were Jens Peter Jacobsen and Ludvig Holstein, and his settings were generally in a through-composed manner, reminiscent of Schumann, Grieg and the Danes, Heise and Lange-Müller. From 1905 onwards he turned towards simple strophic settings, very much influenced by the example of the organist Thomas Laub. With Laub from 1914 he set about renewing the national song tradition, aiming to produce songs which the man in the street could sing, and which had the 'semblance of the known'. The climax of their endeavours was in their extensive contributions to the *Folkehøjskolens melodibog*, published in 1922 and whose success confirmed a decisive reorientation of the Danish art song away from lied and romance styles towards folksong. From 1914 to 1916 Nielsen undertook a similar reform project with church music, producing a collection of 49 *Psalms and Spiritual Songs*.

The subject matter of Nielsen's earlier songs crystallized around the amorous, the pastoral and the saga-like. To these he later added songs of national pride, much influenced by the incidental music he composed for more or less patriotic plays. But the type of song with which he became most identified embodied a celebration of the ordinary Danish man – adumbrated in 1894 in the fourth song of op.10, *Song behind the Plough*, and producing the enormously popular third of the op.21 *Strofiske sange, Jens the Roadmender*. Although the song caught on only in 1910, three years after its publication, it has since become known to all Danes and has been arranged for almost every instrument and combination of instruments.

Nielsen, Carl

## 11. Theatre and choral works.

The success of the First Symphony in 1894 brought with it a commission for music to accompany Holger Drachmann's melodrama *Snefrid*, the first significant example of Nielsen's commissioned music for the theatre and occasional cantatas. These would serve three important functions in his career – as a source of income, as a means of making a tangible contribution to society, and as a stimulus to creating vivid musical images which could pass over into operas, choral works and even 'abstract' symphonic works. Of the many theatrical projects Nielsen undertook, some were mere *pièces d'occasion*, tossed off at high speed and sometimes orchestrated by one or other of his pupils. Other undertakings were both more original in their own right and more potentially useful as a quarry for symphonic projects, the most striking being the 90 minutes of music for a new production of Adam Oehlenschläeger's *Aladdin* in 1919. The production itself was an expensive failure, and Nielsen disowned the Royal Theatre's cavalier treatment of his music. But the imagery he had been forced to invent – of exoticism, imprisonment and violence – served him well in the more abstract contexts of his last two symphonies and the two great wind concertos.

Nielsen wrote numerous cantatas for special occasions. One of these, *Fynsk foraar* ('Springtime on Funen', 1921), has won popularity both inside and outside Denmark for its fund of memorable melody and its unaffected human sympathy. The two best-known earlier cantatas, *Hymnus amoris* (1896–7) and *Søvnen* (1903–4), neither of which was commissioned, are expressions of fundamental aspects of the human condition, paving the way towards the philosophical heights of the middle symphonies.

Nielsen's two operas are highly contrasted. His interest in the biblical story of *Saul og David* (1898–1901) centred on the conflict between divine will and human freedom, his sympathies lying as much with the God-cursing and God-forsaken king as with the God-fearing and God-favoured harpist-hero. Musically the opera is first-rate, but the score is almost too symphonically self-sufficient to allow for character interaction, and the oratorio-like deployment of the chorus also militates against stage productions. The comic opera *Maskarade* (1904–6) soon became, and remains, the Danish national opera. During the process of composition Nielsen felt he had become a mere vehicle for the piece, and this is reflected both in its apparently inexhaustible fund of melody and, less happily, in the comparatively loose structure of the second and third acts.

The first act, however, contains arguably the finest comic opera music of the 20th century.

Nielsen, Carl

## WORKS

Edition: *Carl Nielsen: Works/Voerker*, ed. Carl-Nielsen-Edn, Royal Danish Library (Copenhagen, 1998–)

marginal numbers refer to Fog and Schousboe catalogue

for all bracketed dates the place of publication is Copenhagen

### stage

operas

- 25 **Saul og David** (4, E. Christiansen), 1898–1901; Copenhagen, 28 Nov 1902  
39 **Maskarade** (V. Andersen, after L. Holberg), 1904–6; Copenhagen, 11 Nov 1906

### melodrama

- 17 **Snefrid** (H. Drachmann), 1893–4; Copenhagen, 10 April 1894; rev. 1899, unpubd

### incidental music

- 9 **En aften paa Giske** [An Evening at Giske] (A. Munch), 1889; Copenhagen, 15 Jan 1890, unpubd  
30 **Atalanta** (G. Wied and J. Petersen), 1901; Copenhagen, 19 Dec 1901, unpubd  
37 **Herr Oluf han rider** [Master Oluf Rides] (Drachmann), 1906; Copenhagen, 9 Oct 1906; 3 songs and Elverdans, pf (1906)  
43 **Tove** (L. Holstein), 1906–8; Copenhagen, 20 March 1908; 4 songs (1908)  
44 **Willemoes** (L.C. Nielsen), 1907–8; Copenhagen, 7 Feb 1908; 5 songs (1908)  
45 **Forældre** [Parents] (O. Benzon), 1908; Copenhagen, 9 Feb 1908, unpubd  
50 **Ulvens søn** [The Wolf's Son] (J. Aakjaer), 1909; Århus, 14 Nov 1909  
57 **Hagbarth og Signe** (A. Oehlenschläeger), 1910; Copenhagen, 4 June 1910; 1 song and dance, pf (1910)  
65 **Sankt Hansaftenspil** [Midsummer Eve play] (Oehlenschläeger), 1913; Copenhagen, 3 June 1913, unpubd  
71 **Faedreland** (Christiansen), 1915; Copenhagen, 5 Feb 1916, unpubd  
80 **Prologen ved Mindefesten for Shakespeare** [Prologue to the Shakespeare Memorial Celebrations] (H. Rode), 1916; Elsinore, 24 June 1916; Ariel's Song (1916)  
88 **Løgneren** [The Liar] (J. Sigurjónsson), 1918; Copenhagen, 15 Feb 1918, unpubd  
89 **Aladdin** (Oehlenschläeger), op.34, 1918–19; Copenhagen, 15 and 22 Feb 1919; 3 songs (1919), 7 orchestral pieces (1940)  
94 **Moderen** [The Mother] (Rode), op.41, 1920; Copenhagen, 30 Jan 1921; excerpts (1921, 1959)  
98 **Cosmus** (Christiansen), 1921; Copenhagen, 25 Feb 1922, unpubd  
117 **Ebbe Skammelsen** (H. Bergstedt), 1925; Copenhagen, 25 June 1925, unpubd  
150 **Amor og Digteren** [Cupid and the Poet] (S. Michaëlis), op.54, 1930; Odense, 12 July 1930; 2 songs (1930), ov. (1967)

156 Paaske-aften [Easter Eve] (N.F.S. Grundtvig), 1931; Copenhagen, 4 April 1931, unpubd

### orchestral

- 310 Andante tranquillo e Scherzo, str, c1887 [orch of str qt movts from 3(a–i, k–t, v)]
- 6 Suite for Strings, a, op.1, str, 1888, rev. 1889
- 7 Symfonisk Rhapsodi, F, 1888, unpubd
- 16 Symphony no.1, g, op.7, 1891–2
- 29 Symphony no.2 'De fire temperamenter' [The 4 Temperaments], op.16, 1901–2
- 32 Helios, ov, op.17, 1903
- 46 Saga-drøm [Saga-Dream], op.39, 1907–8
- 403 Marseillaise (Rouget de Lisle), orch, c1909
- 60 Symphony no.3 'Sinfonia espansiva', op.27, 1910–11
- 61 Violin Concerto, op.33, 1911
- 63 Paraphrase over 'Naermere Gud til dig' [Paraphrase on 'Nearer my God to Thee'], wind, 1912, unpubd
- 76 Symphony no.4 'Det uudslukkelige' [The Inextinguishable], op.29, 1914–16
- 87 Pan og Syrinx, op.49, 1917–18
- 97 Symphony no.5, op.50, 1921–2
- 116 Symphony no.6 (Sinfonia semplice), 1924–5
- 119 Flute Concerto, 1926
- 123 En fantasirejse til Faerøene [A Fantasy Journey to the Faroes], rhapsodic ov., 1927
- 129 Clarinet Concerto, op.57, 1928
- 130 Bøhmisk-dansk folketone [Bohemian-Danish Folk tune], paraphrase, str, 1928

### choral

#### with orchestra

- 21 Hymnus amoris (A. Olrik, Lat. trans. J.L. Heiberg), op.12, S, T, Bar, B, chorus, orch, 1896–7
- 26 Kantate til Lorens Frølich Festen [Cantata for the Lorens Frølich Festival] (Olrik), 1900, unpubd
- 31 Kantate til Studentersamfundet [Cantata for the Students' Association] (Drachmann), 1901, unpubd
- 33 Søvnem [Sleep] (J. Jørgensen), op.18, chorus, orch, 1903–4
- 47 Kantate ved Universitetets Aarsfest [Cantata for the Anniversary of Copenhagen University] (N. Møller), op.24, 1908
- 49 11te Februar 1909 (cant., L.C. Nielsen), 1909, unpubd
- 54 Kantate ved Landsudstillingen i Århus [Cantata for the National Exhibition in Århus] (L.C. Nielsen), 1909, collab. E. Bangert, unpubd
- 56 Kantate til Mindfesten for Krøyer [Cantata for the Commemoration of Krøyer] (L.C. Nielsen), 1909, unpubd
- 86 Kantate til Grossererersocietetet [Cantata for the Centenary of the Chamber of Commerce] (V. Rørdam), 1917; 2 songs (1917)
- 96 Fynsk foraar [Springtime on Funen] (A. Bernsten), op.42, S, T, B, chorus, orch, 1921
- 102 Hyldest til Holberg [Homage to Holberg] (H.H. Seedorff Pedersen), solo vv, chorus, orch, 1922, unpubd
- 140 Kantate til Polyteknisk Laereanstalt [Cantata for the Centenary of the Polytechnic College] (Seedorff Pedersen), 1929, unpubd

- 141 Hymne til kunsten [Hymn to Art] (Michaëlis), S, T, chorus, wind, 1929, unpubd
- 153 Kantate, Foreningen til unge Handelsmaends Uddannelse [Cantata for the 50th Anniversary of the Young Merchants' Education Association] (Seedorff Pedersen), 1930, unpubd
- 302 Digtning i sang og toner [Poetry in Song and Tones] (cantata for the opening of the swimming baths, Seedorff Pedersen), 1930, unpubd
- 149 Ligbraendings–Kantate [Cremation Cantata] (Michaëlis), 1931, unpubd

#### unaccompanied

- 3l, m, t, u Various choruses, TTBB, 1887, unpubd
- 161 Graeshoppen (B. Ingemann), SS, 1899
- 27 Edderkoppens sang [The Spider's Song] (Oehlenschläeger), SSA, 1899
- 28 Kom blankeste sol [Come Brightest Sun] (L. Thura), SSA, 1901
- 305 Morten Børups Majvise [Morten Børup's May Song] (M. Børup), SSA, 1906
- 40 Sidskensang [Song of the Siskin] (E. Aarestrup), SSAT, 1906
- 41 Kom Guds engel [Come, Angel of God] (Aarestrup), ATB, 1907, unpubd
- 300 Serenade (H. Ploug), SATB, 1907
- 491 Ivar og Matilda, folksong, 1v, c1893
- 48 Aftenstemning [Evening Mood] (C. Hauch, after M. Claudius), TTBB, 1908
- 53 Til snapsen: 'Bel Canto' [With the Schnapps: 'Bel Canto'] (A. Berntsen), TTBB, 1909, unpubd
- 59 Paaske-liljen [The Easter Lily] (Grundtvig), TTBB, 1910
- 67 Ak, Julesne fra Bethlehem [Ah, the Christmas snow from Bethlehem] (Jørgensen), S, TTBB, 1914, unpubd
- 69 Fredlys din jord [Preserve your Earth] (A.W. Holm), TTBB, 1914
- 73 Hil dig, vor fane [Hail to Thee, Our Flag] (Grundtvig), TTBB, 1915, unpubd
- 85 Hymne (P. Richardt), 1917, unpubd
- 111 Sangbogen Danmark [Denmark's Songbook] (various), c1923–4 [contains 22 new settings by Nielsen for 1–3vv]
- 113 Hymne til Livet [Hymn to Life] (S. Michaëlis), SSAA, 1923–4, unpubd
- 110 Der er etyndigt land [There is a Lovely Country] (Oehlenschläeger), SATTB, 1924
- 118 Foraarssang [Spring Song] (M. Børup), SATB, 1926
- 138 To Skolesange [Two School Songs] (V. Stuckenberg), SATB, 1929
- 139 Tre Motetter [3 Motets], op.55, 1929: Afflictus sum (Ps xxxvii, 9), ATTB; Dominus regit me (Ps xxii, 1–2), SATB; Benedictus Dominus (Ps xxx, 22), SSATB
- 144 Til min fødeø [To the Island of my Birth] (S.P. Raben-Korch), TTBB, 1929
- 152 Seks Kanons [Six Canons], equal vv, 1930
- 154 Sjølunds sangere [The Singers of Sjølund] (K. Elnegaard), SATTB, 1930
- 158 Kvadet om Nordens harpe [About the Nordic Harp] (A. Berntsen), TTBB, 1931

#### solo vocal

#### melodramas

- 74 Franz Neruda in memoriam (prol. J. Clausen), spkr, orch, 1915, unpubd
- 134 Island [Iceland] (O. Lagoni), spkr, pf, 1929, orchd E. Reesen, unpubd

#### arrangements



404 Jephtha (Carissimi), solo vv, chorus, hpd, str, ? 1923–4

405 Prometheus (Schubert), A, orch, ? 1923–4

### songs

3g Vuggevisse [Lullaby] (?C. Nielsen), c1883, unpubd

3n–s Various songs, 1887, unpubd

12 Fem digte [5 Songs] (Jacobsen), op.4, 1891: Solnedgang [Sunset], I seraillets have [In the Seraglio Garden], Til Asali [To Asali], Irmelin Rose, Har dagen sanket al sin sorg [Has the Day Gathered all its Sorrow]

13 Three songs (Paludan-Müller and Jacobsen), 1891, unpubd

14 Viser og vers [Songs and Verses] (Jacobsen), op.6, 1891: Genrebillede [Genre Piece], Seraferne [The Seraphim], Silkesko over gylden laest! [Silk Shoe over Golden Last!], Det bødes der for [Atonement is made], Vise af 'Mogens' [Song of 'Mogens']

402 Min søn! Om du vil i verden frem [My son! If you want to go out into the world], folksong, pf, c1894

18 Sange af Ludvig Holstein (Holstein), op.10, 1894: Aebleblomst [Apple Blossom], Erindringens sø [The Lake of Memory], Sommersang [Summer Song], Sang bag ploven [Song behind the Plough], I aften [In the Evening], Hilsen [Greeting]

42 Strofiske sange, op.21, 1902–7; vol.i: Skal blomsterne da visne [Are the flowers then to wither] (Rode), Høgen [The Hawk] (Aakjaer), Jens Vejmand [Jens the Roadmender] (Aakjaer); vol.ii: Saenk kun dit hoved, du blomst [Just lower thy head, O flower] (Jørgensen), Den første lærke [The First Lark] (Aakjaer), Husvild [Homeless] (J.V. Jensen), Godnat [Good Night] (Jensen)

35 Du danske mand [You Danish Man] (Drachmann), 1906

38 Jeg synes om din Lette Gang [I Like Your Graceful Walk] (?C. Nielsen), 1906

55 Afholdssang [Temperance Song] (Moldberg-Kjeldren), 1909

52 De unges sang [The Song of the Young] (J.C. Hostrup), 1909

62 Børnehjælpedagens sang [Children's Relief Day Song] (Jørgensen), 1911

66 Johs. Jørgensens ungdomssang [Johannes Jørgensen's Youth Song] (Jørgensen), 1913

83 Hymns and Sacred Songs, 49 tunes, 1913–14

70 En snes danske vise [A Score of Danish Songs], vol.i, 1913–4, collab. T. Laub

78 En snes danske vise, vol.ii, 1914–17, collab. Laub

72 Barnets sang [Child's Song] (J. Dam), 1915

— Four Psalm-tunes, 1915, unpubd

82 Studie efter naturen [Study after Nature] (H.C. Andersen), 1916

84 Blomstervise [Flower Song] (Holstein), 1917, unpubd

95 Tyve folkelige melodier [20 Folk Melodies], 1917–21

92 To aandelige sange [2 Spiritual Songs], 1917–19

90 Christianshavn (O. Bauditz), c1918

93 Gry [Dawn] (H. Lorenzen), 1919–20

101 Fire folkelige melodier [4 Folk Melodies], 1922

99 Sof søtt [Sleep Sweetly], 1922, unpubd

109 Balladen om bjørnen [The Ballad of the Bear], op.47 (A. Berntsen), 1923

105 Dansk arbejde [Danish Work] (V. Rørdam), 1923

108 Hjemlige Jul [Secret Christmas] (E. Bønnelycke), 1923

106 Julesang 'Himlen Mørkne' [Christmas Carol 'The Sky Darkens'] (M. Falck), 1923

107 Julesang 'Kom Jul til jord' ['Come Christmas to Earth'] (J. Wiberg), 1923

112 Det vi ved at siden slangens gift (Hostrup), 1923–4, unpubd

114	Ti danske småsange [Ten Little Danish Songs], 1923–4
115	Fire Jydske sange [Four Jutland Songs], 1924–5
120	Nye melodier til Borups sangbog (various), 1926
121	Det är höst [It is Autumn] (A. Rogberg), 1926, unpubd
122	Dansk vejr [Danish Weather] (O. Rode), 1927
126	Den trænger ud til hvert et sted (Hostrup), 1927
127	Guldfloeden [The Golden River] (Ingemann), 1927
125	Tillæg til Folkehøjskolens melodibog [Supplement to the Folk High School Melody Book] (various), c1927
124	Vocalise-étude, 1927
133	Velkommen, laerkelil [Welcome, Little Lark] (Richardt), 1928, unpubd
146	Danmark, nu blunder den lyse Nat [Denmark, Now the Pale Night is Half Awake] (T. Larsen), 1929
143	Der gaar et stille Tog [A Silent Procession Goes] (B. Bjørnson), 1929
145	Fremtidens land [The Land of the Future] (Bjørnson), 1929
142	Hjemstavn [Native Soil] (F. Poulsen), 1929
147	Vi Jyder [We Jutlanders] (V. Bartrumsen), 1929
151	Gensyn [Reunion] (F. Paludan-Müller), 1930
160	Det som lysner over vangen [Dawn Breaks over the Meadow] (F. Poulsen), 1931, unpubd

### chamber and instrumental

#### for 3–5 instruments

3a	Various brass trios and quartets, c1879–83, lost
3d	String Quartet, d, 1882–3, unpubd
3i	Piano Trio, G, 1883, unpubd
3c	Various movements, str qt, c1883–7, unpubd
3k	String Quartet, F, 1887, unpubd
4	String Quartet, g, op.13, 1887–8, rev. 1897–8
5	String Quintet, G, 2 vn, 2 va, vc, 1888
11	String Quartet, f, op.5, 1890
23	String Quartet, E♭, op.14, 1897–8, new version 1899–1900
36	Piacevolezza, op.19, str qt, 1906; rev. as String Quartet, F, op.44, c1919
58	Ved en ung kunstners baare [At the Bier of a Young Artist], str qt, db, 1910
68	Serenata in vano, cl, bn, hn, vc, db, 1914
100	Wind Quintet, op.43, 1922

#### for 1–2 instruments

1	Polka, A, vn, c1874
3h	Fantasistykke, g, cl, pf, c1881
3b	Sonata no.1, G, vn, pf, 1881–2, unpubd
3e	Duet, A, 2 vn, 1882–3, unpubd
304	Romance, G, vn, pf, c1882–3
8	[2] Fantasistykker, op.2, ob, pf, 1889
20	Sonata [no.1], A, op.9, vn, pf, 1895
64	Sonata no.2, op.35, vn, pf, 1912
77	Tre Komponitioner, langleg, 1918
104	Praeludium og Tema med Variationer, op.48, vn, 1923
128	Preludio e presto, op.52, vn, 1927–8
132	Canto serioso, hn, pf, 1913
157	Allegretto, F, 2 rec, 1931

#### for piano

2	Skomagerens Brudevals [The Cobbler's Wedding Waltz], D, c1878
3f	Two character pieces, c1882–3, unpubd
10	Fem Klaverstykker [Five Piano Pieces], op.3, 1890
19	Symfonisk Suite, op.8, 1894
22	Humoreske-bagateller, op.11, 1894–7
24	Fest-praeludium 'Ved Aarhundredskiftet' [Festive Prelude 'At the Turn of the Century'], 1900
34	Drømmen om 'Glade Jul' [The Dream of 'Silent Night'], 1905
79	Chaconne, op.32, 1916–17
81	Tema med variationer, op.40, 1917
91	Suite 'Den Luciferiske', op.45, 1919–20
131	Tre Klaverstykker, op.59, 1927–8
148	Klavermusik for små og store [Piano Music for Young and Old], op.53, 2 vols., 1929–30
159	Klaverstykke, c1931

#### for organ

136	29 små praeludier [29 Little Preludes], op.51, 1929
137	To praeludier [2 Preludes], 1930
155	Commotio, op.58, 1930–31
MSS in D-Kk	

Principal publishers: Hansen, Samfundet til Udgivelse af Dansk Musik, Skandinavisk & Borups

Nielsen, Carl

#### WRITINGS

*Levende musik* (Copenhagen, 1925, new edn 1976; Eng. trans., 1953; new edn and Ger. trans., 1992)

*Min fynske barndom* (Copenhagen, 1927, 13/1970; Eng. trans., 1953; new edn and Ger. trans., 1992)

**J.F. Larsen:** *Carl Nielsen til sin samtid, artikler, foredrag, interviews, presseindlaeg, vaerknoter og manuskripter* (Copenhagen, 1999)

Nielsen, Carl

#### BIBLIOGRAPHY

*DBL* (K. Jeppesen)

*Grove6* (T. Schousboe)

#### a catalogues

**D. Fog and T. Schousboe:** *Carl Nielsen, kompositioner: en bibliografi* (Copenhagen, 1965)

**J. Lawson:** *A Carl Nielsen Discography* (Glasgow, 1990)

**B. Bjørnum and K. Møllerhøj:** *Carl Niensens samling: katalog over komponistens musikhåndskrifter i Det kongelige Bibliotek/The Carl Nielsen Collection: a Catalogue of the Composer's Musical Manuscripts in the Royal Library* (Copenhagen, 1992)

#### b correspondence

*Breve fra Carl Nielsen til Emil B. Sachs* (Copenhagen, 1953)

- I.E. Møller and T. Meyer, eds.:** *Carl Niensens breve i udvalg og med kommentarer* (Copenhagen, 1954)
- N.M. Jensen:** “Den sindets stridighed”: breve fra Carl Nielsen til Julius Lehmann’, *Musik og forskning*, vi (1980), 167–85
- T. Schousboe and I.E. Møller, eds.:** *Carl Nielsen: dagbøger og brevveksling med Anne Marie Carl-Nielsen* (Copenhagen, 1983)
- H.H. Jahnn and C. Nielsen:** ‘Ein Briefwechsel aus dem Jahre 1931’, *‘Orgelbauer bin ich auch’: Hans Henny Jahnn und die Musik*, ed. U. Schweikert (Paderborn, 1994), 212–16

### **c biographical studies**

- H. Madsen:** *Carl Niensens Fyn* (Odense, 1950)
- K.J. Nielsen:** *Carl Nielsen* (Copenhagen, 1956)
- J. Fabricius:** *Carl Nielsen, 1865–1931: en billedbiografi* (Copenhagen, 1965)
- T. Schousboe:** ‘Samtale med Emil Telmányi’ [Conversation with Emil Telmányi], *Dansk musiktidsskrift*, xl (1965), 95–100
- T. Schousboe:** ‘Koncertforeningen i København’, *DAM*, vi (1968–72), 171–209
- M. Wøldike:** ‘Erindringer om Laub og Carl Nielsen’, *Dansk kirkesangsarskrift*, xx (1968–9), 11–27
- A.M. Telmányi:** *Anne Marie Carl Nielsen* (Copenhagen, 1969)
- T. Schousboe:** ‘Foreningen symfonia: sin tids DUT’, *Dansk musiktidsskrift*, xlvi (1970), 156–9, 161–8
- E. Telmányi:** *Af en musikers billedbog* (Copenhagen, 1978)
- M.W. Andreassen:** *Kongens musikanter: det kongelige kapels koncerter 1883–1983* (Copenhagen, 1982)
- J. Larsen:** *Carl Niensens Barndomshjem* [Carl Nielsen's childhood home] (Odense, 1990) [exhibition catalogue]
- P. Rasmussen, ed.:** *Carl Nielsen 125 år: Odense 1990*
- L. Isaacson:** ‘Carl Nielsen’s “Min fynske barndom”: the Childhood as Literary Art’, *Scandinavica*, xxx (1991), 161–204
- M.R. Mogensen:** *Carl Nielsen, der dänische Tondichter: biographischer Dokumentationsbericht* (Arbon, 1992)
- U. Schweikert:** “Ich habe ihn niemals persönlich kennengelernt”: Jahnn und Carl Nielsen’, *‘Orgelbauer bin ich auch’: Hans Henny Jahnn und die Musik* (Paderborn, 1994), 169–78
- K. Brøndum:** *Solen mellem tyrens horn* [The sun between the bull's horns] (Copenhagen, 1997) [novel loosely based on Nielsen's wife's career and marriage]
- N. Gangsted-Rasmussen:** *Carl Nielsen og Skagen* (Copenhagen, 1997)
- J. Lawson:** *Carl Nielsen* (London, 1997)

### **d life and works**

- H. Knudsen:** *Sinfonia expansiva für Orchester von Carl Nielsen* (Leipzig, 1913)
- G. Lyng:** *Danske komponister i det 20. aarhundredes begyndelse* (Århus, 1916, 2/1917), 91–144  
*Dansk musiktidsskrift*, vii/1 (1932) [Nielsen issue]
- T. Kristensen:** ‘Carl Nielsen som prosaist’, *Dansk musiktidsskrift*, vii (1932), 15–19
- G. Jeanson:** ‘Carl Nielsen och Jean Sibelius: en jämförande studie’, *Nordens kalender* (1934), 44–54

- R. Simonsen:** *Sub specie aeternitatis: Musikkulturelle perspektiver* (Copenhagen, 1942)
- D. Newlin:** *Bruckner, Mahler, Schoenberg* (New York, 1947, 2/1978)
- T. Meyer and F.S. Petersen:** *Carl Nielsen: kunstneren og mennesket* (Copenhagen, 1947–8)
- R. Simpson:** *Carl Nielsen: Symphonist* (London, 1952, 2/1979)
- J. Maegaard:** 'Den sene Carl Nielsen', *Dansk musiktidsskrift*, xxviii (1953), 74–8
- K. Clausen:** *Dansk folkesang gennem 150 år* (Copenhagen, 1958)
- J. Balzer, ed.:** *Carl Nielsen i hundredåret for hans fødsel* (Copenhagen, 1965; Eng. trans., 1965)
- S. Martinotti:** 'Sibelius e Nielsen nel sinfonismo nordico', *Chigiana*, xxii (1965), 109–31
- A.M. Telmányi:** *Mit barndomshjem* (Copenhagen, 1965, 2/1966)  
*Oplevelser og studier omkring Carl Nielsen: syv bidrag* (Copenhagen and Tønder, 1966)
- H. Ottaway:** 'Carl Nielsen', *The Symphony*, ed. R. Simpson, ii (Harmondsworth, 1967, 2/1972), 52
- T. Schousboe:** *Udviklingstendenser inden for Carl Nielsens symfoniske orkesterverker indtil ca. 1910* (diss., U. of Copenhagen, 1968)
- N.M. Jensen:** 'Den danske solosang i 1920'erne og 1930'erne', *DAM*, vi (1968–72), 221–4
- G. George:** *Tonality and Musical Structure* (London and New York, 1970), 200ff
- A. Whittall:** *Music since the First World War* (London, 1977/R)
- M. Miller:** *The Solo Piano Music of Carl Nielsen: an Analysis for Performance* (diss., New York U., 1978)
- S.J. Reid:** *Tonality's Changing Role: a Survey of Non-Concentric Instrumental Works of the Nineteenth Century* (diss., U. of Texas, Austin, 1980)
- T. Schousboe:** 'Tre program-noter af Carl Nielsen om *Sinfonia espansiva*', *Musik og forskning*, vi (1980), 5–14
- S. Høgel and T. Schousboe:** 'I kølende Skygger: en ukendt romance af Carl Nielsen', *Musik og forskning*, vii (1981), 177–90
- M. Miller:** 'Carl Nielsen's Tonal Language: an Examination of the Piano Music', *College Music Symposium*, xxii (1982), 32–45
- M. Miller:** 'Some Thoughts upon Editing the Music of Carl Nielsen', *CMc*, no.34 (1982), 64–74
- E. Telmányi:** *Vejledning til indstudering og fortolkning af Carl Nielsens violinvaerker og kvintet for strygere* (Copenhagen, 1982)
- C. Ballantine:** *Twentieth Century Symphony* (London, 1983)
- F. Mathiassen:** 'Carl Nielsens forord til Det uudslykkelige', *Dansk musiktidsskrift*, lxii (1987–8), 17–19
- R. Clegg:** *The Writing of Carl Nielsen's 'Saul og David'* (diss., U. of Leeds, 1989)
- H. Tougaard:** 'Enigheden og afstanden mellem Thomas Laub og Carl Nielsen i deres salmemelodier', *Dansk kirkesangs årsskrift 1989–93*, 53–70
- T. Schousboe:** 'Musidramatisk person-karakteristik i Carl Nielsens to operaer', *Den danske Tilskuer*, i (1990), 173–204

- T.G. White:** *'The Music's Proper Domain': Form, Motive and Tonality in Carl Nielsen's Symphony no.4, op.29 'The Inextinguishable'* (diss., Cornell U., 1991)
- D. Fanning:** 'Nielsen', *A Companion to the Symphony*, ed. R. Layton (London, 1993), 351–62
- M. Fjeldsøe:** 'Carl Niensens 5 symfoni: dens tilblivelse og reception i 1920erne', *DAM*, xxi (1996), 51–68
- P. Hauge:** 'Carl Niensens første Opus', *Fund og Forskning*, xxxv (1996), 223–7
- F. Krummacher:** *Musik im Norden* (Kassel, 1996), 160–205
- D. Fanning:** *Nielsen: Symphony no.5* (Cambridge, 1997)

### e analytical studies

- K. Harder:** 'Carl Nielsen', *Die Musik*, v/4 [no.15] (1905–06), 155–63
- R. Simonsen:** *Der dänische Tondichter Carl Nielsen* (Copenhagen, 1924)
- Musik: tidsskrift for tonekunst*, ix/6 (1925) [Nielsen issue]
- Dansk musiktidsskrift*, ii/1 (1926) [Nielsen issue]
- K. Hansen:** 'Formproblemet i vor tids musik', *Dansk musiktidsskrift*, vi (1931), 89–95
- H. Seligmann:** *Carl Nielsen* (Copenhagen, 1931)
- L. Dolleris:** *Carl Nielsen: en musikografi* (Odense, 1949)
- H. Riis-Vestergaard:** *Carl Niensens symfoniske stil, dens forudsætninger og særpræg* (diss., U. of Copenhagen, 1952)
- F.S. Petersen:** *Carl Nielsen: the Danish Composer* (Copenhagen, 1953)
- M. Brod:** *Streitbares Leben: Autobiographie* (Munich, 1960), 404–10
- K. Jeppesen:** 'Carl Nielsen paa hundredaarsdagen: nogle erindringer', *DAM*, iv (1964–5), 137
- R. Simpson:** 'Carl Nielsen and Tonality', *Dansk musiktidsskrift*, xl (1965), 89–93
- R. Simpson:** *Sibelius and Nielsen: a Centenary Essay* (London, 1965)
- J.C.G. Waterhouse:** 'Nielsen Reconsidered', *MT*, cvi (1965), 425–7, 515–1, 593–5
- T. Schousboe:** 'Carl Niensens præludier for orgel', *Organist-bladet*, xxxii (1966), 20–7
- K.A. Bruun:** *Dansk musiks historie: fra Holberg-tiden til Carl Nielsen, ii: Komponister og værker fra J.P.E. Hartmann til Carl Nielsen* (Copenhagen, 1969), 326–95
- T. Schousboe:** 'Barn af huset? –', *Dansk kirkesangs årsskrift 1969–70*, 75–91
- N. Schiørring:** *Musikkens historie i Danmark* (Copenhagen, 1977–8), iii, 121–63
- T. Schousboe:** "‘Det skulle være jævne viser ...’: notater om et skelsættende samarbejde mellem Carl Nielsen og Thomas Laub', *Festskrift Henrik Glahn*, ed. M. Müller (Copenhagen, 1979), 151–82
- P. Langevin and others:** *Musiciens d'Europe: figures du renouveau ethnoromantique* (Paris, 1980)
- S. Ravnkilde:** "‘... du skal blot gjøre store og blanke, selvstændige Arbejder ...’", *Dansk musiktidsskrift*, lviii (1983–4), 2–15
- P. Langevin:** 'Danemark: Carl Nielsen, musicien de la vie', *ReM*, nos.388–90 (1986), 129–48
- F. Matthiassen:** *Livet, musiken og samfundet: en bog om Carl Nielsen* (Aarhus, 1986)
- S. Jacobson:** *Carl Nielsen* (Borås, 1987)

- M. Miller:** *Carl Nielsen: a Guide to Research* (New York, 1987)
- J.-L. Caron:** *Carl Nielsen: vie et oeuvre, 1865–1931* (Lausanne, 1990)  
*Profile* (1990–) [Journal of the Carl Nielsen Society of Great Britain]  
*Musik og Forskning*, xvi (1990–91) [Nielsen issue]
- J.I. Jensen:** *Carl Nielsen, Danskeren: Musikbiografi* (Copenhagen, 1991)  
*Espansiva: Journal of the Danish Carl Nielsen Society* (1994–)
- M. Miller, ed.:** *The Nielsen Companion* (London, 1994)  
*ÖMZ*, li (1996) [Nielsen issue]
- D.M. Grimley:** *Nielsen, Nationalism and the Danish Musical Style* (diss., U. of Cambridge, 1998)
- K. Ketting, ed.:** *Carl Nielsen: the Man and the Music* (Copenhagen, 1998)  
 [CD-ROM in Dan. and Eng.]

## Nielsen, Hans [Fonteio, Giovanni; Fonteijo, Giovanni]

(*b* ?Roskilde, c1580; *d* ?Copenhagen, 1626 or later). Danish composer and lutenist. He was one of the group of Danes sent to Venice to study with Giovanni Gabrieli in 1599. After a year he returned to Copenhagen and was put in the charge of Melchior Borchgrevinck but was again in Venice for the period 1602–4. He then became a lutenist at the Danish court. During the years 1606–8, however, he was again studying abroad, this time at Wolfenbüttel with Gregorio Huet. From 1608 to 1611 he was once more a lutenist at the Danish court, but when the royal chapel was reduced because of the outbreak of war he took the opportunity to enrol as a student at Heidelberg University. He apparently stayed there for only a year and incurred debts. In 1623 he succeeded Mogens Pedersøn as deputy director of the royal musical establishment, Copenhagen, but on 15 December 1624 he either retired or was dismissed. The last record of him is a small payment of arrears made to him in May 1626 for expenses he had incurred on behalf of the choirboys who had been in his charge. As a composer he is known only by *Il primo libro de madrigali a 5 voci* (Venice, 1606), published under his italianized name Giovanni Fonteio. It contains 21 madrigals (one of which is also in RISM 1605<sup>5</sup>, ed. in Dania Sonans, ii–iii, Copenhagen, 1966–7) and displays a fluent command of relatively up-to-date techniques found in the Italian madrigal. An incomplete motet, *Beati omnes qui timent Dominum*, which appears in a manuscript from the 1620s (in *PL-GD*) ascribed to Johannes Fontesio, may be by Nielsen.

### BIBLIOGRAPHY

*DBL* (*N. Schiørring*)

- N. Bolin:** 'Heinrich Schützens dänische Kollegen', *Concerto*, v (1984), 45–61
- H. Eppstein:** 'Vergleichende Madrigalanalysen: Hans Nielsen, Mogens Pedersøn: Udite amanti; Hans Nielsen, Heinrich Schütz: Fuggi, fuggi, o mio core', *Heinrich Schütz und die Musik in Dänemark: Copenhagen 1985*, 275–88
- J.P. Jacobsen:** "'T'amo mia vita" by Claudio Monteverdi, Hans Nielsen and Mogens Pedersøn', *Heinrich Schütz und die Musik in Dänemark: Copenhagen 1985*, 289–98

JOHN BERGSAGEL/OLE KONGSTED

## Nielsen, Inga

(b Holbaek, 2 June 1946). Danish soprano. After studying in Vienna and Stuttgart, she made her début in 1971 at Gelsenkirchen; engagements followed at Münster, Berne and Frankfurt. She sang a flowermaidens at Bayreuth (1979); her roles at this period included Zerlina, Blonde, Ilia, Norina, Nannetta and Aennchen. She sang Donna Clara in Zemlinsky's *Der Zwerg* with the Hamburg Staatsoper at Edinburgh in 1983, later recording the role, and created Minette in Henze's *The English Cat* at Schwetzingen, repeating the role in the French and American premières of the opera in Paris and Santa Fe (1985). Nielsen sang Amenaide (*Tancredi*) at Wexford (1986), Konstanze at Salzburg and for her Covent Garden début (1987), Fiordiligi at Strasbourg (1989) and Christine (*Intermezzo*) at Geneva (1991). More recently, as her pure-toned, agile soprano has grown in volume, she has taken on such roles as Agathe, Salome, the Marschallin, Ursula (*Mathis der Maler*), which she sang at Covent Garden in 1995, and Elsa, which she first sang at Hamburg in 1998. Nielsen is equally active as a concert singer, and has recorded works including Bach cantatas and his *St John Passion*, Schumann's *Der Rose Pilgerfahrt* and Mahler's Eighth Symphony, in addition to roles in Mozart's *Il re pastore* and Heise's *King and Marshall*.

ELIZABETH FORBES

## Nielsen, (Karl Henrik) Ludolf

(b Nørre Tvede, nr Naestved, 29 Jan 1876; d Copenhagen, 16 Oct 1939). Danish composer. He moved to Copenhagen in 1892 to study the violin. At the Royal Danish Conservatory (1896–8) he studied with Valdemar Tofte (violin), J.D. Bondesen (theory) and Albert Orth (piano). As a composer he was self-taught, and his earliest compositions date from his first years in Copenhagen. From 1898 he was a viola soloist in the Tivoli orchestra, and from 1903 also assistant conductor. Active as a chamber musician, particularly in the Bjørvig Quartet, in 1903 he was one of the founders of the Association of Danish Composers. He worked increasingly as a private instructor in theory and composition, and between 1914 and 1920 conducted the amateur symphony orchestra Euphrosyne. He was the first musical consultant for the newly formed Danish State Broadcasting Company (1926–32), and he additionally composed and arranged a number of pieces for the radio orchestra.

Nielsen achieved his greatest success with his many romances, but the emphasis in his fairly extensive output is on orchestral music, which is generally of a high quality. Stylistically he expanded the Danish Romantic tradition by combining in an original way elements of symbolism, French Impressionism and German late Romanticism with the often national subjects of his works. His predilection for cyclic themes was unusual in Danish music of the period, and he seems to have been the first Danish composer to work with whole-tone and pentatonic scales. His later works increasingly emphasize counterpoint and bitonality. After the outbreak of war in 1914 he did not write music for a number of years. At that time, his most ambitious works, the Third Symphony and the choral work



*Babelstaarnet* ('The Tower of Babel'), met with an indifferent reaction from the Danish public. His only notable success thereafter was the ballet *Lackschmi* (1921). From the 1930s Nielsen came to be regarded as conservative in musical circles, and after his death his works largely disappeared from the repertory.

## WORKS

(selective list)

Stage: *Isbella* (op, P.A. Rosenberg), op.16, 1907, Copenhagen, 1915; *Uhret* [The Clock] (op, A. Lind), op.16, 1911; *Lola* (op, Rosenberg, after V. Hugo), op.43, 1920; *Lackschmi*, ballet, op.45, 1921, Copenhagen, 1922; *Rejsekammeraten* [The Travelling Companion] (ballet, after H.C. Andersen), op.54, 1928; incid music

Orch: *I Ørkenen* [In the Desert], 1899; *Regnar Lodbrog*, op.2, 1901; *Sym. no.1*, b, op.3, 1903; *Sommernatsstemning* [Summer Night Mood], op.6, 1903; *In memoriam*, op.7, 1904; *Berceuse*, op.9, vn, str, 1905; *Fra bjaergene* [From the Mountains], suite, op.8, 1905; *Romance*, op.11, vc, orch, 1905; *Koncertouverture*, C, op.13, 1906; *Romance*, op.20, vn, orch, 1908; *Sym. no.2*, E, op.19, 1909; *Sym. no.3*, C, op.3, 1913; *Skovvandring* [Woodland Ramble], suite, op.40, 1922; *Nocturne lyrique*, op.48, 1923; *Hjortholm*, op.53, 1912; *Foraars Overture* [Spring Ov.], op.56, 1932; *Kildemarked* [Source Fair], op.60, 1936; arrs. of works by Weyse, Dupuy, Kuhlau and others

Chbr and solo inst: *Str Qt no.1*, A, op.1, 1900; *Str Qt no.2*, c, op.5, 1904; 4 Pf Pieces, op.17, 1907, arr. orch; *Novelletter*, op.21, pf, 1908; *Aus dem Skizzenbuch*, op.30, hmn, 1911, arr. orch; *Str Qt no.3*, C, op.41, 1920

Choral: *Sct. Hans* [Midsummer Day] (V. Stuckenberg), op.14, Bar, SATB, orch, 1908; *Babelstaarnet* [The Tower of Babel] (G. Lemche), op.35, solo vv, SATB, orch, 1913; *Danmark* (S.S. Blicher), op.39, SATB, orch, 1914; *Dronning Margrethe* [Queen Margrethe] (Lemche), op.50, solo vv, SATB, orch, 1919; *Valdemars Taarn* [Valdemar's Tower] (J.L. Heiberg), op.34, TTBB, brass, 1920; *Højsommer* [High Summer], op.52, SATB, wind, 1923; *Freemasons' cants.*, many smaller choral songs

Songs (1v, pf unless otherwise stated): *Skaersommerduft* [Midsummer Scent], op.4, 1901; *Media vita*, op.12, 1906; *Foraar* [Spring] (Stuckenberg), op.15, 1906; *Sommer* (Stuckenberg), op.18, 1908; *Efteraar* [Autumn] (Stuckenberg), op.22, 1909; *Stemninger* [Moods] (Lind), op.23, 1909; *Skaemteviser* [Jocular Ballads], op.24, 1909; *Erotiske Stemninger* [Erotic Moods] (E. Aarestrup), op.26, 1910; *Efteraarsaften* [Autumn Evening] (Stuckenberg), op.31, spkr, pf trio/orch, 1912; 3 *Lieder* (F. Köpp), op.34, 1912; 2 *Sange* (H.H. Seedorf), op.59, T, orch, 1935

MSS in *DK-Kk*

Principal publishers: Breitkopf & Härtel, Hansen

## BIBLIOGRAPHY

**G. Lyng**: *Danske Komponister i Begyndelsen af det 20. Aarhundrede* [Danish composers at the beginning of the 20th century] (Copenhagen, 1917)

JENS CORNELIUS

# Nielsen, Ludvig

(b Borge, Østfold, 3 Feb 1906). Norwegian composer, organist and conductor. After studies with Sandfold and Lange at the Oslo Conservatory, he attended the Leipzig Conservatory as a pupil of Straube, Raphael and Hochkofler (1931–2). He returned to Oslo to study with Steenberg and Walle-Hansen. He made his début as an organist in 1926 and as a pianist in 1930, both in Oslo. From 1924 to 1932 he was organist of the Høvik Church, in Baerum, Akershus Castle, and then at the Ris Church in Aker (1932–5). From 1935 to 1976 he was organist and conductor of the three choirs at Trondheim Cathedral. He taught at the Oslo Conservatory (1934–5) and at the Trondheim Music School (1942–76). Considered one of the finest of Scandinavian organists, he has given numerous recitals throughout Norway and Sweden. He has conducted annual performances of oratorios and passions in Trondheim Cathedral and ranks among his country's leading composers of church music. Among the awards he has received are the music prize of the Norwegian Culture Council (1976), the Lindeman Prize (1979) and the Culture Prize of the Municipality of Trondheim (1980). He is a Knight of the Order of St Olav (first class) and of the Order of Danebrog.

Nielsen's music is monumental and dignified, but also introverted and meditative. Key ingredients of his style are polyphony, Norwegian folk music and the music of medieval Norway, as are the use of ecclesiastical keys and leitmotif technique. His earliest works were influenced by Palestrina (e.g. in the organ works *Variasjoner over Ingen vinner frem til den evige ro* and *Oslofantasi*, both 1941); in the *Te Deum* (1945) a more national element is discernible, and *Messe på Olavsdagen* (1948) makes wide use of medieval material. In later compositions, such as the choral work *Fagnadagsongar* (1957), his use of dissonance is more apparent; the oratorio *Draumkvedet* (1962) takes its material from the Middle Ages, and in the choral work *Lilja* (1978) freer tonality is employed.

## WORKS

(selective list)

### sacred choral

4 arrs., op.1, 5vv, 1940–41; Herre vår Herre [Lord our Lord], op.3, 8vv, 1941; Exultate Deo, op.7, 6vv, 1943; Guds rike [The Kingdom of God], op.8, T, 4vv, org, 1943; TeD, op.9, S, A, T, B, 4vv, org, orch, 1944–5; Messe på Olavsdagen, op.11, S, A, T, B, 4vv, org, orch, 1947–8; Several pieces, op.15, 1956–8; Fagnadarsongar [Church Festival Songs], op.16, S, A, T, B, 4vv, orch, 1954–7; 5 Motets, op.18, 4vv, 1960; Veni Creator, op.20b, 4vv, org, chbr orch, 1965; Draumkvedet [The Dream Ballad], orat, op.21, Bar, double 4vv, wind, org, 1962; Benedicamus, op.24b, 4vv, org, c1965; Kling no klokka, op.26, 4vv, org, 1966; 25 pieces, op.28, 2vv, org, 1968; Benedicamus, op.30a, 4vv, org, 1971; Jubilemus cordis voce, op.39, S, A, T, B, 4vv, org, orch, 1978; Hyllest til Elias Blix [Homage to Elias Blix], choral cant., op.64a, 4vv, orch, 1985; Himmelen med all sin her, op.64b, 4vv, 1996

### other works

Solo org: Variasjoner over Ingen vinner frem til den evige ro [Variations on No-One Wins through to Eternal Peace], op.2, 1941; Fantasy on 2 Old St Olav Melodies, op.4, 1941; 9 Chorales, op.5, 1942; Introduction and Fugue, op.6, 1943; Fantasy on 3 Old Christmas Melodies, op.10, 1946; Christmas Fantasy, op.12, 1949; Advent

Fantasy, Easter Fantasy and other pieces, op.13, 1951–8; Intrada gotica, op.14, 1952; Intrada solemnis, op.17, 1958; Suite, op.19, 1960; 3 Masses, op.20a, 1960, 1962, 1964; Passacaglia on Draumkvedet, op.23, 1963; Chorales, op.24a, 1966–7; Meditations, op.27, 1968; 2 Pieces, op.29, 1969–70; Benedicamus, op.31, 1972; 7 Hymns, op.32, 1972; Norsk orgelmesse ved brudevigsel [Norwegian Organ Mass for Wedding], op.34b, 1975; Nidarosdomnes klokker [The Bells of the Nidaros Domains], op.37b, 1976; Preludium og liten passacaglia, op.38, 1976; Orgelmesse, op.61, 1984; 50 lette orgelkoraler, op.72, 1992; Symfonisk orgelverk, op.75, 1996  
 Other works: 6 Songs, op.22, 1v, pf, 1963; Conc., op.25, org, str, 1965; 6 norske folketonar, op.41b, 1v, org, 1977; Konsert, op.56, org, orch, 1982  
 Editions (with R. Karlsen): Pro organo, chorale preludes (Oslo, 1951–8); Hymnarium, chorus (Oslo, 1953)

Principal publishers: Lyche, Musik-Huset, Norsk Musikforlag, Norsk Notestik & Forlag

## BIBLIOGRAPHY

- L. Nielsen and N. Grinde:** *Laerebok i kontrapunkt etter Bachstilen* [Textbook in counterpoint after the style of Bach] (Oslo, 1966)  
**B. Moe:** *Ludvig Nielsen: biografi og studier i Messe på Olavsdagen* (diss., U. of Trondheim, 1974)  
**T.J. Hagvar and others, ed.:** *Domorganist Ludvig Nielsen* (Trondheim, 1976) [Festschrift]  
**B.K. Moe:** *Ludvig Nielsens opusliste med biografiske opplysninger* (Trondheim, 1996)

KARI MICHELSEN

## Nielsen, Riccardo

(*b* Bologna, 3 March 1908; *d* Ferrara, 31 Jan 1982). Italian composer. A pupil of Carlo Gatti in Milan, he received a diploma in composition at the Bologna Conservatory in 1931. Between 1946 and 1950 he was superintendent at the Teatro Comunale in Bologna, and from 1952 director of the Istituto Musicale, later Conservatory of Ferrara. He won many prizes, including an Italia Prize in 1953 for his radio opera *La via di Colombo*. He published several editions of Renaissance and Baroque music.

As with many Italian composers of his generation, Nielsen's stylistic development passed from neo-classicism, under the influence of Casella (*Sinfonia concertante*, 1931) and Stravinsky (*Musica* for 2 pianos, 1939 and *Psalmus in confessione xcix*, 1941) to the rigorous application of 12-note procedures, beginning with *Musica per archi*, first performed at the Festival of Contemporary Music in Venice in 1946. Schoenbergian Expressionism is also evident in the surreal monodrama *L'incubo* (1948). Subsequently Nielsen moulded his serial processes to bring out recognizably tonal formations within simple, airy formal structures. Examples of this approach are the radio opera *La via di Colombo*, with its clear, stylish instrumental writing, and works of the early 1950s, such as the Sonata for two pianos and the two sonatinas for piano. Later he adopted a more radical Webernian rigour; his last works – *Varianti* and *Fasce sonore* – approach the integral serialism of the post-Webern avant garde.

## WORKS

(selective list)

Dramatic: L'incubo (monodrama, E. Pradella), 1948, Venice, 1948; La via di Colombo (radio op, A. Piovesan, after M. Bontempelli), 1953

Orch: Sinfonia concertante, pf, orch, 1931; Vn Conc., 1932; 2 syms., 1933, 1935; Conc. for Orch, 1936; Musica per archi, 1946; Variations, 1956; Varianti, 1965; Fasce sonore (6 + 5), str, 1968

Choral: Psalmus in confessione xcix, vv, 4 pf, 1941; Musik für Chor und Orchester, 1944; 2 Madrigals, vv, insts, 1950; Requiem nella miniera, solo vv, vv, orch, 1958

Solo vocal: 4 Goethelieder, S, orch, 1958; Invenzioni e sinfonie, 1v, orch, 1961; songs

Chbr: Divertimento, 6 insts, 1934; Adagio e allegro, vc, 11 insts; Trio, ob, bn, pf; Musica, 2 pf, 1939; 2 Sonatine, pf, 1954; Sonata, 2 pf, 1955; Serata musicale, 1958

Principal publisher: Bongiovanni (Bologna)

## BIBLIOGRAPHY

*DEUMM* (A. Trudu)

**R. Vlad:** *Storia della dodecafonia* (Milan, 1958), 222–5

**R. Nielsen:** *Le forme musicali* (Bologna, 1958, 2/1961)

**R. Zanetti:** *La musica italiana nel Novecento* (Busto Arsizio, 1958), 976–8, 1257–60

ROBERTA COSTA

## Nielsen, Tage

(b Copenhagen, 16 Jan 1929). Danish composer. He had early instruction from Langgaard and took the MA in music and French at the University of Copenhagen (1953). He worked for Danish radio (1951–63), and in 1964 was appointed professor and principal at the Jutland Conservatory. As deputy chief of the music department of Danish Radio (1957–63) and in Jutland he has sought to make Danish musical life more open to modern music, and to displace the provincialism which threatened during the years after World War II. He was the director of the Danish Academy in Rome from 1983 to 1989, since when he has lived in Copenhagen.

He began his career as a composer in a traditional style (works of this period include the neo-classical Piano Sonata and Toccata for organ), but with the Two Nocturnes for piano (1960) he turned in a more adventurous direction determined especially by timbre. From this he developed a free avant-garde style, containing significant popular elements in such works as *Bariolage* for orchestra (1965) or the organ divertimento *Marker og enge* ('Fields and Meadows', 1971), and *Passacaglia* for orchestra (1981) which varies the Baroque *lamento* bass.

When in Rome he wrote a number of chamber music works, including *Paesaggi* for two pianos (1985), in which the sound element is exposed to the detriment of the thematic, and *5 operafragmenter* for 13 instruments, a preliminary study for his opera *Latter i mørket* ('Laughter in the Darkness')

to a text by Nabokov, first performed in Århus in 1995 and later in Berlin, Innsbruck and Copenhagen. In this work, Nielsen creates a synthesis of the neo-classical and modernist aspects in his earlier works and brings in stylistic quotations as characteristic elements. This gives the music an ironic feature at the same time as underpinning the text's critique of civilization in its character depictions. He has written works involving Expressionist and neo-romantic elements such as the organ work *Lamento* (1993); this formed the basis for *Konzertstück for klaver og 11 instrumenter* (1998) in which a soloist and chamber ensemble contrast in tempo and character in a contemporary commentary on the slow movement of Beethoven's Fourth Piano Concerto.

## WORKS

(selective list)

Stage: *Latter i mørket* [Laughter in the Darkness] (op. 3, V. Nabokov), Århus, 1995  
Orch: *Intermezzo gaio*, 1952; 4 miniaturer, str, 1963; *Bariolage*, 1965; *Il giardino magico*, 1967–8; *Passacaglia*, 1981

Inst: Pf Sonata, 1949–50; *Toccata*, org, 1951; 2 Nocturnes, pf, 1960–61; *Varianter*, a fl, 1964; 2 *Impromptus*, va, org, 1967; *Marker og enge* [Fields and Meadows], org, 1971; *Epistel*, pf, 1972; 3 karakterstykker og en epilog, pf, 1972–4; *Recitative and Elegy*, gui, 1975; *Arrangement and Landscape*, fl, 1981; *Improvisation and Fugue*, cl, vc, pf, 1983; *Salon*, fl, va, hp, 1984; *Ballade*, perc, 1984; *Paesaggi*, 2 pf, 1985; 5 operafragmenter, 13 insts, 1986–; *Lamento*, org, 1993; *Konzertstück*, pf, 13 insts, 1998

Vocal: 3 sange, 1950; 2 franske kaerlighedssange, 1961, 1970; *Attisk sommer* [Attic Summer], S, gui, perc, 1974; 8 Choral Songs for 1, 2, 3 and 4 vv, 1974; 3 Shakespeare Fragments, S, ob, vc, pf, 1977–8; 3 Black Madrigals (S. Plath), mixed chorus, 1978; 5 Poems by William Blake, S, vib, 1979; 3 Mexican Poems, S, A, T, B, pf, 1982; 2 Choral Songs (H. Nordbrandt), mixed chorus, 1984; *Motet: in tribulatione mea*, mixed chorus, 1985

JENS BRINCKER

## Niemann, Albert

(*b* Erxleben, nr Magdeburg, 15 Jan 1831; *d* Berlin, 13 Jan 1917). German tenor. He made his début in 1849 at Dessau, singing small roles and chorus parts. After studying with Friedrich Schneider and Albert Nusch, in 1852 he was engaged at Halle. Two years later he moved to Hanover, where the king paid for him to study further with Gilbert Duprez in Paris. Having first sung Tannhäuser (at Insterburg) in 1854, Lohengrin in 1855 and Rienzi in 1859, he was chosen by Wagner to sing in the first Paris performance of *Tannhäuser*. He was granted a year's leave of absence from Hanover, his contract with the Paris Opéra running from 1 September 1860 to 31 May 1861 at a salary of 6000 francs a month. After the fiasco of the first (13 March 1861) and two subsequent performances, Wagner withdrew his score and Niemann returned to Hanover.

In 1864 Niemann made a very successful guest appearance in Munich, singing Tannhäuser, Lohengrin, Faust and Manrico (*Il trovatore*). From 1866 until his retirement in 1889, he was engaged in Berlin, where he sang

in the first local performances of *Die Meistersinger* (1870), *Aida* (1874) and *Tristan und Isolde* (1876), also taking part in a gala performance of Spontini's *Olympie* (1879). He sang Siegmund in *Die Walküre* during the first complete *Ring* cycle at Bayreuth (1876) and in the first cycle given in London, at Her Majesty's Theatre (1882). It was also as Siegmund that he made his New York début at the Metropolitan (1886). During his two seasons there he sang in the first New York performances of *Tristan und Isolde* (1886), Spontini's *Fernand Cortez* (1888), and *Götterdämmerung* (1888). His last appearance in Berlin was as Florestan (*Fidelio*) in 1888.

Of immense physical stature, Niemann was unrivalled as Siegmund and Tristan during his lifetime. His powerful, heroic tenor voice could express, according to a contemporary, not only 'love and hate, sorrow and joy, pain and delight, but also anger, despair, scorn, derision and contempt'.

### BIBLIOGRAPHY

**R. Sternfeld:** *Albert Niemann* (Berlin, 1904)

**A. Neumann:** *Erinnerungen an Richard Wagner* (Leipzig, 1907; Eng. trans., 1908/R)

**W. Altmann, ed.:** *Richard Wagner und Albert Niemann* (Berlin, 1924)

ELIZABETH FORBES

## Niemann, Walter

(*b* Hamburg, 10 Oct 1876; *d* Leipzig, 17 June 1953). German composer and writer on music. He came from a musical family. His father, Rudolph (Friedrich) Niemann (*b* Wesselburen, Holstein, 4 Dec 1838; *d* Wiesbaden, 14 May 1898), was a pianist and composer, a pupil of Moscheles and David in Leipzig, Marmontel and Halévy in Paris (*premier prix*, 1858), and von Bülow in Berlin, then worked at Hamburg (1864–83) and as a teacher at the conservatory in Wiesbaden; he was a virtuoso pianist and his compositions (opp. 1–54) are in a fluent and expressive late Romantic style. Rudolph's brother Gustav Adolph Niemann (*b* Wesselburen, 6 Dec 1843; *d* Helsinki, 5 Dec 1881) was a violinist, a pupil of David at Leipzig and later a prominent figure in Helsinki musical life.

Walter Niemann was a pupil of his father, then of Humperdinck, and from 1898 at Leipzig Conservatory under Reinecke and at the University of Leipzig under Riemann, graduating with a dissertation on early ligatures and mensural music. He worked first (1906–7) as a teacher in Hamburg, then in Leipzig. He was briefly editor of the *Neue Zeitschrift für Musik*, but worked principally as teacher, composer, pianist and writer, serving as critic of the *Leipziger neueste Nachrichten*, 1907–17. Niemann was a prolific composer, especially for the piano (his opus numbers reach 189); at first influenced by Schumann and Brahms, he later admitted folksong and narrative elements, and drew too on impressionism and exoticism. He composed sonatas, educational music, dances and abstract works, but above all numerous character-pieces, often programmatic or portraying Nature.

Niemann was an outspoken and sometimes vitriolic critic, whose influence can be gauged from Max Reger's threat in 1910 to pursue a libel suit

against him. An adherent of the *Heimatkunst* movement, he contributed to various *völkisch* periodicals, and he attached great importance to the discipline of ethnomusicology. He praised nationalist composers such as Pfitzner, Sibelius and MacDowell, while denouncing the 'pathological' and 'sensuous' music of Richard Strauss, Mahler and Schoenberg. Niemann's important biography of Brahms sought to distance the composer from his liberal milieu, placing him within the context of North German regionalism.

## WRITINGS

*Über die abweichende Bedeutung der Ligaturen in der Mensuraltheorie der Zeit von Johannes de Garlandia* (Leipzig, 1902/R)

*Musik und Musiker des 19. Jahrhunderts bis zur Gegenwart* (Leipzig, 1905)  
ed.: A. Kullak: *Die Ästhetik des Klavierspiels* (Leipzig, 4/1905, 5/1916, 7–8/1920)

*Die Musik Skandinaviens* (Leipzig, 1906)

*Das Klavierbuch: Geschichte der Klaviermusik und ihre Meister* (Leipzig, 1907, 3/1913)

**with G. Schjelderup:** *Edvard Grieg: Biographie und Würdigung seiner Werke* (Leipzig, 1908)

*Das Nordlandbuch* (Weimar, 1909)

'Rudolph Niemann', *Neue Musik-Zeitung*, xxx (1909), 275 [with work-list]

*Die musikalische Renaissance des 19. Jahrhunderts* (Leipzig, 1911)

*Taschenlexikon für Klavierspieler* (Leipzig, 1912, 3/1917 as *Klavier-Lexikon: Virtuosen, Komponisten, Pädagogen, Methodiker und Schriftsteller des Klaviers*)

*Die Musik seit Richard Wagner* (Leipzig, 1913; 5th and later edns. to 18–20/1922 as *Die Musik der Gegenwart der letzten Vergangenheit bis zu den Romantikern, Klassizisten und Neudeutschen*)

*Jean Sibelius* (Leipzig, 1917)

*Die nordische Klaviermusik* (Leipzig, 1918)

**ed.: O. Klauwell:** *Die Formen der Instrumentalmusik* (Leipzig, 2/1918)

*Die Virginalmusik* (Leipzig, 1919)

*Meister des Klaviers* (Berlin, 1919, 2/1921)

*Brahms* (Leipzig, 1920, 15/1933; Eng. trans., 1929/R)

Articles in *KJb*, *Neue Musik-Zeitung*, *ZfM* etc.

## BIBLIOGRAPHY

*MGG1* (R. Sietz) [with work-list]

**H. Fey:** *Schleswig-holsteinische Musiker* (Hamburg, 1922), 76

**M. Steinitzer:** 'Walter Niemann und die Exotik', *Simrock-Jb*, i (1928), 115–19

**H. Wilske:** *Max Reger: zur Rezeption in seiner Zeit* (Wiesbaden, 1995)

ROSE MAURO

## Niemecz [Němec], Joseph [Pater Primitivus]

(*b* Vlašim, 9 Feb 1750; *d* Vienna, 9 Jan 1806). Bohemian maker of mechanical instruments and viol player. He was ordained as a priest in 1776, taking the name of Father Primitivus. In 1780 he was appointed librarian to Prince Nikolaus Esterházy, with additional duties as viol player

in the orchestra under the direction of Joseph Haydn. In 1795 he moved with the Esterházy household to Vienna. Niemecz became one of the most innovative of the Viennese clockwork barrel organ makers (see [Musical clock](#)), although there is no record of where he learnt such skills. Haydn admired his mechanical ability and produced a number of pieces of music (h XIX) for him to transcribe on to his organ cylinders. Four of his organs dating from the early 1790s still exist, each playing various of these Haydn pieces. Niemecz also made instruments for Müller's *Kunstkabinett*, a Viennese exhibition for which Mozart wrote three pieces of music (K594, K608, K616), and Beethoven a further three. He is also said to have made a musical chair which played a tune when a person sat down on it, and a musical spinning wheel. A full account of his career is given in A.W.J.G. Ord-Hume: *Joseph Haydn and the Mechanical Organ* (Cardiff, 1982).

ARTHUR W.J.G. ORD-HUME

## Niemetschek [Niemeczek], Franz Xaver [Němeček, František Xaver (Petr)]

(*b* Sadska, Bohemia, 24 July 1766; *d* Vienna, 19 March 1849). Czech teacher and music critic. Born into a large and musical family, he attended the Gymnasium in Prague (1776–82) and studied philosophy at the university. He taught poetry at the gymnasiums in Plzeň (1787–92) and in the Malá Strana district of Prague, meanwhile developing his music publishing activities. In 1800 he was awarded the doctorate, and in 1802 appointed professor of philosophy at Prague University, where he also lectured on logic, ethics and pedagogy; among his pupils was the composer Voříšek. He also served as book censor and as director of the institute for the deaf and dumb. In 1819 he sided with the dean of the philosophical faculty, who was charged with having an undesirable influence on the students; and in 1820 he was formally transferred to Vienna and there prematurely retired at his own request. His estate, which included a rich correspondence with the Mozart family, was formerly in the possession of A. Richter of Portschat, Lower Austria, but is now lost.

Niemetschek was one of the earliest music critics in Prague. Among the first to appreciate Italian opera, he blamed Viennese *Singspiel* for the decline of musical taste in Prague. He saw in the works of Mozart the fulfilment of his aesthetic ideals; his monograph (1798), for which Mozart's widow lent him many documents, was the first independent publication on Mozart and has remained a valuable source, not the least of its interest lying in its revelation of the Bohemian enthusiasm for Mozart and his music and in Niemetschek's early appreciation of *Idomeneo* and other then little-valued pieces. He was also responsible for the posthumous edition of Mozart's works by Breitkopf & Härtel and other publishing firms. After Mozart's death he accepted responsibility for the education of the composer's son, Carl Thomas.

### WRITINGS



*Leben des k.k. Kapellmeisters Wolfgang Gottlieb Mozart nach Originalquellen beschrieben* (Prague, 1798, enlarged 2/1808/R; Eng. trans., 1956/R); critical edn by E. Rychnovsky as *W.A. Mozarts Leben nach Originalquellen* (Prague, 1905); ed. and Fr. trans. G. Favier (St Etienne, 1976)  
'Über den Zustand der Musik in Böhmen um 1800', *AMZ*, ii (1800), 488–94, 497–507, 513–23, 537–40

## BIBLIOGRAPHY

ČSHS

- W. Hitzig:** 'Die Briefe Franz Xaver Niemetscheks und der Marianne Mozart an Breitkopf & Härtel', *Der Bär: Jb von Breitkopf & Härtel auf das Jahr 1928* (1928), 101–16
- P. Nettl:** *Mozart in Böhmen* (Prague, 1938)
- M. Zenger and O.E. Deutsch:** *Mozart und seine Welt in zeitgenössischen Bildern/Mozart and his World in Contemporary Pictures* (Kassel, 1961), 272 [portrait]
- T. Volek:** 'Repertoire Nosticovského divadla v Praze z let 1794, 1796–98' [The repertory of the Nostitz Theatre, 1794, 1796–8], *MMC*, no.16 (1961), 5–191
- T. Volek:** 'Neznámá tvář F.X. Němečka' [The unknown face of Niemetschek], *HRo*, xix (1966), 427 only
- R. Angermüller and S. Dahms-Schneider:** 'Neue Brieffunde zu Mozart', *MJb 1968–70*, 211–41

TOMISLAV VOLEK

## Niemöller, Klaus Wolfgang

(b Gelsenkirchen, 21 July 1929). German musicologist. He studied musicology (from 1950) with Fellerer at Cologne University, where he took the doctorate in 1955 with a dissertation on Nicolaus Wollick (1480–1541). After studying in Paris, Rome and Freiburg (1955–6) and holding an assistant lectureship at the musicology department of Cologne University (1958–64), he completed his *Habilitation* in musicology at Cologne in 1964 with a dissertation on music in Germany's Latin schools from the late Middle Ages to 1600. He then became a lecturer in musicology at Cologne University, supernumerary professor (1969), research fellow and professor (1970). He was subsequently made director of the musicology department of the universities of Münster (1975–83) and Cologne (1983–94). He is an active administrator (chairman of the Joseph-Haydn-Institut, 1977–; chairman of the Gesellschaft für Musikforschung, 1983–93; chairman of the Robert-Schumann-Forschungsstelle, Düsseldorf, 1983–; vice-president of the Nordrhein-Westfälischen Akademie der Wissenschaften, 1996–) and has edited many congress reports to which he has also contributed. He is a member of the editorial board of the new collected edition of Schumann's works. He was awarded the Dent Medal in 1971. He specializes in music theory, Renaissance music, 19th- and 20th-century composers (Schumann, Liszt, Shostakovich, Prokofiev, B.A. Zimmermann), the music history of the Rhineland, and interdisciplinary studies related to music and language.

## WRITINGS

- ed.: N. Wollick:** *Die musica gregoriana* (Cologne, 1955)  
*Nicolaus Wollick, 1480–1541, und sein Musiktraktat* (diss., U. of Cologne, 1955; Cologne, 1956)
- ‘Othmar Luscinius, Musiker und Humanist’, *AMw*, xv (1958), 41–59  
*Kirchenmusik und reichsstädtische Musikpflege im Köln des 18. Jahrhunderts* (Cologne, 1960)
- ed.: M. Schanppecher:** *Die musica figurativa* (Cologne, 1961)
- ed., with H. Drux and W. Thoene:** *Studien zur Geschichte des Rheinlandes*, ii: *Karl Gustav Fellerer zum 60. Geburtstag* (Cologne, 1962) [incl. ‘Joseph Aloys Schmittbaurs Werke und ihr Würdigung im 18. Jahrhundert’, 377–90]
- Untersuchungen zu Musikpflege und Musikunterricht an den deutschen Lateinschulen vom ausgehenden Mittelalter bis um 1600* (Habilitationsschrift, U. of Cologne, 1964; Regensburg, 1969)
- ‘Der “Recitativo”-Satz in Max Bruchs 2. Violinkonzert: Gedanken zu Instrumentalrezitativ und musikalischer Prosa im 19. Jahrhundert’, *Max Bruch-Studien: zum 50. Todestag des Komponisten*, ed. D. Kämper (Cologne, 1970), 67–79
- ‘Zur Musiktheorie im Frühen 20. Jahrhundert: Georg Capellens Ideen einer Erneuerung des Tonsystems’, *Musicae scientiae collectanea: Festschrift Karl Gustav Fellerer*, ed. H. Hüschen (Cologne, 1973), 402–8
- ed.:** *Studien zur Geschichte des Rheinlandes*, iv (Cologne, 1975) [incl. ‘Die “Brevis institutio musica vulgaris” in J. Gippenbuschs Psalterium von 1662’, 13–22]
- ed., with G. Massenkeil and W. Wiora:** *Religiöse Musik in nicht-liturgischen Werken von Beethoven bis Reger* (Regensburg, 1978) [incl. ‘Zur religiösen Tonsprache im Instrumentalschaffen von Franz Liszt’, 119–42]
- Der sprachhafte Charakter der Musik* (Opladen, 1980)
- ‘Zum Einfluss des Humanismus auf Position und Konzeption von Musik im deutschen Bildungssystem der 1. Hälfte des 16. Jahrhunderts’, *Musik in Humanismus und Renaissance*, ed. W. Ruegg and A. Schmitt (Weinheim, 1983), 77–97
- ‘Werkkonzeption im Schnittpunkt von Gattungs- und Formtraditionen: zu Franz Liszts 2. Klavierkonzert’, *Das musikalische Kunstwerk: Festschrift Carl Dahlhaus*, ed. H. Danuser and others (Laaber, 1988), 527–45
- ‘Zum Paradigmenwechsel in der Musik der Renaissance: vom numerus sonorus zur musica poetica’, *Literatur, Musik und Kunst im Übergang vom Mittelalter zur Neuzeit: Göttingen 1989–92*, ed. H. Boockmann and others (Göttingen, 1995), 187–215
- ‘Die musikalische Rhetorik und ihre Genese in Musik und Musikanschauung der Renaissance’, *Renaissance-Rhetorik/Renaissance Rhetoric*, ed. H.F. Platt (Berlin, 1993), 285–315
- ‘**Academia musicale-musikalische Akademie:** zum Wandel einer italienischen Institution im nördlichen Europa bis um 1800’, *Akademie und Musik: Festschrift für Werner Braun*, ed. W. Frobenius, N. Schwindt-Gross and T. Sick (Saarbrücken, 1993), 89–106
- ‘Kölner Musikleben und jüdisches Mäzenatentum bis 1933’, *Die Moderne im Rheinland*, ed. D. Breuer (Cologne, 1994), 225–41

'Die Händelüberlieferung in historischen Notenarchiven des Musikvereins Düsseldorf: zur Händelpflege des 19. Jahrhunderts im Umkreis von Mendelssohn und Schumann', *Georg Friedrich Händel: ein Lebensinhalt: Festschrift Bernd Baselt (1934–1993)*, ed. K. Hortschansky and K. Musketa (Kassel, 1995), 207–25

### **congress reports**

**with A. Mayeda:** *Schumanns Werke: Text und Interpretation: Düsseldorf 1985* [incl. 'Zur analytischen Interpretation der Musik Robert Schumanns', 149–53]; with V. Zaderackij: *Shostakowitsch Symposium: Cologne 1985* [incl. 'Schostakowitsch und Klassizität', 1–15]; with W. Konold: *Zwischen den Generationen: Cologne 1987* [incl. 'Religiosität im Schaffen von Bernd Alois Zimmermann', 7–24]; with M. Gervink and P. Terse: *Charles Ives und die amerikanische Musiktradition bis zur Gegenwart: Cologne 1988* [incl. 'John Cage und das Zeitproblem in der Musik des 20. Jahrhunderts', 221–46]; *Sergej Prokofjew: Cologne 1991* [incl. 'Identität und Weltbürgertum: der Internationalist Sergej Prokofjew', 1–23]; *Die Musik der Deutschen im Osten und ihre Wechselwirkung mit den Nachbarn: Cologne 1992* [incl. 'Jacob Chimarrhäus: ein Kölner Musiker am Habsburger Hof Rudolfs II. in Prag', 359–74]

### **BIBLIOGRAPHY**

*Die Sprache der Musik: Festschrift Klaus Wolfgang Niemöller zum 60. Geburtstag*, ed. J.P. Fricke and others (Regensburg, 1989) [incl. list of writings 655–70]

HANS HEINRICH EGGBRECHT/WOLFRAM STEINBECK

## **Nierop, Dirck Rembrandtszoon van**

(*b* Nieuwe Niedorp, North Holland, c1610; *d* Nieuwe Niedorp, 1682). Dutch amateur scientist. His manuscript notes (dated 1642–4) in a copy of Jacob Vredeman's *Isagoge musice* (1618; copy now in *NL-LE*) suggest that this book played an important part in his music education. It is said that he also benefited from talking to Descartes when the latter was at Egmond, near Alkmaar, around 1645–8. Van Nierop wrote many popular scientific books and booklets in Dutch, disseminating among laymen recent discoveries in, for example, astronomy, physics, mathematics and navigation. His brief music treatise *Wis-konstige musyka* ('Mathematical music'; Amsterdam, 1659) is of the same nature. In four sections, it includes the fundamentals of acoustics and musical proportions, instructions on the tuning of the cittern and harpsichord, and something about Greek music theory. Further musical material may be found in his *Tweede deel op de wiskonstige rekening* ('Second volume on mathematical calculus'; Amsterdam, 1680).

### **BIBLIOGRAPHY**

**C.L. Thijssen-Schoute:** *Nederlands cartesianisme* (Amsterdam, 1954)

**R.A. Rasch:** 'Six Seventeenth-Century Dutch Scientists and their Knowledge of Music', *Music and Science in the Age of Galileo*, ed. V. Coelho (Dordrecht, 1992), 185–210

RUDOLF A. RASCH

## Niert [Nyert, Niel, Nielle, Denièle], Pierre de

(*b* Bayonne, *c*1597; *d* Paris, 12 Feb 1682). French nobleman, courtier, singer and singing teacher. He was an avid musical amateur whose interest in the Italian vocal revolution of the early 17th century had profound effects on French vocal music by the middle of the century. He visited Rome in 1633 in the company of Marshal de Créqui, French Ambassador to the Holy See; there he heard the new Italian style of dramatic singing in the operatic productions of the Barberini family and apparently became acquainted with a number of Italian singers and studied under them. He returned to France in 1635, became 'premier valet de la garde-robe' to Louis XIII in 1638 and later 'premier valet du chambre' to Louis XIV. He took part in *ballets de cour*, and one song by him survives (*Si vous voulez que je cache ma flame*, *F-Pn*). Luigi Rossi is said to have found his singing so moving that he wept (see 'Discours' added to B. de Bacilly: *Remarques curieuses sur l'art de bien chanter*, Paris, 2/1671 and subsequent edns only). By 1640 he had begun to have a profound influence on musicians of the French court such as Lambert and Bacilly, both of whom studied with him and adopted his italianate concerns for natural prosody, clear pronunciation, subtle declamation and a more sensitive approach to texts. He also urged that more agile diminutions be employed in the improvised variations of the second verses of *airs* and that they be better related to the meaning and structure of the poetry. His profound influence can be seen in the radical change in the style of *airs* after 1640 following his precepts and in the paeans of praise with which many court composers dedicated their works to him. He was also admired by several non-musicians, including Jean de La Fontaine, who in 1677 wrote an *Epître à M. de Nyert*.

### BIBLIOGRAPHY

**G. Tallemant der Réaux:** 'De Niert, Lambert et Hilaire', *Historiettes*, ed. A. Adam, ii (Paris, 1835, 3/1860/R), 521–8

**C. St. Evremond:** 'Sur les opéras', *Oeuvres en prose*, iii (Paris, 1966), 129–64, esp. 159

**Saint Simon:** *Mémoires* (Paris, 1879–1931), i, 62–4

**H. Prunières:** *L'opéra italien en France avant Lulli* (Paris, 1913)

**A.B. Caswell:** *The Development of Seventeenth-Century French Vocal Ornamentation and its Influence upon Late Baroque Ornamentation Practice* (diss., U. of Minnesota, 1964)

AUSTIN B. CASWELL (with GEORGIE DUROSOIR)

## Niesle.

See [Nisle](#) family.

## Nieto, Miguel

(*b* Reus, 17 Oct 1844; *d* Madrid, Aug 1915). Spanish composer. At the age of nine he was a member of the military band in which his father also

served, and when he was 15 his first zarzuela, *La toma de Tetuán*, was given in Córdoba. He taught the piano in Badajoz from 1861 to 1863; for the next six years he conducted and taught the piano and flute in Valladolid. Settling in Madrid, he was choirmaster of the Teatro Rossini and Teatro Real, and was active as a conductor; most of his nearly 200 zarzuelas were composed during this period, including the very successful *Cuadros disolventes* (performed in 1896). A dance-tune from this work, *Con una falda de percal planchao*, became extremely popular in Spain. He also wrote an autobiography, *Memorias añejas ... que comprenden mi infancia y mi primera juventud hasta los 29 años* (Madrid, 1915).

## WORKS

(selective list)

### zarzuelas

La sonámbula, 1872; El marsellés, 1875; El prado de noche, 1877; Mantos y capas, 1881; Madrid se divierte, 1882; El bergantín andante, 1883; Gato encerrado, 1884; Don Benito Pentoja, 1885; El himno de Riego, 1886; Los trasnochadores, 1887; Certamen nacional, 1888; La estrella del arte, 1888; Calderón, 1890; Los belenes 1890; Toros y cañas, 1892; El mixto de Andalucía, 1893; La maja, 1895; Cuadros disolventes, 1896; El gaitero, 1896; El príncipe heredero, 1896; Manolita la preñada, 1897; El feminista, 1898; El seminarista, 1898; Chiqueta bonita, 1899; Comediantes y toreros, 1899; El barbero de Sevilla, 1901

### other works

Requiem; pf compositions; songs for 1v, pf

## BIBLIOGRAPHY

*Subirá*H

J. Subirá and A. Cherbuliez: *Musikgeschichte von Spanien, Portugal, Lateinamerika* (Zürich, 1957), 137–8

ANTONIO IGLESIAS

## Nietow, Gottlieb.

See Nittauff, Gottlieb.

## Nietzsche, Friedrich (Wilhelm)

(*b* Röcken, nr Leipzig, 15 Oct 1844; *d* Weimar, 25 Aug 1900). German philosopher. His chief significance for the aesthetics of music is the distinction he drew between the 'Romantic' and the 'Dionysian' – a distinction which leads to the repudiation of Romanticism as an expression and product of sickness. The immediate application – and quite certainly what Nietzsche had principally in mind – is to the music of Richard Wagner. In 1868, when he was 24, he was introduced to Wagner, who was more than 30 years his senior, and became, as he afterwards wrote, 'one of the corruptest Wagnerians'. He was an intimate of Wagner's household and one of the most active advocates of Wagner's cause. His first published book, *Die Geburt der Tragödie aus dem Geiste der Musik* (1872), was regarded by its first readers, and by Nietzsche himself, as primarily a work

of Wagnerian propaganda: to a subsequently very influential theory of the ritual origin of Greek tragedy, originally framed within the context of his classical studies and without any thought of Wagner, is appended a much inferior thesis that Wagnerian music drama represents a modern rebirth of tragedy – the final effect being to make the earlier sections of the book, in which its value in fact lies, seem only a preparation for the later. *Richard Wagner in Bayreuth*, published in 1876 to coincide with the inauguration of the Bayreuther Festspiele, attempts an analysis of Wagner's character and aims which is vitiated by the disciple's determined exaggeration of the significance of Wagner's art. But it is clear from the present knowledge of Nietzsche's biography that by 1876 it required an effort of will for him to continue to side so completely with the composer; during the festival itself this effort was no longer forthcoming and Nietzsche left Bayreuth, suffering from severe headaches, and began work on *Menschliches*, *Allzumenschliches*, in which Wagner is not mentioned by name but which contains many critical aphorisms on 'the artist' which obviously refer to him. Thereafter Nietzsche maintained a continuously sceptical attitude towards the pretensions of the Wagnerians and an increasingly critical evaluation of Wagnerian opera which culminated in *Der Fall Wagner* (1888), an extremely brilliant and ferocious attack which, without for a moment diminishing one's sense of Wagner's artistic importance, undercuts his every claim to greatness. This volte-face with regard to Wagner was explained by Nietzsche as the consequence of his having come to recognize that in evaluating Wagner's art so highly he had committed a specific error: the error of mistaking the Romantic for the Dionysian. 'With regard to all aesthetic values', he wrote in *Die fröhliche Wissenschaft* (book 5), 'I now avail myself of this principal distinction: I ask in each individual case "is it hunger or is it superfluity which has here become creative?"'. He explained this distinction:

Every art, every philosophy may be viewed as an aid and remedy in the service of growing and striving life: they always presuppose suffering and sufferers. But there are two kinds of sufferer: firstly he who suffers from superabundance of life, who desires a Dionysian art and likewise a tragic view of and insight into life – and then he who suffers from poverty of life, who seeks in art and knowledge either rest, peace, a smooth sea, delivery from himself, or intoxication, paroxysm, stupefaction, madness. The twofold requirement of the latter corresponds to all Romanticism in art and knowledge, it corresponded ... to Schopenhauer and Richard Wagner, to name the two most famous and emphatic Romantics which were formerly misunderstood by me.

Romantic music is neurotic: 'Wagner's art is sick ... *Wagner est une névrose*' (*Der Fall Wagner*). Against Wagner's music he sets that of *Carmen*, which seems to him 'perfect':

It approaches lightly, lithely, politely. It is amiable, it does not sweat. 'The good is easy, everything godlike runs on light feet': first proposition of my aesthetics. This music is wicked, cunning, fatalistic: it remains at the same time popular ... It is rich. It is precise. It constructs, organizes, finishes: it is

therewith the antithesis of the polyp of music, 'endless melody'.

*Carmen* dispenses with 'the *lie* of the grand style'. He concludes: '*Il faut méditerraniser la musique*' and demands a 'return to nature, health, cheerfulness, youth, *virtue*' in music. Finally, in his autobiography *Ecce homo* (1888; published in 1908) he sums up: 'What is it I suffer from when I suffer from the destiny of music? From this: that music has been deprived of its world-transfiguring affirmative character, that it is *décadence* – music and no longer the flute of Dionysus'. This contrast between neurotic, decadent, perspiring Romantic music and healthy, light-footed, unburdened Dionysian music is sufficiently close to that drawn by the anti-Romantic reaction of the 1920s and later to make of Nietzsche a strikingly direct precursor of that reaction, and of the 20th century's repudiation in general of all that is over-burdened, over-decorated and heavy in the art of the 19th.

It should be remarked that Nietzsche was an excellent pianist, and during his youth – roughly 1854–74 – an amateur composer: he published one later composition, *Hymnus an das Leben* (Leipzig, 1887), a setting for chorus and orchestra of a poem by Lou von Salomé. Some of his songs appeared in a critical edition (Leipzig, 1924), but until Janz's critical edition of all Nietzsche's surviving works, most of his compositions, including sacred and secular choral works and many piano pieces, were available only in manuscript (in *D-WRgs*). Late 20th-century recordings of some of his compositions have served only to make more clearly apparent their lack of individuality. A number of musical works have been based on or inspired by Nietzsche's writings, particularly by *Also sprach Zarathustra*; the most important of these are the fourth movement of Mahler's Third Symphony, Delius's *A Mass of Life and Requiem*, Diepenbrock's *Im grossen Schweigen* for baritone and orchestra, Reznicek's *Ruhm und Ewigkeit* for tenor and orchestra; songs by Delius, Medtner, Peterson-Berger, Ludomir Różycki, Schoenberg and S.I. Taneyev; and programmatic works by Campo (the string quartet *Las horas de Nietzsche*), Ingenhoven (*Symphonische Fantasie über Zarathustras Nachtlied*) and Richard Strauss (the symphonic poem *Also sprach Zarathustra*).

## WRITINGS

*only those relating to music*

Editions: *Friedrich Nietzsche: Werke*, ed. K. Schlechta (Munich, 1954–6, 8/1977); index (Munich, 1965, 2/1967)

*Friedrich Nietzsche: Werke*, ed. G. Colli and M. Montinari (Berlin, 1967–80)  
[critical edn]

*Friedrich Nietzsche: Der musikalische Nachlass*, ed. C.P. Janz (Kassel, 1976)

*Das griechische Musikdrama*, 1870

*Die dionysische Weltanschauung*, 1870

*Die Geburt der Tragödie aus dem Geiste der Musik* (Leipzig, 1872, enlarged 3/1886); Eng. trans. in Kaufmann, 3–144

*Über Musik und Wort*, 1871

*Vorwort an Richard Wagner*, 1871

*Unzeitgemässe Betrachtungen*, iv: *Richard Wagner in Bayreuth* (Chemnitz, 1876; Eng. trans., 1910)

*Menschliches, Allzumenschliches* (Chemnitz, 1878–80)

*Morgenröte* (Chemnitz, 1881)

*Die fröhliche Wissenschaft* (Chemnitz, 1882)

*Also sprach Zarathustra* (Chemnitz, 1883–91)

*Jenseits von Gut und Böse* (Leipzig, 1886); Eng. trans. in Kaufmann, 180–435

*Der Fall Wagner* (Leipzig, 1888); Eng. trans. in Kaufmann, 603–53

*Götzendämmerung* (Leipzig, 1889)

*Nietzsche contra Wagner* (Leipzig, 1889)

*Ecce homo* (Leipzig, 1908) [written 1888]; Eng. trans. in Kaufmann, 656–791

## **BIBLIOGRAPHY**

**K. Hildenbrandt:** *Wagner und Nietzsche* (Breslau, 1924)

**K. Jaspers:** *Nietzsche* (Berlin and Leipzig, 1936, 2/1947)

**E. Newman:** *The Life of Richard Wagner*, iv (London, 1947/R)

**E. Heintel:** 'Adrian Leverkühn und Friedrich Nietzsche', *Wissenschaft und Weltbild*, iii (1950), 297–303

**W.A. Kaufmann:** *Nietzsche: Philosopher, Psychologist, Antichrist* (Princeton, NJ, 1950, 4/1974)

**T.W. Adorno:** *Versuch über Wagner* (Berlin and Frankfurt, 1952, 2/1964); repr. in *Gesammelte Schriften*, xiii: *Die musikalischen Monographien*, ed. G. Adorno and R. Tiedemann (Frankfurt, 1971), 7–148

**R.A. Nicholls:** *Nietzsche in the Early Work of Thomas Mann* (Berkeley, 1955)



- C. von Westernhagen:** *Richard Wagner* (Zürich, 1956, 2/1978; Eng. trans., 1978)
- C. von Westernhagen:** 'Nietzsches Dionysos-Mythos', *NZM*, Jg. 119 (1958), 419–25
- R. Hollinrake:** 'Nietzsche, Wagner and Ernest Newman', *ML*, xli (1960), 245–55
- J.W. Klein:** 'Nietzsche's Attitude to Bizet', *MR*, xxi (1960), 215–25
- W. Reichert and K. Schlechta, eds.:** *International Nietzsche Bibliography* (Chapel Hill, NC, 1960, 2/1968)
- F.R. Love:** *Young Nietzsche and the Wagnerian Experience* (Chapel Hill, NC, 1963)
- L. Schrade:** *Tragedy in the Art of Music* (Cambridge, MA, 1964)
- M. Vogel:** 'Nietzsches Wettkampf mit Wagner', *Beiträge zur Musikanschauung im 19. Jahrhundert*, ed. W. Salmen (Regensburg, 1965), 195–225
- I. Frenzel:** *Friedrich Nietzsche in Selbstzeugnissen und Bilddokumenten* (Reinbek, 1966)
- E. Lockspeiser:** 'Schoenberg, Nietzsche, and Debussy', *Essays on Music*, ed. F. Aprahamian (London, 1967), 209–12 [orig. in *The Listener* (9 March 1961)]
- G. Abraham:** 'Nietzsche's Attitude to Wagner: a Fresh View', *Slavonic and Romantic Music* (London, 1968), 313–22 [orig. in *ML*, xiii (1932), 64–74]
- J. Galecki:** 'Nietzsche und Bizets Carmen', *Wissenschaft und Weltbild*, xxi (1968), 12–29
- K. Grunder, ed.:** *Der Streit um Nietzsches 'Geburt der Tragödie': die Schriften von E. Rohde, R. Wagner und U. von Wilamowitz-Möllendorff* (Hildesheim, 1969)
- H. Mainzer:** 'Thomas Manns "Doktor Faustus": ein Nietzsche-Roman?', *Wirkendes Wort*, xxi (1971), 24–38
- C.P. Janz:** 'Die Kompositionen Friedrich Nietzsches', *Nietzsche-Studien*, i (1972), 173–84
- D.S. Thatcher:** 'Nietzsche and Brahms: a Forgotten Relationship', *ML*, liv (1973), 261–80
- D.S. Thatcher:** 'Musical Settings of Nietzsche Texts: an Annotated Bibliography', *Nietzsche-Studien*, iv (1975), 284–323; v (1976), 355–83
- F.R. Love:** 'Nietzsche, Music and Madness', *ML*, lx (1979), 186–203
- R. Hollinrake:** *Nietzsche, Wagner and the Philosophy of Pessimism* (London, 1982)
- M. Eger:** 'Wenn ich Wagnern der Krieg mache ...': *der Fall Nietzsche und das menschliche Allzumenschliche* (Vienna, 1988)
- J. Köhler:** *Friedrich Nietzsche und Cosima Wagner: die Schule der Unterwerfung* (Berlin, 1996; Eng. trans., 1998)

R.J. HOLLINGDALE

## Nieuwkoop, Hans van

(b Voorhout, 16 July 1948). Dutch organist and organologist. He studied at the Amsterdam Conservatory with Albert de Klerk, where he was awarded the *prix d'excellence* in 1974, and won first prize in the Internationale

Orgeldagen Rijnstreek in 1976. In 1978 he took his doctorate in musicology at the University of Utrecht with his dissertation *Haarlemse orgelkunst van 1400 tot heden*. In 1983 he was appointed to teach the organ at the Sweelinck Conservatory at Amsterdam. He also taught at the Antwerp Conservatory and was a member of the jury at several international organ competitions. As a performer van Nieuwkoop specialized in the period 1600 to 1750, and he made recordings on the historic organs in Alkmaar, Oosthuizen and Groningen. In 1997 illness forced him to stop playing in public and to relinquish his teaching duties. He has published studies of historic Dutch organs, and was editor of the encyclopedia *Het Historische Orgel in Nederland*.

GERT OOST

## Niewiadomski, Stanisław

(*b* Saposzyn, nr Lemberg [now L'viv], 4 Nov 1859; *d* Lwów [now L'viv], 15 Aug 1936). Polish composer, teacher and critic. He studied with Mikuli in Lemberg, with Krenn in Vienna (1882–5), with Paderewski (1885) and with Jadassohn in Leipzig. In 1886–7 he managed the Lemberg Opera, and from 1887 until 1914 he was professor of history, harmony, counterpoint and the piano at the conservatory; he contributed music criticism to periodicals in the city from 1885. During World War I he stayed in Vienna where he organized a music school for Polish refugees. In 1918 he returned to Lemberg as manager of the opera and editor of the *Gazeta muzyczna*. He was appointed professor at the Warsaw Conservatory in 1919. In 1924 he was founder-chairman of the Polish Society of Music Writers and Critics, and he was first chairman of the Section of Modern Polish Composers founded in 1915. Almost all of his abundant output was of vocal music. Along with Moniuszko and Gall he was one of the greatest Polish song composers: among European contemporaries he may be compared with Massenet, Saint-Saëns, Tosti and Rubinstein. His songs, many of which became extremely popular, are characterized by melodic richness, simple rhythm and colourful, but not exquisite, harmony; folk rhythms and melodic patterns are often incorporated.

### WORKS

(selective list)

Songs: Pieśni i piosnki [Songs and Little Songs], opp.5, 23, 29, 37, 39, 40; Z wiosennych tchnień [Breaths of Spring], opp.11, 18; Jaśkowa dola [Jaśko's Fate], opp.14, 20–21; Kurhanek Maryli [Mary's Tombstone], op.24 (c1928); Chansons d'avril, op.46; Słońko [The Sun], op.49; Maki [Poppies], op.50

Arr. songs: Polskie pieśni żołnierskie [Polish Soldiers' Songs], op.42; 12 polnische Volkslieder, op.43; Z wysokich Parnasów [From Parnassian Heights], op.48; Jada ułany [The Mounted Guard are Coming]

Other works: 2 syms.; 4 ovs.; Str Qt, d; Thème et variations, d, pf (1928); choral works

### WRITINGS

*Wiadomości z muzyki: zasadnicze i ogólne* [Information on music: principle and general] (Lwów, 1909, 3/1926)

*Historia muzyki* (Warsaw, 1927)  
*Stanisław Moniuszko* (Warsaw, 1928)

## **BIBLIOGRAPHY**

*PSB* (T. Przybylski)

*SMP* (J. Prosnak)

TERESA CHYLIŃSKA

# **Niger**

(Fr. République du Niger).

Country in West Africa. It has a total area of 1,186,408 km<sup>2</sup>, and a population of 10·8 million (2000 estimate). Like its neighbour Mali, Niger is situated between Arab cultures to the north and sub-Saharan African to the south. A sovereign state since 1960, Niger is historically, linguistically and culturally diverse and is far from possessing a unified national identity.

## **1. Languages, ethnic groups and historical background.**

Four languages with subdialects are spoken, each belonging to one of the major African language families: Hausa, Songai-Dyerma (Songhai-Dyerma), Tamajeq (Tamachek) and Fulfulde. There are at least four major population groups – Hausa, Songai-Dyerma, Tuareg and Fula (Fulani or Fulbe) – and within each subgroups are recognized. Several minorities are also known, such as the Manga in the far south-east, who speak Hausa, but are culturally akin to the Kanuri. Also to the east of Zinder live a number of Kanuri-speaking peoples formerly known as ‘Beriberi’ (now considered a derogatory name), and small communities of Kanembu and Buduma on the shores of Lake Chad.

Despite this cultural and linguistic diversity, several factors account for a certain degree of homogeneity in the musical traditions of the country. Most of the area, from at least the 11th century, had slowly come under the homogenizing impact of Islam, even though important pockets of resistance to Islamicization continued to persist into the 19th century and even to the present. Several waves of powerful centralized states (most notably the Songai empire in the 15th–16th centuries and, to a lesser extent, the empire of Ghana in the 9th–11th centuries, the Hausa states from 1400 to 1800 and the Sokoto caliphate in the 19th century) have imposed a certain cultural uniformity and facilitated the spread of certain goods (including musical instruments) and practices associated with the ruling dynasties to the dominated groups, such as the display and glorification of chiefly power in musical performances. A third factor contributing to the cross-cultural mixing of performance styles and musical instruments is the high degree of nomadism in the area and the existence of old networks of long-distance trade linking the Guinea Coast and North Africa.

## **2. Music of the main ethnic groups.**

For further information on each of the four main ethnic groups see [Hausa music](#), [Songai music](#), [Fulani music](#) and [Tuareg music](#).

### (i) Hausa.

The Hausa comprise a cluster of populations living in the southernmost strip of the country who speak Hausa and who mostly identify themselves as belonging to one of several historical centres of Hausaland, e.g. Katsinawa and Gobirawa from the kingdoms of Katsina and Gobir, respectively, Aderawa from the region of Ader etc. Others, such as the Anne of the region of Maradi, consider themselves to be in a different category because of their allegiance to cultural and religious practices predating the Fulani conquest and Islamic *jihad* (holy war) of 1804–11. Not strictly Hausa, but speaking the Hausa language, are a number of Arabic groups called Mauri, who live north of Dosso. Differences between these groups with regard to music are minimal and relate mostly to dance styles, lyrical content of songs and, less frequently, to musical instruments and musical structure.

An important feature of Hausa musical life is the existence of musical professionals, often incorrectly referred to as *griots*, who are allocated a particular position within society. Strictly speaking, even the use of the term 'professional' for these individuals can be misleading, since the degree of economic specialization does not always coincide with their assigned cultural role. Thus, many professional performers may actually derive most of their income from farming, while a farmer who depends on extra money earned through praise-singing will not usually be considered a professional praise-singer. Instead, Hausa think of certain forms of music-making as *sana'a* (a craft), a designation that refers more to certain normative social behaviour, such as particular marriage restrictions and hereditary rules, than any marked degree of economic specialization. Even the term 'music', in this context, can be misleading, since certain crafts may include performers of instrumental music and singers but also persons whose speciality would be more properly considered as speech-related.

Several categories of crafts involve various forms of instrumental and vocal performance corresponding more or less to Western notions of music. The most generic term for such a performer is *maka'di*, i.e. someone who does *ki'di* (drumming and, by extension, handling of any other musical instrument). Although *maka'da* (pl. of *maka'di*) occupy the lowest rank among all crafts groups, there are numerous recognizable subdivisions within the *maka'da* class that mirror the stratification of Hausa society. The highest-ranking *maka'da* are those associated with the kings and *sarakuna* (chiefs), followed by those performing for *noma* (farmers) and *maka'da* whose patrons are butchers, traders and *yam mata* (young girls). The least prestige is attached to *maka'da* performing for *yam bori* (adepts of the *bori* cult), prostitutes and other *maka'da*. All these performers seek permanent relationships with their patrons that often last for generations. Another category of performers are *marok'a* (sing.: *marok'i*). They are considered beggars who derive their income from eulogizing the rich and powerful in song and speech and who, unlike the *maka'da*, do not attach themselves to a particular patron.

### (ii) Songai-Dyerma.

Although the Songai language belongs to a completely different language family, Songai-Dyerma music shares many of the characteristics of Hausa

music. No systematic study of it has yet been undertaken. By contrast, the *holey* possession cult of the *hauka* spirits has been the object of considerable scholarly inquiry, primarily by anthropologist Paul Stoller and film maker Jean Rouch, whose works also contain useful information on Songai-Dyerma musical performance (see §4 below).

### (iii) Fulani.

The Fulani in Niger are part of a large group of mostly cattle-owning people distributed widely over West Africa. The origins of today's Fulani groups in Niger (e.g. Jelgoo'be) lie in Masina in contemporary Mali, from where they migrated east in the 15th century. Hence, it is with the musical traditions of the Fulani of Mali that there exist numerous similarities. Monophonic, pentatonic call-and-response singing dominates, and instrumental accompaniment frequently involves the use of a *sereendu* (flute), *teekuluwal* (reed-pipe), hand-clapping and calabash *tummude* (drums) or gourd rattles.

A number of nomadic groups (Wodaabe and Wewebe) collectively known as Bororro form an important subgroup of the Fulani. Although they speak Fulfulde, their social organization and culture differ substantially from those of their Fulani neighbours. Most prominent among their performance genres are dances such as *ruume*, *yake*, *bamoul* or *lilore*. Danced and sung by youths during major annual festivals such as the *geerewol*, these genres feature restrained leisurely movements and are characterized by call-and-response structures and the accompaniment of elaborate hand-clapping patterns.

### (iv) Tuareg.

The principal Tuareg group living in Niger is the Kal (Kel) Gress, and it has been claimed that subtle differences exist between their music and that of other Tuareg groups in neighbouring Algeria. As with the Tuareg of Algeria, poetry is the basis of all musical performance in Niger, and the various poetic metres (*ilaner jalla*, *seienin*, *heinena* etc.) determine numerous aspects of Tuareg song. Each song is said to be based on a *tuit*, a model of melodic and rhythmic patterns that combines the essential features of a poetic metre with certain melodic formulae used within and at the end of each verse.

The principal performance genres are *tindé nomnas*, female praise-songs, and *tindé n'gouma*, songs for spirit possession. These genres derive their names from the drum *tindé* that consists of a mortar covered with a goatskin that the performers pull tight at both ends. The corresponding male genre is an unaccompanied solo song called *tichioue*.

## 3. Musical features and instruments.

Features common to the musical traditions of all peoples in this zone are: a monophonic structure with the occasional element of harsh-sounding heterophony, a strong admixture of Arab-influenced melisma and traces of chromaticism, and a rudimentary polyrhythmic structure. Equally prominent in all groups is a high degree of specialization. Among the Tuareg there is a small number of skilled and renowned female players of the *imzad*

(bowed lute), while the Songai-Dyerma and especially the Hausa have adopted a complex system of craft groups that comprises a variety of musical specializations, such as praise-singing, drumming for public dances, begging etc.

Throughout the area, with the exception of the Fulani-Bororro, who do not seem to use any musical instruments other than the *bomboro* (jew's harp), there is a great variety of musical instruments, including the following major categories: mono- and polychord lutes (Hausa: *garaya*, *molo*; Fulfulde: *molooru*; Songai-Dyerma: *kuntiji*); single-string bowed lutes (Hausa: *Goge*; Tuareg: *imzad*; Songai-Dyerma: *goje*; Fulfulde: *gegeeru*); calabash drums (Hausa: *kwarya*; Fulfulde: *tummude*; Songai-Dyerma: *gasi*); single-head gourd drums (Hausa: *duma*), single- and double-head hourglass drums (Hausa: *kotso*, *kalangu*, *kazagi*; Songai-Dyerma: *dodo*); end-blown flutes (Tuareg: *sarewa*; Fulfulde: *sereendu*). Most of these instruments can be considered indigenous to West Africa; the alleged Arab origin of the bowed lute may be disputed.

Other instruments of North African origin that came with Islam and are found wherever there is a chiefly court include large double-headed cylindrical drums (Hausa and Songai-Dyerma: *Ganga*); long metal trumpets (Hausa: *Kakaki*), the oboe *Algaita* and a variety of kettledrums of different sizes.

#### 4. Music and society.

Music is an integral part of social life, and in each ethnic group it facilitates the celebration of major social and political events affecting the community (public holidays, ceremonies concerning the traditional chiefs and authorities, and the Islamic festivals of *'Īd-al-Fitr* and *'Īd-al-Adhā*). Music also marks the various stages of the life-cycle (most significantly at weddings) and accompanies key economic activities such as farming, harvesting, hunting and fishing. Smaller occupational groups such as blacksmiths, tanners and prostitutes are also frequently associated with specific performance genres. Two aspects of music's social uses are detailed below.

Practically all performance genres in Niger involve some form of eulogizing of individuals (and frequently of cattle and camels). Praising is an essential means of establishing and validating power relationships, and genres in which praise is expressed are important markers of social position. Praise-singing is not the exclusive domain of professional performers but is also widely used as a form of respectful address among ordinary performers, forming a part of many social events such as evening dances, wedding ceremonies etc.

Since Islamic liturgical practice, strictly speaking, excludes any kind of music (chanting of Qur'anic verses and religious hymns are excluded from the definition of music), Hausa, Songai-Dyerma, Tuareg and, to a lesser degree, Fulani use music primarily in connection with spirit-possession rituals. The Hausa *bori* and the Songai-Dyerma *hauka* cults are among the most widespread of these rituals (figs.1 and 2). Numerous varieties of these cults are found that depend on the nature of the spirits invoked, and the types of songs and musical instruments used vary accordingly. The

predominant instruments, however, for both *bori* and *hauka* ceremonies are the bowed lute *goge* or *goje* and the calabash drums *kwarya* or *gasi*. The latter are beaten with wooden sticks among the Hausa and with a brush among the Songai-Dyerma. Also, among the latter the calabash drums are suspended over a large hole in the ground to increase resonance.

## 5. Modern developments.

The influence of Western popular music on Niger has been limited. Malian pop singers are popular in cities such as Niamey, and some modern pop bands from Benin play in a small number of clubs in Niamey. Groups performing in Songai-Dyerma or Hausa are extremely rare. In recent years, the Centre El Hadj Taya under its director Alhaji Mahaman Garba, a well-known Maradi-born singer, has begun training students in Western music and jazz performance.

## 6. Resources.

Collections of musical instruments are found at the Musée d'Ethnologie in Niamey and at the Musée d'Ethnographie of Neuchâtel, Switzerland. Historically important recordings of Hausa, Fulani, Songai-Dyerma and Tuareg music were made in the 1950s and 60s by the French Office de Coopération Radiophonique (OCORA) and in part released on its label, a tradition that has since been discontinued. Major holdings of unpublished sound and video recordings are found at the Museum für Völkerkunde, Berlin, and at Westdeutscher Rundfunk (WDR), Cologne. French cinematographer and ethnographer Jean Rouch made numerous films of the Songai *holey* (most notably *Yenaandi de Ganghel*, *Dongo horendi* and *Les tambours d'avant: Turu et bitti*) that include important material on music.

## BIBLIOGRAPHY

### and other resources

- Z. Estreicher:** 'Chants et rythmes de la danse d'hommes Bororo', *Bulletin de la Société neuchâteloise de géographie*, ii (1954–5), 57–93
- J. Rouch:** *La religion et la magie Songhay* (Paris, 1960, 2/1989)
- T. Nikiprowetzky:** *Trois aspects de la musique africaine: Mauritanie, Sénégal, Niger* (Paris, 1967)
- D.W. Ames and A.V.King:** *Glossary of Hausa Music and its Social Contexts* (Evanston, IL, 1971)
- B. Surugue:** *Contribution à l'étude de la musique sacrée Zarma Songhay-Djerma (République de Niger)* (Niamey, 1972)
- V. Erlmann:** 'Data on the Sociology of Hausa Musicians in the Valley of Maradi (Niger)', *Paideuma*, xxvii (1981), 63–110
- P. Stoller:** 'Sound in Songhay Cultural Experience', *American Ethnologist*, xi (1984), 559–70
- F. Borel:** 'Rythmes de passage chez les touaregs de l'Azawagh (Niger)', *Cahiers de musiques traditionnelles*, i (1988), 28–38
- F. Borel:** 'Une viel éphémère: l'anzad touareg du Niger', *Cahiers de musiques traditionnelles*, ii (1989), 101–24
- V. Erlmann and H.Magagi:** *Girkaa: une cérémonie d'initiation au culte de possession boorii des Hausa de la région de Maradi (Niger)* (Berlin, 1989)

**G. Kubik:** *Westafrika* (Leipzig, 1989)

**P. Stoller:** *Fusion of the Worlds: an Ethnography of Possession among the Songhay of Niger* (Chicago, 1989)

### recordings

*The Music of the Peuls*, EMI Odeon 3 C 064-18121 (1975) [incl. notes by S. Arom]

*Nomades du Niger: musique des Touareg, musique des Bororo*, rec. Feb–March 1963, Ocora OCR 29 (197[?]) [incl. notes by T. Nikiprowetzky]

VEIT ERLMANN

## Niger, Franciscus [Negro, Pescennio Francesco]

(*b* Venice, 17 April 1452; *d* after 1523). Italian theorist and humanist. His studies at Venice and Padua were encyclopedic and naturally included music. He is primarily known for his grammatical treatise *Brevis grammatica* (Venice, 1480 and later editions), which includes five monophonic musical settings appropriate for different Latin metres: hexameters ('heroica gravis' and 'heroica bellica'), elegiacs, sapphics and a remaining category called 'lyrica'. Printed without staves, these are the first examples of printed mensural notation, as well as the first humanistic odes. Niger is also the author of a lost *Musica praxis*. His *Cosmodystychiae libri XII* (*I-Rvat* Vat. lat. 3971), sent to Pope Leo X in 1514, includes two sections on music: one repeats that in the *Brevis grammatica*; the other, on mensural music, is based largely on Johannes de Muris' *Libellus cantus mensurabilis* but also includes a division of the monochord (Gallo).

### BIBLIOGRAPHY

*KingMP* [incl. illustration]

**G. Mercati:** *Ultimi contributi alla storia degli umanisti. II: note sopra A.*

*Bonfini, M.A. Sabellico, A. Sabino, Pescennio Francesco Negro, Pietro Summonte e altri*, Studi e testi, xci (Vatican City, 1939), 24–109

**F.R. Goff:** 'Early Music Books in the Rare Books Division of the Library of Congress', *Notes*, vi (1948–9), 58–74

**E.E. Lowinsky:** 'Humanism in the Music of the Renaissance', *Proceedings of the Southeastern Institute of Medieval and Renaissance Studies: Durham, NC, 1978*, ed. F. Tirro (Durham, 1982), 87–220, repr. in E.E. Lowinsky: *Music in the Culture of the Renaissance and Other Essays*, ed. B.J. Blackburn (Chicago, 1989), 154–218, esp. 158–61

**F.A. Gallo:** 'La trattatistica musicale', *Storia della cultura veneta dal primo Quattrocento al Concilio di Trento*, iii/3 (1981), 297–314, esp. 312–13

BONNIE J. BLACKBURN

## Nigeria, Federal Republic of.

Country in West Africa. It has an estimated population of 128.79 million (2000 estimate) and a total area of 923,773 km<sup>2</sup>. It is one of the most musically diverse countries in Africa. The high profile of music of a few groups (see [Hausa music](#), [Yoruba music](#) and [Igbo music](#)), and the relative



familiarity of certain heavily promoted urban subgenres serves to obscure the overall picture of Nigeria (fig. 1).

If the pattern of musical styles and musical instrument types can be reduced to a single factor, it is the interweaving of Islamic influence, spreading southwards from the desert kingdoms in Niger and Chad, encountering the differing types of music characteristic of such southern peoples as the Yoruba, Edo (Eḍo or Bini), Ijo (Ijọ), Igbo and Efik/Ibibio. Christianity became a significant factor on the 19th century, spreading widely throughout southern Nigeria and in parts of the north, such as the Jos plateau, where Islam has been resisted.

1. Music and society.
2. Surrogate speech.
3. Music and dance.
4. Music and gender.
5. Children's music.
6. Impact of world religions.
7. Musical forms.
8. Musical instruments.
9. Modern developments.
10. Research.

ROGER BLENCH

## Nigeria

### 1. Music and society.

Music in Nigeria cannot easily be separated from the society that produces it; all music has a function, and it is not usually conceptualized as an art in the Western manner. The appropriate use of text is often a cause for admiration, rewarded by 'spraying' (i.e. placing a monetary gift against the forehead of the musician). Music accompanies life-cycle rituals, weddings, funerals, religious ceremonies, political rallies and all types of work. Solo performance is unusual, although older people and children play instruments for their own amusement. Performance is strongly linked to seasons or activities such as planting or harvest; in the semi-arid regions it is common to find prohibitions on particular instruments during part of the year, for example when crops are growing. Musical forms allow something to be sung that would be offensive if spoken.

The professionalization of music is highly variable within Nigerian societies. Among the Islamic peoples of the north, for example, musicians form specialized occupational groups. In Adamawa, in the extreme east, musicians belong to castes associated with blacksmithing and funerals. In much of the southern and central areas musicians are not specialized, and there are no social prohibitions against playing an individual instrument, although a tradition often runs within families. It is often thought that playing an instrument is not a skill that needs to be learnt and that practice is unnecessary.

The ideology of composition also shows striking variations; in some cases, for example among the Tiv, all songs are the product of a named composer, except perhaps children's songs. In the north-east, among the Hwana for example, all songs are attributed to the ancestors, even when

contemporary references suggest this cannot be true. Among the Efik/Ibibio, songs with ritual content are never innovated, whereas it is quite normal to compose secular songs.

Music frequently accompanies work, keeping the rhythm of a particular activity and encouraging physical labour, especially in the fields or in housebuilding. In the riverine areas, paddling songs were used to keep the pace of canoes. Groups of women frequently pound yams in large mortars that require accurate coordination; elaborate rhythmic patterns with ornamental flourishes accompany the pounding songs. In most of the regions north of the forest, the seasonality of rainfall requires farmers to work collectively on their farms. The host farmer is usually expected to have musicians to entertain the labourers.

Trance or ecstatic music is principally associated with the Hausa *bori* (*bòòríí*) cult, widespread in Sahelian Africa and carried to Tripoli by the Saharan trade. Accompanied by either the *Goge* (*gòògè*) fiddle or the *garaya* (*gàràáyáá*) lute and a struck hemispherical calabash, women and other socially excluded groups fall into trances and act out characters or personalities. Often the stereotyped behaviour and the gestures that are adopted, such as becoming a pig or mimicking sexual behaviour, are forbidden in 'normal' contexts. The possessed characters have individual praise-songs or 'litanies' (*kirari* or *kirààri*). In the Niger delta the 'mermaid' cults also have an ecstatic character.

Apart from masquerades, there is a tradition of travelling musical theatre in some regions. In the eastern delta among the Ogoni and Tiv (*kwagh-hir*) and Borno, itinerant puppet theatres move around accompanied by musical ensembles. The plays are a blend of humour and moralizing and were updated with topical references to specific communities. These have largely disappeared, although the Tiv still perform plays with adult performers. Yorubaland has a rich tradition of *alaarinjo* (*Aláàrinjò*), a type of travelling dance-theatre that dates to the 16th century and that was recorded by early European travellers. The *alaarinjo* probably developed from the *egungun* (*egúngún*) mask, but soon became professional and subdivided into competing groups. The development of road infrastructure in the colonial era allowed these troupes to travel farther and to attempt to outdo other groups with special effects. The heart of these groups is traditional drums, but these are increasingly displaced by amplified European instruments, recorded sound tracks and even short film extracts. The *alaarinjo* groups were also the inspiration for the 'African Music Research Party' introduced by Chief Hubert Ogunde in 1946, the ancestor of modern professional theatre troupes.

[Nigeria](#)

## **2. Surrogate speech.**

Music in Nigeria tends to be conceptualized in song. Even with instrumental music, the underlying song is usually identifiable. Performers are usually praised in terms of the textual content of their songs, rather than delivery or vocal quality. With few exceptions, Nigerian languages are tonal, that is, syllables are assigned musical pitches that are essential to their prosody. Some languages may include as many as five pitch levels, although two or three are more usual. On this basis, a sound-producer

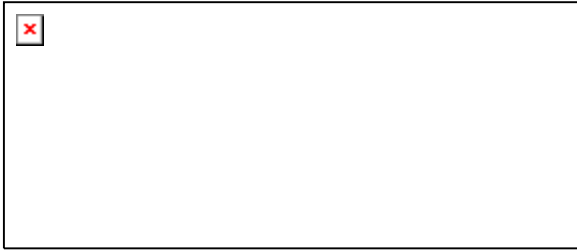
(even whistling) that faithfully reproduces the tonal contours of a spoken utterance may be said to 'speak' and be understood by those competent in the language. Some languages are more amenable to this than others, depending on the number of level tones and the phonological contrast in segments. Where intelligibility is relatively low, 'talking' instruments have a number of set idioms or standard paraphrases with which audiences are familiar. However, in other languages, almost any spoken utterance can be readily translated into surrogate speech.

The following examples illustrate the principle of speech surrogates. [Exx.1a](#) and [1b](#) were played on the *evogi* lute of the Nupe, a two-string spike lute with a calabash resonator. The player was a hunter 'speaking' common proverbs on his instrument. In this transcription the melody closely follows the relative pitch contour of the utterance.

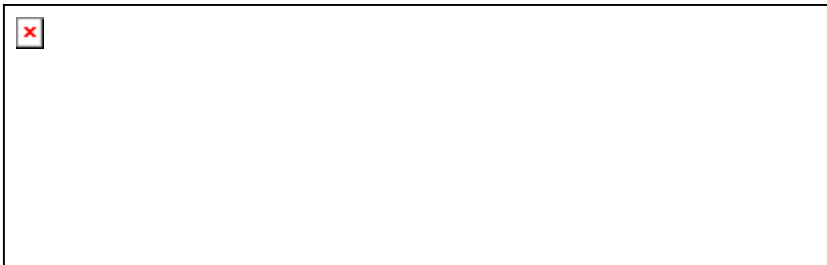


The use of musical instruments for surrogate speech is fundamental to the maintenance of social structures and of ethnic boundaries. Surrogate speech is essential in musical performances within hierarchical societies, since the praises of powerful individuals are uttered on instruments. Loud instruments, such as long trumpets or hourglass drums, broadcast the current status of individuals more rapidly and effectively than sung praises.

Surrogate speech is also found in egalitarian societies, however. Among some Igbo groups, for example, narrative songs can be performed on multi-player xylophones. The performer playing the high notes will create the narrative, while two players on the lower register of the instrument repeat ostinato patterns that are actually short phrases meaning 'it is true' or some similar affirmation. Among the Bena (Bana or Yungur) in the north-east, the xylophonists accompanying a dance play a truncated proverb with the right hand when someone new enters the dance circle; the audience understands the application of the proverb to a particular individual. The Nupe transverse clarinet is played at harvest time to announce the names of proposed wives, as shown in [ex.2](#)



In the Niger delta, among the Kolokuma Ijo, drummers use drum pitches to 'speak' to masqueraders, communicating a sequence of dance steps. In this case, more strikingly, the dancers, who hold curved swords, slap the jingles around their ankles in a particular sequence and 'speak' back to the drummers, indicating a particular phrase or pattern. The Gbari people sometimes use pairs of gourd rattles, which, although of no specific pitch, have distinct timbres, so that an equivalence is set up between pitch-height and tone of the rattle. [Ex.3](#) is a transcription of a Gbari man performing a greeting in Hausa, a language with only two tone-heights that can be more easily represented by paired rattles.



Nigeria

### 3. Music and dance.

Dance pervades most musical performance in Nigeria; only praise-music and some types of ceremonies are not conceptualized in terms of dance. In many languages, the terms for 'song' and 'dance' are either exactly the same or closely related. The repertory of solo instruments played for amusement, such as the *sansa* (lamellophone) or the raft zither, generally consists of dance-songs. The most energetic dances are found in the forest area, while those in the north tend to be more restrained, a possible result of Islamic influence. Dancers frequently wear rattles on their arms or legs, which are sounded rhythmically with the dance; women frequently play gourd rattles in more southern areas. Masks frequently involve quite elaborate dances, a considerable feat in the sometimes cumbersome costumes.

Nigeria

### 4. Music and gender.

Gender roles are strongly marked in Nigerian music. Throughout the country, men dominate in instrumental playing, and in extreme cases women hardly play any instruments at all, for example in the strongly Islamicized regions of the north. In the south and south-east, it is common for women to play a wide variety of instruments within their own associations, but it is men who play at public events. Instruments usually played by women include gourd rattles and, less often, other types of idiophones. This tradition carries over into church music, where women play percussion instruments to accompany services.

By contrast, women dominate in singing in many societies. Even in some strongly Islamicized areas of the north, women are thought to be more proficient than men, and their grasp of appropriate proverbs and epithets more fluent. As a result, among the Nupe or the Kanuri, for example, women singers can become extremely wealthy and influential in ways that would otherwise be impossible. Among the Nupe, some well-known praise-singers (*eníg bá*) form their own ensembles (*enyàkó*) of drummers and flautists to perform at major ceremonies, both public and private.

Nigeria

### 5. Children's music.

In most Nigerian societies, children have distinct musical cultures, both in terms of sung repertoires and in the construction of sound-producers. Singing games are popular among children and are usually accompanied by call-and-response patterns with lyrics that may be archaic or obscure. Some children's songs have explicitly erotic lyrics; among the Tarok people of east-central Nigeria, the herders have an entire repertoire of obscene songs (*mnap-mshì ován gi bil*), accompanied by a pottery drum. Although tolerated in the context of 'the bush', such songs are never sung near the village. Similar singing games exist in many different societies with different song texts. In some societies, for example among the Idoma, adults consider the correct performance of children's games part of their moral education, and an adult will undertake to supervise them on moonlit nights.

Children make and use their own distinctive sound-producers. Sometimes these imitate those of adults, for example unpitched raft zithers of cornstalks and tin-can drums with plastic heads. Other instruments, such as the widespread *zagadu* (*zàgàdúú*), a jew's harp made from sorghum stalk, and the *kabushi* (*kàbúúshi*), a double-reed pipe made from a green papaya stem slit lengthways, seem to be restricted to children. Hausa children capture and irritate puffer fish so that they inflate, allowing the children to beat out rhythms on their stomachs. Children also imitate 'forbidden' sound-producers, reproducing the wooden-plaque bullroarers of male secret societies with sorghum internodes and the voice-disguisers with cereal stalks made into simple mirlitons.

Nigeria

### 6. Impact of world religions.

Apart from instruments directly imported from North Africa, Islam has brought specific musical forms such as the *dhikr* (or *zikr*). The large ceremonial ensembles characteristic of the northern Nigerian courts, including kettledrums slung on camels' backs, trumpets and shawms, are typical of the Maghreb. Vocal production of Hausa praise-singers is influenced by Arab singing styles as well as the monodic recitational ensembles that gather during Ramadan. Islamic folk culture is also present; the ecstatic *bori* cult resembles other Islamic cults, such as the Somali *zar*, and uses the one-string horsehair fiddle, while the *gani* cult of the Nupe, performed with hobby-horse and dancers with brightly coloured clothes, is part of the same tradition as Morris dancing. The essentially monodic style of North African music has virtually eliminated polyphony in all areas influenced by Islam.

European musical traditions were imported in the 19th century, but they seem to be blended with musical styles brought by ex-Sierra Leoneans who were descendants of freed slaves who became entrepreneurs along the coast. Some Nigerian instruments associated with Christianity, such as the frame drum, reflect a direct New World influence. Along the coast, older Anglican churches still reproduce faithfully an English style of service, but in general even established churches use African instruments in services. A typical ensemble consists of frame drums, gourd net-rattles, large struck pots, and smaller hand-held struck pots. Typically these instruments have spread from the coast and remain alien to the cultures of people who play them. There is a lively tradition of church music composition among academic composers, while oral hymn composition flourishes in some communities in the south.

The other aspect of mission culture relevant to music was the destructive prohibition of any type of performance associated with 'paganism'. During the early colonial period, converts were discouraged from taking part in any ceremonies that had non-Christian overtones. In some areas, masks and instruments were physically burnt, and even today some Christians still eschew secular dancing and music. The large number of independent churches actively encourage the use of traditional musical instruments.

Nigeria

## 7. Musical forms.

The overall pattern of musical forms in Nigeria reflects its historical layering. The most common underlying pattern, as elsewhere in Africa, is essentially the call-and-response structure where a lead singer articulates a semi-improvised text to which a chorus, vocal but often supported by instruments, responds, either shadowing the lead text or repeating an ostinato vocal phrase. These sometimes overlap, producing a simple polyphony. Beyond this, a distinct difference can be discerned between northern traditions and those of the centre and south of Nigeria. Much of the forest area is dominated by drums and idiophones, and the music is rhythmically correspondingly complex with numerous unpitched instruments playing interlocking patterns. Such solo melody instruments include the *sansa*, pluriarc, arched harp and raft zither. The *oba* (ruler) of Benin who was noted for playing the *akpata* (*ákpátá*) lamellophone c1700 would be a relatively unusual figure today (see <http://www.frames.f920057.html> Pluraic, fig.1).

In the sub-humid regions north of the forest the predominant musical type is the polyphonic wind ensemble, and the structural elements of this form are also found in vocal and xylophone music. Further north, music is essentially monodic, again with a greater emphasis on drums, reflecting the influence of Islam, although some comparative evidence suggests that this may also have been a pre-Islamic pattern. The distribution of these musical forms is also strongly related to ecology and social structure. Polyphonic ensembles, where each player has an equal musical part, perhaps not technically demanding but requiring considerable rhythmic precision to perform the music correctly, are characteristic of small-scale egalitarian societies. Typically, the instruments are aerophones such as side-blown horns, end-blown gourd horns, panpipes, single-note cylindrical whistles or

even notch flutes with finger-holes. According to the prevailing scale in a given society, an instrument is tuned to each degree of the octave, and these sets may cover up to three octaves. Each instrument has a short phrase to play and enters in sequence like an extended canon. Sometimes there is a sequenced 'answering' of phrases. Among the Anaguta (Iguta) of the Jos plateau, a flute producing a full scale allows a more elaborate interweaving of complementary melodies.

From the tuning of instruments such as the xylophone and raft zither, we can deduce that pentatonic and heptatonic scales predominate throughout much of the country. There is little doubt that the influence of radio and recordings has normalized tunings to Western intervals, for there seem to be traces of older equiheptatonic scales. Research with Tiv composers suggests that their melodies are not conceptualized in terms of octaves; what seems to matter most are intervals.

Individuals are not usually singled out as expert performers, and there may be no term for 'musician' in the vernacular since everyone is expected to be able to play. Related to this is a notion that one need not practise on a musical instrument since performance is a skill all individuals have. In the more hierarchical societies of the north and south-west, by contrast, proficient and well-rewarded individuals perform vocal and instrumental music and play an important role in the validation of authority structures through praise-singing. Immense changes in demography, infrastructure and the distribution of wealth have begun to blur this pattern in the 20th century, and migrant communities often transport musical forms, adapting them in part to the conditions of their new situation. Some Middle Belt communities now maintain dual ideologies, accepting the ideology of the master-musician for incoming styles, associated with singing the praises of the wealthy and powerful, while still maintaining egalitarian ideologies for the older, polyphonic styles.

This pattern does not correspond to the delta and Cross river areas, where societies are largely small-scale, egalitarian and dominated by numerous cross-cutting associations that reflect gender, religion or economic links. Percussion dominates the music of this region, and wind and string instruments are rare. Melodies are provided by multi-player xylophones or tuned drum sets. However, as with wind ensembles, the musical forms are participatory, with numerous players taking part according to their level of skill. However, since many societies are quite exclusive, particularly those associated with specific masks, specialized musicians are quite common, although they do not serve the political function found in hierarchical societies.

A musical form found only in some places is the performance of epic poetry. Although treated by some authors as 'poetry' in the sense of text, this is always a musical performance. Among the Hausa and the Kanuri, long epic poems are performed by often blind itinerants, either unaccompanied or with a string instrument and sometimes reflecting unorthodox versions of Islam. Many Arabic poetic metres were brought to West Africa and adapted to the prosodic requirements of indigenous languages. These epic recitations are a surviving link to similar traditions in the Maghreb and medieval Europe. The recent rise of orthodox Islam led to

prohibitions on some of these performers, making the task of recording and transcribing these epics all the more urgent. In the Niger delta, by contrast, the Ozidi saga, a hero-myth that traditionally takes seven days to perform, includes dancing, mime, narrator, chorus and percussion ensemble.

Nigeria

## 8. Musical instruments.

Nigerian sound-producers are diverse, especially idiophones and drums. Those described below represent only a sample of the most common types. Idiophones are extremely varied and can be subdivided into tuned and untuned instruments. Among the tuned idiophones, the most important is probably the xylophone. Xylophones are found throughout the south and south-east, where they are of the Central African type, loose wooden bars laid across banana logs often with several performers playing one instrument simultaneously, using interlocking patterns. Pit- and box-resonated xylophones are found more rarely in this region. In parts of the Jos plateau and the north-east, xylophones resonated with cow horns or gourds and slung from the performer's neck are used in sets of up to seven instruments (fig.2). The resonators have holes covered with spider-web mirlitons that produce a buzzing sound. Leg xylophones have also been recorded from the plateau area and Igboland, generally played by women for amusement.

Various types of *sansa* (lamellophone) are found throughout much of southern and central Nigeria. The original type seems to have been made from raffia midribs with keys of the same material, tuned with latex, but instruments with iron keys attached to a heavy wooden board, sometimes box-resonated, now predominate. Very large instruments with two or three untuned keys used as bass notes in ensembles are found in the Niger delta.

Ensembles of tuned clay pots, beaten on the open mouth with a soft pad, produce deep booming notes with a partially aerophonic component. Usually producing a pentatonic scale, individual pots are tuned by placing water inside them and may be found in one- or two-octave sets. These sets are used throughout the Niger delta and in adjacent areas for entertainment. Untuned single instruments may be used to create a rhythmic bass pattern in some ensembles, as well as in church music.

The most important of the untuned idiophones are the slit-drums, hollow logs slit lengthways, often with resonator holes at the ends of the slit, producing two distinct notes. Slit-drums are common throughout southern Nigeria and were formerly used for communication. Very large slit-drums existed at one time in the south-east, but a combination of deforestation and modern transport has caused them to disappear. However, smaller slit-drums made from bamboo internodes are regularly used for dance accompaniments and still sometimes 'speak' in ritual contexts.

Clapperless bells or iron gongs, single or double bells struck with a beater seem to have been originally part of chiefly regalia in most regions. In some Middle Belt societies, they were the prerogative of secret societies, perhaps because iron was rare and expensive. The emergence of cheap iron with European trade made them more available, and they are now



used as a common time-keeping instrument in all types of music throughout the country (fig.3). Urban popular groups sometimes attach tuned sets of these bells to a frame. Bronze clapperless bells are found in Islamic chiefly orchestras in parts of the north. Clapper bells of a similar design are used more rarely and usually in ritual contexts.

Struck gourds are a common accompanying instrument; large, hemispherical gourds are placed on a cloth and struck with paired sticks to accompany various types of women's entertainment music as well as for the Hausa *bori* possession dances. They are sometimes held against the chest and beaten with the hands. In a variant of this, the gourd can be upturned in a basin of water, and the pitch adjusted by the amount of air trapped under it. These instruments are common throughout the north-central regions. A recent variant of this recorded in the south-west includes a tuned set of such gourds floating in an oblong trough.

Scrapers of various designs are used throughout the south, but a specific type is the notched stick: a thin piece of hardwood carved with rings, along which is threaded a spheroidal bush-fruit. A scraping noise is produced by sliding the dried fruit-shell along the stick and different pitches result from the speed at which the shell is moved. The notched stick is found throughout most of southern Nigeria and is used primarily by children to produce insulting epithets. However, it can also be a court instrument played by women in some areas of eastern Yorubaland where the stick is replaced by an iron rod with brass mounts.

Gourd rattles containing seeds or pebbles are common almost everywhere, but a more elaborate type is the net-rattle, which has a string network of fruit-shells or beads loosely enclosing a dried gourd. The network is held by the performer and slapped rhythmically against the gourd. The net-rattle is played predominantly by women in ritual contexts, but it has also become central to church ensembles and can be found all over the country in this context.

Drums dominate musical ensembles throughout Nigeria and exist in a variety of shapes and reflect a variety of construction methods. Drums are usually made of single pieces of wood or more recently, salvaged oil-drums, but can also be made from spherical or hemispherical calabashes. One of the most common drum types is the *kalangu* (*kàlàngúú*) hourglass drum, a double-headed drum with laces connecting the heads, held under the arm. The laces are squeezed to alter the pitch of the drum-head during performance and beaten with a curved stick. Often referred to as a [Talking drum](#) (although many other types of drum can be used to 'talk'), it is common among Hausa, Yoruba and many other Islamic peoples, and is used by praisesingers to imitate speech-tones. Various single-headed hourglass drums are used as rhythmic accompanying instruments.

The *ganga* (*gàngáá*) double-headed barrel drum, with its two heads laced together, is slung from the performer's shoulder and beaten with sticks or hands (fig.4a). It is often used to accompany dancing, praise-singing and various types of secular performance. The performer may damp the second skin with his hand to alter the pitch of the struck head. Single-headed drums, open at the base with the skins either pegged or laced and wedged, are found throughout the country in a great variety of shapes,

sizes and designs. Commonly played with the palm of the hand, these drums are occasionally played with sticks. In the Niger delta and the Cross river area, conical drums with wedges used to tune the heads are made in sets of six or eight and played by a single performer.

Frame drums are less common, but a distinctive type that may have come originally from Brazil is now used in churches and in some types of secular music. The *samba* rectangular frame drum has a second, interior frame that allows wedges to be used to tighten the head. It is usually placed against the knees of a seated player and struck with paired sticks. Frame drums made from the broken necks of pots, with a head kept in place by a network of short sticks, are used to accompany specific praise-song repertoires.

Nigerian chordophones are similar to those found elsewhere in West Africa. The oldest type is probably the musical bow, which usually has a mouth-resonated vegetable-fibre cord that is either plucked or struck while a small flat stick is placed against the string to produce different harmonics. The musical bow is played throughout central Nigeria and is often associated either with stages of crop growth or with songs of social criticism.

Raft zithers are made from dried cereal-stalks laid parallel and bound together; strings are supported by two bridges and tuned by overwound vegetable fibres. The tuning is usually pentatonic, with the strings arranged in groups of three and the main string doubled on each side at the octave. The raft zither is played with the thumbs using a strumming technique and is found throughout central Nigeria. It is generally a solo instrument used for beer-drinking or other entertainment. Children make untuned replicas of raft zithers at harvest time.

The arched harp is found across a wide area of east-central Nigeria, becoming a dominant prestige instrument along the Cameroon border, where it is frequently associated with the blacksmith caste. Among Tarok composers, the arched harp is associated with songs of social criticism. The harp almost always has five to six strings with a pentatonic tuning, although some two-octave instruments have been recorded (fig.4b). Pluriarcs with five or six strings are found in the Igbo areas and in some parts of the south-east. Pluriarcs were strongly associated with ritual but now seem to have largely disappeared.

One of the most prestigious instruments in the north is the one-string *goge* horsehair fiddle, a bowl-resonated spike fiddle with a lizard-skin table (fig.4c). It is of North African origin and is related to similar instruments in both Ethiopia and Central Asia. It is principally played in Islamic societies to accompany praise-singing and ecstatic cults such as the Hausa *bori*. A Hausa proverb, '*gòògè kan bidí'a ke nan*' (the *goge* is the source of heresy), associates the *goge* with worldly and deviant beliefs.

There are different types of spike lutes, especially among the Hausa and the Kanuri. The *molo* (*móólóó*), a two-string lute with a trough-shaped wooden soundbox, is similar to those found widely across the West African savanna and is used both for *bori* and by hunters. The *kuntugi* (*kùntúgi*) is a related type with one string and a resonator made from an oval herring-

tin, played by popular radio singers. The *garaya* (*gàrááyáá*) has a spherical ground resonator covered in skin and can be quite large. *Garaya* are often played in ensembles of three to four instruments that produce a rhythmic thrumming associated with possession dances (fig.4d). Lutes with necks that transpierce the resonator to anchor the strings beneath it are sometimes found among other peoples of central Nigeria.

Aerophones include a variety of instruments, such as those associated with Islamic courts throughout the north. The best known of these is the *kakaki* (*kààkààkíí* or long trumpet) usually made of brass or bronze, although now frequently made of scrap materials including aluminium. They are usually played in pairs, but sometimes in sets of up to six, and are used to imitate speech. Permission to have a set made was widely recognized as the seal of authority of a newly established or upgraded polity. They are almost always played together with the *algaita* (*àlgáità*) oboe (fig.5a) and are historically linked to analogous ensembles in Morocco and Uzbekistan. Instruments operating on the same principle, though historically unrelated to the *kakaki*, include the end-blown wood trumpets common in ensembles in the plateau area and the end-blown gourd trumpets made of cylindrical and spherical gourds played by the Samba Daka in tuned ensembles along the Cameroon border.

Horns are usually side-blown. Some southern chieftaincies had large side-blown elephant tusks similar to those in the Democratic Republic of the Congo (formerly Zaïre), but antelope horns are more common. These are disappearing for lack of antelope, now replaced by either cow horns or wood. The distal end may be open or closed, producing either one or two notes. Although most commonly treated as unpitched, on the Jos plateau, among the Ngas and related peoples, they are played polyphonically in tuned sets, the largest ensemble spanning three octaves. These horns are used as a ceremonial or signal instrument.

Long trumpets are invariably accompanied by the *Algaita* oboe, a sub-Saharan version of the Maghrib *ghaita* that presumably dates from the medieval trans-Saharan trade. The *algaita* is almost always played together with the *kakaki* trumpet in Islamic court ensembles to produce surrogate speech in ceremonial contexts. The Tiv people in the south-east, however, have adapted the instrument for secular dance music, *swange*, increasing both its size and volume.

*Tiloro* (*tilboro*) or *damalgo* side-blown clarinets made from cereal-stalk internodes (fig.5b) are found throughout the north-central regions. These clarinets are open at the distal end with the reed cut directly from the stem. Children blow them after the sorghum harvest, although more elaborate instruments that have resonators of bush-orange or animal horn at one or both ends are used for speech imitation.

End-blown flutes blown across a chamfered embouchure, played in a manner similar to the Arab *ney*, with up to four finger-holes are found widely throughout northern Nigeria (fig.5c), sometimes with elaborate decoration, such as the Kanuri *shilá*. Single closed tubes blown across the top and used in tuned sets are common in the Middle Belt; bound sets forming panpipes are rare. Such ensembles accompany secular dance music.

Cruciform conical wooden whistles (fig.5d), blown across the top like panpipes, have two finger-holes in either side of the body, often on projecting arms. Usually untuned, they may have developed from signal instruments, since they are still common among hunters for communicating without disturbing animals. Among the Tarok, they are used on market days to transmit information about the state of the market and who is present. They are often used in dances to mark changes in songs or steps and occasionally found in pentatonic tuned sets. These instruments are the origin of the whistles that mark the Brazilian samba and are made with modern materials. Similarly, spherical fruit-shell ocarinas were probably once designed as hunters' signals; they are now used to make music in the bush or blown to imitate the voices of masks.

Masks and their associated secret societies are one of the most common forms of religious expression, and it is generally held that the spiritual entity inhabiting the mask cannot use ordinary speech or song. It is therefore common for masks to make use of voice-disguisers as well as to sing in ritual or archaic languages. Commonly these voice-disguisers have mirliton membranes similar to a kazoo, inserted in the sidewall of a wooden, bamboo or horn tube. In initiation ceremonies, these can be constructed in graduated sets like wind ensembles. Other voice-disguisers include spherical clay pots and wooden megaphones.

Nigeria

## **9. Modern developments.**

Even before the establishment of the colonial regime, the first importation of Western music began through the missions and, once recordings became widespread, urban populations were exposed to a wide range of musical styles. Fusions of traditional forms with European instruments began in the 1930s with major growth in the 40s and 50s, probably fuelled by the experience of soldiers. By the 1960s, a wealth of musical styles had developed, especially in the south-west, where the Yoruba had been very active in creating hybrid forms. Music from the former Zaïre had been very influential, along with West Indian calypso, Latin American styles such as samba and some types of African American music such as jazz. Ensembles tend to mix traditional drums and iron clapperless bells with guitars, keyboards and, increasingly, electronics.

Recordings created as exports have songs chopped into three-minute cuts, but in performance individual songs can be extended with improvised segments of praises of those present. Musical styles now develop quickly, and the music press in Nigeria reports and documents these developments. Local subgenres of urban music are found throughout the south, but further north, urban music has remained notably more traditional, where the updating of textual materials is given greater priority than instruments or musical styles. Song texts tend to be in English, pidgin or major languages such as Yoruba, Hausa and Igbo. The market for other languages is rather restricted, and local performers tend to become known via state radio stations or cassettes.

Nigeria has produced many well-known modern performers, some of whom became internationally famous such as [Fela Kuti](#) and ['King' Sunny Adé](#), as well as those of an earlier generation such as 'Bobby' (Bernard Olabanji)

Benson. Nigeria has always had a lively industry for its own urban music, although this remained home-grown until the promotion in Europe of artists such as Sunny Adé in the 1970s. High levels of dubbing of recordings make it difficult for Nigerian recording artists to make an income from local distribution, and many prefer to record, press and distribute outside the country, so that a proportion of sales can earn foreign exchange. CDs have yet to become widespread, but there is a lively market for local cassette production. There are few recordings of non-electric music available except in the case of popular northern praise-singers. Scholarly field recordings of Nigerian music are few, although the Institute of African Studies at the University of Ibadan produced a series of striking recordings, none of which is still available.

Western-style compositions with notated scores have been produced since the late 19th century, usually by musicians trained primarily in the church. The rise of the university system encouraged more composers to experiment with African texts, instruments and rhythms in their music. However, this remains an urban phenomenon, largely restricted to the south-west. Composers of the first generation who experimented with producing African church music include J.T. Ransome-Kuti, A.T. Ola Olude and T.K. Ekundayo-Phillips. More recent composers include [Fela Sowande](#), [Akin Euba](#), [Ayo Bankole](#) and Lazarus Ekueme.

[Nigeria](#)

## **10. Research.**

Sources for the history of Nigerian music are limited. Musical instruments appear on Benin plaques, and medieval chronicles record the introduction of trumpets in the Islamic region. Instruments also appear in the engravings of some early travellers. The first scholarly account dates only to 1892, and history must therefore be derived from secondary sources by plotting the contemporary distribution of instruments and performance types and linking them with known linguistic and archaeological data.

Given the size and richness of Nigerian musical traditions, scholarly interest in the country's music has unfortunately been slight. Music departments in Nigerian universities have contributed greatly with indigenous descriptive work, and some institutions, such as the Centre for Nigerian Cultural Studies (CNCS) in Zaria, have archived student dissertations containing much valuable information about otherwise unknown musical traditions. The archives of the Borno Music Documentation Project (BMDP), based in Maiduguri, contain an unparalleled range of sound and video recordings of the music of north-eastern Nigeria, and material is still being added to their collections. However, the continuing crisis in the university system has severely restricted local research, although information about music can sometimes be found in locally published ethnographies. Nigeria's multiplicitous radio and television stations have recorded a wide variety of materials over the years, but these are not readily accessible to researchers. Recordings made from the 1960s to the 80s by the Institute of African Studies, Ibadan, and the CNCS represent a valuable archive of material, but financial problems put their long-term future in doubt.

## **BIBLIOGRAPHY**

## and other resources

- C.R. Day:** 'Music and Musical Instruments', *Up the Niger* (London, 1892), 264–81
- M. Mackay:** 'The Traditional Musical Instruments of Nigeria', *Nigerian Field*, xv/3 (1950), 112–33
- M.G.M. Lane:** 'The Music of Tiv', *AfM*, i/1 (1954), 12–15
- R.G. Armstrong:** 'Talking Instruments in West Africa', *Explorations*, iv (1955), 140–53
- H.U. Beier:** 'Yoruba Vocal Music', *AfM*, i/3 (1956), 23–8
- A.V. King:** 'Employments of the Standard Pattern in Yoruba Music', *AfM*, ii/3 (1960), 51–4
- A.V. King:** *Yoruba Sacred Music from Ekiti* (Ibadan, 1961)
- L. Bouquiaux:** 'Les instruments du musique des Birom', *Tervuren-Africa*, viii/4 (1962), 105–11
- W.W. Echezona:** *Ibo Musical Instruments in Ibo Culture* (diss., Michigan State U., 1963)
- W. Konrad:** 'Über Buduma-lieder und den Bau einer fünfsaitigen Budumaharfe', *Jahrbuch museens Völkerkunde Leipzig*, xxii (1966), 64–74
- K. Krieger:** 'Musikinstrumente der Hausa', *Bässler-Archiv*, xvi (1968), 373–430
- G. Kubik:** 'Àlò Yoruba Story Songs', *AfM*, iv/2 (1968), 10–32
- D.L. Thieme:** *A Descriptive Catalogue of Yoruba Musical Instruments* (diss., Catholic U. of America, 1969)
- S.E. Akpabot:** 'Standard Drum Patterns in Nigeria', *AfM*, v/1 (1971), 37–9
- D.W. Ames and A.V. King:** *Glossary of Hausa Music and its Social Contexts* (Evanston, IL, 1971)
- D.W. Ames, E.A. Gregersen and T. Neugebauer:** 'Taaken Samarii: a Drum Language of Hausa Youth', *Africa*, xli (1971), 12–31
- P. Dark and M. Hill:** 'Musical Instruments on Benin Plaques', *Essays on Music and History in Africa*, ed. K.P. Wachsmann (Evanston, IL, 1971), 65–78
- A. Euba:** 'Islamic Musical Culture among the Yuruba: a Preliminary Survey', *ibid.*, 171–81
- F.E. Besmer:** *Hausa Court Music in Kano, Nigeria* (Ann Arbor, 1972)
- D.W. Ames:** 'A Sociocultural View of Hausa Musical Activity', *The Traditional Artist in African Societies*, ed. W. d'Azevedo (Evanston, IL, 1973), 128–61
- B. Ranung:** 'Music of Dawn and Day: Music and Dance Associations of the Igede of Nigeria', *Ethnos*, xxxviii (1973), 24–42
- L.E.N. Elwueme:** 'African Music in Christian Liturgy: the Igbo Experiment', *AfM*, v/3 (1973–4), 31–9
- F.E. Besmer:** *Kídà Dàrà̀n Sállà̀: Music for the Muslim Festivals of Id al-Fitr and Id al-Kabir in Kano, Nigeria* (Bloomington, IN, 1974)
- L.E.N. Elwueme:** 'Linguistic Determinants of Some Igbo Musical Properties', *Journal of African Studies*, i (1974), 335–53
- S.E. Akpabot:** *Ibibio Music in Nigerian Culture* (Ann Arbor, 1975)
- K. Nicklin:** 'Agiloh, the Giant Mbube Xylophone', *Nigerian Field*, xl (1975), 148–58
- T.A. Sebeok and D.J. Umiker-Sebeok, eds.:** *Speech-Surrogates: Drum and Whistle Systems* (The Hague, 1976)
- J.D.C. Djedje:** *The One-String Fiddle in West Africa: a Comparison of the Hausa and Dagomba Traditions* (diss., UCLA, 1978)

- C. Keil:** *Tiv Song* (Chicago, 1979)
- O. Arewa and N. Adekola:** 'Redundancy Principles of Statistical Communication as Applied to the Yoruba Talking Drum', *Anthropos*, lxxv (1980), 185–202
- M. Nzewi:** 'Folk Music in Nigeria: a Communion', *AfM*, vi/1 (1980), 6–21
- U.N. Abalogu, G. Ashiwaju and R. Amadi-Tshiwala, eds.:** *Oral Poetry in Nigeria* (Lagos, 1981) [incl. A.V. King: 'Form and Functions in Hausa Professional Songs, 118–35]
- K. Gourlay:** 'Long Trumpets of Northern Nigeria in History and Today', *AfM*, vi/2 (1982), 48–72
- C. Iyimoga:** 'Kundung: the Berom Xylophone', *Nigeria Magazine*, no.142 (1982), 49–52
- F.E. Besmer:** *Horses, Musicians and Gods: the Hausa Cult of Possession-Trance* (Zaria, 1983)
- M.A. Omibiyi-Obidike:** 'Bobby Benson: the Entertainer Musician', *Nigeria Magazine*, cxlvii (1983), 18–27
- R.M. Blench:** 'The Morphology and Distribution of Sub-Saharan Musical Instruments of North African, Middle Eastern and Asian Origin', *Musica Asiatica*, iv (1984), 155–91
- J. Uzoigwe:** 'Tonal Organisation in Ukom Drum Performance', *Nigeria Magazine*, liv/3 (1986), 53–60
- R.M. Blench:** 'Idoma Musical Instruments', *AfM*, vi/4 (1987), 42–52
- A.E. Inanga:** 'The Social Role of Song Texts in Bèmbé Music among the Ègbá', *Nigeria Magazine*, lv/3 (1987), 73–81
- I. Iyortange:** 'Continuity and Change in Tiv Music and Drama', *Nigeria Magazine*, lv/4 (1987), 52–6
- J.N. Lo-Bamijoko:** 'Classification of Igbo Musical Instruments, Nigeria', *AfM*, vi/4 (1987), 19–41
- R. Boyd and R. Fardon:** 'Bisiwééri: the Songs and Times of a Muslim Chamba Woman (Adamawa State, Nigeria)', *African Languages and Cultures*, v/1 (1992), 11–41
- E. Kini-Olusanyin:** 'Bembe: the Sound of Ritual Drum', *Yoruba Ideas*, i/1 (1997), 10–17

### recordings

- Nigeria*, i: *Hausa Music*; *Nigeria*, ii: *Hausa Music*; *Nigeria*, iii: *Igbo Music*, coll. D.W. Ames, Bärenreiter BM 30 L2306, 2307, 2311 (1968, 1969, 1975) [UNESCO Anthology of African Music]
- Ancient Music of the Idoma*, coll. R.A. Armstrong, Asch Mankind Series AHM 4221 (1969)
- Music of Dawn and Day*, coll. B. Ranung, Love Records LXLP 513/4 (1970)
- Music from the Villages of North-Eastern Nigeria*, coll. P. Newman, Asch Records AHM 4532 (1971)
- The Kings of Otukpo and Adoka, Benue State*, coll. R.A. Armstrong, Institute of African Studies, Ibadan EMI-NCR18 (1972)
- Nigeria: musiques du plateau and Musiques du Nigeria Central*, coll. B. Quersin, OCORA 82, 85 (1973)
- The Igede of Nigeria*, coll. R. Nicholls, Music of the World CDT-117 (1991)

## Nigetti, Francesco

(*b* Florence, 26 April 1603; *d* Florence, 14 Feb 1681). Italian organist, theorist and composer. His earliest musical education probably took place in the Florentine Compagnia dell'Arcangelo Raffaello, in which he enrolled on 1 January 1613. He certainly studied both composition and the organ with Marco da Gagliano (*maestro di cappella* of the confraternity) and completed his musical education with Frescobaldi while the latter was in Florence in the service of the Medici court (between 1628 and 1634). On 11 December 1629 he became *maestro di cappella* and organist of Prato Cathedral and from 19 August 1649 until his death was first organist of Florence Cathedral. For more than 30 years he devoted himself to the construction and perfection of a Vicentino-inspired instrument, a 'cembalo omnicordo' called 'Proteus', which was very difficult to play. It had five manuals for the division of each ordinary scale-degree into five parts, for the supposed imitation of the three Greek genera and for the production of both large and small semitones; after his death it went to his pupil G.M. Casini and then to Bresciani. Though Bonini declared that Nigetti's compositions were prized in their day like precious stones, only three pieces by him, of no great interest, are known to have survived. They are a solo song, a duet and a trio, all with continuo (all are in *I-Bc* Q49 and the last two also appear, anonymously, in *CZ-Pnm* Sign.II.La 2; the solo song is edited in AML, v, n.d., 37).

## BIBLIOGRAPHY

- P. Nettl:** 'Über ein handschriftliches Sammelwerk von Gesängen italienischer Frühmonodie', *ZMw*, ii (1919–20), 83–97
- N. Fortune:** 'A Florentine Manuscript and its Place in Italian Song', *AcM*, xxiii (1951), 124–36
- P. Barbieri:** 'Il cembalo omnicordo di Francesco Nigetti in due memorie inedite di G.B. Doni (1647) e B. Bresciani (1719)', *RIM*, xxii (1987), 34–113
- G. Giacomelli:** 'Fortuna dell'opera frescobaldiana in Toscana attraverso il carteggio di Francesco Nigetti (1618–1657)', *L'organo*, xxv (1987–8), 97–112

EDMOND STRAINCHAMPS

## Nigg, Serge

(*b* Paris, 6 June 1924). French composer. After initial studies with Ginette Martenot, he entered the Paris Conservatoire at the age of 17, studying fugue and counterpoint with Plé-Caussade and harmony with Messiaen. He left the Conservatoire in 1946 and took up studies in 12-note technique with Leibowitz. The path that Nigg's music subsequently took was marked by sudden enthusiasms and violent rejections and may be seen as a reflection of the contradictions of the immediate postwar years. Although Messiaen remained for him 'the awakener' and was a strong influence on his earliest works (e.g. *Timour*), Nigg was one of the first French composers to master 12-note composition, as his Variations of 1947 demonstrate: he viewed serial procedures as a fertile form of discipline and as the logical culmination of musical evolution.

Moved by a concern over communication, he soon formed the desire to 'express no longer the symbols of the past, but the events of our time in



every form capable of reaching the largest possible public' (Leibowitz). In such works as *Le fusillé inconnu* (1949) he proceeded to challenge the hermeticism of serial technique; together with Désormière he founded the French Association of Progressivist Musicians and made several journeys to eastern Europe. Pursuing his populist convictions, he turned away from forms that he saw as ideologically limiting to devote himself, in the main, to large-scale choral pieces, capable of making a strong and immediate impression.

It was when he was in his early 30s that Nigg composed the works that he later considered his most important: the Piano Concerto no.1 and the Violin Concerto. Other compositions in conventional forms followed, displaying Nigg's rigorous handling of structure, while a series of orchestral pieces (the *Jérôme Bosch-Symphonie*, *Le chant du dépossédé*, *Visages d'Axel* and *Fulgur*) bears witness to his imaginative powers. During this period he gave lectures in the USA (1967) and in the USSR (1970); in 1967 he was appointed principal inspector of music, with special responsibility for vocal art.

One of the abiding characteristics of Nigg's music is a certain mixture of tenderness and aggressiveness reminiscent of Ravel, the composer with whom he has the deepest affinity. Nigg demands an artisan-like respect for the composer's craft and a strict self-discipline and this approach is very evident in his music. His lyricism blossoms most abundantly in orchestral works, of which *Visages d'Axel* is a most accomplished example; in such pieces a wide variety of elements – modal, polytonal or atonal harmony and serialism – are always finely controlled within a tight fabric.

From 1974, when he reached 50, in a surge of creativity, Nigg embarked on new symphonic works: *Les fastes de l'imaginaire*, *Mirrors for William Blake* (a symphony for orchestra and piano), and *Millions d'oiseaux d'or* (a title taken from Rimbaud) first performed in Boston Symphony Hall (1981). Percussion, celesta and harps are prominent among the instrumental forces employed in these three works, and in the *Poème*, given its première in Quebec in 1990.

During this same period Nigg was awarded several prizes. He became president of the Société Nationale de Musique in 1982, and in the same year he took on the newly created course in instrumentation and orchestration at the Paris Conservatoire. He was elected to the Institut de France (Académie des Beaux-Arts) in 1989, and in 1995 he took on the heavy responsibility of the presidency for its bicentenary year and celebrations.

## **WORKS**

(selective list)

### **orchestral**

Timour, sym. poem, 1944; Conc., pf, str, perc, 1947; Conc., pf, ww, perc. 1948; 3 mouvements symphoniques, 1948; Pour un poète captif, sym. poem, 1950; Billard, ballet, 1951; Pf Conc. no.1, 1954; Vn Conc., 1957; Jérôme Bosch-Symphonie, 1960; Conc., fl, str, 1961; Visages d'Axel, 1967; Fulgur, after Artaud:

Héliogabale, 1968–9; Pf Conc. no.2, 1970–71; Les fastes de l'imaginaire, 1974; Scènes concertantes, pf, str, 1975; Mirrors for William Blake (sym., orch, pf), 1978; Millions d'oiseaux d'or, 1980; Va Conc., 1988; Poème, 1989; much film music

### vocal

4 mélodies (P. Eluard), 1948; Le fusillé inconnu (oratorio, F. Monod), 1v, spkr, orch, 1949; Petite cantate des couleurs (Monod), chorus, 1952; Les vendeurs d'indulgences (cant., Eluard), 1v, chorus, orch, 1953; Prière pour le premier jour de l'été (cant., L. Masson), spkr, chorus, orch, 1956; Le chant du dépossédé (cant., S. Mallarmé), Bar, spkr, orch, 1964; Du clair au sombre (Eluard), S, chbr orch, 1986

### chamber and instrumental

Pf Sonata no.1, 1943; 2 pièces, pf, 1947; Variations, pf, 10 insts, 1947; Qnt, fl, vn, va, vc, hp, 1953; L'étrange aventure de Gulliver à Lilliput, suite, after Soupault, 12 insts, 1958; Le tombeau de Jérôme Bosch, pf, 1958; Musique funèbre, str, 1959; Histoire d'oeuf, perc, 1961; Pf sonata no.2, 1965; Vn Sonata, 1965; Pièce, tpt, pf, 1972; Str Qt, 1982; Arioso, vn, pf, 1987; Sonata, vn, pf, 1994

Principal publishers: Jobert, Billaudot

## WRITINGS

- 'Réponse à une enquête', *Contrepoints* no.3 (1946), 78  
'Réponse à une enquête: les jeunes musiciens devant le dodécaphonisme', *Journal musical français* no.3 (1954), 10  
'La musique symphonique française de Berlioz à nos jours', *Konzertbuch*, ii, ed. K. Schönewolf (Berlin, 1960), 861  
'La Musique, création absolue de l'homme?', *Les Actes des Colloques du Bicentenaire de l'Institut de France* (Paris, 1995), 109 only

## BIBLIOGRAPHY

- R. Leibowitz:** *L'artiste et sa conscience* (Paris, 1950)  
**C. Rostand:** *La musique française contemporaine* (Paris, 1952, 4/1971; Eng. trans., 1955/R)  
**B. Gavoty and D. Lesur:** *Pour ou contre la musique moderne* (Paris, 1957)  
**A. Goléa:** 'Panorama de la musique française moderne', *Tendances*, no.6 (1960), 24  
**J. Roy:** *Présences contemporaines: musique française* (Paris, 1962)

BRIGITTE MASSIN

## Niggun.

In Jewish music a centonized chant used in the Ashkenazi Synagogue; also a genre cultivated by Hasidic Jews. See [Jewish music](#), §III, 3.

## Night Horn.

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

## Nightingale.

A type of bird whistle. See [Bird instruments](#).

## Nigrin, Georg.

See [Černý, Jiří](#).

## Nigun

(Heb.: 'melody'; pl. *nigunim*).

In the liturgical music of the Ashkenazi Jews, an early form of centonized chant, also known as *nusah*. Among the East European Hasidic Jews, the term refers to a type of vocal music, often sung to nonsense syllables and accompanied by dancing, of which one of the important forms is the *nigun devequt*. See [Jewish music](#), §III, 3(ii)–(iii). Among the Karaite Jews the term *nigun* signifies a mode; see [Jewish music](#), §III, 10.

## Nihon Ongaku-gakkai

(Jap.).

See [Musicological Society of Japan](#).

## Nijazi [Tagi-zade-Hajibeyov, Nijazi Zul'fagarovich]

(*b* Tbilisi, 20 Aug 1912; *d* Baku, 2 Aug 1984). Azerbaijani conductor and composer. He studied composition with Mikhail Gnesin and others (1925–30) and at the Baku Conservatory (1930–32). He was conductor at the Akhundov State Academic Theatre in Baku (1937–51), becoming principal conductor in 1958, having also been appointed principal conductor and artistic director of the Azerbaijan State SO in 1948. He played an important role in the development of opera and symphonic music in Soviet Azerbaijan, where he fostered the work of local composers and conducted many premières, including such operas as *Vetan* by Hajiyev and Karayev (1955) and Amirov's *Sevil'* (third version, 1959), and the ballet *Gyul'shen* by Sultan Hajibeyov (1951). Nijazi appeared with other companies in the USSR, including the Kirov Theatre, Leningrad, where in 1962 he conducted the première of Melikov's ballet *Legenda o lyubvi* ('Legends of Love'); he also toured in other countries. He commanded a virtuoso conducting technique. As a composer Nijazi was important in the early development of distinctively nationalist Azerbaijani music. One of his best works is a symphonic suite *Rast* (1949), the title identifying the first of the modes of Azerbaijani folk music, which has been widely performed. Nijazi's music is rich in national character and emotional feeling. Besides songs and music for theatre and cinema, he wrote *Khosrov i Shirin* (1942), a romantic opera based on a work by Nizami, the 12th-century Azerbaijani poet and

philosopher, and the ballet *Chitra*, based on a work by Rabindranath Tagore; both were performed at Kuybışhov in 1962 and in new versions at the Azerbaijan Opera and Ballet Theatre in 1972.

## BIBLIOGRAPHY

- L. Karagicheva-Bretanitskaya:** *Narodniy artist Azerbaydzhanskoy SSR kompozitor Niyazi: ocherk tvorchestva kompozitora i dirizhyora* [Nijazi: essay on the work of the composer and conductor] (Moscow, 1959)  
**E. Abasova:** *Nijazi* (Baku, 1965)

I.M. YAMPOL'SKY

## Nijinsky, Vaclav.

See *Ballet*, §3(i).

## Nikisch, Arthur

(*b* Lébényszentmiklós, 12 Oct 1855; *d* Leipzig, 23 Jan 1922). Austro-Hungarian conductor. He was born of a Moravian father and a Hungarian mother, and at an early age he showed exceptional musical ability. He received his first music tuition privately and in 1866 became a student at the Vienna Conservatory, where he studied the violin with Hellmesberger and composition with Dessoif. As a student he won various prizes for composition as well as violin and piano playing, but it was the violin on which he concentrated. He played in Beethoven's Ninth Symphony, conducted by Wagner at the laying of the Bayreuth Festspielhaus foundation stone. In 1874 he joined the Vienna Court Orchestra where he played under Brahms, Liszt, Verdi and Wagner, as well as Herbeck and Dessoif, and also took part in the first performance of Bruckner's Second Symphony under the composer's own direction.

In 1878 he became second conductor at the opera in Leipzig, the city with which he was to maintain connections for the rest of his life, becoming principal conductor in 1879. His career now entered upon a new stage of activity and fame. In 1889 he accepted the conductorship of the Boston SO and undertook many tours throughout the USA. In conservative Boston, his interpretative liberties – as in Beethoven's Fifth Symphony – ignited a storm of controversy; his Boston predecessors (and successors) were more literal-minded. In 1893, he took over the Budapest Opera as musical director; but two years later he was offered almost simultaneously the conductorship of the Leipzig Gewandhaus Orchestra (in succession to Reinecke) and of the Berlin PO (in succession to Bülow). He accepted both posts, retaining them to the end of his life, and in 1897 also succeeded Bülow as conductor of the Philharmonic concerts in Hamburg.

With the Berlin orchestra he toured Europe, travelling as far as Moscow. He appeared as guest conductor with the Amsterdam Concertgebouw Orchestra and Vienna PO and in 1921 gave concerts in Buenos Aires. Having conducted a series of concerts in London after coming back from America, he returned in 1902 and was a frequent guest conductor of the LSO from 1904 until 1914, touring America with them in 1912. Occasionally

he also conducted at Covent Garden, notably Wagner's *Ring* in 1913. In addition to his many other duties he was director of the Leipzig Opera (1905–6) and the Leipzig Conservatory, where he was also in charge of the conductors' class.

Nikisch was the most impressive and influential conductor of his day. He excelled in Romantic music, and his performances of Schumann, Brahms, Bruckner, Tchaikovsky and Wagner, as well as of Beethoven, have remained famous. It was Nikisch who, with his première of the Seventh Symphony in 1884, first won wide fame for Bruckner, and who, after Tchaikovsky's Fifth Symphony had been coolly received under the composer's direction in St Petersburg in 1888, vindicated it triumphantly in the same city. Tchaikovsky himself, who heard the 32-year-old Nikisch in 1887, has left an impression of his celebrated restraint and discipline:

Herr Nikisch is elegantly calm, sparing of superfluous movements, yet at the same time wonderfully strong and self-possessed. He does not seem to conduct, but rather to exercise some mysterious spell; he hardly makes a sign, and never tries to call attention to himself, yet we feel that the great orchestra, like an instrument in the hands of a wonderful master, is completely under the control of its chief.

Nikisch was famous for the passionate yet controlled beauty of the string tone he elicited from his players, as well as for his broad and flexible sense of tempo. He influenced a generation of conductors who followed him, including in different ways Furtwängler, his successor in Leipzig and Berlin, and Boult. Among the contemporary composers whom he supported were Mahler, Reger and Strauss. His own music is forgotten, but he also won fame as an accompanist, and in this respect his name will always be linked with that of his pupil Elena Gerhardt. He married the singer Amélie Heusner, and their son Mitja (1899–1936) had a successful career as a pianist.

## BIBLIOGRAPHY

F. Pfohl: *Arthur Nikisch als Mensch und Künstler* (Leipzig, 1900, 2/1925)

**A. Dette:** *Nikisch* (Leipzig, 1922)

**H. Chevalley, ed.:** *Arthur Nikisch: Leben und Wirken* (Berlin, 1922)

**A.C. Boult:** 'Arthur Nikisch', *ML*, iii (1922), 117–21

**A.C. Boult:** 'Nikisch and Method in Rehearsal', *MR*, xi (1950), 122–5

**F. Herzfeld:** *Magie des Taktstocks* (Berlin, 1953), 71ff

**L.N. Raaben, ed.:** *Artur Nikisch i russkaya muzykal'naya kul'tura* (Leningrad, 1975)

**T.-M. Langner, ed.:** 'Arthur Nikisch', *Grosse deutsche Dirigenten: Hundert Jahre Berliner Philharmoniker* (Berlin, 1981), 35–60

HANS-HUBERT SCHÖNZELER/JOSEPH HOROWITZ

## Nikodemowicz, Andrzej

(bLwów [now L'viv], 2 Jan 1925). Polish composer and pianist. Born and educated in Ukraine, he first studied the piano with Nadia Bilenka-Lavrowsky and then Roman Sawycky. In 1944 he entered the L'viv

Conservatory, graduating in 1950 from the composition class of Adam Soltys and in 1954 from the piano class of Tadeusz Majerski. He initially supported himself as a church organist (1939–40 and 1947–50), but in 1951 he joined the faculty of the L'viv Conservatory firstly as lecturer (1951–67) before being appointed assistant professor (1967–73) to teach composition, theory and the piano. During this period he was active as a pianist and as resident composer and pianist of the Polish Theatre in L'viv. In 1973 he was dismissed from the conservatory for his firm religious beliefs; he then made his living from private teaching. In 1980 he emigrated with his family from L'viv to Lublin, Poland, where he became professor at the Lublin Catholic University and the University of Maria Curie-Skłodowska. In 1989 he was appointed chairman of the Lublin branch of the Polish Composers' Union. In 1981 he received the Brother Albert Prize for his creative work in composition. His works have been performed not only in Poland and Ukraine but also in England, Germany, Greece, Mexico and the Vatican. He is an extremely prolific composer and although he has written in most genres, he has concentrated on chamber and sacred vocal compositions. His music is imbued with a highly stylized sonoristic theatricality, very typical of the Polish and Ukrainian school of the late 1960s, but this is often pierced with an acute sense of spiritual wonder, laconism and even asceticism of expression. *The Glass Mountain* (1969) is structured around the interaction of music, words, elements of pantomime and puppet theatre. The work is a setting of poems by Bronislawa Ostrowska which concern human conceit, humility, love, punishment and forgiveness, themes of continual interest to Nikodemowicz.

## WORKS

Stage: *The Glass Mountain* (fable-pantomime, B. Ostrowska), nar, inst ens, 1969  
 Orch: *Expressions*, 20 miniatures, pf, orch, 1960; *Chbr Conc.*, 1968; *Conc.*, vn, orch, 1973, 2nd version pf, orch, 1994; *Sym.*, 1974–5; *Canzona*, fl, ww, 1992; *7 Meditations*, fl, str, 1997

Vocal-orch: *De nativitate* (anon. 17th-century), S, chorus, orch, 1958; *Planctus Christi morientis* (Philippus de Grevia), Bar, chorus, orch, 1960; *Musica concertante*, S, orch, 1963; *Rhythmus de virgine* (Petrus Damiani), S, pf, hp, perc, str, 1967; *2 rubaiyatas* (O. Khayyam), Bar, orch, 1976; *Magnificat* (Pol. trans. F. Karpinski), 4-part female chorus, 1977–8, rev. 3- or 4-part female chorus, orch, 1987; *Hear My Cry, O God* (Bible: *Psalms*), A, chbr orch, 1981; *Sequentia paschalis* (anon. 11th-century, trans. J. Gamska-Lempicka), chorus, orch, 1984; *Laudate Dominum* (Bible: *Psalms*, Pol. trans. M. Skwarnicki), S, Mez, Bar, chorus, orch, 1985–7; *Loreto Litany III*, S, male chorus, orch, 1989; *Loreto Litany IV*, chorus, str, 1990; *Loreto Litany II*, S, ww, 1992; *In matutinum* (Hilarius), S, Bar, chorus, orch, 1993; *Via crucis* (Skwarnicki), solo vv, chorus, chbr orch, 1997; *4 Polish Folksongs*, S, orch, 1998

Other vocal: *3 Fairytales about the Night and the Moon* (J. Porazinska), S, pf, 1966; *Lamentation*, S, 2 cl, bn, vc, 1971, 2nd version S, fl/pic, vc, 2 pf, 1978, 3rd version S, org; *Il Canto Solingo*, S, tape, 1979; *Loreto Litany II*, S, 1983–4, 2nd version S, org, 1985; *Lullaby* (trad. text), S, pf, 1988; *4 Polish Folksongs*, Mez, pf, 1988; *Lumps of Incense II*, 6 miniatures, S, A, 1989; *Triptych* (Bible: *Psalms xvi, xviii, lxxxviii*, Pol. trans. J. Kochanowski), S, org, 1990; *Lumps of Incense III*, S, A, Bar, ens, 2nd version T, ens, 1991; *4 Songs* (G. Herbert), S, tpt, org, 1992; numerous choruses

Chbr and solo inst: *3 Poems*, vn, pf, 1955–6; *6 Small Etudes*, pf, 1958; *Sonata no.3*,

pf, 1958; Variations, C, pf, 1958; Expressions, 6 cycles of 11 miniatures, pf, 1959–60; 3 Etudes, pf, 1963–4; 3 Cradle Songs, ob, pf, 1964; 5 Dialogues, fl, bn, 1964; 3 Nocturnes, tpt, pf, 1964; Impression, pf, 1965; Improvisation, 2 vn, pf, 1966; Sonorita, pf, 1966; Sonorita, vn, 1966; Musica concertante per tre, fl, va, pf, 1966–7; Composizione sonoristica, pf trio, 1971; Sonorita, vc, 1971; Sonorita in 3 Stanzas, pf, 1972; Suite, ens, 1973; Capriccio, vn, 1976; Etude-Toccata, pf, 1984; 4 Meditations, pf, 1986; 5 Lullabies, vn, pf, 1991; Variations on Ave maris stella, org, 1991–2; Concertino on Themes from Clementi's Sonatina in C Major, pf/2 xyl, 8 ww, 1967, 1993; 2 Toccatas, org, 1993; Polish Suite, org, 1995; Variations on Christ has Awaken, org, 1996; Variations on Glory, O God, org, 1996

### WRITINGS

'Zapomniany kompozytor Lwowski' [A L'viv Composer Remembered: Tadeusz Majerski], *Ruch Muzyczny*, xxxiii/12 (1989)

'Muzyka Soltysow w Krakowie' [Music of Soltys in Kraków], *Ruch Muzyczny*, xxxiv/13 (1990)

### BIBLIOGRAPHY

**T. Kaczynski:** 'Lwowianin w Lublinie' [A L'vivian in Lublin], *Ruch Muzyczny*, xxxviii/13 (1994)

**S. Pavlyshyn:** 'Kompozytor–eksperymentator' [Composer–Experimenter], *Muzyka* (1996), no.3

VIRKO BALEY

## Nikolai, David Traugott.

See [Nicolai, David Traugott](#).

## Nikolaus von Krakau.

See [Mikołaj z Krakowa](#).

## Nikolayev, Aleksey Aleksandrovich

(b Moscow, 24 April 1931). Russian composer and writer on music. He graduated from the history faculty of Moscow University (1953) and then from the Moscow Conservatory, where he did postgraduate work under Shebalin and was appointed to teach composition in 1959. Secretary of the governing body of the RSFSR Composers' Union, he holds the title Honoured Art Worker of the RSFSR. His music is distinguished by vivid character, emotional candour and warmth; his themes are remarkable for their simplicity and lyrical charm. The fresh and individual harmony is intimately linked with the Russian tradition, though the expressive quality of Nikolayev's work is distinctly contemporary.

### WORKS

(selective list)

Stage: Zolotoy klyuchik [The Golden Key] (ballet, Nikolayev, after A. Tolstoy), 1952; Gore – ne beda [Grief – not Misfortune] (op, Nikolayev, after S. Ya. Marshak), 1956–61, Moscow Conservatory, 1962; Lastochka [The Swallow] (operetta, P.

Gayni), 1960–61; Lunoglazka [Mooneye] (ballet, R. Borisova), 1960–61; Tsenoyu zhizni [At the Cost of Life] (op, S. Tsenin, after A. Salĩnsky), 1962–4, Moscow, 1965; Togda v Sevil'ye [That Time in Seville] (operetta, G. Granovsk, after S. Alyoshin), 1972–3, collab. A. Kremer; Razgrom [Devastation] (op, M. Zakharov, after A. Fadeyev), 1975; Pir vo vremya chumi/Graf Nulin [A Feast in the Time of Plague/Count Nulin] (op, 2), 1980–82; Mĩslitel' [The Thinker] (op, Nikolayev, after A.P. Chekhov), 1984; Posledniye dni [The Last Days] (op, A. Kuznetsov, Nikolayev, after M. Bulgakov), 1986; Peshchenoye deystvo [The Fiery Furnace] (musical drama, Nikolayev, after Bible: *Daniel*, S. Polotsky, Russ. chronicles), 1992

Choral: Mastera [Masters] (orat, A. Voznesensky), 1968; Gibel' kazach'yego voiska [The Destruction of the Cossack Army] (orat, P. Vasil'yev), 1973; Rodnoy ochag [The Native Hearth] (orat, T. Tabidze), 1983; Dom u dorogi [The House by the Road] (orat, A. Tvardovsky), 1975–85; Pesenka o vremeni [A Little Song about Time] (orat, N. Zabolotsky), 1986; Venok Alyab'yevu [A Wreath for Alab'yev] (orat, Russ. poets), 1992

Orch: Liricheskaya syuita na mordovskiye temi [Lyrical Suite on Mordvinian Themes], 1957; Prazdnichnaya syuita [Festive Suite], 1958; Sud'ba cheloveka [The Fate of a Man], sym. poem, after M. Sholokhov, 1959; 5 syms., 1960, 1961, 1962, 1968, 1971; Conc., pf, chbr orch, 1986; FI Conc., 1992; Pf Conc., 1993; Triple Conc., vn, vc, pf, orch, 1993; Vn Conc, 1995; Ob Conc., 1996

Chbr inst: Pf Sonata, 1959; Sonata, vn, pf, 1959, arr. vc, pf, 1979; Pf Trio, 1979; Str Qt no.1, 1980; Str Qt no.2, 1985–91; Qt, fl, vn, vc, pf, 1995; Qt, vn, va, vc, pf, 1995; Trio, fl, vc, pf, 1995; Str Qt no.3, 1997

Vocal: song cycles after Ye. Baratinsky, F. García-Lorca, A. Gidas, M. Kareem, M. Lermontov, N. Tryapkin, M. Tsvetayeva, F. Tyutchev, P. Vyazemsky, A. Zhigulin; folksong arrs.

## WRITINGS

*Opera S. Balasanyana 'Leyli i Medzhnun'* [S. Balasanian's opera 'Leyli and Medzhnun'] (Moscow, 1959)

'Pamyati V. Shebalina' [In memory of V. Shebalin], *Muzikal'naya zhizn'* (1963), no.14, p.20

'Vozvrashcheniye Semyona Kotko' [The return of Semyon Kotko], *Pravda* (12 April 1970)

'Pyatnadtsataya simfoniya D. Shostakovicha' [Shostakovich's 15th symphony], *Vechernyaya Moskva* (1971), no.8, p.3

## BIBLIOGRAPHY

**T. Fyodorova:** 'Smekh v opere "Gore – ne beda"' [Laughter in the opera 'Gore – ne beda'], *SovM* (1960), no.5, pp.41–5

**K. Kondrashin:** 'Simfonii A. Nikolayeva', *SovM* (1961), no.3, pp.34–6

**D. Blagoy:** 'Stanovleniye talanta' [The formation of talent], *SovM* (1962), no.3, pp.48–54

**E. Dobrĩnina:** 'Rozhdeniye novoy operi' [The birth of a new opera], *SovM* (1966), no.2, pp.41–7

**M. Rakhmanova:** 'Ob odnoy russkoy simfonii' [About one Russian symphony], *SovM* (1970), no.1, pp.20–23

GALINA GRIGOR'YEVA

# Nikolayev, Leonid (Vladimirovich)



(*b* Kiev, 13 Aug 1878; *d* Tashkent, 11 Oct 1942). Russian pianist, teacher and composer. He studied the piano with Vladimir Pukhal'sky and composition with Yevgeny Rib in Kiev. He then attended the Moscow Conservatory, graduating in the piano from Safonov's class in 1900 and two years later from the composition class of Taneyev and Ippolitov-Ivanov. After a period as répétiteur at the Bol'shoi Theatre, during which time he also carried out extensive research on Tchaikovsky and Taneyev, he became a teacher at the Moscow Philharmonic School (1904–6). At this time he also produced a number of works which brought him recognition as a composer whose command of form and of harmonic inflection betrayed the influence of Tchaikovsky and Rachmaninoff, yet whose subtler melodic nuances revealed a personal voice of true expressive power. From 1909 he taught at the St Petersburg Conservatory and was made professor in 1912, remaining there until 1942, when he moved to Tashkent to escape the German invasion.

As a teacher, Nikolayev was instrumental in establishing one of the most distinctive yet heterogeneous schools of Russian pianism. Although Leschetizky's legacy was a pervasive influence, the unifying feature among Nikolayev's students was their predisposition to large-scale dynamic structures and imaginative colouristic effects. Most notable among his piano pupils were Sofronitsky, Shostakovich, Yudina and Serebryakov; his composition students included Bogdanov-Berezovsky, Deshevov and Aleksandr Krein. Nikolayev's own compositions include a Piano Sonata, Variations for piano, Tarantella for piano and Suite for two pianos, in addition to a Violin Sonata, a Cello Sonata, three string quartets and songs. He also made transcriptions of organ works by Buxtehude and Pachelbel that gained popularity through the performances of his most distinguished students.

CHARLES HOPKINS

## Nikolayeva, Tat'yana (Petrovna)

(*b* Bezhitza, 4 May 1924; *d* San Francisco, 22 Nov 1993). Russian pianist, teacher and composer. Her mother was a professional pianist and former pupil of Godenweiser, with whom Nikolayeva herself had lessons from the age of 13. She continued studies with him at the Moscow Conservatory, graduating from his class in 1947 and, following that, from Golubev's composition class in 1950. In the latter year she won first prize at the Bach Competition in Leipzig. Shostakovich was a member of the jury and was so impressed with her playing that he took a special interest in her career and later wrote the 24 Preludes and Fugues op.87 with her in mind. Nikolayeva recorded the set three times. She began teaching at the Moscow Conservatory in 1959, and from 1965 was a professor. Although she had an extensive career throughout the USSR and Eastern bloc countries, it was not until the 1980s that her playing became widely known in Western Europe, where her interpretation of Bach, in particular, was admired for its intelligence and resourceful use of tonal variety. Her repertory was comprehensive, with cyclical performances of works such as Bach's '48' and *Art of Fugue* and the 32 Beethoven sonatas being a speciality. Nikolayeva's own compositions, which include two piano concertos, a set

of 24 concert studies for piano, a piano sonata and quintet, as well as symphonic music, are based on firmly polyphonic structures – a characteristic that was so much the mark of her own approach to interpretation.

JAMES METHUEN-CAMPBELL

## Nikolov, Lazar (Kostov)

(b Burgas, 26 Aug 1922). Bulgarian composer. Together with Konstantin Iliev he was a founder of Bulgaria's postwar avant garde, and among the first composers in eastern Europe to subscribe to modernism and the use of non-tonal techniques. His compositional aesthetic ran counter to the doctrines of the communist regime which was particularly oppressive at the start of his career in the late 1940s. For most of his professional life his work was censored.

In 1946 Nikolov completed his formal education at the Bulgarian State Music Academy, having studied the piano and composition with Nenov and composition, briefly, with Pancho Vladigerov. From the time of his graduation to the time he was appointed teacher of score reading at the State Academy (1961) Nikolov worked as an accompanist. From 1966 to 1969 he was secretary of the Union of Bulgarian Composers; in 1992 he became its chairman. During a distinguished career he has received numerous awards, including major prizes from the Bulgarian Composers' Union (1983, 1984), the Order of the People's Republic of Bulgaria (1982), the title People's Artist (1984) and from the Académie des Beaux-Arts (1992). His works have been performed at the Warsaw Autumn, the Zagreb Biennial, the Berlin Musik-Biennale and the Prague Spring festivals.

In addition to Nenov, Nikolov's early influences included Shostakovich, Stravinsky and Hindemith. Like Iliev he rejected folk music sources and the late Romantic style of Vladigerov, seeking instead smaller forms and economical means of expression that were clear and linear. In early works such as the First and Second Piano Sonatas Nikolov employed Classical forms and polyphony. The bulk of his output is instrumental, preferring instrumental to vocal forces to express purely abstract musical ideas. His first successful composition and the beginnings of an evolving, individual style was his Concerto for String Orchestra (1949). Following its première the work was criticised harshly by the authorities but quickly gained widespread popularity; it has since become one of his most well-known works. Throughout the 1960s he experimented with instrumental timbre, controlled aleatory elements and highly virtuoso techniques, as evidenced in the First String Quartet (1964–5) and *Pianistichni otblyasatsi* ('Piano Reflections', 1972).

A special place in his compositional output has been reserved for the sonata, a genre he has regularly employed. His piano sonatas (1950–91), in particular, have served to document the various stages of his style. In his later sonatas, as well as other works, Nikolov makes extensive use of aleatory techniques, tone clusters, glissandi played directly on the strings and other colouristic effects. The freer sections, however, are controlled by means of detailed instructions to the performer.

## WORKS

(selective list)

Dramatic: Prikovaniyat Promotey [Prometheus Chained] (chbr op-orat, after Aeschylus), 1963–9; Chichovsti [The Uncles] (op-comique), 1971

Orch: Pf Conc. no.1, 1947; Conc., str orch, 1949; Vn Conc., 1952; Sym. no.1, 1953; Pf Conc. no.2, 1954; Sym. no.2, 1960–62; Concertino, pf, orch, 1964; Syms., 13 str, 1965; Divertimento concertante, 1968; Sym. no.3, 1976; Sym. no.4, 1984; Sym. no.5, 1988; Lento, 1990; Otblyasatsi i zalez [Reflections and Sunset], 1990; Metamorfozi no.4, 12 vc, 1991

Chbr: Sonata, vn, pf, 1953–4; Sonata, va, pf, 1955; Pf Qnt, 1958–9; Sonata, fl, pf, 1962; Sonata, vc, pf, 1962; Sonata, cl, pf; Str Qt no.1, 1964–5; Str Qt no.2, 1970; Sonata, 2 hp, 1970–72; Sonata, db, pf, 1971–2; Sonata, ob, pf, 1975–6; Sonata, bn, pf, 1976; Sonata, tpt, pf, 1983–4; Sonata, tbn, pf, 1985–6; Str Qt no.3, 1990; Trio, vn. va, pf, 1993; Intermezzo per 3, vn, vc, pf, 1994; Pezzo tempestoso, vc, pf, 1994; Sonata no.2, vn, pf, 1996

Pf: sonatas: 1950, 1951, 1955–6, 1964, 1979–80, 1982, 1991; 2 sonatas, 2 pf, 1952, 1992; Pianistichni otblyasatsi [Piano Reflections], pf, 1972

Solo vocal: Pesnopeniya [Songs], 1969–70; Requiem, Mez, pf, 1995; Ogromni utrinni zvezdi [Enormous Morning Stars], S, pf, 1996

Principal publishers: Muzika, Nauka i Izkhustvo (Sofia), Muzyka (Moscow), Schott, Peters

## BIBLIOGRAPHY

'60 Godini Lazar Nikolov', *Balgarska muzika*, xxxiii/7 (1982)

**L. Nikolov:** 'Begli Spomeni i Misli v Pomosht na Badeshtiia Biograf', *Balgarska muzika*, xxxiv/8 (1983), 52–7

**R. Raicheva:** 'Kontzert za Strunen Orkestar ot Lazar Nikolov: Fakturinii i Muzikalno-Protseusualni Osobenosti', *Balgarska muzika*, xxxvii/10 (1985), 12–20

ANN LEYY, GREGORY MYERS

## Nikolovski, Vlastimir

(b Prilep, 20 Dec 1925). Macedonian composer. He studied at the Skopje Music School, at the Leningrad Conservatory with Evlahov (composition, 1947–8) and at the Belgrade Academy of Music, where he graduated from Živković's composition class in 1955. He then worked in Skopje as a music teacher, manager of the opera, a music journalist for Radio Skopje, professor at the pedagogical academy and, from 1966, professor and dean at the University of Skopje School of Music. He became a member of the Macedonian Academy of Sciences and Arts in 1972. After an early romantic period based on folk music, he went on to refine and modernize his style, though without losing contact with Macedonian folklore. The essential features of his work are a use of ancient modes, the derivation of melody from speech intonation and a rich deployment of asymmetrical rhythms. Later pieces are abundantly polyrhythmic and polytonal.

## WORKS

(selective list)

Orch: In modo antico, op.8, 1957; Sym. no.2, op.30, 1968

Vocal: Po putevima [On the Roads], op.12, lv, orch, 1960; Serdarot [Commander] (cant.), op.20, 1963; Klimentu (orat), op.29, 1966; Sinfonia barbara, op.31, ballet, solo vv, chorus, orch, 1968; Antiliturgy, op.35, solo vv, chorus, orch, 1973; choral cycles, pf and chbr pieces

Principal publishers: Društvo na Kompozitorite ma Makedonija, Muzika, Peters, Savez Kompozitora Jugoslavije

STANA DURIC-KLAJN/DIMITRIJE BUZAROVSKI

## Nikol'skaya, Irina Il'inichna

(b Ukhta, Komi, 27 Dec 1943). Russian musicologist. After studying at the Gnesin Music Teachers' Training College and the musicology institute at Warsaw University (with Lissa), she graduated from Gnesin in 1973. She completed her postgraduate studies at the Moscow State Institute of Art Studies, where she was appointed directing academic officer in 1976. She took the doctorate in 1992. She has received the Asaf'yev Prize for musicology, the medal of the Polish Union of Composers for her 'outstanding contribution towards the study of Polish music' (1989), and the 'Ordre du Mérite Culturel' (1981). Her main areas of interest are 19th- and 20th-century Polish music and 20th-century Russian instrumental music. Her work is particularly concerned with questions of musical style in contemporary Russian music, such as symphonies composed during the 1970s and 80s and the works of Gubaidulina, Ustvol'skaya and Weinberg.

### WRITINGS

- 'Profil dynamiczny w polskiej muzyce współczesnej na tle tradycji romantycznej' [A dynamic profile in Polish music against the background of the romantic tradition], *Muzyka*, xxiv/3 (1979), 3–20 [with Eng. summary]
- ed., with Yu. Kreynina:** *K. Shimanovskiy: vospominaniya, stat'i, publikatsii* [Szymanowski: reminiscences, articles, publications] (Moscow, 1984)
- 'Dramaturgie und Form bei F. Chopin und die polnische Musik des 20. Jahrhunderts', *Chopin a romantyzm: Warsaw 1986*, 233–45
- 'Karol Shimanovskiy' [Karol Szymanowski], *Muzika XX veka: ocherki* [The music of the 20th century: essays], ii/5, ed. M. Aranovsky and D. Zhitomirsky (Moscow, 1987), 111–47
- 'O ewolucji twórczości instrumentalnej K. Pendereckiego' [The evolution of Penderecki's instrumental work], *Muzyka*, xxxii/1 (1987), 31–53 [with Eng. summary]
- Ot Shimanovskogo do Lutoslavskogo i Penderetskogo: ocherki razvitiya simfonicheskoy muziki v Pol'shye XX veka* [From Szymanowski to Lutosławski and Penderecki: essays on the development of symphonic music in 20th-century Poland] (Moscow, 1990)
- 'Wiederbelebung der Melodie: über einige Grundzüge thematischer Formung in W. Lutoslawskis Musik der achtziger Jahre', *Musiktexte*, no.48 (1991), 51–8

- Ot Shimanovskogo do Lyutoslavskogo i Penderetskogo* [from Szymanowski to Lutosławski and Penderecki] (diss., Moscow State Institute of Art Studies, 1992)
- 'Russkiy simfonizm 80-kh godov: nekotoriye itogi' [Russian symphonism of the 1980s: a few summary facts], *MAk* (1992), no.4, pp.39–46
- 'Symfonizm Witolda Lutosławskiego' [The symphonism of Witold Lutosławski], *Muzyka*, xxxvii (1992), 37–51 [with Eng. summary]
- 'Sofia Gubajdulinas symfoniska kompositioner underb åttioalert', *Melos*, li/2 (1992), 21–3
- 'Samiy lucheznarniy iz tvortsov (materiali o A.N. Skryabine iz domashnego arkhiva E.O. Gunsta)' [The most radiant of creators (materials on Skryabin from the domestic archive of E.O. Gunst)], *MAk* (1993), no.4, pp.168–75
- Conversations with Witold Lutosławski (1987–1992)* (Stockholm, 1994)
- 'Symfonie K. Meyera' [The symphony of Meyer], *K. Meyer: do i od kompozytora*, ed. Maciej Jabłonski (Poznań, 1994), 109–20
- Besedi Irini Nikol'skoy s Vitol'dom Lyutoslavskim: stat'i, vospominaniya* [Conversations between Irina Nikol'skaya and Witold Lutosławski: articles, reminiscences] (Moscow, 1995)
- 'Ob istinnikh tvortsakh i opasnosti kanonizatsii' [On true creators and the danger of canonization], *MAk* (1995), no.3, pp.38–41
- 'On some Symphonic Works in the 80s', *The Music of K. Penderecki: Poetics and Reception: Studies, Essays and Materials*, ed. M. Tomaszewski (Kraków, 1995), 45–53
- 'Postmodernizm w interpretacji Pawła Szymańskiego' [Postmodernism in the interpretation of Szymański], *Muzyka polska 1945–1995*, ed. K. Droba, T. Malecka and K. Sz wajger (Kraków, 1996), 297–307
- ed., with Yu. Khokhlov:** *Russko-nemetskiye muzikal'niye svyazi* [Russian-German musical contacts] (Moscow, 1996)
- 'Simfonicheskaya muzika Rossii' [The symphonic music of Russia], *Istoriya-muziki narodov SSSR*, vii/1, ed. G. Golovinsky and N. Shakhnazarova (Moscow, 1997), 83–128
- ed., with Yu. Kovalenko:** *Pol'skoye sovremennoye iskusstvo i literatura: ot simbolizma k avangardu* [Polish contemporary art and literature: from symbolism to the avant garde] (Moscow, 1998)

LYUDMILA KORABEL'NIKOVA

## Nikomachos.

See [Nicomachus of Gerasa](#).

## Nilsson, Anders (Göran)

(*b* Stockholm, 6 July 1954). Swedish composer. After beginning as a rock and jazz musician, he specialized in music at the Statens normalskola (1971–3) and at the Birkagården folk high school in Stockholm later in the 1970s, while also working as a theatre musician. He then studied privately with Eklund (1978–9) and later composition with Bucht, Ferneyhough and Sven-David Sandström at the Royal College of Music in Stockholm from 1979 to 1983. In 1986 he became a board member of the Swedish section of the ISCM.

His début as a composer was the condensed and polyphonically structured *Trois pièces pour grand orchestre*, likened by Bucht to 'the leap of a tiger'. The treatment of orchestral sound is subtle yet powerful. He has since then gradually relaxed the complexity of his music, giving it a more open and airy sound and indicating a more intuitive way of working (*Ariel*, Organ Concerto). His works from *Cadenze* onwards show a freer and more spontaneous expression, culminating in a synthesis of all these elements in the musical language of Symphony no.1. One of the most artistically mature of the younger Swedish generation of composers, he uses a tonal language that is basically traditional, reflective of Mahler's late Romanticism. It mirrors not only the cultural vision of Bartók or Berio, but also has an abstraction and concreteness belonging to a new age.

## WORKS

Orch: 3 pièces, 1980–83; Shawns, ob, str orch, tape, 1985; Ariel, ob, str orch, tape, 1985–6; Aurora, 11 str, 1987; Org Conc., 1987–8; Cadenze, chbr orch, 1989; Sinfonietta, 1992; Conc. grosso, sax qt, orch, 1995; Mind the Gap!, ov., 1997; Pf Conc., 1997; Sym. no.1, 1997; Titanics, ov., 1997; Mar Conc., 1998

Chbr: Spegeln (*Le miroir*), gui, 1980; Mountains (*La cathédrale du mont*), org, 1984; Résonance, org, 1984; Les cloches de la nuit: prélude, pf, 1987; Wedding Music Appendix: Air, org, 1989; 5 Orch Pieces: Suite, pf, 1990; Divertimento, fl, cl, str qt, pf, 1991; Partita, org, 1992; Krasch, sax qt, 6 perc, tape, 1993; Fanfare: intrada, org, 1996; Rounds, mar, 6 perc, 1996

Vocal: [3] Reflections (Nilsson), S, fl/a fl, cl, str qt, 1982; Aria (phonetic text), S, org, 1985–6; Elegische Fragmente (R.M. Rilke), solo cant., Mez, pf, live elecs/tape, 1991; Aus Duino (Rilke), Mez, chbr orch, pf, 1994; Lux aeterna, hymn, SATB, s sax, org, 1994

El-ac: Stonehenge, 1982; Hollow Man, 1987; Elegische Fragmente, 1991

## BIBLIOGRAPHY

**R. Jansson:** 'Anders Nilsson Reflections', *Lodet och spjutspetsen* (Stockholm, 1985), 160–72

**L. Reimers:** 'Anders Nilsson – polyfonisten', *Musikrevy*, xliii/2 (1988), 50–54

**A. Nilsson:** 'Detaljen samverkar med helheten', *Nutida musik*, xxxv/3 (1992), 31–4 [on Org Conc.]

ROLF HAGLUND

## Nilsson [Svennsson], (Märta) Birgit

(b Västra Karups, 17 May 1918). Swedish soprano. She studied at the Swedish Royal Academy of Music, Stockholm, where her teachers included Joseph Hislop. In 1946 she made her début at the Swedish Royal Opera, Stockholm, as Agathe (*Der Freischütz*), later singing Leonore, Lady Macbeth, the Marschallin, Sieglinde, Donna Anna, Venus, Senta, Aida, Tosca and Lisa (*The Queen of Spades*). In 1951 she sang Electra (*Idomeneo*) at Glyndebourne, creating a stir with her keen-edged, forthright singing. During the 1954–5 season she sang her first *Götterdämmerung* Brünnhilde and Salome at Stockholm and made her Munich début as Brünnhilde in the complete *Ring*. Also in 1954 she first appeared in Vienna and, as Elsa, began her long association with Bayreuth, returning (1957–70) as Isolde, Sieglinde and Brünnhilde. In particular, her interpretation of

Isolde in Wieland Wagner's 1966 production was of searing vocal and dramatic power. She first sang at Covent Garden in the 1957 *Ring*, returning as Isolde, Amelia (*Un ballo in maschera*, with the Swedish Royal Opera in 1960), Strauss's Electra, Turandot and Leonore. She made her American début at San Francisco in 1956, and she first sang at the Metropolitan in 1959 as Isolde. Her only new role in the 1970s was the Dyer's Wife (*Die Frau ohne Schatten*), which she sang at Stockholm in 1975.

Nilsson was generally considered the finest Wagnerian soprano of her day. Her voice was even throughout its range, pure in sound and perfect in intonation with a free ringing top; its size was phenomenal. Her dramatic abilities were considerable. Electra was possibly her finest achievement, although the sheer power and opulence of her voice, coupled with a certain coolness, made her an ideal Turandot. In both of these, as well as in Wagnerian roles, her phenomenal stamina was perfectly suited to the rigorous demands of the music. Her many recordings include Brünnhilde and Isolde, in both of which she was unrivalled, as well as the title roles in *Turandot* and *Elektra*; moreover, even her readings of the roles for which she was less renowned, such as Leonore, Aida and Tosca, have had few if any equals since. Her second recording of Isolde (1966, Bayreuth), and her Electra remain perhaps her most thrilling achievements.

## BIBLIOGRAPHY

GV (*G. Baldini*)

**W. Jefferies:** 'Birgit Nilsson', *Opera*, xi (1960), 607–12

**A. Natan:** 'Nilsson, Birgit', *Primadonna: Lob der Stimmen* (Basle, 1962)

**A. Blyth:** 'Birgit Nilsson', *Gramophone*, xlvii (1969–70), 1123

**B. Nilsson:** *Mina minnesbilder* (Stockholm, 1977; Eng. trans., 1981, as *My Memoirs in Pictures*)

**R. Christiansen:** *The Prima Donna* (London, 1984), 167–70

**J.B. Steane:** *Singers of the Century* (London, 1996), 131–40

HAROLD ROSENTHAL/ALAN BLYTH

## Nilsson, Bo

(*b* Skelleftehamn, 1 May 1937). Swedish composer. Though living in a small country town (Malmberget) and having had only elementary training from a local music teacher, together with some experience as a jazz pianist, he was able to achieve such skill in handling new techniques, teaching himself from the radio, that at the age of 18 one of his works (the *Zwei Stücke*) was presented in a West German Radio 'Musik der Zeit' concert. In 1957 his *Frequenzen* was performed at the ISCM Festival, and within a few years he had composed an imposing series of pieces that were played wherever avant-garde music was heard throughout Europe.

Nilsson's compositions of the late 1950s, though often indebted to Boulez in instrumentation and to Stockhausen in technique, show a number of features which have remained characteristic: the deployment of silvery percussion sounds as a backcloth for finely wrought vocal or flute (often alto flute) lines, a 'nervous' fluttering of tonal nuances, and a feeling for miniature, calculated forms. The same brilliant and percussive qualities of

sound pervade the group of increasingly expansive orchestral works from the *Szene* sequence (1960–61) through *Séance* (1963) to the *Litanei über das verlorene Schlagzeug* (1965). But in *Entrée* (1962) Nilsson returned to late Romanticism, and later in the 1960s he wrote film and television scores of a simple Swedish lyricism. *Nazm* (1973), his first large work after a considerable interval, presents a synthesis of prescribed formulae and free improvisation on a Turkish *maqām* motif for jazz group, solo voices, chorus and orchestra, all amplified. Similar in technique is the belated fourth *Szene* (1975). Nilsson is certainly one of the most enigmatic and highly gifted Swedish composers of post-war years.

## WORKS

(selective list)

2 Stücke, fl, b cl, pf, perc, 1956; Frequenzen, orch, 1957; 20 Gruppen, pic, ob, cl, 1958; Audiogramme, tape, 1958; Versuchungen, orch, ?1958; Ett blocks timme (Ö. Fahlström), cant., S, chbr orch, 1958–9; Stenogram, org, 1959; Brief an Gösta Oswald, cant. trilogy, 1959: Ein irrender Sohn, A, a fl, ens, Mädchentotenlieder, S, a fl, ens, Und die Zeiger seiner Augen wurden langsam zurückgedreht, A/S, orch; Szene I–III, chbr orch, 1960–61; Entrée, orch, tape, 1962

Séance [may be played as introduction to Brief an Gösta Oswald], orch, tape, 1963; La bran (I. Laaban), chorus, orch, 1964; Litanei über das verlorene Schlagzeug, orch, 1965; Revue, orch, 1967; Déjà-vu, wind qt, 1967; Attraktionen, str qt, 1968; Quartets, S, A, T, B, wind qt, perc qt, 1969; Déjà-entendu, wind qt, c1969; Exit, orch, 1970; Om kanalerna på Mars, Mez, T, 8 insts, 1970; Nazm (G. Ekelöf), reciter, solo vv, chorus, jazz group, orch, all amp, 1973; Tesbih, orch, 1973; Déjà-connu, wind qnt, 1973; Taqsim-Caprice-Maqam, ens, 1974; Szene IV, jazz sax, chorus, 1975; Fragments, mar, 5 Thai gongs, 1975; Flöten aus der Einsamkeit (B. Malmberg), S, 9 players, 1976; Déjà connu, déjà entendu, wind qnt, 1976; Madonna (Ekelöf), Mez, ens, 1977; Bass, tuba, perc, elec, 1978; Amatista per madre Tua Maria, brass qnt, 1980; Liebeslied (R.M. Rilke), Mez, orch, elec, 1980; Plexis, wind insts, perc, pf, 1980; Carte postale à Sten Frykberg, brass qnt, 1985

Choral pieces, songs, music for films and television

Principal publisher: Universal

## WRITINGS

‘Aktuella kompositionsproblem’, *Nutida musik*, i/2 (1957–8), 6–7

*Spaderboken* (Stockholm, 1966) [autobiography]

*Livet i en mössa* (Stockholm, 1984) [autobiography]

## BIBLIOGRAPHY

**G.M. Koenig:** ‘Bo Nilsson’, *Die Reihe*, vi (1958), 85–8; Eng. trans. in *Die Reihe*, iv (1960), 85–8

**F. Hähnel:** ‘Bo Nilsson och hans attityder’, *Nutida musik*, vi/9 (1962–3), 3–8; Ger. trans. in *Melos*, xxxi (1964), 176–82

**I. Laaban:** ‘Bo Nilssons Scener’, *Nutida musik*, xiii/1 (1964–5), 2–6



- M. Rying:** Interview, *Nutida musik*, xvi/3 (1972–3), 34–6
- H. Krellmann:** 'Unmögliches als Höchstmass des Möglichen: der vergessene Avantgardist Bo Nilsson', *Musica*, xxviii (1974), 329–32; rev., Swed. trans in *Nutida musik*, xxv/4 (1981–2), 33–5
- A. Nilsson:** 'Brev tur och retur den andra sidan: om Gösta Oswalds författarskap och Bo Nilssons *Brief an Gösta Oswald*', *Nutida musik*, xxx/3 (1980–7), 35–41
- G. Valkare:** *Det audiografiska fältet: om musikens förhållande till skriften och den unge Bo Nilssons strategier* (diss., U. of Göteborg, 1997)

HANS ÅSTRAND

## Nilsson, Christine [Kristina Törnerhjelm

(*b* Sjöabol, nr Växjö, 20 Aug 1843; *d* Stockholm, 22 Nov 1921). Swedish soprano. She studied with Franz Berwald in Stockholm, where she sang publicly from an early age, and then with P.F. Wartel, N.-J.-J. Masset and Enrico Delle Sedie in Paris. Her stage début was in 1864 as Violetta in *La traviata* at the Théâtre Lyrique, where she sang until 1867. She made her London début in 1864 at Her Majesty's Theatre as Violetta, also appearing as Marguerite in *Faust*. Although contracted to sing in the first performance of Bizet's *La jolie fille de Perth* at the Théâtre Lyrique, she transferred to the Opéra and sang Ophelia at the première of Thomas' *Hamlet* (1868) and Marguerite in the Opéra's first performance of *Faust* (1869) instead.

She made her Covent Garden début in 1869 in the title role of *Lucia di Lammermoor*, and during the season also sang in the first London performance of *Hamlet*. In 1870 she sang in Benedict's oratorio *The Legend of St Cecilia* for her benefit at the Paris Opéra, was London's first Mignon at Drury Lane and embarked on a tour of the USA managed by Maurice Strakosch. She sang in the first New York performance of *Mignon* at the Academy of Music (1871).

At Drury Lane Nilsson appeared in Mozart, Meyerbeer, Wagner and Verdi roles and took part in the first performance (sung in Italian) of Balfe's posthumous opera *The Talisman* (1874). At Her Majesty's Theatre she sang in the first London performance of Boito's *Mefistofele* (1880). She travelled extensively, visiting St Petersburg and Moscow several times between 1872 and 1875, and her Brussels début was on 3 April 1875, when she sang Ophelia at the Théâtre de la Monnaie. In 1877 she was heard in Vienna and in 1878 at the Court Theatre, Munich.

Returning to New York in 1883 for the opening season of the Metropolitan Opera House, she sang Marguerite in the inaugural performance of *Faust* (22 October) and the title role in the first local performance of Ponchielli's *La Gioconda* (20 December), and shortly afterwards she retired from the stage. Her voice, though not large, was pure and brilliant in timbre, immensely flexible and perfectly even in scale for two and a half octaves up to top E. Ophelia, Marguerite and Mignon were probably her finest roles, while an attractive appearance and a graceful stage personality were great assets in such parts as Violetta. Berwald wrote his opera *Drottningen av*

*Golconda* ('The Queen of Golconda') for her, but it was not performed until many years after her death.

## BIBLIOGRAPHY

**J.H. Mapleson:** *The Mapleson Memoirs* (London, 1888); ed. H. Rosenthal (London, 1966)

**T. Norlind:** *Kristina Nilsson* (Stockholm, 1923)

**H. Headland:** *Christine Nilsson: the Songbird of the North* (Rock Island, IL, 1943)

**M. Leche-Löfgren:** *Kristina Nilsson* (Stockholm, 1944)

**H. Rosenthal:** *Two Centuries of Opera at Covent Garden* (London, 1958)

ELIZABETH FORBES

## Nilsson, Torsten

(b Höör, 21 Jan 1920). Swedish composer, church musician and teacher. After attending the Stockholm Musikhögskolan (1938–43) he took appointments as organist in Köping (1943–53) and at St Maria, Helsingborg (1953–62). He studied the organ and composition with Heiller in Vienna (1961–3), and in 1962 he was appointed precentor and choirmaster to the Oscar Parish, Stockholm. From 1965 to 1970 he taught choral liturgy at Uppsala University and at the Stockholm Theological Institute; he joined the staff of the Stockholm training college for music teachers in 1967 as a theory teacher. As a practising musician and composer he has brought new life to Swedish church music by attempting to break down the barriers between sacred and secular music. His compositions are often forceful and dramatically intense, with improvisation an essential ingredient. In the church operas his work has been pioneering.

## WORKS

(selective list)

Principal publishers: Bärenreiter, Nordiska, Suecia

### dramatic

Dantesvit (church op, B.V. Wall), op.25, 1968

Jag skriver till dig från ett fjärran land [I am writing to you from a distant land] (N. Hikmet, H. Michaux, J. Prévert), S, male chorus, commedia dell'arte troupe, op.33, 2 pf, 1970

Skapelse [Creation] (church op, Wall), op.34, 1970

Cedezz (music theatre, B. Persson), op.43, S, 2 fl, ocarina, 2 pf, hp, 1970

Ljuset är en seger [The Light is a Victory] (dramatic orat, Wall), op.56, 1972–3

Den sista natten [The Last Night] (dramatic orat, Wall), op.58, 1973

Malin (Historiens portar öppnar sig) (op, 4, Z. Polaskova), S, spkr, dance, SATB, wind, ancient insts, 1987

### choral and vocal

Choral: Canticula pia I–V, op.6, children's/youths' vv, 1958; TeD, op.10, chorus, children's vv, wind, hp, timp, 2 org, 1959; Communio-music, op.11, chorus, org,

1960; Ordinarium missae, op.13, 1963; Ur jordens natt [Out of Earthly Night], op.22, solo vv, chorus, org, 1968; Skizein (S. Hagliden), op.29 no.1, 1969; Caresser (P. Neruda), op.30, Bar, chorus, fl, 2 pf, hp, str, 1970; Vem skall frälsa mig [Who will save me], op.39, chorus, fl, crumhorn, org, str, 1970; Herren är min herde, op.45, chorus, chbr orch, 1971; Non est Deus? (Bible), chbr orat, op.53, S, A, T, B, chorus, wind, perc, orgs, tape, 1972; Baltassar, op.54, A, T, B, chorus, org, 1972; Jag bär en källa i mitt bröst (P. Lagerkvist), op.55 no.1, male vv, 1972; Busy (A.A. Milne), op.64 no.1, mixed/female vv, 1974; Vigilate, op.72, solo vv, 3 choirs, orch, org, 1976; Återkomst [Return] (O. Hartman), op.77, S, Bar, recit, SATB, orch, 1978; Mästaren (Hartman), op.83, SATB, 1978; Caresser II (Neruda), op.88, Bar, rect, SATB, pf, 1979; Replik till Varèse (Skizein V), op.91, recit, SATB, 1980; 3 Gedichte (J. Weinheber, N. Sachs, R.M. Rilke), op.92, SATB, fl, vn, perc, pf, 1980; Corde natus ex parentis (Prudentius), op.108, S, female choir, org, 1985; I vätebombens skugga [In the Shadow of the H-Bomb] (A. Lundkvist), op.109, recit, S, B, SATB, 1984–8; 2 madrigaler i romantisk still (W. von der Vogelweide), S, male chorus/SATB, 1985; TeD, op.113, Mez, SATB, female/children's choir, 1986; Ave Maria, motet, op.125a, SATB, org, 1989; Du omsluter mig (Bible), op.132, S, Bar, SATB, 1992; c65 evangelietotter

Solo vocal: Psalm xxiii, op.4, T, fl, hp, org, 1950; Consolamini, consolamini, popule meus, op.16, lv, org, 1965; Ängestens och rädslans hymner [Hymns of Agony and Fear] (Persson), op.20, A, pf, perc, 6 org pipes, 1967; Epiphania, op.23, T, 3 perc, org, 1968; Ecce venit cum nubibus, op.35, S, org, 1970; Ett underligt djur [A Curious Animal] (Hikmet), op.38, lv, gui, 1970; De sjuka sångerna [The Sick Songs] (Hagliden), op.48, B, pf, 1971; Konstatanda (Hagliden), op.57 no.1, 2 S, A, 1972; Gammal-Eros (Hagliden), op.60, Mez, pf, 1973; Tusen ting (A. Nyman, E. Diktonius, E. Lindqvist), op.61, Mez, pf, 1973–4; Vidare (B. Setterlind), op.62, Mez, pf, 1973–4; Djuren, människan, naturen (Diktonius, E. Södergran, I. Tell, Lagerkvist, H. Gullberg, Södergran), 1v, 1975; Duolo II (Hagliden), op.78, 2 S, A, tape, 1978; Canticum victoriae iustorum (Acts xv.2–4), op.79, S, chbr ens, 1978; 5 dikter (A. Smith), op.85, S, jazz big band, 1979; There goes ... (Swed. ps), op.90, S, ob, org, 1980; Praise to the Lord the Creator (Pss cxlvi, cxlvii), op.127, S, org, perc, 1989–90; other songs, 1v, pf

### instrumental

Orch: Suite, op.1, str orch, 1942; Conc., op.3, org, 7 ww, 1950, rev. 1963; Pf Conc. no.1, op.63, str, 1974–7; Steget över tröskeln, conc., op.67, pf, wind, perc, 1975; Trbn Conc., op.80, str, 1978; Lyrisk svit, op.103, str, 1983, rev. 1987; Fanfare, op.123, 2 bronze lur, sym. wind orch, 1989

Chbr: 2 Pieces, op.18, 4 tpt, 4 trbn, 1965; Skizein, op.29: no.2, org, no.3, str qt, no.4, tape, and others, 1969; Verwerfungen, op.40, org, perc, 1970; Bergerette, op.47, 2 fl, org, hpd, 1972; Concertino, op.81, trbn, org, 1978; Concertino, op.93, a trbn, org, 1981–5; Concertinos I–II, op.105a–b, bronze lur, brass qnt, 1983; Sommarlek [Summer Game], op.112, 2 fl, 1986; Epiphania IV, op.114, org, loudspkr, 1986; Rondo Sueziae, op.116, a trbn, pf, 1987; Revelations, org, pf, 1988; Fornklang 1–3, op.117, 2 bronze lur, 1987–8; Concertino III, op.105c, bronze lur, brass qnt, 1989; Barrage, marche surréaliste, op.128, 4 trbn, 1990; Musica, op.133, 2 bronze lur, 1992; Canti di ragazza, op.134, fl, digital hpd, 1992–4

Solo: 7 improvisationes, op.27, org, 1964–8; 5 Meditations, op.26, pf, 1968; Epiphania III, op.27b, org, 1974; Präludium, Invokation und Epilog, org, 1974; Orgel-Symphonie: monumentum per Otto Olsson, op.65, org, 1975; Monika, suite, op.68, pf, 1975; Die Schäferin, op.74, fl, 1976–7; Come da lontano, op.75, perc, 1977; Sonata à Songes, op.73, pf, 1977; Asteroiden, op.84, org, 1979; Variations on 'Veni creator spiritus', op.87, org, 1979; Satire, op.89, org, 1980; Kleine Messe,

op.96, org, 1981; Miniaturer, op.97, Baroque org, 1982; Om en resa [About a voyage], op.102, pf, 1983; Suite, op.106, hpd, 1983; Tempus destruendi et tempus aedificandi, op.120, org, 1983; Suite, op.121, pf, 1988; Three D (Duolo, Disperato, Devoto), op.122, org, 1991; 3 fantasier, op.131, 1992 [cadenza for J.A. Benda: Conc., f]

## BIBLIOGRAPHY

- P.-E. Styf:** 'Torsten Nilssons nyaste evangelietetter', *Kyrkosångsförbundet*, xxxix (1963), 126
- B. Berling:** 'Torsten Nilsson, kämpaglad kyrkomusiker', *Nutida musik*, xi/1–2 (1967–8), 46–51
- U.-B. Edberg:** 'Talande glasmålningar' [Speaking stained glass], *Nutida musik*, xvi/3 (1972–3), 22–5
- L. Reimers:** 'Ledmotiv i Torsten Nilssons musikaliska bukskap', *Musikrevy*, xlii (1987), 228–33
- G. Petersén:** 'Tonsättaren Torsten Nilsson ger aldrig upp', *Operan* (1991–2), no.1, pp.9–11

ROLF HAGLUND

## Nimbus.

British record company. Founded in 1971, it achieved early success mastering high-quality LP records, and in 1982 became the first British company to manufacture CDs. Its unsuccessful financial involvement with Robert Maxwell in the late 1980s led to the stripping of the manufacturing plants in Britain and America, and later to the inauguration of Nimbus Technology and Engineering (NTE) to design and construct CD mastering equipment. In the 1990s NTE became one of the developers of the DVD.

Nimbus's early recordings of Vlado Perlemuter, Shura Cherkassky, Bernard Roberts and the Chilingirian Quartet helped consolidate its reputation. A discernible 'Nimbus sound' stems from the use of single microphone technique, 'Ambisonic' surround sound recording and spacious acoustics. To this end the company built its own studio in Monmouth, South Wales, where piano, chamber and some orchestral music is recorded. Its major recordings include Perlemuter's complete Ravel piano works (1973), Roberts's complete Beethoven sonatas (1978–9, and on CD, 1982–5), the first cycles of Beethoven and Schubert symphonies on period instruments (by the Hanover Band, 1982–90) and ongoing series of Bach organ music (by Kevin Bowyer, 1992–) and Haydn symphonies (by the Austro-Hungarian Haydn Orchestra, 1988–). A world music series was inaugurated in 1987, and the 'Prima Voce' series of transfers from 78 r.p.m. discs in 1989. Among the company's other artists in the 1990s were the clarinettist Karl Leister, the violinist Daniel Hope, the pianists John Lill, Mark Anderson and Martin Jones, the composer George Benjamin, the Vienna Piano Trio, the Brandis and Artis Quartets of the Berlin Philharmonic Octet and the BBC National Orchestra of Wales.

DAVID A. THREASHER

# Nimo, Koo [Amponsah, Daniel Kwabena; Boah-Amponsem, Kwabena; Ko Nimo, Konimo]

(b Ofoase, Asante District, Gold Coast, 3 Oct 1934). Ghanaian musician. He moved to the Asante court in Kumasi when his sister married into the royal family in 1941. He attended Adisadel College in Cape Coast, and in 1954 moved to Accra to study medical technology and play guitar in a highlife group, I.E.'s Band. Returning to Kumasi in 1955, he performed on GBC radio where he was assigned his stage name, began songwriting and married. In 1962–5 he studied biochemistry and music in England. His début recordings as 'Koo Nimo' were released in 1966. His songs are typically scored for male vocals, one or two acoustic guitars, bass *mbira* and struck idiophone. His songs in highlife style, such as *Aburokyiri Abrabo* ('Overseas Life') display Western-influenced harmony and guitar styling, whereas songs in indigenous forms such as *odonson* and *kurunku* are more traditional. His thumb-and-forefinger guitar-picking style has been referred to as palm wine guitar. A storyteller in song, his Asante-Twi lyrics comprise traditional proverbs. Themes include village life, marital problems, Asante history, philosophical reflection and modern life. He has toured the USA, the UK, Australia and the Caribbean. He is the subject of several films and the recipient of numerous awards including the Grand Medal for lifetime service to Ghana in 1997.

## BIBLIOGRAPHY

and other resources

**J. Collins:** 'Konimo: a Ghanaian Folk Guitarist', *Musicmakers of West Africa* (Washington DC, 1985), 93–100

**J. Latham, ed.:** *Ashanti Ballads* (Glasgow, 1988) [lyrics and stories by Koo Nimo]

**A.L. Kaye:** *Koo Nimo and his Circle: a Ghanaian Musician in Ethnomusicological Perspective* (diss., Columbia U., 1992)

**C. Owusu-Sarpong:** 'Entretien avec Kwabena Boah-Amponsem', *Le Griot*, iii/2 (1995), 15–19

## recordings

*Crossing Over*, videotape, dir. C. Laird and W. Bampoe-Addo, UNESCO (Trinidad and Ghana, 1988)

*Osabarima*, perf. Koo Nimo, Adasa Records ADCD 102 (1990)

ANDREW L. KAYE

# Nimrī, Tawfiq al-

(b Husn, near Irbid, 1922). Jordanian traditional composer and singer. After the sudden death of his father he was brought up by his grandfather, a poet-singer and *rabāba* player who regularly took his grandson to church to pray; there al-Nimrī began to learn religious chants. At an early age he sang at wedding celebrations, and subsequently developed his interest in music by studying the *ūd* with Alfred Samāwī in Husn. After the establishment of the broadcasting station in Jerusalem in 1936, al-Nimrī performed many of his songs for broadcasts. Like most Jordanian musicians of his time, he had a trade other than music; he worked as a watch-repairer while pursuing his interest in singing and composition. He studied music theory in Jerusalem with Yūsuf Batrūnī. He also took lessons with Muhammad Mahfūz in Damascus. In 1949 he joined the Ramallah broadcasting service; in 1959 he was appointed director of the music section of the newly established radio station in Amman and in 1963 became the administrator of the same section. He still held this position in 1999 and received the Independence Badge of Honour for his long service and dedication.

His first recorded song, *Qalbī yihwāhā* ('My heart loves her'), brought him fame in Jordan and the neighbouring countries. He wrote more than 500 songs, most of which he performed himself; he composed the texts for many of his songs in the manner of a traditional poet-singer. His style is folkloric; the words of his songs are in an east Jordanian dialect, while the tunes are Jordanian folksongs or melodies composed in a similar style. His compositions in the idiom of art music were less successful. He played an important part in the spread of Jordanian traditional song throughout the Arab world, participating in many national and international conferences and festivals.

ABDEL-HAMID HAMAM

## Nimsgern, Siegmund

(b St Wendel, Saarland, 14 Jan 1940). German bass-baritone. He studied with Sibylle Fuchs in Saarbrücken, where he made his début in 1967 as Lionel in Tchaikovsky's *The Maid of Orléans* and sang in Enescu's *Oedipe* (1971). In 1972 he was engaged at the Deutsche Oper am Rhein, and the following year made his début at Covent Garden as Amfortas. He sang Telramund at the 1976 Salzburg Easter Festival and made his Metropolitan début in 1978 as Pizarro, returning in 1981 as John the Baptist (*Salome*). His repertory also included Don Giovanni, William Tell, Caspar, Macbeth, Boccanegra, Amonasro, Iago, Escamillo and Scarpia, which he first sang in Chicago (1982). His malignant Pizarro was a particularly vivid interpretation, as can be heard on his recording with Masur. He excelled in Strauss (Barak, Kunrad in *Feuersnot*, Mandryka and Altair in *Die ägyptische Helena*), while his Wagner roles included Gunther, Alberich, Klingsor (both of which he recorded), Kurwenal, the Dutchman and Wotan, which he sang at Bayreuth (1983–5). His voice was keenly focussed and finely projected, while his scrupulous musicianship made him a noted interpreter of such 20th-century roles as Bartók's Bluebeard (of which he made a commanding recording with Boulez) and Prokofiev's Ruprecht (*The Fiery Angel*). Nimsgern's evenness of production and firm legato were also admired in

the concert repertory, especially in Bach, and he made recordings of the *Christmas Oratorio*, the *St Matthew Passion* and several cantatas.

ELIZABETH FORBES

## Nin (y Castellanos), Joaquín

(*b* Havana, 29 Sept 1879; *d* Havana, 24 Oct 1949). Cuban pianist and composer, father of composer Joaquín Nin-Culmell and writer Anaïs Nin. He made his début as a pianist in Barcelona at the age of 12 and began touring in 1901. He frequently returned to Spain, where he performed in the Modernist festivals at Sitges between 1902 and 1905. At his Paris début in 1904, he presented works by Chambonnières, Couperin and Rameau, a repertory he was among the first to perform. He later edited two volumes of 18th-century keyboard music by Spanish composers Antonio Soler, Alberto Freixanet and Mateo Pérez de Albéniz (Paris, 1925–8). A participant in one of the 20th century's earliest performance practice debates, he challenged Landowska's advocacy of the harpsichord. Relatively late in his career he turned to composing, evincing a strong interest in popular Spanish materials. He taught at the New University of Brussels and the Schola Cantorum, Paris. His awards include the Cross of Isabel the Catholic (Spain, 1928) and induction into the Légion d'Honneur (France, 1929). In 1930 he became a corresponding member of the Royal Academia de S Fernando. He spent his last decade in Havana.

### WORKS

(selective list)

Vocal: 20 cantos populares españoles, 1v, pf (1923); Chant élégiaque, 1v, pf (1929); 10 noëls espagnols, 1v, pf (1932); Le chant du veilleur, 1v, vn, pf (1937)

Chbr (vn, pf): Au jardin de Lindaraja (1927); 5 comentarios (1929)

Pf: Cadena de vales (1919); Danza ibérica (1926); Mensaje a Claudio Debussy (1929); '1830' variaciones (1930); Canto de cuna para los huérfanos de España (1939)

Edns: 16 sonates anciennes d'auteurs espagnols, pf (Paris, 1925); 7 chansons picaresques espagnoles anciennes, 1v, pf (Paris, 1926); 7 chants lyriques espagnoles anciennes, 1v, pf (Paris, 1926); 17 sonates et pièces anciennes d'auteurs espagnols, pf (Paris, 1928); 10 pièces de José Herrando, vn, pf (Paris, 1937)

Principal publisher: Eschig

CAROL A. HESS

## Nin-Culmell, Joaquín (María)

(*b* Berlin, 5 Sept 1908). American composer and pianist of Cuban descent. Son of Joaquín Nin and singer Rosa Culmell, he began his musical studies in Barcelona with Granados student Conchita Badia and later studied at the Schola Cantorum and the Paris Conservatoire, where his teachers included Dukas. Cortot and Viñes were among his piano teachers. During the summers of 1930, 1932 and 1934 Nin-Culmell studied with de Falla

and in 1936 gave the first performance of de Falla's *Pour le tombeau de Paul Dukas*. In 1939 he moved to the USA, where he continued to give premières of works by Spanish composers. His teaching appointments have included positions at Williams College (1940–50) and the University of California, Berkeley (1950–74). In 1962 he was named a corresponding member of the Real Academia de S Fernando.

Nin-Culmell strives in his works to capture the spirit, rather than the letter, of Spanish folk music, often changing the rhythm, mode or melodic contour of traditional melodies. A number of his works, including the ballet *El burlador de Sevilla* and the opera *La Celestina*, draw upon Spanish literature.

## WORKS

Stage: Yerma (incid music, F.G. Lorca), 1956; El burlador de Sevilla (ballet, T. de Molina), 1957–65; La Celestina (op, F. de Rojas), 1965–85; Le rêve de Cyrano (ballet), 1978

Vocal: 2 Poems (J. Manrique), 1v, str qt, 1934–6; 3 Poems (G. Vicente), 1950; 3 Traditional Cuban Songs, chorus, 1952; 2 Spanish Christmas Villancicos, chorus, 1956–7; 24 Popular Songs of Catalonia, 1v, pf, 1957–61; 4 Popular Songs of Andalusia, 1v, pf, 1959–61; 4 Popular Songs of Catalonia, 1v, pf, 1959–61; 4 Popular Songs of Salamanca, 1v, pf, 1959–61; Cantata (J. Pradas), 1v, str orch, hp, clvd, 1965; Dedication Mass for St Mary's Cathedral, San Francisco, chorus, org, 1965–6; 5 Traditional Spanish Songs, 1v, pf, 1971; 6 Popular Sephardic Songs, 1v, pf, 1982; Afro-Cuban Lullaby, 1v, pf, 1985–90; ¡10 de octubre!, chorus, brass (J. Martí), 1985–90; 2 Songs (Martí), 1v, pf, 1985–90; Ragpicker's Song (A. Nin), chorus, pf, 1988; Canciones de la Barraca, 1v, pf, 1997–8; Te Deum, chorus, org, cymbals, 1999

Inst: 3 Impressions, pf, 1929; Sonata breve, pf, 1932; Homenaje a Falla, orch, 1933; Pf Qnt, 1934–6; 3 Homenajes, pf, 1941–90; 6 Variations on a Theme of Luis Milán, gui, 1945; Pf Conc., 1946; 2 Cuban Dances of Ignacio Cervantes, gui, 1947; Tonadas, 4 vols., pf, 1956–61; Diferencias, orch, 1962; Vc Conc., 1962–3 [after A. Viola]; Alejandro y Luis, pf, 1983; 12 Cuban Dances, pf, 1985; 6 Variations on a Theme of Bach, org, 1987; Sym. of the Mysteries, org, 1994; La Matilde y El Emilio, gui

Principal publishers: Eschig, Broude, Belwin-Mills, Boileau, Sacred

## BIBLIOGRAPHY

**G. Chase:** *The Music of Spain* (New York, 2/1959)

**A. Woehl:** 'Nin-Culmell: "España me persigui"', *Clavier*, xxvi/1 (1987), 20–27

CAROL A. HESS

## Nineteenth.

See under *Organ stop*.

## Nini, Alessandro



(*b* Fano, nr Pesaro, 1 Nov 1805; *d* Bergamo, 27 Dec 1880). Italian composer and teacher. His first teacher was Ripini, *maestro di cappella* of his native town. He was appointed *maestro di cappella* and organist at Montenovo, near Ancona, in 1826 and the following year at Ancona itself. In 1827 he entered the Liceo Musicale in Bologna, where he studied with Luigi Palmerini and Benedetto Donelli. At the end of 1830 he accepted the post of director of the school of singing at St Petersburg, where he stayed until 1837. He then returned to Italy and staged his first opera *Ida della Torre* (Venice, 1837), followed by another six, which were given at the leading houses in northern Italy. His most popular work was his second opera, *La marescialla d'Ancre* (1839, Padua). His only failure was *Odalisa* (1842, Milan); none of the operas, however, achieved lasting success, and in the 1840s Nini turned his attention to sacred music. In 1843 he was appointed *maestro di cappella* at Novara Cathedral and in 1847 moved to Bergamo, where he remained for the rest of his life. There he directed the *cappella* of S Maria Maggiore and the Istituto Musicale, retiring in 1877. He was an excellent contrapuntist and composer of church music, and as such was greatly appreciated by Rossini. His dramatic works, though well written and estimable, do not stand out from those of other minor composers of the time. He also wrote chamber music, cantatas and symphonies.

## WORKS

### operas

*Ida della Torre* (dramma tragico, 2, C. Beltrame), Venice, S Benedetto, 11 Nov 1837, vs (Milan, 1838/R1985: 10G, xxvii), *I-Mr\**

*La marescialla d'Ancre* (tragedia lirica, 2, G. Prati, after A. de Vigny), Padua, Nuovo, 23 July 1839, vs (Milan, 1839), *Mr\**; rev. for Milan, Cannobiana, autograph *Mr*

*Cristina di Svezia* (tragedia lirica, 3, G. Sacchèro and S. Cammarano), Genoa, Carlo Felice, 6 June 1840, vs (Milan, ?1840), *Mr\**

*Margherita d'Yorck* (tragedia lirica, 3, Sacchèro), Venice, Fenice, 21 March 1841, vs (Milan, 1841)

*Odalisa* (dramma lirico, 2, Sacchèro), Milan, Scala, 19 Feb 1842, *Mr\**

*Virginia* (melodramma, 3, D. Bancalari), Genoa, Carlo Felice, 21 Feb 1843 (Milan, ?1843), *Mr\**

*Il corsaro* (dramma lirico, 4, Sacchèro), Turin, Carignano, 25 Sept 1847

### vocal

Sacred choral: Miserere, vv, orch; Messa da Gloria; Requiem; Psalms; TeD, 8vv, orch; Lamentations; Bs Vespers; other works

Songs, incl. *Se del fiore amor d'aprile*, ballata scandinava; *Il bacio d'amore*, romanza; *Mezzanotte*, canzone; *Assioma d'amore*, arietta; *La preghiera*, arietta; all pubd (Milan, before 1855)

## BIBLIOGRAPHY

*FétisB*

**A. Cametti:** 'Les rossiniens d'Italie', *EMDC*, I/ii (1921), 861–81

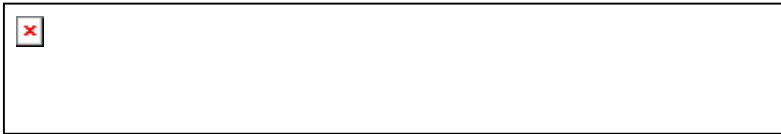
**M. Girardi:** 'I compositori della Messa per Rossini', *Messa per Rossini: la storia, il testo, la musica*, ed. M. Girardi and P. Petrobelli (Parma, 1988), 151–60

GIOVANNI CARLI BALLOLA/R

# Ninna [nanna, ninna-nanna, nonna, nonna pastorale, nonna in pastorale]

(It.: 'lullaby').

A category of vocal Christmas [Pastoral](#), comprising lullabies to the child Christ, cultivated in Italy at least from the 17th century. The term may in this sense be synonymous with 'pastoral'. A 'Nenia [sic] al bambino Giesù' in the *Pastorali concerti al presepe* of Francesco Fiamengo (Venice, 1637) seems to be the earliest example of the category. A 'Canzonetta spirituale sopra alla nanna' entitled *Hor ch'è tempo di dormire* appears in Tarquinio Merula's *Curtio precipitato* (1638); the basso continuo of its first section consists exclusively of the two-note motif shown in [ex.1](#), a motif which resembles that found in Schütz's Christmas History ([Pastoral](#), ex.4). Manuscripts in Naples (at *I-Nf* and elsewhere) include *ninne* from the 1670s, exhibiting pastoral characteristics, by Cristoforo Caresana, and 18th- and 19th-century *ninne* by a number of composers, including Durante and Paisiello. Weinmann has described a *Pastorale ossia ninna nanna* by Cimarosa (from Naples and now at *D-Rp*), which he implausibly claimed as a model for F.X. Gruber's *Stille Nacht*. The tradition has yet to be studied.



## BIBLIOGRAPHY

**K. Weinmann:** 'Ein Vorläufer von "Stille Nacht, heilige Nacht": zum 100. Geburtstag des Weihnachtliedes', *ZMw*, i (1918–19), 130–37

GEOFFREY CHEW

# Ninot le Petit [Jo. le Petit, Nynot]

(fl c1500). ?French composer. His identity is subject to dispute, partly because Ninot is a diminutive of Jean/Giovanni, the most common name of the time, and because 'le petit' is unlikely to be a family name.

That the motets *In illo tempore*, *Psallite Noe* and *Si oblitus fuero* appear in the Vatican manuscript C.S.42 with ascriptions to 'Jo. le Petit' (and as a group in *I-Fn* II.I.232, ascribed 'Ninot') has encouraged identification with the singer Johannes Baltazar alias Petit, who was in the papal chapel from 1488 until shortly before his death, reported by the chapter of Narbonne (where he held a prebend) on 17 May 1502. A letter in French, addressed to Giovanni de' Medici and dated 17 February (almost certainly 1493), is also signed 'J. Petit alias Baltazar'. Further details are in Hudson's edition.

But the mention of 'Nynot' among the eloquent composers listed in the *secunda pars* of Moulu's motet *Mater floreat* suggests that he was still alive well after 1502 and implies that he was associated with the French royal chapel. None of his music is known from sources before about 1495; and

most of it is in a style that suggests composition in the years 1500–1520. Litterick (following Lesure's earlier proposal) therefore argued that he is far more likely to be the Jean Lepetit who was *maître de la psallete* at Langres Cathedral in 1506–10, thereafter canon until 1529. The appearance of Ninot's mass in the Casale Monferrato choirbooks alongside works of Brubier and Hottinet Barra, who preceded and followed Lepetit as *maître* at Langres, may well support this identification; the mass, which is far more compact in style than his other music, may be one of his latest works.

Ninot's motets show the structural and harmonic clarity typical of longer motets by composers of the French royal chapel at the beginning of the 16th century, and include contrasting triple sections. They closely resemble the works of Févin in some respects (such as the long, unimitated duos), in others (such as rhythmic variety) those of Mouton; the refrain form of *Psallite Noe* appears to be specifically modelled on Mouton's *Sancti Dei omnes. Planxit autem David*, the source for whose ascription to Ninot seems more authoritative than those that ascribe it to Josquin, is so different in form, counterpoint and melodic and harmonic style that it is much more likely to be by Josquin (despite dissimilarities with his style as well).

Of Ninot's four-voice chansons, 13 appear together as a group in the manuscript *I-Fc Basevi 2442*. These are extended and light-hearted works, contrasting imitation with homophonic sections, often with sharp changes of pace, and built on texts evidently cobbled together from other material, mainly of a popular nature. Whether they were composed before 1500 or over the next two decades, they still mark Ninot as the leading composer of that genre. Only *Mon seel plaisir* follows a *forme fixe*: it appears in earlier sources and is more traditional in style. So is *Si bibero*, which evidently makes humorous reference to a group of works with similar titles by various older composers: *Si dederò* (Agricola), *Si ascenderò* (Craen), *Si dormiero* (?La Rue) and so on. The two extremely compact canonic chansons fit into a tradition that dates back to the 1470s.

## WORKS

for 4 voices unless otherwise stated

Edition: *Ninot le Petit: Collected Works*, ed. B. Hudson, CMM, lxxxvii (1979) [H]

### sacred

Missa [sine nomine] (unique to *I-CMac L(B)*)

In illo tempore: Assumpsit Jesus; O bone Jesu (unique to 15052); Psallite Noe, Judei credite; Si oblitus fuero tui (also attrib. Obrecht)

### secular

Works lacking bassus are unique to *I-Fc Basevi 2442*, of which one partbook is lost

En chevauchant pres d'ung molin (lacking B); En l'ombre d'ung aubepin; En revenant de Noyon (lacking B); Et la la la, faitez luy bonne chiere; Et levez vo gambe, Jennette (lacking B); Et levez vous hau, Guillemette; Gentilz gallans aventureulx; Helas helas helas (no more text); Hellas, hellas, qui me confortera?

(lacking B); Je mi levay l'autre nuytee (lacking B; also in *CT95-6/F-Pn* n.a.fr.1817); L'ort villain jaloux (canon 4 in 2 at 4th); Mon amy m'avoit promis; Mon seul plaisir (quodlibet ballade; also ascribed to Josquin); N'as tu point mis ton hauls bonnet; Nostre chamberiere si malade elle est; Pourtant si mon amy (canon 4 in 2 at 4th; unique to *S-Uu* 76a; not in H); Si bibero crathere pleno, 3vv (unique to *I-Fc* Basevi 2439)

### doubtful works

Missa 'Miserere mei Deus', Svv, attrib. 'Johannes Parvus' (almost certainly the papal music copyist, fl 1535–80) in *I-Rvat* C.S.39; not in H

Gratia plena ipsa, attrib. 'Nino le petit' in B index of *A-Wn* Mus.15941, 'Mouton' in T index

Planxit autem David, attrib. 'Ninot Lepetit' in *I-Fn* II.I.232 but in several other sources to Josquin; not in H

C'est done par moy, 3vv, attrib. 'Ninon le Petit' in *GB-Lbl* Add.29381 (dated 1741), probably by Willaert; not in H

J'aime bien mon amy, 3vv, unique to *Cmc* Pepys 1760, headed 'N le petit' but attrib. 'de fevin' in original index; not in H

Lourdault lourdault garde que tu feras, attrib. 'Nino petit' in *I-Bc* Q17, almost certainly by Compère

O Jesù dolce (laude), unique to 1508<sup>3</sup>, attrib. 'Baldasar'

### BIBLIOGRAPHY

**F. Lesure:** 'La maîtrise de Langres au XV<sup>e</sup> siècle', *RdM*, lii (1966), 202–3

**H.M. Brown:** 'Words and Music in Early 16th-Century Chansons: Text Underlay in Florence, Biblioteca del Conservatorio, Ms Basevi 2442', *Formen und Probleme der Überlieferung mehrstimmiger Musik im Zeitalter Josquins Desprez: Wolfenbuttel 1976*, 97–141

**N. Davison:** 'Continental Cousins of the *In nomine* Family?', *MR*, lii (1991), 1–11

**H. Meconi:** 'Sacred Tricinia and Basevi 2439', *I Tatti Studies*, iv (1991), 151–99

**L. Litterick:** 'Who Wrote Ninot's Chansons?', *Papal Music and Musicians in Late Medieval and Renaissance Rome: Washington DC 1993*, 240–69

DAVID FALLOWS, JEFFREY DEAN

## Ninth

(Fr. *neuvième*; Ger. *Nona*; It. *nona*).

The interval of a compound [Second](#), i.e. the sum of an octave and a 2nd.

## Ninth chord.

A chord which, when arranged in close position with its fundamental (or [Root](#)) in the bass, encompasses the interval of a 9th ([ex.1a](#)). The common functions of 9th chords and 11th and 13th chords reflect their construction and interpretation as upward extensions of triads and 7th chords. In the 20th century (especially in jazz and popular music) 9th chords are used as elaborations of simpler chords, particularly as substitutes for a tonic triad at

the end of a piece; the 'piling up' of 3rds above the tonic to make a 7th, 9th, 11th or even 13th chord is one of the most important characteristics of jazz harmony. In tonal music up to about 1900, however, the 7th seems to have been the upper limit in chordal consonance; that is, while composers often used 9th and 11th chords for extra power, particularly at climaxes or final cadences, they invariably treated one or more notes in the chord as appoggiaturas ([ex.1b](#)). The thickness of a complete 9th, 11th or 13th chord in close position was also generally avoided, either by leaving out one or more of its notes ([ex.1c](#)) or by using a wider spacing ([ex.1d](#)).



For an 18th-century interpretation of 9th and 11th chords as downward extensions of 7th chords, see [Supposition](#).

JULIAN RUSHTON

## Nippon Gakki Seizo KK

(Jap.: 'Japan Instrument Manufacturing Co.').

Name given in 1897 to the firm later called [Yamaha](#).

## Nirvana.

American grunge band. Formed in 1987, it consisted of Kurt (Donald) Cobain (*b* Aberdeen, Washington, 20 Feb 1967; *d* Seattle, 5 April 1994; guitar and vocals), Krist [Chris] Novoselic (*b* Compton, California, 16 May 1965; bass) and from 1990 Dave Grohl (*b* Warren, Ohio, 14 Jan 1969; drums). They brought the sound and spirit of punk to an unprecedentedly large audience, making alternative music mainstream. Their lyrics were often sarcastic and alienated, and their music relied on heavy, distorted guitar riffs but eschewed the guitar virtuosity of most heavy metal in favour of punk's unpretentious directness. It also featured catchy pop melodies and memorable riffs, along with Cobain's intense, often rage- or pain-filled vocals. They achieved some college radio popularity by the end of the 1980s, but their breakthrough in 1992 was a surprise: the single 'Smells like teen spirit' led their album *Nevermind* (DGC, 1991) to sell over ten million copies. With such success, the band worried that its fans were missing the point of its anti-establishment message, and the contradictions of their stardom weighed particularly heavy on Cobain; the group disbanded after his suicide. Nirvana was widely credited with articulating the desires and frustrations of 'Generation X', the first cohort of American youth that could not expect to be better off than their parents. Their popularity brought heavy metal and alternative audiences together, playing a major part in realigning the genre categories of popular music and establishing influential precedents for the 1990s. (M. Azerrad: *Come As You Are: the Story of Nirvana*, New York, 1993)

## Nisard, Théodore [Normand, Théodule Elzéar Xavier]

(*b* Quaregnon, 27 Jan 1812; *d* Jacquville, Seine-et-Marne, 29 Feb 1888). Belgian organist and editor. He was a chorister at Cambrai Cathedral, and received his musical education there and at Douai; after attending a seminary at Cambrai he was ordained in 1835. He held a position at a Gymnasium in Enghien until 1842, when he became second organist at St Germain-des-Prés in Paris; there he was employed by an ecclesiastical bookseller to edit books of plainchant. He published many pamphlets on questions of liturgical music, as well as monographs on Lully, Ockeghem, Odo, Palestrina, Pergolesi, Rameau and others, though his most important work was probably the revision and annotation of Jumilhac's *La science et la pratique du plain-chant* (Paris, 1847). After some years he resigned his organist's post to live entirely on his writings.

### WRITINGS

*Manuel des organistes de la campagne* (Brussels, 1839)

*Du plain-chant parisien* (Paris, 1846)

**with J. d'Ortigue:** *Dictionnaire liturgique, historique et théorique de plain-chant et de musique d'église au moyen âge et dans les temps modernes* (Paris, 1853/R)

*Etudes sur la restauration du chant grégorien au XIXe siècle* (Rennes, 1856)

*Méthode de plain-chant à l'usage des écoles primaires* (Rennes, 1856)

**with J. d'Ortigue:** *Du rythme dans le plain-chant* (Rennes, 1857)

*Méthode populaire du plain-chant romain* (Paris, 1857)

*L'accompagnement de plain-chant sur l'orgue enseigné en quelques lignes de musique* (Paris, 1860)

*Les vrais principes de l'accompagnement du plain-chant sur l'orgue, d'après les maîtres des XVe et XVIe siècles* (Paris, 1860)

*L'archéologie musicale et le vrai chant grégorien* (Paris, 1897)

### BIBLIOGRAPHY

*FétisB*

**J. Combarieu:** *Etudes de philologie musicale* (Paris, 1896, 2/1897), chap.2

SARAH HIBBERD

## Nishimura, Akira

(*b* Osaka, 8 Sept 1953). Japanese composer. He studied composition and theory to postgraduate level at Tokyo National University of Fine Arts and Music. In 1977 he won the first of his numerous prizes, winning both the Queen Elizabeth International Music Competition with *Heterophony* for string quartet (1975) and the Luigi Dallapiccola Composition Award with *Mutazioni* (1977). In 1980 *Kecak* (1979) was selected as the best work at the International Rostrum of Composers, and he won awards at the ISCM World Music Days with *Ode for Ekstasis* (1981) in 1982, then in 1984, 1988

and 1990. The Otaka Prize was awarded to him in 1988 for *Heterophony* for two pianos and orchestra (1987), and in 1992 and 1993. He was composer-in-residence of the Orchestra Ensemble Kanazawa (1993–4) and of the Tokyo SO (1994–7).

Nishimura principally employs heterophony, a characteristic device of Asian traditional music, thereby subtly transforming the intervals, rhythm and melody of his dense multi-layered textures. Though similar to the 'micropolyphony' of Ligeti, an Asian perspective informs his technique. Some works are heterophonic melodically, such as *Heterophony* (1975), and some rhythmically, as in *Kecak*; the superimposition of trills, tremolos and harmonics contributes to the more complex texture of his later works. Further information is given in K.-M. Hinz: 'Alle Töne sind die Stimme Buddhas: Akira Nishimura – ein Porträt', *MusikTexte*, no.60 (1995), 43–8 and in K. Hori, ed.: *Nihon no sakkyoku nijusseiki* [Japanese compositions in the 20th century] (Tokyo, 1999), 194–6.

## WORKS

(selective list)

Op: E-shi [The Painter] (chbr op), S, fl, cl, pf, vn, va, vc, perc, 4 dancers, 1999

Orch: Prelude, 1974; Sym. no.1, 1976; Mutazioni, 1977; Pf Conc. no.1 'Guren', 1979; Sym. no.2 '3 Odes', 1979; Pf Conc. no.2, 1982; Nostalgia, 1983; Heterophony, 2 pf, orch, 1987; Voices Phantasma – Flame, conc., 20-str *koto*, str, 1988; Navel of the Sun, *hichiriki*, orch, 1989; Vc Conc., 1990; Into the Light of the Eternal Chaos, 1990; Tapas, bn, perc, str, 1990; Fugaku, wind orch, perc, 1990/1994; Double Conc. 'A Ring of Lights', vn, pf, orch, 1991; Hoshi-mandala, 1992; Astral Conc. 'A Mirror of Lights', ondes martenot, orch, 1992; Bird Heterophony, 1993; Serpent in the Sky, *yokobue*, orch, 1994; Birds in Light, 1994; A Mirror of Mists, vn, str, 1994; Melos Aura, 1995; Vision in Twilight, 1995; Zeami (ballet), 1995; Canticle of Light, 1996; Monody, 1996; Va Conc. 'Flame and Shadow', 1996; River of Karuna I, vn, str, 1997; Conc., fl, wind, perc, 1997; A Stream – After Dark, pf, chbr orch, 1997; Padma Incarnation, 1997; Vn Conc. no.1 'After Glow', 1998; Sax Conc. 'Esse in anima', a sax, orch, 1999

5–12 insts: *Kecak*, 6 perc, 1979; Tāla, 6 perc, 1982; Guren I, *shakuhachi*, solo *koto*, 5 *koto*, 3 17-str *koto*, 2 perc, 1984; Mātra, mar, timp, 5 perc, 1985; Padma in Meditation, 6 perc, 1988; Legong, 6 perc, 1988; Timp Conc., timp, 5 perc, 1988; Mana I, 12 vc, 1989; Organums, fl, cl, vn, pf, vib, 1989; Kāla, mar, 6 perc, 1989; Honey of Light, ob, cl, hn, 2vn, va, vc, 2 perc, 1990; Fugenraku, Jap. insts, 1990; Voice of the Sun, ob, s sax, mar, 2 perc, 1991; Ektāl, 3 mar, 2 perc, 1992; Seishin-Kagura, Jap. perc (8 players), 1992; Mirror of the Moon, *yokobue*, 6 perc, 1995; River of Karuna II, cl, 9 players, 1997; Toki no kagerō, *shakuhachi*, *koto* ens, perc, 1997

2–4 insts: Heterophony, str qt, 1975/1987; Khayāl, fl, pf, 1985; Vibrancy of Mirrors, 2 pf, 1985; Dance for 8 Hands, 2 pf, 1987; Gaka I, *shakuhachi*, fl, *koto*, vc, 1987; Gaka III, vn, 2 pf, 1987; Gaka IV, vn, vc, 1988; Pipa, 3 gui, 1989; Karin, *shakuhachi*, perc, 1989; Str Qt no.2 'Pulses of Light', 1992; Kamunagi, 17-str *koto*, perc, 1992; Shakko, *shakuhachi*, 20-str *koto*, 1992; Silver Cord, ondes martenot, vc, 1993; Canon Waves, 4 va, 1994; Fragment and Echo, vn, vc, pf, 1996; Poem of Water, 2 pf, 1996; Light of Padma, vn, org, 1996; Aquatic Aura, cl, pf, 1996; Meditation on the Melody of Gagaku *Kotoriso*, 2 cl, accdn, 1996; Duologue, timp, pf, 1996; Lamento, a sax, pf, 1997; Str Qt no.3 'Avian', 1997

Solo inst: Sonata, pf, 1972; Tritrope, pf, 1978; Taqsim, 20-str *koto*, 1982; Penguin

Suite, pf, 1983/1989; Meditation of Vishnu, org, 1985; Carillons of Exstasis, pf, 1987; Nanae, 20-str *koto*, 1988; Jyushichigen no sho, 17-str *koto*, 1988; Saika, *koto*, 1988; Toki no mitsu, *sangen*, 1990; Because, pf, 1991; Mirror of Star, pf, 1992; 3 Visions, pf, 1994; Monologue, vn, 1995; Prelude 'Vision in Flames', org, 1996; Silence and Light, pf, 1997

Vocal: Ceremony, 2 S, orch, 1973; Bekira no fuchi yori, chorus, 1978; Maboroshi no bara, chorus, pf, 1984; Soyogu gen-ei, chorus, pf, 1985; Himitsu no hana, female chorus, pf, 1985; Gaka II, S, cl, vn, 2 pf, 1987; Awa no uta, 18vv, 16 Jap. insts, 1989; Mana II, Mez, 5 perc, 1989; 7 Poems of Princess Shikishi, chorus, 1990; Daihi-shin-dharani, female chorus, 1990; Kagiroi no koi-uta, chorus, 1990; Music of Dawn, *shōmyō*, *gagaku* ens, orch, 1991; Jakko aika, female chorus, 1992; Mantra of the Light, female chorus, orch, 1993; Aquatic Invocation, chorus, pf, 1994; Crepuscule, S, tpt, org, 1995; Gion-soshi, female chorus, 1995; 5 Lyrics of *The Blue Cat*, female chorus, cl, vn, vc, pf, 1996; Nirvana, Mez, pf, 1997

Other works: In Search of the Land of Immortality, musical verse for radio, 1979; Ode for Ekstasis, tape, 1981; Hot Rain in August (TV op), 1986

Principal publisher: Zen-on Music Co. Ltd

YOKO NARAZAKI

## Nisle [Nissle, Nüssle, Nüsslin, Nusle, Niesle].

German family of horn players and composers.

- (1) Johannes Nisle
- (2) Johann Wilhelm Friedrich Nisle
- (3) Christian David Nisle
- (4) (Johann) Martin (Friedrich) [Jean Frédéric, Giovanni] Nisle

HORACE FITZPATRICK/THOMAS HIEBERT

Nisle

### (1) Johannes Nisle

(*b* Geislingen, 28 Feb 1735; *d* Sorau [now Żary, Poland], 22 May 1788). He was 'Hautboist', presumably playing horn, in the Duke of Württemberg's infantry from 1758. A pupil of the Strasbourg-born horn virtuoso Jean-Joseph Rodolphe, he was a court musician at Stuttgart under Jommelli from 1765, becoming principal horn there in 1767, and from 1 October 1773 to 30 October 1777 was second horn to Johann Türrschmidt at the Oettingen-Wallerstein court. Later he held posts at the courts in Neuwied, Hilburghausen (around 1785) and Meiningen. He frequently made concert tours, often accompanied by his sons. Schubart said that 'as a second horn he is virtually without an equal. His double-tongue, his crescendo, the ease with which he takes the pedal C, his facility and particularly his portamento raise him to the level of an eagle among horn players'. He composed a septet and an octet (in *A-Wgm*), formerly attributed to another member of the family.

Nisle



## **(2) Johann Wilhelm Friedrich Nisle**

(*b* Ludwigsburg, 7 Jan or Feb 1768; *d* Stuttgart, 5 March 1839). Son of (1) Johannes Nisle. He was taught several instruments by his father and as a boy played the horn in public. From 1805 to 1835 he was first cellist at the Stuttgart court. He is sometimes confused with his brother (4) Martin Nisle.

Nisle

## **(3) Christian David Nisle**

(*b* Ludwigsburg, 16 Oct 1772; *d* after 1839). Son of (1) Johannes Nisle. A child prodigy, he played in public at the age of five, resting the horn on the table on which he stood (Gerber, *Neues historisch-biographisches Lexikon*), and by the age of eight he had toured with his father, and at 12 he was performing concertos by Punto. Gerber ranked Christian's playing with that of the virtuosos Punto and Dauprat, noting that he performed with the precision and flexibility of a singer. He and his brother (4) Martin served the Prince of Wittgenstein-Berleburg at Freiburg from 1798 and von Vegh at Vereb, Hungary, until 1809. In 1839 he was teaching in Münster.

Nisle

## **(4) (Johann) Martin (Friedrich) [Jean Frédéric, Giovanni] Nisle**

(*b* Neuwied, 18 Dec 1780; *d* after 1861). Son of (1) Johannes Nisle. He was second horn to his brother (3) Christian David Nisle in a duo. The brothers often travelled and played triple concertos with their father. Martin studied with H.C. Koch at Rudolstadt (composition and piano), and at the University of Rostock. He went to Vienna (1806) and served von Vegh at Vereb, Hungary, with (3) Christian David until 1809. Until about 1818 he was in Catania, Sicily, where he taught, composed and founded a music school. He returned to Germany in 1821, played the viola at the Stuttgart court (until 1824), and spent periods of time in Switzerland, Berlin (1828–9), Bunzlau (1835–6) and elsewhere. He is sometimes confused with his brother (2) Johann Wilhelm Friedrich Nisle.

## **WORKS**

(selective list)

printed works published in Vienna, n.d., unless otherwise stated

Chamber: 12 Duettinos, 2 hn, op.1 (Berlin, by 1816); 6 Trios, 2 hn, vc, op.2 (Berlin, by 1816); 6 Echos, 2 hn, op.3 (Berlin, by 1816); 12 Duettinos, 2 hn, op.4 (Berlin, by 1816); 12 grands duos, hn, pf, op.5 (Oranienburg, 1805); 2 Sonatas, pf, cor de chasse, op.6 (Oranienburg, n.d.); 3 Duos, 2 vn, op.13 (Leipzig, 1807); Sonata, vn, hn, pf, op.15 (Leipzig, c1818–19); Duos, 2 vn, op.18; Trio, pf, vn, hn/vc, op.20; Str Qnt, op.21; Grand Trio, pf, vn, vc, op.24; Qnt, fl, vn, va, 2 hn/bn/vc, op.26; Grand quintuor, fl, 2 vn, va, vc, op.27; Gran quintetto, 2 vn, 2 va, vc, op.30; 6 Duos, pf, hn/vc, op.51 (Berlin, 1840); Fantasie, pf, hn (Leipzig, 1818); 3 Trios, 2 vn, vc (Naples, n.d.); L'amicizia, vn, pf (Milan, n.d.); 6 Solos, vn (Naples, n.d.); Adagio et polonaise, 2 hn, orch (*D-SWI*); string quartets (Fétis)

Solo pf: Siciliano, variations, op.11 (Leipzig, 1807); Marche, op.12 (Leipzig, 1807); Andante, variations, op.15 (Leipzig, 1807); Divertissements et fantaisies (Fétis)

Other: Lieder, 1v, pf (Leipzig, 1798); Ov., orch, op.22; Die Musik, cantata, 1v,

chorus, orch, op.40 (Bonn, 1835); Sinfonia, 2 vn, 2 va, b, fl, 2 ob, 2 hn, 2 tpt, timp (D-BE)

## BIBLIOGRAPHY

*Eitner*Q; *Fétis*B; *Gerber*L; *Gerber*NL; *MGG1* (E. Stiefel); *MGG1 suppl.*; *Schilling*E

**J.G. Meusel:** *Teutsches Künstlerlexikon oder Verzeichnis der jetztlebenden teutschen Künstler* (Lemgo, 1788, 2/1808–14/R)

**C.F.D. Schubart:** *Ideen zu einer Ästhetik der Tonkunst* (Vienna, 1806/R), 154–5

**C. Israel:** *Frankfurter Concert-Chronik von 1731–1780* (Frankfurt, 1876/R), 50, 65

**G. Bereths:** *Die Musikpflege am kurtrierischen Hofe zu Koblenz-Ehrenbreitstein* (Mainz, c1964), 222, 250

**B. Brüchle and D. Lienhard:** *Horn Bibliographie*, iii (Wilhelmshaven, 1983)

## Nisnevich, Sima Gerasimovna

(*b* Igumen [Cherven'], province of Minsk, 20 Jan/2 Feb 1914; *d* Minsk, 5 March 1985). Belarusian musicologist. After graduating in physics and mathematics at the University of Belorussia (1936), she studied composition, and historical and theoretical disciplines with Aladau at the Conservatory of Belorussia (1935–41). On returning to Minsk, after her evacuation to the Urals during World War II, she taught the history of music at the Conservatory of Belorussia from 1944 to 1983, becoming a senior lecturer in 1974. She also worked for the Belarusian Academy of Sciences' Institute of Ethnography and Folklore and was actively involved in the Belarusian Union of Composers. Her main areas of study were the distinctive features of professional Belarusian music and the interpretation of folklore in Belarusian operas, ballets and symphonies. Other areas of interest included music education. She wrote a number of music textbooks and programmes for lecture courses, and much of her published work, for example the anthology of Belarusian musical literature (1959–61) and the history of Belarusian Soviet music, of which she was co-author (1971), was intended for use in colleges and universities. She also prepared scholarly editions of Belarusian traditional music, including *Zhartouniye pesni* ('Humorous Songs', 1974) and *Pesni pra kakhannye* ('Songs about Love', 1978). Her brother, the critic Izidor Gerasimovich Nisnevich (*b* Minsk 8/21 Dec 1914; *d* Minsk, 25 Oct 1977) wrote a number of portraits of professional musicians, including *Tat'yana Lopatina* (Moscow, 1962), *Grigory Romanovich Shirma* (Moscow, 1964, 2/1971) and *Kampazitar Nestar Sakalouski* ('The Composer Sakalouski', 1969). A complete list of his publications can be found in *Nisnevich, I.G.: Muzikal'no-kriticheskiye stat'i* ('Nisnevich: Musical and Critical Articles'), ed. T. Dubkova (Leningrad, 1984).

## WRITINGS

'Narodnaya pesnya u tvorchastsi P. Chaykouskaga' [Folksong in the work of Tchaikovsky], *Litaratura i mastatstva* (1940) [in Belarusian], 9–11

'G. Geynye u muziŭsi suchasnikau' [Heine in contemporary music], *Litaratura i mastatstva* (1941) [in Belarusian]

- ‘Shekspir i Servantes u muzitsi’ [Shakespeare and Cervantes in music], *Litaratura i mastatstva* (1941) [in Belarusian]
- ‘Belaruskaya savetskaya muzika za 30 god’ [Thirty years of Belarusian Soviet music], *Belarus’* (1947), no.12 [in Belarusian], 9–11
- ‘Belaruskii narodni melas u baletsye “Knyaz” vozera’ V. Zalatarova’ [Belarusian folk melodies in Zolotaryov's ballet *Knyaz’Hozero*], *Litaratura i mastatstva* (1948) [in Belarusian]
- ‘Zauvagi ab meladichnay i ladavay strukturi belaruskay narodnay pesni’ [Observations on the melodic and modal structure of the Belarusian folksong], *Vestsy AN BSSR* (1948), no.3, 73–81
- Belaruskaya simfanichnaya muzika* [Belarusian symphonic music] (Minsk, 1951) [in Belarusian]
- ‘Masaviya pesni belaruskikh kampazitarau’ [Mass songs by Belarusian composers], *Belarus’* (1951), no.7 [in Belarusian], 26 only
- ‘Cheshski vuchol’i (L. Kuba) ab belaruskikh narodnikh pesnyakh’ [The Czech scholar (Kuba) on Belarusian folksongs], *Litaratura i mastatstva* (1956) [in Belarusian]
- ‘Opera “U pushchakh Palessya” A. Bagatirova’ [The opera *In the virgin forests of the Polesiye* by Bogatiryov], *Belaruskaye iskusstvo*, ed. P. Glebka and M. Luzhanin (Minsk, 1957), 155–76
- ‘Belorusskaya narodnaya pesnya v obrabotkakh kompozitorov BSSR’ [The Belarusian folksong in the arrangements of Belarusian composers], *Nauchnometodicheskiye zapiski Belgoskonservatorii*, i, ed. M. Berger, A. Bogatiryov and A. Vashkevich (Minsk, 1958), 141–98
- Belorusskaya simfonicheskaya musika* [Belarusian symphonic music] (Minsk, 1959)
- Narodniy artist BSSR, N.I. Aladov* [Peoples artist of the BSSR, Aladov] (Minsk, 1959)
- ed.: *Khrestomatiya po belorusskoy muzikal'noy literature* [An anthology of Belarusian musical literature] (Minsk, 1959–61)
- Belorusskaya sovetetskaya musika (material v pomoshch' lektoru)* [Belarusian Soviet music (material to assist the lecturer)] (Minsk, 1961)
- Belaruskaya narodnaya pesnya u muzichnay dramaturgii natsiyanal'nikh oper i baletau* [The Belarusian folksong in the musical dramatic plan of national operas and ballets] (Minsk, 1962) [in Belarusian]
- V.A. Zolotaryov: *Shestaya simfoniya* [Zolotaryov: the Symphony no.6] (Leningrad, 1962)
- V.A. Zolotaryov (Moscow, 1964)
- with I.G. Nisnevich:** *Ocherki po istorii sovetsskoy belorusskoy muzikal'noy kul'turi* [Essays on the history of Soviet Belarusian musical culture] (Moscow, 1964, 2/1969)
- Belorusskaya muzikal'naya literatura: programma kursa dlya muzikal'nikh uchilishch* [Belarusian musical literature: a lecture course for music colleges] (Minsk, 1965)
- Belaruskaya muzichnaya litaratura: vichebni dapamozhnik* [Belarusian musical literature: an aid for students] (Minsk, 1966, 3/1981, 3/1981)
- Genrikh Vagner* (Minsk, 1969)
- N.I. Aladov: muzikal'niy kalendar'* [A musical calendar] (Moscow, 1970)
- with others: *Gistoriya belaruskay savetskay muziki* [The history of Belarusian Soviet music] (Minsk, 1971, 2/1976), 11 only
- Yaugen Tsikatski* [Tikotsky] (Minsk, 1972)

- ‘Belorusskaya narodnaya pesnya v simfonicheskom tvorchestve natsional'nikh kompozitorov (1920–1930-e godi)’ [The Belarusian folksong in the work of native composers (1920s and 30s)], *Voprosi teorii i istorii muziki*, ed. A.S. Glikman (Minsk, 1976), 3–15
- ‘K voprosu o belorusskikh operakh Stanislava Monyushko’ [On Moniuszko's Belarusian operas], *Stat'i po muzikal'nomu iskusstvu*, ed. K. Stepantsevich (Minsk, 1976), 3–7
- ‘Nekotoriye printsipi ispol'zovaniya natsional'nogo fol'klora v belorusskoy professional'noy muzike’ [Certain principles concerning the use of national folklore in Belarusian professional music], *Muzikal'naya kul'tura Belorusskoy SSR*, ed. T.A. Shcherbakova (Moscow, 1977), 26–48
- with G.S. Glushchenko: *Belorusskaya gosudarstvennaya konservatoriya imeni A.V. Lunacharskogo (1932–1982)* [The A.V. Lunacharsky State Conservatory of Belorussia (1932–82)] (Minsk, 1984)

## BIBLIOGRAPHY

- V.A. Sizko:** ‘Pra kampazitara i pedagoga’ [On the composer and teacher], *Litaratura i mastatstva* (13 Nov 1964) [in Belarusian]
- A. Yesakau:** ‘Pratsa pra belaruskuyu muziku: o knigye S.G. Nisnevicha “Ocherki po istorii sovetskoy belorusskoy muzikal'noy kul'turi”’ [A work on Belarusian music: concerning Nisnevich's book *Essays on the History of Belarusian Soviet Musical Culture*], *Belarus'* (1967), no.8, p.29 [in Belarusian]
- G. Bernandt and I. Yampol'sky:** ‘S.G. Nisnevich’, *Kto pisal o muzike*, ii (Moscow, 1974), 24 only

TAISIYA SHCHERBAKOVA

## Nissen, Constanze.

See [Mozart family](#), (4).

## Nissen, Georg Nikolaus

(*b* Haderslev, 22 Jan 1761; *d* Salzburg, 24 March 1826). Danish diplomat and music historian. After academic studies (1778–81) he became authorized agent of the General Post Office in Copenhagen in 1781. He entered the diplomatic service in 1792, and was assigned to Vienna as Danish *chargé d'affaires* in 1793. Four years later he befriended Mozart's widow Constanze, whom he assisted in selling and publishing Mozart's scores; he married her in 1809, in Pressburg (now Bratislava) Cathedral, proving a devoted husband and father to Mozart's two sons. After serving for ten years in Copenhagen he retired in 1820 to Salzburg, where he began collecting materials (now in A-Sm) for his *Biographie W.A. Mozarts: nach Originalbriefen, Sammlungen alles über ihn Geschriebenen, mit vielen neuen Beylagen, Steindruckten, Musikblättern und einem Facsimile* (Leipzig, 1828 [*recte* 1829], suppl. 1828 [*recte* 1829]; 2/1849; Fr. trans., 1869). This was the first major biography of the composer. Nissen was aided in his task by the Salzburg choir director Anton Jähndl (1783–1861) and the Altötting organist and composer Maximilian Keller (1770–1855). After Nissen's death Constanze commissioned the unstable Dresden

physician and music bibliophile Johann Heinrich Feuerstein (1797–1850) to complete the work. It made public many hitherto unknown documents and details of Mozart's life from oral testimony, including from his wife and sister-in-law, and has served as a basic source ever since. Unfortunately it is problematic: large sections are taken from earlier accounts, often of dubious reliability, and it contains contradictions and errors. The letters it quotes were selected and censored. Whether Nissen or Feuerstein was responsible for its failings is unclear; the supplement is almost certainly the work of the latter.

## BIBLIOGRAPHY

- E. Valentin:** 'Das Testament der Constanze Nissen: mit biographischen Notizen über Constanze und Georg Nikolaus Nissen', *Neues Mozart-Jb* 1942, 128–75
- J.-L. Hollenfetz:** 'Trois documents inédits pour servir à l'histoire de la biographie de Mozart par Nissen', *Hommage à Charles van den Borren*, ed. S. Clercx and A. vander Linden (Antwerp, 1945), 197–204
- O.E. Deutsch:** 'Mozarts Nachlass: aus den Briefen Constanzes an den Verlag André', *MJb* 1953, 32–7
- R. Münster:** 'Nissens "Biographie W.A. Mozarts": zu ihrer Entstehungsgeschichte', *Acta mozartiana*, ix (1962), 2–14
- R. Schaal:** 'Unveröffentlichte Briefe von Georg Nikolaus Nissen', *MJb* 1965–6, 195–203
- R. Angermüller and S. Dahms-Schneider:** 'Neue Brieffunde zu Mozart', *MJb* 1968–70, 211–41
- R. Angermüller:** 'Aus dem Briefwechsel M. Kellers mit A. Jähndl: Neues zu Nissens Mozartbiographie', *MISM*, xix/1–2 (1971), 18–28
- R. Angermüller:** 'Nissens Kollektaneen für seine Mozartbiographie', *MJb* 1971–2, 217–26
- R. Angermüller:** Preface to G.N. Nissen: *Biographie W.A. Mozarts* (Hildesheim, 1972), pp.v–xvi
- H.H. Hausner:** 'Gedanken zu Nissens Mozart-Biographie', *MISM*, xxv/1–2 (1977) 12–18
- R. Angermüller:** 'Die Sperrrelation des Georg Nikolaus Nissen', *MISM*, xxxvi/1–4 (1988), 105–13
- W. Stafford:** *Mozart's Death: a Corrective Survey of the Legends* (London, 1991)
- M. Solomon:** 'The Rochlitz Anecdotes: Issues of Authenticity in Early Mozart Biography', *Mozart Studies*, ed. C. Eisen (Oxford, 1991), 1–59
- E. Offenbacher:** 'Linkage to Mozart: the Life Story of Johann Heinrich Feuerstein (1797–1850): II', *MJb* 1994, 1–63
- R. Angermüller:** *Constanze Nissen-Mozart: Tagebuch meines Briefwechsels in Betref der Mozartischen Biographie (1828–1837)* (Bad Honnef, 1999)

RUDOLPH ANGERMÜLLER/WILLIAM STAFFORD

## Nissen, Hans Hermann

(*b* Zippnow, nr Marienwerder [now Kwidzyn], 20 May 1893; *d* Munich, 28 March 1980). German bass-baritone. He studied in Berlin and made his début in 1924 at the Grosse Volksoper, Berlin. The next year he was

engaged by the Staatsoper in Munich, where he remained until 1967. He sang Wotan and Hans Sachs at Covent Garden in 1928 and 1934, and appeared in the Wagnerian repertory at Chicago (1930–32) and the Metropolitan (1938–9). He sang Hans Sachs at Salzburg in 1936–7 and at Bayreuth in 1943, and made guest appearances in Paris, Milan, Vienna, Berlin and elsewhere. In addition to Wagner roles, his repertory included Renato, Amonasro, Barak, Borromeo (*Palestrina*) and Orestes. Although his voice was not large, it was firm and evenly produced, and was used with great artistry and refinement. Among his recordings is a warm account of Hans Sachs in Böhm's 1938 recording of Act 3 of *Die Meistersinger*.

HAROLD ROSENTHAL/ALAN BLYTH

## Nissle.

See [Nisle](#) family.

## Nîthart.

See [Neidhart 'von Reuental'](#).

## Nitrowski.

Polish family of organ builders, probably of Slovak extraction. Jerzy Nitrowski (*b* c1605; *d* after 1673) worked on the organ at St Andrew's, Olkusz, from 1631 to 1633. In 1632 he finished the organ (still extant) in St James's, Lewocza, begun between 1625 and 1628 by Hans Hummel of Nuremberg or Coburg; between 1638 and 1641 he built an organ in St Mary's, Kraków (also attributed to Józef Nitrowski). In 1662 (as 'Jerzy of Danzig') he built the organ in Gniezno Cathedral and in 1672–3 he and his son Andrzej (*b* c1640; *d* 1697) built an organ in St Mary's, Danzig (now Gdańsk), for 7500 florins. Johann B. Held was one of his pupils.

Andrzej Nitrowski worked on a large organ in St Mary's, Sandomierz (now the cathedral), between 1694 and 1697; this instrument, completed in 1698 by Mateusz Brandt from Toruń, had three manuals, pedals and 51 stops, and was well known outside Poland. His brother Daniel Nitrowski (*b* c1635; *d* after 1683) built the organ in Pelplin Abbey between 1674 and 1680 (with assistance from Wulf of Malbork; see [Wulf, Jan](#)), worked in Danzig around 1683, and in that year built a new organ in Frauenburg (now Frombork) Cathedral. The Nitrowski family built numerous instruments in the northern Polish style, using mutations and reeds alongside an appropriate number of diapason chorus and foundation stops. Most of their organs are notable for fine casing and carving.

### BIBLIOGRAPHY

- J. Gołos:** *Zarys historii budowy organów w Polsce* [Outline of the history of Polish organ building] (Bydgoszcz, 1966)
- J. Gołos:** *Polskie organy i muzyka organowa* [Polish organs and organ music] (Warsaw, 1972; Eng. trans., 1992, as *The Polish Organ, i: The Instrument and its History*)

**E. Smulikowska:** *Prospekty organowe w dawnej Polsce* (Wrocław, 1989; Eng. trans., rev., 1993, as *The Polish Organ, ii: Organ-Cases in Poland as Works of Art*)

HANS KLOTZ/JERZY GOŁOS

## Nittauff [Nittau, Nietow, Nitthauf], Gottlieb

(bap. Stockholm, 11 May 1685, bur. Gothenburg, May 1722). Swedish organist and composer. He was the son of court trumpeter Johan Nicolaus Nittauff, who emigrated to Sweden from Germany in the 1670s in the service of Gustav Wrangel. There is evidence that as a boy Nittauff performed under Gustav Düben at the Swedish royal court; thus the composers in the Düben Collection, particularly Buxtehude, may have been early influences. He was hired in 1705 at the Jakobskyrka in Stockholm; the church council minutes record that he had studied in Hamburg with 'a great master' who is not identified. Although it could have been Reincken, stylistic comparison and circumstantial evidence point rather to Vincent Lübeck. Nittauff became organist at Gothenburg Cathedral in 1710 and died there in 1722. His known works, all for organ, consist of seven short preludes, probably intended as improvisational models, and two prelude and fugue pairs which display aspects of the North German *stylus phantasticus* (all ed. J. Sheridan, *Bibliotheca organi sueciae*, ii, Stockholm, 1996).

### BIBLIOGRAPHY

- T. Norlind:** *Fran tyska kyrkans glansdagar: bilder ur svenska musikens historia fran Vasaregenterna till karolinska tidens slut. Stormaktstidens senare skede 1660–1720* (Stockholm, 1944–5)
- E. Kjellberg:** *Kungliga musiker i Sverige under stormaktstiden. Studier kring deras organisation, verksamheter och status ca. 1620–ca. 1720* (diss. U. of Uppsala, 1979)
- K. Hagdahl, B. Malmros and M. Åberg:** *St Jacobs kyrka i musikhistorien 1993–1643: 350 år i backspegeln* (Uppsala, 1993)
- J. Sheridan:** 'Gottlieb Nittauff, Swedish Organist', *Early Keyboard Journal*, xiv (1996), 7–41

JOHN SHERIDAN

## Nivers, Guillaume Gabriel [Guillaume]

(*b* ?Paris, *c*1632; *d* Paris, 30 Nov 1714). French organist, composer and theorist. He came from a prosperous family; his father, a 'bourgeois de Paris', was farmer to the bishop. He married in 1668 and had one son. Nothing is known about his musical training, though he is assumed to be the Guillaume Nivers who received the MA degree from Paris University in 1662. He became organist of St Sulpice in the early 1650s and retained the post until his death. To it he later added three other remunerative positions: on 19 June 1678 he was named one of the four organists of the royal

chapel; in 1681 he replaced Du Mont as master of music to the queen; and in 1686 he was given charge of the music at the Maison Royale St Louis, the convent school at St Cyr for young ladies of noble birth. Despite some friction with the school's founder, Mme de Maintenon, documented in her correspondence, he continued in this last post in association with Moreau and Clérambault until his death, establishing and conducting chants and motets in the chapel and participating as harpsichordist in various dramatic productions, notably Racine's *Esther* and *Athalie*. His will, dated 1711, gives a detailed picture of the comfortable circumstances of his last years and of his piety and devotion to the church.

Nivers' three *Livres d'orgue* were the first published works to establish the distinctive styles and forms of the French organ school of the late 17th and early 18th centuries, and most subsequent publications seem to have been modelled on them. The distinction of this school lay in its unique fusion of three diverse practices: those relating to the Catholic liturgy, to current fashions in secular music and to the well-developed and highly uniform French classical organ. All of Nivers's pieces are relatively brief versets intended for alternation with the choir in the divine service. They are either arranged in suites according to the eight church modes (books 1 and 3), or based on the plainsongs of mass, *Te Deum* and various hymns and sequences in current use (book 2). Among the forms of the individual pieces the cantus firmus movements, preludes and fugues suggest the traditional counterpoint of the church, while the duos, *récits*, diminutions and dialogues reflect the secular realms of the dance, instrumental solo or vocal *air*. All the pieces are plentifully supplied with the *agréments* or embellishments developed by composers of lute and harpsichord music; yet all are also designed to exploit the distinctive colours of the French organ, whether the full-organ qualities of the *plein jeu* or *grand jeu*, the colourful solo qualities of the Trompette, Cornet, Cromorne, Vox humana and Tierce, or the sparkling alternation of different banks of sound in dialogue or echo effects. The prefatory material is among the most valuable of the period; it discusses modes, embellishments, fingering, touch, tempos and register.

Nivers is less remembered today as a composer of sacred vocal music and an editor of Gregorian chant. His work on plainchant falls within the context of Catholic reform, which favoured the re-use of ancient Gregorian chant in various forms. He was one of the most important musicians involved in this movement, as a reviver composer, theorist and pedagogue. His comprehensive knowledge of ancient Gregorian chant inspired him to write in a multiplicity of styles, including the purest Gregorian style, following 17th-century criteria (e.g. chants for Cluny) a form of plainchant ornamented and using leading notes in the style of Du Mont's plainchant masses (e.g. most of the pieces in the books written for nuns); and a monodonic chant with a distinctive free and variable rhythm, including ornaments and textual repetitions, named 'chant varié' or 'motet' (e.g. some pieces for St Cyr or for nuns, and the Lamentations of 1704). He also wrote motets for one and two treble voices with continuo, which in their use of *agréments* and irregular recitative-like rhythms, are representative of a French style still relatively unaffected by Italian influence.



Nivers' theoretical works, highly regarded in his day, are still of great interest. The *Traité de la composition* was widely known outside France and was highly spoken of by Brossard in the 18th century. A succinct practical treatise, its topics include intervals, modes, cadences, part-writing and fugue. Of his two books on Gregorian chant the longer *Dissertation* is of interest because it offers a 17th-century aesthetic of plainsong (which partly explains his own editions of it) and gives detailed documentation of the role of the organ in the liturgy. Finally his brief treatise on continuo playing, one of the first on this subject to be published in France, is a useful guide to the accompaniment of motets, and plainchant 'with wisdom and modesty'.

## WORKS

### instrumental

Livre d'orgue contenant cent pièces de tous les tons de l'église (Paris, 1665/R); ed. C. Vervoitte, *G.G. Nivers: cent préludes* (Paris, 1862, rev. 2/1963 by N. Dufourcq)

2e livre d'orgue contenant la messe et les hymnes de l'église (Paris, 1667/R); ed. N. Dufourcq (Paris, 1956); mass ed. A. Howell, *Five French Baroque Organ Masses* (Lexington, KY, 1961)

3e livre d'orgue des huit tons de l'église (Paris, 1675/R); ed. in PSFM, xiv (1958, 2/1974)

3 dances, lute, c1712, attrib. Nivers in *F-Pn*

### vocal

Motets à voix seule, ... et quelques autres motets à deux voix propres pour les religieuses avec L'art d'accompagner sur la basse continue, pour l'orgue et le clavecin (Paris, 1689/R)

Chants for the convent school, St Cyr, *F-V*: Cantique sur la conformité à la volonté de Dieu; Chants de Jephté; Le Temple de la paix; Opéra de la vertu; Opéra de sceaux

### liturgical editions

all published in Paris; dates are of all known editions

Graduale romano-monasticum ... in usum et gratiam monialium sub regula S.P.N. Benedicti, Augustini, Francisci militantium (1658, 1671)

Chants des offices propres du séminaire de St-Sulpice (1668)

Antiphonarium romanum ... in usum et gratiam monialium sub regula S.P.N. Benedicti militantium (1671, 1687, 1696, 1736)

Graduale romanum ... in usum et gratiam monialium sub regula S.P.N. Augustini militantium (1687, 1696, 1734)

Graduale monasticum ... in usum et gratiam monialium sub regula S.P.N. Benedicti militantium (1687, 1696, 1734)

Antiphonarium Praemonstratense (1680)

Graduale Praemonstratense (1680)

Passiones Domini N.J.C. cum lamentationibus Jeremiae prophetae, et formulis cantus ordinarii officii divini (1683 (lost, cited in 1698 edn), 1684, 1698); Passions only (1723), Lamentations only (1719, 1723, 1741)

Offices divins à l'usage des dames et demoiselles établies par sa majesté à Saint Cyr (1686); enlarged, text only (1702 (lost, cited in 1754 edn), 1754)

Antiphonarium monasticum ad usum sacri ordinis Cluniacensis (1693)

Graduale romanum juxta missale sacro-sancti Concilii Tridentini (1697, 1706)

Antiphonarium romanum juxta breviarium sacro-sancti Concilii Tridentini (1701, 1723)

Les lamentations du prophète Jérémie (1704)

Le processional avec les saluts suivant l'antiphonaire des religieuses (1706, 1736)

Chants d'église à l'usage de la paroisse de St Sulpice (1707)

Processionale romanum juxta breviarium sacro-sancti Concilii Tridentini (1723)

Chants et motets à l'usage de l'église et communauté des dames de la royale maison de St Louis à St Cyr (1733), incl. motets by L.-N. Clérambault; numerous MS copies dating from c1702, F-Pn, V

## WRITINGS

*Traité de la composition de musique* (Paris, 1667, 4/1712); Eng. trans. in *Music Theorists in Translation*, iii, ed. A. Cohen (Brooklyn, NY, 1961)

*Dissertation sur le chant grégorien* (Paris, 1683)

*L'art d'accompagner sur la basse continue* (see *Motets à voix seule*)

*Méthode certaine pour apprendre le plein-chant de l'église* (Paris, 1698, 7/1749)

## BIBLIOGRAPHY

Apel G

Benoit MC

**M. Garros:** 'L'art d'accompagner sur la basse-continue d'après Guillaume-Gabriel Nivers', *Mélanges d'histoire et d'esthétique musicales offerts à Paul-Marie Masson* (Paris, 1955), ii, 45–51

**M. Garros:** Biography of Nivers in *Deuxième livre d'orgue*, ed. N. Dufourcq (Paris, 1956)

**P. Hardouin:** 'Quatre Parisiens d'origine: Nivers, Gigault, Jullien, Boyvin', *RdM*, xxxix–xl (1957), 73–8

**M. Garros:** 'Les motets à voix seule de Guillaume Gabriel Nivers', *IMSCR VII: Cologne 1958*, 108–10

**N. Dufourcq:** 'A travers l'inédit: Guillaume-Gabriel Nivers', *RMFC*, i (1960), 206–9

**M. Bert:** 'La musique à la maison royale Saint-Louis de Saint-Cyr', *RMFC*, iii (1963), 55–71; iv (1964), 127–31; v (1965), 91–127

**G. Beechey:** 'Guillaume Gabriel Nivers (1632–1714): his Organ Music and his "Traité de la composition"', *The Consort*, no.25 (1968–9), 373–83

**W. Pruitt:** 'Bibliographie des oeuvres de G.G. Nivers', *RMFC* (1973), 133–56

**G. Beechey:** 'Guillaume Gabriel Nivers (1632–1714) and his *Litanies de la sainte vierge*', *RMFC*, xv (1975), 80–90

**W. Pruitt:** 'The Organ Works of Guillaume Gabriel Nivers (1632–1714)', *RMFC*, xiv (1974), 7–81; xv (1975), 47–79

**D. Launay:** *La musique religieuse en France du Concile de Trente à 1804* (Paris, 1993)

**D. Herlin:** *Catalogue du fonds musical de la Bibliothèque de Versailles* (Paris, 1995)

**J. Duron, ed.:** *Plain-chant et liturgie en France au XVIIe siècle* (Paris, 1997) [incl. articles on Nivers by R. Scherr, P. Ranum, M. Brulin]

**M. Brulin:** *Le verbe et la voix, la manifestation vocale dans le culte en France au XVIIe siècle* (Paris, 1998)

**C. Davy-Rigaux:** *L'oeuvre de plain-chant de G.G. Nivers* (diss., U. Tours, 1999)

## **Nixa.**

English record company. It was formed in 1950 by Hilton Nixon, a New Zealand businessman. Initial releases were 78 r.p.m. records of popular music from the Paris-based Pacific company, but a recording of two Scarlatti sonatas, played in the Tausig arrangement by Monique de la Bruchollerie, and some choral items sung by Les Chanteurs de St Eustache were also released. In 1951 Nixa started to release Pacific recordings on LPs and classical material from US companies such as Bach Guild, Concert Hall Society, the Haydn Society, Lyrichord, Period, Polymusic, Renaissance and Urania. In late 1952 the first original Nixa recordings were made and these, two Vivaldi concertos for viola d'amore with Harry Danks and the London Ensemble, and Haydn's symphonies nos.49 and 73 conducted by Harry Newstone, were released in 1953. A joint arrangement with the Westminster label produced outstanding recordings of Holst's *The Planets*, Walton's *Belshazzar's Feast* and Vaughan Williams's orchestral pieces, all conducted by Sir Adrian Boult, as well as recordings conducted by Hermann Scherchen and Artur Rodzinski. In 1956 Nixa was taken over by Pye Radio, becoming the Pye Record Company.

JOHN SNASHALL

## **Nixon, Marni [McEathron, Margaret Nixon]**

(*b* Altadena, CA, 22 Feb 1930). American soprano. After studying singing and opera with Carl Ebert, Jan Popper, Boris Goldovsky and Sarah Caldwell, she embarked on a varied career, involving film and musical comedy as well as opera and concerts. She has appeared extensively on American television, dubbed the singing voices of film actresses in *The King and I*, *West Side Story* and *My Fair Lady*, and acted in several commercial stage ventures. Her light, flexible, wide-ranging soprano and uncanny accuracy and musicianship have made her valuable in more classical ventures, and have contributed to her success in works by Webern, Stravinsky, Ives, Hindemith and Goehr, many of which she has recorded. Her opera repertory includes Zerbinetta (*Ariadne auf Naxos*), Mozart's Susanna, Blonde and Constanze, Violetta, La Périchole and Philine (*Mignon*), performed at Los Angeles, Seattle, San Francisco and Tanglewood. In addition to giving recitals, she has appeared with orchestras in New York (under Bernstein), Los Angeles, Cleveland, Toronto, London and Israel. She has taught at the California Institute of Arts (1969–71) and joined the faculty of the Music Academy of the West, Santa Barbara, in 1980.

MARTIN BERNHEIMER/R

## **Nizhinsky, Vaclav [Vatslav Fomich]**

(*b* Kiev, 5/17 Dec 1889; *d* London, 8 April 1950). Russian dancer and choreographer. See [Ballet](#), §3(i).

## Nizhniy Novgorod.

Russian city. It is the largest city in Russia after Moscow and St Petersburg. In remote times music there was represented by folksongs, especially those of the barge haulers, bellringing and chant, and old chant traditions were preserved by the Old Believers, who were especially strong in the area. Between 1811 and 1853 productions at the Shakhovskiy theatre marked the beginning of public opera, ballet, drama and musical theatre in the city, and there were concerts in the houses of noblemen and intellectuals. The home of Aleksandr Dmitriyevich Ulibishev – writer, music critic and author of the first biography of Mozart published in Russia – was particularly celebrated: the Nizhniy Novgorod Music Society occupies his house on Provyantskaya Ulitsa. Balakirev, who spent his childhood and adolescence in the city, attended Ulibishev's soirées and maintained links with the place after his move to St Petersburg.

In 1873 a branch of the Russian Music Society was opened on the initiative of Nikolay Rubinstein; it arranged ten symphony concerts each year as well as evenings of chamber music. The development of the city's cultural life, including concerts and theatre productions, relied to a large extent on the annual fairs, which became more active in the late 19th century as a result of the growth in industry and trade. For the opening of the All-Russian Exhibition of Arts and Industry, in the summer of 1896, a new theatre was constructed. The opera troupe of Savva Mamontov came on tour to this theatre, and Chaliapin sang there. D.A. Slavyansky's choir, the Vladimir buglers and a symphony orchestra under the direction of Voytsekh Glavach also took part in the fair concerts. Glavach played the organ too: in the summer of 1896 a Walker organ was installed for one season in the concert hall as a fair exhibit. In the period 1900 to 1910 the orchestra of the Moscow Conservatory came on tour under the direction of Vasily Safonov and Koussevitzky's orchestra performed Skryabin's Piano Concerto (with the composer as soloist) during a summer tour along the Volga. Among choirs, that founded by the merchant and patron of the arts, V. Rukavishnikov, and directed by N.I. Sokolov, was well known in the 1880s, and later the A.A. Krivaus and the I.N. Kazantsev choirs became noted. In music education the most important improvement came in the 1870s, when music classes were opened at the local branch of the Russian Music Society (later transformed into a music school). For almost half a century the classes were headed by the composer and conductor Vasiliy Yul'yevich Villoing, whose students included Lyapunov. There were also a few private music schools, the most influential of which in the early years of the 20th century was that of V.M. Tsaregradsky.

After 1917 cultural life changed in accord with Soviet policy. The fair was abolished, the churches destroyed, and as a consequence the traditions of choral singing disappeared. In 1932 the city was renamed Gor'kiy, after the writer born there. During the 1930s permanent state music institutions were organized: the opera house (1935) and a Philharmonia (1937), under whose auspices a symphony orchestra was created, with S.L. Lazerson as

its permanent director. The opera house included in its repertory the works of Aleksandr Kas'yanov, a follower of Balakirev who was the founder of the local school of composition. A boys' choir began life in 1946 and was later headed by L.K. Sivukhin. At this time too a conservatory was set up (an organ was fitted in the concert hall in 1960), and a branch of the Union of Composers was established in 1951 (it later became the Upper Volga regional organization), its members including Kas'yanov and Nesterov.

The Khrushchiov thaw greatly enlivened the musical life of the city; a series of *Sovremennaya Muzika* (Contemporary Music) festivals was organized with the help of Rostropovich and I. Gusman, who for many years directed the Philharmonia orchestra. The festival devoted to Shostakovich in 1964 was an especially important event, when works that had been proscribed during the Stalinist period were played. The city became known as a centre for contemporary music: the première of Schnittke's First Symphony took place there as did a Schnittke festival at the end of the 1980s. But development was limited by the fact that the city was closed to foreigners in the mid-1960s. Not until 1991 was it reopened, at which time the city and its streets regained their historical names and the fair was reinstated. In the 1990s the most notable cultural events were the international festivals symbolically named *Russkoye Iskusstvo i Mir* (Russian Art and the World).

## BIBLIOGRAPHY

- P.I. Mel'nikov-Pechersky:** 'Muzikal'niye vechera v Nizhnem' [Musical soirées in Nizhniy], *Mosvityanin*, iv/8 (1841)
- N. Khramtsovsky:** *Kratkiy ocherk istorii i opisaniye Nizhnego* [Brief history and description of Nizhniy Novgorod] (Nizhniy Novgorod, 1857–9)
- A.S. Gatsissky:** *Nizhegorodskiy teatr* (Nizhniy Novgorod, 1867)
- M. Gor'ky:** 'S Vserossiyskoy v'istavki 1896' [From the All-Russian exhibition of 1896], *Sobraniye sochinenii* [Collected works], xxiii (Moscow, 1953)
- V. Kollar:** *Muzikal'naya zhizn' Nizhnego Novgoroda: goroda Gor'kogo* [The musical life of Nizhniy Novgorod: the town of Gor'kiy] (Gor'kiy, 1976)
- B. Belyakov, V. Blinova and N. Bordyug:** *Opernaya i konsertnaya deyatel'nost' v Nizhnem Novgorode: gorode Gor'kom* [Opera and concerts in Nizhniy Novgorod: the town of Gor'kiy] (Gor'kiy, 1980)
- I. Yeliseyev:** *Na muzikal'noy stsene* [On the musical stage] (Gor'kiy, 1990) *Nizhegorodskiy zhurnal* [The Nizhniy Novgorod journal] (1996), no.2

TAMARA NIKOLAYEVNA LEVAYA

## Nketia, J(oseph) H(anson) Kwabena

(b Mampong, 22 June 1921). Ghanaian ethnomusicologist. He was educated at the Presbyterian Training College in Akropong (1937–41) and later studied linguistics and social anthropology at the School of Oriental and African Studies in London (1944–6). He gained music degrees from Trinity College of Music and Birkbeck College, London (BA 1949). He was a lecturer at the Presbyterian Training College in Akropong (1942–4, 1949–52), director of the Institute of African Studies at the University of Ghana,

Legon (1965–80), professor of music at UCLA (1968–83) and Andrew Mellon Professor of Music at the University of Pittsburgh (1983–91). Since 1993 he has been director of the International Centre for African Music and Dance.

Nketia's earliest writings focussed on the traditions of his own society, the Akan. Although he also composed, it was his scholarly work that attracted attention in Europe and America. In his first major project, *Funeral Dirges of the Akan People* (1955), he developed an interdisciplinary methodology. During the 1960s and 70s, his writings provided an important insight into research on Africa and the diaspora. In the 1980s, he began to investigate the practical issues of music and musical life and paid increasing attention to theoretical and methodological issues.

## WRITINGS

- Akanfo* □ *Ananses* □ *m* [Akan folktales] (London, 1949)  
*Akanfo* □ *Nnwom Bi* [Collection of traditional Akan songs] (London, 1949)  
*Funeral Dirges of the Akan People* (Legon, 1955/R)  
'The Problem of Meaning in African Music', *EthM*, vi (1962), 1–7  
*African Music in Ghana: a Survey of Traditional Forms* (Evanston, IL, 1963)  
*Drumming in Akan Communities of Ghana* (Edinburgh, 1963)  
*Folk Songs of Ghana* (London, 1963/R)  
*The Music of Africa* (New York, 1974)  
'Tradition and Innovation in African Music', *Jamaica Journal*, no.9 (1978), 2–9  
'African Roots of Music in the Americas', *Jamaica Journal*, no.43 (1979), 12–17  
'The Juncture of the Social and the Musical: the Methodology of Cultural Analysis', *World of Music*, xxiii/2 (1981), 22–39  
'The Aesthetic Dimension in Ethnomusicological Studies', *World of Music*, xxvi/1 (1984), 3–28  
'Universal Perspectives in Ethnomusicology', *World of Music*, xxvi/2 (1984), 3–24  
'Integrating Objectivity and Experience in Ethnomusicological Studies', *World of Music*, xxvii/3 (1985), 3–22  
'Contextual Strategies of Inquiry and Systemization', *EthM*, xxx (1990), 75–97

## BIBLIOGRAPHY

- J.C. DjeDje and W.G. Carter, eds.: *African Musicology: Current Trends: a Festschrift Presented to J.H. Kwabena Nketia* (Los Angeles, 1989–92) [incl. list of writings]

JACQUELINE COGDELL DJEDJE

## Nō.

Japanese theatrical form. See [Japan](#), §VI, 1.

## Noack, Fritz

(b Greifswald, Germany, 25 Sept 1935). American organ builder of German origin. He was apprenticed to Rudolph von Beckerath (1954–8) and worked later as a journeyman with Klaus Becker and Ahrend & Brunzema. He emigrated to the USA in 1959, working first for the Estey Organ Co., then for Charles Fisk, and opening his own workshop in Lawrence, Massachusetts, in 1960. He then moved to Andover, Massachusetts, and in 1970 the Noack Organ Co. Inc. established its base in Georgetown, Massachusetts. Noack's work has been almost exclusively with mechanical-action organs, and although his background is German, he has also assimilated aspects of the American tradition. Influenced initially by Bauhaus ideas, his case designs tend to be simple, balanced, and musically functional in accordance with the *Werkprinzip*. His more important organs include those in Unity Church, St Paul, Minnesota (1965), Brandeis University (1967), Trinity Lutheran Church, Worcester, Massachusetts (1967), the Emma Willard School, Troy, New York (1970), Ardmore Methodist Church, Winston-Salem, North Carolina (1978), the Presbyterian Church, Beckley, West Virginia (1979), the Wesley Memorial Methodist Church, Savannah, Georgia (1985), and Christ the King Lutheran Church, Houston, Texas (1995). The last-named was one of the first modern organs to be built in the 18th-century central German style. He has also built positive organs, regals and compact practice organs. In 1983 he completed a substantial restoration of an organ by Hook (1864) at Mechanics Hall, Worcester.

#### BIBLIOGRAPHY

- F. Noack:** 'Designs for Small Organs', *The Diapason*, lxii/10 (1970–71), 20–21
- G. Bozeman:** 'The Noack Organ Co. of Georgetown, Mass.', *Art of the Organ*, i/2 (1971), 19–32
- U. Pape:** *The Tracker Organ Revival in America* (Berlin, 1978)
- C. Cramer:** 'An Interview with Fritz Noack', *American Organist*, xxi/8 (1987), 40–45
- L. Edwards, ed.:** *The Historical Organ in America* (Easthampton, MA, 1992)

BARBARA OWEN

## Noailles Chansonnier

(*F-Pn* fr.12615).

See [Sources](#), MS, §III, 4.

## Nobat.

Court ensemble of Malaysia and Indonesia. See [Malaysia](#), §I, 1(ii) and [Naqqārakhāna](#).

## Nobel, Felix de.

See [De Nobel](#), Felix.

# Nobility Opera.

The name sometimes given to the London opera company active, in rivalry to Handel's company, from 1733 to 1737, initially at Lincoln's Inn Fields Theatre, later at the King's Theatre. See [London](#), §IV, 3.

# Nobilmente

(It.: 'nobly', 'majestically'; adverb from *nobile*: 'noble').

A direction used both as a tempo designation and as a mark of expression in the works of Elgar but few other composers. It appears on a sketch (at the Elgar Birthplace) for 'Nimrod' in the 'Enigma' Variations and on the published score (1899) of Elgar's piano transcription, but not in the orchestral full score published some months later. Its first appearance on one of his printed orchestral scores is in the overture *Cockaigne* (1901), and he used it often after that. Vaughan Williams used it in his film score for *Coastal Command* (1942), almost certainly with the Elgarian style in mind. Nobility in music is an ideal that has been favoured only by particular composers at particular times, so the history of this word is otherwise scattered. An early example is in François Couperin, who several times gave the direction *noblement sans lenteur* (nobly without being slow).

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

DAVID FALLOWS, MICHAEL KENNEDY

# Noble, Dennis (William)

(*b* Bristol, 25 Sept 1899; *d* Jávea, Alicante, 14 March 1966). English baritone. He studied in London with Dinh Gilly before making his début with the British National Opera Company in 1924 as Silvio. He was soon elevated to the international seasons at Covent Garden, where he appeared regularly until 1939. His roles included both Figaros, Rigoletto, Germont (to Ponselle's Violetta), Tonio, Valentin and a much praised Amonasro. He also sang leading parts in the premières of operas by British composers. In the 1947–8 season he reappeared at Covent Garden as Massenet's Lescaut and Escamillo. He was the first, and markedly effective, soloist in Walton's *Belshazzar's Feast*, and was an alternately fiery and dejected exponent of Elijah. His firm, easily produced tone, emphasis on a consistently true line and gift for placing words naturally on it were enhanced by his excellent stage presence. He was equally adept at projecting comedy, heroism, pathos and tragedy as his many recordings, made for Columbia and HMV, amply confirm. Most notable among them are the extracts from *Rigoletto* and *La traviata*, arias from *Faust* and *Pagliacci* and solos from *Elijah*, all of which show Noble's exemplary articulation and definition of tone and text.

ALAN BLYTH



## Noble, (John) Jeremy

(b London, 27 March 1930). English critic and musicologist. He was educated at Aldenham School and at Oxford, where he read Greats (1949–53). He studied music independently, specializing at first in English music of the Renaissance but later ranging more widely, with Venetian music of the 16th and 17th centuries and Josquin Des Prez among his main interests. From the mid-1950s he contributed music criticism and reviews to various periodicals, and in 1960 he was appointed a music critic on the staff of *The Times*. He relinquished that post in 1963 to take a research fellowship at Birmingham University and in 1966 went to teach at the State University of New York at Buffalo (spending 1967–8 in Florence as Fellow of the Harvard Institute for Renaissance Studies). He returned to London in 1970, becoming music critic of the *Sunday Telegraph* in 1972, but resumed teaching in Buffalo in 1976 until he retired and returned to London in 1995. His research has been directed mainly towards the music of Josquin and his contemporaries (he became a member of the board of the new Josquin edition in 1994), as well as its historical background, and the history of the Office of the Antonine Order from the 12th century onwards. Although only a fraction of his research has been published, the breadth and depth of his knowledge and his generosity towards fellow scholars have made him an important participant in late 20th-century musicology.

### WRITINGS

- 'Le répertoire instrumental anglais (1550–1585)', *La musique instrumentale de la Renaissance: Paris 1954*, 91–114
- 'Purcell and the Chapel Royal', *Henry Purcell, 1659–1695: Essays on his Music*, ed. I. Holst (London, 1959), 52–66
- 'Clash and Consonance in the 16th Century', *MT*, civ (1963), 555–7, 630–31
- 'Igor Stravinsky, 1882–1971', *MT*, cxii (1971), 534–6
- 'New Light on Josquin's Benefices', *Josquin des Prez: New York 1971*, 76–102
- 'A New Motet by Josquin?', *MT*, cxii (1971), 749–53, suppl.
- 'Ottaviano Petrucci: his Josquin Edition and some Others', *Essays Presented to Myron P. Gilmore*, ed. S. Bertelli and G. Ramakus, ii (Florence, 1978), 433–46

STANLEY SADIE

## Noble, Ray(mond Stanley)

(b Brighton, 17 Dec 1903; d London, 2 April 1978). English bandleader, arranger and composer. He studied classical piano but became interested in dance music, serving as house conductor for HMV records from 1929 and attracting attention with the recordings of his New Mayfair Dance Orchestra (1930–34), particularly those with the singer Al Bowlly. He moved to the USA to direct his own band at the Rainbow Room in New York (1935–7), then went to Los Angeles and worked as a bandleader and radio personality into the 1950s. In the jazz field Noble's significance was as a catalyst rather than as a performer. His own arrangements and performances were generally of 'sweet' dance music, and his major

compositions were highly successful romantic ballads such as *Goodnight, sweetheart* (1931), *Love is the sweetest thing* (1932), *The very thought of you* (1934), *The Touch of your Lips* (1936), and *I hadn't anyone till you* (1938). However, his New York band, assembled by Glenn Miller (who also provided its more jazz-oriented arrangements, and thereby discovered his own distinctive way of writing), included such musicians as Pee Wee Erwin, Charlie Spivak, Sterling Bose, Johnny Mince, Bud Freeman, Will Bradley and Claude Thornhill. Noble's instrumental composition *Cherokee* became the theme tune of Charlie Barnet's band (1938); as a familiar test piece for jazz musicians in the early bop style, Charlie Parker, among others, used its structure as the basis for new compositions, including *Koko*.

## BIBLIOGRAPHY

**A. McCarthy:** *The Dance Band Era: the Dancing Decades from Ragtime to Swing, 1910–1950* (London, 1971/R)

**G.T. Simon:** *The Big Bands* (New York, 1967, enlarged 2/1971, 4/1981)

**J.H. Klee:** 'Noble American, 1935–37', *Mississippi Rag*, iv/1 (1976), 1–3

**C. Garrod:** *Ray Noble and his Orchestra* (Zephyrhills, 1991) [discography]

ANDREW LAMB/ALYN SHIPTON

## Noble, (Thomas) Tertius

(*b* Bath, 5 May 1867; *d* Rockport, MA, 4 May 1953). English church musician and composer. From 1881 he was organist of All Saints, Colchester, whose rector housed him and supervised his education. He entered the RCM in 1886 to study with Parratt, Bridge and Stanford, and he joined the staff there on completing his studies. In 1889 he left Colchester to become organist of St John's, Wilton Road, London, and he was then assistant organist to Stanford at Trinity College, Cambridge (1890–92). Later appointments as organist and choirmaster took him to Ely Cathedral (1892–8), York Minster (1898–1912) and St Thomas's, Fifth Avenue, New York (1912–47). This last was an important post, since the church had recently been rebuilt with the aim of establishing cathedral-like liturgical conditions. It was Noble's task to establish the musical traditions: a magnificent organ was installed under his supervision and a choir school was founded. Besides music for the Anglican liturgy his compositions include secular choral works, incidental scores, orchestral pieces and chamber music.

## BIBLIOGRAPHY

*GroveA* (*W. Osborne*)

**F.G. Edwards:** 'York Minster', *MT*, xlv (1903), 297–304

**W.G. Alcock:** 'Mr T. Tertius Noble', *MT*, liv (1913), 97–8

'Dr T. Tertius Noble', *American Organist*, xxvii (1944), 273 [incl. complete list of works]

**Obituaries:** *The Times* (6 May 1953); *MT*, xciv (1953), 281

J.A. FULLER MAITLAND, H.C. COLLES/DUNCAN J. BARKER

## Noblement

(Fr.).

See [Nobilmente](#).

## Noblet, Charles

(*b* Abbeville, 26 April 1715; *d* Paris, 26 Oct 1769). French organist, harpsichordist and composer. A second cousin of Pierre Février, he was organist of Ste Catherine, Abbeville from 1728 until 1737 before taking up the post of harpsichordist at the Ecole de Chant of the Paris Opéra on 1 September 1737. While filling these positions, he was made organist also to several Parisian convents and parishes: the church of the Mathurins (1 October 1738), Ste Madeleine-en-la-Cité (1 March 1739), Ste Opportune (19 September 1742) and the church of the Jacobins in the rue St-Honoré (1 July 1761), occupying these posts until his death. His elder sister Marie-Geneviève Nicole Noblet (1712–c1800) often acted as his substitute. On 1 April 1739 he replaced Chéron as harpsichordist to the Opéra, retaining that post until 1 April 1768. He was also extremely active as a teacher; his pupils included Mlle Du Guesclin, the Comte de St Florentin and Princesse Pignatelli. In 1753 he was vigorously attacked in J.-J. Rousseau's *Lettre sur la musique française*. Of his compositions, only his collection of harpsichord pieces (1757) is outstanding; they are in a rather conservative style except for some pieces such as *Les bouffons*, which irresistibly conjures up the *opera buffa*.

### WORKS

4 cantatilles, 1v, insts, bc (Paris, 1737–52): *L'étrenne d'Iris*; *L'illustre alliance*; *Le carnaval du Parnasse*; *Naïs*

**Cantatillettes ... 1er livre, 1v, insts, bc (Paris, 1750): *La musique*; *La jeunesse***

**Cantatillettes ... 2e livre, 1v, insts, bc (Paris, 1750): *L'aurore*; *La rose***

**Cantatillettes ... 3e livre, 1v, insts, bc (Paris, 1750): *Le ruisseau*; *Les fleurs***

*Les amusements d'une heure mêlés de brunettes, vaudevilles et duo*, 4 bks (Paris, 1752)

***Nouvelles suites de pièces de clavecin et trois sonates avec accompagnement de violon* (Paris, 1757)**

*Le pichet, duo paysan, ronde de table et gavotte* (Paris, 1763)

**2 airs pubd in *Mercure de France*, April 1738, p.744, Dec 1757, p.68**

Lost: *Carillon*, orch, Concert Spirituel, 1 Nov 1739; *Laudate Dominum omnes gentes*, Concert Spirituel, 19 May 1756; *Te Deum*, Oratoire du Louvre, 30 March 1757; *Messe de Ste Cécile*, church of the Mathurins, 22 Nov 1764

### BIBLIOGRAPHY

*Choron-Fayolle*D; *Fétis*B

**L. Eloy de Vicq**: *La musique à Abbeville, 1785–1856: souvenirs d'un musicien* (Abbeville, 1876), 65–66

**G. Servières**: *Documents inédits sur les organistes français des XVIIe et XVIIIe siècles* (Paris, 1924), 18

**E. Kocevar**: *Charles Noblet (1715–1769), 'musicien du roy en son académie royale de musique'* (diss., U. of Paris, Sorbonne, 1990)

**E. Kocevar**: 'Charles Noblet (1715–1769): trente années au service de Louis XV et des parisiens, ou L'irrésistible ascension d'un organiste

abbévillois', *Bulletin de la Société d'émulation historique et littéraire d'Abbeville*, xxviii/3 (1993), 307–317

**E. Kocevar:** *Collégiale Sainte-Opportune de Paris: orgues et organistes 1535–1790* (Dijon, 1996)

**E. Kocevar:** Cécile Louise Calvière et Marie-Geneviève Nicole Noblet: deux femmes organistes aux destins semblables', *Histoire, humanisme et hymnologie: mélanges offerts au professeur Edith Weber*, ed. P. Guillot and L. Jambou (Paris, 1997), 131–40

ÉRIK KOCEVAR

## Nobre, Marlos

(b Recife, 18 Feb 1939). Brazilian composer, pianist and conductor. A student of the piano and theory, he graduated from the Pernambuco Conservatory in 1955 and from the Ernani Braga Institute in 1959, and then studied composition under Koellreutter (1960) and Guarneri (1961–2) in São Paulo. In 1959 he received his first composition prize in the competition *Música e músicos do Brasil* held by Radio MEC, and subsequently he was awarded over 30 prizes in national and international competitions, ranging from the Broadcast Music Award (New York, 1961) to the UNESCO prize (1974) for *Biosfera*. A fellowship from the Rockefeller Foundation took him to the Instituto Torcuato di Tella in Buenos Aires, where he familiarized himself with the newest techniques and studied with Ginastera, Messiaen, Dallapiccola and Malipiero (1963–4), gaining the Master's degree in composition. He has made little use of electronic music, though he studied it with Asuar in Buenos Aires and Ussachevsky at the Columbia-Princeton Center (1968). Some of his best-known early compositions, such as *Variações rítmicas* and *Ukrinmakrinkrin*, date from this period in Buenos Aires.

Returning to Rio de Janeiro he worked as music coordinator of the Guanabara Tourism Secretariat (1965), then after studying with Bernstein, Goehr and Schuller at the Berkshire Music Center, Tanglewood (1969), he held numerous positions in Brazilian musical life. Among these are general coordinator of the Brazilian Music Council of UNESCO (1970, 1990s), music director of Radio MEC, general secretary of the Brazilian Musician's Union (1972), director of the National Institute of Music of the Brazilian National Foundation for the Arts (1976–9) and president of the Brazilian Academy of Music (1985–91) and the International Music Council of UNESCO (1986–7). He has received commissions from the Brazil SO (1973–6), the Goethe Institute, Radio Suisse Romande and the Spanish Ministry of Culture (1992); he was composer-in-residence of the Brahms-Haus (1980–81) and received a Guggenheim Fellowship (1985–6). He has held visiting professorships at Indiana University (1981), Yale (1992), the Juilliard School (1996) and the University of Arizona (1997). His work has been recognized through the Order of Merit (Brasília, 1988), the Order of Rio Branco (1989) and the Ordre d'Arts et Lettres (France, 1994). Nobre has conducted such orchestras as the Suisse Romande, the Orchestre Philharmonique de Radio-France and the Royal Philharmonic, London.

His eclectic academic background is paralleled by influences from different periods and styles of music. The influence of Bartók and Lutosławski can

be seen in his juxtaposition of diatonic folk material with dissonant harmonies, polyrhythmic structures, rhythmic drive, textual effects and non-traditional scales. A national identity is evident in all his works, though as he does not rely on patterns from folk and popular idioms his music cannot be seen as nationalistic. The development of his musical language went through several phases, from tonal to modal, polytonal and atonal.

*Variações rítmicas* was the first work in which he combined serial methods with typically Brazilian rhythms; in *Ukrinmakrinkrin* he first used aleatory procedures. Subsequently he made extensive use of serialism (e.g. *Canticum instrumentale*) and aleatory techniques (e.g. *Concerto breve* and *Mosaico*). By the late 1980s he began to rely more frequently on tonal formal structures and on a combination of traditional and contemporary elements.

## WORKS

(selective list)

Orch: *Concertino*, pf, str, 1959; *Divertimento*, pf, orch, 1963; *Convergencias*, 1968; *Desafio*, va, str, 1968; *Conc. breve*, pf, orch, 1969; *Ludus instrumentalis*, chbr orch, 1969; *Biosfera*, str, 1970; *Mosaico*, 1970; *In memoriam*, 1973; *Concerto*, str, 1981; *Concertanto do imaginário*, pf, str, 1989; *Xingu*, 1989; *Double Conc.*, 2 gui, orch, 1995; *Passacaglia*, 1997; *Amazônia*, ww, brass, perc, timp, pf, several db, 1998

Chbr and solo inst: *Pf Trio*, 1960; *Variações rítmicas*, pf, perc, 1963; *Canticum instrumentale*, fl, hp, pf, timp, 1967; *Str Qt no.1*, 1967; *Rhythmetron*, perc, 1968; *Tropicale*, pic, Eb-cl, pf, perc, 1968; *Sonancias*, pf, perc, 1972; *Homage to Rubinstein*, pf, 1973; *4 momentos*, gui, 1974–6; *Sonancias III*, 2 pf, perc, 1980; *Str Qt no.2*, 1985; *Reminiscencias*, gui, 1991; *Sonante I*, mar, 1994; *Solo II*, b cl, 1994; *Str Qt no.3*, 1997

Vocal: *Ukrinmakrinkrin*, S, pic, ob, hn, pf, 1964; *O canto multiplicado*, 1v, str, 1972; *Yanomani*, T, SATB, gui, 1980; *Cant. del Chimborazo*, T, Bar, SATB, orch, 1982; *Columbus*, solo vv, SATB, orch, 1990

Principal publishers: Boosey & Hawkes, H. Lemoine, Tonos, Vitale

## WRITINGS

'Notação musical', *Music in the Americas: Bloomington, IN*, 1967, 148–57

'Música brasileira contemporânea', *Revista de cultura brasileira*, xxxii (1971), 103

'Nueve preguntas a Marlos Nobre', *RMC*, no.148 (1979), 37–47

'Tendências da criação musical contemporânea', *Revista da Sociedade Brasileira de Música Contemporânea*, no.1 (1994), 71–86

## BIBLIOGRAPHY

**P. Earls**: Review of *Ukrinmakrinkrin* and *Mosaico*, *YIAMR*, viii (1973), 182

**G. Béhague**: *Music in Latin America: an Introduction* (Englewood Cliffs, NJ, 1979)

**V. Mariz**: *História da música no Brasil* (Rio de Janeiro, 1981, 4/1994)

**J.M. Neves**: *Música brasileira contemporânea* (São Paulo, 1981)

**M.L. Corker Nobre**: 'Sonancias III, opus 49 de Marlos Nobre', *LAMR*, xv (1994), 226–43

GERARD BÉHAGUE

# Nobutoki, Kiyoshi

(*b* Osaka, 29 Dec 1887; *d* Tokyo, 1 Aug 1965). Japanese composer. After studying the cello (1906–10) then composition and conducting (until 1915) at the Tokyo Music School he went in 1920 to Germany to study with Georg Schumann for two years. Returning to Japan, he taught at the Tokyo Music School (1923–32) and was elected to the Japanese Arts Academy in 1942. Before World War II he was a leading composer of songs and choruses, but after the war he virtually gave up composition and withdrew to a quiet retirement, particularly because of his feeling of responsibility for his involvement in Japanese militarism: his *Umi yukaba* ('If I go to the ocean', 1937) became the most popular military song of the period and his cantata *Kaidō tōsei* ('Along the Coast, Conquer the East', 1940) was written to commemorate the 2600th anniversary of the foundation of Japan. His music combined a conventional German compositional technique with a typically Japanese subtlety of expression. His 1925 translation of Franz Wüllner's *Chorübungen der Münchener Musikschule* (Munich, 1876) has become the most popular textbook of vocal pedagogy in Japan. In 1964 he received the Order of Cultural Merit.

## WORKS

(selective list)

Inst: Variations on 'Tsuki' [Moon], c1910; Ayatsuri ningyō [Marionette], vn, pf, 1913; Str Qt, c1920–22; Tanshikyoku [Ballade], pf, c1920–22; Muttsu no butōkyoku [6 Dances], c1932; Tōhoku min'yō-shū [Folksongs from Tohoku], hpd, 1941

Choral: Haru no yayoi [March, the Spring], c1911; Omoide [Remembrances], 1915; Miyama niwa [In Mountain Recesses], c1920–22; Kora o omou uta [Songs recalling Children], 1931; Yamato niwa [In Yamato], 1939; Kaidō tōsei [Along the Coast, Conquer the East] (cant.), 1940; Tōhoku min'yō-shū, 1941; Nihon no asaake [Dawn of Japan], 1952; Nyonin waka renkyoku [Waka Poems by Women Poets], 1965; many others

Songs: Songs on Poems by Hakushū Kitahara, 1917–23; Tanka renkyoku [Songs on Poems in *Tanka* form], 1924; Japanese Folksongs, 1926; Shōkyoku goshō [5 Small Songs], 1926; Sara, song cycle, 1936; Umi yukaba [If I go to the ocean], 1937; Kokā nijūgo-shū [25 Songs on Ancient Poems], 1947–8; Chūgoku meishi go-shū [5 Songs on Chinese Poems], 1947–8; many others

MASAKATA KANAZAWA

# Nocetti [Noceti, Nuceti], Flaminio

(*b* Parma; *d* Parma, in or after 1618). Italian composer and organist. He must have been active as a musician by about 1600 since Scipione Cerreto mentioned him in his *Della prattica musica* (Naples, 1601/*R*). From the title-pages of his publications it can be deduced that at least from 1603 to 1618 he was organist of the Benedictine abbey of S Giovanni Evangelista, Parma, and he dedicated some of his music to members of the Farnese family, rulers of Parma. As a composer he is known only for sacred music, much of it for eight voices or other comparatively large numbers of voices.

(N. Pelicelli: 'Musicisti in Parma nel secolo XVII', *NA*, x (1933), 116–26, 314–25)

## WORKS

all except anthologies published in Venice

Missae ac Litaniae BVM, 8vv (1602)

Primus concentus sive Sacrae cantiones, 5–9vv (1603)

Cantica ac Litaniae BVM, 8vv (1617)

Il secondo delle messe, 8vv, org (1618)

Sacrorum concentuum ... liber, 2–8vv (1618)

1 motet, 1609<sup>1</sup>; 1 motet, 1611<sup>1</sup>, ed. F. Commer, *Musica sacra*, xv (Berlin, c1895)

ARGIA BERTINI

# Nocturnae orationes

(Lat.).

See [Nocturns](#).

# Nocturne

(Fr.; Ger. *Nachtstück*).

A piece suggesting night, usually quiet and meditative in character, but not invariably so. The Italian term [Notturmo](#) occurs frequently as a title in 18th-century music, but the French form of the word was not used until John Field applied it to some lyrical piano pieces written between about 1812 and 1836. The first three were published in Leipzig in 1815, two of them having been published in 1812 with minor differences as 'Romances'. Field's nocturnes are historically important as antecedents of Chopin's. The writing is clearly idiomatic, exploiting the sounds available on the newer pianos; the sustaining pedal, in particular, enabled Field to expand the range of the harmonic accompanying patterns beyond those of the Alberti bass, which of necessity lay under the hand. The melodies of his nocturnes transferred to the keyboard the cantilena of Italian opera, to which he had been exposed in Russia in the early 1800s (see [ex.1](#)). According to Liszt, who wrote a preface to the first collected edition of Field's nocturnes (Leipzig, 1859), they 'opened the way for all the productions which have since appeared under the various titles of Songs without Words, Impromptus, Ballades, etc., and to him we may trace the origin of pieces designed to portray subjective and profound emotion'.



Although the emotional range of most of Field's nocturnes is not wide, and the phrase structure sometimes tediously predictable, the restrained elegance of his musical language and imaginative keyboard figuration made a great impression on subsequent Romantic composers, especially Chopin, who admired both Field's playing and his compositions. Nocturnes were composed by most pianist-composers of the time, including Liszt (whose famous *Liebesträume* song transcriptions were subtitled 'nocturnes'), Schumann (*Nachtstücke* op.23), J.B. Cramer, Czerny, Kalkbrenner, Thalberg, Henri Bertini and Theodor Döhler among them. Chopin's 21 nocturnes, however, hold a pre-eminent place in the history of the genre. The celebrated Nocturne in E $\flat$  op.9 no.2 is perhaps the most similar to Field's nocturnes, showing the influence of two of his nocturnes in the same key in both melody and accompaniment patterns. It was, however, Field's Nocturne no.4 in A major, with its agitated, harmonically more complex, central section, that proved more inspirational for Chopin's expansion of the form in his op.9 no.3 and later pieces.

Chopin's nocturnes (especially op.48 no.1) display an intensity well beyond the range of Field and a high degree of melodic invention (ex.2). His remarkable harmonic sophistication, too, is often couched in keyboard textures of a contrapuntal complexity that never seems redundant or forced. Moreover, several diverge from Field's basic *ABA* formal outline. The otherwise suave op.32 no.1 in B major ends unexpectedly in B minor with an abrupt, recitative-like coda that appears in emotional terms to contradict all that has gone before, while op.15 no.3 in G minor is in a highly unusual *AB* form with no recapitulation of the initial material.





Although the apogee of the pianistic nocturne was reached with Chopin, it continued to be a popular genre. French composers were particularly attracted to the form: Fauré wrote 13 nocturnes, and Satie, d'Indy and Poulenc contributed to the repertory. Liszt's late works include the nocturne *En rêve* (1885) and celebrated nocturnes were also composed by Glinka, Balakirev, Tchaikovsky (op.10 no.1 in F major and op.19 no.4 in C minor), Rimsky-Korsakov (Nocturne in D minor), Skryabin and Grieg (Notturmo in C major op.54 no.4). Nocturnes were also written for orchestra; a well-known example is in Mendelssohn's incidental music for *A Midsummer Night's Dream*, where the tone-colour of the horn is used, as in the 18th-century notturmo, to evoke the image of night. Bizet wrote an unpublished nocturne for orchestra, and Debussy's *Trois nocturnes* (*Nuages*, *Fêtes* and *Sirènes*, the last with a female wordless chorus) are among the finest achievements of French impressionist music; *Fêtes*, a vigorously rhythmic and extrovert piece, considerably expands the usual associations of the term 'nocturne' to portray nocturnal festivities.

In some of the works already mentioned the effusive lyricism that had characterized many of the nocturnes of Field and Chopin was replaced by an attempt to capture the fevered visions and dreams of the night or to evoke its natural sound world in musical terms that may be very far from those of the drawing-room. Schumann's *Nachtstücke* illustrate this change of emphasis, which was pursued much further by 20th-century composers such as Hindemith in his *Suite '1922'* for piano (1922), Vaughan Williams in *A London Symphony* (1912–13; revised 1920), Britten in the nocturne of his *Serenade* for tenor, horn and strings (1943) and Lennox Berkeley in the slow movement of his *Divertimento in B* (1943). In the suite for piano *Out of Doors* (1926) Bartók displayed an extraordinary sensitivity to the sounds of nature in the movement entitled 'The Night's Music' with its quiet, blurred cluster-chords and imitations of the twittering of birds and croaking of nocturnal creatures.

## BIBLIOGRAPHY

F. Liszt: *Über John Fields Nocturne* (Leipzig, 1859); repr. in *Gesammelte Schriften*, iv, ed. L. Ramann (Leipzig, 1882/R); Eng. trans. in Schirmer's edn of the nocturnes (New York, 1902)

- W. Georgii:** *Klaviermusik* (Zürich, 1941, 5/1976)  
**V. Jankélévitch:** *Le nocturne* (Paris, 1957)  
**M.K. Ellis:** *The French Piano Character Piece of the Nineteenth and Early Twentieth Centuries* (diss., Indiana U., 1969)  
**W. Kreuger:** *Das Nachtstück: ein Beitrag zur Entwicklung des einsätzigen Pianofortestückes im 19. Jahrhundert* (Giebing, 1971)  
**D. Branson:** *John Field and Chopin* (London, 1972)  
**P. Piggott:** *The Life and Music of John Field, 1782–1837, Creator of the Nocturne* (London, 1973)  
**Z. Chechlińska:** 'The Nocturnes and Studies: Selected Problems of Piano Texture', *Chopin Studies*, ed. J. Samson (Cambridge, 1988), 143–66  
**N. Temperley:** 'John Field and the First Nocturne', *ML*, lvi (1975), 335–40

MAURICE J.E. BROWN/KENNETH L. HAMILTON

## Nocturns

(Lat. *nocturni, nocturnae orationes*).

The Night Hours of the [Divine Office](#). Before the 1971 simplification of the Roman Breviary, the night Office of [Matins](#) (or Vigils) was composed of three nocturns for double or semi-double feasts, and one nocturn for simple feasts or ferias. In an Office of three nocturns, each nocturn has three psalms with antiphons and three lessons with responsories. An Office of one nocturn normally has nine psalms and three lessons. At Easter and Pentecost the traditional night Office consists of a single nocturn with three psalms and three lessons. The monastic Office differs from the Roman Office in the arrangement and composition of the nocturns. Double feasts have an Office of three nocturns, but the first two of these have six psalms and four lessons each; the third has three Old Testament canticles and four lessons. The monastic ferial (or weekday) Office is composed of two nocturns, each of six psalms; after the psalms of the first nocturn three lessons are recited in winter and one in summer. (See *also* [Liturgy of the Hours](#).)

MARY BERRY

## Noda, Teruyuki

(*b* Mie, 15 June 1940). Japanese composer. He studied composition to postgraduate level with Ikenouchi and Yashiro at the Tokyo National University of Fine Arts and Music. Distinguishing himself while a student, Noda won first prize in the Japan Music Competition in 1963 with the *Sinfonia*, was commissioned by the Japan Philharmonic SO for the *Symphony no.1* and won a prize with his *Choral Symphony*. These works are characterized by the organized relationship of motifs and his mastery of Western orchestration. In the choral work *Shi-sha no sho* (1971) he employs techniques which include voiceless sounds and clusters built up from subdivided parts. Noda led *Shin-shin kai*, a group of composition disciples of Ikenouchi, between 1974 and 1984. He won the Italian Broadcasting Corporation award with *La piano tombe dans la mer* (1974). In the Otaka Prize-winning *Piano Concerto* (1977), the *String Quartet* (1986) and *Rhapsodie adriatique* (1988) Noda exquisitely balances a

classical consistency with a brilliant and expressive performing style. His sense of dramatic pacing is displayed in the *nō* play *Takayama Ukon* (1997). Further information is given in K. Hori, ed.: *Nihon no sakkyoku nijusseiki* ('Japanese compositions in the 20th century', Tokyo, 1999), 196–8.

## WORKS

(selective list)

Dramatic: A Mirror on a Journey (radio play), nar, 3 S, orch, 1968; La piano tombe dans la mer (radio play), nar, S, mixed chorus, children's chorus, orch, elects, 1974; The Little Match Girl (radio play), nar, orch, 1975; Takayama Ukon (*nō* play), female chorus, Jap. insts, fl, hp, tubular bells, 1997

Orch: Sinfonia, 1 mov, 1963; Sym. no.1, 1966; Dislocation, 1969; Mutation, 4 Jap. insts, orch, 1971; Pf Conc., 1977; Sym. no.2, 1983; Gui Conc., 1984; Fresque symphonique 'Fantaisie festival', 1987; Rhapsodie adriatique, gui, str, 1988; Liturgical Ov., wind orch, 1991; Luminous – From the Twilight of the Galaxy, shakuhachi, koto, orch, 1995

Chbr and solo inst: Meditation, vn, pf, 1960; Klavierstücke, pf, 1963–6; Qt, hn, vc, timp, cel, 1965; Mattinata Qnt, 3 fl, mar, db, 1968; Qt I, shakuhachi, 2 koto, 17-str koto, 1969; Qt II 'Legend', shakuhachi, 2 koto, 17-str koto, 1973; Obsession, fl, cl, mar, perc, db, 1974; Qt III 'Music of Pine', shakuhachi, 2 koto, 17-str koto, 1975; Intermezzo, gui, 1977; Ballade, fl, vn, pf, 1978; Serenade I, fl, ob, cl, hp, vn, va, vc, 1979; Nocturne, 17-str koto, 1980; 3 movts, Jap. perc, 1982; The Dream of Endymion, hp, 1984; Str Qt, 1986; In the garden, vn, pf, 1986; Ten Rai, 12 Jap. insts, 1992; Consonance, wind qnt, pf, 1993; Kokuu no uta, shakuhachi, 2 koto, 1996

Vocal: Choral Sym., 1968; Nakereba iina, 1v, fl, pf, perc, db, 1970; Shi-sha no sho (Livre de mort), chorus, pf, 1971; Okashi no kisha, v, vn, bn, accdn, mar, vns, 1978; Seishun [Youth], chorus, pf, 1978; The Ariake Sea, female chorus, pf, 1981; Ima utawanakereba, chorus, wind orch, 1989; Mie Ode, chorus, orch, 1990; Kaigen-e, S, T, chorus, orch, 1998; works for mixed, female and children's choruses

YOKO NARAZAKI

## Nodari, Giovanni Paolo

(*b* ?Brescia; *d* after 1620). Italian composer. He was a Benedictine monk of the Congregazione Fiesolana and in 1620 was working at Bressanone, on one of the transalpine routes from northern Italy to southern Germany. His output consisted mainly of church music in the concertato style, most of it contained in a volume each of vesper psalms, motets, and *Magnificat* settings based on the eight Gregorian tones. The latter publication (1620), which offers plenty of textural and rhythmic variety, shows that he was well versed in the reasonably modern idiom of provincial northern Italy. He could write pleasant melodies, but his harmonic sense was wayward, and the music consequently lacks a feeling of direction.

## WORKS

all except anthologies published in Venice

Meliflorus concentus in psalmos David ... 4vv, bc (org/other inst) (1605)

### Corona gemmarum coelestium, 1–5vv (1613)

Harmonicum concentum ... in almae virginis Dei genitrixis Mariae, 5vv, bc (org) (1620) [8 Mag]

### Madrigali, 5vv (1620), lost

4 motets in 1616<sup>2</sup>, 1626<sup>2</sup>, 1627<sup>2</sup>; 1 madrigal, 5vv, in 1606<sup>5</sup>; madrigals in *GB-Lbl* Eg.3665

JEROME ROCHE

## Node.

A point, line or surface which, in a vibrating body, is at rest. See [Acoustics](#) and [Sound](#), §10.

## Noe, Stephen.

See [Nau, Stephen](#).

## Noeane formulae.

The Western name for syllables sung in association with Byzantine *echēmata*. See [Ēchos](#), §2.

## Noehren, Robert

(*b* Buffalo, NY, 16 Dec 1910). American organist, organ builder and composer. He studied under Gaston Dethier at the Institute of Musical Art, New York, and under Lynnwood Farnam at the Curtis Institute of Music, Philadelphia (1930–31), and served as organist and choirmaster at churches in Buffalo and Grand Rapids, Michigan. He received the BMus degree from the University of Michigan in 1948. After wartime service he taught from 1946 to 1949 at Davidson College, North Carolina, and in 1949 he moved to the University of Michigan in Ann Arbor, where he served as university organist and professor of music until his retirement in 1976. Well known as a recitalist, recording artist and organ builder, he played extensively at home and abroad, and has studied many historic European instruments. He designed and built many organs including those in St John's Roman Catholic Cathedral, Milwaukee, the First Unitarian Church, San Francisco, and the First Presbyterian Church, Buffalo. He holds an American patent for a combination action that controls all pistons by a punched data-processing card. Noehren wrote numerous articles for professional journals and among his compositions are two sonatas for organ.

VERNON GOTWALS/R

## Noel [Noe].

See [Bauldeweyn, Noel](#).

# Noël

(Fr., from Lat. *natalis*: 'of birth' or *novus*: 'news').

Like the English 'nowell' or 'nouell', the French 'noël' (or Burgundian 'noé') was used as an expression of Christian joy, especially during Christmastide. Since the 15th century the term has designated non-liturgical, strophic verse of popular character written in the vernacular or in patois and often sung to the tunes of chant, popular songs or dances.

The tradition of popular hymns or canticles for Christmas and other Christian feasts is ancient and most probably stems from sung celebrations at pre-Christian festivals. Christmas tropes appeared in the liturgy from the 9th century (e.g. *Puer nobis nascitur – resjouissons nous aujourd'hui*) and by the 13th century were affected by the popular chanson, especially in the increasingly lay liturgical drama. Although the plainchant repertory provided melodies, the shepherd scenes favoured in medieval mystery and miracle plays were often treated in a popular vein. In 13th-century France the Christmas song *Hui enfantez fu li fiz Dieu* was sung to the melody of the *Letabundus*, but the Anglo-Norman *Seignors, or entendez à nus* is of more secular inspiration. Macaronic Christmas songs, using Latin and patois (e.g. *In dulci jubilo*) or the vernacular (e.g. *Célébrons la naissance–Nostrī Salvatoris*), were more frequent in the 14th century, when the first polyphonic settings are found (e.g. Adam de la Halle's three-voice rondeau *Dieus soit en cheste maison*). While the related carol flourished in England in the 15th century, often using the joyful exclamation 'noël' in its burden (refrain), Christmas pieces are rarely found in the Burgundian or Netherlandish polyphonic repertoires. (There is a four-voice piece by Busnoys which repeats the word 'noël' as its sole text.) But towards the end of the century many collections with French texts appeared in both printed and manuscript sources (the latter include Louis XII's book of noëls by Jehan Tisserand – *F-Pn fr.2368* – and *Pn fr.2506* and *Pa 3653*).

During the 16th century there was an astonishing proliferation of printed collections: the contents of *Les grans nouelz nouveaux reduitz sur le chant de plusieurs chansons nouvelles* (Paris, Pierre Sergent, n.d.), *Les grans noelz nouveaulx composez sur plusieurs chansons tant vielles que nouvelles* (Paris, n.d.), *Les noelz nouveaulx reduys sur le chant de plusieurs chansons* (Paris, n.d.) and *Les noelz nouvellement faitz & composez en l'honneur de la nativité de Jesuchrist* (n.p., n.d.) reappear in numerous similar collections. These noëls enjoyed a long vogue and provided models for similar anthologies published at Lyons, Paris, Le Mans and Geneva, or newly composed collections by S. Bedouin, Christofle de Bordeaux (Paris, 1581), François Briand (Le Mans, 1512), Jehan Chaperon (Paris, 1538), Jean Daniel (c1525–30), Nicolas Denisot (1545 and 1553), L. Le Moigne (Paris, 1520), M. Malingre (c1540), Nicolas Martin (Lyons, 1555) and L. Roux (Angers, 1582). In addition to strophic pieces in popular style (with or without refrain) on the subject of the Nativity, some collections include New Year songs (*aguillanneux*). Translations of traditional Latin hymns (e.g. *A solis ortus cardine*, *Ave maris stella*, *Conditor alma siderum*, *Mittit ad virginem*, *Rex mundo gloriae*, *Ut queant laxis* and *Veni Redemptor gentium*) were sung to metrical versions of the original plainchant. Other

liturgical or trope melodies were proposed as *timbres* (e.g. *Kyrie fons bonitatis* for *Kyrie le jour de Noël*), but more frequently secular chanson melodies from both popular and polyphonic sources were suggested, occasionally with two or three alternative possibilities. Many Noël in fact paraphrase secular chanson texts, in the manner of the *chanson spirituelle*, following the same verse structure (sometimes interposing the word 'Noël' as a refrain) and retaining or lightly modifying the first line for recognition. For example, Briand, Le Moigne and others begin different Noël with 'Réveillez vous cœurs endormis' (the first line of Janequin's *Le chant des oiseaux*). Chaperon's *Noels* (1538) are all modelled on secular poems (including single-stanza *épigrammes* by Clément Marot and King François I) found in recently published polyphonic settings (e.g. by Sandrin, Sermisy and Peletier). So too is a nativity play by Barthélemy Aneau, *Chant natal contenant sept noelz ... composez en imitation verbale et musicale de diverses chansons* (Lyons, 1538). Another sequence of Noël by Aneau following the Christmas story in dialogue is the *Genethliac Noel musical et historial ... pars vers et chants divers* (Lyons, 1558), which includes newly composed music for four voices by Didier Lupi Second, Goudimel and others.

Although the Noël of the organist Jean Daniel (Maître Mitou) were published with texts alone, a few 16th-century Noël collections include music. The *Noelz nouveaulx* by Briand published in 1512 include four whose first stanzas are notated for two voices (one of which is 'le plainchant'); the remainder propose suitable *timbres*. The anonymous *Fleur des noelz nouvellement notés en choses faictes* (Lyons, c1535) contains 22 pieces, the first ten of which include notated tenors. The 13 *Cantiques du premier advènement de Jésuschrist* by Nicolas Denisot were printed with monophonic melodies at Paris in 1553. The *Noelz & chansons nouvellement composez tant en vulgaire françoys que savoysien dict patoys* (Lyons, 1555) by the Savoyard musician Nicolas Martin include 16 Noël (eight in French and eight in patois), all preceded by notated monophonic melodies. Other collections of Noël texts in patois survive, as in *Noelz nouveaulx en poetevin* (Paris, n.d.).

In his *Recherches de la France* (Paris, 1571), Etienne Pasquier described Noël as 'chansons spirituelles faictes en l'honneur de nostre Seigneur'; he explained that in his youth it was customary for every family to sing them each evening but that the tradition survived only at Christmas eve, when children and adults sang them in the streets and in church during the offertory at Midnight Mass. They had figured in the Mass at Christmas since the late 12th century; during the 16th century polyphonic Christmas motets were composed for the professional choirs of the larger churches and courts (e.g. Jean Mouton's *Noé, noé, psallite noé*, Francesco de Layolle's *Noé, noé, noé*, Sermisy's *Noé, noé, magnificatus est rex pacificus* and *Noé, quem vidistis pastores* and Le Heurteur's *Noé, noé, noé, hodie natus est Christus*; the exclamation 'Noé, noé' recurs in *Hodie Christus natus est*, set by Marenzio, G.M. Nanino, Rore, Palestrina, Sweelinck and others). Vernacular Noël also figure occasionally in collections of polyphonic chansons (e.g. Costeley's five-voice *Or est venu Noé*, 1570) and *airs* (e.g. Pierre Bonnet's eight-voice *Nouel en dialogue* beginning 'Bergers je vous fay scavoir', 1585); Du Caurroy's *Meslanges*, published posthumously in 1610, includes fifteen Noël for four or five voices.

Inexpensive editions of popular anthologies of anonymous Noël texts, with suggested *timbres*, continued to proliferate throughout the 17th and 18th centuries; the title *Bible des noëls* (first used by the Lyons printer Benoit Rigaud in 1554) recurs frequently, as does the old repertory. But more collections appear in the regional patois of the Auvergne, Brittany, Bresse, Burgundy, Gascony, Le Mans, Poitou and Provence; several minor poets specialized in the genre: Jacques Brossard, Jean le Houx, Natalis Cordat (in Auvergnat dialect), François Colletet, Nicolas Saboly (in Provençal), Françoise Pascal and Jean Chapelon during the 17th century; La Monnoye and Aimé Piron (in Burgundian), G.M. Pellégrin and Antoine Peyrol (in Provençal) during the 18th. No 17th-century printed collections survive with notated music, although a few manuscript sources include melodies; arrangements of these melodies survive in art music such as Marc-Antoine Charpentier's *Messe de minuit*, Sébastien de Brossard's *Missa quinti toni pro nocte Die festi natalis Domini* (1700) and Jean-François Le Sueur's *Messe-Oratorio de Noël* and in instrumental transcriptions. The *Chants des noëls anciens et nouveaux*, printed for solo voice and basso continuo by Ballard in 1703, notate old *timbres* as well as new ones from the contemporary vaudeville repertory. The 18th-century texts are also more updated with topical references than those of the 17th century and are often completely new.

Contrafacta of *airs de cour* and other secular pieces by G.G. Gastoldi, Guéron and La Tour are found in *Amphion sacré* (Lyons, RISM 1615<sup>7</sup>, for four or five voices) and by Gabriel Bataille, Antoine Boësset and Antoine Moulinié in *Le despoille d'Aegypte* (Paris, 1629<sup>7</sup>). The Ballard press also issued anonymous four-voice settings of Noël in *Airs sur les hymnes sacrez, odes & noëls, pour chanter au catéchisme* (Paris, 1623<sup>4</sup>, repr. 1655<sup>2</sup>) and in *Cantiques spirituels et noëls de différents auteurs* (Paris, 1699<sup>1</sup>, for solo voice and basso continuo); one Noël for two voices by Denis Macé was included in his *Cantiques spirituels* (Paris, 1639) and several by Artus Aux-Cousteaux in his two sets of *Noëls et cantiques spirituels* (Paris, 1644). No original vocal settings from the 18th century are known, and in the 19th century they took the form of the *romance* (e.g. Augusta Holmés) or operatic air (Adolphe Adam's *Minuit, chrétiens*). The subsequent interest in folk music and poetry revealed the importance of the Noël to the popular tradition; 20th-century examples, such as Georges Migot's *Noël pour chant ou quatuor a cappella* (1954), reflect this simplicity.

Just as the greater liturgical freedom of Midnight Mass permitted the singing of Noël from the late 12th century, so too in the second half of the 17th century did it provide the organist with the opportunity to introduce variations on the currently popular tunes. Numerous keyboard transcriptions have survived by Lebègue (1676), Nicolas Gigault (1682), C. Geoffroy (c1690), Raison (1714), J.-F. Dandrieu (c1720), Daquin (c1745), Michel Corrette (1753), Balbastre and J.-M. Beauvarlet-Charpentier (c1783). The vogue affected instrumental ensemble music at the same time; thus Charpentier arranged Noël for four instruments and basso continuo as well as for solo voices, choir and instruments. Lalande arranged 19 pieces as two suites under the title *Symphonies des noëls*. C.-H. Gervais followed with a suite for seven instruments and basso continuo, and Corrette with five *Concertos de noel* (c1730–50) for flute, violin and musette (the fourth adding a viol and basso continuo). The latter, like E.P.

Chédeville's collection of noëls for two musettes or vielles (hurdy-gurdy), reflect the mid-18th-century attitude as expressed in Rousseau's definition of noëls (*Dictionnaire*, 1768): 'Tunes intended for certain canticles which the people sing at Christmas: these types should have a rustic and pastoral character consistent with the simplicity of the words and of the shepherds who were supposed to have sung them while paying homage to Christ in the crib'. The writing for oboes and horns in Gossec's two orchestral *Suites de noëls* (c1774) reveal the same rustic spirit, as does Balbastre's *Recueil de noëls formant 4 suites avec des variations pour le clavecin ou le fortepiano*, whose contents imitate the sounds of musettes and horns. With the French Revolution the genre fell from favour but was revived by the Schola Cantorum in Paris in the late 19th century with more symphonically conceived examples for organ by Franck and Guilmant (four books, 1886), followed in the 20th century by Tournemire (*12 noëls anciens pour orgue*, 1938).

## BIBLIOGRAPHY

- J. Tiersot:** *Histoire de la chanson populaire en France* (Paris, 1889/R)  
**P. Aubry:** 'Le *Letabundus* et les chansons de Noël au XIIIe siècle', *Tribune de Saint Gervais*, iv (1898), 276–86  
**F. Hellouin:** *Le Noël musical français* (Paris, 1906)  
**P. de Beaurepaire-Froment:** *Bibliographie des chants populaires français* (Paris, 1906, enlarged 3/1910)  
**A. Gastoué:** *Le cantique populaire en France* (Lyons, 1924)  
**H. Bachelin:** *Les noëls français* (Paris, 1927)  
**J.R.H. de Smidt:** *Les noëls et la tradition populaire* (Amsterdam, 1932)  
**A. Gastoué:** 'Sur l'origine du genre Noël', *Guide du concert*, xxii (1935–6), 327  
**A. van Gennepe:** *Manuel de folklore français contemporain*, iv (Paris, 1938/R), 805ff  
**H. Poulaille:** *La grande et belle bible des noëls anciens* (Paris, 1942–51)  
**A.F. Block:** *The Early French Parody Noël* (Ann Arbor, 1983)

FRANK DOBBINS

## Noëlli, Georg

(*b* ?Amsterdam, 1727; *d* Ludwigslust, Mecklenburg, 24 Sept 1789). Portuguese composer and pantaleonist. He studied the pantaleon with its inventor, Hebenstreit, counterpoint with Geminiani and with Martini at Bologna, and composition with Hasse at Dresden. During April and May 1752 and September 1757 a 'Mr Noel(l)' was listed as a composer and performer on the 'cymbalo' at the New Haymarket Theatre in London where, according to Schilling, he became a friend of Handel. In 1765 he was court musician at Brunswick, and in 1766, according to Pohl, a 'Noel, Spieler des Pantaleon' appeared again in London. In 1775 he met C.P.E. Bach at Hamburg. From 1776 until his death he was *Cammermusik* and pantaleonist to Duke Frederick of Mecklenburg-Schwerin at Ludwigslust, where he performed on a new pantaleon purchased for him and played the violin, viola and cello in the chamber orchestra. As a pantaleon virtuoso, he made tours to France and Italy in 1782 and to Sweden and Denmark in 1778–9, turning down a lucrative offer from the Swedish court to remain



there. In 1786 he travelled to Münster in Westphalia; he made his last visit to Hamburg in 1789.

Gerber called him 'the greatest and almost only master' of the *pantaleon*; his improvisational ability was considered by his contemporaries comparable to that of W.F. Bach. Of his compositions a *Pastorella* and Sonata in C for harpsichord, violin and continuo survive in manuscript (D-SW). Breitkopf published a sinfonia in *Musikalisches Magazin in Sonaten, Sinfonien, Trios und anderen Stücken für das Klavier bestehend*, vii (Leipzig, 1765); other sinfonias, quartets and trios, mentioned by Gerber, are lost.

## BIBLIOGRAPHY

BrookB

EitnerQ

GerberL

LS

MGG1 (D. Härtwig)

SchillingE

C.F. Pohl: *Mozart und Haydn in London* (Vienna, 1867/R), 374

ROBERT STEVENSON

## Noer, Embie C.

(b Cirebon, Java, 1995). Indonesian composer. Self-taught as a composer, his career started when he began creating music for shows by Teater Kecil ('Small Theatre'), a group led by his brother, the director Arifin C. Noer. He has become one of the foremost composers of music for the theatre in Indonesia. In 1979 Noer wrote the music for the film *Yuyun Pasien Rumah Sakit Jiwa* ('Yuyun, a Patient in a Mental Hospital') and in 1982 won the Citra trophy at the Indonesian Film Festival for *Serangan Fajar* ('The Dawn Attack'); both films were directed by his brother. Noer's theatre compositions from the 1980s and 90s often feature traditional percussion instruments. His works aim to blend a Western musical aesthetic with traditional music, especially that of his native region of Cirebon. The most striking example of this is the group of pieces *Teknotarling* (1994), in which Noer collaborated with traditional musicians from Cirebon who play Tarling music, itself an amalgam of Western and traditional Cirebon music deriving its name from *guitar* and *suling* (bamboo flute); he added an electronic keyboard to the ensemble. Noer's works are strongly influenced by the Islamic culture of Cirebon.

FRANKI RADEN

## Noetel, Konrad Friedrich

(b Posen [now Poznań], 30 Oct 1903; d Berlin, 9 April 1947). German composer. He studied engineering and law, and began musical training in 1925, first in Hanover and from 1927 in Königsberg. Most important among his studies were those with Hindemith during the early 1930s at the Berlin Hochschule, where he taught from 1936 until his death. Noetel remained in

Germany during the war years, but only after the overthrow of the Nazi regime was he made professor. His predilection for polyphony and his traditional approach to form recall, respectively, Reger and Brahms, but from a tonal standpoint his music shows a distinct affinity with and indebtedness to Hindemith. Noetel's style, however, has an individuality in which a degree of late Romantic expressiveness plays a part.

## WORKS

(selective list)

Choral: Die Liebensalter, S, Bar, chorus, fl, sax, str, 1932; Christoph Columbus, orat, S, T, B, chorus, orch, 1933; Dass dein Herz fest sei, 1936; 3 Frauenchöre, 1936; Lob der Freunde, S, T, chbr orch, 1937; Bauernkantate, chorus, insts ad lib, 1938; 6 Chöre, 1938; Die Wanderung, spkr, S, Bar, chorus, orch, 1938; 5 Tageslieder, 1939; Unser Land, Bar, chorus, orch, 1939; Winterkantate, chorus, insts, 1939; Chöre im Geselligen Chörbuch II, 1941; 5 Scherzlieder, 1941; Landknechtkantate, 3–4vv, insts ad lib (n.d.)

Lieder: 6 Lieder (E. von Geibel), 1946; Sätze nach fremden Liedern, 1946–7; 6 eigene Lieder (n.d.)

Orch: Pro Musica, str, 1932; Suite, chbr orch, 1934; Concertino, fl, vn, str, 1943; Konzertmusik, str, 1944; Conc., fl, ob, str, 1947; Introduction und Rondo concertante (n.d.); Orch Suite, inc.; Sym.

Chbr and solo inst: 5 kleine Stücke, pf, 1935; Variationen, pf, 1936; Str Qt, 1938; Kleine Suite, str qt, 1939; Sonata, vc, pf, 1941; Kleine Musik, str qt, 1942; Pf Sonata, d, 1942; Sonata, fl, pf, 1942; Sonata, vn, pf, 1943; Suite, vc, pf, 1945; Pf Sonata, G, 1946; Sonatina, vn, pf, 1946; Str Trio, 1946; Pf Trio (n.d.); Suite, rec, pf (n.d.)

Principal publishers: Bärenreiter, Hanseatische Verlagsanstalt, Hansen, Hinnenthal, Kistner & Siegel, Litloff, Merseburger, Müller, Schott, Sirius

## BIBLIOGRAPHY

*MGG1* (E. Kroll)

E. Kroll: 'Konrad Friedrich Noetel', *Musica*, ii (1948), 25–30

GEORGE W. LOOMIS

## Noferi, Giovanni Battista

(*d* London, 26 Feb 1782). Italian violinist and composer. He spent most of his working life in London, where his op.1, a set of violin sonatas with continuo, was published in 1757. Three years later he was living in Cambridge, publishing his op.2 with a dedication to his 'friend and master', the violinist Felice Giardini; he also played in Norwich. By 1762 he had returned to London, leading a charitable benefit there, but his career was largely that of an orchestral violinist, with only rare appearances as a soloist. He did, however, promote benefit concerts most years from 1774 to 1781, with prestigious performers from the Bach-Abel circle; and he achieved a modest reputation for his pleasantly tuneful compositions. In 1777 he was engaged by the King's Theatre as a composer of ballet music, which he sometimes accompanied on the guitar; and for the 1781–2

season he was advertised as 'leader for the dances'. But on 20 February 1782 he suffered a stroke during a public rehearsal of a new ballet, and he died a few days later.

## WORKS

all published in London unless otherwise stated

Sonatas, vn, bc: 8 in op.1 (1757); 6 in op.2 (Cambridge, 1760); 6 in op.8 (1765); 6 in op.11 (c1770)

Sonatas/trios, 2 vn, bc, 6 in each: op.7 (1765); op.9 (1766); op.10 (1769); op.13 (1772); op.15 (incl. 3 for vn, va, bc) (1777); op.17 (c1780)

6 sonatas, gui, bc (hpd), op.3 (c1765); 6 sonatas, gui, op.12 (c1775)

Duets: 2vn, op.4 (1762); 2 fl, op.5 (c1763); 2 gui, op.6 (1763); op.14, 3 for 2 vn, 3 for vn, vc (1773)

Opera Dances (1778, 1779, 1780)

The Celebrated Dances performed by Messrs. Vestris, i–iii (1781)

2 vn concs. listed in Breitkopf catalogue of 1762, incl. 1, *S-Uu*, attrib. Tartini

## BIBLIOGRAPHY

*BDA*

**S. McVeigh:** *The Violinist in London's Concert Life, 1750–1784: Felice Giardini and his Contemporaries* (New York, 1989)

**C. Price, J. Milhous and R.D. Hume:** *Italian Opera in Late Eighteenth-Century London, i: The King's Theatre, Haymarket, 1778–1791* (Oxford, 1995)

SIMON McVEIGH

## Nogueira, Ilza

(b Salvador, Bahia, 25 Dec 1948). Brazilian composer and teacher. She graduated in literature (1971) and music (1972) from the Federal University of Bahia, where she studied the piano with Pierre Klose and composition with the Swiss-Brazilian composer Ernst Widmer. In 1972 she received a German government fellowship to study with Mauricio Kagel at the Hochschule für Musik, Cologne. She was appointed to teach music at the Federal University of Paraíba in 1978. From 1982 to 1985 she pursued doctoral work in composition at the State University of New York at Buffalo under the supervision of Lejaren Hiller and in 1990 was a postdoctoral fellow at Yale University. Since 1985 she has been an associate professor at the Federal University of Paraíba. As a researcher, she has focussed on the work of her teacher Widmer. Her earlier compositions (1969–78) are characterized by the use of extra-musical and electro-acoustic materials; later works (after 1982) reflect her contact with serialism and set theory. She is the author of a number of articles and papers on musical theory and analysis.

## WORKS

(selective list)

El-ac: *Metástase*, choir, tape, 1971; *Idiossincrasia*, stage work [with dance and audience participation], S, chorus, 7 vn, ronda, perc, tape, synth, 1972; *Triloquia*, vn, hn, bn, pf, perc, tape with fl/pic, tpt, vc, 1977; *Cromossos*, 3 orchs pre-

recorded, 1977; Transforms, sax qt, tape, 1985

Other works: Kaleidoscope, brass ens, 1984; Urtext, S, Bar, ww qt, str qt, perc, 1985; In memoriam Morton Feldman (T. de Mello), S, perc, 1988; Ode aos Jamais Iluminados (M. de Andrade), str qt, pf, 2 reciters, 1993; Cinco canções de camera (E. Widmer), S, mixed ens, 1997

Recording companies: Sonopress, Rimo da Amazônia

CRISTINA MAGALDI

## Nohl, (Karl Friedrich) Ludwig

(*b* Iserlohn, 5 Dec 1831; *d* Heidelberg, 15 Dec 1885). German writer on music and editor. After education at the Duisburg Gymnasium, he studied law, in accordance with his father's wishes, at the universities of Bonn, Heidelberg and Berlin, and, at the last of these, music under S.W. Dehn and Friedrich Kiel. In 1853 he entered the Prussian Civil Service as referendarius, but in 1856 he became ill and had to undertake a journey to France and Italy. He returned to Berlin in 1857 and continued his musical studies under Kiel. In 1858 he finally abandoned law and settled at Heidelberg, receiving the degree of Doctor of Philosophy in 1860. In the following year he went to Munich, where in 1865 Ludwig II appointed him an honorary professor in the university. In 1872 he returned to live in Heidelberg, where he taught music history and aesthetics until his death; he died on 15 December 1885, not 16 December as is given in some sources.

In his time, and up to the 1920s, Nohl's name was widely known, principally for his popular works on Beethoven and Mozart, but also for his editions of their letters and of those by other composers. Nohl's biographies included discussions of the music and, in the case of Liszt whom he knew personally, of reminiscence. His collections of letters and reviews reflect his wide interests in composers' attitudes and contemporary reception of new works, and his book on chamber music (dealing with Haydn, Mozart and Beethoven) reveals his interest in the process of listening. His extreme devotion to Wagner, to whom he dedicated his major Beethoven study as 'the master of masters', led him to misinterpret the development of music drama before Wagner (in his *Gluck und Wagner*).

### WRITINGS

*Die Zauberflöte: Betrachtungen über die Bedeutung der dramatischen Musik in der Geschichte des menschlichen Geistes* (Heidelberg, 1862)

*Mozart* (Stuttgart, 1863, 2/1877 as *Mozart's Leben*, rev. 3/1906 by P. Sakolowski; Eng. trans., 1877 and 1880/R)

*Beethoven's Leben* (Vienna and Leipzig, 1864–77, rev. 2/1909–13 by P. Sakolowski)

*Beethovens Brevier: Sammlung der von ihm selbst ausgezogenen oder angemerkten Stellen aus Dichtern und Schriftstellern alter und neuer Zeit* (Leipzig, 1870, rev. 2/1901 by P. Sakolowski)

*Gluck und Wagner: über die Entwicklung des Musikdramas* (Munich, 1870)

*Die Beethoven-Feier und die Kunst der Gegenwart* (Vienna, 1871)

*Beethoven nach den Schilderungen seiner Zeitgenossen* (Stuttgart, 1877; Eng. trans., 1880, 2/1895)

*Haydn* (Leipzig, c1880, rev. 1931 by A. Schnerich; Eng. trans., 1883/R, as *Life of Haydn*)

*Allgemeine Musikgeschichte* (Leipzig, 1881, rev. 1917 by M. Chop)

*Liszt* (Leipzig, 1882; Eng. trans., 1884/R, as *Life of Liszt*)

*Das moderne Musikdrama: für gebildete Laien* (Vienna, 1884/R)

*Das geschichtliche Entwicklung der Kammermusik und ihre Bedeutung für den Musiker* (Brunswick, 1885/R)

WILLIAM BARCLAY SQUIRE/MICHAEL MUSGRAVE


## Noire

(Fr.).

See [Crotchet](#) (quarter-note); *quart* is also used. See also [Note values](#).

## Nōkan.

Transverse bamboo flute, with seven fingerholes, of the Japanese *nō* theatre. It is also used in dance music (*nagauta*), off-stage music of the *kabuki* theatre (*geza*) and some folk musics. The *nōkan* resembles the *ryūteki* in many ways (the internal metal weight, the bark wrapping, the lacquered bore etc.), and it is assumed that it developed from the *ryūteki*, although this development cannot be charted historically. But the *nōkan* is of a much more complex construction. It is about 40 cm long and is fashioned not from a single tube of bamboo but from three to six short lengths joined together. In addition, some older flutes were made from lengths of bamboo which had been split lengthwise into several segments and then reassembled – possibly to adjust the bore, but the reason is not known for certain. The type of bamboo used is *medake* (*Nipponocalamus simonii*). The *nōkan*'s most distinctive feature (of unknown origin) is the *nodo* ('throat'), a short tube inserted in the bore between the mouth-hole and the nearest fingerhole; it causes the overblown octave to be sharp at the lower end and flat at the top. On a typical flute the internal diameter is approximately 11 mm at the *nodo* and 16 mm near the closest fingerhole, tapering again to 11 mm at the lower end.

Since the *nōkan* does not share a melody with another instrument or with the voice there is less need for a pitch standard than there is with the *ryūteki*, and individual flutes may vary somewhat both in basic pitch and in interval structure. This variation is not, however, related to the differences in schools of performers. A typical range is about *b–f* . Visually the most obvious distinctions between these two types of flute are that the red lacquer of the *nōkan*'s bore extends to the surface through the fingerholes, and that the ornament (*kashiragane*) embedded in the left end is generally of metal in the case of the *nōkan* but is embroidered on a red ground in the *ryūteki*.

*Nōkan* technique features many cross-fingerings (unlike the *ryūteki*), constant delicate ornamentation and pitch gliding; the execution of these features varies both between schools and among individuals within each school. The repertory consists of several dozen named pieces with specific uses, as well as some less fully structured pieces; much of it falls into stock

phrases of one or more eight-beat bars. In *nagauta* and *geza* music one flautist is in charge of both the *nōkan* and another transverse flute, the *shinobue*. *Nō* pieces are used especially in plays and dances derived from *nō* plays but also, for example, to set an elevated mood; the pieces are of necessity greatly truncated. In certain local festival musics several less well-made (i.e. cheaper) *nōkan* may be used together to play simple melodies.

## BIBLIOGRAPHY

**W.P. Malm:** *Japanese Music and Musical Instruments* (Rutland, VT, 1959), 119ff

**D. Berger:** 'The Nō-kan: its Construction and Music', *EthM*, ix (1965), 221–39

**R. Emmert and Y. Minegishi, eds.:** *Musical Voices of Asia: Tokyo 1978*

**A. Tamba:** *The Musical Structure of Noh* (Tokyo, 1981), 147

'Fue', *Ongaku daijiten* [Encyclopedia of music] (Tokyo, 1981)

DAVID W. HUGHES

## Nola [Nolla], Giovanni Domenico da [Giovanni Domenico del Giovane da]

(*b* Nola, between 1510 and 1520; *d* Naples, May 1592). Italian composer and poet. As a founding member of the Accademia dei Sereni (1546–7), he fraternized with Neapolitan nobles including the celebrated lutenist, Luigi Dentice, and the Marchese della Terza, patron of Lassus. Nola was *maestro di cappella* at the SS Annunziata, Naples, from 1 February 1563 until his death. Recognized as an expert in the art of vocal ornamentation by Giovanni Camillo Maffei (*Lettere*, 1562), he taught singing to the girls at the Annunziata's *ospedale* and to the deacons of the seminary. His earliest publications, two books of *Canzoni villanesche* (1541), contain a total of 31 *villanesche* and 11 *mascheratas*. They were well received by other composers, including Donato, Lassus, Perissone, Scandello, Waelrant and Willaert, all of whom arranged some for four voices. In his parodistic treatments of deceitful love, Nola skilfully recreated dialectal speech patterns, drawing liberally upon local proverbs. The poetic forms are remarkably similar to those of an anonymous *villanesca* book (RISM 1537<sup>5</sup>), although the musical styles are different. Nola's *villanesche* are characterized by lively points of imitation and passages of contrasting speeds, juxtaposed with humorous intent. Parallel 5ths, more frequent in the *mascheratas*, are in the *villanesche* normally confined to phrase endings. The *napolitane* of the 1560s are constructed in compact melodic phrases, lacking the sequences and varied repetitions of the earlier style, and contain longer chains of 5ths. The poems are gentler in tone (indicative of the transition to the *canzonetta*), and show a preference for changing rhymed couplets, e.g. *ABB/CDD/EFF/GHH*. Benacci published an undated book of Nola's poems which are identical in form and subject matter to those he set in the 1560s.

Nola's madrigal book of 1545 contains 29 compositions of which 22 are settings of Petrarch: one madrigal, six canzoni and 15 sonnets. Expressive dissonances such as false relations and delayed resolutions are precisely indicated by the careful application of accidentals. The textures are mainly imitative but with a homophonic orientation that indicates attention to text accentuation and meaning; repetition of the final phrase is common. The *note nere* style predominates and *passaggi* are used for descriptive and ornamental purposes: a characteristic device is a sharply rising scale. In his second book of five-voice madrigals Nola returned to *alla breve* writing. This volume contains six settings of Petrarch sonnets divided in the usual two *partes*. Some of his madrigals are notable for their advanced harmonic language, for example *Giunta m'ha amor* (1562<sup>7</sup>). The madrigals Nola contributed to Barrè's anthologies (suggesting connections with Rome if not residence there) have a freely declamatory quality. One text he set in this *arioso* style, *Tosto che'l sol si scopre in oriente* (1555<sup>27</sup>), is cited in a Neapolitan chronicle as a popular song.

## WORKS

All complete surviving works edited in Cammarota

### sacred vocal

Liber primus motectorum, 5vv (Venice, 1549), inc.

Cantiones vulgo motecta appellatae ... omnis generis instrumentis cantatu commodissimae ... liber primus, 5, 6vv (Venice, 1575), lost, cited in *FétisB*

### secular vocal

Canzoni villanesche ... libro primo et secondo, 3vv (Venice, 1541), unique copy in *PL-Kj*, formerly believed lost

Madrigali, 4vv (Venice, 1545)

Il secondo libro de madrigali, 5vv (Rome, 1564), inc.

Il primo libro delle villanelle alla napolitana, 3, 4vv (Venice, 1567<sup>22</sup>); 1 intabulated for 1v, lute (1570<sup>33</sup>)

Il quarto libro di madrigali, 5, 6vv, lost (cited without printing information in Libri dei mandati, Archivio del Seminario Diocesano, Benevento)

5 napolitane, 1566<sup>9</sup> (1 intab. lute, 1568<sup>22</sup>); 5, 1566<sup>10</sup> (1 intab. lute, 1568<sup>22</sup>); 7, 1570<sup>18</sup> (1 intab. 1v, lute, 1570<sup>33</sup>)

15 madrigals, 4–5vv, 1549<sup>30</sup>, 1555<sup>27</sup>, 1558<sup>13</sup>, 1560<sup>18</sup>, 1561<sup>10</sup>, 1562<sup>7</sup>, 1585<sup>18</sup>, 1625<sup>7</sup>

## BIBLIOGRAPHY

*EinsteinIM*

**B. Croce:** 'L'Accademia dei sereni', *Aneddoti di varia letteratura*, i (Naples, 1942/R), 302–9

**B.M. Galanti:** *Le villanelle alla napolitana* (Florence, 1954)

**L. Cammarota, ed.:** *Gian Domenico da Nola: i documenti biografici e l'attività presso la SS Annunziata con l'opera completa* (Rome, 1973) [incl. Eng. trans. of preface]

**D.G. Cardamone:** 'The Debut of the *Canzone villanesca alla napolitana*', *Studi musicali*, iv (1975), 65–130

**D.G. Cardamone:** 'Forme musicali e metriche della canzone villanesca e della villanella alla napolitana', *RIM*, xii (1977), 25–72

**D.G. Cardamone:** *The Canzone Villanesca alla Napolitana and Related Forms, 1537 to 1570* (Ann Arbor, 1981)

**J. Haar:** 'The "Madrigale arioso": a Mid-Century Development in the Cinquecento Madrigal', *Studi Musicali*, xii (1983), 203–19

DONNA G. CARDAMONE

## Noli, Fan [Theofan] Stilian

(*b* Ibrik-Tepe, nr Adrianople, 6 Jan 1882; *d* Fort Lauderdale, FL, 13 March 1965). Albanian composer, writer and politician. His early energies were directed towards the Albanian independence movement. He championed its cause first in Egypt and then in the USA, where he became a priest (1908) and later a bishop (1919) in the Albanian Orthodox Church. In 1920 he headed the delegation which successfully gained admittance for Albania to the League of Nations. He served briefly as foreign minister in the Albanian government of Xhafer Ypi in 1922 and, after the overthrow of the Ahmed Zogu regime in 1924, was prime minister for six months. After Zogu's return to power, he went into exile, settling in 1932 in the USA, where he became head of the Albanian Orthodox Church. In 1935–7 he studied composition at the New England Conservatory.

Although Noli's literary output has been amply studied, his work as a composer is less well known: his secular compositions were not performed or recorded in Albania until the 1980s. Nonetheless, works such as *Skënderbeu* and *Gaspari i varfër* ('Poor Gaspar'), more neo-classical than late Romantic in style, reveal him as one of the most technically accomplished Albanian composers active in the first half of the 20th century. His colourful and intelligent essay on Beethoven drew praise from George Bernard Shaw, Sibelius and Thomas Mann among others.

### WORKS

(selective list)

Skënderbeu, sym. poem, orch, 1938; Sonata, vn, pf, c; Uvertura bizantinase [Byzantine Ov.]; Gaspari i varfër [Poor Gaspar] (P. Verlaine), T, orch; Buzë lumenjve të Babilonisë [By the Rivers of Babylon] (Ps cxxxvi), mixed chorus  
Edns: Hymnore [Hymnal] (Boston, 1936); Eastern Orthodox Hymnal (Boston, 1951); Byzantine Hymnal (Boston, 1959)

### WRITINGS

*Beethoven and the French Revolution* (New York, 1947)  
*Vepra të plota* [Complete works] (Pristina, 1968)  
ed. A. Buda and others: *Vepra* [Works] (Tirana, 1987–)

### BIBLIOGRAPHY

- K.I. Soulis:** 'Fan Noli', *Megali Elliniki enyklopaedheia* [Great Greek encyclopedia] (Athens, 1933), 818–20  
**S. Pollo and A. Pluto, eds.:** *L'histoire de l'Albanie* (Paris, 1974), 250–53; Eng. trans. (London, 1981)  
**Z. Shuteriqi:** 'Fan S. Noli: Musicologist and Composer', *New Albania*, ii (1982), 28  
**S. Pollo and V. Bala:** 'Noli', *Fjalozhi enciklopedik shqiptar* (Tirana, 1985), 760–61

GEORGE LEOTSAKOS



# Nollet [Noleth, Nolet, Noletto, Nolletto]

(fl 1538–46). North European composer, active in Italy. His works, all madrigals, were included in anthologies published from about 1538 to 1546. One four-voice madrigal, *S'io potessi mirar*, is printed at the beginning of the second part of Antonfrancesco Doni's *Dialogo della musica* (RISM 1544<sup>22</sup>); Doni remarked via the interlocutor Claudio Maria Veggio that he was 'delighted with this quite perfect little madrigal', swearing 'that it is the work of Nolet'.

## WORKS

Il dolce sonno, 5vv, 1542<sup>16</sup>; Io non so dir parole, 5vv, 1542<sup>16</sup>; Le donne antiche, 5vv, 1542<sup>16</sup>; Non ress'al colp'il core, 5vv, 1538<sup>20</sup>; Partomi donna, 6vv, 1541<sup>16</sup>; Qual anima ignorante, 4vv, 1542<sup>17</sup> (probably by Berchem), ed. in CMM, lxxiii/1 (1978); Quant'in mill'ann'il ciel, 6vv, 1546<sup>19</sup>; S'io potessi mirar, 4vv, 1544<sup>22</sup>, ed. in Monterosso Vacchelli

## BIBLIOGRAPHY

**J. Haar:** 'The note nere Madrigal', *JAMS*, xviii (1965), 22–41

**A.M. Monterosso Vacchelli:** *L'opera musicale di Antonfrancesco Doni* (Cremona, 1969)

DON HARRÁN

# Nomura, Yosio (Francesco)

(b Tokyo, 8 Oct 1908; d Tokyo, 4 Feb 1994). Japanese musicologist. After his graduation from Tokyo University in 1932 he spent two years as a postgraduate student and at the same time studied music privately under Kiyosuke Kanetsune and Shōhei Tanaka. He began lecturing at Sophia University, Tokyo, in 1934, later becoming professor (1946–59); he also taught musicology at Tokyo University (1949–69), Ueno Gakuen College, Tokyo, and Hiroshima University. He served as the chairman of the musicology department at the Tokyo Geijutsu Daigaku (Tokyo National University of Fine Arts and Music) (1959–72) and became director of the college's art museum in 1972. He later became the president of Tōhō College of Music (1984–93). A specialist in aesthetics, the comparative study of religions and religious music, he was particularly interested in Gregorian chant and its history. He was an active member of the Japanese Musicological Society, of which he was president from 1971 to 1976.

## WRITINGS

*Ongaku bigaku* [Musical aesthetics] (Tokyo, 1943, 6/1976)

*Seishinshi to shite no ongakushi* [History of music as history of spirit] (Tokyo, 1946, 12/1975)

'Roman-ha to ongaku' [Romanticism and music], *Bigaku*, no.1 (1950), 33–52

'Musicology in Japan since 1945', *AcM*, xxxv (1963), 47–53

'On Zen and Musical Aesthetics', *Congrès d'esthétique V: Amsterdam 1964*, 843–6

*Sekai shūkyō ongakushi* [World history of religious music] (Tokyo, 1967, 2/1973)

*Sekaishi no naka no ongaku* [Music in world history] (Tokyo, 1971)

'Mani-kyō to ongaku' [Manicheism and music], *Nihon ongaku to sono shūhen: Kikkawa Eishi sensei kanreki kinen ronbon-shū* (Tokyo, 1973), 323–40 [arabic nos.]

'Der religiöse Aspekt der japanischen Musikgeschichte', *Musicae scientiae collectanea: Festschrift Karl Gustav Fellerer*, ed. H. Hüschen (Cologne, 1973), 409–14

## BIBLIOGRAPHY

*Oto to shisaku: Nomura Yosio sensei kanreki kinen ronbun-shū* [Musical sound and philosophic thoughts: articles to celebrate the 60th birthday of Professor Yosio Nomura] (Tokyo, 1969) [incl. biography and list of writings]

MASAKATA KANAZAWA

# Nomos

(Gk.; plural *nomoi*).

One of the genres of ancient Greek music. Descriptions of specific *nomoi* in Greek literary sources suggest a complex style that came to be associated with virtuoso performers. Proclus's *Useful Knowledge* associates the term with one of his many epithets for [Apollo](#), Nomimos, and provides a brief history of the genre: Chrysothemis the Cretan, wearing a splendid robe and playing the kithara in imitation of Apollo, was the first to sing a solo *nomos*; [Terpander](#), using heroic metre, was the first to perfect the *nomos*, while [Arion](#) of Methymna, who was both poet and kitharode, expanded it; [Phrynis of mitylene](#) introduced innovations in the *nomos*: he combined the hexameter with a free metre and used more than seven strings; later, [Timotheus](#) gave it its current arrangement.

Stylistic generalizations about the *nomos* are difficult, but four types can be identified: two sung to the accompaniment of a kithara or an aulos and two performed by a solo kitharist or aulete. The earliest type is the kitharoedic, a *nomos* sung to the accompaniment of a kithara. Although attributions vary from source to source, Pseudo-Plutarch's *On Music* (1132c–1135c; on the authority of Heraclides Ponticus, Glaucus of Rhegium and Alexander) refers to Terpander as the one who first named a number of the kitharoedic *nomoi* and organized music in Sparta. The first kitharoedic *nomoi* were in dactylic hexameters, but other complementary rhythms were also employed. There may have been some repetition of text. Proclus states that the *nomos*, in contrast to the dithyramb, used the Lydian *harmonia* and was 'relaxed in an orderly and magnificent manner and in its rhythms'. *Nomoi* sung to the accompaniment of an aulos, auloedic *nomoi*, began to be composed somewhat later by Clonas and Ardalus of Troezen. Pseudo-Plutarch credits Clonas with the invention of the auloedic [Prosodion](#) but is uncertain whether to choose Clonas or Ardalus as the first to compose auloedic *nomoi*.

*Nomoi* for solo instruments were a later development, undoubtedly reflecting the rising prominence of a professional class of artist. The Pythic

Nomos (described in Strabo's *Geography*, ix.3.10; cf Pollux, *Onomasticon*, iv.78, 84), an auletic *nomos*, portrays the contest of Apollo and the Python in an extended five-part composition for solo aulos, the music itself highly descriptive or evocative. Auletic *nomoi* and the fourth type, the kitharistic *nomos*, were introduced at the Pythian games in 586 and 558 bce (Pausanias, *Description of Greece*, x.7.4). Pseudo-Plutarch names Polymnestus of Colophon, Olympus the Mysian, Mimnermus and Sacadas of Argos as particularly skilled composer-performers and refers to the famous Polykephalos Nomos (also attested by Pindar, *Pythian*, xii), which he is uncertain whether to attribute to Olympus or Crates; the Chariot Nomos, attributed to Olympus; the Cradias Nomos, attributed to Mimnermus; the Trimere Nomos, attributed perhaps to Sacadas, perhaps to Clonas; and the Orthios Nomos, associated with Polymnestus. According to the Aristotelian *Problems* (xix.15), the *nomos* was intended for virtuoso performers, and as their function was to imitate and exert themselves, it had become long and diverse, with the music constantly changing to suggest the dramatic action of narrative. Since instrumental *nomoi*, at least in some cases, were based on well-known subjects such as the contest between Apollo and the Python, familiarity assisted listeners in identifying the actions suggested by the music.

*Nomoi* were extended compositions, organized in several sections. Pollux's *Onomasticon* (iv.66) names seven parts to the Terpendean *nomos*: *eparcha*, *metarcha*, *katatropa*, *metakatatropa*, *omphalos*, *sphragis* and *epilogos*. Each of these terms is based on common terminology used in other contexts: *eparcha* and *metarcha* suggest that the *nomos* begins with a statement of rules, perhaps the basic tuning and rhythm to be employed; the *katatropa* and *metakatatropa* suggest a first and second development on this material; the *omphalos* must be the central point of the composition; the *sphragis* is surely the conclusion in which the poet refers to himself and 'seals' the composition; and the *epilogos* is some sort of coda.

Unlike some other technical musical terms, *nomos* is also a term of general usage that means 'law', 'custom' or 'convention'. This complex of meanings enables Plato to develop several musico-political analogies in the *Republic* (iv, 424c: 'One must be cautious about changing to a new type of music as this risks a change in the whole; the modes [*tropoi*] of music are never moved without movement of the greatest constitutional laws') and the *Laws* (vii, 799e: 'our songs are our laws'). The relationship between civic law and the *nomos* may be more than a literary device employed by Plato. The Aristotelian *Problems* (xix.28) propose that the *nomoi* were so called because the preliterate peoples set their laws to music for mnemonic purposes, while Aristides Quintilianus (*On Music*, ii.6) states that the *nomoi* were certain pieces established by law for use in specific private festivities and public sacred feasts. Pseudo-Plutarch (1133b–c), by contrast, simply asserts that the term was applied to certain pieces because they were based on a particular tuning that had to be maintained throughout. In any case, the term conveys the sense of a piece of music fixed and unalterable.

Of all the composers of *nomoi*, Timotheus of Miletus is the best known and most notorious. The surviving portion of his *Persians*, which won the competition at the Athenian games (probably some time between 420 and 416 bce), affords a clear view of the literary style and character of the later

*nomos*. As an account of the battle of Salamis, the *nomos* provides opportunity for vivid description, word-play and the capacity of the Greek language for onomatopoeia. Two short passages may be taken as typical:

... and the sea was shingled o'er with swarming bodies reft of the sunlight by failure of breath, and with the same were the shores heavy laden; while others sat stark and naked on the island-beaches, and with cries and floods of tears, wailing and beating their breasts, were whelmed in mournful lamentation, and called upon the land of their fathers, saying: 'Ho, ye tree-tressèd dells of Mysia, save me out of this place to whence the winds did bring us; else never shall the dust receive my body. (104–19; Edmonds, p.317)

The rhythm shifts constantly from line to line, and even within the lines, evoking the anguish, disorder and tempestuousness of the scene. The language itself changes in sound from the sibilants of the narrative passage, which describes the sea and the shore with 17 sigmas in ten lines, to the chattering cry of the defeated, which contains thirteen dental mutes – taus, deltas and thetas – in five lines. In the second passage, Timotheus demeans the Persian enemy by having him speak barbarously in a fractured syntax when he is captured by a Greek soldier:

...then writhing and clasping the foeman's knees he would thus inweave the Greek and Asian tongues, marring the clear-cut seal-stamp of his mouth with tracking down the Ionian speech: 'I me to thee how? and what to do? me come again nohow; and now brung me here this way my master; no more, father, me no more come this way to fight, but me not move; me not to you this way, me that way unto Sardy, unto Susa, home Ecbatana. My great God, Artemis, over to Ephesus will protect. (157–73; Edmonds, p.321)

The surviving lines of the papyrus include a section in which the poet claims to have revolutionized music; this is almost certainly an example of a *sphragis* and an *epilogus*:

But O Great Healer [i.e. Paeon] to whom we cry, exalter of a new-made Muse of the golden kithara, come thou to aid these hymns of mine. For the great and noble and long-lived guide of Sparta, that people that teems with the blossoms of youth, dings me and drives me with the flare of censure, for that I dishonour the more ancient music with my new hymns. Yet do I keep no man, be he young or old or my own compeer, from these hymns of mine; 'tis the debauchers of the ancient music, them I keep off, the tune torturers who shriek as long, and shrill as loud, as any common crier. In the beginning did Orpheus, son of Calliopè, beget the tortoise-shell lyre of the varied Muses on Mount Pieria; and after him, great Terpander, born of Aeolian Lesbos at Antissa, yoked the Muse in ten songs; and now Timotheus opens the Muse's chambered treasury of many hymns and gives kithara-playing new life with eleven-stroke metres and rhythms, nursling he of Miletus, the town of a twelve-walled people that is chief

among the Achaeans.

But to this city I pray thee come, thou far-darting Pythian with the gifts of prosperity and a peace abounding in orderliness for an untroubled people. (215–53; Edmonds, pp.323–25, adapted)

According to Satyrus's *Life of Euripides*, the prelude to this *nomos* was written by [Euripides](#) himself, and it has generally been supposed that Timotheus influenced Euripides' style. If this is so, and if the surviving musical fragments from Euripides' *Orestes* and *Iphigenia in Aulis* are accurate representations of the original music for these plays, they may also provide some evidence for Timotheus's musical style. This would have been a style in which the music itself filled out rhythmic patterns not immediately apparent in the text, modulated frequently and in some cases to rather distantly related *tonoi*, and made use of disjunct leaps and unusual chromatic inflection. Unfortunately, the music for the *Persae* does not survive.

The hymn, paeon, *nomos* and dithyramb represent the four most important musico-poetic types in Greek culture. As central to the celebration of the gods in various religious and civic festivals, they provided both a means for the cultural heritage to be preserved, interpreted and communicated, and a mirror of the current social and religious structure of Greek life. This dual role led to an ostensible paradox: each generation regarded the musico-poetic types as sufficiently important to be employed, expanded and developed, while at the same time viewing innovations and departures from tradition with suspicion. In fact this is not paradoxical; rather, it is an expression of the vitality and resilience of these compositional types, continuing over many centuries.

## BIBLIOGRAPHY

- F.A. Gevaert:** *Histoire et théorie de la musique de l'antiquité* (Ghent, 1875–81/R), ii, 310ff
- K. von Jan:** 'Auletischer und aulodischer Nomos', *Jahrbücher für classische Philologie*, cxix (1879), 577–92
- K. von Jan:** 'Der pythische Nomos und die Syrinx', *Philologus*, xxxviii (1879), 378–84
- K. von Jan:** 'Aulos und Nomos', *Jahrbücher für classische Philologie*, cxxiii (1881), 543–52
- O. Crusius:** 'Über die Nomosfrage', *Verhandlungen der 39. Versammlung deutscher Philologen und Schulmänner Zürich 1887* (Leipzig, 1888), 258–76
- E. Graf:** 'Nomos orthios', *Rheinisches Museum*, xliii (1888), 512–23
- U. von Wilamowitz-Möllendorff:** *Der Timotheos-papyrus, gefunden bei Abusir am 1. februar 1902* (Leipzig, 1903)
- U. von Wilamowitz-Möllendorff:** *Timotheos: Die Perser* (Leipzig, 1903)
- O. Schroeder:** 'Polukephalos nomos', *Hermes*, xxxix (1904), 315–20
- A. Krauland:** *Nomos, Hymnus und Prooemium* (diss., U. of Graz, 1908)
- C. Del Grande:** 'Nomos citarodico', *Rivista indo-greca-italica*, vii (1923), 1–17
- J.M. Edmonds, ed. and trans.:** *Lyra graeca*, iii (London and Cambridge, MA, 1927, 2/1928/R), 308–25

- R. Lachmann:** 'Die Weise vom Löwen und der pythische Nomos', *Musikwissenschaftliche Beiträge: Festschrift für Johannes Wolf zu seinem sechzigsten Geburtstag*, ed. W. Lott, H. Osthoff and W. Wolffheim (Berlin, 1929/R), 97–106
- W. Vetter:** 'Musikalische Sinndeutung des antiken Nomos', *ZMw*, xvii (1935), 289–304
- W. Vetter:** 'Nomos', *Paulys Real-Encyclopädie der classischen Altertumswissenschaft*, xxxiii (Stuttgart, 1936), 840–43
- H. Grieser:** *Nomos: ein Beitrag zur griechischen Musikgeschichte* (Heidelberg, 1937)
- O. Gamba:** 'Il nomos policefalo', *Dioniso*, vi (1938), 235–52
- O. Tiby:** 'Il nomos policefalo', *Dioniso*, vi (1938), 343–7
- O. Tiby:** 'Ancora sul nomos policefalo', *Dioniso*, viii (1940), 106–7
- F. Lasserre:** 'Les nomes', *Plutarque: De la musique* (Olten, 1954), 22–9
- O. Hansen:** 'On the Date and Place of the First Performance of Timotheus' *Persae*', *Philologus*, cxxviii (1984), 135–6
- T.H. Janssen:** *Timotheus Persae: a Commentary* (Amsterdam, 1984)
- J. Herington:** *Poetry into Drama: Early Tragedy and the Greek Poetic Tradition* (Berkeley, 1985)
- D.A. Campbell, ed. and trans.:** *Greek Lyric*, v (Cambridge, MA, and London, 1993), 94–111
- T.J. Mathiesen:** *Apollo's Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages* (Lincoln, NE, 1999), 58–71

THOMAS J. MATHIESEN

## Nonantola.

Site of the former Benedictine monastery of S Silvestro in the Lombard kingdom outside Modena. With Monte Cassino, it was one of the most important monastic centres of medieval Italy.

Nonantola was founded about 752 by St Anselm of Nonantola, formerly Duke of Friuli, and endowed by Aistulf, King of the Lombards (reigned 749–56). In 753 the oratory and altar were consecrated to SS Peter and Paul by Sergius, Archbishop of Ravenna, and shortly afterwards Anselm was appointed the first abbot by Pope Stephen II. In 756 the relics of Pope Sylvester I (reigned 314–35) were transferred from Rome to Nonantola, and the abbey received its present dedication.

Anselm spent the period from 760/61 to 773, during the reign of Desiderius, Aistulf's successor, in exile at Monte Cassino. In 774 he returned with a number of manuscripts which formed the nucleus of the important medieval library at Nonantola. Anselm died in 803 and was buried in the church; he was succeeded by a number of Lombard abbots with Germanic names. In 885 the body of Pope Adrian III (reigned 884–5) was buried at the abbey. After a major fire, a reconstruction of the church of S Silvestro was begun in 1015. Until 1083 the abbey was controlled by the emperors; resident abbots replaced absentee appointees in 1044. Documents in the Zürich Central Library (*CH-Zz*) and the St Gallen monastery library (*SGs*), edited by Schmid, contain the names of 1144 monks who had lived at Nonantola up to the 11th century; during this tranquil period, the monastery prospered

as a monastic and cultural centre, and its possessions extended as far as Constantinople.

Decline set in during the 14th century. In 1411 the abbey came under the protection of the Este family, and in 1449 regular monastic life there ended with the death of the last regular abbot, Gian Galeazzo Pepoli. With the appointment of his successor, Abbot Gurone d'Este, by Pope Nicholas V in a bull dated 11 June 1449, Nonantola became an abbey 'in commendam', and it was thereafter directed by a long line of commendatory abbots. A reform was instituted by the Cistercians with the appointment of Abbot Giulo Sertorio in 1514, and a seminary was constructed by St Charles Borromeo, an abbot, in 1567. In 1768–9, Pope Clement XIII and Duke Francesco III of Modena suppressed the Cistercian rule. Tiraboschi's important history of the foundation appeared in 1784–5. In 1812 Pope Pius VII united the abbey of Nonantola with Modena; secularized in 1866, it was again restored as an abbey *nullius* with the archdiocese of Modena in 1926. Since 1928 it has had its own minor seminary and has served 31 local parishes.

The extensive collection of manuscripts which made up the medieval library of S Silvestro has been largely dispersed, although five inventories of manuscripts have survived from before the Cistercian reform. These inventories contain important information about the early musical sources. The oldest such 'catalogue' (*I-Bu* 2248, ff.1v–2) is in fact a list of 40 volumes acquired by the monastery during the abbacy of Rodolfo I (1002–35). A catalogue dated 1166 (*Rn* 1568, ff.62v–63) lists 61 items. In the catalogue of 1331, 185 manuscripts are described in detail; the catalogue of 1464 contains 255 entries, and the catalogue of 1464–90 lists 237 manuscripts. These last three catalogues are now in the abbey library. Among important liturgical books from the abbey are the so-called 'Sacramentary of Nonantola' (now *F-Pn* lat.2292), copied at St Denis near Paris about 875 for use at Nonantola, and 'The Psalter of Nonantola' (now *I-Rvat* lat.84), dating from the 11th century. Although the 1464 catalogue contains an important table of musical manuscripts, including ten described as 'sequentiale', nine as 'graduale' and four as 'antiphonarium', only four major plainchant sources, fully noted, survive from the abbey; all of them seem to date from the late 11th or early 12th century. They are as follows: *I-Bu* 2824 (106ff), a troper with proses; *NON* 1 (116ff), a cantatorium; *Rc* 1741 (192ff), a troper and proser (published in facsimile by G. Vecchi, 1955); *Rn* 1343 (Sess.62) (81ff), a kyriale, troper-proser and processional. Another manuscript described in the 1331, 1464 and 1464–90 catalogues is *Ra* 123 (268ff), an early 11th-century gradual, processional and troper-proser which originated at Bologna rather than Nonantola. Moderini has identified 18 further manuscripts containing Nonantolan musical notation, but of these only a Gospel book (now in the abbey) with a notated Holy Saturday 'Exultet' is indisputably from S Silvestro. The remaining manuscripts cited by Moderini either come from Venice or Verona, or are fragments of unknown origin, some of which may have been used in Modena and Milan. Among this latter group is a tonary in Nonantolan notation (*Rc* 54, ff.107–108v) which is based on a Reichenau model, according to Huglo (*Les tonaires*, Paris, 1970, p.41).

Certain particular saints were venerated at Nonantola, and the names of these patrons are frequently found in collects, tropes, proses, litanies, calendars and the sections of the liturgical books containing the Proper of the Saints: St Sylvester (feast day, 31 December), Pope Adrian III (8 July), St Anselm of Nonantola (3 March) and SS Senesius and Theopontius (21 May), whose relics were transferred from Treviso to Nonantola in the 10th century. Another characteristic of the Nonantolan liturgical use is the special commemoration of other northern Italian saints: St Alexander of Bergamo (26 August), SS Nazarius and Celsus, martyrs of Milan (28 July), St Possidonius of Mirandola, north of Modena (16 May), St Proculus, venerated at Bologna (1 June), St Prosperus of Reggio (24 November), St Syrus of Pavia (17 May and 9 December) and St Zeno, Bishop of Verona (12 April).

The three troopers are of special significance for chant studies. Their contents are rich, including not only tropes for both Ordinary and Proper chants of the Mass (including prosulae), sequences and processional chants, but also four *confractoria* (antiphons sung during the breaking of the bread in the Eucharist, a genre otherwise known from Ambrosian, not Gregorian chant) and 18 *antiphonae ante evangelium* (for the procession carrying the Gospel book to the pulpit, likewise a non-Roman practice). Among the tropes and sequences are a number of pieces from beyond the Alps (e.g. sequences with texts by Notker of St Gallen), and because Nonantola adopted diastematic notation at a relatively early date, the Nonantolan manuscripts in many cases provide the earliest transcribable versions of these pieces. (For discussion of the multifaceted repertory see Borders and Brunner; their editions also include complete inventories of the troopers: see pt 1, xiv–xxxii.)

No Renaissance polyphonic choirbooks from the Abbey of S Silvestro have been identified.

## BIBLIOGRAPHY

- G. Tiraboschi:** *Storia dell'augusta badia di S. Silvestro di Nonantola* (Modena, 1784–5)
- G. Montagnani:** *Storia dell'augusta badia di S. Silvestro di Nonantola* (Modena, 1838)
- G. Waitz, ed.:** 'Vita Anselmi abbatis nonantulani', 'De fundatione monasterii nonantulani', 'Catalogi abbatum nonantulanorum', *Monumenta germaniae historica: scriptores rerum langobardicarum et italicarum saec. VI–IX* (Hanover, 1878/R), 566ff
- A. Gaudenzi:** 'Il monastero di Nonantola, il ducato di Persiceta, e la chiesa di Bologna', *Bullettino dell'Istituto storico italiano*, xxii (1901), 77–214; xxxvi (1916), 7–312; xxxvii (1916), 313–572
- A. Wilmart:** 'Le psautier de Nonantola', *Revue bénédictine*, xli (1929), 370–71
- L.H. Cottineau:** 'Nonantola', *Répertoire topo-bibliographique des abbayes et prieurés*, ii (Macon, 1937), 2087–8
- G. Fasoli:** 'L'abbazia di Nonantola fra l'VIII e l'XI secolo nelle ricerche storiche', *Studi e documenti della Deputazione di storia patria per l'Emilia e la Romagna: sezione di Modena*, new ser., ii (1943), 90–142
- G. Vecchi:** 'La notazione neumatica di Nonantola: problemi di genesi', *Atti e memorie della Deputazione di storia patria per le antiche provincie*



*modenesi*, 8th ser., v (1953), 326–31 [one of 29 articles on Nonantola collected under the title ‘Relazione del convegno di studi storici per la celebrazione del 1200° anniversario della fondazione dell’abbazia de Nonantola’]

**C. Mor:** ‘L’esilio di S. Anselmo’, *ibid.*, 191–9

**G. Vecchi:** ‘Metri e ritmi nonantolani: una scuola poetica monastica medioevale (sec. XI–XII)’, *ibid.*, 8th ser., vi (1954), 220–58

**G. Gullotta:** *Gli antichi cataloghi e i codici della abbazia di Nonantola* (Vatican City, 1955)

**J. Ruyschaert:** *Les manuscrits de l’abbaye de Nonantola: table de concordance annotée et index des manuscrits* (Vatican City, 1955)

**G. Vecchi, ed.:** *Troparium sequentiarium nonantulanum: cod. Casanat. 1741*, MLMI 1st ser., *Latina*, i (1955) [facs., of I-Rc 1741]

**K. Schmid:** ‘Anselm von Nonantola olim dux militum – nunc dux monachorum’, *Quellen und Forschungen aus italienischen Archiven und Bibliotheken*, xlvii (1967), 1–122

**A. Moderini:** *La notazione neumatica di Nonantola*, IMA, 2nd ser., iii/1–2 (1970)

**J. Borders and L. Brunner, eds.:** *Early Medieval Chants from Nonantola*, RRMMA, xxx–xxxiii (1996–) [pt 1: Ordinary chants and tropes; pt 2: Proper chants and tropes; pt 3: Processional chants; pt 4: Sequences]

JOHN A. EMERSON/DAVID HILEY

## Nonat, Joseph Waast Aubert.

See [Nonot, Joseph Waast Aubert](#).

## None

(Lat. *nona*, *hora nona*, *ad nonam*).

One of the [Little Hours](#) of the [Divine Office](#), recited at about three o’clock in the afternoon, or at the ‘ninth hour’. See also [Liturgy of the Hours](#).

## Nonesuch.

American record label. It was founded by Elektra in 1964 as a low-priced classical and world music label. It began by licensing recordings of music of the Baroque and earlier periods from European labels such as Club Français du Disque and Tono Zürich (Concert Hall). Under the direction of Teresa Sterne, it then began an adventurous programme of new recordings of American avant-garde composers such as George Crumb and Morton Subotnick, as well as issuing recordings of little-known 18th-century works, including symphonies by Haydn and J.C. Bach. Joshua Rifkin was the musicological adviser. After Sterne left at the end of 1969, its programme was reduced. The Explorer series was devoted to non-Western music. Rifkin played the piano music of Scott Joplin and conducted his influential, innovative version of J.S. Bach’s Mass in B minor using one voice to a part. With the advent of the compact disc Nonesuch became a full-priced label. The parent firm was acquired by Warner Records, and that company’s later acquisition of Teldec and Erato made

Nonesuch a component part of the firm's strong presence in the classical market.

JEROME F. WEBER

## Nonet

(Fr. *nonette*; Ger. *Nonett*; It. *nonetto*).

By analogy with the sextet, septet and octet, the term 'nonet', first used early in the 19th century, denotes a composition in the nature of chamber music for nine solo instruments. While in works by such composers as Haydn (HII: 9, 17 and 20) and Ignace Pleyel (b111) the addition of 'a nove stromenti' or 'à neuf instruments' specifies the size of the ensemble required in connection with such generic terms as divertimento, serenade or sinfonia concertante, in 1813 Louis Spohr was the first to mention the number of instruments employed in the actual title of a piece of music. His popular *Grand nonetto* op.31 to some extent defines the constituents of the ensemble still regarded as standard today: flute, oboe, clarinet, horn, bassoon, violin, viola, cello and double bass. Two works by Clementi for the same combination of instruments, both entitled *Nonetto* (wo30 and wo31), cannot be dated, but since they were never published they had no influence.

Spohr's outstanding nonet, which brings out in an exemplary manner the qualities of each instrument 'in accordance with its character and nature' (as requested by Johann Tost, who commissioned it), inspired other composers to write nonets of their own. They included Louise Farrenc (op.38, 1849), Georges Onslow (op.77, 1851), Franz Lachner (1875), Joseph Rheinberger (op.139, 1884), C.V. Stanford (Serenade op.95, 1905), René Leibowitz (Chamber Concerto op.10, 1944) and Tilo Medek (Nonet in Nine Movements, 1974). Within the nonet repertory, already a small one, the nonets of Josef Bohuslav Foerster (op.147, 1931) and Alois Hába (entitled *Fantazie*: op.40, 1931, and op.41, 1932) form a separate line of tradition closely connected with the Czech Nonet; Martinů dedicated his 1959 Nonet to the ensemble on its 35th anniversary. Nonets for string instruments have been written by Nicolai von Wilm (op.150, 1911) and Copland (1960), and nonets with piano were composed by Jan Bedřich Kittl (perf. 1836, lost) and Henri Bertini (op.107, 1845).

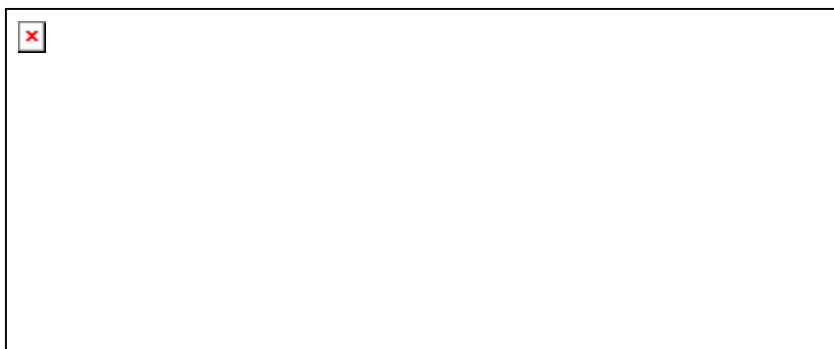
Further works for nine instruments other than the classic Spohr ensemble have been written, particularly in the 20th century, but have not as a rule been described by their composers as nonets. In addition, their texture is often more reminiscent of a concerto or symphony, and breaks the chamber music mould, for instance in works by Milhaud (chamber symphony *Le printemps* op.43, 1917), Egon Kornauth (*Kammermusik* op.31, 1924), Krenek (*Sinfonische Musik* for nine solo instruments op.11, 1922), Bruno Stürmer (Suite op.9, 1923), Villa-Lobos (Nonet with percussion and chorus, 1923) and Webern (Symphony op.21, 1928, and Concerto op.24, 1931–4).

For bibliography see [Chamber music](#).

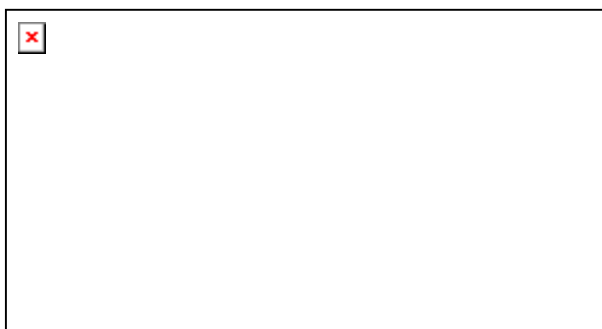
## Non-harmonic note.

In part-writing, a note that is not consonant with the other notes of the chord with which it is sounded and must therefore be 'resolved', usually by step, to a note that is consonant. Non-harmonic notes are in a sense melodic ornaments, and many of the names used to describe them have been borrowed from the terminology for ornamentation (e.g. *appoggiatura*, *broderie*, *Vorschlag*). The following discussion is intended to clarify the meaning of the most important of these names as they are now used.

A passing note or passing tone (Ger. *Durchgang*) leads from one note to another in a single direction and by conjunct motion, supported either by a single or changing harmony (*ex.1a–b*), diatonically or chromatically (*ex.1c*), by itself or in pairs (*ex.1d*). Some writers restrict the term 'passing note' to unaccented notes only, preferring to call all accented non-harmonic notes *appoggiaturas* (see below); the expression 'accented passing note', however, is an acceptable description of *ex.1e*. Occasionally 'free passing note' is used for an unaccented non-harmonic note approached by leap and resolved in the same direction by step (*ex.1f*).

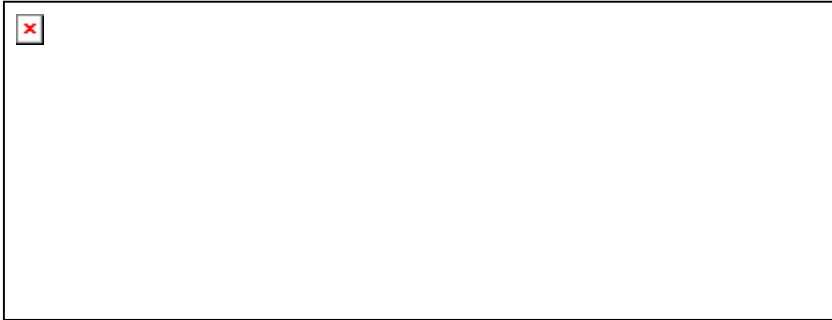


An anticipation is an unaccented note that belongs to and is repeated in the chord that immediately follows it (*ex.2a*). This term has been extended to include the notion of 'rhythmic anticipation', whereby the entire harmony on a strong beat is stated on the preceding weak beat, for instance at the beginning of the Minuet from Schubert's Octet in F (outlined in *ex.2b*).



An auxiliary note (Fr. *broderie*; Ger. *Hilfsnote*) ornaments a 'main note' that lies a half or whole step above or below it by being approached from and returning to the main note, either singly (*ex.3a*), or in groups of two or three notes that may be said to form an 'auxiliary chord' (Ger. *Hilfsklang*; *ex.3b*). Auxiliary notes are sometimes referred to as 'neighbour notes' or 'neighbouring notes' but some writers following Schenker in his *Der freie*

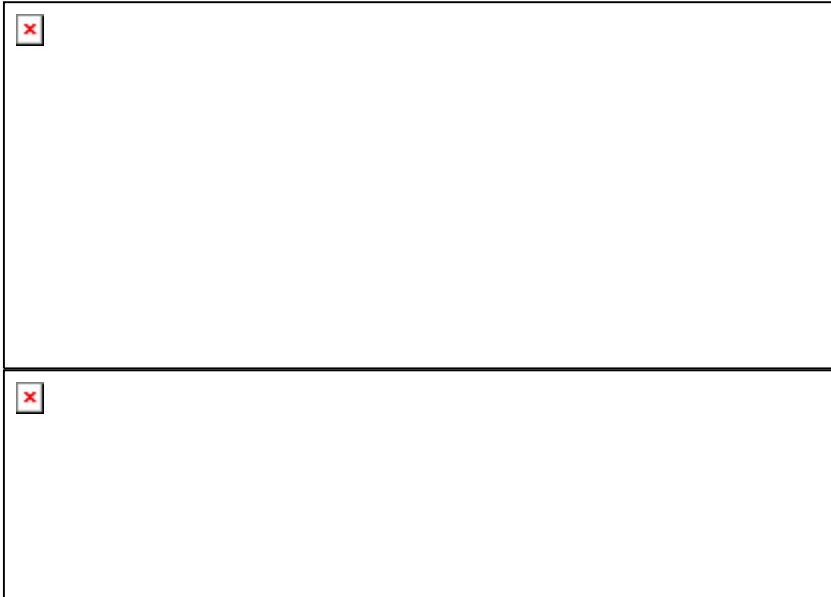
Satz (1935) restrict the lower neighbour to the note lying a half-step below the main note. In German the term *Nebennote* refers not only to the auxiliary note but to any other non-harmonic note that is approached from its main note by step.



Some unaccented non-harmonic notes intervene in a melodic resolution but, unlike the passing note or the anticipation, are not contained in the interval circumscribing the resolution. When such a note is approached in the direction opposite that of the resolution it is called an 'échappée' ([ex.4a](#)), and when it is approached in the same direction – that is, when the resolution is 'overshot', so to speak – it is called a 'cambiata' ([ex.4b](#)). The term *Nota cambiata* is often confused with 'cambiata' when it is used as a noun; it would be preferable to restrict the former to a particular group of configurations in which an unaccented non-harmonic note is quitted by downward leap of a 3rd.



Any non-harmonic note that occurs on a relatively strong beat is an appoggiatura (Fr. *appoggiature*; Ger. *Vorschlag*), though it is generally understood that the note must be articulated on that beat, as in [ex.5a–e](#); when it is tied over, as a consonant note, from the previous chord ([ex.5f](#)) it is called a *Suspension* (Fr. *suspension*; Ger. *Vorhalt*; It. *sospensione*). An appoggiatura is often approached by leap, either in the same direction as the resolution ([ex.5a](#)) or the opposite one ([ex.5b](#)); or it may be an accented passing note, diatonic ([ex.5c](#)) or chromatic ([ex.5d](#)). When it occurs in the previous chord as a consonant note but is not tied over, it is called a prepared appoggiatura. Because they are accented, appoggiaturas form the most expressive category of non-harmonic notes. Moreover, they usually tend towards a specific note of resolution and thus create an expectation which is fulfilled in their resolution; the simplest diatonic resolution, for instance that of the leading note to the tonic, becomes the most vivid of melodic progressions when approached by leap and presented in a strong-to-weak rhythmic position, as in [ex.6](#).



WILLIAM DRABKIN

## Non-harmonic relation.

See [False relation](#).

## Noni, Alda

(*b* Trieste, 30 April 1916). Italian soprano. She studied in Trieste and Vienna, making her operatic début as Rosina at Ljubljana in 1937. After performances at Zagreb, Belgrade and Trieste, she joined the Vienna Staatsoper in 1942 and sang such roles as Despina, Norina, Gilda, Oscar and Zerbinetta, which she recorded in 1944 in a performance of *Ariadne auf Naxos* in honour of Strauss's 80th birthday. In 1946 she made her London début at the Cambridge Theatre as Norina. She appeared at La Scala from 1949 to 1953, making her début as Carolina (*Il matrimonio segreto*) and also singing Armidoro (Piccinni's *La buona figliuola*), Papagena, Zerlina and Nannetta during the 1950 visit of La Scala to Covent Garden. With Glyndebourne Opera at the 1949 Edinburgh Festival she sang Oscar, and at Glyndebourne itself (1950–54) Blonde, Despina and Clorinda (*La Cenerentola*), which she recorded. Her other recordings include Adina and an irresistibly vital Norina. She excelled in comic roles and her repertory, which included operas by Cherubini, Auber and Wolf-Ferrari, displayed to advantage her limpid and attractive coloratura soprano.

HAROLD ROSENTHAL/ALAN BLYTH

## Nonna pastorale.

See [Ninna](#).

## Nonnengeige

(Ger.).

See [Trumpet marine](#).

## Nono, Luigi

(*b* Venice, 29 Jan 1924; *d* Venice, 8 May 1991). Italian composer. A leading figure in the postwar European avant garde, he asserted his independence from that circle in the late 1950s, exploring a passionate social and political commitment through the most advanced technical means, electronics especially. While political messages are less explicit in his works from the late 1970s onwards, he sought in his last decade, through an extreme concentration of musical material and a meticulous attention to sound itself, modes of listening and performing which would embody on a more intimate level the same ethical concerns with perception, communication and human interaction.

[1. Life and works.](#)

[2. Compositional theory and practice.](#)

[WORKS](#)

[WRITINGS](#)

[BIBLIOGRAPHY](#)

GIANMARIO BORIO

[Nono, Luigi](#)

### [1. Life and works.](#)

Born into a family of artists – his grandfather Luigi was a painter and his uncle Ernesto a sculptor – Nono took an interest from an early age in cultural history and art. His interest in music was encouraged by his parents, who were amateur musicians and who owned a sizable collection of recordings. From 1943 to 1945 he studied composition with Malipiero at the Venice Conservatory, where there was an emphasis on vocal polyphony and the madrigal tradition, as well as an awareness of the music of the Second Viennese School, Stravinsky and Bartók. Nono's experiences of the war, of the Nazi occupation and the Resistance were fundamental to his general development, while musically his meeting with Maderna was critical; from 1946 onwards they forged a long-lasting association. A small community of musicians grew up around them in Venice who, through the examination of the contrapuntal, harmonic and formal foundations of European art music, aimed to develop a new musical language. Their main point of reference was Dallapiccola, who belonged to the preceding generation of Italian composers and with whom Nono developed a relationship of reciprocal esteem and friendship in 1947. The group shared in particular a desire to discover and learn from the Second Viennese School.

In 1948 Nono and Maderna took part in Scherchen's conducting course in Venice, following which they worked together for the publishers Ars Viva. For several years Scherchen became their mentor, and through private lessons (at Rapallo, 1952–3) Nono studied further the compositional techniques of Bach, Beethoven, Schoenberg and Webern. On Scherchen's recommendation he was accepted as a student on the 1950 Darmstadt

summer course, at which the first performance of his *Variazioni canoniche sulla serie dell'op.41 di Schönberg* provoked contrasting reactions. In Darmstadt he attended classes given by Varèse, whose influence became progressively more apparent in his work. Until 1959 – the year of his controversial lecture *Geschichte und Gegenwart in der Musik von heute* – he continued to take part at the Darmstadt courses (from 1957 as a teacher), during which many of his compositions were performed for the first time and important discussions and meetings took place. He came into contact there with members of the Schoenberg school, in particular the violinist Rudolf Kolisch, with whom he collaborated on the composition of his *Varianti*; in 1955 he married Schoenberg's daughter, Nuria. The Darmstadt summer courses confirmed Nono's leading position and, together with Boulez and Stockhausen, he became a key figure in the European avant garde.

Nono's musical technique and artistic stance developed not only through contact with the international musical community, but also from works and figures in other cultural fields. His friendship and later collaboration with the painter Emilio Vedova, his study of the theatrical ideas of Meyerhold, Piscator and Josef Svoboda, his exposure to the philosophical and political thought of Gramsci and Sartre, and the poetry of García Lorca, Neruda, Eluard, Pavese and Ungaretti were of crucial importance at that time. From these poets Nono took the texts for his vocal works of the 1950s : *Tre epitaffi per Federico García Lorca*, *La victoire de Guernica*, *La terra e la compagna* and *Cori di Didone*. In the last two of these, and in the unquestionable masterpiece of his first decade's work, *Il canto sospeso* (1955–6) to texts by condemned prisoners of the European Resistance, Nono made use of a new style of singing which involves the fragmentation of the text and its attachment to musical structures which vary from a single line to diverse types of textural layering. Nono's intense involvement in the social issues of his time gave rise to a style in which sound and text are inextricably linked; in which the work takes a firm hold in the 'real' world, as a kind of a historical record. Increasingly, Nono used texts with political references (he had in 1952 become a member of the Italian Communist party), culminating in the stage piece *Intolleranza 1960* which, at its first performance in Venice (1961), provoked protest and uproar. It represented a turning-point, not only because for the first time it made concrete Nono's ideas for a new form of music theatre which he had been developing in the 1950s, but also because it revealed the extent of the political conflict in which the composer felt himself involved: racial intolerance, fascist violence, exploitation of the working classes, and the struggle for freedom and independence in developing countries.

Nevertheless, Nono must still have felt his means of musical expression to be insufficiently developed to articulate these ideas; for immediately after *Intolleranza 1960*, he turned to work almost exclusively with electronics. In the RAI Studio di Fonologia in Milan he began work on a new stage composition, which was to evolve into a series of uncategorizable works. The first was *La fabbrica illuminata* (1964) for female voice and tape, the tape part comprising sounds recorded in a factory, workers' voices, a choir and the soloist herself (originally Carla Henius). *A floresta è jovem e cheja de vida* (1966) and *Y entonces comprendió* (1969–70), among other works, went to confirm certain fundamental aspects of Nono's musical thought: the

use of vocal material, with singers and actors chosen for their particular timbre and quality of gesture; interaction between live voices and their *alter ego* on tape; amplification to highlight aspects of the sound which would otherwise be difficult to perceive; diffusion of the sound from different points in space; and, last but not least, the employment of texts which document contemporary history. These works represent an avant-garde stance which, abandoning traditional musical narrative and grammar, employs the most advanced technical means in order to expose the structures of political power.

The 1960s witnessed intense confrontation between the theory and the practice of Marxism, and Nono played a significant role in these events. In 1965 he realized a tape score for the play *Die Ermittlung* by Peter Weiss; the following year he worked on material for Living Theatre; 1967 saw his first long trip to Latin America where he met the leading figures of cultural and political opposition; and in 1968 he collected materials from the student protests in Paris, which are used in *Musica-manifesto no.1*. The texts Nono employed during this period together create what amounts to a map of socialist culture: from Fidel Castro, Che Guevara, Karl Marx, Rosa Luxemburg, Bertolt Brecht and Malcolm X, to revolutionary documents from various continents. Nono's theatre piece *Al gran sole carico d'amore* (1972–4) – in which events from different epochs are fused together under the common theme of women's struggle for liberation – is both the synthesis and conclusion of his openly declared political position.

With the string quartet *Fragmente–Stille, an Diotima* (1979–80), he seemed to be entering a more private phase in his career, focussed on more abstract musical concerns. But although Nono worked with new ideas in this and subsequent pieces he did not abandon the fundamental aesthetic and technical issues of the previous decades. For example, form constructed from a discontinuous series of fragments – with which Nono had experimented for the first time at the end of the 1950s in the orchestral *Diario polacco '58* – was now brought to the fore, with a considerable reduction in the length and dynamic level of what might be described as sonorous islands, amid a scenery of silence. There continued, too, the conception of the performer as a source of individual material, developed through collaborative exchange with the composer (in the 1970s this way of working had, with Pollini, given rise to *Como una ola de fuerza y luz* and ... *sofferte onde serene* ...). And Nono remained convinced of the need for technology in the process of musical creation. Indeed, the themes of violence, oppression and utopian tension had not disappeared either, only now they were no longer dealt with on a historical or documentary level, but rather on an individual level, taking on a quasi-ontological significance. Two factors, in particular, contributed to the characteristic features of this period: Nono's meeting with the philosopher Massimo Cacciari, and his work at the Experimentalstudio der Heinrich-Strobel-Stiftung in Freiburg. The eclectic thought of Cacciari – strongly influenced by Hölderlin, Nietzsche, Rilke and Walter Benjamin, and also by the study of myth and Jewish mysticism – became an inexhaustible source of inspiration. The texts for Nono's pieces were now formed from collections of fragments of literary and philosophical writing undertaken in collaboration with Cacciari; while in the Freiburg studio he worked closely with a team who were mastering the most advanced techniques for transforming sound in real time and diffusing it in



space. His concept of 'composition' broadened, now taking into account the internal evolution of sound and its spatial trajectory. The most important project born out of the Freiburg experiments and his collaboration with Cacciari was *Prometeo* (1984), a large-scale work which represented a new stage in the development of that form of music theatre which, from the time of *Intolleranza 1960* onwards, Nono had defined as *azione scenica*. However, during the composition of *Prometeo* every narrative, scenic and visual element was eliminated; there remained only a gigantic wooden structure, the shape of which resembles the keel of a boat, but whose function is that of a gigantic resonating case which the architect Renzo Piano planned for the interior of the church of S Lorenzo in Venice. Nono defined *Prometeo* as a 'tragedy of listening', alluding on the one hand to Greek tragedy with its *stasimons* and choruses and on the other to a drama which unfolds within sound itself. During the composition of the work he also turned at times to various shorter compositions for voices, a small instrumental ensemble and live electronics: *Quando stanno morendo* (*Diario polacco no.2*), *Guai ai gelidi mostri* and *Risonanze erranti*. The same years also saw the appearance of two major pieces for full orchestra – *A Carlo Scarpa architetto, ai suoi infiniti possibili* and *No hay caminos, hay que caminar ... Andrej Tarkowskij* – in which conceptions of sound requiring the use of computers are re-thought on a purely acoustic level.

[Nono, Luigi](#)

## **2. Compositional theory and practice.**

Nono's output reflects a continuous and coherent evolution in compositional technique, which goes beyond the controversial developments of 1959 (his polemical lecture against the Darmstadt circle) and of 1980 (the explicit emphasis on the internal dimensions of music). His notion of sound as a complex event with its own internal mobility, a notion that emerges explicitly in his last decade, is already evident in the early works which established his international reputation. These pieces, often discussed under the rubric of 'integral' serialism, bear the trace of the contrapuntal techniques of the Franco-Flemish school, which he had studied, and their influence on the dodecaphonic canons of Webern and Dallapiccola. However, even in his first work, the *Variazioni canoniche*, the principle of canon is varied to such an extent that it is no longer recognizable, even while it continues to serve as a basic structure. Variation, meanwhile, is redefined as a structural procedure involving the progressive transformation of the note row's motivic content, using permutations of both pitch and duration (these parameters now being placed on an equal footing).

For a while Nono worked more intensively on the idea of the row as initial material, leading to ever-changing melodic-harmonic groupings. In *Tre Epitaffi per García Lorca*, *Due espressioni* and *La victoire de Guernica*, he also experimented with the serial development of rhythms from popular tradition, especially Spanish. However, the risk of a disparity between the compositional principles in operation and the material used – which, though fragmented and re-arranged, was still 'recognizable' – soon became a cause of dissatisfaction. *Incontri* announces his move to a more abstract, integrated kind of construction: durations and dynamics are linked together serially, and timbres, registers and textural density become fundamental

musical parameters. In the essentially 'physical' concept of continuously evolving 'sound complexes', driven by a carefully designed macrorhythmic profile, the piece displays significant evidence of Varèse's influence. With *Il canto sospeso* Nono reached the climax of his maturing process. The nine movements which comprise the work are all rigorously organized according to serial principles, though the number of elements, and how they are combined, varies from piece to piece. Starting with a limited nucleus – an all-interval row and a Fibonacci sequence – diverse results emerge, the nature of which depends directly on the meaning of individual texts and the dramaturgy of the work as a whole. Melodic splintering, in particular, marked by sharp contrasts of register and dynamics, introduces a new kind of signifying relationship between word and sound. In the instrumental and vocal compositions which immediately followed – *Varianti*, *Cori di Didone*, *La terra e la compagna*, *Diario polacco '58*, *Sarà dolce tacere*, and *Ha venido: canciones para Silvia* – serial techniques are no longer used to generate new material but instead to determine the internal articulation of the sound aggregates. For example at the beginning of *Varianti*, a single pitch is varied using a sequence of changing instruments and dynamics: a *Klangfarbenmelodie* in miniature in which a kind of polyphony is created within the sound which endows it with extraordinary energy. These methods form the beginnings of the late orchestral compositions of the 1980s, such as *A Carlo Scarpa architetto, ai suoi infiniti possibili*, in which Nono worked extensively with single pitches, varying them by means of microtonal inflections, different combinations of timbre and texture, and spatial mobility.

Nono's humanistic outlook was formed out of an insatiable curiosity for the viewpoints and methods of other artistic genres (theatre, literature, painting, architecture and cinema) and a strong interest in all human forms of communication (from the workplace to politics, from philosophical thought to the mythical and religious sphere): he believed that art is never exhausted in its technical capacity, that it reflects the totality of human experience. His entire body of work from *Il canto sospeso* onwards can be seen as an attempt to provide a satisfactory answer to Sartre's question, 'Why write?'; the Sartre-like reply, while varied in its musical expression over the course of time, was 'in order to fulfil our duty to produce the world'. This is the source of Nono's socio-political stance, completely at odds with that of, say, Eisler or his contemporary Henze. It was not for him a question of reproducing in music the emotions of suffering, scorn, anger, rebellion, desire and love of which the texts speak, or to which the titles of instrumental compositions refer; rather, it was the idea of formulating on a musical level, in the unshakable unity of sound, issues for which humanity demands urgent resolution: 'To listen is to know'.

Fired by the conviction that all artistic activity must be motivated by ethical and political considerations, Nono considered that, for a piece to make an impact on reality, the composer must be familiar with the most advanced musical techniques of his age. The compositions in which Nono dealt explicitly with political issues thus became those in which he experimented most with electronic technology. In *A floresta é jovem e cheja de vida*, for example, the voices of a soprano and several actors, the sound of sheets of copper being struck and the multiphonics of a clarinet are transformed in the studio by means of a set of modulators and filters; the same sound

sources interact live with the tape, creating situations of tension and resolution which redefine on a new semantic level texts from Fidel Castro, Patrice Lumumba, an anonymous student from the University of California, a South Vietnamese soldier, an Angolan guerrilla and Italian manual workers. In *Quando stanno morendo (Diario polacco no.2)* texts by Russian poets, including Blok and Chlebnikov, serve as catalysts to portray experiences in prison and exile in countries under the Soviet regime. This was also the first of Nono's major works to treat voices and instruments in performance by means of a coordinated system of live electronics – involving delay, reverberation, harmonic spectrum modification and control of the movement of sound in space.

In his last decade, Nono saw his use of technology as having a positive role with regard to cultural, and hence social, emancipation. Nevertheless many commentators have continued to view the period quite differently, as one of individualism and the metaphysical; Nono's image of Utopia redefined through his own concepts of 'other ways of listening' and 'possible infinities'. These last works not only call for a new attitude to sound perception, but also require that spaces in which we listen, notation, the attitude of the performer and the whole conception of compositional work be changed. The position of performers and listeners was altered by placing individual instrumentalists or orchestral groups in different parts of the hall, while the fluctuating interior of the sound could now be controlled entirely through computer programmes, realized through collaboration with technicians. Such programming was adapted to every new environment, and this called for a new flexibility in musical notation, as well as the most sensitive understanding of the performers who – with their continuous micro-variations in pitch, dynamic and timbre – both act in and react to the overall sound production. There is now no longer a principal performer, but each member of the team, including the technicians, forms part of a larger reciprocally-acting mosaic of members. Virtuoso players are required, but not in the traditional sense of an athletic display of numerous notes and complex rhythmic figures; instead there is a sort of 'static' virtuosity, calling for concentration, control of the most subtle oscillations in sound and the ability to interact with the other ensemble participants. A work is thus no longer the product of a solitary composer, but the result of a continuous exchange of ideas within the triangle of composer–performer–technician. At the end of his artistic pilgrimage, Nono was still as rigorous and tireless in his experimentation as at the start. He tackled head-on many of the most salient questions of musical language of his time, and in so doing, opened up new horizons in composing and listening. He occupies a position at the very forefront of 20th-century music.

Nono, Luigi

## WORKS

### stage

Il mantello rosso (ballet, 3, T. Gsovsky, after F.G. Lorca), Berlin, 1954

Intolleranza 1960 (azione scenica, 2, after idea by A.M. Ripellino, various texts), Venice, 1961; rev. as Intolleranza 1970 (1, new scene with text by J. Karsunke), Florence, 1974

Die Ermittlung (incid music, P. Weiss), tape, Berlin, 1965, rev. as concert work Ricorda cosa ti hanno fatto in Auschwitz, 1966

Al gran sole carico d'amore (azione scenica, 2, Nono), 1972–4; Milan, 1975  
Prometeo (tragedia dell'ascolto, M. Cacciari), 1981–4, Venice, 1984, rev. 1985  
Also stage productions of various concert works

#### **concert works without electronics**

Variazioni canoniche sulla serie dell'op.41 di A. Schönberg, chbr orch, 1950

Composizione no.1, orch, 1951

Polifonica – monodia – ritmica, fl, cl, b cl, sax, hn, pf, perc, 1951

Tre epitaffi per Federico García Lorca, 1951–3: 1. España en el corazón (García Lorca, P. Neruda), S, Bar, small chorus, insts; 2. Y su sangre ya viene cantando, fl, chbr orch; 3. Memento: romance de la guardia civil española (Lorca), spkr, speaking chorus, chorus, orch

Due espressioni, orch, 1953

Il mantello rosso, suite no.2, orch, 1953 [after ballet]

Il mantello rosso, suite no.1, S, B, chorus, orch, 1954 [after ballet]

Liebeslied (Nono), chorus, insts, 1954

La victoire de Guernica (P. Eluard), chorus, orch, 1954

Musica da scena per William Shakespeare: Was ihr wollt, fl, cl, tpt, gui, perc, 1954, unpubd

Canti per 13, 13 insts, 1954–5

Incontri, 24 insts, 1955

Il canto sospeso (letters of Resistance fighters), S, Mez, T, chorus, orch, 1955–6

Varianti, vn, ww, str, 1957

La terra e la compagna (C. Pavese), S, T, chorus, insts, 1957–8

Cori di Didone (G. Ungaretti), chorus, perc, 1958

Piccola gala notturna veneziana in onore dei 60 anni di Heinrich Strobel, 14 insts, 1958, unpubd

Composizione no.2 (Diario polacco '58), orch, 1958–9

Ha venido: canciones para Silvia (A. Machado), S, 6 female vv, 1960

Intolleranza 1960, suite, S, chorus, live or recorded orch, 1969

Sarà dolce tacere (Pavese), 8 solo vv, 1960

Canti di vita e d'amore: sul ponte di Hiroshima, 1962: 1. Sul ponte di Hiroshima (G. Anders), S, T, orch; 2. Djamila Boupachà (J.L. Pacheco), S; 3. Tu (Pavese), S, T, orch

Canciones a Guiomar (Machado), S, 6 female vv, insts, 1962–3

Da un diario italiano, 2 choruses, 1964

Voci destroying muros (various), 4 female vv, speaking vv, chorus, orch, 1970 [partly reworked in Ein Gespenst geht um in der Welt]

Ein Gespenst geht um in der Welt (K. Marx, C. Sanchez, H. Santamaría), S, chorus, orch, 1971

Siamo la gioventù del Vietnam (anon., G. Federici), unison vv, 1973

Fragmente–Stille, an Diotima, str qt, 1979–80

¿Donde estás, hermano?, 2 S, Mex, A, 1982

A Carlo Scarpa architetto, ai suoi infiniti possibili, orch in micro-intervals, 1984

No hay caminos, hay que caminar ... Andrej Tarkowskij, 7 inst groups, 1987

'Hay que caminar' soñando, 2 vn, 1989

#### **concert works with tape**

Omaggio a Emilio Vedova, tape, 1960

La fabbrica illuminata (G. Scabia, Pavese), Mez, tape, 1964

Ricorda cosa ti hanno fatto in Auschwitz, tape, 1966

A floresta è jovem e cheja de vida (G. Pirelli, etc.), S, 3 spkrs, cl, bronze sheets, tape, 1966

Per Bastiana Tai-Yang Cheng (L'orient è rosso), orch, tape, 1967  
 Contrappunto dialettico alla mente, tape, 1967–8  
 Musica-manifesto no.1, 1968–9: 1. Un volto e del mare (Pavese), vv, tape; 2. Non consumiamo Marx, tape  
 Musiche per Manzù, tape, 1969  
 Y entonces comprendió (C. Falqui), 6 female vv, chorus, tape, elecs, 1969–70  
 Como una ola de fuerza y luz (J. Huasi), S, pf, orch, tape, 1971–2  
 Für Paul Dessau, tape, 1974  
 Notturmi-albe, pf, tape, 1974–  
 ... sofferte onde serene ..., pf, tape, 1976  
 Frammenti da Al gran sole carico d'amore (Nono), 3 S, Mez, 2B, SATB, orch, tape, 1976  
 La lontananza nostalgica utopica futura, madrigale per più caminantes con Gidon Kremer, vn, tape

### concert works with live electronics

Con Luigi Dallapiccola, 6 perc, live elecs, 1979  
 Das atmende Klarsein (R.M. Rilke), SATB, b fl, live elecs, 1981  
 Io, frammento dal Prometeo (M. Cacciari), 3 S, SATB, b fl, b cl, live elecs, 1981  
 Quando stanno morendo (Diario polacco no.2) (M. Cacciari, after C. Miłosz, E. Ady, V. Chlebnikov and B. Pasternak), 2 S, Mez, A, b fl, vc, live elecs, 1982  
 Omaggio a György Kurtág, A, fl, cl, tuba, live elecs, 1983, rev. 1986  
 Guai ai gelidi mostri (M. Cacciari), 2 A, va, vc, db, fl, cl, tuba, live elecs, 1983  
 A Pierre (Dell'azzurro silenzio, inquietum), cb fl, cb cl, live elecs, 1985  
 Risonanze erranti (Liederzyklus a Massimo Cacciari), Mez, fl, tuba, 5 perc, live elecs, 1986, rev. 1987  
 Caminates ... Ayacucho (G. Bruno), Mez, fl, SATB, SATB, org, 3 inst groups, live elecs, 1986–7  
 Post-prae-ludium no.1 'per Donau [eschingen]', tuba, live elecs, 1987

MSS in Archivio Luigi Nono, Venice

Principal publishers: Ars Viva, Ricordi, Schott

Nono, Luigi

## WRITINGS

### collections

'Appunti per un teatro musicale attuale', *RaM*, xxxi (1961), 418–24  
 'Alcune precisazioni su "Intolleranza 1960"', *RaM*, xxxii (1962), 277–89  
 'Possibilità e necessità di un nuovo teatro musicale', *Il verri* (1963), new ser., no.9, pp.59–70; repr. in *Al gran sole carico d'amore*, ed. F. Degrada (Milan, 1975, 2/1978), 11  
 'Su "Fase seconda" di Mario Bortolotto', *NRMI*, iii (1969), 847–54 [reply by Bortolotto, pp.1055–9]  
 'Ricordo di due musicisti', *Cronache musicali Ricordi* (1973), no.3, pp.1–3 [on G.F. Malipiero and Maderna]  
 J. Stenzl, ed.: *Luigi Nono: Texte, Studien zu seiner Musik* (Zürich, 1975)  
 L. Feneyrou, ed.: *Luigi Nono: écrits* (Paris, 1993)

## articles

'Prefazione alla "Harmonielehre" di Arnold Schoenberg', *Musica/Realtà*, i (1980), 37–42

'Verso *Prometeo*: frammenti di diari', *Luigi Nono: Verso Prometeo*, M. Cacciari (Milan, 1984), 7–16

Nono, Luigi

## BIBLIOGRAPHY

*KdG (S. Drees) [incl. further bibliography]*

**R. Kolisch:** 'Nonos Varianti', *Melos*, xxiv (1957), 292–6

**K. Stockhausen:** 'Sprache und Musik', *DBNM*, i (1958), 65–74; Eng. trans. in *Die Reihe*, vi (1964), 40–64

**U. Unger:** 'Luigi Nono: Polifonica – Monodia – Ritmica – Il canto sospeso', *Die Reihe*, iv (1958), 9–17; Eng. trans. in *Die Reihe*, iv (1960), 5–13

**M. Mila:** 'La linea Nono (a proposito de "Il canto sospeso")', *RaM*, xxx (1960), 297–311

**L. Pestalozza:** 'Luigi Nono e *Intolleranza 1960*', *Biennale di Venezia*, no.43 (1961), 18–34

**A. Gentilucci:** 'La tecnica corale di Luigi Nono', *RIM*, ii (1967), 111–29

**M. Bortolotto:** 'Le missioni di Nono', *Fase seconda* (Turin, 1969/R), 103–27

**H. Lachenmann:** 'Luigi Nono, oder Rückblick auf die serielle Musik', *Melos*, xxxviii (1971), 225–30; repr. in Stenzl (1975), 313–24

**G. Poné:** 'Webern and Nono: the Genesis of a New Compositional Morphology and Syntax', *PNM*, x/2 (1971–2), 111–19

**J. Stenzl:** 'Luigi Nono und Cesare Pavese', *Über Musik und Sprache*, ed. R. Stephan (Mainz, 1974), 93–119; repr. in Stenzl (1975), 409–33

**F. Degrada, ed.:** *Al gran sole carico d'amore* (Milan, 1975, 2/1978) [incl. libretto, catalogue of works, and interview given by Nono to Pestalozza]

**C. Henius:** 'Arbeitsnotizen und Berichte von zwei Vokalwerken Luigi Nonos: *Intolleranza 1960* und *La fabbrica illuminata*', *Luigi Nono: Texte, Studien zu seiner Musik*, ed. J. Stenzl (Zürich, 1975), 329–47

*Luigi Nono*, Musik-Konzepte, no.20 (1981) [incl. L. Pestalozza: 'Ausgangspunkt Nono (nach dem "Quartet")', 3–10; J. Stenzl: 'Azione scenica und Literaturoper', 45–57; N.A. Huber: 'Luigi Nono: *Il canto sospeso* Vla, b', 58–79; H.-K. Metzger: 'Wendepunkt Quartett?', 93–112]

**E.H. Flammer:** *Politisch engagierte Musik als kompositorisches Problem, dargestellt am Beispiel von Luigi Nono und Hans Werner Henze* (Baden-Baden, 1981)

**I. Balázs:** 'Al gran sole carico d'amore: zur Problematik von Luigi Nonos Bühnenaktion', *Oper heute*, v (1982), 200–52

**F. Spangemacher:** *Luigi Nono: die elektronische Musik* (Regensburg, 1983)

**M. Cacciari, ed.:** *Luigi Nono: verso Prometeo* (Milan, 1984) [incl. 'Verso *Prometeo*: conversazione tra Luigi Nono e Massimo Cacciari raccolta da Michele Bertaggia', 23–38]

**D. Döpke:** 'Fragmente–Stille, an *Diotima*: fragmentarische Gedanken zur musikalischen Poetik von Luigi Nonos Streichquartett', *Zeitschrift für Musikpädagogik*, no.36 (1986), 10–24

- B. Riede:** *Luigi Nonos Kompositionen mit Tonband: Ästhetik des musikalischen Materials – Werkanalysen – Werkverzeichnis* (Munich, 1986)
- P. Albèra, ed.:** *Luigi Nono* (Paris, 1987)
- E. Restagno, ed.:** *Nono* (Turin, 1987) [incl. E. Restagno and L. Nono: 'Un'autobiografia dell'autore raccontata da Enzo Restagno', 3–73; 'G. Borio: 'Nono a Darmstadt: le opere strumentali degli anni Cinquanta', 77–101; I. Stoianova: 'Testo-musica-senso: *Il canto sospeso*', 126–42; L. Pestalozza: 'Impegno ideologico e tecnologia elettronica nelle opere degli anni Sessanta', 143–56; G. Morelli: 'Terza pratica: Nono e la relazione compositiva memoria/oblio', 227–35]
- K. Kropfinger, ed.:** *Komponistenportrait Luigi Nono* (Berlin, 1988)
- W. Linden:** *Luigi Nonos Weg zum Streichquartett: vergleichende Analysen zu seinen Kompositionen 'Liebeslied', '... sofferte onde serene ...', 'Fragmente–Stille, an Diotima'* (Kassel, 1989)
- O. Kolleritsch, ed.:** *Die Musik Luigi Nonos* (Vienna, 1991) [incl. J. Stenzl: 'Luigi Nono – nach dem 8. Mai 1990', 11–34; H.-P. Haller: 'Klang- und Zeitraum in der Musik Nonos', 35–49; K. Kropfinger: 'Kontrast und Klang zu Raum', 115–44; G.F. Haas: 'Über: "Hay que caminar" soñando', 325–37]
- M. Mila:** 'Nono, la svolta', *Musica/Realtà*, no.34 (1991), 119–27
- K. Bailey:** "'Work in Progress": Analysing Nono's *Il canto sospeso*', *MAN*, xi (1992), 279–334
- H. Spree:** *Fragmente–Stille, an Diotima: ein analytischer Versuch zu Luigi Nonos Streichquartett* (Saarbrücken, 1992)
- Con Luigi Nono* (Venice, 1993) [pubn of Venice Biennale]
- L. Feneyrou:** '*Il canto sospeso* de Luigi Nono: esquisse analytique', *Analyse musicale*, no.31 (1993), 53–63
- L. Feneyrou:** 'Luigi Nono: *Prometeo, tragedia dell'ascolto*', *Genesis: manuscrits, recherche, invention*, iv (1993), 87–109
- J. Noller:** '*Diario italiano und La fabbrica illuminata: über die Zusammenarbeit von Luigi Nono und Giuliano Scabia nebst einigen Anmerkungen*', *Zwischen Aufklärung & Kulturindustrie: Festschrift für Georg Knepler zum 85. Geburtstag*, ed. H.-W. Heister, K. Heister-Grech and G. Scheit, ii (Hamburg, 1993), 155–70
- Carla Carissima, Carla Henius und Luigi Nono: Briefe – Tagebücher – Notizen* (Hamburg, 1995)
- W. Motz:** *Konstruktion und Ausdruck: analytische Betrachtungen zu 'Il canto sospeso' (1955/56) von Luigi Nono* (Saarbrücken, 1996)
- S. Drees:** 'Transformation des Todes: Luigi Nonos *A Carlo Scarpa, architetto*', *MusikTexte*, nos.69–70 (1997), 24–35
- W. Frobenius:** 'Luigi Nonos Streichquartett *Fragmente–Stille, an Diotima*', *AMw*, liv (1997), 177–93
- M. Ramazzotti:** 'La questione filologica in Luigi Nono: studi su *Y entonces comprendió* (1969–70) e *Risonanze erranti* (1985–7)', *Musica/Realtà*, no.52 (1997), 83–94
- E. Schaller:** *Klang und Zahl: Luigi Nono: serielles komponieren zwischen 1955 und 1959* (Saarbrücken, 1997)
- J. Stenzl:** *Luigi Nono: Monographie* (Reinbek, 1998)
- Archivio Luigi Nono: Studi*, i (1998)

# Nonot [Nonat, Nonotte, Notot], Joseph Waast Aubert

(*b* Arras, 12 Feb 1751; *d* Paris, 24 Aug 1840). French organist and composer. He exhibited great musical talent at an early age. His father, an engraver for Etats d'Artois, was against a musical career for his son, but while visiting Paris Joseph had the opportunity to play for the celebrated organist Leclerc, who was so impressed that he persuaded the father to allow Nonot to remain and study in Paris. Nonot later returned to Arras, where he was organist at St Géry from 1768 to 1783. During the Revolution he may have emigrated to England but later he was in France. Nonot is said to have excelled at accompanying from a full score and at improvising at the keyboard. It is likely that some of his later years were spent in Arras; one of his masses was performed in 1837 by the Philharmonic Society there.

## WORKS

all published in Paris

Leçons méthodiques de clavecin et de forte-piano, i (1796)

Air de Marlborough varié, pf (c1797)

Musique religieuse à grand orchestre avec soli et chœur (1824–30): Kyrie, 1811; Credo; Hymne à la Vierge, 1783; O salutaris, 1778; Domine salvum fac, 1811; Gloria, inc., 1774

2 sonates, hpd, vn (n.d.)

Masses, 4 syms., 3 pf concs., pf sonatas, smaller works, all lost

## BIBLIOGRAPHY

*Eitner*Q

*Fétis*B

*Gerber*NL

*Choron-Fayolle*D

**A. de Cardevacque:** *La musique à Arras depuis les temps les plus reculés jusqu'à nos jours* (Arras, 1885)

ETHYL L. WILL

## Non-quartal harmony.

A term used to describe the harmonic syntax of some 15th-century music in which the vertical interval of a 4th does not appear except as a discord. Non-quartal style is common in three-part music of the generation from about 1450 to 1500, and may be seen as providing a strong contrast with the fauxbourdon style which is made up largely of parallel 6-3 chords (see [Faburden](#) and [Fauxbourdon](#)).

While the elimination of vertical 4ths may be seen as a novel and revolutionary phenomenon in the second half of the 15th century, it is really a result of the contrapuntal ideals of the 14th- and 15th-century composer combined with the spread of the total ambitus. Fundamental to the music of



this period is the counterpoint between the tenor and the discantus: these parts must always form a satisfactory whole, obeying the laws of discant as explained by the theorists. In any 15th-century music the contratenor can be taken away and the remainder is contrapuntally self-sufficient. So the tenor and the discantus could rest on the octave or 5th and move in parallel 6ths or 3rds. A vertical 4th, however, was a discord and could appear only between the contratenor and one of the other parts; if the contratenor lay above the tenor note it would inevitably often form a 4th with the discantus. But after 1450 composers began increasingly to keep the contratenor in a range below that of the tenor while nevertheless retaining the basic discant relationship between tenor and discantus (see [ex.1](#)). In such circumstances the contratenor could not form a 4th with either part without producing a second-inversion triadic form – something that was unacceptable in 15th-century music. Essential vertical 4ths are therefore entirely absent. Such music consequently contains no first-inversion triads except in open position (e.g. at the cadence marked in bar 2 of [ex.1](#)).



In the 16th century three-part music became rarer and the importance of the contrapuntal self-sufficiency of the discantus–tenor duet was soon forgotten. But when Reese remarked that without the altus Isaac's *Isbruck*, *ich muss dich lassen* 'would be entirely non-quartal' he meant simply that the discantus and the tenor retained their 15th-century relation.

## BIBLIOGRAPHY

ReeseMR

C.W. Fox: 'Non-Quartal Harmony in the Renaissance', *MQ*, xxxi (1945), 33–53

DAVID FALLOWS

## Noone, Jimmie [Jimmy]

(*b* Cut Off, nr New Orleans, 23 April 1895; *d* Los Angeles, 19 April 1944). American jazz clarinetist and bandleader. After playing the guitar as a youth, he took up the clarinet at the age of 15. In 1913–14 he substituted for and then replaced Sidney Bechet in Freddie Keppard's band; later, with Buddy Petit, he led the Young Olympia Band (1916). Noone left New Orleans for Chicago in 1917 and toured the Midwest with Keppard's Creole Band until it broke up in spring 1918. After returning briefly to New Orleans, he left the city permanently in autumn 1918, travelling with King Oliver to Chicago, where they joined the band led by Bill Johnson at the Royal Gardens. Noone left the Royal Gardens in 1920 to join Doc Cook's Dreamland Orchestra, with which he played until 1926. During this period he recorded 20 sides for Gennett, Okeh and Columbia.

Noone's most important and influential period began in autumn 1926 when he took up residence at the Apex Club in Chicago. Here he led his own five-piece group, Jimmie Noone's Apex Club Orchestra, which eventually included Earl Hines on piano. With this group he made a classic series of recordings in 1928. During the 1930s, except for engagements in New York in 1931 and 1935, Noone remained in Chicago leading small groups at various clubs. In the early 1940s he was taken up by the New Orleans revival movement and joined Kid Ory, Zutty Singleton, Jack Teagarden and others in club jobs and recording sessions in San Francisco and Los Angeles. Shortly before his death, he joined an all-star revival band organized for Orson Welles's CBS variety show.

Noone, along with Bechet and Johnny Dodds, was one of the most significant New Orleans reed players, and a vital link between the older New Orleans style of clarinet playing and the Chicago swing manner. His musical style was influenced by his fellow African American teachers and colleagues in New Orleans, especially Bechet. Later, in Chicago, his formal study with Franz Schoepp, a classically trained clarinetist, helped give him a secure command of all three clarinet registers. His expressive performance of blue notes and solo breaks is nowhere better illustrated than in his four recordings on the Columbia label with Oliver's band from October 1923. His later Apex Club recordings of *I Know that you Know*, *Four or Five Times* and *Apex Blues* (all 1928, Voc.) set a new standard for post-New Orleans ensemble playing. These recordings use the New Orleans ensemble style with a revised orchestration: alto saxophone as lead instrument, clarinet providing embellishments and a three-piece rhythm section, with Hines often supplying a third independent line with his 'trumpet-style' right hand. In this role Noone sometimes improvised complicated contrapuntal melodies; especially impressive are the sumptuous-sounding, fast and clean arabesques that he wove in the clarinet's mid- to lower register.

## BIBLIOGRAPHY

**A.J. McCarthy:** 'Jimmie Noone', *JazzM*, x/4 (1964–5), 10–13

**G. Schuller:** *Early Jazz: its Roots and Musical Development* (New York, 1968)

**W.H. Kenney:** 'Jimmie Noone: Chicago's Classic Jazz Clarinetist', *American Music*, iv (1986), 145–58

RICHARD WANG

## Noordsche balk

(Dut.: 'Nordic beam').

The Dutch name for the various zithers of the Low Countries, either made of, or having the appearance of, the lengths of Scandinavian deal known as 'Nordic beams'. (For further information see H. Boone: 'De Hommel in de Lage Landen', *Brussels Museum of Musical Instruments Bulletin*, v, 1975; special issue, incl. Eng. and Fr. summaries.)

For further bibliography, see [Zither](#).

# Noordt [Noort, Noord, Oort, Oord], van.

Dutch family of musicians. It included Sybrand (bur. Amsterdam, 28 Dec 1654), schoolmaster and carillonneur in Amsterdam and the three discussed below.

- (1) [Jacobus \[Jacob\] van Noordt](#)
- (2) [Anthoni van Noordt](#)
- (3) [Sybrandus \[Sybrand\] van Noordt](#)

RANDALL H. TOLLEFSEN/JOHAN GISKES

[Noordt, van](#)

## (1) [Jacobus \[Jacob\] van Noordt](#)

(*b* c1616; *d* 29 Dec 1680). Composer, flautist, organist, harpsichordist and carillonneur, son of Sybrand van Noordt. He was organist of Amsterdam's Nieuwezijdskapel (1639–52) and of the Oude Kerk (1652–79) after the death of Dirck Sweelinck. His daughter Johanna (c1648–66) was married in 1665 to the organist, carillonneur and composer Dirck Scholl. He is represented by nine recorder solos in the collection *'t Uitnement Kabinet*, ii (Amsterdam, 1649, 2/c1655).

[Noordt, van](#)

## (2) [Anthoni van Noordt](#)

(*b* c1619; bur. Amsterdam, 23 March 1675). Composer and organist, brother of (1) Jacobus van Noordt. He was organist of the Nieuwezijdskapel at Amsterdam (1652–64) and of the Nieuwe Kerk there (1664–73). His only known works were printed in *Tabulatuur-boeck van psalmen en fantasyen* (Amsterdam, 1659; the only known copy is in *PL-Kj*; MS copy by A.G. Ritter, 1882, *NL-DHgm*; ed. in *UVNM*, xix, 1896, 3/1976; psalms only ed. P. Pidoux, Kassel, 1954). It contains ten psalm settings (nine with variations) and six fugal fantasias in the style of J.P. Sweelinck. These works show a mature technique and contrapuntal mastery and demonstrate that almost 40 years after his death the tradition founded by Sweelinck was still alive in the Netherlands and that it was not only his German pupils who carried it forward. The *Tabulatuur-boeck* is also important for its unusual notation: the notes to be played by the hands are distributed over two six-line staves (so-called Anglo-Dutch notation); with two exceptions the pedal notes are printed under the lower staff in German organ tablature.

[Noordt, van](#)

## (3) [Sybrandus \[Sybrand\] van Noordt](#)

(*bap.* Amsterdam, 10 Aug 1659; bur. Amsterdam, 25 Feb 1705). Organist, harpsichordist and composer, son of (1) Jacobus van Noordt. He was organist of the Oude Kerk, Amsterdam (1679–92), and of the Grote Kerk, Haarlem (1692–4), where he was also carillonneur. He then returned to Amsterdam, where he assisted Claes Noorden and Jan Albert de Grave in the Amsterdam bell and gun foundry in or after 1694. His portrait was

engraved in 1702 by Peter Schenck (not, as sometimes said, a brother of the composer Johannes Schenck). His only surviving compositions are a set of virtuoso *Sonate per il cimbalo appropriate al flauto & violino* (Amsterdam, c1701, 2/c1705/R as *Mélange italien*). The first is for treble recorder and continuo (ed. W.H. Thijsse, Hilversum, n.d.; ed. R. Verhagen and J. Silvis, Amsterdam, 1978); the second, for violin and continuo, also appears as no.3, arranged for two violins; and the last is for harpsichord alone (ed. in W.H. Thijsse, *Oud-Nederlandsche speelmuziek*, xiv, The Hague, n.d.; ed. H. Brandts Buys, The Hague, n.d.). This sonata in an almost Vivaldian idiom, is the most interesting of the set, and the first solo harpsichord sonata composed in the Netherlands.

## BIBLIOGRAPHY

- S. Groenveld and J.B. den Hertog:** 'Twee musici, twee stromingen: een boek-octrooi voor Anthoni van Noordt en een advies van Constantijn Huygens, 1659', *Veelzijdigheid als levensvorm: facetten van Constantijn Huygens' leven en werk: een bundel studies ter gelegenheid van zijn driehonderdste sterfdag*, ed. A.T. van Deursen, E.K. Grootes and P.E.L. Verkuyll (Deventer, 1987), 109–27
- J.H. Giskes:** 'Jacobus van Noordt (ca.1616–1680), organist van Amsterdam', *Amstelodamum Jaarboek*, lxxxi (1989), 83–123
- R. Verhagen:** *Sybrandus van Noordt: organist van Amsterdam en Haarlem 1659–1705* (Amsterdam, 1989)
- H. van Nieuwkoop:** 'Anthoni van Noordt and the Organs of Seventeenth-Century Amsterdam', *Organ Yearbook*, xxi (1990), 35–49
- H. van Nieuwkoop:** 'Anthoni van Noordt and Matthias Weckmann: Two Contemporaries', *Weckmann Symposium: Göteborg 1991*, 185–97

## Noorsaid, Irwan [Iwang]

(b Jakarta, 26 July 1967). Indonesian composer and performer. After studying music at an early age with his father, the jazz trumpeter Said Kelana, he began piano lessons at the age of eight and jazz studies at fifteen. In the 1970s and 80s Noorsaid played in the well-known band run by his family, The Kids, and often gave piano recitals. In 1994 he formed an experimental jazz group named Sketsa ('Sketches'), in which elements of traditional Sundanese percussion music are placed in a jazz context. Noorsaid's success in creating this new idiom signified the beginning of a new phase in the development of jazz in Indonesia, and contributed to his prominence in the Indonesian experimental jazz scene. With this group he has also collaborated with visual artists to create multimedia jazz performances. As well as his work with Sketsa, he has joined with Indonesian pop musicians to form Gelombang Putih ('White Wave'), an experimental group featuring music with an environmental theme.

FRANKI RADEN

## Nopitsch, Christoph Friedrich Wilhelm

(*b* Kirchensittenbach, nr Nuremberg, 4 Feb 1758; *d* Nördlingen, 22 May 1824). German composer and organist. As a youth he studied the organ, harpsichord and composition with several well-known musicians, including Johann Siebenkäs and G.W. Gruber (both in Nuremberg), Joseph Riepel (Regensburg), Eberhard Beck (Passau), and Georg Benda and Anton Schweitzer (both in Gotha). Although he was the youngest of the 18 applicants for the post of organist and music director in Nördlingen in 1781, he was awarded the position and remained there for the rest of his life. From 1800 he was also Kantor of the Nördlingen Gymnasium.

Nopitsch was praised by his contemporaries as an excellent organist and a gifted composer (Schubart; *GerberL*). He composed in many different genres, but few of his works were published. His lied collection (published in 1783) features works by Bürger and other well-known poets, but also includes two poems by Nopitsch himself; his lieder are short, strophic and often quite lyrical. A singing method, published in 1784, reflects his work as a teacher.

## WORKS

Vocal: [18] Bürgers, Ramlers, Graf Stolbergs u.a. Gedichte in Musik gesetzt (Nördlingen, 1783); Klaggesang an mein Klavier auf die Nachricht von Minettens Tod (C.F.D. Schubart) (Augsburg, 1783); 1 lied in Musikalische Monatsschrift für Gesang und Klavier (Stuttgart, c1784); Ariette, 7vv, wind insts (Augsburg, c1790), cited in Mlynarczyk; Orat, 1787, cited in *GerberL*; Gesänge zum Papagoy (A. von Kotzebue), S, orch, *D-NL*; chorales, 4vv, added to Choralbuch, *NLk*; 1 lied, *Ngm*; comic op, cant., sacred pieces, cited in Nopitsch  
Inst: 3 syms., *D-Rtt*; ov. to Die Zauberleyer, *NLk*; Sonata, pf, vn, Variations, kbd, Quintetto concertante, cl, 2 vn, va, b (only b extant), all *NL*; Die 7 Namensbuchstaben ... Carl Filip Emanuel Bach, kbd, *B-Bc*; pf concs., ?lost  
Pedagogical: Versuch eines Elementarbuches der Singkunst vor Trivial und Normalschulen systematisch entworfen (Nördlingen, 1784, 2/n.d.)

## BIBLIOGRAPHY

*EitnerQ*

*GerberL*

*GerberNL*

*MGG1 (F. Krautwurst)*

**C.C. Nopitsch:** *Nürnbergisches Gelehrten-Lexicon*, vii (Altdorf, 1806), 34

**C.F.D. Schubart:** *Ideen zu einer Ästhetik der Tonkunst* (Vienna, 1806/R)

**J. Mlynarczyk:** *Christoph Friedrich Wilhelm Nopitsch, ein Nördlinger*

*Kantatenmeister (1758 bis 1824)* (Leipzig, 1928)

RAYMOND A. BARR

## Nor, Stephen.

See [Nau, Stephen](#).

## Norbert, Frank.

See [Schultze, Norbert](#).

## Norblin (de la Gourdain), Louis (Pierre Martin)

(*b* Warsaw, 2 Dec 1781; *d* Connantre, 14 July 1854). French cellist. He was the son of the French painter and engraver Norblin de la Gourdain, who emigrated to Warsaw and married a Pole. Norblin went to Paris to enter the Conservatoire in 1798 and was awarded a *premier prix* when he graduated in 1803. He joined the orchestra of the Théâtre Italien in 1809; from 1811 to 1841 he was principal cellist of the Opéra. He succeeded Levasseur at the Conservatoire on 1 January 1824 and retired in 1846, being in turn succeeded by Franchomme.

Norblin had an equally high reputation as a quartet player and as a soloist. He was a member of the Baillot Quartet, and with Habeneck founded the Société des Concerts du Conservatoire in 1828. He taught many distinguished players including Chevillard and Franchomme, as well as one whose lesser ability as a player took him no further than the orchestra of the Opéra-Comique – Jacques Offenbach.

Norblin's son, Emile (*b* Paris, 2 April 1821; *d* Paris, 1880), studied with his father; he was a successful player, but chose teaching as his principal career.

LYNDA MacGREGOR

## Norcombe (Nercom, Nercome, Nercum, Norcome, Nurcombe, Nurcome), Daniel

(*b* ?1576; *d* Brussels, 1655). English composer and instrumentalist. No evidence has been found of Norcombe's birth in 1576 (see *DNB*), nor of John and Daniel Norcombe identified by Fellowes as lay clerks at St George's Chapel, Windsor. A 'Nurcombe' (no Christian name) was appointed minor canon at St George's before 1595; he was dead by 3 March 1624. Daniel Norcombe was appointed lutenist to Christian IV of Denmark in 1599 with an annual salary of 350 daler, but in 1601 he fled from Copenhagen with an English colleague, John Maynard. Travelling through Germany and Hungary pursued by emissaries of the Danish king, they reached Venice. From 1602 until his death in 1655, Norcombe served the Archduke Albert in Brussels as a viol player. He composed numerous sets of divisions on various grounds, which circulated in England. Most are formed of two strains (the first ending away from the tonic) with a single division after each strain. *Cormacks Almane* and *Sir Thomas Brooks Pavin* (the latter anonymous but probably by Norcombe) are dances rather than grounds, but show the same pattern of divisions following each strain. The fine madrigal *With angels face* in *The Triumphes of Oriana* (RISM 1601<sup>16</sup>) may be by the elder (Daniel) Norcombe.

### WORKS

With angels face, 5vv, 1601<sup>16</sup>, ed. in EM, xxxii (1923, 2/1962), 9  
35 sets of divisions, viol (index and sources in Dodd)  
Pavan and galliard, lyra viol, *GB-Ob* Mus. Sch.D.247

## BIBLIOGRAPHY

**E.H. Fellowes:** *The Vicars and Minor Canons ... of St. George's Chapel*, Windsor Historical Monographs (Windsor, 1945)

**J. Richards:** *A Study of Music for Bass Viol Written in England in the Sixteenth Century* (B.Litt. diss., Somerville Coll., Oxford, 1961)

**P. Stryckers:** *Philippus Van Wickel 1614–1675, violist van het hof te Brussel, en zijn Fasciculus dulcedinis* (Licentiaatsverhandeling, Catholic U., Leuven, 1976)

**G. Dodd:** *A Thematic Index of Music for Viols* (London, 1980–92)

**P. Holman:** 'The Harp in Stuart England', *EMc*, xv (1987), 188–203

ANDREW ASHBEE

## Nordal, Jón

(b Reykjavík, 6 March 1926). Icelandic composer, pianist and teacher. He studied theory with Victor Urbancic (1940–45) and later enrolled at the Reykjavík College of Music, where he studied the piano with Árni Kristjánsson and composition with Urbancic and Jón Thórarinsson. After graduating in 1949, he continued his studies at the Zürich Conservatory with Walter Frey (piano) and Willy Burkhard (composition). He also studied in Paris and Rome, and participated in the summer courses at Darmstadt (1956–7). In 1957 he became a teacher of piano and theory at the Reykjavík School of Music. He was appointed principal of the school in 1959, and held the post until 1992. In 1959 he also co-founded the group *Musica Nova*, and served as its first chairman. He was elected a member of the Royal Swedish Academy in 1968. He was made a Knight of the Order of the Falcon in 1978 and a Grand Knight in 1993.

Despite his relatively small output, Nordal is widely considered to be one of the most important Icelandic composers of his generation. His earliest works, including the suite *Systur í Garðshorni* ('The Sisters of Garðshorn', written at the age of 19), are in a tuneful, nationalistic style. The works composed under the tutelage of Thórarinsson in the late 1940s show the influence of Hindemith (Concerto for Orchestra). During his years of study on the continent, serialism became a prevalent feature of his style, and in the orchestral *Brotaspil* ('Play of Fragments', 1962), he used serial methods to determine both pitch and (to a certain degree) rhythm. The work's unsuccessful reception led to a radical rethinking of his musical language, and a rejection of strict serial techniques. Four years later, he re-emerged with the *Adagio* for flute, piano, harp and strings; its combination of free atonality and pensive lyricism marks it as the first work of his mature style.

Although he can scarcely be described as a nationalist composer, Nordal's occasional use of parallel 5ths reminiscent of Icelandic *tvísöngur* marks several of his works with a national stamp. A rare use of actual folk material occurs in *Choralis* (commissioned by Rostropovich and the NSO Washington), which quotes the enigmatic *Lilja*, a well-known Icelandic

folksong. His pensive musical language rarely gives much occasion for virtuosity or brilliant effects. In his Cello Concerto (1983), the lyrical qualities of the solo instrument and strings are contrasted with occasional agitated outbursts of brass and percussion.

Since the early 1980s, his output has been dominated by choral and chamber works, all of which show an increasing depth of expressive content. His choral works, often characterized by slow-moving homophony and harmonies based on root position triads with added pitches (most often major or minor 2nds), have been particularly successful. *Óttusöngvar á vori* ('Matins in Spring') adds settings of medieval and modern Icelandic poetry as a framework for its mass movements (Kyrie, Sanctus, Agnus Dei), while the Requiem is a deeply felt, elegiac setting (which sets only the Introitus). His particularly successful string quartet (1996–7) consists of a central scherzo section (marked by percussive homophony and irregular metric groupings) framed by extended slow movements in the introspective vein so characteristic of the composer.

## WORKS

Orch: Conc. for Orch, 1949; Bjarkamál – Sinfonietta seriosa, 1956; Pf Conc., 1956; Brotaspil [Play of Fragments], 1962; Adagio, fl, hp, pf, str, 1966; Stiklur [Stepping-Stones], 1970; Canto elegiaco (Conc. for Vc), 1971; Leiðsla [Rapture], 1973; Epitafion, 1974; Conc. lirico, hp, str, 1975; Langnætti [Mid-winter], 1975; Tvisöngur (Conc. for Vn and Va), 1979; Tileinkun [Dedication], 1981; Choralis, 1982; Vc Conc., 1983

Choral (for mixed chorus unacc. unless otherwise stated): Smávinir fagrir [Fair Little Friends] (J. Hallgrímsson), 1940, rev. 1978; Sjö lög við miðaldatexta [7 Songs to Medieval Texts], TB, 1955; Umhverfi [Surroundings] (H. Pétursson), 1978; Kveðið í bjargi [Invocation from the Rock] (folk verse), 1978; Heilraeðavísa [Good Advice] (folk verse), 1981; Drekkur grundin dökkva [The Dark Earth Drinks] (Anacreon, trans. S. Nordal), 1986; Aldasöngur [Song of the Ages] (medieval poetry and J. Helgason), 1986; Óttusöngvar á vori [Matins in Spring] (Sólarljóð, medieval poetry and M. Johannessen), S, Ct, SATB, vc, perc, org, 1993; Vér treystum því [We Trust it] (T. Guðmundsson), 1994; Vorkvaeði um Ísland [Iceland: a Spring Poem] (J. Óskar), 1994; Requiem, 1995; 3 Miniatures (S. Hjartarson), 1994–5; Trú mín er aðeins týra [My Faith is but a Flicker] (Helgason), 1999

Inst: Systur í Garðshorni [The Sisters of Garðshorn], vn, pf, 1945; Trio, ob, cl, hn, 1948; Sonata, vn, pf, 1953; Fantasia, org, 1954; Kóralforspil um sálm sem aldrei var sunginn [Chorale Prelude on a Hymn that Never was Sung], org, 1980; Duo, vn, vc, 1983; Ristur [Carvings], cl, pf, 1985; Toccata, org, 1985; Næturljó Nocturne á hörpu [Spring ö], hp, 1987; Myndir á thili [Pictures on a Panel Wall], vc, pf, 1992; Piccola musica notturna, va, pf, 1995; Frá draumi til draums [From Dream to Dream], str qt, 1996–7; Andað á sofinn streng [Breathing on a Dormant String], vn, vc, pf, 1998

Incid music: Silfurtúnglið [The Silver Moon] (H. Laxness), 1v, pf, 1954

Principal publisher: Iceland Music Information Centre, Wilhelm Hansen

## BIBLIOGRAPHY

**G. Bergendal:** *New Music in Iceland* (Reykjavík, 1991), 65–71

**M. Podhajski:** *Dictionary of Icelandic Composers* (Warsaw, 1997)

ÁRNI HEIMIR INGÓLFSSON



# Nordblom, Johan Erik

(b Uppsala, 13 April 1788; d Uppsala, 26 Dec 1848). Swedish singer, teacher and composer. In Uppsala he was a pupil of J.C.F. Haeffner, whom he succeeded both as *director musices* of the university orchestra and as organist of the cathedral. However, he preferred to work in Stockholm, where he often sang at concerts as a bass soloist and where he also taught singing. His singing tutor (1836–40) was used in all the Swedish secondary schools. His instrumental works have remained unpublished, but his solo songs and songs for men's chorus (e.g. *Härliga land*) were greatly admired. He became a member of the Swedish Royal Academy of Music in 1827. His daughter Johanna Maria (1827–1909) was also a distinguished singer; she married the composer P.A. Ölander.

## BIBLIOGRAPHY

- J.M. Rosén:** 'Erik Nordblom', *Några minnesblad*, ii (Stockholm, 1877), 78–9
- G. Kallstenius:** *Blad ur Uppsalasångens historia* (Stockholm, 1913)
- A. Helmer:** *Svensk solosång 1850–1890* (Stockholm, 1972)
- F. Bohlin:** 'Från Haeffner till Alfvén', *Akademiska kapellet i Uppsala under 350 år* (Uppsala, 1977), 45–7

FOLKE BOHLIN

# Nordenstrom, Gladys (Mercedes)

(b Pokegama Township, MN, 23 May 1924). American composer. She studied singing, the trumpet and the piano before enrolling at Hamline University in St Paul, where she studied composition with Krenek (BA 1946, MA 1947). In the summer of 1946 she also studied philosophy and literature at the University of Minnesota. She married Krenek in 1950 and moved with him to Los Angeles; they settled in Palm Springs in 1966. She composed independently of him, though they discussed the texts of their vocal works in detail. Her compositions are all atonal and highly expressionistic. Her *El Greco phantasie* (1965) is a strict 12-note work in which the row is constantly rotated, while the spirit of Webern informs the tightly knit and intense *Elegy for Robert F. Kennedy* (1968) and *Work for Orchestra no.3* (1975). Electronic sounds are combined with organ in *Signals from Nowhere* (1973). She has received several commissions and her works have been performed in America and Europe.

## WORKS

(selective list)

Inst: Rondo, fl, pf, 1948; El Greco phantasie, str, 1965, rev. 1969; Elegy for Robert F. Kennedy, orch, 1968; Signals from Nowhere, org, tape, 1973; Work for Orch no.3, 1975; Wind Qnt, 1977; Trio, cl, vn, pf, 1978

Vocal: Zeit XXIV (R. Pandula), S, pf, 1975–6; Parabola of Light (Nordenstrom), womens' vv, pf, 1980

Principal publisher: Bärenreiter

## BIBLIOGRAPHY

**W. Szmolyan:** 'Die Komponistin Gladys Nordenstrom-Krenek', *ÖMz*, xxxv (1980), 445 only

**B. Grigsby:** 'Women Composers of Electronic Music in the United States', *The Musical Woman: an International Perspective*, i, ed. J.L. Zaimont and others (Westport, CT, 1984), 193 only

GARRETT BOWLES

## Nordentoft, Anders

(b 1957). Danish composer. He studied composition at the Royal Danish Academy of Music in Copenhagen with Nørholm and Abrahamsen, and also studied with Nørgård in Århus. In addition he has received a diploma in the violin from the Royal Danish Academy of Music. His breakthrough came with the work for chamber orchestra *Entgegen* (1985). With the setting of texts by Sylvia Plath, in *The Shadow of this Lip ...* for soprano, violin and piano (1988–90), he began to write more melodiously. This has gradually led to a more lyrical tone, which seeks delicate sensations and shimmering progressions. He has said that he aims to write music which is 'both fantastic and ordinary. ... My music is not concerned with idyll vis-à-vis disasters, or with absolute blackness vis-à-vis jubilation. Rather it explores the moderate but also expressive and infinitely faceted universe of friendship'. This aesthetic is found in the cello concerto *Sweet Kindness* (1996), *Distant Night Ship* (1996) for orchestra and the ensemble work *Hymne* (1996). His musical idiom no longer works on the basis of polarized quantities, as his works of the latter half of the 1980s had done. In *The City of Threads* (1994), *Zenevera sesio* (1992) and *Hymne*, Nordentoft, who is primarily a composer of instrumental music, works with two time elements: one he calls 'nutid' (the present), expressed in the melodic movement which propels the music; the other is a kind of 'evig-tid' (eternity), which in *Zenevera sesio* is expressed through the flowing movements of the strings, in *Hymne* through a constant circling around individual notes, and in *The City of Threads* it is the repeated note and the sustained sound of the closing that expresses this element of 'evig-tid' which here represents the unchangeable in man.

His works have received increasing interest from outside Denmark. Several of his works have been conducted by Oliver Knussen, and Nordentoft has received commissions from such ensembles as Capricorn, the London Sinfonietta and the Joachim Piano Trio.

## WORKS

Orch: 4 Songs (K. Sørensen), Mez, orch/pf, 1980; Born, 1986; Distant Night Ship, 1996

Chbr orch: *Entgegen*, 1985; *Zenevera sesio*, 1992; *The City of Threads*, 1994; *Hymne*, 1996; *Sweet Kindness*, vc conc., 1996, rev. 1998; *Tre måder – tre veje* [3 Ways], 1997

Chbr: Duo, fl, vn, 1975; 2 Movts, vn, pf, 1978; 3 Studies, brass qnt, 1984; A Short Romance in Slow Motion and a Little Dance, str qt, 1988; The Nervous Saurien, cl, vc, pf, 1989; Moment, pf, cl, vn, vc, 1989; Snakes in Heaven, 4 trbn, tuba, 1990; At the Fantasy Sea, perc trio, 1990; Doruntime, vn, vc, pf, 1994; Brass, brass qt, 1994; Str Sextet, 1998

Solo inst: Katedral, vc, 1986; Winter Tree, vc, 1990; Atrani, vn, 1991; The Lathe of Night, perc, 1994; Behind, 3 movts, pf (1995–6); Spindle Dance, vn, 1996; Thorn Dance, vn, 1996

Vocal: Electric Lied (M. Strunge), Mez, elec gui, perc, 1984; 2 Songs (S. Plath): Gulliver, Child, S, vn, 1988; Kindness (Plath), S, vn, pf, 1990 [the 3 Plath songs may be performed as a whole under the title The Shadow of this Lip ...]

Principal publisher: Hansen

ANDERS BEYER

## Nordgren, Pehr Henrik

(b Saltvik, 19 Jan 1944). Finnish composer. He graduated in musicology from the University of Helsinki in 1967, continuing as a research assistant (1965–70). He studied composition privately with Kokkonen (1965–9) and at Tokyo University of the Arts with Yoshio Hasegawa (1970–73). Since then he has been active at Kaustinen, composing his chief works for the Ostrobothnian Chamber Orchestra.

Despite sporadic use of 12-note technique, Nordgren is strongly pluralistic in style. In his earliest works (*Agnus Dei*, 1970, *The Turning Point*, 1972) he claims he used 'a melodic-polyphonic cluster technique' akin to Ligeti's, but in later works, too, he has reverted to a texture made up of many strands (Cello Concerto no.1, *TRANSE-CHORAL*, Symphony no.2). This texture is a contrast to the allusions he creates of, for example, 'pure' triads and folk music elements. His 'kaleidoscopic' art of combining styles is strongest in the First Symphony. A Japanese element can be sensed in *Kymmenen balladia japanilaisiin kauhutarinoihin* ('10 Ballads to Japanese Ghost Stories') and the works for traditional Japanese instruments (*Autumnal Concerto*, 2 quartets). In them Nordgren does not, however, use Asian melodic motifs, since he does not tend to borrow timbres (i.e. instruments) and constructions at the same time. Nor is folk melody quoted in *Taivaanvalot* ('The Lights of Heaven'), scored for ethnic instruments ranging from a *kantele* to goat's horns. By contrast, the piano concerto, in connection with which Nordgren began to speak of the 'Deus ex machina effect' of pure triads, imitates both the *kantele* and the Oriental pentatonic. In addition to the cantata *Beavi, áhçázan* ('The Sun, My Father') on Sami themes, the opera *Den svarta munken* ('The Black Monk') and the TV opera *Alex* are among Nordgren's main works. The texture in *Pelimannimuotokuvia* ('Portraits of Country Fiddlers') and the Symphony for Strings grows thinner and polyphonic, the fiddlers' themes becoming less prominent and the style eventually becoming more uniform. In the 1980s folk music appears in Nordgren's compositions again and again, this time in weighty chorales woven to form a dense texture (Violin Concerto no.3, Concerto for Strings, Cello Concerto no.2). New music techniques

hold little appeal for Nordgren, the overall impression of whose music is intensive and intimate and, especially in the later works of repetitive texture (String Quartets nos.4 and 5), elegiac and melancholy.

## WORKS

(selective list)

Stage: Den svarte munken [The Black Monk] (op, Nordgren, after A. Chekhov), 1981; Alex (TV op, P. Saaritsa), 1983

Orch: Euphonie I, 1966; Koko maailma valittanee [The Whole World Will Lament], str, 1966–74; Euphonie II, 1967; Vn Conc., 1969; Conc., cl, folk insts, small orch, 1970; Va Conc., 1970; The Turning Point, 1972; Autumnal Conc., trad. Jap. insts, orch, 1974; Sym., 1974; Euphonie III, 1975; Pf Conc., 1975; Pelimannimuotokuvia [Portraits of Country Fiddlers], str, 1976; Vn Conc., 1977; Sym. for Strings, 1978; Va Conc., 1979; Vc Conc., str, 1980; Euphonie IV, big band, 1981; Vn Conc., str, 1981; Conc. for Strings, 1982; Elegia Vilho Lammelle [Elegy to Vilho Lampi], 1984; Vc Conc., 1984; Conc., kantele, small orch, 1985; TRANSE-CHORAL, 15 str, 1985; Va Conc., chbr orch, 1986; HATE-LOVE, vc, str, 1987; Sym., 1989; Cronaca, 1991; Streams, chbr orch, 1991; Phantasm, a sax, orch, 1992; Vc Conc., str, 1992; Conc., va, db, chbr orch, 1994; Vn Conc., chbr orch, 1994

Chbr: Str Qt, 1967; Neljä kuolemankuvaa [4 Pictures of Death], chbr ens, 1968; Str Qt, 1968; Sonatina per sestetto, fl, cl, vn, vc, pf, perc, 1969; Kolme maanitusta [3 Enticements], 1970; Qt, trad. Jap. insts, 1974; Wind Qnt, 1975; Str Qt, 1976; Pf Qnt, 1978; Qt 'Seita', trad. Jap. insts, 1978; Pf Trio, 1980; Equivocations, kantele, str trio, 1981; Str Qt, 1983; Str Qt, 1986; Fate-Nostalgia, cl, vn, pf, 12 vc, 1989; Str Qt, 1989; Programme Music, wind, str qnt, perc, 1990; Str Qt, 1992; Sonata, vn, pf, 1993

Solo inst: Kymmenen ballaadia japanilaisiin kauhutarinoihin [10 Ballads to Japanese Ghost Stories], pf, 1972–7; Butterflied, gui, 1977; In Patches, accdn, 1978; Sonata, vc, 1992

Vocal: Agnus Dei, S, Bar, mixed chorus, orch, 1970; Maan alistaminen [The Subjection of Earth] (Kalevala), mixed chorus, 1974; Lavllaraidu Nils-Aslak Valkeapää divttai'e, Bar, vc, pf, 1978; Kuninkaan kämmenellä [In the Palm of the King's Hand] (P. Haavikko), 1979; Taivaanvalot [The Lights of Heaven], 1985; Perpetuum mobile (G. Ekelöf), 1989; Beavi, áhçazan [The Sun, My Father] (N.-A. Valkeapää), 1990

Principal publisher: Fazer

## BIBLIOGRAPHY

- E. Wahlström:** 'Kaksi kamarikonserttoa' [2 chamber concertos], *Musiikki* (1971), no.2, pp.38–43
- E. Salmenhaara:** 'Über die Anwendung der Volksmusik in der neuern finnischen Kunstmusik', *Hamburger Jb für Musikwissenschaft*, iv (1980), 215–24
- K. Aho:** *Suomalainen musiiki ja Kalevala* [Finnish music and the Kalevala] (Helsinki, 1985)
- R. Nieminen, ed.:** *Pehr Henrik Nordgren lähikuvassa radio-ohjelmassa 1986–87* [Pehr Henrik Nordgren in close-up in radio programmes 1986–87] (Yleisradio, 1986)

**E. Salmenhaara, ed.:** *Suomalaisia säveltäjiä* [Finnish composers] (Helsinki, 1994)

**M. Heinio:** *Aikamme musiikki* [Contemporary music], Suomen musiikin historia [The History of Finnish Music], iv (Helsinki, 1995)

**K. Korhonen:** *Finnish Concertos* (Jyväskylä, 1995)

MIKKO HEINIÖ

## Nordheim, Arne

(b Larvik, 20 June 1931). Norwegian composer. He started out as an organ and theory student at the Oslo Conservatory (1948–52), but later turned to composition, studying with Karl Andersen, Bjarne Brustad, Conrad Baden and Holmboe. He also studied *musique concrète* in Paris (1955) and electronic music in Bilthoven (1959). Nordheim was one of Norway's first composers to turn towards postwar modernism, and he is among the most internationally recognized. His honours include the Nordic Council Music Prize for *Eco* in 1972, Italia Prize for *The Descent* in 1980, the Honorary Prize of the Norwegian Cultural Council in 1990, and the Henrich Steffens Prize (Hamburg) in 1993. He has also played an important organizational role in Norwegian musical life as a member of a number of organizing committees and councils; in 1997 he was elected an honorary member of the ISCM.

Although Nordheim draws strongly upon contemporary compositional techniques, he is also influenced by earlier music. His link with tradition is evident not least in the dominant existential themes of solitude, death, love, and landscape – themes already present in the early song cycle *Aftonland* (1959), a setting of poems by Pär Lagerkvist, which brought him national recognition. But this work also points ahead toward the new sonorities and free atonal style which were to dominate his works in the 1960s and early 1970s. The orchestral *Canzona* (1961) announced Nordheim internationally, and is representative of his more radical, mature style. It draws inspiration from Giovanni Gabrieli's *canzone*, employing space as an independent parameter in the wandering movements of motifs across the orchestra. Another notable work from this period, perhaps Nordheim's most avant-garde composition, is *Eco* (1968), a monumental oratorio of human suffering, which uses poems by Salvatore Quasimodo. As so often this work is highly expressive, playing on dramatic contrasts between extended soprano solo lines and sonorous blocks in the choirs and instrumental ensemble.

In the 1960s Nordheim devoted much of his attention to electronic music, one of the first in Scandinavia to do so. He would often combine acoustic sources with electronics, as in the masterly *Epitaffio* (1963) for orchestra and tape, which fully demonstrates his refined sense of tone colour. The orchestral sound, dominated by metallic percussion instruments and clusters of 'light and dark at the same time', is inspired by electronic sonorities, and vice versa. The transition between the two media is almost imperceptible, the orchestra at one stage cross-faded with an electronically processed choral version of Quasimodo's poem *Ed è subito sera*. Nordheim's orchestral cluster technique is related to the Polish School of Lutosławski and Penderecki, and his Polish orientation also led to his

frequent visits, between 1967 and 1972, to the Studio Eksperymentalne of Polish Radio in Warsaw, where many of his most important electronic works – among them *Solitaire*, *Pace* and *Lux et tenebrae (Poly-Poly)* – were realized. The common denominator of these compositions is the human voice, which is often radically transformed electronically.

Musical time is another major issue addressed in Nordheim's electro-acoustic experiments. In *Lux et tenebrae*, for example, six sound-structures of different length are superimposed, the layers continually being displaced in relation to each other. In *Floating* (1970) Nordheim transferred this idea to the orchestral medium, the slowly evolving constellations of motifs producing a simultaneous sensation of stasis and development. Later works, such as the important ballet *The Tempest* (1979), vary this technique by layering different tempos. *The Tempest* is typical of the works of the late 1970s and early 1980s, in which vocal compositions predominate, some closely related. In particular *Doria*, *The Tempest*, *Tempora noctis*, *The Descent*, *Aurora* and *Wirklicher Wald* have a distinct neo-romantic tendency. However, the earlier neo-expressionistic sonorous masses are still present, if in a background role. Since the early 1980s Nordheim has also composed a number of works for small and large orchestra – such as *Tenebrae*, *Boomerang*, *Monolith* and the Violin Concerto – in which he again draws on expressionism, as well as employing contrapuntal and canonic techniques to build up sonorous blocks. While these procedures in the early 1970s led to massive textures, in which the individual parts tended to melt together, their later usage tends to be more restrained, the music more transparent and melodically distinct. Furthermore, in those works which feature a solo instrument, the melodic component is enhanced by dialogue between soloist and ensemble.

Nordheim has gradually established a position as Norway's 'national composer', since 1982 living in Grotten, the honorary residence of the Norwegian state. This role has led to celebratory works, such as music for the opening of the 1994 Winter Olympic Games in Lillehammer. For the same event he composed *Draumkvedet*, based on a medieval Norwegian epic poem, while to mark the millennium of the city of Trondheim in 1997, his towering oratorio *Nidaros* was given its première in Trondheim Cathedral.

## WORKS

(selective list)

### stage

Katharsis (ballet), 1962; Favola (TV music drama), 1963; Ariadne (ballet), 1977; The Tempest (ballet), 1979; King Lear (incid music, W. Shakespeare), 1985; Antigone (incid music, Sophocles), 1991; Draumkvedet [The Dream Ballad] (music drama), 1994

### orchestral

Canzona, 1961; Epitaffio, orch, tape, 1963; Floating, 1970; Greening, 1973; Nachruf, str, 1975; Spur, accdn, orch, 1975; Tenebrae, vc, orch, 1982; Boomerang, ob, chbr orch, 1985; Rendezvous, str, 1986 [based on Str Qt, 1956]; Magma, 1988;

Monolith, 1991; Adieu, str, perc, 1994; Confutatis, S, chorus, orch, 1995 [movt 6 of Requiem der Versöhnung, collab. Berio, Cerha, Dittrich and others]; Vn Conc., 1996

### vocal

Aftonland (P. Lagerkvist), S, chbr ens, 1957; Eco (S. Quasimodo), S, children's chorus, chorus, orch, 1968; Doria (E. Pound), T, orch, 1975; To One Singing (Pound), T, hp, 1975; Wirklicher Wald (R.M. Rilke, Bible: *Job*), S, vc, chorus, orch, 1983; 3 lamentationes (secundum Hieremiam prophetam), chorus, 1985; Music to Two Fragments to Music by Shelley, SSAA, 1985; 3 voci (Petrarch, G. Bruno, Ungaretti), S, chbr ens, 1988; Cada cancion, children's chorus, chorus, orch, 1994; Non gridate, S, chorus, orch, 1995

With tape: Be Not Afeard (Shakespeare), S, Bar, chbr ens, tape, 1977; Tempora noctis (Ovid), S, Mez, orch, tape, 1979; Suite (Shakespeare), S, Bar, orch, tape, 1979 [based on ballet *The Tempest*]; Aurora (Ps cxxxix, Dante), 4 solo vv, crotali, tape, 1988, arr. 4 solo vv, chorus, 2 perc, tape; Acantus firmus, jazz vocalist, Hardanger fiddle, tape, 1987; Magic Island, S, Bar, chbr orch, tape, 1992; Nidaros (dramatic orat.), solo vv, children's chorus, chorus, orch, tape, 1997

### chamber and solo instrumental

Epigram, str qt, 1955; Str Qt, 1956; Partita I, va, hpd, perc, 1963; Signaler, accdn, elec gui, perc, 1967; Partita II, elec gui, 1969; Listen, pf, 1971; The Hunting of the Snark, trbn, 1975; Clamavi, vc, 1981; Partita, 6 db, 1982; Flashing, accdn, 1985; Tractatus, fl, chbr ens, 1987; Duplex, vn, va, 1991; Suite, vc, 1996

With tape: Response, 2 perc, tape, 1966; Response, perc, tape, 1968; Dinosauros, accdn, tape, 1971; Response, 4 perc, tape, 1977; Response, org, 4 perc, tape, 1984; The Return of the Snark, trbn, tape, 1987

With elec delay: Colorazione, Hammond org, perc, elec delay, 1968; Partita für Paul, vn, elec delay, 1985

### other works

Warszawa, tape, 1968; Solitaire, tape, 1968; Lux et tenebrae, tape, 1970; Pace, tape, 1970; Forbindelser [Connections], multimedia, 1975; Nedstigningen [The Descent], radiophonic poem, 1980; Recall and Signals, sym. wind, perc, emulator, 1986

Principal publisher: Wilhelm Hansen

### BIBLIOGRAPHY

**P. Wollnick:** *Arne Nordheims Canzona per orchestra og Epitaffio per orchestra e nastro magnetico* (diss., U. of Oslo, 1971)

**L. Reitan:** *Arne Nordheims Eco og Floating* (diss., U. of Oslo, 1975)  
*Ballade, v/2–3* (1981) [Nordheim issue]

**R. Davidson, ed.:** *Arne Nordheim* (Copenhagen, 1981)

**F. Jersonsky-Margalit:** *Perspectives on Arne Nordheim's The Tempest* (diss., U. of Oslo, 1982)

**S. Mehren and others, eds.:** *Arne Nordheim: og alt skal synge!* (Oslo, 1991)

**K. Skyllstad:** 'The Bird and the Time Machine', *Norsk samtidsmusikk g jennom 25 ar: Temaer, Tendenser og Talenter*, ed. K. Skyllstad and K. Habbestad (Oslo, 1992), 192–7

- H. Aksnes:** 'Arne Nordheim – in Remembrance of Things Past', *Ballade*, xvii/4 (1993), 32–7
- H. Aksnes:** 'Arne Nordheim: a Nordic Internationalist', *Nordic Sounds*, no.3 (1993), 16–20
- H. Aksnes:** *Musikk, tekst og analyse: en studie med utgangspunkt i Arne Nordheims Nedstigningen* (Oslo, 1996)
- D. Østerberg:** 'Nasjonsløs i industrisamfunnet: om Arne Nordheims musikk', *Fortolkende sosiologi II* (Oslo, 1997), 157–62

HALLGJERD AKSNES

## Nordheimer.

Canadian firm of music publishers, dealers and piano manufacturers. It was established by Abraham and Samuel Nordheimer, who, having emigrated from Germany to New York in 1839, opened a music shop in Kingston in 1842 and moved to Toronto in June 1844. By 1845 they had issued Joseph Labitzky's *The Dublin Waltzes*, the earliest engraved sheet music in Canada. Despite provision for copyright protection under Canadian law, many of the firm's early publications were engraved in New York and registered there by agents; Nordheimer did not choose to begin registering works in Canada until 1859. That year the firm became the only Canadian member of the Board of Music Trade of the USA, and nearly 300 of its publications were included in the Board's catalogue (1870).

A. & S. Nordheimer, as the company was first known, issued the usual reprints of popular European songs and piano pieces, as well as new works by such Canadian residents as J.P. Clarke, Crozier, Hecht, Lazare, Schallehn and Strathy. Publications registered between 1846 and 1851 include plate numbers, but there is evidence that they were added to the plates after the first issue. Numbering resumed in the 1880s and continued after the firm changed its name, to Nordheimer Piano & Music Co., in 1898. But the highest numbers of both sequences do not even approach the number of publications issued between 1845 and 1927, of which about a thousand have been located. Nordheimer was by far the largest music publishing firm in 19th-century Canada.

Nordheimer began its piano operations in about 1845 as agents for US piano manufacturers including Stodart & Dunham in New York and Chickering in Boston. It established its own factory in 1890 and produced upright and grand pianos of high quality – 21,500 by 1927 when the business was taken over by Heintzmann & Co., which kept the Nordheimer name for some styles until 1960.

After Abraham's death in 1862, Samuel was president of the firm until 1912, succeeded by his nephew Albert who retired in 1927. Branches were established at various times in Hamilton, London, Ottawa, St Catharine's, Montreal, Quebec and Winnipeg. The Nordheimers were active also as impresarios, opening concert halls in Montreal and Toronto.

### BIBLIOGRAPHY

*The House of Nordheimer Celebrates its 63rd Anniversary* (Toronto, 1903)



*Piano Teacher's Thematic Guide* (Toronto, 1914–18) [pubd by Nordheimer Piano & Music Co. Ltd]

**M. Calderisi:** *Music Publishing in the Canadas 1800–1867* (Ottawa, 1981)

**H. Kallmann:** 'A & S Nordheimer Co.', *Encyclopedia of Music in Canada* (Toronto, 1981, 2/1992)

MARIA CALDERISI

## Nordica [Norton], Lillian [Lilian]

(*b* Farmington, ME, 12 May 1857; *d* Batavia, Java [now Jakarta, Indonesia], 10 May 1914). American soprano. She studied with John O'Neill at the New England Conservatory, graduating in 1876. Engaged by Patrick Gilmore, she made her concert début with his band (September 1876), then toured America – and, in 1878, Europe – with the ensemble; her London début was at the Crystal Palace (21 May 1878). She left Gilmore to study with Sangiovanni in Milan; he coined her stage name and arranged for her operatic débuts – as Donna Elvira in *Don Giovanni* (Teatro Manzoni, Milan, March 1879) and as Violetta (Teatro Guillaume, Brescia, April 1879). She sang in St Petersburg (1880–82) and continued summertime studies in Paris with Sbriglia; she also studied Marguerite (*Faust*) and Ophelia (*Hamlet*) with Gounod and Thomas, making her Paris Opéra début in the former role (22 July 1882). In 1882 she married Frederick Gower, who disappeared three years later in the midst of their divorce proceedings. Nordica's American operatic début, as Lillian Norton-Gower, was at the New York Academy of Music as Marguerite (26 November 1883). It marked the beginning of a long association with Mapleson, with whose company she also made her Covent Garden début (12 March 1887).

Nordica subsequently sang at Drury Lane (1887), Covent Garden (1888–93) and the Metropolitan Opera, where she made her début as Leonora in *Il trovatore* (27 March 1890). In the 1890s she turned her attention to Wagner. After extensive coaching by Cosima Wagner, she sang Elsa in the first production of *Lohengrin* at Bayreuth in 1894. At the height of her Metropolitan Opera career (1893–1907) she was known primarily as a Wagnerian. In 1896 she married a Hungarian tenor, Zoltan Dome, whom she divorced in 1904. Between 1897 and 1908 she sang at the Metropolitan and with the Damrosch-Ellis Company (1897–8), at Covent Garden (1898, 1899, 1902), and with Hammerstein's Manhattan Opera Company (1907–8). From 1908 Nordica devoted herself to concert performances; her final appearance with the Metropolitan was in December 1909. That year she married George Washington Young; they lived in Ardsley-on-the-Hudson, New York. Nordica's final operatic appearance was in Boston (March 1913); shortly afterwards she embarked on a world concert tour. In December the steamer on which she was travelling struck a reef off New Guinea; Nordica contracted pneumonia, from which she later died.

Although not a strong actress, Nordica had a rich voice and a remarkable coloratura range. She knew 40 operatic roles in English, Italian, German, French and Russian. A resolute and shrewd – but also generally good-natured – individual, she owed her stature as a great Wagnerian soprano

to hard work, constant study and determination. Late in her career she became a strong proponent of opera in English; she was also an ardent suffragist and had an unfulfilled dream of establishing a Bayreuth-like American Institute for Music.

## BIBLIOGRAPHY

*DAB* (F.H. Martens)

*NAW* (W. Lichtenwanger)

**L. Nordica:** *Lillian Nordica's Hints to Singers* (New York, 1923)

**G.T. Edwards:** *Music and Musicians of Maine* (Portland, ME, 1928/R)

**O. Thompson:** *The American Singer* (New York, 1937)

**I. Glackens:** *Yankee Diva: Lillian Nordica* (New York, 1963)

**J.F. Cone:** *First Rival of the Metropolitan Opera* (New York, 1983)

KATHERINE K. PRESTON

## Nordiska Musikförlaget.

Swedish music publishing and retailing firm. It was founded in Stockholm in 1915 as a subsidiary of the Danish publishing house Hansen; the co-owner and director of the firm was Sven Scholander. From its inception the enterprise had both publishing and retailing interests and it is now a major company in both respects. As a publishing house Nordiska Musikförlaget has constantly worked in association with large European publishers such as Peters and Sikorski, as well as its sister companies Hansen (Copenhagen), Norsk Musikforlag (Oslo), Chester (London) and Wilhelmsiana (Frankfurt); it is a representative for the orchestral music of Universal Edition, Ricordi, Schirmer and other firms.

In its publishing and promotion of Swedish and Scandinavian composers Nordiska Musikförlaget has had a considerable influence on Swedish musical life. The catalogue includes works by Stenhammar, Rangström, Nystroem and Hilding Rosenberg; during the 1960s and 70s the firm began to publish the works of Pettersson, Bäck, Hemberg, Werle, Lars Edlund, Bo Nilsson, Morthenson, Sven-David Sandström and many others. It also issues a substantial amount of educational music and popular music. In 1988 the firm was taken over by Music Sales, then sold to Fazer of Helsinki which was itself acquired by Warner Music International in 1993.

INGER GUSTAVSSON

## Nordisk Copyright Bureau [NCB].

See [Copyright](#), §VI (under Denmark).

## Nordmann, Marielle (Isabelle)

(*b* Montpellier, 24 Jan 1941). French harpist. In 1958 she graduated from the Paris Conservatoire harp class of Lily Laskine, with whom she later toured and recorded as a harp duo. Her enthusiastic advocacy of the works of Elias Parish Alvars led to first performances in France of his op.91 (Cannes, 1985) and op.98 (Besançon, 1989) concertos, and a subsequent

CD recording with the Strasbourg PO. In the late 1990s her concern with popularizing the harp led to tours with her successful multimedia presentation *La Harpe Apprivoisée*, and since 1995 she has organized annual Journées de la Harpe at Arles. Marielle Nordmann was appointed Chevalier des Arts et des Lettres in 1996, and a Chevalier of the Légion d'Honneur in 1998.

## WRITINGS

'Lily Laskine', *Association internationale des harpistes et amis de la harpe* (Paris, 1988), 3–11 [commemorative issue]

*Lily Laskine* (Paris, 1997)

## BIBLIOGRAPHY

**W.M. Govea:** *Nineteenth- and Twentieth-Century Harpists: a Bio-critical Sourcebook* (Westport, CT, 1995), 207–14

ANN GRIFFITHS

# Nordoff, Paul

(*b* Philadelphia, 4 June 1909; *d* Herdecke, North Rhine-Westphalia, 18 Jan 1977). American composer and music therapist. He studied the piano with Samaroff at the Philadelphia Conservatory (BM 1927, MM 1932) and composition with Goldmark at the Juilliard School. In 1960 he received the degree of Bachelor of Music Therapy from Combs College. He was head of composition at the Philadelphia Conservatory (1938–43), a teacher at Michigan State College (1945–9) and professor of music at Bard College (1948–59). Among the awards he received were two Guggenheim Fellowships (1933, 1935) and a Pulitzer Music Scholarship. Nordorff was a crusader for the newer trends in contemporary music, but his own style remained tonal, consonant and lyrically Romantic. Until 1959 he was a 'conventional' composer; thereafter he devoted his attention to music therapy for handicapped children, a discipline whose theory and practice he established in the USA.

## WORKS

Stage: Mr Fortune (op, after S.T. Warner), 1936–7, rev. 1956–7; Every Soul is a Circus (ballet), 1937; The Masterpiece (operetta, 1, F. Brewer), 1940; Philadelphia, 1941; Salem Shore (ballet), 1943; Tally Ho (ballet), 1943; The Sea Change (op, Warner), 1951

Orch: Prelude and 3 Fugues, chbr orch, 1932–6; Pf Conc., 1935; Suite, 1938; Conc., vn, pf, orch, 1948; Vn Conc., 1949; The Frog Prince (H. Pusch, Nordoff), nar, orch, 1954; Winter Sym., 1954; Spring Sym., 1956; Gothic Conc., pf, orch, 1959

Vocal: Secular Mass (W. Prude), chorus, orch, 1934; 34 songs (e.e. cummings), 1942–57; Lost Summer (Warner), Mez, orch, 1949; Anthony's Song Book (Nordoff), 1950; other songs and song cycles, choral pieces

Other inst: Pf Qnt, 1936; Qnt, wind, pf, 1948; Sonata, vn, pf, 1950; Sonata, fl, pf, 1953; pf pieces

Many works for handicapped children

MSS in private collection, Philadelphia, and *US-SPma*

Principal publishers: Associated, Fischer, Presser, G. Schirmer

## WRITINGS

all in collaboration with C. Robbins

*Music Therapy for Handicapped Children: Investigations and Experience*  
(New York, 1965)

*Music Therapy in Special Education* (New York, 1971)

*Therapy in Music for Handicapped Children* (New York, 1971)

*Creative Music Therapy: Individualized Treatment for the Handicapped Child* (New York, 1977)

## BIBLIOGRAPHY

*EwenD*

**R. Friedberg:** *American Artsong and American Poetry*, ii (Lanham, MD, 1984)

RUTH C. FRIEDBERG

## Nordqvist, (Johan) Conrad

(*b* Vänersborg, 11 April 1840; *d* Charlottenlund, 16 April 1920). Swedish conductor, organist and composer. After beginning his career as a military musician, he studied at the Swedish Royal Academy of Music. From 1859 he worked as a viola player (later violinist) in the Hovkapellet (opera orchestra), advancing to chorus master in 1876. He was appointed court conductor in 1885 and first court conductor in 1892. From 1888 to 1892 he was also director of the Royal Opera and was instrumental in saving it from financial ruin during the 1880s. Among his other posts were those of military music director of the Jönköping regiment (1864–74), organist at the Storkyrka in Stockholm (from 1875) and conductor of the Stockholm Musikförening (1886–9). He was a music teacher at two Stockholm schools, and he taught harmony at the conservatory (1870–72, 1880–1900) and ensemble and orchestral playing (1910–16).

As a composer of theatre and ballet music, piano pieces, band music and other occasional pieces Nordqvist was of slight importance, although his funeral march for Karl XV (1872) is well known. His work as a conductor, with particular success in Mozart and French *opéra comique*, and as director of the Royal Opera, made him one of the central figures in the Swedish musical life of his time. He was elected a member of the Swedish Royal Academy of Music in 1870.

## BIBLIOGRAPHY

**A. Lindgren:** *Svenske hofkapellmästare 1782–1882* (Stockholm, 1882), 147–50

**C.F. Lundqvist:** *Minnen och anteckningar* (Stockholm, 1908–9)

**G. Hilleström:** *Kungl. musikaliska akademien: matrikel 1771–1971* (Stockholm, 1971)

ANDERS LÖNN

## Nordqvist, Gustaf (Lazarus)

(*b* Stockholm, 12 Feb 1886; *d* Stockholm, 28 Jan 1949). Swedish composer and organist. He studied the organ, the piano and composition at the Stockholm Conservatory (1901–10) and was a pupil of Willner in Berlin (1913). He was organist of the Adolf Fredrik Church, Stockholm (1914–49) and principal organ teacher at Wohlfart's music school (1926–49). From 1925 until his death he also taught harmony at the conservatory, where in 1944 he was appointed professor. His best-known works are among the c200 solo songs, in a lyrical and moderate late Romantic style; he also composed cantatas and other choral works, religious music, a violin sonata and pieces for the piano and organ.

## BIBLIOGRAPHY

**L. Hedwall:** 'Gustaf Nordqvist 1886–1986', *Musikrevy*, 41 (1986), no.3–4

**L. Hedwall:** 'Nordqvist, Gustaf Lazarus', *Svenskt biografiskt lexikon*, 27 (1990–91), with detailed work list

ANDERS LÖNN

## Nordraak [Nordraach], Rikard

(*b* Christiania [now Oslo], 12 June 1842; *d* Berlin, 20 March 1866). Norwegian composer. As a child he studied with Herman Neupert, a music dealer and publisher, and composed some little piano pieces. His father intended him to become a businessman and at 15 he was sent to Copenhagen for training; however, he was able to take lessons from the Danish singer and composer C.L. Gerlach, and in 1859 continued his studies in Berlin, where he became a pupil of Theodor Kullak (piano) and Friedrich Kiel (composition). After only six months he had to return to Christiania, where he studied for two years under Rudolph Magnus; during this period he became a member of the Nye Norske Selskab (New Norwegian Society), where he met L.M. Lindeman and Ole Bull, and came under the influence of the new national movement in art and literature. His op.1, four dances for piano, was published at this time.

In 1861 Nordraak returned to Berlin and his former teachers and worked there for two years. In 1864 he went to Copenhagen, where, with Grieg, C.F.E. Horneman and Gottfred Matthison-Hansen, he founded the music society Euterpe, whose aim was to perform works by young Scandinavian composers. At this time several of Nordraak's works (some with texts by his cousin Bjørnstjerne Bjørnson) were published: *Romancer og sange* op.1a, *Fem sange* ('Five Songs') op.2, the incidental music for Bjørnson's

*Maria Stuart i Skotland* and the Norwegian national anthem *Ja, vi elsker dette landet* ('Yes, we Love this Land'), which was first sung on 17 May 1864, Norway's national day, and quickly became a popular favourite. He went to Berlin again in 1865 and spent the rest of his short life there.

Nordraak's importance in Norwegian music history lies mainly in the strong national fervour, the love of Norwegian folk music, and the passionate belief in the future of Norwegian music which he was able to generate in his contemporaries, especially his friend Grieg. Grieg, who composed a funeral march to Nordraak's memory, wrote about their first meeting:

I will never forget this impression. Suddenly it seemed as if a mist fell from my eyes and I knew what I wanted. It was not exactly the same as what Nordraak wanted, but I believe the way to myself went through him.

In his short lifetime Nordraak's compositions were necessarily few; according to Grinde:

it was only natural that some of them bore the marks of an inexperienced composer. All the same, his best works bear witness to an astonishing maturity and indicate that his artistic personality was already clearly defined. Of Grieg's contemporaries he is the only one whose style is independent of Grieg's. He had not only developed more quickly than Grieg, but in an entirely different direction.

Nordraak's music is simple: his melodies are usually diatonic, sometimes based on triads; his harmonic language is artfully economical. What he sought was purity and clarity, not complexity of sound or effect. His direct approach is perhaps most evident in the songs, whose form is nearly always strophic, with the piano accompaniment playing a subordinate role.

## WORKS

Edition: *Rikard Nordraaks samlede verker*, ed. Ø. Anker and O. Gurvin (Oslo, 1942–4)  
[NV]

all in NV; first published in Christiania/Oslo unless otherwise stated

### incidental music

*Maria Stuart i Skotland* (B. Bjørnson), 1864–5, Christiania, 1867, pf arr. ed. E. Grieg (?1871)

*Sigurd Slembe: Kaares sang* (Bjørnson), Copenhagen, 1865, ed. E. Grieg (?1871)

### unaccompanied male choruses

*Norsk faedrelandssang: Ja, vi elsker dette landet* [Norwegian National Anthem: Yes, we Love this Land] (Bjørnson), 1863–4 (1864)

*Nordmandssang: Der ligger et land* [Norwegian's Song: There Lies a Land] (Bjørnson), 1863 (1865)

*Norges natur* (H. Wergeland) (1865)

*Olav Trygvason* (Bjørnson) (1865)

*Sangen* (J.D. Behrens); *I stormen* [In the Storm] (J.S. Welhaven)

## other works

Songs: [6] Romancer og sange (Bjørnson, J. Ewald), op.1a, 1860–61 (Leipzig, 1863); 5 sange (Bjørnson, J. Lie), op.2, 1865 (1865); Aftenstemning [Evening Mood] (Bjørnson) (1874); Wenn sich zwei Herzen scheiden (E. Geibel), Har du hørt, hvad svensken siger? [Have you Heard what the Swedes Say?] (Bjørnson): ed. E. Nissen (1892–3)

Inst: 4 dandse, pf, op.1 (1859–60); Scherzo-caprice, pf, ed. E. Grieg (?1871); Valse caprice, pf (1874); Troubadur-vals, pf, 1861 (1898); Melodi, pf, ed. E. Nissen (1925); Venskabs-polka [Friendship Polka], pf, 1858; Taarnvaegteren [Tower Watchman], pf; 2 motifs from a sym. 1st movt, pf; Allegro, pf; Halling, vn, ed. E. Nissen (1892–3); Corno solo, E, hn, pf

## BIBLIOGRAPHY

*NBL* (D.M. Johansen)

**N. Jappe, ed.:** 'Rikard Nordraaks breve til familien Sanne og Louis Hornbeck' [Nordraak's letters to the Sanne family and Hornbeck], *Norsk musikkgranskning årbok 1937*, 23–51

**Ø. Anker:** 'Rikard Nordraak: dagbok 1859–60 og to brev', *Norsk musikkgranskning årbok 1940*, 9–36

**Ø. Anker:** 'En liten Nordraak-bibliografi', *Norsk musikkgranskning årbok 1940*, 37–44

**L. Greni:** *Rikard Nordraak* (Oslo, 1942)

**O. Gurvin:** 'Rikard Nordraaks musikk og dei nasjonale føresetnadene for han i kunstmusikken' [Nordraak's music and conditions in national art music], *Syn og segn*, xlviii (1942), 209–16

**D. Schjelderup-Ebbe:** 'Et nyfunnet orkesterpartitur med Rikard Nordraaks musikk til Bjørnstjerne Bjørnsons "Maria Stuart i Skotland"' [A newly found orchestral score containing Nordraak's music for Bjørnson's *Maria Stuart i Skotland*], *SMN*, i (1968), 102–31

**N. Grinde:** *Norsk musikkhistorie* (Oslo, 1971, 3/1981, abridged 4/1993; Eng. trans. 1991), 163–7

**F. Benestad and D. Schjelderup-Ebbe:** *Edvard Grieg: mennesket og kunstneren* [Grieg: the man and the artist] (Oslo, 1980)

**H. Herresthal:** *Med spark i gulvet og qinter i bassen: musikalske og politiske bilder fra nasjonalromantikken gjennombrudd i Norge* (Oslo, 1993)

KARI MICHELSEN

## Norena, Eidé [Hansen-Eidé (née Hansen), Kaja Andrea Karoline]

(*b* Horton, nr Oslo, 26 April 1884; *d* Lausanne, 19 Nov 1968). Norwegian soprano. She studied with Ellen Gulbranson in Oslo, where she made her début as Cupid (Gluck's *Orfeo*) in 1907. She sang at the Nationale Theater in Oslo (1908–18) and then at the Swedish Royal Opera, Stockholm; in 1924 she was engaged to sing Gilda at La Scala. She first appeared at Covent Garden in 1924 and was a regular visitor to London where her *Desdemona* (1937) was especially distinguished. At the Paris Opéra (1925–37), her roles included the Queen of Shemakha (*The Golden Cockerel*), Marguerite de Valois (*Les Huguenots*), Mathilde (*Guillaume Tell*)

and Ophelia (*Hamlet*). Norena sang at the Metropolitan (1933–8), making her début as Mimì, and also in Vichy and Monte Carlo, where her Marguerite de Valois and Juliette were much admired. In Amsterdam she sang the three heroines of *Les contes d'Hoffmann*. Her lovely voice, sincere feeling and restrained, impeccable style are preserved on recordings of her Violetta, Desdemona, Marguerite de Valois and Juliette. (GV; L. Riemans; R. Vegeto)

HAROLD ROSENTHAL/ALAN BLYTH

## Nørgård, Per

(b Gentofte, 1932). Danish composer and theorist. From the age of 17 Nørgård studied privately with Vagn Holmboe, later entering the Royal Danish Conservatory, Copenhagen, where he completed his studies with Holmboe and Høffding. He subsequently studied privately with Boulanger in 1957. He became active as a teacher in his own right in the late 1950s, with appointments at the Odense Conservatory in 1958 and at the Royal Danish Conservatory in 1960. In 1965 he left Copenhagen for the Århus Conservatory, where he established an important class in composition which attracted many of the leading Danish composers of the younger generation (including Abrahamsen, Rasmussen and Sørensen). He retired from the conservatory in 1994.

Nørgård came to prominence as a composer relatively early. His first acknowledged works, which he completed at the age of 19, are in a contrapuntal, freely chromatic tonality closely related to Holmboe's work of the period. By the time he composed Symphony no.1 'Sinfonia Austera' (1954), the influence of Holmboe had been partly supplanted by that of Sibelius, whose later symphonies proved crucial to Nørgård's compositional development. In the mid-1950s Nørgård corresponded with Sibelius, dedicating his *Sanger från Aftonland* (1956) to the Finnish master. It was the sense of 'endless unfolding' in Sibelius's later music which was especially important to Nørgård, and this feeling is equally apparent in Nørgård's own symphony, where it complements the techniques of continuous metamorphosis that he had learnt from Holmboe. This symphony, along with *Konstellationer* (1958) for string orchestra, performed at the 1959 ISCM Festival, which also uses the metamorphosis technique, established Nørgård as the leading Danish composer of his generation. Around this time Nørgård described his main psychological stimulus as 'the universe of the Nordic frame of mind' – a concept he later admitted was rather nebulous, but which may be felt in the sonority as much as the form of the works of this period. Like Holmboe's *Sinfonia Boreale* (Symphony no.6), which he acknowledged as an important influence, Nørgård's works up to 1960 showed a distinct preference for a hard, clean, austere orchestration, even to the point of a certain roughness of texture and spacing. In any case his sonorities deliberately lack the warmth of those of mid-century French or Italian composers, favouring high and low registral extremes.

In 1960, together with his contemporaries Norhølm and Gudmundsen-Holmgreen, Nørgård attended the Cologne ISCM Festival, where he heard first performances of such pieces as Stockhausen's *Kontakte* and Kagel's



*Anagramma*, in addition to pieces by Boulez and Berio. All three Danes were profoundly affected by what they heard, and their period of 'Nordic isolation' came to an abrupt end. Although Nørgård did not embark upon a period of total serialism, his music did suddenly branch out into a far more discontinuous and disjunct style, involving elements of strict organization in all parameters, some degree of aleatoricism and controlled improvisation, together with an interest in collage from other musics. The use of collage is at its most extreme in the opera *Labyrinten* ('The Labyrinth', 1963), and the ballet *Den unge mand skal giftes* ('The Young Man to be Married', 1964–8), works whose turbulent surface could not have been further from the objective contrapuntalism of the decade before. Nørgård's constructivist explorations culminated with the composition of *Fragment VI* (1959–61) for six orchestral groups, which won the Gaudeamus Prize in 1962. Though the work had clearly impressed a jury which included such figures as Stockhausen, Boulez and Krenek, Nørgård was disaffected with it, realizing that none of the precise calculation he had devised during its composition was perceptible to the listener, and promptly withdrew the piece from his official catalogue. He has since remained intensely sceptical of constructive compositional devices which bear no direct relationship to audible reality.

Nørgård's music underwent a further change in the mid- to late 1960s, with his increased preoccupation with the acoustical properties of sounds and their perception. Two large orchestral pieces from this time, *Luna* (1967) and *Iris* (1966–7), explore dense orchestral textures in a manner analogous to Ligeti's music from the same period, but with a far greater degree of consonance in the harmony, which often derives from the natural harmonics of the overtone series. The first movement of *Voyage into the Golden Screen* (1968–9) consists solely of two such overtone series, tuned a quarter-tone apart. This results in complex 'beats' between the closely adjacent frequencies, and its rich, slowly evolving texture, curiously similar to the music of Scelsi (whose music Nørgård did not know at that time) make it an important forerunner of the European [Spectral music](#) of the 1970s and 80s.

The second movement of *Voyage* explores another form of gradual evolution derived from Nørgård's so-called 'infinity series', which he had discovered as early as 1959 and which was to prove crucial to his output in the 1970s (see Kullberg, 'Beyond Infinity', in Beyer, ed., 1996). The infinity series is organized such that it contains a number of replicas of itself, both in original and inverted forms. These replicas occur on different levels and (if the series is projected using equal note values) at different speeds. For example, taking every fourth note of the series gives the original series at a quarter speed, while taking the odd-numbered notes in the series gives the inversion of the series at half speed. Since it is evident that each of these forms will equally contain further similar magnifications of the series themselves, the series can be adjudged infinitely complex in its layering potential. In Nørgård's Second Symphony (1970), an extrapolation of the second movement of *Voyage* onto a duration of nearly half an hour, the entire pitch content is derived from the infinity series, with different layers of the orchestra assigned different magnifications of the series. For example, for much of the piece the horns play the original series at quarter speed, whilst the strings have much slower expansions, creating slow-moving drones. As in *Voyage*, the slowest speed is marked by the piano and bells,

which play every 256th note, forming a very slow version of the original series in transposition. All of these layers operate in relation to (and in pitch unison with) the original series, which is played on the flutes in quavers.

For his Third Symphony, completed in 1975, Nørgård devised analogously infinite systems for harmony (based on the overtone series and its inversion, the undertone series) and for rhythm (based on the proportions of the golden section as unfolded in the Fibonacci series) to form a total musical system concerning every aspect of a work, from large-scale form to the smallest details. Nørgård himself calls this type of composing 'hierarchical', to signify its perpetual evolution in complementary, related layers, each of which represents augmented or diminished versions of each other in time. The results are surprisingly consonant, due to the emphasis on the overtone series, and at times sound close to conventional tonality. As if to acknowledge this, Nørgård includes in the coda to the symphony a complete quotation of Schubert's song *Du bist die Ruh'* as one strand in a typically multi-layered hierarchical texture. Nørgård stands very far removed, however, from the neo-romantic trends which sprang up in central Europe around this time: his aim is in no way nostalgic, even though he acknowledges as compositional tools the fullest range of harmonic and melodic types, from the most consonant and conjunct to the most dissonant and abrupt.

Nørgård's hierarchical period lasted until the end of the 1970s, with the opera *Siddharta* (1974–9), towards the end of which, for dramatic reasons, the harmony and order of this technique are dramatically destroyed. The music of the following decade was dominated by a return to greater overt disorder of texture and form, and a focus on climates of great emotional and psychological instability. In part this may be attributed to Nørgård's encounter with the writings and paintings of the Swiss schizophrenic artist Adolf Wölfli, who was active in the first part of the century. Nørgård's fascination with this creative outsider produced a complete change in his style, in which an almost expressionist fondness for emotional extremes became the dominant feature, with ordered systems such as had characterized his previous music relegated to the background. His Fourth Symphony bears a subtitle from Wölfli, 'Indian Rose Garden and Chinese Witch's Lake'; its sharply polarized two-movement form typifies the twin extremes of the title, although elements from each movement penetrate the other. In addition to numerous smaller Wölfli-inspired pieces throughout the 1980s, Nørgård also composed a chamber opera, *The Divine Circus* (1982), which explores the artist's painful life-history in metaphorical form.

Although Nørgård has never returned to the extreme order of his infinite systems as an end in itself, he has in more recent compositions displayed a renewed concern for construction and patterning both in pitch and rhythm. His most prominent recent technical innovation is an elaborate set of melodic patterns he terms 'tone lakes', similar to the infinity row but working in several directions simultaneously. Elements from such a pattern form an important feature in the revolving bell-like permutations of *Tintinnabulary* (String Quartet no.6, 1986) and also feature as a central element in his most experimental work to date, the Fifth Symphony (1986–90). This ambitious single-movement work is perhaps the most daring Nørgård has yet attempted, a highly unpredictable and episodic set of

apparently disconnected fragments which repeatedly run off either extreme of the orchestra's range into inaudibility. When these fragments finally cohere it is into one of the densest and most terrifying orchestral tuttis in his output, making passing reference to the turbulent conclusion of his First Symphony before vanishing suddenly into a final silence.

As he moved towards his eighth decade Nørgård's style remained in a state of evolution and change, prompted by his ceaselessly enquiring mind and his firm belief that composing must be an essentially exploratory activity. Meanwhile the overriding constant in his output remains his devotion to the Sibelian ideal of continuously unfolding melodic lines in simultaneous evolution and, along with that – despite his fondness for abrupt change and highly volatile forms – an easily identifiable lyrical gift which makes his style one of the most personal in contemporary music.

[WORKS](#)

[WRITINGS](#)

[BIBLIOGRAPHY](#)

JULIAN ANDERSON

[Nørgård, Per](#)

**WORKS**

[dramatic](#)

[choral](#)

[solo vocal](#)

[orchestral](#)

[chamber and solo instrumental](#)

[tape](#)

[Nørgård, Per: Works](#)

**dramatic**

Ops: Labyrinten [The Labyrinth] (B. Nørgård), 1963, Copenhagen, Royal Theatre, 2 Sept 1967; Gilgamesh (Nørgård), 1971–2, Århus, 4 May 1973; Siddharta (Nørgård and O. Sarvig), 1974–9, rev. 1983, Stockholm, 18 March 1983; Det guddommelige Tivoli [The Divine Circus] (Nørgård, after A. Wölfli), 1982; Nuit des hommes (Apollinaire), S, T, perc + kbd, str qt, tape, 1995–6

Ballets: Den unge mand skal giftes [The Young Man to be Married] (after I. Ionescu), 1964, broadcast 2 April 1965, staged Copenhagen, Royal Theatre, 15 Oct 1967, red. version, 1968; Tango chikane (F. Flindt), 1967, Copenhagen, Royal Theatre, 15 Oct 1967, version for red. orch, 1969

Incid music: Blomsterduft [Scent of Flowers], tape, 1963 [for play by J. Saunders]; Det er ikke til at baere [It Is Unbearable], fl, tpt, gui + elec gui, pf, vn, db, 1963; Pastorale, 2 cl, trbn, va, 1963; Stumspil, fl, tpt, vn, db, pf, 1966 [from incid music Act without Words]; Musaica, 3 trbn, 5 cornet, elecs, 1969; Act without Words (S. Beckett), 1966; Såret [The Wound], harmonica, accdn, hammond org, 1 elec gui, 1966 [for radio play by T. Hughes]; Nattergalen [The Nightingale] (TV puppet play, J. Vestergaard, after H.C. Andersen), 1969; Snedronningen [The Snow Queen] (TV puppet play, Vestergaard, after Andersen), 1970; Hedda Gabler (H. Ibsen), 1993, BBC TV, Nov 1993

Film scores: Oslo (J. Roos), 1963; Den røde kappe [The Red Cloak] (G. Axel), 1966; Kongens Enghave (L. Brydesen, C. Ørsted), 1967; Bork havn [Bork Harbour], 1968; Store Bælt [The Great Belt] (Brydesen, Ørsted), 1968; Manden der taenkte ting (J. Ravn, H. Stangerup), 1969; Babettes Gaestebud [Babette's Feast] (Axel),

1987; *Amlø, Prinsen af Jylland [Hamlet, Prince of Denmark]* (Axel), 1993

Nørgård, Per: Works

## choral

### accompanied mixed chorus

Triptychon (Pss, Requiem Mass), SATB, org, 1957, rev. SATB, orch, 1960; *Det skete i de dage* (B. Nørgård), mixed chorus, children's chorus, actors, recs, tpt, perc, str, 1960; *Landskabsbillede* (T. Bjørnvig), SATB, insts, 1961, rev. 1992; *Dommen [The Judgement]*, Mez, T, 2 Bar, B, mixed chorus, female chorus, children's chorus, wind, perc, pf, str, tape, 1962, rev. 1965; *Den unge mand skal giftes [The Young Man to be Married]*, concert suite, SATB, orch, 1964–5 [from op] *Babel*, soloists, chorus, insts, dancers and mime ad lib., 1965, rev. as *Nye Babel*, 1968; *Oluf Strangesøn* (folksong text), SATB, 3 perc, 1971, rev. 1992; *Sym. no.3* (Lat. texts, R.M. Rilke, F. Rückert, W. Scott), Mez/C, double chorus, orch. 1972–5; *Libra* (R. Steiner, Pss), T, double chorus, gui, other insts ad lib., 1973 [see also solo vocal]; *Sing die Gärten mein Herz, die du nicht kennst* (Rilke: *Sonette an Orpheus*), 8vv, (fl, cl, hn, pf, 2 perc, vc)/pf, 1974

*Vinterkantate [Winter Cantata]* (O. Sarvig), S, mixed chorus, org, 1976, rev. 1990; *Den afbrudte sang (Orfeus og Euridike) [The Interrupted Song]* (U. Ryum, P. Nørgård), chorus, perc, hp, other insts ad lib., 1977; *Tider og højtider [Times and High Times]* (Lalander), SATB, variable insts, 1978; *Tidligt forårs danse [Dances of Early Spring]* (Rilke), SATB, ob, 4 perc, dancers ad lib., 1979–80; *Halleluja – vor Gud er forrykt [Hallelujah – Our God is Mad]*, SATB, 3 perc ad lib., 1979–82, rev. 1992; *Foråressang [Spring Song]*, mixed chorus, perc ad lib., 1980

*Solen er hvid [The Sun Is White]* (I. Christensen), chorus, gamelan, orch, 1980–81, rev. 1991; *Drømmesange [Dream Songs]*, SATB/SA, perc ad lib., 1981; *Hvem ved [Who Knows]* (Christensen), SATB, insts ad lib., 1981; *Jordens vej [The Way of the Earth]* (O. Sarvig), chorus, org, 1981; *Slå dørene op [Open the Doors]* (Christensen), mixed chorus, children's chorus, insts ad lib., 1981; *Solen er rund [The Sun Is Round]* (Christensen), SATB, insts ad lib., 1981; *Noget andet [Something Else]*, SATB, sax qt, tpt, trbn, gui, hp, synth, 4 gamelan, perc, vc, db, 1982; *Korsalme [Choral Hymn]* (O. Sarvig), SATB, insts ad lib., 1982

*Eclipse*, T, chorus, orch, 1981 [from op *Siddharta*]; *Den fjerde dag [The Fourth Day]: in memoriam Thomas Ring* (A. Sunesson, Bible: *Genesis*, Lat. texts), mixed chorus, chbr orch, 1984; *Den foruroligende Aelling [The Alarming Duckling]* (P. Borum, Wölfli, T. Kjellgreen), 12vv, tape, 1985, rev. 1992; *Stjernen og stjernen [The Star and the Star]* (I. Michael), vv, insts, 1987; *Mens regnen falder [While the Rain Is Falling]* (V. Lunbye), mixed chorus, 6 perc, 1990; *Freedom* (Whitman), SSATB, 2 perc ad lib., 1992 [after work for T, gui, 1977]; *I Hear the Rain*, mixed chorus, perc, 1992; *Orfeus' dansevisse [Orpheus's Dance Song]* (P. Nørgård), SATB, 5 perc ad lib., 1992 [from *Den afbrudte sang [The Interrupted Song]*, 1977]; *Til bogen [To the Book]* (P. Riis), SATB, str qt, 1993; *Huldregaverne [The Wood Spirit's Gifts]* (B.S. Ingemann), nar, chorus, chbr ens, 1999; *Morning Myth* (P. Tafdrup), 7 strophes for SATB, 2000

### unaccompanied mixed chorus

SATB unless otherwise stated

2 sange for blandet kor [2 songs for Mixed Choir] (H. Rasmussen), 1952, rev. 1992; *Aftonland [Evening Land]* (P. Lagerqvist), 1954; *Fuglen hr. Jon [The Bird Mr Jon]* (folksong text), 1961, rev. 1992; *Du skal plante et træ [You Shall Plant a Tree]* (P. Hein), 1967; 6 danske korsange (Hein, O. Sarvig, N. Peterson and others),

SSA/SSATB, 1967–91; Gaudet mater, 1971; Maya danser (for sin ufødte søn) [Maya Dances (for her Unborne Son)] (B. Nørgård), 1974–80, rev. 1992; Frostsalm [Frost Psalm] (O. Sarvig), 16vv, 1975–6; Mit løv, mit lille trae [My Leaf, My Little Tree] (J.V. Jensen), 1975, rev. 1992; Kredsløb (O. Sarvig), 1977; Wie ein Kind (Wölfli, R.M. Rilke), 1979–80, movt 2 rev. as Jorden er som et barn [The Earth Is Like a Child], 1992

Abendlied (Wölfli), 1980; Ordet (N.F.S. Grundtvig), 1982; HILDI(n)G ROSENBERG, chorus, recitation ad lib., 1982; 3 motetter til Agnus Dei, 1982; Afbrudt hojsang, skrig – og drikkevise [Interrupted Hymn, Scream and Drinking Song] (Bible: *Song of Solomon*, K. Antz), 1983; Tusind takker til Tage [A Thousand Thanks to Tage] (P. Nørgård), 1983; Marche macabre (J.G. Brandt), 1984; Støv (Brandt), canon, 1984, rev. 1992; Julens glæde [The Delight of Christmas] (J. Møllehave), hymn, 1985; 3 hymniske ansatser (G. Ekelöf, T. Larsen, R.M. Rilke), 1986

La peur as it were (P. Eluard, J. Cage), 2 SATB, 1989, withdrawn; Regn nat [Rain Night] (M. Strunge), 1989, rev. 1992; 4 motetter (Pss xxvii, lxxxiii), 1991; Forårmorgen [Spring Morning] (T. Larsen), 1992 [arr. from Morgenmusik II, 1961]; Golgatha (B. Nørgård), 1992 [rev. of movt from Dommen, 1962]; Landskab [Landscape] (T. Larsen), 1992 [rev. of song from 9 danske sange, 1v, pf, 1955–8]; Overstået angst [Fear Overcome] (H. Rasmussen), 1992 [rev. of no.5 of 9 danske sange, 1v, pf, 1955–8]; En stjerne er sat [A Star Is Set] (Bible, B. Nørgård), 1992 [arr. from Det skete i de dage, 1960]; Og der skal ikke mere gives tid [And time shall be no more] (L. Lundqvist, A. Wölfli and others), 1993; 3 systrar [3 Sisters] (S. Von Schoultz), SSATBB, 1993; Vänskap [Friendship] (Amerindian), 1996

### male chorus

2 pastoraler (T. Larsen), T, TTBB, pf/orch, 1957; Grøn sang [Green Song] (E. Knudsen), male chorus, 1959, rev. SATB, 1992; Noget om kloge og gale [Something about the Clever and the Mad] (H. Rasmussen), TTB, 1959; Sinfonia profana (P. Nørgård), TTBB, cl, 1959; Lykkestreif [Piece of Good Luck] (T. Bjørnvig), TTBB, 1960, arr. SATB, 1992; Strandvalmue [Horn Poppy] (T. Larsen), TTBB, 1960, arr. SAATBB, 1986; En livlsang ven [A Lifelong Friend] (P. Riis), TTBB, 1991; Inre och yttre landskap [Inner and Outer Landscape] (T. Tranströmer), 1995

### children's chorus

Tivoli (B. Nørgård), children's chorus, perc, other insts (3 rec, 3 vn, vc) ad lib., 1959; En Ammehistorie (E. Werner), children's chorus, insts (3 rec, 3 vn, pf) ad lib., 1959; Morgenmusik I [Morning Music I] (N. Peterson), children's chorus, 3 wind insts ad lib., 1961; Morgenmusik II [Morning Music II] (U. Harder, O. Abildgård, T. Larsen), spkr, children's vv, insts ad lib., 1961; Jeg ved, hvor en lind hun står [I Know Where a Lime Stands] (F. Jaeger), SSA, 1992 [from film score Den røde kappe, 1966]; Men tredje gang [But the Third Time], 1997

Nørgård, [Per: Works](#)

### solo vocal

### with piano

Det åbne [The Open] (P. la Cour), S/T, pf, 1952–5; 9 danske sange (H. Rasmussen, T. Larsen, J.V. Jensen, J.V. Jensen, J. Jørgensen, J.A. Schade), 1955–8; 10 danske sange (P. Hein, O. Sarvig, I. Michael, J.V. Jensen and others), 1955–87; Af Tue Bentsons viser [From Tue Bentson's Ballads] (V. Struckenberg), Bar, pf, 1960; Nocturner (Chin. texts in Dan. trans.), S, pf, 1961, orchd 1962; L'amour, la poésie (P. Eluard), A, B, pf, 1967, rev. S, T, vib + mar, 1979 as

Kaerligheden, poesien [Love, Poetry]; 2 salmer fra Babettes Gaestebud [2 Hymns from 'Babette's Feast'], 1987 [from film score]; Songs (H. Groes), B-Bar, acc/mezzo, pf, 1991–2

### with other instrument(s)

2 recitativer (P. Lagerqvist), A, vc, 1955–6; Sanger från Aftonland [Songs from Evening Land] (Lagerqvist), A, fl, vn, va, vc, hp, 1956; 3 kaerlighedssange [3 Love Songs] (A. Rimbaud, R.M. Rilke), A, orch, 1963–5; Prisme (J. Sonne), song cycle, Mez, T, B, fl, trbn, 2 perc, elec gui, vn, db, 1964; 3 chansons (Eluard), A, a fl, 1967 [arr. of movts 3–5 of L'amour, la poésie]; Sub rosa (F. Rückert), Mez, T, elec gui, 1971; Wenn die Rose sich selbst schmückt, schmückt sie auch den Garten (Rückert), S, a fl, db, perc, 1971

Libra (R. Steiner), T, gui, 1973 [see also choral]; Nova genitura (Lat. hymns), S, rec, lute, hpd, va da gamba, 1975; Fons laetitiae (Lat. hymns), S/T, hp/lute, 1975; Freedom (W. Whitman), T, gui, 1977; Mystery (anon.), S, fl, 1978; Seadrift (Whitman), S, fl/red, pf/hpd, gui, vn, vc/va da gamba, perc, 1978; Daggry [Daybreak] (H. Nordbrandt), S, a fl, gui, 1981; Day and Night (T. Hughes, W. Shakespeare), low v, vc ad lib., pf, 1982

Plutonian Ode (A. Ginsberg), S/Bar, vc, 1982–4; Marche macabre (J.G. Brandt), 1v, gui, 1983; Kropsdrøm [Body Dream], S, fl, perc + synth, tape, 1984; Gondellied (Nietzsche), Bar, vc, 1985; Entwicklungen (Rilke), A, fl, gui, vc, perc, 1986; Ildnatten [Fire Night] (H. Mølbjerg), S, Bar, perc, tape, 1986; L'enfant et l'aube (A. Rimbaud), S, T, fl, cl, perc, pf, vc, 1987–8; Indvielsessang [Consecration Song] (V. Lundbye), S, org, 1988; Laengsel og Opfyldelse [Longing and Fulfilment] (H. Groes), B, accdn, 1991; 2 årstidssange [2 Season Songs] (H. Nordbrandt), S, org, 1992; Noget om laerkesang og om laerken selv [Something about the Lark Song and the Lark Itself], T, cl, vn, vc, pf, 1998

Nørgård, Per: Works

### orchestral

Solo inst, orch: Rapsodi in D, pf, orch, 1952; Recall, accdn, orch, 1968, rev. 1977; For a Change, perc, orch, 1982; Between, vc, orch, 1984–5; Remembering Child, va, chbr orch, 1985–9, rev. 1987; Helle Nacht, vn, orch, 1986–7; King, Queen and Ace, hp, 13 insts, 1988–9; Conc. in due tempi, pf, orch, 1994–5; Bach to the Future, 2 perc, orch, 1996–7

Str: Adagio di Preludio, 1950–51, movts 1 and 3 withdrawn; Metamorfosi, 1953; Konstellationer [Constellations], 1958; Forspil ved havet [Prelude at the Sea], str, pf, 1983–4; Pastorale, 1988 [from film score Babettes Gaestebud]; Fugitive Summer, 1992 [orig. entitled Gossamer]; Tributes (3 works for str orch): Out of this World: Parting (Homage à Witold Lutoslawki), 1994; 4 Observations: From an Infinite Rapport (Homage à Béla Bartók), 16 str/str orch, 1995; Voyage into the Broken Screen (Homage à Sibelius), 1995

Other orch: Sym. no.1 'Sinfonia Austera', 1954; Lyse danse [Bright Dances], chbr orch, 1959; Fragment VI, 6 orch groups, 1959–61, rev. 1962, withdrawn; Komposition, 1966; Iris, 1966–7, rev. 1968; Luna, 1967; Voyage into the Golden Screen, chbr orch, 1968–9; Sym. no.2, 1970, rev. 1971; Drømmespil [Dream Play], chbr orch, 1975, rev. 1980; Twilight, 1976–7, rev. 1979; Towards Freedom?, 1977; Sym. no.4 'Indischer Roosen-Garten und Chinesischer Hexen-See', 1981; Burn, 1981 [orig. entitled Illumination]; Sym. no.5, 1986–90, rev. 1991; Spaces in Time, pf, orch, 1991; Amlid Suite, 1993 [from film score Amlid – Prinsen af Jylland]; Aspects of Leaving, chbr orch, 1997; Sym. no.6 (At the End of the Day), 1997–9; Terrains Vagues (1999–2000)

Brass/wind band: Doing, brass band, 1968 [variations on Beatles' song 'You Can't

Do That']; Modlys [Backlight], wind, pf, perc, 1970

Nørgård, Per: Works

### chamber and solo instrumental

5 or more insts: Qnt 'Hommage à Marc Chagall', fl, vn, va, vc, pf, 1952–3; Nattergalen [The Nightingale], fl, gui + elec gui, pf + cel, perc, mar, vn, va, vc, 1969 [from incid music]; Whirl's World, wind qnt, 1970; Lila, fl, 2 cl, cel, 2 hp, pf, xyl, vib, 3 vn, va, vc, 1972; Nu daekker sne den hele jord [Now Snow Covers the Whole Earth], 8 tuba, 1976; Prelude and Ant Fugue (with a Crab Canon), fl, cl, perc, gui, mand, vn, db, 1982; Braending [Burning], 2 fl, 2 cl, 2 hn, 2 tpt, accdn, pf, vib, 2 vn, 2 vc, 1983; Prelude to Breaking, fl, cl, pf, perc, 2 vn, va, vc, opt. Mez (text: G. Ekelöf), 1986; Og livets sommer sover dybt [And Deeply Sleeps the Summer of Life], 8 vc, 1988; Syn, 2 tpt, hn, 2 trbn, 1988, rev. 3 tpt, hn, 2 trbn, 1989; Night-Symphonies, Day Breaks, 1991–2; Novemberpraeludium [November prelude] (S.S. Blicher), spkr, cl, vn, vc, hpd, 1993; Scintillation, 1993, fl + pic, cl + b cl, hn, pf, vn, va, vc, 1993; Vintermusik, fl, cl, vc, perc, gui, org, 1998; A Nervous Fanfare, a sax, 2 tpt, 2 trbn, perc, 1999

Qts: Quartetto breve (Str Qt no.1), 1952, rev. 1987; Quartetto brioso (Str Qt no.2), 1953, rev. 1958; 3 miniaturer (Str Qt no.3), 1959; Dreamscape (Str Qt no.4), with tape, 1969; Inscape (Str Qt no.5), 1969; Paradigma, cl, trbn, vc, pf, 1972; Midsommerkilde [Midsummer Source], 4 fl, 1979; Babettes Gaestebud: suite, vn, va, vc, pf, 1986 [from film score]; Tintinnabulary (Str Qt no.6), 1986; Roads to Ixtlan, sax qt, 1992–3; Str Qt no.7, 1992–3; Viltir svanir [Wild Swans], sax qt, 1994; Dansere omkring Jupiter [Dancers around Jupiter], sax qt, 1994–5; Str Qt no.8 (Night Descending), 1996–7

Trio: Trio [no.1], cl, vc, pf, 1952–5; Arcana, elec gui, perc, accdn, 1970; Spell (Trio no.2), cl, vc, pf, 1973; Heyday's Night, rec, vc, hpd, 1980–81, rev. 1982; Lin, cl, vc, pf, 1986; Hommage à Jacques Tati, Playtime and Songtime, 2 pieces, 3 gui, 1986–92; Pastorale, vn, va, vc, 1987 [from film score Babettes Gaestebud]; Lerchesang, fl, vn, vc, 1988; Streng, vn, va, vc, 1992, rev. 1993; Det er bare noget han bilder sig ind [It's just Something He Imagines] (Gennem Spejlet II [Through the Mirror II]), tpt, trbn, pf, 1992–5; Hedda Gabler: suite, va, hp, pf, 1993 [from incid music]; Den rosenfingrede dawning [The Rosen-Fingered Dawn], a fl, vn/va, gui, 1998

Duo: Sonata, vn, pf, 1951–2; Suite, fl, pf, 1953, rev. 1962, movt 1 rev. 1975 as Pastorale: Diptychon, vn, pf, 1954; Trompetmusik I–II, 2 tpt, 1960; Fragment V, vn, pf, 1961; Cantica, vc, pf, 1977; Mating Dance, fl + a fl, gui, 1977; Proteus, fl, perc, 1980, rev. 1986–97; Sonora, fl + a fl, hp, 1981; Hut ab, 2 cl, 1988; Variationer søger et tema [Variations in Search of a Theme], vc, gui, 1991; Gennem spejlet I [Through the Mirror I], tpt, pf, 1992; Cao shu, cl, pf, 1992–3; Tjampuán, vn, vc, 1992; Arresø-billeder [Pictures of Arresø], ob, pf, 1995–6; Wasser und Rosen von Isaphan oder Schiros, 2 gui, 1997; Klage eller danse [Lamentation or dance], vn, gui, 1998

Perc (1 player unless otherwise stated): Rondo for 6, perc ens, 1964; Waves, 1969; Isternia, cimb/mar, 1979; Ghending, 8 perc, 1980; Medstrøms og modstrøms [With the Current and Against the Current], 4 perc, opt. pf, 1981; Små slag [Small Beats], 6 perc, 1981; Square Round and Zigzag, perc ens, 1981–6; I Ching, 1982; Black and White and in Colours, perc ens, 1983, rev. as Square and Round, 2 dances, perc sextet, 1985–6; Energy Fields Forever, 1985, rev. 1986; En lys time [A Light Hour], perc ens, 1986; Poème, 1986–7; Nemo dynamo, perc, cptr, 1989; Bulan, vib, mar, 1990; Echo-Zone Trilogy, 2 perc, 1991–3; Det veltemperede slagstøj [The Well-Tempered Percussionists], 2 perc, 1994–5

Pf: Concertino no.2, 1950; Preludio expansivo e rondo, 1953; Sonata i een sats [Sonata in 1 Movt], 1953, rev. 1956; Trifoglio (3 intermezzi), 1954, rev. 1956; Sonata no.2, 1957; Skitser [Sketches], 1959; 9 studier, 1959; 4 fragmenter, 1959–

61; Grooving, 1967–8; Rejser, 1969; Turn, pf/hpd, 1973; 2 mediterrane meditationer, 1980; Maya, 1983; Achilles og skildpadden [Achilles and the Tortoise], 1983; Without Jealousy (A Tortoise's Tango), 1984; 2 klaverstykker fra Babettes Gaestebud [2 piano pieces from 'Babette's Feast'], 1987 [from film score]; Remembering, 1989; Light of a Night, 1989 [after Beatles' song 'Blackbird']; 3 Magdalena-strofer [3 Magdalen verses], 1994; Stjerne-barcarole [Star barcarole], 1995; Unendlicher Empfang, 2 pf, 1997; Esperanza, 1997–8; Make your choice Mr Schneider, 1998

Other kbd: Introduktion og toccata, accdn, 1952, rev. 1964; 5 orgelkoraler, 1954; Preludio festivo, org, 1956; Partita concertante, org, 1958; Le bal somnambule, accdn, 1966; Anatomisk safari [Anatomical Safari], accdn, 1967; Canon, org, 1971; Three Beings, clavichord/hpd/pf, 1979; Frostsalmemusik, org, 1980; Märchenfarben, accdn, perc ad lib., 1980; Vintersalme, org, 1980; 3 søskende, synth, 1985; Nine Friends, accdn, 1985; Trepartita, org, 1988; Gemini Rising, hpd, 1990; Sommerpraeludium, org, 1991; Jeg ved et evigt himmerig [An Eternal Paradise I Know], org, 1992; Notturmo (Tongues by Night), org, 1992; Mattinata (Tongues of Light), org, 1992; winds I–III, accdns, 1992; Den signede [The Blessed], org, 1995; Eremitkrebs Tango [Esmeralda], accdn, 1997

Other solo inst: Sonata, vc, 1951, rev. 1953; Solo intimo, vc, 1953–4; Libra, rec, 1973; Genkomst [Returns], gui, 1976; Til minde om ... [In memory of ...], gui, 1978; Luftkasteller [Castles in the Air], fl, 1980; Solo in scena, vc, 1980; Papalagi, gui, 1981; 3 vignetter, rec, 1981; Lille Dans [Little Dance], hp, 1982; Skala Fanfare Variation, tpt, 1982; In the Mood of Spades, gui, 1985; Majmånemusik [May Moon Music], vn, opt. pf, opt. vc, 1988; Swan Descending, hp, 1989; Clubs among Jokers, gui, 1989; Sensommer-elegi [Late Summer Elegy], vc, 1991; Libro per Nobuko, va, 1992; Hjerterdame-tur, gui, opt. vc, 1995; Luftkasteller: 2 Stykker, carillon, 1995; Serenita, gui, 1996; Morgenstund [Early Morning], gui, 1997–8; What – is the word ..., vc, 1998; Fuglefødselsdag [Bird's Birthday], rec, 1998; I Heseringen – og udenfer [Within the Fairy Ring – and out of it], cl, 1999

Nørgård, Per: Works

### tape

Titanic (T. Bjørnvig), spkr, tape, 1962; Den fortryllede skov [The Enchanted Wood], 1968, rev. as Det store bælt [The Great Belt]; Kalendermusik, 1970, alternative version Årsfrise; Ildnatten [The Night of Fire], 1983; Expanding Space, 1985; Fra de evigt fjernere stjernen [From the Ever More Distant Stars], 1985; Twittermachine, 1985

Nørgård, Per

### WRITINGS

**ed. I. Hansen:** *Per Nørgård artikler 1962–1982* (Copenhagen, 1982)

'Hastighed og acceleration' [Speed and acceleration], *DMt*, lx (1985–6), 179–86

'Flerdimensionaler agogik' [Multidimensional agogics], *DMt*, lxi (1986–7), 19–25

Nørgård, Per

### BIBLIOGRAPHY

**M. Andersen:** 'Per Nørgårds *Konstellationer*', *DMt*, xxxiv (1959), 138–144

**K. Hansen and B. Holten:** 'Rejsen ind i den gyldne skaerm', *DMt*, xlvi (1971), 232–6

**P. Nielsen:** 'Åbent brev til Per Nørgård', *DMt*, xlviii (1973–4), 8–10 [followed by response from Nørgård, 12–44]



- J. Christensen:** 'Per Nørgård's Works for Early Music Ensemble', *JVdGSA*, xxii (1985), 35–41
- J.I. Jensen:** *Per Nørgård's music: et verdensbillede i forandring* [Per Nørgård's music: a changing universe] (Copenhagen, 1986)
- J. Brincker:** 'Per Nørgård', *Music & forskning*, xiv (1988–9), 145–54
- K.A. Rasmussen:** *Toneangivende danskere: 11 komponistportraetter* [Noteworthy Danes: portraits of eleven composers] (Copenhagen, 1991; Eng. trans. 1991)
- E. Kullberg:** 'Per Nørgård og den delte opmærksomhed' [Per Nørgård and selective attention], *Festskrift Søren Sørensen*, ed. F.E. Hansen and others (Copenhagen, 1990), 135–56
- J.I. Jensen:** 'At the Boundary between Music and Science: from Per Nørgård to Carl Nielsen', *FAM*, xlii (1995), 55–61
- A. Beyer, ed.:** *The Music of Per Nørgård: Fourteen Interpretative Essays* (Aldershot, 1996)
- S. Nielsen:** *Virkeligheden – fortæller mig altid flere historier: om Per Nørgårds verdenssyn og musik* [Real life – prefaces with ever more stories: Per Nørgård's development and his music] (Odense, 1996)
- K.A. Rasmussen:** 'Sammenhænge – og mellemrum: tankegange hos Per Nørgård' [Connections and distances: aspects of the thought of Per Nørgård], *DMt*, lxxi (1996–7), 218–26
- M. Anderson:** 'The Many Patterns of Per Nørgård', *Tempo*, no.202 (1997), 3–7

## Norgate, Edward

(*b* Cambridge, Feb 1581; *d* London, bur. 23 Dec 1650). English organist, heraldic artist and possibly instrument maker. He was the son of Robert Norgate (*d* 1587), Master of Corpus Christi College, Cambridge. Subsequently Norgate's mother married Nicholas Felton, later Bishop of Ely, in whose house he was brought up. Norgate went to London, where he served the king in numerous capacities.

In 1611 he was granted the office of tuner of the king's virginals, organs and other instruments jointly with Andrea Bassano until the latter's death in 1626. He is usually referred to as Keeper of the Organs, and payments were made to him for building a new organ at Richmond (£120 in 1639) and at various times between 1629 and 1641 for repairing the organs and virginals at other royal palaces. These payments may have been for arranging and overseeing the work rather than for carrying it out himself. During this period he held the post alone, but in 1642 it was granted jointly with his son Arthur, thereafter 'to the longer liver of them'. With the onset of the Civil War this arrangement had no practical consequences; but although Arthur survived the Restoration, the post passed to John Hingeston (2 July 1660).

Norgate was also reputed a fine organist. On 25 March 1646 Sir William Swann (an amateur musician living in Holland) wrote to Constantijn Huygens: 'yesterday wee have bin in our devotions ... in the presence of one Mr Northget, a great lover of musike and a verre good organist ... he is one of the kings servants, clarke of the signet office, and one of his May<sup>tes</sup> heraults, and verre well knowen to Mr Laynier'. He was made Windsor Herald (in 1633), and for most of his working life he was engaged in writing

and illuminating royal patents, diplomatic correspondence and other documents. He travelled a good deal: to Brussels as an agent for the purpose of buying pictures for the queen's cabinet at Greenwich, and to Italy on a similar errand for the Earl of Arundel. His first wife, Judith Lanier (sister of Nicholas Lanier), must have died before 1619, for in that year he married Ursula Brighthouse. In May 1632 a warrant for an allowance of 15s. a day was made to Norgate towards 'the diet and lodging of Signior Antonio Van Dike and his servants, to begin from April 1st last' for the duration of Van Dyck's stay.

## BIBLIOGRAPHY

*AshbeeR*

*BDECM*

**H.S. London:** *Edward Norgate, Windsor Herald 1633–50* (MS, 1943, GB-Lva Collection of Prints, Drawings and Paintings)

IAN SPINK

## Nørholm, Ib

(*b* Copenhagen, 24 Jan 1931). Danish composer. He began piano studies at the age of nine and organ lessons at the age of 15. In 1949 he composed a chamber opera based on Andersen's *Sneglen og rosenhaekken* ('The Snail and the Rose Tree'). In the following year he entered the Royal Danish Conservatory in Copenhagen, where he studied theory with Holmboe, history with Hjelmberg, and form and analysis with N.V. Bentzon and Høffding. Between 1954 and 1956 he completed examinations in theory and history, teaching, church music and organ performance. He was music critic for the Copenhagen newspaper *Information* (1956–64) and became assistant organist at Elsinore Cathedral in 1957. He began teaching part-time at the Copenhagen Conservatory in 1961. In 1964 he was appointed organist at the Bethlehems kirken, Copenhagen, and also teacher of theory and history at the conservatory in Odense, becoming later a lecturer there (1967–73). He was then appointed lecturer in theory at the Copenhagen Conservatory, and was professor of composition from 1981. He was head of the Danish section of the ISCM (1973–8, board member from the early 1960s) and a member of Statens Kunstfond (1971–4). Awards he has received include the Lange-Müller Stipendium, the Axel Agerbys Mindelegat, the Carl Nielsen Prize (1971) and the Anckerske Legat. He was knighted in 1981.

The earliest works by Nørholm, who achieved recognition with his Symphony no.1 op.10 (1956–8), were in the Danish lyrical and tonal tradition which evolved in the post-Nielsen modernist era. He began, however, to participate in the debate which arose between composers of the Danish tradition and those who wished to meet the challenge of the international avant garde. He joined the group of young Danes who, on Nørgård's initiative, met periodically from 1959 to analyse music by such composers as Boulez and Stockhausen. Together with other members of Nørgård's group, Nørholm attended the ISCM Festival in Cologne in 1960, an event which made a deep impact upon him. In 1960 and 1962 he also attended the international summer courses in Darmstadt. As a board

member of the ISCM section, he was involved in the Fluxus festival in Copenhagen in 1962 which further impressed him.

These experiences led him to try out different techniques during the following decade: predetermined serialism (the 'tabular' Trio, 1959), structuralism and sonorism (*Fluctuations*, 1962, awarded the Gaudeamus Prize in 1964), graphic notation (*Relief II*, 1963), aleatory features and the use of extra-musical implements (*Directions: inconnue*, 1962–4, for solo violin with mechanical toys). This last was a preliminary study for the television opera *Invitation til skafottet* ('Invitation to a Beheading', 1965, broadcast 1967), based on Nabokov's novel; in its stylistic diversity it can be seen as the starting-point for Nørholm's 'pluralism' (or postmodernism, at a time when this term had not yet been coined). The work's librettist was Paul Borum, who for the following three decades was Nørholm's partner in the creation of several text-based compositions. With works like *Strofer og marker* ('Stanzas and Squares', 1965 and 1966) and *Flowers from the Flora of Danish Poetry* (1966) Nørholm became associated with the 'new simplicity' movement in Denmark at that time; the simplicity of the compositions was a reaction against the excessive intricacy of some avant-garde works. His string quartets from 1966, *From my Green Herbarium* and *September–October–November*, on the other hand, tended towards pluralism in their application of the collage principle to a blending of different styles.

In spite of its links with these fashionable trends, Nørholm's music maintained its personal touch of expression. His central work from 1971, the 55-minute-long Second Symphony *Isola bella*, commissioned and first performed by the Danish RSO, was a full-scale embodiment of Nørholm's experience that different stylistic expressions, contrary to later postmodern belief, were equally involving. Ranging from pure naivety to complex, avant-garde sophistication, they served as what Nørholm described as 'an experiment to create a whole musical life'. This was achieved not by the use of pastiche but by structural differentiation, involving an array of tonal techniques – ranging from use of the major/minor modes to dodecaphony – as immediately perceptible symbols of expression.

Similar utilization of stylistic diversity in a programmatic context is found in the two subsequent symphonies, *A Day's Nightmare* (1973), describing the 'general existential neurosis' of modern daily life, and *Modskabelse* ('Decreation', 1978–9), with solo vocalists and two choruses, based on texts by Borum on the genesis of man and the universe, and on the evolution of human knowledge. In this huge cantata, however, the obvious juxtaposition of styles is superseded as a formal principle by the use of strict procedures of construction. This had also been the case in works such as the chamber opera *Den unge park* ('The Young Park', 1970), in which the continuous conversation between schematically drawn characters is carried by a leitmotif technique in a contrapuntal setting. A similar technique is at play in the following opera, the *Garden Wall* (1976), whereas *Sandhedens Hævn* ('Truth's Revenge', 1985), after a marionette comedy by Blixen, is based mainly on intuitively created material.

This constant shifting between construction and intuition is the driving force in Nørholm's creativity, and is also a source of continuing renewal. Thus,

while a personal stylistic synthesis based on what might be called 'integrated bitonality' is apparent in some works, for example the Violin Concerto (1971) or the Fifth and Ninth Symphonies (1980 and 1990 respectively), a more eclectic tendency is present in other compositions, especially the long series of works that continue the tradition of Danish vocal lyricism, from *Summer Sceneries* (1967) through to *Elverspejl* ('Elf's Mirror', 1996). The programmatic function of pluralism within a symphonic context, still prominent in the Sixth Symphony ('Moralities', 1981), has since then been replaced by the interplay between soloist and orchestral individuals, groups and tutti in the series of solo concertos (this was already inherent in the Second Symphony). Again, attempts at stylistic categorization are constantly undermined by unexpected twists even within the smallest chamber pieces, such as the sudden use of a train whistle in the unprogrammatic piece for solo cello *In the Middle of Darkness* (1994), reminiscent of *Direction: inconnue* of 30 years earlier. In the programme note for his Seventh Symphony 'Ecliptic Instincts' (1982) Nørholm relates this continuing change of direction to 'the deep-rooted European restlessness, as an acceptable condition for our equally inexhaustible dynamism'.

## WORKS

### stage and orchestral

Operas: Sneglen of rosenhaekken [The Snail and the Rose Tree] (chbr op, after H.C. Andersen), 1949; Invitation til skafottet [Invitation to a Beheading] (TV op, P. Borum, after V. Nabokov), op.32, 1965, Danish Television, 1967; Den unge park [The Young Park] (chbr op, I. Christensen), op.48, 1969–70; The Garden Wall, op.68, 1976; Sandhedens Haevn [Truth's Revenge] (chbr op, J. Heiner, after K. Blixen), op.95, 1985

Orch: Theme and Variations, op.1, str, 1955; Sym. no.1, op.10, 1956–8; Fluctuations, op.2, 34 str, 2 hp, hpd, mand, gui, 1962; Relief I–II, op.27, 23 insts, 1963; Serenade to Cincinnatus, op.28, chbr orch, 1964; Exile, op.29a, 1964; Relief III, op.29b, 1964; After Icarus, suite, op.39, 1967; Isola bella (Sym. no.2), op.50, 1968–71; Vn Conc., op.60, 1971; A Day's Nightmare (Sym. no.3), 1973; Skyggen [The Shadow], suite, op.59, 1974; Heretisk hymne, op.62, 1975; Idylles d'Acopalypse, sinfonietta, op.79, org, orch, 1980; Elementerne [The Elements] (Sym. no.5), op.80, 1980; Moraliteter [Moralities] (Sym. no.6), op.85, 1981; Ekliptiske instinkter [Ecliptic Instincts] (Sym. no.7), op.88, 1982; Spirales, accdn conc., op.97; Sankornets topologi [Aspects of Sand and Simplicity], op.102, str; At Høre Andersen [Hearing Andersen], op.104, 1987; With Open Eyes, vn conc., op.109, 1989; Tro og Laengsel [Faith and Longing] (Sym. no.8), op.114, 1990; The Sun Garden in Three Shades of Light (Sym. no.9), op.116, 1990; Traernes skønhed og hvordan den opretholdes [The Beauty of the Trees and How To Maintain It] (Vn Conc. no.2), op.126, 1992–3; Va Conc., op.130, 1993–5; Galleri, Conc. for 2 Mar and Orch, op.133, 1994; Olympiade (Org Conc. no.2), op.142, 1996

### vocal

Choral: 4 Songs, op.3a, 1955; 3 Madrigals (H. Rasmussen), op.11, 1957; St Olai Festival Versicles, op.20, solo vv, chorus, wind, orch, 1959; 3 Songs, op.21, male vv, 1959; Kenotafium (A. Pedersen), op.23, 1v, chorus, orch, 1961; Apocryphal Songs, op.24, 1v, chorus, insts, 1960; Sacrifice (Borum), op.34, 1966; Summer Sceneries (A. Oehlenschläger), op.40, solo vv, chorus, orch, 1967; 3 Songs (S. Kierkegård), op.46, male vv, 1969; Jongleurs-69, op.47, solo vv, chorus, loudspkr

v, ensembles, orch, 1969; Light and Praise, op.55, solo vv, chorus, orch, 1971; Days' Nightmare I–II, opp.57–8, solo vv, chorus, orch, 1971; Songs, op.59, equal vv, 1971; Proprium Missa Dominicae Pentecoste, op.71, vv, 2 chorus, wind, orch; Modskabelse [Decreation] (Sym. no.4), op.76, vv, chorus, orch, 1978–9; Americana, op.89, chorus; Lux secunda, op.91, vv, chorus, orch, 1984; 8 Mini-Motetter, op.96, chorus; Øjet [The Eye], op.106, chorus; Guds Hus's Bjerg [The Mountain of God's House], op.112, chorus, 2 trbn, perc, org, 1990; Julesorgen og -glæden [Sorrow and Joy of Christmas], op.117, chorus, 4 cym, org, 1991; Mine danske kilder [My Danish Wells], op.128, chorus, 1994; Fuglene [The Birds], op.129, fl, cl, vc, chorus, 1994; Danskerens natur [The Character of the Dane], op.132, 1996; Elverspejl [Elf's Mirror], op.141, solo vv, chorus, orch, 1996

Solo vocal: 3 Songs (Rasmussen), op.3b, S, pf, 1955; Salvum me fac, op.5, S, org, 1955; 3 Songs (R. Browning), op.6, 1955; 3 Songs (P. Lagerquist, V. Ekelund, E. Leino), op.8a, S, pf, 1956, orchd as op.8b; 3 Songs (Rasmussen), op.14b, pf, 1957; 3 Songs (Pedersen), op.30, Mez, 6 insts, 1965; Flowers from the Flora of Danish Poetry, op.36, 1v, pf, 1966; Tavole per Orfeo, op.42, Mez, gui, 1967–9; 5 Songs (Borum), op.44, S, gui, perc, 1968; 3 Songs, op.54, A, pf, 1971; 6 Songs (Borum), op.64, S, pf, 1975; 3 vinterimpressioner, op.75, Mez, pf, 1978; Lys, 5 digte af Inger Christensen [Light, 5 Poems by Inger Christiansen], op.78, S, fl, hp, perc, vc, 1979; Frase-Parafrase, 3 duets, op.81, S, T; Whispers of Heavenly Death, op.103, S, gui, 1987; Dybet og Lyset [Deep and Light], op.119, S, A, fl, org, 1991; Mac Moon Songs I, op.125, S, fl, perc, 1993; Tribut, op.138, reciter, vn, gui, 1995; Mac Moon II, S, cl, pf, 1995; Tell All the Truth (E. Dickinson), 5 songs, op.139, T, pf, 1995

#### chamber and instrumental

For chbr ens: In vere (Str Qt no.1), op.4, 1955; Trio, op.13, cl, vc, pf, 1957; Mosaic, op.15, fl, str trio, 1958; Music for Rec, op.16, rec ens, 1958; Pf Trio, op.22, 1959; 5 Impromptus (Str Qt no.2), op.31, 1965; From my Green Herbarium (Str Qt no.3), op.35, 1966; September–October–November (Str Qt no.4), op.38, 1966; Prelude to my Wintry Morning, op.52, fl, pf qt, 1971; Preludes to a Wind Quintet, op.53, wind qnt, 1971; Str Qt, op.65, 1976; De fynske katarakter [The Funen Cataracts], op.66, ob, cl, bn, vn, va, vc, db, pf, 1976; Contrast-Continuum, op.70, 4 fl, 1977; Conc. (Primus inter pares), op.72, va d'amore, 9 insts; Skygerne frosner [The Cladwos Are Frostening], op.73, str qt, 1978; Essai prismatique (Trio no.2), op.77, vn, vc, pf, 1979; Modlyd [Backlight], op.82, fl, hp, va, 1980; Before Silence, 3 studies, op.83, 3 fl, 1980; Haven med stier der deler sig [The Garden with Paths that Separate], op.86, 8 insts, 1982; Purple to the People, op.90, ob, eng hn, trbn, va, vc, db, pf, perc, 1984; Den ortodokse drøm [The Orthodox Dream], op.92, fl, vc, hpd, 1984; En passant (Str Qt no.7), op.94, 1985; Lerchenborg akrostikon, op.98, S, str qt, 1986; A Touch of Mortality, op.99, ob, 4 vn, 2 va, vc, db; Essai réfléchi (Trio), op.100, cl, vc, pf, 1986–7; Medusa's Skygge [Medusa's Shadow], op.105, fl, va, vc, gui, 1987; Memories (Str Qt no.8), op.107, 1988; A Patchwork in Pink, op.109b, sax qt, pf, 1989; 2 studier og et intermezzo, op.113, 4 trbn, tuba, 1990; Øjeblikke [Moments], op.118, cl, tpt, vc, pf, 1991; Vejledning for den gyldne hamster [Instructions for the Golden Hamster], op.121, 4 tpt, 2 hn, 3 trbn, euphonium, tuba; Sax Qt, op.122, 1992; Tolv minutter af deres tid [12 Minutes of your Time], okt, op.124, fl, cl, tpt, hp, pf, vn, va, vc, 1992–3; Ludite, op.135, rec, vn, gui, vc, 1994; Qt 9 'Hvad de spillede hos Waage Petersen, da Weyse var taget hjem' [What They Played at Waage Petersen's, after Weyse Went Home], op.137, str qt, 1994

For 1–2 insts: Rhapsody, op.2, va, pf, 1955; Tombeau, op.7, vc, pf, 1956; Sonata, op.12, vn, pf, 1956–7; Variants, op.19, vn, pf, 1959; Direction: inconnue, op.26, vn, toys, 1962–4; Sonata, op.41, accdn, 1967; Vignettes to the Little Prince, op.43a, fl, 1968; Suite, op.43b, fl, 1968; In Spring when Snow Is Falling, op.45, vc, perc, 1969;

Theme and 5 Variations, op.61, vn, 1971; Controversies, op.63, gui, org, 1975; Sonata, op.69, gui, 1976; So to Say, op.74, fl, perc, 1978; Immanens, sonata, op.87, fl, 1982; Tea for Tuba, op.101, tuba, 1986; Sommer, Sonata no.2, op.110, gui, 1989; Cries of Spring, sonatine, op.123, fl, pf, 1992; In the Middle of Darkness, A Nightmare for Solo Vc, op.131, vc, 1994; A Path of Snow and Creaking, A Winter Work for Hpd, op.134, 1994; Praeludier for guitar, op.136, 1995

Org: Sonata, op.9, 1956; Concertino, op.17, 1958; Inquiries-Persuasions, op.49, 1970; Lys og skygge [Light and Shade], op.111, hp, org, 1989; Sonata, op.127, ob, org, 1993

Pf: Strofer og marker [Stanzas and Squares], 2 cycles, opp.33a–b, 1965, 1966; Signaturer fra en provins, op.51, 1970; Discourse on Time, op.84, 1980–82; Turbulens laminar, op.93, 1984; Cyclus i een sats [Cycle in One Movt], op.120, 1991

Principal publisher: Kontrapunkt

## BIBLIOGRAPHY

*GroveO* (W.H. Reynolds)

**I. Nørholm:** 'Vokale aspekter', *DMt*, xxxvii (1962), 104–8

**G. Dirckinck-Holmfeld:** 'Seks unge', *Nutida musik*, vi/5 (1962–3), 31–7

**G. Colding-Jørgensen:** 'En dansk opera', *Nogle danske komponister*, ed. B. Olsen and I. Knudsen (Copenhagen, 1970–71), 63 [Danish Radio publication]

**M. Andersen:** 'Isola bella genoplevet', *DMt*, lx (1985), 314–35

**M. Andersen:** 'At høre Nørholm', *DMt*, lxii (1989), 137–43

**P. Borum, A. Hytten and S. Pade:** 'Tema: Ib Nørholm', *DMt*, lxxv/5 (1990–91), 146–69

**J. Brincker:** 'Portrait of Ib Nørholm', *Musical Denmark*, xlv/1 (1991), 5–7

**M. Andersen:** 'Tonaliteter: om struktur og betydning i Ib Nørholms symfonier of om tonalitet som faenomen og begreb', *Dansk årbog for musikforskning*, xxiii (1995), 39–62

**J. Brincker:** 'Direction: inconnué', *Festskrift Jan Maegaard*, ed. M. Andersen, N.B. Foltmann and C. Røllum-Larsen (Copenhagen, 1996), 269–75

MOGENS ANDERSEN

## Noricus, Johannes.

See Agricola, Johannes.

## Noringer, August.

See Nörmiger, August.

## Noris, Matteo

(*b* Venice; *d* Treviso, 6 Oct 1714). Italian librettist. He wrote for all the principal Venetian theatres and his works, many of which were set more than once, were dramatically effective. In the 1670s and 80s he was

closely associated with the Teatro di SS Giovanni e Paolo and the Teatro S Giovanni Grisostomo, both owned by the Grimani family. In 1686 the government castigated those responsible for mounting Pollarolo's setting of Noris's *Il demone amante, ovvero Giugurta*, which was deemed offensive on religious grounds and had to be revised. For five years after the scandal, Noris wrote librettos for Florence and Genoa, but none for Venice. In 1692 he began writing principally for the Teatro S Salvador. He wrote two librettos, *Attilio Regolo* (1693) and *Tito Manlio* (1696), for the Grand Prince Ferdinando de' Medici's theatre at his villa in Pratolino, as well as a *fiesta teatrale*, *Il greco in Troia*, celebrating the prince's marriage in 1689. It was not until 1697, after the successful restaging of *Tito Manlio* at the S Giovanni Grisostomo, that he began to write once again for the Grimani. By the 1690s Coronelli included him in a list of poetry instructors, along with Apostolo Zeno, Francesco Silvani and others. He died at an advanced age and was buried in the parish church of S Leonardo, Treviso.

Many of his works of the 1680s, in particular *Il re infante* and *Penelope la casta*, were stupendous affairs. Noris sought novel subjects and used them imaginatively: in his prefaces from the 1690s onward he vigorously attacked the promulgators of imitation, deriding those who borrowed from classical and neo-classical works. In spirit, Noris's work has much in common with 17th-century Spanish drama.

## BIBLIOGRAPHY

*GroveO* (H.S. Saunders) [incl. work-list]

**A. Bettagno, ed.:** *Caricature di Anton Maria Zanetti* (Milan, 1970) [incl. caricature of Noris]

**R.S. Freeman:** *Opera Without Drama: Currents of Change in Italian Opera, 1675–1725* (Ann Arbor, 1981)

**H.S. Saunders:** *The Repertoire of a Venetian Opera House (1678–1714): the Teatro Grimani di San Giovanni Grisostomo* (diss., Harvard U., 1985)

**L. Cataldi:** 'La rappresentazione mantorana del Tito Manlio di Antonio Vivaldi', *Informazione e studi vivaldiani*, viii (1987), 52–89

HARRIS S. SAUNDERS

## Norlind, (Johan Henrik) Tobias

(*b* Vellinge, 6 May 1879; *d* Stockholm, 13 Aug 1947). Swedish musicologist. He studied with Adolf Sandberger at the University of Munich and with Oskar Fleischer, Johannes Wolf and Max Friedlaender at the University of Berlin. In 1903 he was appointed lecturer at the Borgarskola, Tomelilla, and later director (1907–14). He received a doctorate in 1909 from the University of Lund; his thesis was a study of Latin student songs in Sweden and Finland during the Middle Ages and Reformation. In 1919 he became director of the Musikhistoriska Museet, Stockholm; he also taught music history at the conservatory from 1918 to 1945 and was headmaster of the Borgarskolas folkhögskola, Stockholm (1919–31). He was the secretary of the Swedish section of the IMS (1901–14) and became a member of the Swedish Royal Academy in 1919. He was president of the Swedish Musicological Society and was the editor of *Svensk tidskrift för musikforskning* (1919–25 and 1943–4).

Norlind made a substantial contribution to Swedish musicology; his *Allmänt musiklexikon* became a standard reference work. His studies of Swedish folk music and instruments are particularly important. He was also interested in the instruments of other cultures; his *Systematik der Saiteninstrumente* (1936–9) describes and classifies ‘zither’ and ‘keyboard’ instruments from all parts of the world.

## WRITINGS

- ‘Die Musikgeschichte Schwedens in den Jahren 1630–1730’, *SIMG*, i (1899–1900), 165–212
- ‘Schwedische Schullieder im Mittelalter und in der Reformationszeit’, *SIMG*, ii (1900–01), 552–607
- Om språket och musiken: några blad ur recitativets äldsta historia* [On language and music: some pages on the earliest recitative] (Lund, 1902)
- Svensk musikhistoria* (Hälsingborg, 1901, 2/1918: Ger. abridged trans., 1904)
- Latinska skolsånger i Sverige och Finland* (diss., U. of Lund, 1909; Lund, 1909)
- Studier i svensk folklore* (Lund, 1911)
- Allmänt musiklexikon* (Stockholm, 1912–16, 2/1927–8)
- Erik Gustaf Geijer som musiker* (Stockholm, 1919)
- Jenny Lind: en minnesbok till hundraårsdagen* (Stockholm, 1919)
- with O. Morales:** *Kungliga musikaliska akademien 1771–1921* (Stockholm, 1921)
- Allmän musikhistoria* (Stockholm, 1922)
- Kristina Nilsson, sångerskan och konstärinnan* (Stockholm, 1923)
- Beethoven och hans tid* (Stockholm, 1924–5)
- with E. Trobäck:** *Kungliga hovkapellets historia 1526–1926* (Stockholm, 1926)
- En bok om musikinstrument* (Stockholm, 1928)
- ‘Die schwedische Hofkapelle in der Reformationszeit’, *Musikwissenschaftliche Beiträge: Festschrift für Johannes Wolf*, ed. W. Lott, H. Osthoff and W. Wolffheim (Berlin, 1929/R), 148–52
- ‘Hur gammal är den svenska folkmusiken?’, *STMf*, xii (1930), 5–36
- Svensk folkmusik och folkdans* (Stockholm, 1930)
- Handbok i svenska musikens historia* (Stockholm, 1932)
- ‘Beiträge zur chinesischen Instrumentengeschichte’, *STMf*, xv (1933), 48–83
- ‘Lyra und Kithara in der Antike’, *STMf*, xvi (1934), 76–98
- ‘Den svenska lutan’, *STMf*, xvii (1935), 5–43
- Systematik der Saiteninstrumente*, i: *Geschichte der Zither* (Stockholm, 1936), ii: *Geschichte des Klaviers* (Stockholm, 1939, 2/1941)
- Dansens historia* (Stockholm, 1941)
- Musikinstrumentens historia i ord och bild* (Stockholm, 1941)
- ‘Familjen Düben’, *STMf*, xxiv (1942), 5–46
- Dirigeringskonstens historia* (Stockholm, 1944)
- Från tyska kyrkans glansdagar: bilder ur svenska musikens historia från vasaregenterna till karolinska tidens slut* [From the heyday of the German Church: pictures from the history of Swedish music from the Vasa kings to the end of the Carolean period] (Stockholm, 1944–5)
- with Å. Eliaeson:** *Tegnér i musiken* (Lund, 1946)



*Bilder ur svenska musikens historia från äldsta tid till medeltidens slut*  
(Stockholm, 1947)

## BIBLIOGRAPHY

**C.-A. Moberg:** 'Tobias Norlind och svensk musikhistorisk forskning', *STMF*, xi (1929), 5–30

**C.-A. Moberg:** 'Tobias Norlind', *Mf*, ii (1949), 15–20

**P. Holmström:** *Tobias Norlind (1879–1947) och musikvetenskapen*  
(Uppsala, 1970)

M. ELIZABETH C. BARTLET

## Norman, Barak

(*b* 1651; *d* London, 1724). English maker of string instruments. He was an important and prolific maker whose work spans the end of the supremacy of the viol (by which instrument he achieved his greatest fame) and the growth in popularity of the violin family in England. Apprenticed in the Guild of Weavers in 1668, he probably received instruction in instrument making from Richard Meares, and his viols are the epitome of the elegant English style of the period. Beautifully made instruments, in the style of Meares, their elegant form is often richly decorated with elaborate double purfling and floral patterns, including his own monogram. The decoration also extends to the fingerboard and tailpiece, which on surviving examples are intricately inlaid. The arched fronts were made in the distinctive English manner, from several bent staves jointed together. The heads are magnificently carved, but frequently an open scroll of very pure form is used instead. The varnish is slightly thinner and harder than is found on the best English work of the 17th century. The earliest known instrument by Norman is a bass viol dating from 1679 (Berlin, Musikinstrumenten-Museum). Early patrons were the Pleydel-Bouverie family of silk merchants; a Norman bass viol of 1691, probably commissioned from the maker, remains in their family collection at Longford Castle, Wiltshire. First established in Bishopsgate, close to Meares, Norman later moved to premises in St Paul's Churchyard, at the sign of the 'Bass Viol' or 'Bass Violin', an address previously occupied by Francis Baker, also a viol maker.

Around the turn of the century Norman became more interested in making violins, violas and, particularly, cellos. The latter are among the earliest examples of the English cellos that were to be so well thought of during the 18th and 19th centuries. They are often on a slightly small model, but with strong, full archings and a rich brown varnish. Like the viols, they are readily identified by the 'BN' monogram inlaid in purfling in the centre of the back. The somewhat rarer violins and violas are also fine and effective instruments, covered with a fine red varnish and strongly influenced by contemporary Cremonese work. These were probably made by other craftsmen in the workshops, since there is little similarity in workmanship with the viols. The distinctive small-cornered model shows some similarity to violins by Christopher Wise, a neighbour in Bishopsgate, and Joachim Tielke, the celebrated Hamburg maker, both active in the last decades of the 17th century. Some violins and violas attributed to Norman were, in fact, reconstructed from viol parts by later hands.

About 1715 the violin maker Nathaniel Cross became involved in the business, and after Norman's death in 1724 he took over the workshop, which continued to produce instruments with the joint label of Norman and Cross. The stock of the business was auctioned in 1730, but the workshop of the 'Bass Violin' was subsequently acquired by Robert Thompson, a prolific violin and cello maker.

## BIBLIOGRAPHY

*Hawkins*H

*Humphries-Smith*MP

*Lütgendorff*GL

*Vannes*E

**G. Hart:** *The Violin: its Famous Makers and their Imitators* (London, 1875, 2/1884/R)

**C. Stainer:** *A Dictionary of Violin Makers* (London, 1896/R)

**W. Henley:** *Universal Dictionary of Violin and Bow Makers* (London, 1959–60)

**A.H. König:** *Die Viola da gamba* (Frankfurt, 1985)

JOHN DILWORTH

## Norman, Jessye

(b Augusta, GA, 15 Sept 1945). American soprano. She studied at Howard University, the Peabody Conservatory and the University of Michigan (with, among others, Pierre Bernac and Elizabeth Mannion). She won the Munich International Music Competition in 1968 and made her operatic début in 1969 at the Deutsche Oper, Berlin, as Elisabeth (*Tannhäuser*), later appearing there as Countess Almaviva. Further engagements in Europe included Aida at La Scala and Cassandra at Covent Garden, both in 1972. The following year she returned to Covent Garden as Elisabeth. For her American stage début she sang Jocasta in Stravinsky's *Oedipus rex* and Purcell's Dido with the Opera Company of Philadelphia (1982); she appeared first at the Metropolitan Opera in 1983, once again as Cassandra. Other roles she has sung include Gluck's Alceste, Strauss's Ariadne, Madame Lidoine (*Dialogues des Carmélites*), the Woman (*Erwartung*), Emilia Marty (*The Makropulos Affair*), Bartók's Judith, and Wagner's Kundry and Sieglinde.

Norman has a commanding stage presence; her particular distinction lies in her ability to project drama through her voice. Her opulent and dark-hued soprano is richly vibrant in the lower and middle registers, if less free at the top; although her extraordinary vocal resources are not always perfectly controlled, her singing reveals uncommon refinement of nuance and dynamic variety. Her operatic recordings include Countess Almaviva, Haydn's Rosina (*La vera costanza*) and Armida, Leonore, Euryanthe, Verdi's Giulietta (*Un giorno di regno*) and Medora (*Il corsaro*), Carmen, Ariadne, Salome and Offenbach's Giulietta and Helen. As her many discs reveal, she is also a penetrating interpreter of lieder and *mélodies*, at her finest in the broader canvases of Mahler, Richard Strauss (whose *Vier letzte Lieder* she has recorded with distinction) and Debussy.

## BIBLIOGRAPHY

- 'Jessye Norman: la vérité du chant', *Harmonie*, no.132 (1977), 46–51  
'Jessye Norman Talks to John Greenhalgh', *Music and Musicians*, xxvii/12 (1979), 14–15  
**M. Mayer**: 'Double Header: Jessye Norman in her Met Debut Season', *ON*, xlviii/11 (1983–4), 8–11

MARTIN BERNHEIMER/ALAN BLYTH

## Norman, John

(*fl* ?1509–45). English composer. He has been identified with the John Norman who, according to an 18th-century account, was organist and master of the choristers at St David's Cathedral, Pembrokeshire, during the period 1509–22. The John Norman who joined the London Fraternity of St Nicholas in 1521 may be the same man, as may a clerk of St Thomas's Chapel, London Bridge (1528–34), and a clerk of Eton College (1534–45). Only three works by Norman are known to have survived. The Compline antiphon *Miserere mihi, Domine* (*Gb-LbI* Add.5665; ed. in Miller) has the proper plainsong as a cantus firmus in breves, surrounded by two very florid voices: the result is somewhat similar to Taverner's *Audivi vocem*, but less effective. A five-voice *Missa 'Resurrexit Dominus'* (*Ob* Arch.f.e.19–24, olim Mus.Sch.e.376–81; ed. in EECM, xvi, 1976) has the Easter antiphon of that name as cantus firmus. The style is broadly similar to that of Taverner's large-scale works, but less imaginative texturally and tonally. Norman's Marian votive antiphon *Euge dicta sanctis oraculis* (*Cu* Peterhouse 471–4, lacking the tenor) has greater character and variety than his Mass, and is a little more ornate, with a more controlled and purposeful floridity than is achieved in *Miserere mihi, Domine*.

### BIBLIOGRAPHY

HarrisonMMB

- C.K. Miller**: *A Fifteenth-Century Record of English Choir Repertory: B.M. Add. MS. 5665: a Transcription and Commentary* (diss., Yale U., 1948)  
**H. Baillie**: 'Some Biographical Notes on English Church Musicians, Chiefly Working in London (1485–1569)', *RMARC*, no.2 (1962), 18–57  
**J. Bergsagel**: Introduction to *Early Tudor Masses*, ii, EECM, xvi (1976)  
**H.R. Benham**: *Latin Church Music in England c.1460–1575* (London, 1977)

HUGH BENHAM

## Norman, (Fredrik Vilhelm) Ludvig

(*b* Stockholm, 28 Aug 1831; *d* Stockholm, 28 March 1885). Swedish composer and conductor. He showed an early talent for improvisation at the keyboard and for composition, and as a child began his study of the piano with Theodor Stein and Jan van Boom, and of composition with A.F. Lindblad. His first publication (1843) was a book of songs composed at the age of 11. After his father's death, which left him poor, interest shown by the Crown Prince Oskar, Jenny Lind and others enabled him to continue his musical education at the Leipzig Conservatory (1848–53) under Hauptmann, Moscheles and Rietz. Through the mediation of Schumann, two of his piano pieces were published in 1851.

In 1858, a few years after his return to Stockholm, Norman was appointed teacher of composition at the conservatory, remaining in that post until 1861, when he became conductor of the royal orchestra. His role in the enrichment and expansion of the city's musical life was also evident from his work for the *Tidning för theater och musik*, which from 1859 he edited with A. Rubenson and F. Hedberg, and from his founding, in 1860, of the Nya Harmoniska Sällskap, whose orchestra he conducted until 1878. After that he occupied himself with the establishment of the Musikförening and of the royal orchestra's subscription concerts, which formed the basis of the later Konserthörsförening. He was also active as a pianist, most notably during the 1860s as accompanist for the violinist Wilma Neruda, to whom he was married from 1864 until their divorce in 1869. He returned to the conservatory in the early 1870s to teach composition and the piano. He was elected a member of the Royal Swedish Academy of Music in 1857.

As a composer Norman was in the Leipzig Classical-Romantic tradition; his works reflect the influence of Mendelssohn, Gade and of Schumann, his early champion, as well as that of Franz Berwald, whose cause Norman supported in articles about Berwald's chamber music and by conducting the first performance of his Fourth Symphony. Norman's output includes three symphonies and a variety of chamber music in all forms; it is distinguished by excellent taste and craftsmanship, but, though fluent and accomplished, his art tends to be more drily academic and less distinctively personal than that of Berwald or Stenhammar.

## WORKS

(selective list)

printed works published in Stockholm unless otherwise stated

### vocal

Rosa rorans bonitatem, cant., Mez, chorus, str, op.45 (1878)

Humlepickningen [Hop-Picking], cant., solo vv, chorus, orch, op.63 (1884)

Other works: Sånger för tvenne röster [duets], 2vv, pf, op.17, 1851–72 (1880); 8 smärre sånger, 1v, pf, op.13, 1850–51 (1861); Skogssånger [Forest songs], 1v, pf, op.31, 1867 (1874); other songs

### instrumental

Orch: 3 syms., F, str orch, op.22, 1858, E♭; op.40, 1871 (1874), d, op.58, 1881 (1885); Konsertstycke, F, pf solo, op.54, 1875 (1882); 4 ovs., incl. Antonius och Cleopatra, op.57, 1881, ed. (1911)

Str: Sextet, A, op.18, 1854; Suite, 2 vn, op.26, c1865 (1887); Octet, C, op.30, 1866–7; Qnt, c, op.35, 1870 (Leipzig, 1875); 6 qts

Pf, str: Vn Sonata, d, op.3, 1848 (Leipzig, 1852); 5 Tonbilder im Zusammenhange, vn, pf, op.6, 1851 (1854); Pf Qt, E, op.10, 1856–7 (Leipzig, 1862); Vc Sonata, D, op.28, 1867 (1876); Sextet, a, pf, 2 vn, va, vc, db, op.29, 1868–9; Va Sonata, G, op.32, 1869 (1875); Pf Trio, b, op.38, 1871–2, ed. (1911)

Pf: 2 Klavierstücke (Leipzig, 1851); [4] Fantasistücken, op.5 (1852); Barnens danser och lekar [Children's dances and games], op.47, c1878 (1887)

## WRITINGS

*Musikaliska uppsatser och kritiker (1880–85)* (Stockholm, 1888) [essays and reviews]

## BIBLIOGRAPHY

**A. Lindgren:** 'Fredrik Vilhelm Ludvig Norman', *Svenske hofkapellmästare 1782–1882* (Stockholm, 1882)

**J. Bagge:** *Förteckning öfver Ludvig Normans tonverk* (Stockholm, 1886) [incl. catalogue of works]

**L. Lagerbielke:** 'Ludvig Norman', *Svenska tonsättare under Kittertonde Smandradet* (Stockholm, 1908), 78–82 [incl. catalogue of works]

**D. Fryklund, ed.:** 'Några brev från Ludvig Norman', *STMf*, ii (1920), 83–91

**D. Fryklund, ed.:** 'Tyska brev från Ludvig Norman', *STMf*, xi (1929), 190–221

**H. Glimstedt, ed.:** 'Ludvig Normans brev till Ludvig Josephson', *STMf*, xiii (1931), 130–55; xiv (1932), 59–68

**J.D. Degen:** 'Ludwig Norman: ein Vermittler zwischen deutscher und schwedischer Romantik', *Romantikkonferenz 2: Dresden 1982*, 131–9

ROBERT LAYTON

## Norman & Beard.

See Hill, Norman & Beard.

## Normand, Marc-Roger ['Cuoprin', 'Coprino']

(*b* Chaumes-en-Brie, bap. 30 Dec 1663; *d* Turin, 25 Jan 1734). French organist, active in Italy. He was the son of Elisabeth Couperin and Marc Normand, and may have studied in Paris with his uncle, Charles Couperin (ii). He moved to Turin in 1688 and worked as harpsichord master to the princesses of Carignan. In the same year he took part, as harpsichordist, in Carisio's opera *Amore vendicato*. He proceeded to serve the King of Sardinia and became known as Cuoprin or Coprino. He was appointed second organist in 1699 and succeeded Francesco Ugo as *Organiste de la Chapelle Royale et controleur de la musique* in 1720, also becoming *valet de chambre* to the queen mother in 1723. In 1725 he married Jeanne Constance de La Pierre, granddaughter of the composer Paul de La Pierre, and on 9 April 1726 he was naturalized as a subject of the King of Sardinia. He was thanked by Couperin in the preface to *Les nations* (1726) for having sent him scores of Italian music, perhaps the works of his Turin colleagues, especially Francesco Michele Montalto, precentor of Turin Cathedral.

## BIBLIOGRAPHY

**M. Thomas:** 'Chaumes-en-Brie, pépinière d'organistes avant et après les Couperin', *RMFC*, vii (1967), 75–102

**M.-T. Bouquet:** *Storia del Teatro Regio di Torino, i: Il Teatro di Corte dalle origini al 1788* (Turin, 1976)

**M. Thomas:** *Les premiers Couperin dans la Brie* (Paris, 1978)

**M.-T. Bouquet:** *Turin et les musiciens de la Cour 1648–1775: Vie quotidienne et production artistique* (Lille, 1988)

MARIE-THÉRÈSE BOUQUET-BOYER

## Normand, Théodule Elzéar Xavier.

See Nisard, Théodore.

## Normandin [La Grille], Dominique

(*b* Paris, c1640; *d* Paris, c1717). French singer and theatrical impresario. A grandson of Le Bailly, Normandin sang in court performances from 1663 onwards. In 1675, as one of the king's musicians, he obtained a privilege from Louis XIV to give theatrical performances with large marionettes of his own invention. In 1676 he staged the *tragédie* of *Les Pygmées* in Paris, probably at the Théâtre du Marais, and then a *tragédie enjouée* entitled *Les Amours de Microton ou les charmes d'Orcan*, with ballets, theatrical machinery and stage sets. These works for marionettes, performed by singers hidden underneath the stage, were so successful and displayed so many similarities with Lully's *tragédies en musique* that Lully himself had them banned in 1677, even though he was related to La Grille (their wives were cousins). Normandin's 'Théâtre des Pygmées' or 'Opéra des Bamboches' anticipated the Opéra-Comique in staging parodies of operas.

### BIBLIOGRAPHY

**C. Magnin:** *Histoire des marionnettes en Europe depuis l'Antiquité jusqu'à nos jours* (Paris, 1852)

**J. de La Gorce:** 'Un théâtre parisien en concurrence avec l'Académie royale de musique dirigée par Lully: l'Opéra des Bamboches', *Jean-Baptiste Lully: Saint Germain-en-Laye and Heidelberg 1987*, 223–33

JÉRÔME DE LA GORCE

## Nörmiger [Nöringer, Noringer], August

(*b* ?Dresden, c1560; *d* Dresden, 22 July 1613). German organist and keyboard intabulator. Presumably he was the son of Friedrich Nörmiger, court organist at Dresden until his death in 1580. August Nörmiger occupied the same post from 12 December 1581 until his own death. After Hassler's death Nörmiger supervised the construction of the organ which he had designed for the Schlosskirche. According to a notice of 1592 he gave daily keyboard lessons to Prince Christian II and to Princess Sophie, daughter of Duke Friedrich Wilhelm of Saxony; in 1598 he compiled a keyboard tablature for Princess Sophie, then aged 11. This manuscript, once housed in the Staatsbibliothek Preussischer Kulturbesitz (now part of *D-Bsb*) and later in *D-Tu* Mus.40 098 (olim Z 89), is now housed in Kraków, Biblioteka Jagiellońska (*PL-Kj*).

The collection opened with 77 Lutheran chorales in simple settings with the melody in the top line. Coloration was absent, but Nörmiger used motivic repetition in the lower voices. The chorale melodies found here generally remained in use through the 17th and 18th centuries. Also, their arrangement in the manuscript followed the church calendar. A second section of 39 German sacred and secular songs employed considerable ornamentation. The final section consisted of 94 dances (pavans, galliards, passamezzos etc) with sparse coloration. The presence of voice crossings, awkward leaps and parallel perfect intervals may indicate that these pieces were arrangements of other music. The scope of Nörmiger's anthology provides a glimpse of keyboard music and dance accompaniments popular at the Saxony court about 1600.

## BIBLIOGRAPHY

*MGG1* (M. Schuler)

**M. Fürstenau:** *Beiträge zur Geschichte der königlich sächsischen musikalischen Kapelle* (Dresden, 1849)

**W. Merian:** *Der Tanz in den deutschen Tabulaturbüchern* (Leipzig, 1927/R) [contains index, some incipits and 69 transcriptions]

**W. Apel:** 'Early German Keyboard Music', *MQ*, xxiii (1937), 210–37

**F. Dietrich:** *Altdeutsche Tanzmusik aus Nörmigers Tabulatur 1598* (Kassel, 1937)

CLYDE WILLIAM YOUNG

## Noronha, Francisco da Sá

(*b* Viana do Castelo, 24 Feb 1820; *d* Rio da Janeiro, 23 Jan 1881). Portuguese composer and violinist. Being largely self-taught, he emigrated to Brazil in 1837 and toured south America. Subsequently, he appeared in New York and Philadelphia (1846–47), London and Leeds (1854) and Portugal. Although the most significant part of his performing career ended around 1860 he continued to play in public until his death. He was director of the S Januário (1852) and Fénix Dramática (1880) theatres in Rio de Janeiro, and also of the Oporto Teatro Baquet (1861, 1875). These appointments resulted in a vast repertory of comic operas, operettas and vaudevilles on Portuguese texts.

Noronha was the first Portuguese composer to write operas based on literary works by national writers. The librettos of *Beatrice di Portogallo* (1863) and *L'arco di Sant'Anna* (1867), inspired by Almeida Garrett's works, have many characteristics in common with those of his mid-19th-century Italian contemporaries, but the choice of Pinheiro Chagas's Brazilian novel *A virgem de Guaraciaba* for the libretto of *Tagir* (1876) seems to reflect the influence of Carlos Gomes's *Guarany*. Considered by his contemporaries as a creator of a Portuguese melodic style with authentic folk characteristics, his music is strongly influenced by the Italian operatic tradition.

## BIBLIOGRAPHY

*DBP*

*GroveO* (L. Cymbron) [with list of works]

**H. Carneiro:** 'Francisco de Sá Noronha', *O tripeiro*, 1st ser., i/19 (1909), 9–11; i/22 (1909), 21–2

**L. Cymbron:** *Francisco de Sá Noronha e L'arco di Sant'Anna: para o estudo da ópera em Portugal (1860/1870)* (diss., U. of Lisbon, 1990)

LUISA CYMBRON

## Norovbanzad, Namjiliin

(b 1931, Dundgov' (Middle Gobi), central Mongolia). Mongolian *urtyn duu* (long-song) singer of the Borjigin Khalkhas. She learnt to sing from her 'second mother', the renowned singer Tavhai, who acted as midwife at her birth. Initially she performed *giingoo*, the ritual song performed by child jockeys before horse-racing, and her talent soon became evident. She then became a member of the cultural 'club' at the centre of her district. She won a gold medal at the International Youth and Students Festival held in Moscow in 1957 and in the same year became a member of the National Ensemble of Folksong and Dance (*Ulsyn Ardyn Duu Būjgiin Chuulga*) in Ulaanbaatar, where she remained for over 30 years. Norovbanzad delivers long-songs in a wonderfully powerful soaring voice. In addition to Central Khalkha, which became the 'national' theatre style during the communist period, she is able to perform in the grand *aizam* style e.g. in *Övgön Shuvuu* ('Old Man and Bird') and in the more detailed and precise Borjigin Khalkha style e.g. *Altan Bogdyn Shil* ('At the Peak of Altan Bogd') (see [Mongol music, §1\(i\)](#)). She has gained many awards and titles for her skill including National Meritorious Artist, People's Artist and the National Honorary Award of Excellence. She has performed in over 20 different countries including the USA, Europe and Japan.

### BIBLIOGRAPHY

and other resources

*Virtuosos from the Mongol Plateau*, various pfmrs, King KICC 5177 (1994)  
[with notes]

*The Art of Mongolian Long Drawling Song*, perf. Norovbanzad, Nebelhorn 031 (1995)

**C.A. Pegg:** *Mongolian Music, Dance and Oral Narrative: Performing Diverse Identities* (Seattle, 2000)

CAROLE PEGG

## Norrington, Sir Roger (Arthur Carver)

(b Oxford, 16 March 1934). English conductor. He was a choral scholar at Cambridge University, studied conducting with Boult at the RCM and began his musical career as a tenor. In 1962 he made his conducting début with the Heinrich Schütz choir, which he founded and with whom he



made numerous recordings of repertory from the 17th and 19th centuries. From 1969 to 1982 he was musical director of Kent Opera, demonstrating his dramatic flair and the breadth of his taste in over 40 works, ranging from Monteverdi (including his own edition of *L'incoronazione di Poppea*) to Britten and Tippett. He made his début with Sadler's Wells Opera in 1973 (*Le nozze di Figaro*) and at Covent Garden in 1986 (Handel's *Samson*). He has also conducted opera in Florence, Venice, Vienna, Berlin, Paris and Amsterdam.

Norrington founded his own period orchestra, the London Classical Players (LCP), in 1978 and with them extended the concept of 'period performance' – orchestral size, seating and playing style – into the 19th century. With the LCP he made recordings of Haydn and Mozart (including *Die Zauberflöte*) and a prizewinning cycle of Beethoven symphonies, and reached into the core of the orchestral repertory of the Romantic era, through Berlioz, Weber and Schumann to Wagner, Bruckner and Smetana. He invariably applied principles of scholarly research in seeking out original manuscripts and discovering therein hitherto unknown or ignored information about tempos (as in Bruckner's Third Symphony), phrasing and even octave transpositions of wind parts (in current editions of Smetana's *Má vlast*). More recently, in performances and recordings with the LPO, he has applied the same principles to embrace symphonies by Vaughan Williams. The LCP was disbanded in 1997 and its work taken over by the Orchestra of the Age of Enlightenment. Norrington has also been acclaimed for his performance and study weekends on London's South Bank devoted to the music of a single composer. He was musical director of the Bournemouth Sinfonietta from 1985 to 1989, and has conducted widely in Europe and the USA, where his posts have included musical director of the Orchestra of St Lukes and chief conductor of the Camerata Academica Salzburg and the symphony orchestra of the SDR. He was created a CBE in 1990 and knighted in 1997.

## BIBLIOGRAPHY

**A. Blyth:** 'Roger Norrington', *Opera*, xl (1989), 552–6

**S. Johnson:** 'Old Habits Die Hard', *Gramophone*, lxxvii (1989–90), 1765–7

GEORGE PRATT

## Norris, Thomas

(*b* Mere, Warminster, bap. 15 Aug 1741; *d* Himley Hall, Staffs., 3 Sept 1790). English tenor, organist and composer. He was a chorister at Salisbury Cathedral under John Stephens and received encouragement in his singing career from the philologist James Harris, MP, who lived in the close. He appeared as a solo soprano at Oxford in 1759 and at the Three Choirs Festivals of 1761 and 1762. On 9 October 1762 he made his début at Drury Lane singing in Act 2 of Steele's *The Conscious Lovers*. On 22 October he sang the soprano part of Daphnis in Harris's pasticcio afterpiece *The Spring*, which had previously been performed at Salisbury. The work was not a success and Norris gave up drama. Harris advised him to settle at Oxford, where on 19 October 1765 he matriculated at Magdalen College. On 12 November that year his exercise, an orchestral anthem *The Lord is King*, was performed for the BMus degree. On 16 December 1766

he was appointed organist at St John's College on the death of William Snow. In 1767, after the death of Henry Church, he was appointed lay clerk of Christ Church and on 5 November 1771 was admitted lay clerk of Magdalen College. In 1776 he succeeded Richard Church as organist of Christ Church. He held all four posts simultaneously. He was also a regular singer of songs and arias, predominantly by Handel, in weekly miscellaneous concerts held in the Music Room up to the year of his death. His only published orchestral work, his 6 Simphonies, op.1 (London, c1772), is dedicated to John, Earl of Sandwich, to whom he acknowledges 'many favours conferr'd upon the Author'.

Norris was a popular tenor and had regular engagements beyond Oxford. He performed at the Three Choirs Festivals from 1766 to 1788, the York Oratorios in 1769 and 1770, the February Oratorios at Drury Lane from 1770 to 1774 and in performances of *Messiah* at the Foundling Hospital in 1774 and 1775. He was a principal tenor at the Handel Commemorations in Westminster Abbey, 1784–7. His last appearance was at the Birmingham Festival in August 1790; he died ten days afterwards at Himley Hall, the seat of his patron Lord Dudley and Ward. 'Verses on the sudden Death of Mr Norris' by A. Seward of Lichfield, and an obituary notice, where he is mistakenly called Charles Norris, were printed in the *Gentleman's Magazine* of September 1790. A portrait of Thomas Norris, engraved by John Taylor, was published in 1777.

## WORKS

6 Simphonies, 2 vn, 2 ob, 2 hn, va, b, op.1 (London, c1772)

8 Solo Songs, 1v, hpd (Oxford, ?1795)

Bacchus Jove's delightful boy, glee, 3vv; For Agathon in Fighting, glee, 4vv; Ye happy fields, glee, 4vv; O'er William's Tomb, glee, 4vv; Hallelujah, canon, 4vv; I said I will take heed, canon, 4vv: all in A Collection of Catches, Canons and Gleees, ed. T. Warren, i–xxxii (London, 1763–94)

A Long Farewell, glee, 4vv; Lord let me know mine end, canon, 4vv: both in A Collection of Vocal Harmony, ed. T. Warren (London, c1775)

Double Chant in A, in The Cathedral Chant Book, ed. J. Marsh (London, c1805) and numerous 19th- and 20th-century anthologies

Anthems: Hear my Prayer, O God, *EIRE-Dm, GB-Ob, Och*; Hear my Prayer, O Lord, ed. G.F. Jackman (London, 1862), also in Singer's Library of Concerted Music, ed. J. Hullah (London, c1862); I will alway give thanks, 1767, *Ob*; O how amiable, *WO*; The Lord is King, 1765, *Ob*

Ov. to Purcell's incidental music to The Tempest, ?1784, *LbI*

Lost Anthems: In Jewry is God known; Rejoice in the Lord O ye Righteous; Sing unto God; Sing we Merrily; The Earth is the Lord's; Thou O God art Praised in Sion

Ov(s). perf. Oxford, 11 Nov and 6 Dec 1773, lost

## BIBLIOGRAPHY

*BDA*

**D. Lysons:** *History of the Origin and Progress of the Meeting of the Three Choirs of Gloucester, Worcester, and Hereford* (Gloucester, 1812)

**J.R. Bloxam:** *A Register ... of Saint Mary Magdalen College Oxford*, ii (Oxford, 1857)

**J.H. Mee:** *The Oldest Music Room in Europe* (London, 1911)

**W. Shaw:** *The Succession of Organists* (Oxford, 1991)

## Norris, William

(b c1669; bur. Lincoln, 15 July 1702). English composer and cathedral singer. As a chorister of the Chapel Royal he sang at the coronation of James II in 1685. In 1686 he became a junior vicar at Lincoln Cathedral, where he was appointed Master of the Choristers in 1690.

Norris was one of several capable minor composers to grow up under John Blow's tutelage at the Chapel Royal. His St Cecilia's Day ode *Begin the noble song* is an extended work in which only the outermost sections are in the tonic (C major) or the tonic minor, intermediate movements being in A minor, F, D, and G minor. Norris's verse anthems, accompanied by organ alone, are tonally less adventurous although later examples consist of strongly differentiated contrasting sections; almost all survive in an incomplete partbook set (*GB-LI* 2–4, olim 311, 48–9), copied between 1686 and 1703. Several are found in partbooks from other cathedrals and in manuscript scores such as *GB-Lbl* Add.30932 and Add.31444/5, respectively in the hands of Daniel Henstridge and James Hawkins, and *Lbl* Harl.7340, part of Thomas Tudway's collection. The treble solo anthem *Blessed are those that are undefiled* was published without its brief chorus passages in Walsh's *Divine Harmony* (London, c1731) and, in a different version, in William Pearson's *The Second Book of the Divine Companion* (London, after 1722). Norris also wrote two 'chanting services' in which the full sections are set to a repeated Anglican chant.

### WORKS

sources incomplete unless otherwise stated

#### services

Morning Service (TeD, Bs), S, A, SATB, org, *GB-EL*, *Lbl* (complete), *PB*  
 Evening Service (CanD, DeM), *LI*, *PB*, verse sections by James Hawkins

#### verse anthems

A Thanksgiving Anthem, *GB-LI*; Ascribe unto the Lord, *LI*; Behold how good and joyful, A, T, B, SATB, org, *Lbl* (complete), *LI*, *Ob* (complete); Behold now praise the Lord, *LI*; Blessed are those that are undefiled, S, SATB, org, *Ctc*, *DRC*, *EL*, *Lbl* (complete), *LI*, *PB*, *The Second Book of the Divine Companion* (London, after 1722), *Divine Harmony: the 2d Collection* (London, c1731); Deliver me O God, *LI*; God sheweth me his goodness, A, T, B, SATB, org, *Lbl* (complete), *LF*, *LI*; Hear, O thou shepherd, *LI*; In jury is God known, S, SATB, org, *Cjc*, *Ckc* (complete), *Ctc*, *DRC*, *EL* (complete), *Lbl* (complete), *LF*, *LI*, *Ob* (complete), *Och* (complete)

I said I will, *LI*; I will give thanks unto thee, O Lord, S, A, T, B, B, SATB, org, *Lbl* (complete), *LI*; Lord teach us to number our days, *LI*; Lord thou art become, *LI*; Lord who shall dwell, *LI*; My God, my God, look upon me, *LI*; My heart is fixed, *LI*; My heart rejoiceth in the Lord, S, A, T, B, SATB, org, *EL* (complete), *Lbl* (complete), *LI*; O praise God, *LI*, *PB*; O praise the Lord, *LI*; O sing unto the Lord, A, T, B, SATB, org, *Lbl* (complete); Praised be the Lord, *LI*; Sing, O daughter of Sion, A, T, B, SATB, org, *Lbl* (complete), *LI*; Thy righteousness, O God, *LI*

#### odes

Begin the noble song, S, S, A, T, B, B, SATB, 2 tpt, 2 vn, b, org, Ob (complete)

## BIBLIOGRAPHY

*AshbeeR, ii*

*BDECM*

**A.R. Maddison:** 'Lincoln Cathedral Choir, A.D. 1640 to 1700', *Reports of the Lincoln and Nottingham Architectural Society*, xx (1889), 41–55

**F. Dawes:** 'Philip Hart and William Norris', *MT*, cx (1969), 1074–6

**J.A. Johnston, ed.:** *Probate Inventories of Lincoln Citizens 1661–1714* (Woodbridge, 1991) [indexed under 'Norris, John']

**T.A. Trowles:** *The Musical Ode in Britain c.1670–1800* (diss., U. of Oxford, 1992), i, 106–7

**I. Spink:** *Restoration Cathedral Music 1660–1714* (Oxford, 1995)

ROBERT THOMPSON

## Norsk Musikforlag.

Norwegian firm of music publishers. It was established in Oslo on 1 January 1909 through the merger of two existing firms, Carl Warmuth (founded c1843) and Brødrene Hals (1847), with Hals and the Danish publishers Wilhelm Hansen as owners. Hals sold its shares to Sigurd Kielland and Anders Backer-Grøndahl in 1929, and the latter took over Kielland's share in 1938. The present managing director is Leif Dramstad.

The merger of Warmuth and Hals led to the incorporation of several established Norwegian music publishers into Norsk Musikforlag, including Edvard Winther, Hermann Neupert, Lindorff & Co., A.M. Hanche, Johan D. Behrens and Petter Håkonsen. In 1925 the publisher Oluf By was acquired, and in 1975 Norsk Notestik with their predecessors J.A. Røsholm and Haakon Zapffe. Thus the greater part of the practical production of Norwegian music found itself under one roof.

In recent years Norsk Musikforlag has concentrated on educational and contemporary Norwegian music. Among composers whose work has been published by the firm are Pauline Hall, D.M. Johansen, Sverre Jordan, Valen, Hovland, Finn Mortensen, Nystedt and H.S. Saeverud. Since its establishment Norsk Musikforlag has maintained its position as the largest music publisher in Norway. The firm also operates a large department for musical instruments.

## BIBLIOGRAPHY

**T. Voss:** *Warumuths Musikhandel, Brødrene Hals, Norsk Musikforlag 1843–1943* (Oslo, 1943)

**D. Fog and K. Michelsen:** *Norwegian Music Publication since 1800: a Preliminary Guide to Music Publishers, Printers, and Dealers* (Copenhagen, 1976)

**K. Michelsen:** 'Om musikkfirmaet Carl Warmuth i Christiania', *SMN*, iii (1977), 33–51

**K. Michelsen:** *Musikkhandel i Norge inntil 1929: en historisk oversikt* (Oslo, 1980)

**K. Michelsen:** 'Music Trade in Norway to 1929', *FAM*, xxix (1982), 43–4

Ø. Norheim: 'Litt om trykking av noter', *Carl Warmuth, kongelig Hof-Musikhandler, Christiania: Festskrift til 150-årsjubileet 1993*, ed. Ø. Norheim and H. Herresthal (Oslo, 1993), 29–33

KARI MICHELSEN

## Norsk Musikkforskerlag

(Norwegian Musicological Society).

Norwegian organization, founded in 1964 with the aim of promoting Norwegian musicological research, primarily through encouraging members to publish the results of their work in the society's yearbook, *Studia Musicologica Norvegica*. This publication contains articles in Norwegian, German and English. Members of the society participate in the Nordic Musicological Congress, normally held every four years in a different country, and some are involved in writing a new history of Norwegian music (to be published in five volumes, 1999–2003). Presidents of the society have been Olav Gurvin, Finn Benestad, Ola Kai Ledang, Nils Grinde, Gunnar Rugstad, Arvid O. Vollsnes, Owain Edwards, Idar Karevold and O.K. Sundberg.

OWAIN EDWARDS

## North, Alex

(*b* Chester, PA, 4 Dec 1910; *d* Los Angeles, 8 Sept 1991). American composer and conductor. After attending the Curtis Institute, where he studied the piano with George Boyle, he won a scholarship (1929) to the Juilliard School. He also studied on scholarship at the Moscow Conservatory (from 1933) and went on to serve as music director of the German Theatre Group and the Latvian State Theatre. He was the only American member of the Union of Soviet Composers, from which he received commissions for two choruses and a set of piano variations. In 1935 he returned to the USA and taught music for dance at Finch, Briarcliff, Sarah Lawrence and Bennington colleges. In New York he studied composition with Copland and Toch and composed ballet scores for Martha Graham, Hanya Holm and Agnes de Mille. In 1939 he went to Mexico as music director for the Anna Sokolow dance troupe, and while there he studied with Revueltas and conducted concerts at the National Palace of Fine Arts in Mexico City.

During World War II North served as a captain in the US Army; he organized therapeutic programmes for veterans and scored more than 80 documentaries for the Office of War Information. In 1946 his *Revue* for clarinet and orchestra was performed by Benny Goodman with the City Symphony of New York under Leonard Bernstein. He continued to compose for the theatre, particularly ballet scores, and after the success of his music for Elia Kazan's production of Arthur Miller's *Death of a Salesman*, Kazan invited him to write for the film version of Tennessee Williams's *A Streetcar Named Desire*. This, the first jazz-based symphonic score to be written for a film, brought North wide acclaim, and in the 1950s he became a leading Hollywood composer.

North made no stylistic distinction between his film music and his works in other genres; his entire output is grounded in the traditions of symphonic and chamber music. Fundamentally dramatic in conception, though often not emotionally demonstrative, his works include moments of light and dark, violent dissonance and gentle lyricism or resignation. Although he used large symphonic forces to excellent effect (notably in the film scores for *Spartacus* and *Cleopatra*), he often wrote for smaller ensembles (as in *The Bachelor Party* and *Who's Afraid of Virginia Woolf?*). He was adept at integrating jazz elements (as in *A Streetcar Named Desire*, *The Long, Hot Summer* and *The Rose Tattoo*) and, like Bernard Herrmann, preferred to exploit timbre, affect and understated stylistic references, rather than referential themes and leitmotivic networks.

## WORKS

(selective list)

for complete list see [GroveA](#)

### film scores

#### \* documentaries

\*China Strikes Back, 1936; \*Heart of Spain, 1937; \*People of the Cumberland, 1937; \*Mount Vernon, 1940; \*A Better Tomorrow, 1944; \*Library of Congress, 1945; \*Venezuela, 1945; \*City Pastorale, 1946; \*Recreation, 1946; \*Rural Nurse, 1946; \*Coney Island USA, 1950; A Streetcar Named Desire, 1951; Death of a Salesman, 1951; The 13th Letter, 1951; Les misérables, 1952; Pony Soldier, 1952; Viva Zapata!, 1952; \*The American Road, 1953; \*Decision for Chemistry, 1953; The Member of the Wedding, 1953

Desirée, 1954; Go, Man, Go!, 1954; Man with the Gun, 1955; The Racers, 1955; The Rose Tattoo, 1955; Unchained, 1955; The Bad Seed, 1956; I'll Cry Tomorrow, 1956; The King and Four Queens, 1956; The Rainmaker, 1956; The Bachelor Party, 1957; Hot Spell, 1958; The Long, Hot Summer, 1958; South Seas Adventure, 1958; Stage Struck, 1958; The Sound and the Fury, 1959; The Wonderful Country, 1959; Spartacus, 1960; The Children's Hour, 1961; The Misfits, 1961; Sanctuary, 1961

All Fall Down, 1962; Cleopatra, 1963; The Outrage, 1964; The Agony and the Ecstasy, 1965; Cheyenne Autumn, 1965; Who's Afraid of Virginia Woolf?, 1966; 2001: a Space Odyssey, 1967 [not used]; The Devil's Brigade, 1968; The Shoes of the Fisherman, 1968; A Dream of Kings, 1969; Hard Contract, 1969; Willard, 1971; Pocket Money, 1972; The Rebel Jesus, 1972; Once Upon a Scoundrel, 1973; Lost in the Stars, 1974 [adaptation of work by Weill, 1949]; Shanks, 1974; Bite the Bullet, 1975; Journey into Fear, 1975; The Passover Plot, 1976; Somebody Killed her Husband, 1978; Carny, 1980; Wise Blood, 1980; Dragonslayer, 1981 [after 2001: a Space Odyssey]; Under the Volcano, 1984; Prizzi's Honor, 1985; The Dead, 1987; Good Morning, Vietnam, 1987; The Penitent, 1988; The Last Butterfly, 1991; many other documentaries

### other works

Dramatic: Hither and Thither of Danny Dither (children's op, J. Gury), 1941; ballets and dance scores, TV scores, incid music and musical revues, other children's works

Inst: Quest, chbr orch, 1938; Suite, fl, cl, bn, 1938; Rhapsody, pf, orch, 1939; Suite,

str qt, 1939; Trio, ww, 1939; Wind Qnt, 1942; Window Cleaner, cl, 2 pf, 1945; Revue, cl, orch, 1946; Sym. no.1, 1947; Dance Preludes, pf, 1948; Holiday Set, orch, 1948; A Streetcar Named Desire, suite, orch, 1951 [based on film score]; Death of a Salesman, suite, orch, 1951 [based on film score]; Viva Zapata!, suite, orch, 1952 [based on film score]; Rhapsody, tpt, pf, orch, 1956 [for film Four Girls in Town]; Sym. no.2, 1968 [based on TV score Africa]

Vocal: Negro Mother (cant., L. Hughes), A, chorus, orch, 1940; Ballad of Valley Forge (A. Kreyborg), Bar, chorus, orch, 1941; Rhapsody, USA (A. Hayes), S, A, T, B, chorus, orch, 1942; Morning Star (cant., M. Lampell), chorus, orch, 1946; many songs

Recorded interviews in *US-NHoh*

MSS in *US-LAum*

Principal publishers: Marks, Mills, North, Northern

## BIBLIOGRAPHY

*GroveA* (C. Palmer/C. McCarty) [incl. further bibliography]

**D. Kraft:** 'A Conversation with Alex North', *Soundtrack!*, iv/13 (1985), 3–8

**W. Darby and J. Du Bois:** *American Film Music: Major Composers, Techniques, Trends, 1915–1990* (Jefferson, NC, and London, 1990), 398–424

**T. Thomas:** *Film Score: The Art and Craft of Movie Music* (Burbank, CA, 1991), 182–94

**G. Burt:** *The Art of Film Music* (Boston, 1994), 59ff

CLIFFORD McCARTY/DAVID NEUMEYER

## North, Francis, 1st Baron Guilford

(*b* Kirtling, Cambs., bap. 2 Nov 1637; *d* Wroxtton, Oxon., 5 Sept 1685). English lawyer, amateur musician and philosopher, elder brother of [Roger North](#). He was educated at King Edward VI Free Grammar School, Bury St Edmunds, and St John's College, Cambridge (1653), where he learnt to play the viol, possibly with John Lilly, whom he later patronized in London. Admitted to the Middle Temple (1655) and called to the bar (1661), he was King's Counsel (1668), Solicitor General and Knight (1671), Attorney General (1673), Chief Justice of the Court of Common Pleas (1675) and Lord Keeper of the Great Seal (1682). Roger North and John Evelyn both characterized him as skilful in languages, music, painting and the 'new' (i.e. experimental) philosophy. As well as being a competent viol player, he enjoyed singing, and apparently transcribed and studied a number of Italian songs. He also composed some music, some of which survives (consort music, a 3, *GB-Ob*, b pt only; other consort music, Thomas North's private collection, Rougham, Norfolk). He appears to have known Purcell, with whom he made music on at least one occasion.

During his lifetime the science of musical acoustics emerged gradually from the coincidence theory, which provided the first physical explanation of consonance and dissonance based on the coincidence of motion of vibrating strings. In his version of this theory, North was concerned with the coincidence of motion (pulses) in the air and as perceived by the mind. He devised an 'ocular scheme' to represent the dependence of pitch on frequency. He also provided hints for a new theory of harmony, afterwards developed by Roger North, showing that individual chords function in relation to a chord root or 'fundamental' and within a tonality or 'key'. These contributions are preserved in his *A Philosophical Essay of Musick Directed to a Friend* (London, 1677; pubd anon.), a short tract printed under the auspices of the Royal Society. The tract was advertised in the society's *Philosophical Transactions* by its president, William, Viscount Brouncker, who probably was the 'so great a Philosopher and Musician' and 'Friend' to whom the tract was addressed (the two men adopted similar divisions of the monochord).

Prior to publication, North, through his father, sent a query 'about motion' to Robert Hooke, who replied directly to North on 12 and 26 November 1676. Hooke was already working on an experimental device for creating a frequency, and he used this device to provide an aural demonstration of North's 'ocular scheme'. After publication and in compliance with a request from North's brother, John, Isaac Newton gave his opinion of the tract in a letter dated 21 April 1677. Newton identified the central problem of the coincidence theory: that it does not consider phase relations of the sounding 'waves'. He also dissented from North's assertions that sound is produced in 'the Torricellian vacuum' and that the medium of sound is not the gross particles of air but particles of a middle nature between those of the air and the ether. The wider context of these assertions, which have implications for musical acoustics, is to be sought in the controversies that began in the 1600s over interpretations of barometric and hydrostatic phenomena.

## BIBLIOGRAPHY

- W. Brouncker:** 'A Philosophical Essay of Musick ...', *Philosophical Transactions of the Royal Society*, vii (1677), 835–8
- R. Hooke:** *The Diary ... 1672–1680*, ed. H.W. Robinson and W. Adams (London, 1935), 211, 223, 256, 259, 274–5
- J. Evelyn:** *The Diary*, ed. E.S. De Beer (Oxford, 1955), iv, 299
- I. Newton:** *The Correspondence ... Volume II 1676–1687*, ed. H.W. Turnbull (Cambridge, 1960), 205–8
- R. North:** *The Life of the Lord Keeper North* (MS, GB-Cjc 613, vols.1–4); ed. M. Chan (Lewiston, 1995)
- L.F. Chenette:** *Music Theory in the British Isles During the Enlightenment* (Ann Arbor, 1967)
- P.J. Willetts:** 'Autograph Music by John Jenkins', *ML*, xlviii (1967), 124–6
- P. Holman:** 'Suites by Jenkins Rediscovered', *EMc*, vi (1978), 25–35
- M. Chan, J.C. Kassler and J.D. Hine:** *Roger North's The Musickall Grammarian and Theory of Sounds: Digests of the Manuscripts with an Analytical Index of 1726 and 1728 Theory of Sounds* (Kensington, NSW, 1988), 57–9



**J.C. Kassler:** 'Chronology of Events in the Life of Roger North', in M. Chan and J.C. Kassler: *Roger North: Materials for a Chronology of His Writings* (Kensington, NSW, 1989), 1–46

**J.C. Kassler:** *Inner Music: Hobbes, Hooke and North on Internal Character* (London, 1995)

MARY CHAN, JAMIE C. KASSLER

## North, Nigel

(*b* London, 5 June 1954). English lutenist and guitarist. He attended the GSM from 1964 to 1970 and from 1974 to 1975, and the RCM from 1971 to 1974. He studied the classical guitar with John Williams and Carlos Bonell, the viol with Francis Baines and the lute with Michael Schäffer in Germany (1976). Since 1973 he has performed with many leading ensembles, including the Early Music Consort of London, the Academy of Ancient Music and the English Concert. His distinguished solo career began with a Bach recital at the Wigmore Hall in 1977, and Bach's music has remained central to his repertory; a series of solo Bach recordings made in the 1990s has been particularly influential. North is equally well known as an accompanist and continuo player, and his book *Continuo Playing on the Lute, Archlute and Theorbo: a Comprehensive Guide for Performers* (London, 1987) is considered indispensable. He was a professor of lute at the GSM and has published editions of lute music by Byrd and Ferrabosco.

STEPHEN HAYNES

## North, Roger

(*b* Tostock, Suffolk, 1651; *d* Rougham, Norfolk, March 1734). English lawyer, writer, philosopher, historian of music and amateur musician, younger brother of [Francis North](#).

1. Life.
2. Philosophy.

JAMIE C. KASSLER

### North, Roger

#### 1. Life.

He was the youngest child of Dudley, 4th Lord North, and Anne (*née* Montagu), and lived for some years in his grandfather's house at Kirtling, Cambridgeshire. Falling ill to infection with gastric and encephalitic symptoms (c1657), he was educated privately and then at the free schools of Bury St Edmunds and Thetford. He entered Jesus College, Cambridge (30 October 1667), where he was tutored by his brother John. A second illness terminated his university studies. He was admitted to the Middle Temple, London, on 21 April 1669, and on 29 May 1674 he was called to the bar. His public appointments included Steward to the See of Canterbury (1679), King's Counsel (1682), the Duke of York's Solicitor General (1684) and the Queen's Solicitor General (1685) and Attorney General (1686). On 16 January 1676 a fire broke out in the Middle Temple, after which North resided with his brother Francis. The fire led to an

acquaintance with Christopher Wren, who was invited to design the new cloisters (30 November 1680); the design of the Great Gateway (which still gives access to the Temple from Fleet Street), long thought to be Wren's, was by North himself. After the Revolution of 1688, when North was forced to resign from public life, he moved to a house in Covent Garden leased from the estate of Peter Lely. Here he sorted through the papers of his brother Francis, wrote notes and animadversions on some of them, and commenced his 'scribbling' on music and other subjects. In 1692, after the funeral of his brother Dudley, he began remodelling his estate in Rougham, Norfolk (purchased 1690). On 26 May 1696 he married Mary, daughter of Sir Robert Gayer, and of their seven surviving children, the second son, Montagu, became custodian of North's manuscripts and his first editor. From these manuscripts we learn that music was 'the exercise' of North's youth; that he was 'imprest by the continuall use of it, in the family of my education'; and that it 'hath ever since bin my companion, and delight in all my solitudes as well as societys'. Therefore, 'I may be allowed to have no small esteem for it; as a man of honour loves his freind as such tho not esteemed by others' (*Cursory Notes of Musicke*, p.1 of edn).

Some of North's activities as a music lover are preserved in his literary masterpiece, *Notes of Me* (c1698). Written after the loss of his three brothers as well as his public appointments, this text includes a poignant essay of whether suicide is lawful, thus giving a clue to North's reasons for 'idiography' (his term, *General Preface*, p.78 of edn). His self-portrait is modelled in part on the *Essayes* of Michel de Montaigne (1533–92), whose irony had darkened North's father's melancholy. North's tone is not consistently dark, however; rather, his 'drye mock' is that of one who, standing aside from events, writes with moderation occasionally embellished by exaggeration, as he tries to cast a beam of light on his own life, for example: 'I became, as I thought, a master of composition, which was a great pleasure, and I essayed some compositions of three parts, which I cannot commend' (*Notes of Me*, p.83 of Jessopp edn).

North drew his data from events within his personal knowledge and experience, but his judgement of these events illuminates contemporary musical life generally, including music in entertainment, in education, in performance and in technology. From North's grandfather's time, music had served as a harmonizing influence within country households. As his father wrote: 'Of pastimes within dores Musick may challenge [religion as] the next place to Study, and it is more sociable, for it entertains many at the same time' (*GB-Lbl Add.32523*, f.6v). The North household, therefore, included one or more resident music masters, who, in North's youth, were John Lilly (theorbo), Henry and George Loosemore (organ) and John Jenkins (viol). With the last, North also studied the principles of music and composition. Since teacher and pupil became close friends, Jenkins probably encouraged North's interest in educational methods; for example, that beginners in music 'should be trained as in manufacture and trades, first taught to provide the material and then to put it together, and lastly to finish it' (*Notes of Me*, p.75 of Jessop edn). In this comparison North emphasized productivity; but new methods were coming into vogue that emphasized receptivity: the beginner was to be cultivated like a plant, the principles of his or her education being derived from materials placed before his or her senses. Still other social changes were underway, as

resident music teachers were replaced by itinerant ones; and as private consorts of viols were becoming less fashionable than public concerts with violins. In 1709 North's own children had music lessons with a 'rare harpsi[c]ordiere' (*Lbl* Add.32501, f.60), no doubt François de Prendcourt, whose treatise North copied and subsequently put under critical scrutiny. Between about 1674 and 1685 North himself performed in a weekly music meeting of gentlemen amateurs and professionals that included the violinist Nicola Matteis (i), whose virtuosic playing so impressed North that he was prompted to examine and put to critical test the new bowing techniques and ornamentation by comparison with older practices. The word 'vibrato' had yet to be coined; and North provided an early description, representing the practice as a wavy line, because he was unable to find the appropriate nomenclature (*Notes of Me*).

These and other changes made North keenly aware of the need for printed scores. To this end, he sought to reduce the expense of copperplate engraving (introduced c1683) by urging composers to learn reverse writing and, then, to buy and etch copperplates themselves. As a demonstration, North engraved in score 'a sonata or two' and gave the plate to the music publisher, John Carr, 'but found none to follow the industry of my example' (*Notes of Me*, p.89 of Jessop edn). This took place when North was treasurer of the Middle Temple (c1682–4), in which capacity he invited the organ builders Bernard Smith and Renuus Harris to submit designs for a new organ for the Temple Church. The successful tenderer, Smith, afterwards built North's organ (*Lbl* Add.32531, f.1), which was set up in the long gallery at Rougham when North was completing his first systematic treatise on music (*Cursory Notes of Musicke*, p.1 of edn).

[North, Roger](#)

## **2. Philosophy.**

North's writings on music fall within the Augustan tradition of a wit who exercises judgement in commenting on the contemporary scene. This tradition was the seedbed for the emergence of historiography generally, including the music historiography that he was the first to produce during the closing years of his life. But North also turned his thoughts 'with more than ordinary intentness to search of truth in the way of phisicks' (*Cursory Notes of Musicke*, p.1 of edn). Hence, his critical 'examen' includes both the science and the art of music. In these two domains North was innovative in at least four ways: before Vaucanson (1738), he understood how certain wind instruments produce sound; before Diderot (1748), he elaborated a physics of beauty that stressed activity, not the matter, in things as having ontological significance; before Rameau (1722), he developed a theory of harmony as individual chords that function in relation to a chord root and within a key; and before Hawkins (1776) and Burney (1776–89), he rejected the traditional explanation that music was a gift of the gods or God or that it was invented by Jubal or Tubalcain, outlining instead a naturalistic theory of the origin of music and arguing that historical change comes chiefly through new musical ideas and new musical technology.

North's chief innovation, however, was epistemological, since before Helmholtz (1863–77) he sought the origin of music in empirical

consciousness by arguing that such knowledge grows out of simple sense perception by way of repetition (association) and subconscious inference, and by stressing that an important part of sensory knowledge derives from movement, since 'actions of the body are, as I may say, mentally performed, [and] the imagination will follow use' (*LbI Add.32531*, f.17). To develop this type of epistemology, North treated music as a form of communication involving the motion of sound generators, the motion of the medium of sound and the motion within the perceiver. To show how music conveys emotion and meaning, he analysed it in terms of disorder, which provides a measure of uncertainty (*Cursory Notes of Musicke*). As a piece of music unfolds, the listener acquires certain expectations from memories of previous cultural knowledge. When those expectations are momentarily frustrated, such as in a delayed cadence or extended embellishment, the attentive listener becomes more engaged and consequently more receptive to an emotional or meaningful response. This type of theory is what we now call 'information theory', since it stresses the importance of uncertainty in musical communication and the probabilistic nature of musical style.

In about 1698 North's starting-point was a coincidence theory, in which pitch is related to rates of vibration (frequencies) of the source of sound. When pulses of air produced by different pitches coincided frequently in agreement, concord occurred and was heard; but when pulses coincided infrequently or broke in on one another, the result was discord. The direct cause of concord was thus related to a physical phenomenon that provided a natural, or rational, connection between pulses and harmony. But if data is communicated as a composition of pulses, how is musical knowledge possible? To answer this question, North conceived the mind as a computer that, in sensation, processes pulses subconsciously by counting. If pulses strike us faster than we can count, the mind collects them into larger units or pitches. But pitches do not merely exist at the moment they are heard, they also endure in memory and relate to what came before and what follows after. Memory, therefore, accepts or rejects a pitch as harmonically functional by a process of comparison. Once stocked with data from sensation and memory, imagination produces new ideas by means of a rudimentary probabilistic mechanics of combinations and permutations, whereby pitches change their position and arrangement, as, for example, in chord inversions.

The origin of musical knowledge, and the condition of its possibility, is the intuition of time that underlies the act of counting. But musical knowledge itself depends, for art, on acquired memories and, for science, on 'a stock of collected truths'. Thus, harmony is not in the world of eternal ideas, as the Platonists supposed, but in 'a musically ear' that has acquired ideas of consonance, 'as if such were so many distinct essences' (*LbI Add.32549*, f.94v). Take musical memory away, and nothing is left but pulses. North thus rejected the Platonic notion of harmony or beauty as a 'sort of divine stamp' on our nature, as well as the Cartesian spatial model of memory as an instantaneous impression on wax. Instead, he relied on a temporal model of memory as a vibrating string, when he wrote (*LbI Add.32537*, f.93):

any one ... may trye, and by a world of instances, find that  
after he hath heard one note, some that follow, will not agree

so well as others, but after the former note ceaseth the memory of it makes as exquisite discord or concord as if the two sounded together. Which would make one think that memory is a sort of vibration, as the sound of a string after it is toucht, continues, so the sence being toucht continues to vibrate as the string; and thereby memory of a former, and of a present sound, make harmony or discord, by actual agreements or disagreements as divers sounds together.

By conceiving memory as temporal and mind as computational, North revealed his indebtedness to Hobbes, even though he described Descartes as ‘the most transcendent genius’ (*Lbl* Add.34546, f.213v). But North also asserted: ‘I am not a Cartesian in the sense of the academicks so as blindly to idolize him, but am glad as they are (but with more civility) to use him’ (*Lbl* Add.34546, f.221v). As this statement indicates and as his writings demonstrate, North was a philosophical descendant of Cicero and eclecticism, even though the convictions that guided his eclectic procedure led him to adopt positions attributable either to Descartes or to Hobbes (or to their followers).

Some of these positions may be traced in North’s thinking about musical thinking that began about 1698 and continued to about 1733, when he produced some 2000 pages of sketches for, as well as three different versions of, his theory of musical cognition. These pages are not mere rewritings; rather, they reflect his belief that knowledge acquisition in science and art is dynamic: knowledge of natural truth grows by hypothesis and experiment, whereas knowledge of beauty grows by convention and use. But science and art are not measured by ‘one man’s caprice ... but [by] the agreement of many, and the best’ (*Lbl* Add.32531, f.47), so that the criterion of truth and beauty is intersubjectivity. Science and art are thus integral to North’s theory, the importance of which has been obscured by scholarly practices that fragment his thought, ignore his intentions or value historiography above other types of writing. But when North chose knowledge of natural truths for his special diversion and study, he was confident that such knowledge (*Lbl* Add.32546, ff.194–194v):

is what [human] nature leads directly to, and advanceth in us by continuall degrees more or less from the first opening our eyes in the world, to the finall closing them againe. And hath so little relation to fraud or profit as scarce corruptible that way, but is courted for its owne sake purely ... [and] in its cours, as auxiliary, takes in a reasonable skill in all other arts whatsoever, so that a profest naturalist may not without blushing, be absolutely ignorant of any thing.

This was his apology ‘for the bold a[d]ventures’ to be met with in his papers.

## **WRITINGS**

those devoted solely to music; all MSS, in GB-Lbl unless otherwise stated; for further details see Hine, Chan and Kassler (1986), Chan, Kassler and Hine (1988) and Chan and Kassler (1989); biographical writings listed in the bibliography also contain references to music

## early period (c1698–c1707)

### preparatory writings

*Some Notes upon an Essay of Musick* [by F. North] *printed, 1677, by way of comment, and Amendment* (Add.32531), ff.42–52v

*Vossius de viribus Rithmi* (Add.32531), ff.53–8v

*Memorandums as to the phisicall solution of this theory* [of Francis Roberts] (Add.32549), ff.34v–5

*Some memorandums, concerning Musick* (Add.32532), ff.1–26v

### completed theory

*Cursory Notes of Musicke* (Rougham, Norfolk); ed. M. Chan and J.C. Kessler (Kensington, NSW, 1986)

## Middle period (c1708–c1720)

### preparatory writings

Untitled on the theory of sound and music (Add.32537), ff.66–109v

*Sound* (Add.32537), ff.110–32v

*Of Sounds* (Add.32537), ff.133–48v

Fragments, some titled, on the theory of sound and music (Add.32537), ff.149–241v

### completed theory

*Short easy, and plaine rules to learne in a few days the principles of musick, and chiefly what relates to the use of the espinette harpsicord or organ* (Add.32531), ff.8–23v [F. de Prendcourt's tracts, with North's commentary]

*The Theory of Sounds taking rise from the first principles of action that affect the sence of hearing, and giving phisicall solutions of tone, harmony and discord, shewing their anatomy, with the manner how most instruments of musick are made to yeild delicious, as well as triumphant sounds, with intent to leav no mistery in musick untoucht* (Add.32534), ff.1–82v

*An Essay of Musicall Ayre: Tending chiefly to shew the foundations of melody joyned with harmony, whereby may be discovered the native genius of good musick, and concluding with some notes concerning the excellent art of voluntary* (Add.32536), ff.1–90

## late period (c1721–c1730)

### preparatory writings

*Theory of Sounds shewing, the genesis, propagation, effects and augmentations of them reduced to a specifick inquiry into the cripticks of harmony and discord, with eikons annexed exposing them to ocular inspection* (1726, Add.32535), ff.1–73v

*The Musicall Grammarian or a practick essay upon harmony, plain, and artificiall with notes of comparison between the elder and later musick, and somewhat historically of both* (Add.32533), ff.1–151v

Untitled frag. (Add.32537), ff.1–65v

### completed theory

*Theory of Sounds shewing, the genesis, propagation, augmentation and applications of them ... with eikons annexed esposing them to ocular inspection* (1728, Add.32535), ff.74–149

*The Musickall Grammarian being a scientifick essay upon the practise of musick* (1728, GB-H R.11.xliii), ff.1–147v; ed. M. Chan and J.C. Kassler (Cambridge, 1990)

## BIBLIOGRAPHY

- R. North:** *General Preface* (MS, GB-Cjc James 613) and *The Life of Dr. John North* (MS, Lbl Add.32514); ed. P. Millard in *Roger North: General Preface and Life of Dr. John North* (Toronto, 1981)
- R. North:** *The Life of the Lord Keeper North* (MS, GB-Cjc James 613); ed. M. Chan (Lewiston, NY, 1995)
- R. North:** *Notes of Me* (MS, GB-Lbl Add.32506), ff.1–194; ed. A. Jessopp as *The Autobiography of the Hon. Roger North* (London, 1887) [bowdlerized]; ed. P.T. Millard (Toronto, forthcoming)
- M. North, ed.:** *The Life of the Right Honourable Francis North* (London, 1742) [pastiche from various MSS]
- M. North, ed.:** *The Life of the Honourable Sir Dudley North ... and the Honourable and Reverend Dr. John North* (London, 1744) [pastiche from various MSS]
- D. Diderot:** *Memoires sur differens sujets de mathematiques* (Paris, 1748)
- H. von Helmholtz:** *Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik* (Brunswick, 1863, 4/1877; Eng. trans., 1875, 2/1885/R, 6/1948 as *On the Sensations of Tone*)
- A. Jessop, ed.:** *The Lives of the Norths* (London, 1890/R) [pastiche from various MSS]
- J. Wilson, ed.:** *Roger North on Music: Transcribed from his Essays of c.1695–1728* (London, 1961) [extracts from various MSS arranged in quasi-chronological order]
- P.T. Millard:** ‘The Chronology of Roger North’s Main Works’, *Review of English Studies*, new ser., xxiv (1973), 283–94
- J.C. Kassler:** *The Science of Music in Britain 1714–1830: a Catalogue of Writings, Lectures and Inventions* (New York, 1979), ii, 798–802
- D. Lasocki:** Preface to facs. of J. de Vaucanson: *Le mécanisme du fluteur automate* (Buren, 1979)
- F.J.M. Korsten:** ‘Roger North (1651–1734), and his writings on Science’, *Lias*, viii (1981), 203–24 [incl. list of correspondence]
- F.J.M. Korsten:** *Roger North (1651–1734): Virtuoso and Essayist* (Amsterdam, 1981)
- D.J.B. Randall:** *Gentle Flame: the Life and Verse of Dudley, Fourth Lord North (1602–1677)* (Durham, NC, 1983)
- M. Chan:** ‘On Editing Roger North’s Writing on Music’, *Early Music New Zealand*, ii (1986), 3–9
- J.D. Hine, M. Chan and J.C. Kassler:** *Roger North’s Writings on Music to c.1703: a Set of Analytical Indexes with Digests of the Manuscripts* (Kensington, NSW, 1986)
- M. Chan, J.C. Kassler and J.D. Hine:** *Roger North’s The Musickall Grammarian and Theory of Sounds: Digests of the Manuscripts with an Analytical Index of 1726 and 1728 Theory of Sounds* (Kensington, NSW, 1988)

- M. Chan and J.C. Kassler:** *Roger North: Materials for a Chronology of his Writings* (Kensington, NSW, 1989)
- J.C. Kassler:** *Inner Music: Hobbes, Hooke and North on Internal Character* (London, 1995)
- M. Chan, J.C. Kassler and J.D. Hine:** *Roger North's Writings on Music c.1704–c.1709: Digests of the Manuscripts with Analytical Indexes* (Kensington, NSW, 1999)
- M. Chan, J.C. Kassler and J.D. Hine:** 'Roger North's "Of Sounds" and Prendcourt Tracts: Digests and Editions with an Analytical Index' (Kensington, N.S.W., 2000)

## North American Indian music.

See [Amerindian music](#) and [United States of America](#), §II, 4.

## Northcott, Bayan (Peter)

(*b* Harrow on the Hill, 24 April 1940). English music critic and composer. He read English at Oxford (BA 1962) and worked as an English teacher (1964–70). Musically self-taught up to this point, he studied composition with Alexander Goehr and Jonathan Harvey at the University of Southampton (BMus 1971) and then became a music critic for the *New Statesman* in 1973 and the *Sunday Telegraph* in 1976; in 1986 he was appointed chief music critic of *The Independent* and throughout his career he has contributed regularly to *Music and Musicians*, *Tempo* and the *Musical Times*. From 1987 to 1994 he was a member of the management council of the Holst Foundation, for which he now acts as a consultant and he was made a director of NMC Recordings in 1991.

During Northcott's early years as a critic, he concentrated on 20th-century music, especially postwar British and American music. In his later writings, he has broadened his interests to include the whole Western art music tradition. His numerous concise and germane articles on the music of contemporary composers have for three decades informed a wide audience of significant developments in modern music. He began composing in the late 1970s and many of his pieces comprise reworkings of classical procedures in his own terms; for example, his Sonata for solo oboe op.1 (1978) is a study in how a single line can variously imply its own accompaniment, after the example of Bach's solo sonatas. Other major works include *Hymn to Cybele* (1983), Sextet (1985), commissioned and performed by the Fires of London, Concerto for Horn and Ensemble (1996), and *Ave Regina Celorum/Alleluia* (1997), composed for the Gothic Voices and performed for the first time to critical acclaim at the Cheltenham Festival in 1997.

### WRITINGS

- 'Goehr the Progressive', *Music and Musicians*, xviii/2 (1968–9), 36–8, 78 only
- 'Peter Maxwell Davies', *Music and Musicians*, xvii/8 (1968–9), 36–40
- 'Fauré our Contemporary', *Music and Musicians*, xviii/8 (1969–70), 32–6, 80–81
- 'Nicholas Maw', *Music and Musicians*, xviii/9 (1969–70), 34–43, 82 only



- 'Tippett Today', *Music and Musicians*, xix/3 (1970–71), 34–40
- 'Boulez's Theory of Composition', *Music and Musicians*, xx/4 (1971–2), 32–6
- 'Elliott Carter: Continuity and Coherence', *Music and Musicians*, xx/12 (1972), 28–36
- 'Jonathan Harvey', *Music and Musicians*, xxi/7 (1973), 34–40
- 'Robin Holloway', *MT*, cxv (1974), 644–6
- 'Since Grimes: a Concise Survey of the British Musical Stage', *Musical Newsletter*, iv/2 (1974), 7–11, 21–2
- 'Per Nørgårds Tredje Symfoni: a View from Abroad', *DMt*, li (1976–7), 145–7 [in Dan.]
- 'Carter the Progressive', *Elliott Carter: a 70th-Birthday Tribute* (London, 1978), 4–7, 10–11
- 'Oliver Knussen', *MT*, cxx (1979), 727–32
- 'Holloway: the Works for Large Orchestra', *Tempo*, no.129 (1979), 9–13 ed.: *The Music of Alexander Goehr: Interviews and Articles* (London, 1980) [incl. 'The Recent Music', 88–103]
- 'Notes on Copland at 80', *MT*, cxxii (1980), 686–9
- 'Arthur Berger: an Introduction at 70', *MT*, cxxiii (1982), 323–6
- 'In Search of Walton', *MT*, cxxiii (1982), 179–84
- 'Fascinatin' Modulation', *New York Review of Books* (31 May 1984) [on Elliott Carter]
- 'Catching up on Wolpe', *Tempo*, no.154 (1985), 11–14
- 'Notes on Auden', *MT*, cxxxiv (1993), 6–8, 68–72
- ed., with C. Wintle and I. Samuel:** H. Keller: *Essays on Music* (Cambridge, 1994)
- 'The Fine Art of Borrowing: Britten and Stravinsky', *47th Aldeburgh Festival* (1994), 14–19 [programme book]
- 'François Poulenc', *BBC Music Magazine*, vii/5 (1998–9), 39–45

ROSEMARY WILLIAMSON

## Northern Ireland.

For a discussion of the musical traditions of Northern Ireland, see [Belfast](#) and [Ireland](#).

## Northern Sinfonia Orchestra.

Chamber orchestra founded in 1961 in [Newcastle upon Tyne](#).

## Norton, (George) Frederic(k)

(*b* Salford, 11 Oct 1869; *d* Holford, Somerset, 15 Dec 1946). English composer and baritone. He was educated at Manchester Grammar School, studied singing with Francesco Paolo Tosti and, in 1894, joined the Carl Rosa Opera Company, taking such roles as Valentin (*Faust*) and Devilshoof (*The Bohemian Girl*). By the early 1900s he had progressed to reciting monologues on the variety stage and had also written some light songs and stage works. His childrens' play *Pinkie and the Fairies* made some mark at His Majesty's Theatre, London, in 1908, but nothing to presage the huge success of the musical comedy *Chu Chin Chow*, which

opened at the same theatre on 31 August 1916 and ran for a record 2238 performances. The work was an oriental pantomime, in which Norton himself would occasionally take the role of Ali Baba. The show's escapism and wistfully nostalgic tunes, produced at the lowest point of World War I, exactly matched the needs of troops home on leave. Today, its music seems texturally basic, and even at the time was criticized for lacking inspiration; yet the Cobbler's Song went into the repertory of most bass-baritones, and was sung worldwide. No other Norton stage work found comparable success, but the gentle lilt and piquant chromaticisms of his barcarolle *La siesta*, in both orchestral and piano versions, achieved great popularity for a time.

## WORKS

(selective list)

all theatres in London

Stage: *The Water Maidens*, 1901; *Pinkie and the Fairies* (fairy play, 3, W. Graham Robertson), His Majesty's, 19 Dec 1908; *What Ho! Daphne*, 1913; *Chu Chin Chow* (a musical tale of the East, 3, O. Asche, after: *Ali Baba and the Forty Thieves*), His Majesty's, 31 Aug 1916 [films: 1923, 1934]; *Pamela* (comedy with music, 3, Norton and A. Wimperis), Palace, 10 Dec 1917; *Teddy Tail* (children's play), 1920

Contribs. to: *Orpheus in the Underground* [after Offenbach] (op, 2, Norton, A. Noyes and H. Tree), His Majesty's, 19 Nov 1911; *The Passing Show* (revue), 1915; *Flora* (comedy with music, 3, H. Grattan, D. Burnaby and J. Heard), Prince of Wales, 12 March 1917

Instr: *La siesta*, barcarolle, pf (1925) [later orchd]; *Funeral of a Spider* (int)

Many songs, incl. *Thyme and Lavender* (W.G. Robertson), 6 songs

## BIBLIOGRAPHY

**P.L. Scowcroft:** 'Garland No.5: English Light Music Composers: George Frederick Norton', *The British Music Society News*, no.69 (1996), 213 only

**P.L. Scowcroft:** *British Light Music: a Personal Gallery of Twentieth-Century Composers* (London, 1997)

GEOFFREY SELF

## Norton, Lillian.

See *Nordica*, Lillian.

## Norvo, Red [Norville, Kenneth]

(*b* Beardstown, IL, 31 March 1908; *d* Santa Monica, CA, 6 April 1999). American jazz xylophonist and vibraphonist. After touring with a marimba band in the late 1920s he joined Paul Whiteman's orchestra. Mildred Bailey, the singer in the band, became his first wife, and from 1936 to 1939 they led a small orchestra in New York. Norvo joined Benny Goodman's sextet in 1944, at which time he changed permanently to the vibraphone. He was a soloist with Woody Herman's First Herd (1946), and he toured

with Billie Holiday. During the 1950s he led trios with guitar and double bass, one of which was an outstanding cool-jazz ensemble with Tal Farlow and Charles Mingus (1950–51). In 1959 he toured there with Goodman. He toured there again in 1968 and 1969, but during the 1960s and 70s he worked mainly in Nevada and California. Several albums with famous swing musicians announced his return to the international arena, and in the 1980s he toured Europe regularly.

In the early 1930s, with Whiteman and later with his own ensembles, Norvo proved himself an exceptional improviser on the xylophone, a previously neglected instrument in jazz. He usually played the vibraphone without vibrato, almost like a xylophone. His improvising, strongly influenced by Teddy Wilson's piano style, suffered an occasional rhythmic stiffness at fast tempos, but was outstanding on such jazz ballads as *Ghost of a Chance* (1945, Baronet), recorded during a concert at Town Hall in New York. As a bandleader Norvo preferred delicate sounds. In the 1930s he led a drummerless sextet (trumpet, tenor saxophone, clarinet, xylophone, guitar, double bass) and an orchestra noted for its subtle approach to swing. In 1936–7 this orchestra specialized in the performance of highly praised arrangements by Eddie Sauter, in particular *Remember* (1937, Bruns.), which has an outstanding solo by Norvo. Norvo later brought his concern for clarity and restraint to the trio with Farlow and Mingus, as may be heard on *Move* (1950, Dis.). Among the leading musicians of the swing era, he was unusually successful in making a transition to the bop style.

## BIBLIOGRAPHY

- G.T. Simon:** *The Big Bands* (New York, 1967, enlarged 2/1971, 4/1981)  
**A. Shaw:** *The Street that Never Slept: New York's Fabled 52nd Street* (New York, 1971/R1977 as *52nd Street: the Street of Jazz*)  
**W. Balliett:** 'The Music is More Important', *Ecstasy at the Onion* (New York, 1971), 194–211; repr. in *Improvising: Sixteen Jazz Musicians and their Art* (New York, 1977), 113–35  
**R. Stewart:** 'Red Norvo: a Tale of a Pioneer', *Jazz Masters of the Thirties* (New York, 1972/R), 71–9  
**S. Woolley:** 'Red Norvo: Interview', *Cadence*, ii/1 (1976–7), 3–5  
**J. McDonough:** 'Red Norvo: a Man for All Eras', *Down Beat*, xlv/18 (1977), 16  
**S. Klett:** 'Red Norvo: Interview', *Cadence*, v/7 (1979), 5–8, 10–11, 16 only  
**L. Tomkins:** 'Happy Again with the Trio: Red Norvo', *Crescendo International*, xx/4 (1981), 22–3  
**B. Lylloff:** 'An Interview with Red Norvo', *Percussive Notes*, xxxi/1 (1992), 42ff

Oral history material in *US-NEij*

BARRY KERNFELD

## Norway

(Nor. Norge).

Country in Scandinavia. The kingdom of Norway came under Danish rule in 1380; the Norwegians seized independence and wrote a new constitution in 1814, but the Kiel treaty forged a union with Sweden in the same year. In 1905 Norway again became a sovereign state.

The oldest archaeological finds of musical objects are bronze *lurs* (long curved trumpets probably used in cult processions or for signalling) from 1500–500 bce, found both at Revheim in the west and Brandbu in the east, and bone flutes. Wooden musical instruments were found in the excavation of Viking ships dating from around 850 ce. A lyra-shaped harp from Numedal and a sheep-bone fipple flute from Bergen survive from the 14th century. Wood carvings in stave churches of the Middle Ages depict the ancient Norse harp, apparently a kind of lyre, and a sculpture in Nidaros Cathedral (Trondheim) shows a fiddler with a string instrument, probably the old Norse *fidla*. The Edda, bard poems and the sagas mention the *lur* as a military instrument, and the *fidla*, *gigia*, harp, pipe and trumpet were the instruments of the *leikarar* (jongleurs).

#### I. Art music

#### II. Traditional music

ARVID O. VOLLSNES (I), REIDAR SEVÅG/JAN-PETTER BLOM (II)

### Norway

## I. Art music

Christianity, introduced in the 10th century, brought Gregorian chant to Norway. The celebration of the life of King Olav (*d* 1030), the national saint, created a new liturgy and brought pilgrims and church music from central Europe. Olav's cathedral (begun 1075) in Nidaros (now Trondheim) was an important centre; the archbishopric of Nidaros, established in 1152/3, comprised Norway, Iceland, Greenland, the Faeroe Islands, the Orkneys and the Western Isles of Scotland. A manuscript of around 1230 from the Orkneys contains the Hymn to St Magnus, the earliest example of polyphonic music (two parts, mostly parallel 3rds) from Scandinavia; no evidence has been found of polyphony used in Norway itself during the Middle Ages. During the 12th century cathedral schools teaching Gregorian chant were established in Trondheim, Oslo, Bergen and Stavanger. The *Missale nidrosiense* (Copenhagen, 1519) and the *Brevarium nidrosiense* (Paris, 1519) suggest that the Norwegian liturgy was fully elaborated by the end of the 15th century. With the arrival of the Reformation in Norway (1537), much diminishing the importance of Nidaros, and with the king, court and capital far away in Copenhagen, Norway lacked a major centre of cultural activity. Nevertheless some cities thrived; as fish, pelts and timber were exported from medieval times and mining was established in the 16th and 17th centuries, communications improved with central Europe, the Netherlands and England. The larger cities employed organists from the 14th century and municipal musicians by around 1600. The latter worked in large districts and could earn considerable income by sub-contracting their responsibilities. The king tended to bestow these privileges on his own musicians in Copenhagen, who then brought Danish, German and Dutch musical traditions to Norwegian cities. The Danish-Norwegian kings themselves visited Norway infrequently; their officials there were mostly Danish, though some Norwegians were educated in Denmark and came

back as civil servants or clergy. Few Norwegian composers are known from this period; Caspar Ecchienus (*fl* late 16th century) and Johann Nesenus (*d* 1604, active in Göttingen) are among the earliest Norwegian composers of polyphonic music known by name. Most public musical events took place in churches and used music by foreign composers.

During the 18th century various private societies were formed for entertainment, including theatre and music. Members performed themselves, sometimes with visiting musicians. The oldest such society still in existence is the Musikselskab Harmonien in Bergen, its orchestra (now the Bergen PO) established in 1765. J.D. Berlin, whose family were active in Trondheim as performers and teachers, wrote the first Danish-Norwegian music textbook, *Musikalske elementer* (Trondheim, 1744).

The brief independence of 1814 encouraged the movement for a national Norwegian culture. The local traditions of the inhabitants of the mountains and valleys, including their music, became the subject of intense interest for the upper classes. Depictions of national costumes were popular, poetry and stories were written down, songs transcribed and traditional fiddlers invited to the capital. Some foreign composers, among them G.J. Vogler, began to quote or imitate traditional Norwegian music in their works; Waldemar Thrane was the first Norwegian to do this, in his *Singspiel Fjeldeventyret* ('Mountain Adventure'), which was also the first Norwegian opera. Enthusiastically received, it had its première in 1825 in Christiania (now Oslo), and was given in Bergen and Trondheim soon afterwards. One of the most visible champions, in Norway and abroad, for Norwegian culture was the virtuoso violinist and composer [Ole Bull](#). He used traditional music in his compositions and improvisations, gave concerts together with musicians playing the Hardanger fiddle and dancers in national costume, and established in Bergen the Nationale Scene (1850), the first theatre to use Norwegian rather than Danish as its main language.

During the first half of the 19th century there was no academy of music or conservatory in Norway; the only music education available to the general public was undertaken by the bands of the military services. Otherwise, young musicians studied abroad, some in Paris – among them Thomas Tellefsen, a pupil and friend of Chopin – and some at the Leipzig conservatory (established 1843), notably Halfdan Kjerulf, Edvard Grieg and Johan Svendsen, all of whom later developed a strongly national Norwegian idiom in their compositions. From the 1840s there was a steady increase in the number of professional musicians and musical organizations, and a great movement in the founding of male choirs, beginning among students and spreading to artisans, clerks and labourers. Every notable Norwegian composer of the period wrote for male choir. Later in the century mixed choirs also flourished and there were large choral festivals; nationalist ideology permeated the choral movement and its music, adding force to the country's slow struggle towards freedom.

Beginning in 1841 the musician and scholar L.M. Lindeman published a number of books of piano or vocal arrangements of traditional Norwegian tunes he had collected. These became a major source for composers. Kjerulf, Grieg and Svendsen arranged and quoted the melodies and dances in their works; they also developed their own idiomatic uses of the

music's characteristic tonal, melodic and rhythmic features, and the stylistic traits of the resulting compositions came in turn to be regarded as typically Norwegian. Grieg was inspired by the nationalist enthusiasm of Ole Bull and of the young composer Rikard Nordraak (who composed the Norwegian national anthem, 'Ja, vi elsker dette landet'). Grieg's Norwegian 'colour' appealed not only to Norwegian audiences but to those abroad, helped by the Romantic notion of his music stemming from the exotic and unspoiled country on the border of Europe. Towards the century's end the composer Johan Peter Selmer was noted for making his own use of the Norwegian idiom. Music in Norway was also responding to other influences. Agathe Grøndahl (also a well-known pianist) wrote songs and piano music reminiscent of an earlier Romantic style. Christian Sinding's chamber music and symphonic works, and Gerhard Schjelderup's operas, earned their reputations abroad. By the end of the century improvements in church music were evident, helped by Lindeman's establishment in 1883 of an organ school in Christiania which in 1894 became a fully-fledged conservatory.

Around the time of World War I, while a number of older composers such as Johan Halvorsen were continuing in a Romantic tradition, the younger generation returned from Berlin and Paris with ideas on different kinds of modernism. Some wished to keep contact with the national musical idiom but without slavishly following Grieg's example. This tension between the modern and the national resulted in some interesting music between the wars. Among the leading radicals were Fartein Valen, a lyrical atonalist, and Pauline Hall, who began as a kind of Impressionist; neither ever wrote music that could be called characteristically Norwegian, whereas Ludvig Irgens-Jensen used traditional and modal idioms. David Monrad Johansen, Harald Saeverud, Geirr Tveitt and Klaus Egge also included traditional elements in their works; Eivind Groven collected traditional melodies, mostly Hardanger fiddle tunes, and integrated them into his compositions.

Between the world wars music life in Norway changed rapidly. Music became part of the curriculum in all schools and a score of school bands and state and municipal orchestras were organized. Recorded music and radio spread the influence of jazz and popular music of Anglo-American origin, partly at the expense of German waltzes and operetta, but also at that of 'classical' concert music. Young composers after World War II rejected Romantic music, and inasmuch as the Nazis had made sinister use of elements of traditional Norwegian culture, 'national' music was not in vogue. Composers went to Paris or Darmstadt to study. Various types of neo-classicism were dominant, and a few composers tried 12-note techniques. From around 1960 influences also came from eastern Europe, particularly Poland. The resulting pluralism persisted through the rest of the century. In the 1950s a revitalization of church music began. Composers central to this were Knut Nystedt and Egil Hovland. Both were also noted for their secular music, and together with the radical Finn Mortensen and the more moderate Johan Kvandal they opened the way for modernist tendencies coming from the rest of Europe and the USA. The Norsk Jazzforbund was founded in Oslo in 1953. Maj and Gunnar Sønstevo were the leading composers of film music, the latter also a champion of electric instruments and electronic music. Arne Nordheim won acclaim for his multimedia work and music for television and the stage. Edvard Fliflet

Braein and Antonio Bibalo were among the most prominent composers of theatre music, both enjoying success abroad.

Around 1970 some modernist composers such as Kåre Kolberg and Alfred Janson embarked on a 'new simplicity', joined by younger composers including Ragnar Söderlind. The teachings of Finn Mortensen brought out different styles in Magne Hegdahl, Olav Anton Thommesen and Lasse Thoresen. Among the younger generation, Håkon Berge (b 1954), Cecilie Ore (b 1954), Rolf Wallin (b 1957), Nils Henrik Asheim (b 1960), Asbjørn Schaathun (b 1961) and Gisle Kverndokk (b 1967) have won recognition abroad.

From the early 1970s the government pursued an active policy on music. A new pedagogical structure was set up, comprising every age from pre-school to adult. Most communities have their own music schools, and each region its conservatory and teachers' college that includes music education. The State Academy of Music was established in 1973. Music education and research at university level have broadened, and music libraries and collections (including those of traditional music) improved. The national government funds the symphony orchestras of Oslo and Bergen and the National Opera (established 1959, based in Oslo), and joins the county governments in supporting a further five orchestras, a few contemporary music ensembles and a score of festivals. Some smaller groups and chamber orchestras are funded by the Norwegian Cultural Council. NorConcert (founded in 1967 as Rikskonsertene) is a state agency responsible for producing and supporting concerts and other musical events all over the country, giving priority to music for young people and producing teaching materials in coordination with concerts. The Norwegian Music Information Centre documents and distributes Norwegian music, including scores and recordings.

See also [Bergen](#); [Oslo](#); [Trondheim](#).

## BIBLIOGRAPHY

- J.G. Conradi:** *Kortfattet historisk oversigt over musikens udvikling og nuvaerende standpunkt i Norge* (Christiania, 1878)
- A. Lindhjem:** *Norges orgler og organister* (Skien, 1916, suppl. 1924)
- O.M. Sandvik:** *Norsk kirkemusik og dens kilder* (Christiania, 1918)
- O.M. Sandvik and G. Schjelderup, eds.:** *Norges musikhistorie* (Christiania, 1921)
- O.M. Sandvik:** *Norsk koralhistorie* (Oslo, 1930)
- I.E. Kindem:** *Den norske operas historie* (Oslo, 1941)
- K.F. Brøgger:** *Trekk av kammermusikkens historie her hjemme* (Oslo, 1943)
- H.J. Hurum:** *Musikken under okkupasjonen* (Oslo, 1946)
- A. Hernes:** *Impuls og tradisjon i norsk musikk, 1500–1800* (Oslo, 1952)  
[with Fr. summary]
- I. Bengtsson, ed.:** *Modern nordisk musik* (Stockholm, 1957)
- K. Lange and A. Østvedt:** *Norwegian Music* (London, 1958)

- Kulturhistoriskt lexikon för nordisk medeltid från vikingatid till reformationstid*, ed. J. Granlund (Malmö, 1967)
- B. Wallner:** *Vår tids musik i Norden: från 20-tal till 60-tal* [Nordic music of today: from the 1920s to the 1960s] (Stockholm, Copenhagen and Malmö, 1968)
- J. Dorfmueller:** *Studien zur norwegischen Klaviermusik der ersten Hälfte des zwanzigsten Jahrhunderts* (Marburg, 1969)
- N. Grinde:** *Norsk musikkhistorie: hovedlinjer i norsk musikkliv gjennom 1000 år* [Norwegian music history: an outline of Norwegian music life in the last 1000 years] (Oslo, 1971, 2/1993; Eng. trans., 1991, as *A History of Norwegian Music*)
- K. Lange:** *Norwegian Music: a Survey* (Oslo, 1971)
- J.H. Yoell:** *The Nordic Sound* (Oslo, 1974)
- H. Herresthal:** *Norwegische Musik von den Anfängen bis zur Gegenwart* (Oslo, 1978)
- J.E. Brekke:** 'Om nokre kjenneteikn ved arbeidarkorrsola i Norge' [Concerning some characteristics of workers' choral societies in Norway], *SMN*, viii (1982), 125–41
- C.M.H. Jaeger:** *A Survey of Notable Composers of Organ Music in Norway with Particular Emphasis upon the Organ Works of Egil Hovland* (diss., U. of Washington, 1984)
- K. Michelsen:** 'Musikkbibliotekene in Norge', *SMN*, xi (1984), 81–9
- P.A. Kjeldsberg:** *Piano i Norge: 'et uundvaerligt instrument'* [The piano in Norway: an indispensable instrument] (Oslo, 1985)
- C. Dahm:** *Kvinner komponerer: ni portretter av norske kvinnelige komponister i tiden 1840–1930* [Women composers: nine portraits of Norwegian female composers 1840–1930] (Oslo, 1987)
- S.J. Kolnes:** *Norsk orgelkultur: instrument og miljø frå mellomalderen til i dag* [Norwegian organ culture: instruments and context from the Middle Ages up to today] (Oslo, 1987)
- B. Stendahl:** *Jazz, hot & swing: jazz i Norge 1920–1940* (Oslo, 1987)
- A.S. Bertelsen:** 'Salmesangstriden i Norge på 1800-tallet: om melodiform og estetiske prinsipper' [The 19th-century debate on hymn singing in Norway: rhythm and aesthetic principles], *SMN*, xvi (1990), 141–59
- B. Stendahl and J. Berg:** *Sigarett stomp: jazz i Norge 1940–1950* (Oslo, 1991)
- K. Habbestad and K. Skyllstad, eds.:** *Norsk samtidsmusikk gjennom 25 år / 25 Years of Contemporary Norwegian Music* (Oslo, 1992)
- E. Kolleritsch:** 'Jazzarchive in Norwegen und Schweden', *Jazzforschung/Jazz Research*, xxiv (1992), 175–81
- H. Herresthal:** 'From Grieg to Lasse Thoresen: an Essay on Norwegian Musical Identity', *Nordic Sounds*, ii (1993), 3–9
- H. Herresthal:** *Med spark i gulvet og qinter i bassen: musikkalske og politiske bilder fra nasjonalromantikkens gjennombrudd i Norge* [With a kick on the floor and a 5th in the bass: musical and political pictures from the national Romantic breakthrough in Norway] (Oslo, 1993)
- H. Herresthal:** 'Nordlichter: norwegische Komponisten nach Grieg', *Fono Forum*, x (1993), 28–34
- S.J. Kolnes:** *Norsk orgel-register 1328–1992* (Førdesfjorden, 1993)
- E. Ruud:** 'Musikkterapi i Norge' [Music therapy in Norway], *Nordisk tidsskrift for musikkterapi*, ii/2 (1993), 29–34



- H. Herresthal:** '100 år med musikk i Den Gamle Logen' [100 years of music in the Old Lodge], *Et hus i Europa*, ed. D. Andersen (Oslo, 1994), 86–147
- H. Herresthal:** 'Norsk kirkemusikk i nyere tid' [Norwegian music in modern times], *Norsk Kirkemusikk 1994*, 7–20
- H. Herresthal and L. Reznicek:** *Rhapsodie norvégienne: Norsk musikk i Frankrike på Edvard Griegs tid* (Oslo, 1994)
- R. Kvideland:** *Singen als Widerstand in Norwegen während des Zweiten Weltkriegs* [Singing as a form of resistance in Norway during the Second World War] (Essen, 1994)
- A.J.K. Lysdahl:** *Sangen har lysning: Studentersang i Norge på 1800-tallet* [Songs like lightning: student singing in Norway in the 19th century] (Oslo, 1995)
- R. Wallin:** 'Wired for Sound: Electro-Acoustic Music in Norway', *Nordic Sounds*, i (1995), 6–10
- H. Herresthal:** 'Panorama de la música y de la educación musical en Norway', *Música y educación: revista trimestral de pedagogía musical*, ix/1 (1996), 73–80
- M. Kelkel:** 'Les héritiers de Grieg', *Grieg et Paris*, ed. H. Herresthal and D. Pistone (Caen, 1996), 221–31
- A. Vollsnes:** 'L'influence de la musique française sur la musique norvégienne au début du XXe siècle', *ibid.*, 199–210

Norway

## II. Traditional music

Through the centuries economic and political circumstance have fostered close connections and interdependence between Norwegians, the peoples of neighbouring Scandinavia and other European countries adjoining the North Sea. It is no surprise therefore that Norwegian culture in general, and folk music traditions in particular, give evidence of comprehensive cultural connections and integration with other nations of the area. Nevertheless, in some respects Norwegian folk music displays striking uniqueness in rhythm, tonality and structure, the result of diverse local processes of fusion of new musical ideas, instruments and techniques with older, indigenous musical idioms. This is particularly true for fiddle music identified with traditional courting and athletic dances which, in some areas, survived the influence of the dominant waltz and polka genres of the 18th and 19th centuries. Early vocal music genres and performing styles which have survived over time sufficiently to illuminate important historical connections and developments, have since the 1970s been the object of growing interest and revival.

1. Sources, archives and anthologies.
2. Vocal music.
3. Instruments and instrumental music.

### BIBLIOGRAPHY

Norway, §II: Traditional music

#### 1. Sources, archives and anthologies.

Apart from some scattered material remnants, early sources are practically non-existent. Little folk music was collected before L.M. Lindeman, encouraged by the national romantic movement, began comprehensive

work in 1848. Although he collected primarily with practical uses in mind and published much music in arranged forms, his fieldwork throughout several decades was of a remarkably high standard for his time, and his manuscripts (around 1500 items) remain an important folk music source. Other collections of the epoch were limited to particular local traditions such as that of O.T. Olsen for the northern area and K.D. Stavset for the north-western part of the country. A second wave of collecting began about 1900; O. Sande, Catharinus Elling and Erik Eggen continued to concentrate on vocal music, as Lindeman had done, while O.M. Sandvik also gave attention to the violin music of the eastern valleys. At about the same time several competent Hardanger fiddle players such as Arne Bjørndal, Truls Ørpen and Eivind Groven began collecting and transcribing their own intricate music. Nearly all the important folk music manuscripts are in the University of Oslo library.

The few recordings made before 1945 include a series of gramophone records, principally of Hardanger fiddle music, produced over several decades from 1900, and a few hundred wax cylinders of vocal and fiddle music, made between 1912 and the 1930s by R. Berge, K. Liestøl, Sandvik and C. Leden. With the introduction of the tape recorder, collecting was intensified and sound archives were established, first by the Norwegian Broadcasting Corporation (the NRK), then by the Norsk Folkemusikkinstitutt (now the Norsk Folkemusikksamling, University of Oslo, with affiliated archives in Trondheim and Bergen). At Tromsø Museum there is an archive of folk music from northern Norway, including the Lappish districts. Altogether sound archives contain about 750,000 recorded items. In addition a substantial number of recordings are stored in various local archives. A representative collection of ten CD recordings (329 items), based on the NRK archive, is available on Grappa (GRCD 4061–70). Also available is a substantial and increasing number of cassette and CD recordings of authentic folk music by contemporary performers.

Transcriptions of music for the Hardanger fiddle (covering western Norway and adjoining mountain valleys to the east and south) is published in Gurvin and others (1958–81), altogether seven volumes containing around 2000 dance tunes (*slåttar/-er*: song; *slått*: sing). The anthology provides an extensive musical survey of a continuing instrumental tradition in different tuning and metre (6/8, 2/4, 3/4). The edition includes previously published tunes. Transcriptions of instrumental pieces for ordinary violin from the eastern valleys and further north are published in Sandvik and Nyhus. An anthology of four volumes containing about 1900 meticulous transcriptions of dance tunes in duple and triple metre is published by Sevåg and Saeta (1992–7). The volumes also contain general information about local traditions and aspects of style and performance. Sandvik's collection (1960–64) contains religious folksongs based on Danish-Norwegian hymn writers of the 17th and 18th centuries. In a thorough study Gaukstad presents the folksong repertory collected from the district of Valdres, arranging the material according to literary genres and further grouping it into series of musical variants. In his commentary on the 440 musical items he traced musical parallels in other parts of Norway and elsewhere. An increasing number of monographs on the history of local traditions and biographies of outstanding performers (e.g. Buen; E. and J. Kjøk)

constitute valuable sources of information. A general introduction to Norwegian and Saami folk music, edited by Akسدal and Nyhus, contains a set of individual studies covering a wide range of topics.

## Norway, §II: Traditional music

### 2. Vocal music.

Compared with other parts of Europe, Norway does not seem to be particularly rich in early genres. Well-documented types are songs related to animal husbandry, lullabies, religious folktunes, medieval ballads and tunes to metrically standardized poetry known as *stev* (see below). Ledang (1967) discusses characteristics of vocal performance style.

The impressive cattle-calls known as *lokk* are seldom heard in their original context; however, a number have been recorded. In its complex form the *lokk* is a composite of shouting, singing and talking, in an order which may have been established by function. In 20th-century versions the performer, generally a woman, may first address the cows by shouting some introductory words in a deep chest voice, e.g. *koma då, bâne, å stakkare* ('come now, child, poor thing'), call them by name, using wide vocal leaps, and lastly vocalize melismatically, often as high as e'''; the more archaic of these melismas contain many unusual intervals. These calls, whose prototype was possibly once common to cattle-raising people throughout Europe, are of interest both for their style of performance, a marvellous display of melismatic vocal technique and carrying power, and for the possibly apotropaic function of calling the cows by name. Evidence of considerable variation within the general style indicates that the genre also provided rich scope for individual creativity. Studies by Moberg (1955) and Johnson (1986) of the Swedish *lockrop*, a tradition basically similar to the Norwegian *lokk*, contribute significantly to our knowledge about the genre. The *lokk* and melodic calls known as *huving, laling, gukko* etc., used by herders to communicate over long distances, are genres particularly associated with transhumant pastoralism in the mountains. Lullabies and nursery rhymes, a vanishing tradition, were common all over the country. The simplest melodies are found among the lullabies of some south-western districts. Their range is normally limited to a 4th or 5th with a 3rd as nucleus, but they exhibit great melodic and rhythmic flexibility within the frame of a few common melodic formulae (Greni, 1960).

Religious folktunes form the largest category of vocal music collected in Norway; they reflect the strong religious movements that gripped the country in the 18th and 19th centuries, frequently to the exclusion and detriment of other forms of musical expression. Differences in style probably indicate chronological periods rather than regional variation. Major or minor melodies from the late 19th century onwards are easily identifiable, although parts of the repertory show clear signs of a traditional re-creative process. Many tunes have retained their 'modal' character and are partly syllabic, partly melismatic. Lindeman made the earliest documentation of melismatic singing; his chief informant, A.E. Vang from Valdres, sang him 86 liturgical hymns to texts by the Danish Protestant hymnist Thomas Kingo. This repertory, and probably the song style as well, could be traced back three generations to a famous church singer of the same parish, almost to the time of Kingo himself. Many of the tunes are

also based on melodies in Kingo's *Gradual*, but differ considerably from the model due to their melismatic character and 'free' rhythm. Characteristically duple and triple values are grouped in an irregularly changing pattern which approximates an additive metre, sometimes dependent on, sometimes independent of, the textual structure. Later collections have proved this song style to be a survival, but widely dispersed and vital enough to have been set to religious texts of 19th-century origin. Parallels have been found in the Faeroes, Denmark and Sweden, but the origin of the style has not been determined. Greni (1956) demonstrates how melodies of early Protestant hymnals are transformed by the folk tradition to constitute sets of clearly distinct local variants.

The strong position of religious folk tunes until the mid-20th century was partly due to extra-liturgical religious practice in domestic settings. While many of the tunes appeared in early hymnals, there must also have been extensive local composition of melodies for favourite texts. For example, the religious poems of the great Danish hymnist H.A.B. Brorson, published without melodies and of little consequence to Danish religious folksong, evoked an immense response in rural districts of Norway, producing a wealth of settings (with more than 300 registered) many of which are related as variants.

The medieval ballad exists only as a survival. Pan-Scandinavian in character, it is singular in the class of truly epic folksongs. Most traditional ballad tunes were collected in the county of Telemark before 1875 and form an interesting contribution to rural musical heritage. Ballad texts have been a matter of importance to folklorists who conventionally distinguish chivalric and mythical poetry about giants and trolls. The musical material, however, has not so far been thoroughly studied by musicologists. The ballad, historically a dance song (from the Latin *ballare*, to dance), once widespread in western Europe, became extinct a long time before the rise of folk music research. Dance-songs (*folkeviseleik*) in present Norway are choreographed revivals inspired by the living Faeroese tradition and associated with the liberal youth movement.

The *stev* is a type of Norwegian popular poetry known in two forms, the *gammelstev* (old *stev*) and the *nystev* (new *stev*). The former is closely related to the ballad in metre and rhyme but occurs mostly in single stanzas, and has a more rigid four-line structure of 4 + 3 + 4 + 3 accented syllables, which is identical with the 13th-century Icelandic rhyme *ferskeytla*. The collected text material either provides words of wisdom and ethics or appeals to a sense of humour. However, irrespective of poetic content the tunes are all recognizable as variants of those associated with the famous visionary ballad *Draumkvedet*. The *gammelstev* was probably common until about 1800 when superseded by the *nystev* which flourished until the middle of the 20th century, particularly in the Setesdal district where it still thrives. Its textual form is four lines of two nearly identical couplets. Its melodic material includes a variety of pentatonic pitch patterns rarely found in other genres. The material also includes the true 'tumbling strain' as defined by Sachs (*The Wellsprings of Music*, 1962) and melodies based on chains of 3rds. The range varies from a 4th to a 12th (ex.1). The *stev* songs are performed in a seemingly parlando-rubato style with considerable scope for individual variation, but closer scrutiny reveals an

asymmetrical rhythmic mode whose basic unit consists of two unequal beats, the shorter followed by the longer. Evidently this comparatively young poetic genre has assimilated musical elements of considerable age and variety. Sandvik's booklet (1952) on melodies from Setesdalen contains a representative collection of *stev* melodies. With the exception of some smaller survey studies, the material has not so far been the object of thorough and systematic musicological analysis (Sevåg, 1987).



Norway, §II: Traditional music

### 3. Instruments and instrumental music.

A great variety of instruments such as rattles, bullroarers, clappers and whistles which had practical or magical functions have been almost totally forgotten. Wind instruments with reeds are generally scarce. Bagpipe music does not exist in folk tradition, but the instrument is mentioned in a couple of historical sources. In a local dictionary of 1646 from Sunnfjord the dialect term *Belg-Pijpe* is translated *Secke Pijpe* (bagpipe) while in 1849 a named person from Valdres was supposed to have played bagpipes at a festival in Christiania (Oslo). Pictorial illustrations of bagpipes cannot be taken as evidence as they might have been borrowed from other cultures. The main single-reed instruments are the *halm-pipe* (an idioglot straw pipe) and the animal horn, with a reed of juniper wood bound on to the narrow end which is cut obliquely. This use of separate single reed predates any possible influence from the modern clarinet, but its distribution suggests that it is not prehistoric, possibly not even medieval. The lips do not touch the reed in performance. The modern clarinet became common in many districts after 1800, primarily as a dance instrument, often played with fiddle or drum (Aksdal). Double-reed instruments are even more rare: apart from the dandelion stalk, only the bark oboe has been used, made by winding up a long strip of bark and fitting it with a double reed made from a short, narrow tube of bark, thinned out and pressed together at one end.

The more varied lip-reed family consists of wooden trumpets (*lurs*) and animal horns; they have had many practical purposes including being played by herdsman to scare away wild animals and round up cattle, a practice which ended in the late 19th century. Of the several types of *lur*, short ones (30 to 40 cm) are made from a piece of wood hollowed out to give a comparatively wide conical bore; only the fundamental can be sounded. Longer ones (60 to 200 cm) are made by splitting a piece of wood, hollowing out the two halves and fitting them together again. Most longer *lurs* (90 to 150 cm) have a range similar to the bugle's while the longest (150 to 200 cm) were generally played in a very high register, their melodies resembling those played on the large alphorns in other parts of Europe (see [ex.2](#)). Animal horns with finger-holes appear to have been used in prehistoric times in Scandinavia. As Sevåg (1967, 1972, 1973) has noted, most of the more recent horns have three or four finger-holes and their range is rarely more than a 5th.



Horns made out of wood or animal horn have traditionally been particularly associated with mountain herding and used as alternatives to the vocal *lokk* and *huving* mentioned above.

Norwegian flutes are all of the fipple type, ranging from one-note whistles of bark and bone (used by trappers to imitate animals) to fully developed recorders. Some medieval bone flutes with finger-holes survive; similar types were made and used until about 1900. Imported recorders appeared in the countryside probably around 1700 and were imitated locally as long as shepherds used such instruments (i.e. until c1930). Although the decorative appearance of the Baroque recorder recurs in almost all the home-made flutes, their folk origin is obvious: all are made in one piece; the finger-holes are of equal size and mostly equidistant; the bore and finger-holes are often burnt after the boring; no two instruments, even by the same maker, are exactly the same length. Despite their apparently extensive use until the 20th century, almost no traditional flute music has been transcribed or recorded. The *seljefløyte* (a long, overblown willow-bark flute without finger-holes) attracted special interest from the 1920s, when Groven suggested that it fundamentally influenced the intervallic and melodic structure of Norwegian folk music as a whole, a scarcely tenable

hypothesis which nevertheless initiated and influenced a considerable amount of research.

The jew's harp existed in Norway from the Middle Ages and continued to enjoy respect as a folk instrument until the mid-20th century. Today it is the object of growing interest. It was normally played by men, and the repertory consisted mainly of dance-tunes. Among the few recordings of various local styles, and among living sources, most show a remarkable technique. Patterns of strokes on the vibrating metal tongue, generating legato/portamento effects and complex syncopating rhythms, are generally analogues with typical features of the fiddler's bowing. Ledang (1972) concluded from a study of its acoustics that the jew's harp, usually classified as an idiophone, might as well be classified as a free aerophone.

Evidence of medieval string instruments is scarce. A seven-string lyre from Numedal, probably late medieval, is the only specimen of its kind. A single medieval sculpture on a cornice of Trondheim Cathedral indicates that bowed lyres (*stråkharpa* in Swedish), surviving in eastern Finland and among the Swedish-speaking population of Estonia at the turn of the century, were once widely distributed throughout Scandinavia (Anderson). Of the eight harps preserved in museums, all are crudely made with 12 to 19 strings, and a few date from the period 1681–1776 (see fig. 1). All performance tradition is extinct, although literary evidence (c1600) suggests that the harp was a folk instrument and was possibly played as such in parts of Norway during the late Middle Ages. Apparently it was last played in Østerdal in the early 19th century. The *langeleik*, a type of zither, resembles the *Scheitholt* of Praetorius's time, having only one melody string and between three and seven drone strings. It was apparently well established in both town and country districts around 1600, and until the mid-19th century was the most common instrument for domestic rural entertainment. Thereafter it rapidly became obsolete except in Valdres, where an unbroken tradition persists and has enabled thorough documentation of *langeleik* music. The playing technique differs considerably from that of similar instruments outside Norway: the middle three fingers of the left hand stop the melody string, and also rapidly strike (on ascending) and pluck (on descending) the notes between the rhythmic plectrum strokes of the right hand (see fig.2). The melodic idiosyncrasies of *langeleik* music may be related to this technique. The tuning of the *langeleik* is interesting: contrary to expectation, the spacing of the frets on early specimens shows no pattern of large and small intervals, and comparison of several examples shows that the scale patterns cannot be reduced to a single formula. In the 1920s, when the problem of scale, mode and neutral tones was the focus of much Norwegian research and discussion, Eggen attempted an evaluation of *langeleik* scales; Sevåg (1974), using a greater number of early instruments, concluded that from a large number of *langeleik* scales a heptatonic scale structure with a relatively fixed framework of tonic, 5th and octave can be abstracted. Other intervals vary as much as 60 cents, but no interval is smaller than a somewhat short three-quarter-tone. This suggests an early idiom of scale and mode which Sevåg termed anhemitonic heptatonism, but the theory needs to be verified by analysis of recorded material, preferably vocal, in which the flow of melody is relatively unrestricted. Despite the long-established dominance of the diatonic system, a small group of recorded

folksingers has an authentic archaic singing style which seems to conform in almost every detail to the 'laws' of anhemitonism and variability.

The violin became the main folk instrument in Norway during the 18th century. Historical and material sources, however, indicate that violin-like, and possibly earlier types of bowed instruments, were known in Norway before 1600. Fiddle music, however, developed in two different directions, based on two types of instrument: the normal violin, used throughout most of the country, and the *hardingfele* ([Hardanger fiddle](#)), played principally in western Norway from Hardanger to Sunnfjord and in the central Norwegian valleys. This distribution has remained fairly consistent. While the demand for violins was mainly satisfied by imported instruments, the Hardanger fiddle was built solely by Norwegians, of whom merely a handful were professional after about 1860. It generally differs from the violin in a wealth of ornamental detail, short neck and fingerboard, long f-holes specially cut to cause the two edges to overlap on different planes, and sympathetic strings (see fig.3). Fiddles with sympathetic strings, introduced by Hardanger craftsmen about 1700, or possibly half a century earlier, obtained great popularity to both the north and east of Hardanger, accounting for their name. These early instruments and those dating before 1860 are characterized by their outline (generally narrower and more angular than that of Italian violins, and with a comparatively long lower part), by their highly arched belly and back and their straight or slightly tilted neck.

Evidently many of these construction details and other characteristics such as their ornamentation reflect early violin history: when the Hardanger craftsmen, although familiar with the modern violin, based their production on these earlier forms and principles of construction, they were no doubt responding to the traditional demands of the market. Essential features such as the short neck (appropriate to a finger technique which requires only the first position) and the flat fingerboard and bridge (adapted to a style of playing involving a sustained drone and a technique where movements from high to low strings require relatively small vertical modifications of the bowing right arm) suggest that the Hardanger fiddle was a local adaptation to an indigenous musical idiom. This hypothesis is supported by the fact that an archaic instrumental technique survives not only in Setesdal, where the Hardanger fiddle was first introduced around the turn of the century, but even in places such as Østerdalen and Gudbrandsdalen where the modern violin rather than the Hardanger fiddle is played. Thus both fiddle traditions seem to have shared fundamental instrumental techniques and stylistic features associated with dances whose development pre-dates the introduction of the modern violin by at least two or three centuries (Sevåg, 1971; Blom, 1985).

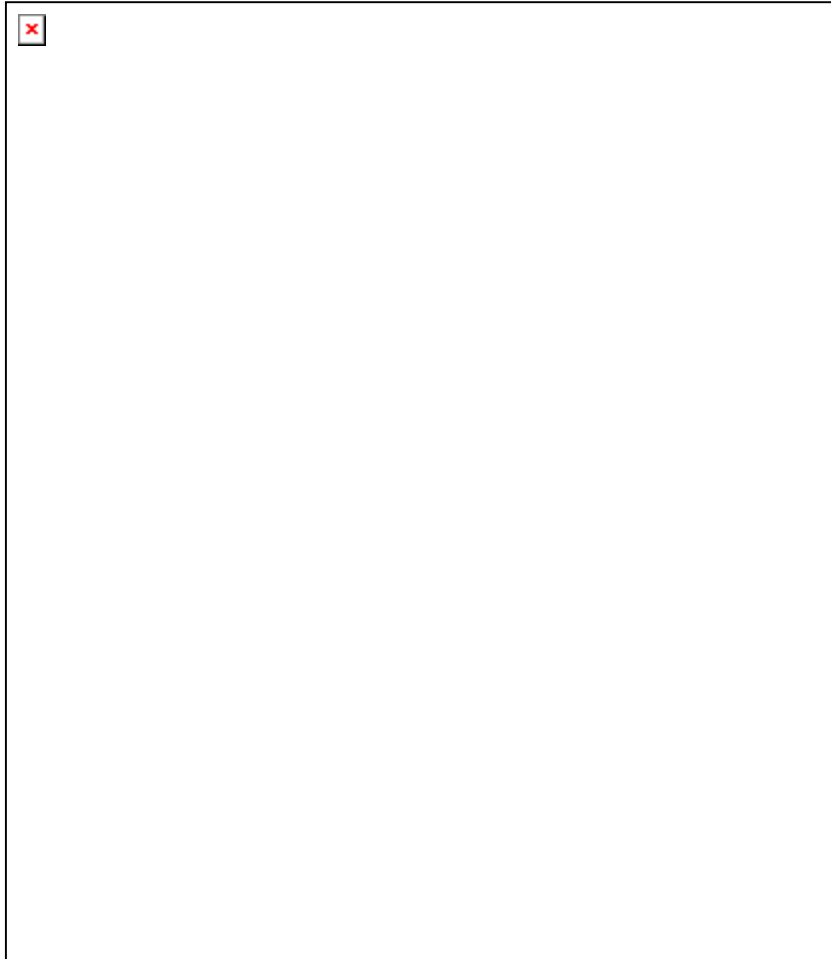
The earlier duple-time dances are called *halling*, *gangar* and *rull*; those in triple time include the *springar*, *springleik*, *pols* and *rundom* (all couple dances). Such definitions in terms of duple and triple time are conventional but limited. 'Triple-time tunes', as well as the *halling*, an athletic men's dance, are found in most districts, whereas the couple dances, *gangar* (also named *halling* in some areas) and *rull* are known only in a few Hardanger fiddle districts. Here the earlier genres outnumber the later, partly owing to the conservative policy of the fiddlers' organizations during



the mid-20th century. In some of the eastern valleys where the violin is played, part of this repertory survives. In general, however, folk violinists have extensively modernized both the repertory (including the waltz, polka and *rheinländer*) and the style of playing. The simple drone style has given way to plain bowing of the single melody or else to a partly diaphonic style which combines the drone element with elements of common triadic harmony as in the Røros tradition (Nyhus).

The harmonic and tonal aspects of Hardanger fiddle music are more intriguing and should preferably be examined in terms of the drone style of playing (Hopkins, 1986; Sevåg, 1971). Combined with different tuning patterns, this approach gives each tune or group of tunes a characteristic, favoured tonal and harmonic character. Within a particular piece all four strings are frequently used as variable drones below or above the melody. As a consequence the dominant effect of one particular tonic centre is weakened. Moreover, this movable drone technique is frequently expanded by stopping melody and drone string simultaneously with the first finger, causing surprising harmonic effects.

Both fiddle traditions apply the scordatura principle and groups of *slåttar* within repertories are classified in terms of patterns of tuning. Sources indicate that the re-tuning of instruments was common during weddings, with each tuning having particular ceremonial significance through functional association with the sequence of ceremonial activities. The two traditions also share modal and harmonic characteristics, while their rhythms abound in small but significant 'irregularities' typical of Norwegian folk music in general. There is, however, a marked structural difference between the two with regard to dance-tunes in 'triple time'. Hardanger fiddle tunes tend to be structurally similar to the *gangar* and *halling* type, in particular the sequencing of repeated and transformed two-bar motifs, e.g. *AA'ABB'ACC'DED'EEF'*. Violin tunes normally have a symmetrical form based on four-bar phrases in binary form *AA' BB'*, also called two-part song form. Likewise, patterns of bowing are markedly different. Duple-time dance-tunes, considered to be the oldest surviving dance music genre in Scandinavia, show characteristic and predictable cycles of bowing, which for '6/8 tunes' have been referred to by composers such as Grieg in terms of a frequently changing hemiola pattern. A small group of such tunes with the exceptional tuning *f-d'-a'-e''* (ex.3) is typical by virtue of its most subtle and complex 'syncopation'. The musical accents, following asymmetrical bowing patterns, combine units of two and three quavers into variously composed groups of six, nine or 12 quavers e.g. 2 + 2 + 3 + 2 + 3 eighths, in strong contrast to and often syncopated against the fiddler's regular foot-stamping in 3/8 time.



Ex.3 also illustrates the equally unusual tonal and modal character of these tunes. The form, like the rhythm, is based on a number of recurring formulae combined in various, often asymmetrical patterns. The asymmetry which occurs in 'triple-time' tunes is generally considered to be the result of structure and phrasing. Metrical asymmetry is a typical feature of 'triple time' dance tunes found in all areas of the country (except the fjord districts of western Norway). These asymmetries vary and while they cannot be reduced to precise quantitative relationships within a measure, they tend to occur in a 5–7–6 pattern. What is predictable is that any shortened beat is inversely proportional to the lengthening of the subsequent beat, a principle directly related to the metrical structure of accompanying dance movements. In addition, as a result of the particular practices of local dance traditions, the first beat tends to be shortened in some districts, lengthened in others.

Variety in terms of structure and style often has historic precedent, but owing to the lack of reliable documentation, hypotheses about historical processes can only be speculative. What can be said is that in terms of rhythm and metre, the *springar* of western Norway are structurally identical to the *gangar*, but are significantly lighter and faster. In both, the duration and stress of dance-steps and beats are identical. However, as neither follows regular melodies or rhythmic rules which conform to duple- or triple-time metres, it is misleading to classify them in this way. Other 'spring dances' follow different asymmetrical three-beat structures which affect the composition of their melodic themes. Dance history would seem to indicate that such patterns relate to the assimilation of continental dances possibly

as early as the 16th century. It is thus considered likely that the *springar* of the western fjords (in common with the *gangar* and *halling*) is an older form which enjoyed widespread popularity in the past.

Norway, §II: Traditional music

## BIBLIOGRAPHY

- L.M. Lindeman:** *Aeldre og nyere norske fjeldmelodier* [Old and new Norwegian mountain melodies] (Christiania, 1853–67/R)
- C. Elling:** *Vore kjaempeviser* [Our giant songs] (Christiania, 1914)
- O.M. Sandvik:** *Folkemusik i Gudbrandsdalen* [Folk music of Gudbrandsdal] (Christiania, 1919, enlarged 2/1948)
- O. Anderson:** *Stråkharpn: en studie i nordisk instrumenthistorie* [Stråkharpn: a study in the history of Scandinavian instruments] (Helsingfors, 1923)
- E. Eggen:** *Skalastudier* [Studies in scales] (Christiania, 1923)
- E. Groven:** *Naturskalaen* [The natural scale], Norsk folkekultur, xiii, appx (Skien, 1927), 1–46
- O.M. Sandvik:** *Østerdalsmusikken* [Music of Østerdal] (Oslo, 1943)
- O.M. Sandvik:** *Setesdalmelodier* [Melodies from Setesdal] (Oslo, 1952)
- L. Greni:** 'Über die Volkstradition in norwegischer Volksmusik' [On the vocal folk traditions of Norway], [*Ethnomusicologie I*]: *Wégimont* [I] 1954, 154–68
- C.A. Moberg:** 'Om vallåtar: en studie i de svenske fäbodarnas musikalsika organisation' [Tunes of the forest: a study on musical organization of the summer pasture dairying], *STMf*, xxxvii (1955), 7–95
- O. Gurvin and others:** *Norsk folkemusikk, i: Hardingfeleslåttar* [Norwegian folk music, i: Hardanger fiddle music] (Oslo, 1958–81) [incl. J.P. Blom: 'The Dancing Fiddle: on the Expression of Rhythm in Hardanger fiddle music', vii, 305]
- O. Gurvin and others, eds.:** *Hardingfeleslåttar* [Hardanger fiddle music], Norsk folkemusikk, i–vii (Oslo, 1958–81)
- L. Greni:** 'Bånsuller i Setesdal' [Lullabies in Setesdal], *Norveg*, vii (1960), 13–28
- O.M. Sandvik:** *Norske religiøse folketoner* [Norwegian religious folktunes] (Oslo, 1960–64) [with Eng. trans.]
- H. Huldt-Nystrøm:** *Det nasjonale tonefall* [The national accent] (Oslo, 1966)
- O.K. Ledang:** *Song, syngemåte og stemmekarakter* [Singing, vocal technique and style] (Oslo, 1967)
- O.M. Sandvik:** 'Springleiker' i norske bygder [*Springleiker*: Norwegian country dances] (Oslo, 1967) [with Eng. trans.]
- R. Sevåg:** 'Die Spaltflöten Norwegens', *Studia instrumentorum musicae popularis I: Brno 1967*, 74–81
- R. Sevåg:** 'Geige und Geigenmusik in Norwegen', *Die Geige in der europäischen Volksmusik: St Pölten 1971*, 89–101
- O.K. Ledang:** 'On the Acoustics and the Systematic Classification of the Jew's Harp', *YIFMC*, iv (1972), 95–103
- R. Sevåg:** 'The Harding Fiddle', *From Bone Pipe and Cattle Horn to Fiddle and Psaltery*, ed. M. Müller (Copenhagen, 1972), 18–24
- Ø. Gaukstad:** *Toner fra Valdres* [Melodies from Valdres] (Leira, 1973)
- S. Nyhus:** *Pols i Rørostraktom* [The pols in the Røros region] (Oslo, 1973)

- R. Sevåg:** *Det gjallar og det laet* [The ring and the soft sound] (Oslo, 1973)  
[on Norwegian folk instruments: idiophones and aerophones]
- M. Levy:** *Den staerke slått* [The magic *slått*] (Høbjerg, 1974)
- R. Sevåg:** 'Neutral Tones and the Problem of Mode in Norwegian Folk Music', *Festschrift to Ernst Emsheimer*, ed. G. Hilleström (Stockholm, 1974), 207–13, 292 only
- B. Aksdal:** *Med piber og basuner, skalmeye og fiol* [With pipes and trombones, shawm and fiddle] (Trondheim, 1982)
- K. Buen:** *Som gofa spølå* [The way grandfather played] (Tuddal, 1984)
- J.-P. Blom:** 'Hvor gammel er fela' [How old is the fiddle], *Arne Bjørndals hundreårs-minne* (Bergen, 1985), 191–208
- I. Gjertsen:** 'Vokal folkemusikk på Bestlandet' [Vocal folk music of western Norway], *Arne Bjørndals hundreårs-minne* (Bergen, 1985), 211–21
- J.-P. Blom and T. Kvifte:** 'On the Problem of Inferential Ambivalence in Musical Meter', *EthM*, xxx (1986), 491–517
- P. Hopkins:** *Aural Thinking in Norway: Performance and Communication with the Hardingfele* (New York, 1986)
- A. Johnson:** *Sången i skogen: studier kring den svenka fäbodsmusiken* [Songs of the forest: studies of Swedish herding music] (Uppsala, 1986)
- T. Kvifte:** 'Strøfigurer: en side ved bueteknikken i den norske hardingfele- og felemusikken' [Figures of bowing: an aspect of the technique of bowing in Norwegian fiddle music], *Sumlen* (1986), 19–32
- R. Sevåg and O. Saeta, eds.:** *Norsk folkemusikk, ii: Slåtter for vanlig fele* [Norwegian folk music, ii: *Slåtter* for the normal violin] (Oslo, 1992–7)
- B. Aksdal and S. Nyhus, eds.:** *Fanitullen: innføring i norsk og samisk folkemusikk* [*Fanitullen*: Norwegian and Saami folk music] (Oslo, 1993)
- T. Kvifte:** 'Om variabilitet i fremføring av hardingfeleslåtter: og paradimer i folkemusikkforskningen' [On variability in the performance of Hardanger fiddle tunes: and paradigms of folk music research], *Institutt for musikk og teater, Universitetet i Oslo: Skriftserie 1994* (Oslo, 1994)
- E. and J. Kjøk:** *Ei spelemannsøge: spelemenn, spel og dans i Ottadalen* [A fiddler's saga: fiddlers, music and dance in Ottadalen] (Otta, 1995)

## Norwegian Musicological Society.

See [Norsk Musikkforskerlag](#).

## Norwich.

City in England. Traces of human habitation from 2000 bce have been found at Norwich, nearby Caistor St Edmund was an important British settlement in the early Roman period, and the Danes sacked the Saxon burgh early in the 11th century; but the only remaining evidence of the practice of music in early times has been found at Bergh Apton, 11 km south-east of the city; it is a 7th-century lyre unearthed from a grave, and a reconstruction is displayed in the Castle Museum. Norwich rose to become one of the kingdom's major cities, but since Elizabethan times has been only a provincial centre.

1. Sacred music.
2. Bells.

3. Waits.
4. Orchestral concerts.
5. Choral and operatic societies.
6. Festivals.
7. The University of East Anglia.

NICHOLAS TEMPERLEY (with DAVID CHARLTON and TREVOR  
FAWCETT)/CHRISTOPHER SMITH

## Norwich

### 1. Sacred music.

The East Anglian see was transferred in 1095 from Thetford to Norwich, where a Benedictine priory with 60 monks was established a year later, the cathedral being consecrated as its church in 1101. The Norwich Customary, dating from the mid-12th century but reflecting earlier liturgical and ritual practice derived from Fécamp and developed over the years, makes many references to singing. It was regulated by a precentor, and boys took part in services on certain feasts.

Documents record payments to an organist, one Adam, in 1333, and to lay singers from that period onwards. From the 14th century there is also evidence of the existence of capable organ builders and menders in Norwich. For a special function in 1381 both the great and the choir organs were placed in the Lady Chapel, and a screen was erected between 1446 and 1472 with a rood-loft and organ. Organs damaged by fire in 1469 and 1510 were repaired or replaced. A new organ installed for Queen Elizabeth's visit in 1578 was damaged when lightning struck the cathedral in 1601, and its 1607 replacement was destroyed when the cathedral was looted in 1643. At the Restoration Richard Plumm of Bury, possibly re-using parts of the earlier instrument, constructed an organ that was replaced by a new three-manual one by Harris in 1689. Byfield built the next organ in 1759. It was renovated by Bishop in 1833, and then replaced in 1899 with a Norman & Beard instrument. After its partial destruction by fire in 1938, Norman & Beard rebuilt it in 1940–41; the case, designed by Stephen Dykes, was constructed in 1950. In 1969 significant tonal changes were made to the organ, and a cymbalstern was added to the west side of the case. The cathedral also possesses a Sneztler organ; it was restored in 1955, but has not been maintained in playing condition.

At the dissolution of the monasteries in 1538 Norwich was refounded as a secular cathedral; its establishment included eight minor canons, six lay clerks and eight choirboys. The latter were to be trained by a master of the choristers who was originally required to serve as organist too. Osbert Parsley (1511–85), a composer of church music and instrumental pieces, appears to have served as a chorister before the dissolution and as a lay clerk afterwards. Thomas Morley, who had probably been a cathedral choirboy, was master of the choristers from 1583 to 1587 before leaving to further his career in London. William Cobbold (1560–1639), who harmonized five tunes in Thomas East's *Whole Book of Psalms* (1592) and composed *With wreathes of rose and laurel* for *The Triumphes of Oriana*, became cathedral organist in 1595. Richard Carlton, who wrote some church music, of which only fragments remain, and a collection of consciously backward-looking madrigals as well as also contributing to *The*

*Triumphes of Oriana*, was a minor canon and master of the choristers in the late Elizabethan and early Jacobean periods. The more significant cathedral organists in the 17th century were Richard Gibbs, Richard Ayleward, formerly a chorister at Winchester, Thomas Pleasants and James Cooper, who had been a lay clerk since 1679.

Signs of change may be seen when in 1720 Humphrey Cotton (1693–1749) became organist, for he was less exclusively concerned with cathedral music than his predecessors, and more interested in music in the city of Norwich. Thomas Garland (1731–1808), who had been born in the cathedral close and studied under Maurice Greene, showed signs of continuing in the same direction, particularly in the earlier part of his 59-year tenure at the cathedral (from 1749 to 1808). Garland arranged a number of charity services and other events, mainly with performances of Handel's music, in the last quarter of the 18th century.

By then the fine Perpendicular church of St Peter Mancroft, near the commercial and civic centre, had also started playing an important role in Norwich music. In 1707 an earlier organ was replaced by one built by Renatus Harris. Though repaired and enlarged by G.P. England in 1802, it was replaced by a three-manual organ by W. Hedgeland in 1875. As this proved unsatisfactory, a four-manual instrument by Hele of Plymouth was installed in 1912. In 1984 Peter Collins provided St Peter Mancroft with a handsome instrument, especially suited to Baroque music, that is placed on a cantilevered gallery at the west end of the church.

It was at St Peter Mancroft that Humphry Cotton gained his initial experience, as did both Edward Miller (1735–1807), composer and organist and antiquarian of Doncaster, and John 'Christmas' Beckwith. The son and grandson of cathedral lay clerks, Beckwith continued his studies of music in Oxford under William Hayes, who appears to have widened his horizons. Ozias Linley, sixth son of the composer of stage works, came to Norwich for a minor canonry in 1790 and wrote a number of anthems. Beckwith became a major influence in the growth of the charity concert movement in Norwich while serving in succession to his father after 1794 as organist at St Peter Mancroft. In 1808 he moved on to the cathedral, but died barely a year later. He was succeeded first by his son, then by Zechariah Buck (1798–1879).

Organist from 1819 to 1877, Buck had to respond to the halving of the number of minor canons under the 1840 Cathedrals Act; the number of lay clerks gradually fell too, which probably accounts for the decision to use two boy altos from 1863 to the end of the century. Though Buck was a poor performer and a negligible composer, he had several pupils, such as A.H. Mann and A.R. Gaul, who went on to distinguished careers. He gained a reputation as a trainer of boy choristers, whom he taught to sing in a florid style.

On Buck's retirement, a new policy seems to have been initiated at the cathedral. Despite local protests the claims of Edward Bunnnett were passed over, though this former chorister was a prolific composer of undemanding church music and an accomplished performer, who combined his duties at St Peter Mancroft with the post of city organist. The chapter, after making two unsatisfactory appointments, found a suitable

candidate in Dr Frank Bates (1856–1936). As well as maintaining high standards at the cathedral and overseeing the rebuilding of the organ in 1899, Bates recognized that his mission extended beyond the cathedral close to include the encouragement of choral and orchestral music-making in the city and county. Heathcote Statham, organist from 1928 to 1966 and the composer of much well-crafted church and organ music, followed Bates's example in the interpretation of his role. Brian Runnett, a brilliant recitalist, combined his duties at the cathedral with teaching at the University of East Anglia for three years until his death in a road accident in 1970. Michael Nicholas, organist from 1971 to 1988, founded the Norwich Festival of Contemporary Church Music in 1981.

Sarah Glover, born in Norwich in 1786, attracted attention through her work with the choir of St Laurence's church, of which her father was rector, and devoted her life to elaborating and teaching a sol-fa system, later developed by others into Tonic Sol-fa, in order to encourage the congregational singing of metrical psalms in parts. The deconsecrated city-centre church of St Peter Hungate, which became a museum of ecclesiastical art in 1936, houses a collection of instruments used in church bands and an instrument developed to help teach Sarah Glover's sol-fa system.

From the Reformation onwards Norwich was a leading centre of Puritanism and Dissent. It was the first home of the Separatists under Robert Browne, who was imprisoned by the bishop in 1583. The earliest collection of Baptist church music, Edward Trivett's *Hymns and Spiritual Songs*, was published there in about 1772. John Taylor, minister of the Victorian Octagon Chapel, published *A Collection of Tunes* for use there in about 1750.

[Norwich](#)

## **2. Bells.**

Bellringing (and in the late medieval period bell-casting) has flourished in Norwich, a cathedral city with some 50 churches. The Norman Clocher, in the western part of the close, survived the dissolution by less than half a century, but the cathedral retains five bells apparently dating from 1469 and possibly made from metal salvaged after the fire six years earlier. Most of the parish churches also possess bells, of which the oldest is the 14th-century bell at St Laurence's. St Peter Mancroft's ring of 12 bells is particularly admired. Hung at the top of the tower of the 1938 City Hall, the Gillett & Johnston bell is a civic tribute to Norwich traditions in campanology.

[Norwich](#)

## **3. Waits.**

For some centuries the town waits provided musical entertainment in Norwich, taking a prominent part in civic ceremonies. The earliest document referring to the waits is dated 1288, and collars and badges (now displayed in the Guildhall) testify to their corporate existence in 1535. Until 1570 the waits took part in mystery plays and regularly played outside the Guildhall on Sunday evenings. In 1572 their stock of instruments comprised two trumpets, four sackbuts, three hautboys and five recorders.

In 1589 five or six of the Norwich waits accompanied Drake on his Lisbon expedition, and only two survived. In 1599 William Kemp, after praising the waits for their skill on viols and violins, as well as wind instruments, remarked that every one of them could serve as a singer in any cathedral, and some of them probably were lay clerks, or at least assisted as music copyists. In the 18th century, when they are said to have lived in the Old Music House in King Street, they continued to give public concerts and played at assemblies and on civic occasions until disbanded in 1789. Samuel Cooke, the blind organist of St Peter Mancroft from 1748 to 1780, was a city wait for 40 years.

[Norwich](#)

#### **4. Orchestral concerts.**

In the early 18th century instrumental concerts were given for a time in the Guildhall and, for a longer period, in the great rooms of various inns. In the second half of the 18th century the architect and entrepreneur Thomas Ivory built the centrally located Assembly House (1754) and Theatre Royal (1758), which were occasionally used for recitals and concerts. There was also the 'room' held by Bosoly (or Bosoley), Francis Christian senior and his son (who were fashionable dancing-masters). The younger Christian opened a new room near St Michael-at-Plea in 1770, sometimes called the 'music room'. Concerts were held too in several of the city's pleasure gardens in the 18th and 19th centuries. In 1776–7 James Bunn built a structure called the Pantheon (holding about 1000 people) in which concerts were held. In 1800, after Bunn's death, the Ranelagh gardens put up a building sometimes used for concerts which was also called the Pantheon and may have incorporated materials from Bunn's building. There were subscription concerts through much of this period, and they reached a zenith of activity around 1789.

Exactly how the precociously gifted William Crotch (1775–1847) was influenced by the musical life of Norwich during his early years remains unclear. His environment offered music for him to absorb, and Norwich was the scene of his childhood triumphs. His future lay, however, in Cambridge and London.

The Hall Concerts (c1789–1834) were an annual series of amateur music meetings probably held at first in St Andrew's Hall and later in a room above St Ethelbert's Gateway, hence the alternative name of Gateway or Gatehouse Concerts. In 1816 the Hall Concert organizers purchased and fitted up a music room in St Andrew's Bridge Street; Chambers (1829) said that there were about 40 performers, both amateur and professional. They were superseded by the Norwich Philharmonic Society, founded by Frank Noverre in 1839. The new society was partly professional. The first concert was given on 5 March 1841 in Noverre's rooms, with 15 strings, wind and piano. From 1901, when Princess Victoria became patroness, the concerts were given in St Andrew's Hall. In 1929 the Choral Society became part of the Philharmonic. At the beginning of World War II the chorus numbered 180, and the orchestra about 75, including 12 to 20 London professionals engaged for the concerts. Commissioned works included Moeran's *Nocturne* (1935) and Hadley's *La belle dame sans merci* (1936) and *Mariana* (1938). After the war concerts were resumed.



A small group of string players brought together by Cyril Pearce in 1925 grew into the Norwich Chamber Orchestra, so named in 1928; emphasis was on the works of Bach. Later organizations include the Norwich String Orchestra (which gave the first performance of Britten's *Simple Symphony*, under the composer, in 1934), the Norwich Mozart Orchestra (founded 1962) and the Academy of St Thomas (founded 1973).

The Norfolk and Norwich Music Club, founded in 1950, promotes chamber concerts. These are usually given in the Assembly House, which reopened as an arts centre in 1950 and was restored again after fire damage in 1995. The club has a tradition of commissioning new works. Since 1990 the King of Hearts, in a restored 16th-century merchant's house in Fye Bridge Street, has become a favourite venue for small-scale concerts, especially of early music.

[Norwich](#)

## **5. Choral and operatic societies.**

Music on the water was a particular feature of 18th-century Norwich (see Chambers, 1829, pp.1273–4). From about 1795 an Anacreontic Society was active, performing glees, catches etc; this lasted into the 19th century. A choral society was founded in 1824, with Edward Taylor (son of John) as its first conductor, to form a local nucleus for the festival and also to give regular concerts. It was dissolved and re-formed in 1837 and again in 1844: the numbers had risen from 149 in 1824 to 256 in 1845. The concerts, however, became more and more unrewarding financially, and in 1875 the society was disbanded. A smaller group, the Gatehouse Choir, remained in existence as a descendant of the earlier Hall Concerts, and in 1902 this became the nucleus of a new Norwich Choral Society, founded by Frank Bates who was its conductor for 26 years. In 1929 it merged with the Norwich Philharmonic Society.

Other choral societies include the Norwich Madrigal Society (founded 1838, disbanded about 1860), the Glee and Catch Club (in existence in the mid-19th century), the Anglia Singers, the St Cecilia Society, the Norwich Singers, the Broadland Singers (founded in 1958) and the Keswick Hall Choir.

Earlier musical theatre performances in Norwich include what seems to have been the first provincial performance of Purcell's *Dioclesian* (January 1700) and the first ever performance in English of *Die Zauberflöte* (1829). An amateur operatic union gave concert performances of Italian operas in early Victorian times. The Norfolk and Norwich Amateur Operatic Society maintains a tradition of Gilbert and Sullivan performances; the Norfolk Opera Players (founded 1963) have a wider repertory, including operas by Nicolai, Offenbach and Martinů. The Theatre Royal, a 1935 replacement for the 1826 theatre on the site of Ivory's original playhouse, regularly hosts productions by Glyndebourne Touring Opera, the ENO and other companies. In 1997 Norske Opera's staging of Wagner's *Ring* was given in the theatre.

[Norwich](#)

## **6. Festivals.**

Soon after the new Norfolk and Norwich hospital opened in 1772 an annual service and concert for its benefit were inaugurated at the cathedral; the music was usually by Handel. In 1788 and 1790 three-day music festivals were given with morning concerts in St Peter Mancroft and evening concerts in St Andrew's Hall; Gertrud Mara and Michael Kelly were among the singers (Kelly's *Memoirs* give the wrong date). At least six further festivals were held early in the 19th century. In 1824 the grander Norfolk and Norwich Triennial Musical Festival was founded, chiefly on the initiative of R.M. Bacon, music critic and the editor of the *Quarterly Musical Magazine and Review*, with assistance from Edward Taylor, originally a Norwich ironmonger who later pursued a successful career as a bass singer, teacher and music journalist in London and returned to Norwich for later festivals. In 1837 he became professor of music at Gresham College. Festivals were given (triennially except as stated) in 1824–48, 1852, 1854–1911, 1924–30, 1936, 1947 and 1958–76; the principal conductors were George Smart (1824–36), Julius Benedict (1845–78), Alberto Randegger (1881–1905) and Henry Wood (1908–30). The festival was almost invariably a financial success, but never more so than the first time (1824) when it produced a sum of £2411.

Almost from the start the Norwich Triennial Festival was notably progressive in its choice of works, and it was responsible for a whole series of premières and commissioned works, both British and foreign. Hummel's Mass in E<sup>♭</sup> had its first English performance there in 1827, as did Spohr's *Last Judgment* in 1830 (one of several works translated and adapted to Protestant tastes by Taylor) and his *Calvary* in 1839. Feelings ran high at the 1852 festival, when two new English oratorios were heard: *Israel Restored* by William Bexfield, a local man and a pupil of Buck, and *Jerusalem*, a work in revolutionary style by Henry Hugo Pierson. Each work had its partisans, and the rivalry was intense. Another Pierson work, the unfinished oratorio *Hezekiah*, was performed in 1869.

The festival, which became annual in 1989 and now also promotes other concerts by visiting orchestras, has maintained a reputation for presenting new works. Among them have been Goring Thomas's *The Sun Worshippers* (1881), Parry's *L'allegro* (1890), Stanford's *Phaudrig Crohoore* (1896), Elgar's *Sea Pictures* (1899), Bridge's *Enter Spring* (1927), Bliss's *Morning Heroes* (1930), Vaughan Williams's *Job* (concert version, 1930) and *Five Tudor Portraits* (1936), Britten's *Our Hunting Fathers* (also 1936), Thea Musgrave's *The Five Ages of Man* (1964) and Tavener's *Let's begin again* (1995). In 1994 the first performance was given of the Viola Concerto by Diana Burrell, one of the most significant composers to have emerged from Norwich.

## Norwich

### 7. The University of East Anglia.

The university, which was founded in Norwich in 1964, has offered since 1965 a BA in music, the course including both practical and academic study. There is also a wide range of opportunities for postgraduate work in music and musicology. The Music Centre (opened in 1973) has a recording studio with synthesizers and computers for the composition and performance of electro-acoustic music. Britten acted as honorary musical

adviser when the courses were originally devised. The first director of music, Philip Ledger, was succeeded in 1974 by Peter Aston, who was himself succeeded by David Chadd in 1998. There is a large University Choir and a University Orchestra; both regularly give concerts in the city, as well as an array of student choirs, groups and ensembles. A number of students sing as choral scholars at the cathedral, where an organ scholarship has also been created.

## BIBLIOGRAPHY

- Grove5* (W.B. Squire) [incl. details of early festivals]  
HarrisonMMB  
MGG2 (C. Cudworth)
- J. Chambers:** *A General History of the County of Norfolk* (Norwich, 1829)  
**A.D. Bayne:** *A Comprehensive History of Norwich* (London, 1869)  
**R.H. Legge and W.E. Hansell:** *Annals of the Norfolk and Norwich Triennial Musical Festivals, 1824–1893* (London, 1896) [with complete programmes]
- A.H. Mann:** *Norwich Musical Events, Norwich Musicians, Norwich Parishes* (MSS, GB-NWr 434–40, n.d.)
- W. Rye, ed.:** *Depositions taken before the Mayor & Aldermen of Norwich, 1549–1567* (Norwich, 1905)  
*The Victoria History of the County of Norfolk*, ii (London, 1906)
- F. Newman:** *Two Centuries of Mancroft Music ... from 1707 to the Present Day* (Lowestoft, 1932)
- G. Paget:** 'The Organs of Norwich Cathedral', *The Organ*, xiv (1934–5), 65–74
- G.A. Stephen:** 'The Waits of the City of Norwich through Four Centuries to 1790', *Norfolk Archaeology*, xxv (1935), 1–70
- H. S[tatham]:** 'Centenary of the Norwich Philharmonic Society', *MT*, lxxxii (1941), 144 only
- A.G.G. Thurlow:** 'Church Bells of Norwich', *Norfolk Archaeology*, xxviii (1945), 241–84
- J.B. Tolhurst, ed.:** *The Customary of the Cathedral Priory Church of Norwich* (London, 1948)
- G. Paget:** 'The Snetzler Organ in Norwich Cathedral', *The Organ*, xxxvi (1957–8), 133–9
- N. Boston:** *The Musical History of Norwich Cathedral* (Norwich, 1963) [orig. pubd in *Reports of the Friends of Norwich Cathedral*, 1938–9]
- C.A. Janssen:** *The Waytes of Norwich in Medieval and Renaissance Civic Pageantry* (diss., Rutgers U., 1977)
- H. Sutermeister:** *The Norwich Blackfriars: an Historical Guide to the Friary and its Buildings* (Norwich, 1977)
- G. Paget:** 'The Organs in the Church of St Peter Mancroft, Norwich', *The Organ*, lvii (1978–9), 5–12 [incl. specification of Renatus Harris and Hele instrument]
- T. Fawcett:** *Music in Eighteenth-Century Norwich and Norfolk* (Norwich, 1979)
- K. Ryder:** *The Organ: St Peter Mancroft, Norwich* (Norwich, n.d.)
- W. Shaw:** *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford, 1991), 196–207

- D. Baker:** 'A Question of Balance: the Great Organ of Norwich Cathedral', *Colegate and Around* (Norwich, 1995), 23
- I. Spink:** *Restoration Cathedral Music, 1660–1714* (Oxford, 1995), 304–13
- P. Aston and T. Roast:** 'Music in the Cathedral', *Norwich Cathedral: Church, City and Diocese, 1096–1996*, ed. I. Atherton and others (London, 1996), 688
- P. Cattermole:** 'The Bells', *ibid.*, 494
- D. Chadd:** 'The Medieval Customary of the Cathedral Priory', *ibid.*, 314

## Norwich sol-fa ladder.

A chart showing the initials of the sol-fa syllables arranged vertically (see illustration). It was devised by Sarah Glover between 1812 and 1835 for teaching her 'Norwich sol-fa method'. It became the basis of John Curwen's 'modulator', from which it differs in that Glover placed the symbol for her tonic midway in the octave, which she regarded as two conjunct tetrachords: *S, L, T, D* and *D, R, M, F*. She also introduced the syllables *bah* and *ne* (shown as B and N on the ladder) to represent the 6th and 7th of the minor scale. The columns at the sides of the main column show the related keys of the subdominant and dominant respectively.

See also [Tonic Sol-fa](#).

### BIBLIOGRAPHY

- B. Rainbow:** *The Land without Music: Musical Education in England, 1800–1860, and its Continental Antecedents* (London, 1967)

BERNARR RAINBOW

## Nose flute.

Any kind of flute, tubular or vessel, side- or end-blown, which is sounded by nasal breath. Such flutes have a very wide distribution, but are particularly common in the Pacific Islands and South-east Asia. Sachs suggested that the origin of nose flutes lies in the association of nasal breath with magic and religious rites. In Oceania the nose flute is pre-eminently an instrument of Polynesia and Micronesia. It is only rarely reported for mainland New Guinea but is present in the offshore D'Entrecasteaux group to the south-west and in the Bismarck Archipelago to the north-west. Southwards in Melanesia it is prominent only in areas adjacent to western Polynesia as in New Caledonia and the Loyalty Islands and in Fiji. In Micronesia it was formerly widespread in the Caroline Islands where it was present in Belau, Yap, Truk, Satowal, Nomoi, Pohnpei and Mokil. In Polynesia it was present almost everywhere except New Zealand.

For illustration see [Flute](#), §1, fig.2*h*.

## Noseman, Jacob.

See [Nozeman, Jacob](#).

## Noske, Frits (Rudolf)

(*b* The Hague, 13 Dec 1920; *d* Airolo, 15 Sept 1993). Dutch musicologist. Brother of the violinist Willem Hendrik Noske (1918–95). He studied the cello and theory at the Royal Conservatory at The Hague and the Amsterdam Conservatory (1939–45), as well as composition with Henk Badings and Hendrik Andriessen. He studied musicology at the University of Amsterdam with Bernet Kempers and Smits van Waesberghe (1945–9), followed by a year at the Sorbonne under Masson. He then taught history of music at the Conservatory of Amsterdam. In 1954 he took the doctorate at the University of Amsterdam with a dissertation on the French song from Berlioz to Duparc. He was librarian of the Music Library at Amsterdam (Public Library and Toonkunst-Bibliotheek) from 1951 until 1954, when he was appointed its director, a post he held until 1968. From 1965 to 1968 Noske was associate professor in musicology at the University of Leiden; in 1968 he succeeded Bernet Kempers as full professor at the University of Amsterdam until his retirement (1983). From 1965 he lectured widely as a guest professor at Berlin, Vienna, Warsaw, London, Parma and several American and Australian universities.

In his thesis Noske showed a wide-ranging knowledge, not only of the 19th-century French song, but also of French literature. He prepared editions of music of the early Dutch Baroque, on which he also wrote several articles. Other areas of special interest to him were Mozart's Italian operas and Italian opera of the 19th century, musical drama, and the application of structuralism and semiotics to musical analysis. He was second secretary of the Koninklijke Nederlandse Toonkunstenaars Vereniging (1953–5) and general secretary (1955–9) and vice-president (1959–65) of the IAML.

### WRITINGS

'Het Nederlandse kinderlied in de achttiende eeuw', *TVNM*, xix (1961–3), 173–85

*La mélodie française de Berlioz à Duparc* (diss., U. of Amsterdam, 1954; Amsterdam, 1954; Eng. trans., rev., 1970/*R* by R. Benton and F. Noske)

'Bemerkungen zur Fermate', *Mf*, xvii (1964), 383–8

'The Linköping Faignient-Manuscript', *AcM*, xxxvi (1964), 152–65

*Beschouwingen over de periodisering der muziekgeschiedenis* (Leiden, 1965)

'Early Sources of the Dutch National Anthem, 1574–1626', *FAM*, xiii (1966), 87–94

'Musical Quotation as a Dramatic Device: the Fourth Act of "Le nozze di Figaro"', *MQ*, liv (1968), 185–98

'Social Tensions in "Le nozze di Figaro"', *ML*, (1969), 45–62

*Forma formans: een structuuranalytische methode, toegepast op de instrumentale muziek van Jan Pieterszoon Sweelinck* (Amsterdam, 1969) [incl. Eng. summary]; Eng. trans., rev., in *IRASM*, vii (1976), 43–62

**ed.: J.A. Ban:** *Zangh-bloemzel & Kort sangh-bericht* (Amsterdam, 1969)

“Don Giovanni”: Musical Affinities and Dramatic Structure’, *SM*, xii (1970), 167–203

‘Verdi and the Musical Figure of Death’, *Studi verdiani III: Milan 1972*, 349–86

‘Verdi und die Belagerung von Haarlem’, *Convivium musicorum: Festschrift Wolfgang Boetticher*, ed. H. Hüschen and D.-R. Moser (Berlin, 1974), 236–45

‘Schiller e la genesi del “Macbeth” verdiano’, *NRMI*, x (1976), 196–203  
*The Signifier and the Signified: Studies in the Operas of Mozart and Verdi* (The Hague, 1977/R) [collection of articles]

‘Melodic Determinants in Tonal Structures’, *MZ*, xvii (1981), 111–22

‘**Sound and Sentiment:** the Function of Music in the Gothic Novel’, *ML*, lxii (1981), 162–75

“Affectus”, “figura” and Modal Structure in Constantijn Huygens’s *Pathodia* (1647)’, *TVNM*, xxxii (1982), 51–75

‘**Nederlandse liedkunst in de zeventiende eeuw:** Remigius Schrijver en Servaas de Koninck’, *TVNM*, xxxiv (1984), 49–67

‘**From Idea to Sound:** Philip’s Monologue in Verdi’s *Don Carlos*’, *From Idea to Sound: Nieborów 1985*, 77–93; repr. in *Muziek & wetenschap*, ii (1992), 201–25

*Sweelinck* (Oxford, 1988)

‘The Vocal Music of Jan Pieterszoon Sweelinck’, *Musica antiqua VIII: Bydgoszcz 1988*, 747–64

*Music Bridging Divided Religions: the Motet in the Seventeenth-Century Dutch Republic* (Wilhelmshaven, 1989) [vol.ii incl. transcr., of selected motets]

‘**Sacred Music as A Miniature Drama:** Two Dialogues by Carlo Donato Cossoni (1623–1700)’, *Festschrift Rudolf Bockholdt*, ed. N. Dubowy and S. Meyer-Eller (Pfaffenhofen, 1990), 161–82

*Saints and Sinners: the Latin Musical Dialogue in the Seventeenth Century* (Oxford, 1992)

## EDITIONS

*Dix romances françaises* (Amsterdam, 1952)

*Constantijn Huygens: Pathodia sacra et profana* [1647] (Amsterdam, 1957; rev. 2/1976 with N. Barker)

*Das ausserdeutsche Sololied 1500–1900*, *Mw*, xvi (1958; Eng. trans., 1958)

*Klavierboek Anna Maria van Eijl* (1671), *MMN*, ii (1959, 2/1976)

*Michele Mascitti: Psyche* (Mainz, 1959)

*C.T. Padbrué: Nederlandse madrigalen*, *MMN*, v (1962)

*Six Seventeenth-Century Carols from the Netherlands* (London, 1965)

**with A. Annegarn and G. Leonhardt:** *Jan Pieterszoon Sweelinck:*

*Keyboard Works ... and Works for Lute*, *Opera omnia*, i/3 (Amsterdam, 1968, 2/1974)

*Brevia musicae rudimenta latino-belgicae/Corte onderwijsinghe van de musike int Latijn ende Duyts; D.A. Valcooch: Den regel der Duytsche schoolmeesters* [music section] (Amsterdam, 1973)

with A. Verhoeven: *Herman Hollanders: Concerti ecclesiastici*, MMN, xii (1979)  
Jan Baptist Verrijt: *Eighteen Motets from 'Flammae divinae' ... opus V*, MMN, xvi (Amsterdam, 1985)

ELLINOR BIJVOET/PAUL VAN REIJEN

## Noskowski, Zygmunt

(*b* Warsaw, 2 May 1846; *d* Warsaw, 23 July 1909). Polish composer, conductor and teacher. He studied at the Warsaw Music Institute (1864–7), where his teachers included Apolinary Kątski (violin) and Stanisław Moniuszko (harmony), and in Berlin (1872–5) with F. Kiel (composition) and R.F. Wuersta (orchestration). During the years in Berlin he composed songs, pieces for string quartet and the Symphony in A (1875). This symphony (his graduation piece) later gained first prize (with distinction) in the Carillon international competition for composers in Brussels (1893). From autumn 1875 until the end of 1880 he was based in Konstanz, where he was director of the Bodan singing society and music school. He returned to Warsaw in January 1881 and from that time contributed to the development of musical life in the city. He was director of the Warsaw Music Society (1881–1902), for which he was active as a teacher and organized concerts. He also attempted to organize a regular symphony orchestra, but its existence was disrupted by a constant lack of funds. In 1888 he became professor of composition at the Music Institute, in which capacity he taught a generation of Polish composers. From 1905 to 1908 he was director and conductor of the Warsaw PO, and from 1907 was also director of the opera. He occasionally directed choirs. Throughout his life he wrote music criticism for the daily press and for journals. In his concert reviews he also drew attention to more general musical problems.

Noskowski was one of the most important Polish composers of the second half of the 19th century. He composed all types of music, including popular works intended for a wide public and pieces for children. His large output was uneven in quality, and much of it is remembered only for its historical significance. The main characteristic of his style is an emphasis on contrapuntal techniques. This can be seen even in the opera *Livia Quintilla*, in which the dense polyphonic textures of the orchestra dominate the vocal parts. The most significant music is found in the orchestral and chamber works. Noskowski's musical language is conservative: his harmony goes little beyond that which is characteristic of the first half of the 19th century. His symphonic and chamber works are built on Classical cyclic forms, although the finale of the last symphony consists of five contrasting sections based on transformations of the same theme, thus showing some influence of the symphonic poems of Liszt. The resemblance is, however, rather superficial. Noskowski made extensive use of folk melodies, but these did not inspire him to undertake harmonic explorations. *Step* ('The Steppe') was the first symphonic poem in Polish music; it has colourful instrumentation and some illustrative elements.

### WORKS

#### stage

Livia Quintilla (prol, 2, L. German, after S. Rzętkowski), Lemberg, Count Frederic Skarbek, 15 Feb 1898, vs *PL-Wtm*

Święto ognia, czyli noc świętojańska [The Rite of Fire, or St John's Night] (ballet, 3), Warsaw, 1902, frags. *Wtm*

Wyrok [The Judgment] (2, Noskowski, after A. Urbański: *Dramat jednej nocy*), Warsaw, Wielki, 15 Nov 1906, vs *Wtm*

Zemsta za mur graniczny [Revenge for the Boundary Wall] (4, Noskowski, after A. Fredro: *Zemsta*), 1908, Warsaw, Wielki, 10 April 1926, vs *Wtm*; orchd A. Guzewski, 1911

Several operettas, vaudevilles and 'folk pictures'

### other works

Vocal: Short sacred choral works; 11 secular cants.; choral songs; c150 solo songs; many arrs., incl. folksongs

Orch: Sym., A, perf. Berlin, 1875, *PL-Wtm*; [Lake] Morskie Oko, ov., op.19, perf. 1875 (Breslau, before 1888); Sym., c ('Elegiac'), 1879, *Wtm*; Variations on an original theme, e, before 1883, *Wtm*; Step [The Steppe], sym. poem, op.66, perf. 1896 (Warsaw, c1900); Z życia narodu [From the Life of the Nation], sym. variations on Chopin's Prelude in A, op.28/7, 1901, *Wtm*; Sym., F ('Od wiosny do wiosny' [From Spring to Spring]), perf. Warsaw, 1904, *Wtm*; marches, other short pieces

Chbr: Sonata, A, vn, pf, before 1875, *Wtm*; Pf Qt, d, op.8 (Leipzig, 1880); 4 str qts: d, op.9, 1880 (Leipzig, 1885); E, 1883, *Wtm*; e, perf. 1884, *Wtm*; Każdy po swojemu [Each in his own manner], humorous qt, *Wtm*; other works for vn, pf

Pf: Suite polonaise, op.28, c1880 (Breslau, 1890); Fantazja góralska [Mountain Fantasy], pf 4 hands, op.17, 1885 (Leipzig, 1888); krakowiaks, polonaises, other dances and miniatures

### WRITINGS

with M. Zawirski: *Wykład praktyczny harmonii jako kurs przygotowawczy do nauki kontrapunktu* [A practical lecture on harmony as a preparatory course for the study of counterpoint] (Warsaw, 1903)

*Kontrapunkt, kanony, wariacje i fuga: wykład praktyczny* [Counterpoint, canon, variations and fugue: a practical lecture] (Warsaw, 1907)

Methods for violin and piano

### BIBLIOGRAPHY

A. Sutkowski: *Zygmunt Noskowski* (Kraków, 1957)

W. Wroński: *Zygmunt Noskowski* (Kraków, 1960)

A. Nowak-Romanowicz and others, eds.: *Z dziejów polskiej kultury muzycznej*, ii (Kraków, 1966), 294–7, 370–74, 408–10, 434–41, 485–90, 530–32

A. Kaczmarek: 'Nieznany utwór Zygmunta Noskowskiego' [An unknown work by Noskowski], *Muzyka*, xii/4 (1967), 81–3, [cant. in honour of Juliusz Słowacki]

A. Spóz, ed.: *Kultura muzyczna Warszawy drugiej połowy XIX wieku* [Warsaw musical culture in the second half of the 19th century] (Warsaw, 1980)

ZOFIA CHECHLIŃSKA

**Nota.**



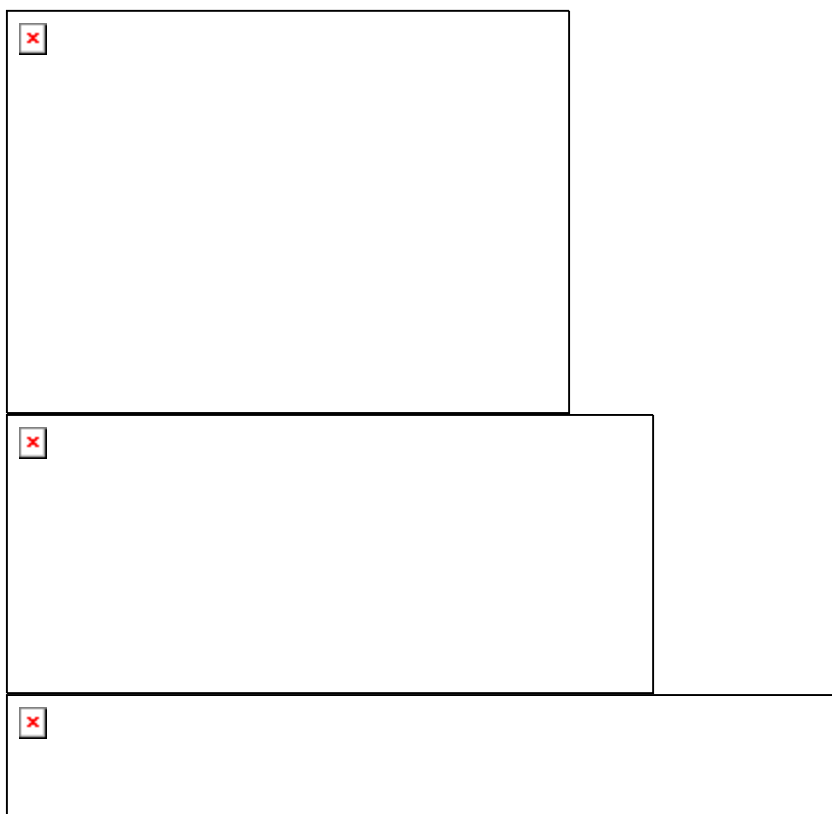
A term used by Johannes de Grocheio and in several French lais, apparently describing lai form. See [Lai](#), §1(iii).

## Nota cambiata [changing note]

(It.: 'changed note'; Fr. *note de rechange*; Ger. *Wechselnote*).

A type of [Non-harmonic note](#). The term was introduced by Angelo Berardi (*Miscellanea musicale*, 1689) for an accented passing note, but after the publication of Fux's *Gradus ad Parnassum* (1725) it came to mean an unaccented non-harmonic note quitted by leap of a 3rd downwards; when used on its own, the noun [Cambiata](#) has a different (though related) meaning.

Both the 'Berardian cambiata' and the 'Fuxian cambiata' are regular features of Palestrina's style, the latter offering the only examples in his music of dissonances resolved by leap ([ex.1](#)). More recently the term 'nota cambiata' has been extended to include similar configurations used in the 15th and 16th centuries, as in [ex.2](#), and to other figures in which two notes following a dissonance have been interchanged ('note cambiate') so that the dissonance is likewise quitted by leap of a 3rd, as in [ex.3](#).



### BIBLIOGRAPHY

- B. Ziehn:** 'Über die Cambiata und andere altklassische melodische Figuren', *AMz*, xxv (1898), 497–8, 509–10, 525–6, 539–41
- K. Jeppesen:** *Palestrinastil med saerligt henblik paa dissonansbehandlingen* (Copenhagen, 1923; Eng. trans., 1927, 2/1946/R as *The Style of Palestrina and the Dissonance*)
- C. Dahlhaus:** 'Die "Nota cambiata"', *KJb*, xlvii (1963), 115–21

# Nota procellaris

(Lat.).

A type of ornament, possibly vibrato. See [Ornaments](#), §1.

## Notari, Angelo

(*b* Padua, 14 Jan 1566; *d* London, Dec 1663). Italian composer. Although his horoscope (*GB-Lbl* Sloane 1707) gives 14 January 1566 as his date of birth, the engraved portrait on the frontispiece of his *Prime musiche nuove* (dedication signed 24 November 1613) gives 'Di Anni 40'. Presumably the engraving had been executed from a portrait painted some years before. Whether or not he was related to the madrigalist Giovanni Paolo Nodari (some of whose madrigals are in *GB-Lbl* Eg.3665), is not known. Before leaving Italy for England he was a member of the Venetian Accademia degli Sprovisti (with the nickname 'Il Negligente') and had contributed a piece to his fellow-Paduan Nicolò Legname's book of canzonets (1608).

Arriving in England, he entered the household of Prince Henry in 1610 or 1611; by 1618 he was in the service of Prince Charles. He seems to have acted as a spy for Gondomar, the Spanish ambassador, between 1621 and 1623, and on Christmas Day 1622 he sang at Mass in the ambassador's chapel. He continued to serve Prince Charles when he became king in 1625 and remained nominally one of the 'Lutes and Voices' of Charles II, in whose service he died. He may for a time about 1642 have belonged to the household of Lady (Mary) Herbert, wife of Sir Richard Herbert, and may have travelled on the Continent during the Commonwealth.

His *Prime musiche nuove* was engraved by William Hole and published in London in 1613, or soon after. It contains settings of Italian poems in a variety of styles: monody (e.g. *Ahi, che s'acresce in me*), romanescas variations (*Piangono al pianger mio*), canzonetta (*Girate, occhi*), chamber duet (*Intenerite voi*), and divisions on Rore's madrigal *Ben qui si mostra*. A preface in English refers to the *trillo* – 'a kinde of sweetnes in your voice' – the symbol for which he gives as 'the letter "t" ether with one or two notes'. Undoubtedly this book was an important vehicle for the introduction of the more advanced Italian styles into England, even though the monodic pieces are on the whole less successful than the chamber duets and canzonettas. Notari also seems to have been the compiler of a manuscript of Italian monodies and other pieces (*Lbl* Add.31440), as well as parts of *Och* 878–80 (both dating from soon after 1643). These contain works by Monteverdi and various monodists, and possibly pieces by Notari himself. His portrait is reproduced in A.M. Hind: *Engraving in England in the Sixteenth and Seventeenth Centuries*, ii (Cambridge, 1964), pl.211.

### BIBLIOGRAPHY

*AshbeeR*; *BDECM*

**I. Spink**: 'Angelo Notari and his "Prime Musiche Nuove"', *MMR*, lxxxvii (1957), 168–76

**P.J. Willetts**: 'A Neglected Source of Monody and Madrigal', *ML*, xliiii (1962), 329–39

- P.J. Willetts:** 'Autographs of Angelo Notari', *ML*, i (1969), 124–6  
**S. Boorman:** 'Notari, Porter and the Lute', *LSJ*, xiii (1971), 28–35  
**C. Egerton:** 'The Horoscope of Signor Angelo Notari', *LSJ*, xxviii (1988), 13–18  
**J. Wainwright:** *Musical Patronage in Seventeenth-century England: Christopher, First Baron Hatton (1605–1670)* (Aldershot, 1996)

IAN SPINK

## Nota sensible

(It.).

See [Leading note](#).

## Notation.

A visual analogue of musical sound, either as a record of sound heard or imagined, or as a set of visual instructions for performers.

This article includes a discussion of notation in society (§II), subdivided into its primary types, which are considered with reference to various notational systems. Other specialized aspects of notation are considered in separate entries: [Braille notation](#); [Cheironomy](#); [Ekphonic notation](#); [Pitch nomenclature](#); [Shape-note hymnody](#); [Solmization](#); [Tablature](#); and [Tonic Sol-fa](#). For non-Western notational systems see, in particular, [China, §§II, IV](#); [Indonesia](#); and [Japan, §III, 4](#). Other related entries on technical subjects include [Conducting](#); [Improvisation](#); [Mode](#); [Psychology of music](#); [Scale](#); and [Tuning](#).

Whereas Western notation is considered as such in §III, a discussion of musical documents as sources – their physical make-up and production, their format, the layout and presentation of the music, the ordering of their contents – will be found in [Sources, MS](#); [Sources of instrumental ensemble music to 1630](#); [Sources of keyboard music to 1660](#); and [Sources of lute music](#); in these entries reference is made to notations, and the descriptions of individual sources contain statements on notational types. See *also* [Accidental](#); [Clef](#); [Continuo](#); [Note values](#); [Ornaments](#); [Proportional notation](#); [Rest](#); [Score](#); [Staff](#); and definitions of individual notational terms.

I. General

II. Notational systems

III. History of Western notation.

IAN D. BENT/DAVID W. HUGHES, ROBERT C. PROVINE, RICHARD RASTALL (I–II, with ANNE KILMER I, 2), DAVID HILEY, JANKA SZENDREI (III, 1), DAVID HILEY/THOMAS B. PAYNE (III, 2), MARGARET BENT (III, 3), GEOFFREY CHEW/RICHARD RASTALL (III, 4–6)

Notation

### I. General

1. Introduction.

2. Chronology.

Notation, §I: General

## 1. Introduction.

The concept of notation may be regarded as including formalized systems of signalling between musicians, and systems of memorizing and teaching music with spoken syllables, words or phrases; the latter are sometimes called 'oral notations'. The origins of written notations can often be seen to lie in them; further, they are the natural musical communication systems of non-literate societies and non-literate classes of society. The continent of Africa south of the Sahara, for example, except for the white communities, uses no written notations, but many of its indigenous peoples communicate about music through speech in the form of syllables, word patterns, the numbers of xylophone keys, the names of strings and other technical vocabulary. Even in 11th-century Europe instrumentalists had no notation, and church musicians communicated mainly through syllables and hand signs rather than through the reading of a score in rehearsal or performance.

Written notation is a phenomenon of literate social classes. In all societies it has developed only after the formation of a script for language, and it has generally used elements of that script. Some cultures are particularly notation-prone in this sense: China, Korea, Japan and Europe have each accumulated a large number of notational systems to serve different purposes. Others, until the late 19th century, have developed very few, notably the countries of the Middle East (except Turkey), South and South-east Asia.

The use of notation and the form it takes are the result of the social and cultural context in which it has been developed. It is socially significant that, while in Western Europe it was vocal music that first acquired a written notation, in Greece, Mesopotamia and Pharaonic Egypt it seems to have been instrumental music. In the latter two cultures, and in later East Asian instrumental notations, the script of language was used as part of the notation; in the former, as in the chant notations of Byzantium and Eastern Europe, of Tibet, Mongolia and Japan, non-linguistic symbols were used and script was required only for sung texts. Furthermore some notations are designed to give all necessary information, others give only a small part of what would be needed by the non-adept. In the latter, the remaining information is withheld either because it is already learnt and therefore unnecessary, or because there is a desire to keep it secret.

Broadly speaking, there are two motivations behind the use of notation: the need for a memory aid and the need to communicate. As a memory aid, it enables the performer to encompass a far greater repertory than he or she could otherwise retain and realize. It may assist the performer's memory in music that is already basically known but not necessarily remembered perfectly; it may provide a framework for improvisation; or it may enable the reading of music at sight (this last concept is a predominantly Western one). A written notation provides the means to sketch and draft musical ideas during the composing process. As a means of communication, it preserves music over a long period; it facilitates performance by those not in contact with the composer; it equips the conductor with a set of spatial symbols by which to obtain certain responses during performance; it presents music as a 'text' for study and analysis, and offers the student the

means of bringing it to life in his or her mind when no performance is possible; and it serves the theorist as a medium by which to demonstrate musical or acoustical laws.

[Notation, §I: General](#)

## 2. Chronology.

In trying to see all notations in a single chronological sweep it must be borne in mind that these developments can be seen only in their surviving remnants. A notation preserved as a musical source of a given date may be unrepresentative; a theoretical description of a notation may be ambiguous or inaccurate; a literary allusion to notational practice may take poetic licence or even be fictional. Interpretation of what survives is the first of the difficulties. Filling in the gaps between the survivals is the second, particularly when this involves not merely decades or centuries but millennia.

The earliest recognized form of writing by any civilization was the system used by the Mesopotamian civilizations of the Sumerians, Babylonians, Assyrians and others in the Middle East. Its pictographic origins date from at least the middle of the 4th millennium bce and its developed syllabic-logographic cuneiform system survived into the Hellenistic period and down to the 1st century ce. The hieroglyphic writing of the ancient Egyptians, a mixture of ideographs (pictures representing not merely the objects depicted but also ideas associated with those objects) and phonetic symbols, survived to about 400 ce. It is in connection with these hieroglyphs, carved on the walls of temples and tombs, that the first visual representations of musical sounds may have survived (see [Cheironomy, §2 and illustrations](#)): certain of the carvings from the Pharaonic period contain scenes of music-making that show what appears to be a system of arm, hand and finger signs by which instructors signalled details of melody and rhythm to performers (Hickmann, *RBM*, x, 1956, p.1 and *MGG1*). Moreover, some of the hieroglyphic signs themselves, from the Middle Kingdom (c2686–2181 bce) and New Kingdom (1567–1085 bce), have been interpreted as specific written musical instructions. Cheironomy may also have existed among the Jews by the 2nd millennium bce, and it is probable that some of the signs in the system of biblical accents developed by the Masoretic scholars of Tiberias during the 9th century ce and the early 10th were originally based on the cheironomic hand signs used to assist the singer in his chanting (see [Cheironomy, §4](#); [Ekphonic notation, §2](#); [Jewish music, §III, 2\(ii\)](#)).

From ancient [Mesopotamia](#), there is clear evidence of a system of phonetic notation, that is, descriptive musical instructions that may be viewed as skeletal notations for string instruments. This system is preserved in about 80 Akkadian cuneiform tablets and fragments dating from between 1800 and 500 bce, during which period the system was used consistently. This 'notation' is based on a technical Akkadian (and to a lesser extent Sumerian) music terminology that gives individual names to nine musical strings or 'notes' and to 14 basic terms describing intervals of the 4th and 5th that were used in tuning string instruments (according to seven heptatonic diatonic scales) and terms for 3rds and 6ths that appear to have been used to fine tune (or temper in some way) the seven notes generated

for each scale. The combination of string names and interval terms is used to describe the tuning procedure and the generation of the seven scales, and forms a skeletal phonetic notation or a kind of phonetic instrumental tablature. This system was used in both northern and southern Mesopotamia and has also been found at the ancient site of Ugarit (Ras Shamra, Syria). Tablets from the latter site dating from about 1400 bce include hymn texts written in the Hurrian language followed by the standard Akkadian musical instructions for intervals and scale. Unusually, these tablets have number signs after the interval names; this 'notational' system is open to various interpretations, but it seems likely to have been intended for the instrumentalist accompanying the singing.

The earliest known alphabetical system of notation (i.e. a system in which each sign represents a single sound, each sound being designated by one sign) is that of Ugarit, which is preserved on clay tablets using unique cuneiform signs to represent 30 letters; it appears to have evolved from cuneiform syllabaries of the mid-2nd millennium bce in Syria-Palestine. The later North-Semitic alphabet of 22 letters, which developed towards the end of the 2nd millennium bce, was the origin of, among others, the Hebrew and Greek alphabets, both of which emerged in the early centuries of the 1st millennium bce. The first musical notation known to harness the alphabet, with its built-in ordering, to the representation of pitch was the older of the two Greek systems, the so-called 'instrumental' notation, which used a mixture of Greek letters and other symbols to represent a continuous diatonic series of notes over three octaves. Each letter or sign appears also rotated on to its side and also in mirror image to represent the diatonic note raised by a quarter-tone and semitone respectively. This notation must have come into existence some time before 500 bce, whereas the 'vocal' notation, using the Ionic alphabet, cannot be much earlier than the 5th century bce (see [Greece, §I, 7](#) and [Alypius](#)).

An essentially ideographic system of writing existed in China probably by early in the 2nd millennium bce, with each 'character' of the script representing a single monosyllabic word. The earliest reference to the use of monosyllables to represent musical pitches dates from the 4th century bce; and the first detailed discussion, dating from the 2nd century bce, shows the five monosyllables (and hence written characters) *gong*, *shang*, *jue*, *zhi* and *yu* denoting the notes of the Chinese pentatonic scale. These monosyllables are in effect solmization syllables in that they designate the five points on the pentatonic scale, movable to any fixed pitch. On the other hand, in the 3rd century bce the earliest surviving account was given of the fixed-pitch system of the 12 *lü*, each pitch of which had its own name: the starting-pitch was called *huangzhong* ('yellow bell'), the 5th above it *linzhong* ('forest bell'), the 5th above that (i.e. the 2nd) *taicou* ('great frame') etc. Each pitch was thus represented in script by a pair of characters (see [China, §II](#)).

Reference has already been made to the addition of accents to Hebrew biblical texts. The use of such accents for the cantillation of texts is called [Ekphonic notation](#). A developed system of nine accents, indicated by the placing and grouping of dots, existed for Hebrew texts in the 6th century ce. This system was developed to a high degree of sophistication in the ensuing centuries. Other traditions that use ekphonic notations include

the liturgical monophonic repertoires of the Syrian, Armenian and Byzantine Churches.

The earliest clear examples of instrumental tablature date from the 6th and 8th centuries ce. The first is an elaborate set of technical instructions for the Chinese zither, the *qin*, directing how to play the piece entitled *Youlan*. The system, known as *wenzi pu*, remained in existence until the 10th century. A tablature notation for the Japanese lute, the *biwa*, dates from 768 and derives from the Chinese court tradition.

The earliest surviving neumatic notations for Western plainchant date from the 9th century: notably the stroke (accent) neumes of St Gallen in Switzerland, in which finely drawn lines, curves and hooks represent the rise and fall of the melodic line graphically; and the point neumes of Palaeo-Frankish, Messine (or Lorraine) and Aquitanian sources. From this century also dates the earliest survival of Byzantine ekphonic notation. It may have been not long after this that neumatic notation first came into use in Tibet for the singing of Buddhist chant, possibly by influence from the ekphonic system of the Syrian Church transmitted by the Nestorians (see [Syrian church music, §6](#); [Tibetan music, §II, 4](#); [Buddhist music, §2](#)).

In the 9th century dasian notation, which in its rotation of notational signs has a peculiar similarity to Greek ‘instrumental’ notation, was used to notate the earliest surviving Western polyphony: the so-called ‘parallel’ and ‘free’ organum of *Musica enchiriadis*. There were also the first traces of an alphabetical notation for Arabic theory – not used in musical practice – though its earliest survivals date only from the 13th century.

The Chinese *gongche* notation seems to have originated in the Central Asian kingdom of Kuqa before the 6th century ce, but only reappears in extant sources from the Song dynasty (960–1279). While at first it was, perhaps, a form of tablature for the double reed pipe *bili*, in later centuries it was used as a more general *solfeggio* type of notation for both vocal and instrumental music. The 10th century saw the change to the new *jianzipu* tablature for the Chinese *qin*: a highly compact notation in which information about right-hand plucking and left-hand positioning, duration and embellishment is packed into a single complex symbol (see [§II, 6, 8](#) below; see also [China, §IV, 4 \(ii\) \(a\)](#) and [Qin](#), especially [fig.2](#)).

From the 10th century to the 12th survive the earliest partbooks for Japanese court wind and string instruments. These are primarily tablatures, but *koto* zither notation is also one of the earliest number notations (see below, [§5](#); see also [Japan, §III, 3](#)).

The 11th century saw in western Europe the innovations associated with Guido of Arezzo: the staff, the Guidonian hand (a type of cheironomy) and solmization syllables; in eastern Europe the earliest neumes in Byzantine and Slavonic manuscripts; and in the Middle East the use of ekphonic notations in Georgian and Armenian manuscripts. The 12th century saw the beginnings of *sumifu* neumatic notation in the Japanese secular epic, in which teardrop-shaped lines placed to the left of written text signify stereotyped melodic patterns; and the 13th century the beginning of *goin-hakase* for Buddhist chant, in which the angle at which a short line is placed indicates the pitch of the note to be sung, and *gomafu* notation

(related to *sumifu*) for Japanese noh drama (see §II, 7 and [fig.13](#) below; see also [Japan](#), §III, 2).

South Asian solmization syllables date back to at least the 4th and 5th centuries ce. In the *Nāṭyaśāstra* seven pitches are represented by the syllables *sa ri ga ma pa dha ni*, which are said to be shorthand for the Sanskrit *sadja rsabha gāndhāra madhyama pañcama dhaivata* and *nisāda*. Widdess (1996, p.393), however, asserts that the short forms are oral in origin and not abbreviations. Although these pitches are named in the *Nāṭyaśāstra* the earliest known South Asian notation dates from the 7th–8th century ce and is found on a rock inscription at Kudumiyamalai in Tamil Nadu ([fig.1](#)). Syllables used as mnemonics for drum-patterns are also described in the *Nāṭyaśāstra*, and particularly in the 13th-century *Sangīta-ratnākara*.

Meanwhile, Western notation was undergoing fundamental changes, with the formation of square notation in the 12th century, the development of the rhythmic modes and the evolution of the mensural system with its highly complex rhythmic possibilities. Contemporary with the peak of this development, in the mid-15th century, was the formation, in Korea, of the only alphabet among all the East Asian civilizations. Following soon on that was the importation and adaptation of Chinese notations for Korean use: the *yulchapo*, which took over the abbreviated names of the Chinese *lü* but pronounced them in Korean; the *kōmun'go* tablature for the six-string zither, which adopted the compact Chinese *jianzi pu* but incorporated Korean letters into it (see §II, 8 and [fig.16](#) below); the *kongch'ōk po*, which adapted the Chinese *gongche* notation for ritual melodies; and the 'five-note abbreviated notation' *oŭmyakpo* which corresponds to the ancient Chinese solmization system but uses a central degree of the scale *kung* (the lowest of the five Chinese degrees) and ranges outward from that using numbers and prefixes: *sangil* ('above one') for the note immediately above it, *hasam* ('below three') for the third note below it, and so on. With these went the invention of a Korean mensural notation, *chōngganbo*: a grid system, in which each space corresponds to one time unit and into which a pitch symbol from one of the pitch notations could be placed as required (see also [Korea](#), §2).

During the 15th and 16th centuries the first Western instrumental tablatures developed (though they may possibly have begun in the 13th century), the earliest being for keyboard instruments and the lute family. The 16th century saw the gradual breakdown of the proportional mensural system of values into a fixed-value system in which each note value contained two of the next value down. At the same time, unmeasured square notation was still used for plainchant, and for monophonic secular music in Germany, as was neumatic notation – the 'Reformed' notation – in Byzantine and Russian sources.

It was probably in the 16th century (though possibly earlier) that Balinese solmization syllables for gamelan compositions in the *pelog* system came to be written down in Balinese script as a notation. Only at the end of the 19th century did the *nut andha* ('ladder notation') of Central Java used in the Yogyakarta *kraton* manuscripts come into use: a grid system, with dots not unlike the Western staff (though vertical rather than horizontal; see [fig.2](#)



). Another system, *nut ranté* ('chain notation') using six horizontal lines, with dots above or below the lines representing pitches and connected with 'chains', came into use only a few years before that; at the same time a number notation for pitches, *nut angka*, also known as *kepatihan*, was introduced.

The 19th and 20th centuries saw in Western notation a formalization of the orchestral score, an increasing use of non-Italian verbal indications as auxiliary signs to staff notation, and a more detailed specification of all parameters of sound in an attempt to prescribe every detail of performance. This has brought with it proposals for the reform of notation, in particular two: Klavarskribo and Equitone. Compositional indeterminacy imposed new demands upon staff notation that at first were answered by 'space–time notation' and later by specially designed systems. Both representational and technical notations have also been devised for electronic music.

Many East Asian notations came under the influence of staff notation during the 19th century, and new ones arose using Arabic numbers (mostly based on the Galin-Paris-Chevé method see below, §II, 5) and recently developed solmization-syllable systems. Just as the writing of microtonal music by Western composers in the 20th century placed strain upon the rigid pitch representation of staff notation and caused the introduction of quarter-tone and sixth-tone accidentals and signs for microtonal inflection, so too the need to transcribe non-Western music has strained the capacity of staff notation. Two new methods have been developed: that of the [Melograph](#), an invention by Charles Seeger that traces a pitch–time graph immediately above a volume–time graph; and a device by Karl Dahlback that produces two similar graphs by means of a cathode-ray tube.

Taking a historical perspective, between about 500 bce and the 10th century ce most of the world's principal alphabetical and ideographic notations (many of the latter probably arising out of solmization-syllable systems) were established. Some of the ideographic notations were instrumental tablatures (see §II, 5 below), all of them from East Asia; Western tablatures developed later. Towards the end of this period was another in which accents were used as notational signs: this is concentrated particularly in the period from the 5th century to the 11th ce, although the origins of some systems may be earlier. Most of the world's neumatic systems seem to have developed in the surprisingly narrow period between the 9th century and the 12th: neumes in Western Europe, in Byzantium and Eastern Europe, in Japan and probably also in Tibet. Number notations are far later developments: apart from the use of numbers in Chinese *qin* tablature of the 10th century and Japanese *koto* tablature by the 12th, they arose in Korea in the 15th century, in Western tablatures in the 16th and thereafter with increasing popularity in the 19th and 20th centuries.

For general bibliography see end of §II.

## [Notation](#)

## II. Notational systems

1. Materials: general.
2. Letters of the alphabet.
3. Syllables.
4. Syllables and vowel acoustics.
5. Words.
6. Numbers.
7. Graphic signs.
8. Hybrid systems.

### BIBLIOGRAPHY

Notation, §II: Notational systems

#### 1. Materials: general.

A musical notation requires, in essence, two things: an assemblage of 'signs' and a convention as to how those signs relate to one another. A written musical notation requires further a spatial arrangement of the signs on the writing surface that makes a 'system' of the assemblage; it is this system that forms an analogue with the system of musical sound, thus enabling the signs to 'signify' individual elements of it.

Only rarely has music fashioned its own sign systems. It has generally been content to take over systems in use for other purposes (such as the representation of arithmetical values, of speech inflection or of the sounds of natural language). In so doing it has often discarded part of the system and modified the shapes of the signs to suit its purpose. Such signs, the 'materials' of notation, can be broadly classified into two categories: the phonic and the graphic. Phonic signs include letters, syllable-signs and word-signs (signs that convey both the meaning of the word and its sound in speech – known as 'logo-syllabic signs'). Certain systems of numerals also come into this category: systems that assign names to at least the lower range of numbers. Graphic signs include geometric shapes, lines, dots, curves, grids and the like.

Phonic signs are by their nature already representational of sounds outside music. They can be 'spoken' as well as written, which increases their communicative power. But they have an all-important additional quality: either they have meaning (like word signs and numbers) or they belong to some system of ordering (like letters and in some cases syllables). These are the properties that were implied above in speaking of the adoption for other purposes of systems already in use.

Notation, §II: Notational systems

#### 2. Letters of the alphabet.

For the requirements of an alphabetical notation, it is not in fact the phonic – or perhaps 'phonemic', since each letter at least in principle signifies a single sound of language – quality of a letter that is important but rather its position within a conventional order: an alphabet. The ordering of letters in an alphabet offers a ready-made base for notation, as it can be directly related to the intrinsic acoustical order of musical sound. It thus becomes an analogue of musical order: an item in the musical order is specified by reference to its place on the analogous system.

As stated above (§I, 2), the earliest-known alphabetic writing dates to the middle of the 2nd millennium bce. The first known to have an established order of letters is the Hebrew alphabet, traceable back at least to the 6th century bce. This order corresponds to the acrostics in the Bible (*Lamentations, Proverbs, Psalms*). Until the 17th century alphabetic writing existed in only a small area of the world: the Middle East, the Mediterranean countries, Eastern and Western Europe, South Asia and Korea. The earliest alphabets – Hebrew, Phoenician, Aramaic and North Semitic – all developed between 1000 and 500 bce. From these developed the Greek, Latin, Cyrillic and early Indian alphabets. As to order of letters, the Greek alphabet is close to the Hebrew, the Latin close to the Greek.

One of the advantages of an alphabet for music notation is that it consists of single rather than compound signs – signs that are distinctive and at the same time compact. Another is that it contains a convenient number of signs (alphabets range from about 20 to 50 letters, most having between 20 and 30) to represent a chromatic double octave or a diatonic triple octave; fewer can be selected to represent a single octave in a repeating scheme or the frets on a stopped-string instrument. Moreover, the letters of alphabets are generally assigned names (the fourth letter of the Hebrew alphabet being called *daleth*, the Greek *delta*, the Latin and modern Western European *de* and so forth), so that the notation can be spoken as well as written.

The alphabet was used for pitch notation in ancient Greece, and then around the 10th century in western Europe before being formalized in shape and absorbed into staff notation as clefs (C, F, G) and accidentals ('b', 'h'). The alphabetic system is implicit still in staff notation, since in most European countries the placing of notes on the staff is translated into spoken letter-names (except in France, where they are translated into fixed solmization syllables; see [Pitch nomenclature](#)). The Western system is a repeating one, since the letters refer only to pitch classes, not to specific pitches; therefore the 19th-century German philosopher and scientist Hermann von Helmholtz developed a scheme of dashes to indicate pitch register (the dashes deriving from Greek notation but the letters coming from the Latin alphabet): *A, B, C–B, C–B, c–b, c' (middle C)–b', c''–b'', c'''–b'''* etc. The alphabet has also been used to denote keys, finger positions or frets in many Western tablature systems.

There are many examples of verbal abbreviation in Western notations: the letter *p*, for example, is used as an instruction to play softly (*piano*) and, in a rather elaborate formalized fashion (as an alternative to 'Ped. '), below the staves, to indicate application of the sustaining pedal of the piano. 'Significative letters' were used in conjunction with some early Western neumatic notations to indicate duration (*c* to stand for *cito* or *celeriter*, 'quickly', i.e. 'short' value) and direction of movement (*l* to stand for *levare*, *s* for *sursum*, both meaning 'upward').

In all these non-alphabetic uses of letters, the notation can be described as 'secondary': that is, the letters signify words that in turn signify musical elements, rather than signifying musical elements directly. However, such is the force of tradition that formalized letters often cease to be recognizable: by this means a pedal mark has become a graphic sign that

refers directly to the pianist's foot movement. The same is true even for alphabetic uses of letters: the treble and bass clefs are now scarcely recognizable as formalized letters 'G' and 'F', and have become instead graphic signs for the two fixed pitches *g'* and *f* with a range of special technical connotations associated.

Notation, §II: Notational systems

### 3. Syllables.

As with letters, syllable notations fall into two categories: those that operate by reference to an established order of syllables, and thus relate directly to a musical order ('primary' notations), and those that use syllabic abbreviations of words, and operate by reference to meaning or name ('secondary' notations). Cutting across this categorization is the orthographic one: that some of these syllable systems are expressible as single symbols (ideograms or 'characters') while others have to be spelt out in letters.

A classic case of the first ('primary') category is the set of Japanese syllables *i, ro, ha, ni, ho, he, to*. These are the initial seven syllables of an established order of some 48 Japanese characters closely analogous to the order of an alphabet – that is, it is a conventional order rather than an intrinsic one. In Western music terminology in Japan, these first seven function exactly like the Western letters A, B, C, D, E, F, G, with repetition for each octave in the same way. Thus a C major scale is represented as *ha–ni–ho–he–to–i–ro–ha*, each having a single character to represent it in written form. (A more extensive set from this series was used in 17th-century *shamisen* tablature to represent successive finger positions from the open bass string to the highest position on the treble string.) A simpler example is the set of syllables for the Balinese five-note *slendro* scale, a set that rotates through five vowel sounds: *ding–dong–dèng–dung–dang*. It is almost an alphabetical system using only vowels, save for the fact that Balinese literary script uses characters rather than letters and therefore has no alphabet. The characters for these five notes are shown in [fig.3](#) (see also [Indonesia, §II, 1\(ii\)\(b\)](#), Table 1).

Similar to this is the set of Chinese syllables for the pentatonic scale: *gong–shang–jue–zhi–yu* (see [fig.4a](#), with the parallel set of Korean syllables using the same Chinese characters, [fig.4b](#)).

The Chinese *gongche* notation is a more complex system of the same type. It consists of ten characters, or ideograms, each representing a syllable that stands for a note on a largely diatonic scale extending over a 9th. [Fig.5](#) shows these syllables and their characters, with *he* arbitrarily set to the pitch *c*. Octave positions are sometimes shown by the addition of an affix or small mark. A chromatic scale could be produced from this by the use of the prefixes *gao-* ('high') to raise a note, or *xia-* ('low') to lower it, by a semitone; but after the 11th century *gao-* ceased to be used. Korean musicians in the 15th century adopted the ten basic characters, applying their own pronunciation: *hap, sa, il, sang, ku, ch'ŏk, kong, pŏm, yuk* and *o*. The Korean notation is called *kongch'ŏkpo* and it does not use affixes or marks, allowing *sa* to denote *d* or *ḍ*; and similarly with *il, kong* and *pŏm*. It is noteworthy that four of the characters in *gongche* notation are numerals

(*si* is four, *yi* is one, *liu* is six and *wu* is five); thus the notation is partly numerical.

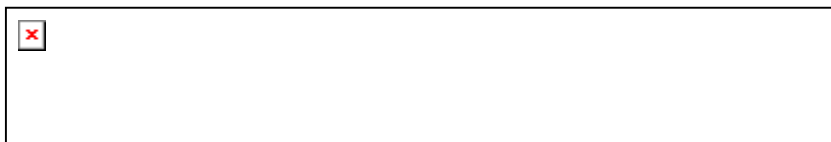
The South Asian system of syllabic solmization is usually written down in Devanagiri script in North India, or Tamil or Telugu script in the South (fig.6). Although notation is generally considered to be of little importance in what are predominantly oral traditions, it is widely used as an aid to memory or as a learning tool. This is particularly true of Karnatak music, which relies to a much greater extent on a body of compositions than does Hindustani music. The syllables themselves may describe the duration of a pitch through the use of a short or long vowel: usually a short vowel stands for a pitch of one *mātrā* ('beat') or less and a long vowel for two beats or more. Symbols modifying the pitches vary from system to system but common devices include a short vertical line above the syllable denoting a sharpened pitch, or a short horizontal line below the syllable showing a flattened pitch. The syllables are arranged on a framework which shows the rhythmic cycle (*tāla*), one line of notation being equal to one cycle of the *tāla* (see fig.7).

Rather different, but not unlike the Indian solmization syllables, are the Western medieval *ut, re, mi, fa, sol, la*. They are indeed syllables in written form, being the initial syllables of the first six lines of a seven-line hymn to St John, the text of which is attested from about 800 and would have been well known in the 11th century when Guido of Arezzo created a solmization system from them. The syllables were by chance distinctive, and operated by reference to a textual order. But their referential character was much strengthened by the fact that the first six lines of the hymn's melody began successively on the degrees of the scale *c–a*, and they thus operated by reference also to an established external musical order – though whether the melody existed before the solmization system, or whether it was designed as a supporting aid, is not known. The derivation is shown in ex.1. Out of this succession of notes was created the 'natural hexachord', which was flanked by a 'soft hexachord' of the same succession transposed a 5th lower and a 'hard hexachord' transposed a 5th higher, the three forming together the underlying musical system known as *musica recta*. This total system was transposable to other relative pitch levels, and isolated hexachords of 'alien' pitch levels could be introduced, each hexachord having the identical set of syllables (see [Solmization, §1, 1](#); [Hexachord](#); [Musica ficta](#); and [Guido of Arezzo](#)).



Javanese *titilaras kepatihan* ('cipher notation') whose seven syllables, *ji*, *ro*, *lu*, *pat*, *ma*, *nem* and *pi*, are abbreviations for the numbers 1 to 7: *siji*, *loro*, *telu*, *papat*, *lima*, *něm* and *pitu*.

In addition to their referential power and their capacity (as abbreviations) to refer to the meanings of words, syllables have a further quality: onomatopoeia. The degree of openness or closedness of the vowel sound, the presence or absence of initial and terminal consonants, and the character of any such consonants (dental, labial, nasal etc.) is frequently used to reflect tone-colour, attack or rhythmic value. A simple case is 'scat singing' in jazz, where *doo* is used for a stressed and sustained note, *bee* for a short unstressed note and *bop* for a staccato note, stressed but often off the beat. Thus the pattern *bop bop bee-doo-bee-doo-bee-doo-bee* can be sung to the rhythmic pattern shown in [ex.2](#) by a scat singer almost as if it were a rhythmic solmization; it can also be used as a verbal communication of the rhythmic pattern and is thus halfway to being a notation of a rudimentary and imprecise kind.



Onomatopoeic syllables are used by Ewe drummers in Ghana. Two strokes of the butts of the hands in succession at the centre of the drumhead are represented by the syllables *ga-da*, the softer sounds of the hands brushing across the centre of the drum by *ka-tsa*, and the use of splayed fingers to produce a combination of round drum tone and sharpness of attack by *ga-tsya*. But the relationship between drum sounds and syllables goes beyond representation: it is an identity – the drums are

themselves thought of as producing the syllables, and when syllables are spoken to the drums they are spoken at the same pitches as the drums. Oral drum notations are widespread in South Asia and are described at length elsewhere in the dictionary (see India, §III, 6(iii)(a)–(b); [Mrdangam §1](#); and [Tabla, §3](#)).

[Notation, §II: Notational systems](#)

#### **4. Syllables and vowel acoustics.**

Whereas the syllabic systems discussed above (§II, 3) represent specific pitch classes, scale degrees or performance techniques, other syllable systems, less formalized but highly regular, tend to use vowels and consonants in accordance with their acoustic phonetic features to reflect iconically relative pitch, duration, resonance, loudness and so on. The relations between such syllables and musical features are thus far from arbitrary.

Vowels, in particular, are often used in accordance with what phoneticians call their intrinsic pitch, intensity and duration (see Hughes, 1989). For example, the vowels *i*, *e*, *a*, *o*, *u* in their approximate Spanish or Japanese pronunciations are often perceived as constituting a descending pitch sequence (reflecting their ‘second formant’ pitches). Many cultures exploit this intrinsic pitch ordering of vowels in teaching instrumental music. Thus the fixed melodic repertory of the Japanese *nōkan* flute is taught by singing mnemonics such as *ohyari houhouhi*, in which successive vowel pairs reveal melodic direction with over 90% accuracy: the sequences *ohya*, *rai*, *uho* and *uhi* all represent melodic ascents, with *uhi* signifying the largest leap because its two vowels are at opposite ends of the pitch spectrum; *iho* and *hou* represent melodic descents (see [Japan, §VI](#)). In several such systems in Japan (where scholars call them *shōga*) and Korea (*yukpo* or *kum*), exceptions to this relationship between vowels and melodic direction often result from the competing acoustics of intrinsic duration and intensity, whereby *a* is favoured for comparatively long, loud or metrically important notes, while *i* and *u* are used for weak or short notes, with *e* and *o* in between.

Consonants also play a role. In the sequence *teren* for Japanese *shamisen* lute, *t* indicates a normal, resonant down-pluck; *r* signifies a gentler sound (never the initial note of a phrase), either an up-pluck or a left-hand pizzicato; and *n* shows that the second sound is longer than the first. In many drum mnemonics throughout the world, a final *k* – a stopped sound – represents a damped stroke, while a final nasal or vowel shows that the sound is left to resonate and decay naturally.

Such systems could be called ‘acoustic-iconic systems’. Their oral origins are reflected in the lack of any indigenous explanations for their patterning; their iconic symbolic power (teachers emphasize their importance) lies precisely in their acoustic naturalness. Today, however, such systems are often written down. In many Japanese and Korean written notation systems (which tend to be different for each instrument), each line of tablature or pitch notation is accompanied by a line of acoustic-iconic syllables (see below fig. 16*b*). The fact that this may happen even when this line adds no information to the tablature, as in *shamisen bunka-fu* notation, confirms the traditional importance of such syllables in transmission.

## Notation, §II: Notational systems

### 5. Words.

Words have assumed a place in Western staff notation only during the last 350 years or so. They have done so with the rise of the score and of the desire of composers to specify the instrumental forces for their music; and this has happened simultaneously with the desire also to specify tempo, mood, character and detailed matters of tone production and attack (see [Tempo and expression marks](#)). Thus, for tempo, words such as *largo* and *allegro* were introduced, and a set of modifiers was applied to them to express shades of meaning: *molto*, *assai*, *non troppo*, *-etto* and so on. Such words, together with others expressing mood and character – such as *andante*, *scherzo* and *scherzando*, *dolente* – generally appear at the beginnings of sections or whole movements (even serving as titles). It is no coincidence that their introduction occurred in that part of the Baroque period during which the doctrine of the Affections (*Affektenlehre*) was the predominant aesthetic, and that a great expansion of the range of terms, and of the languages from which they were drawn, took place during the Romantic era. Other words, such as *rallentando*, *ritenuto* and *stringendo* for tempo, and *pizzicato*, *leggiero* and *flautando* for attack and tone production, control temporary changes and localized features, and thus appear in the course of the musical notation.

The most striking aspect of the Western use of words is its consistently auxiliary nature. Words are almost never on the staff, but above or below it, or in the margin. They were not integral to the system when Western staff notation was being formulated during the late Middle Ages, when even the part-names tenor and contratenor were not always supplied and when a name was almost never given to the top voice. They have since become indispensable to staff notation, but have retained their auxiliary position, so that a music copyist will enter the note symbols representing pitch and rhythm before finding the most convenient places in which to add the verbal elements of the notation so that they can easily be read. This situation is not merely the result of historical circumstance. There is the more pragmatic ground that Western words are written alphabetically and thus have two disadvantages for notational use: they occupy a lot of space, and (more important) they take time to read and understand.

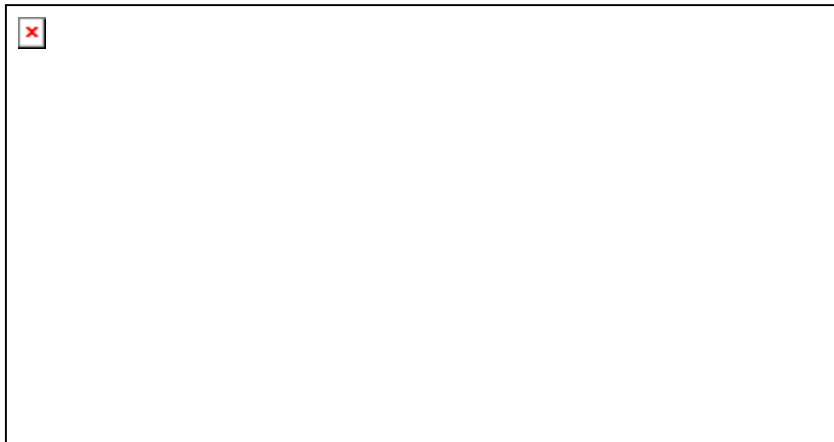
These disadvantages are not present in most East Asian writing systems, where characters represent syllables or words. The classical Chinese language is in essence made up of monosyllabic words that do not change or acquire prefixes or suffixes under different grammatical conditions as they do in most Western languages; the most that they do is become incorporated into compounds of monosyllables (e.g. *nü-ren* means ‘female’ + ‘person’, thus ‘woman’). So when, in the Chinese fixed-pitch system of the 12 *lü*, the names of individual pitches are written down, each pitch is represented by a pair of ideograms. Moreover, when the note names *huangzhong* (‘yellow bell’, pitch *c*), *linzhong* (‘forest bell’, *g*), *yingzhong* (‘answering bell’, *b*) and *jiazhong* (‘pressed bell’, *d*) are written down, the second ideogram is always the same. In fact, when the names of all the chromatic pitches are written down their first ideograms are distinctive (i.e. they do not require the second ideogram to distinguish them from others):



'yellow bell' (c), 'greatest tube' (d), 'great frame' (d), 'pressed bell' (d), 'old purified' (e), 'mean tube' (e or f), 'luxuriant vegetation' (f), 'forest bell' (g), 'equalizing rule' (g), 'southern tube' (a), 'not determined' (a) and 'answering bell' (b). Thus in notation the names are abbreviated to their first words, as shown in [fig.8](#); see also China, §II, 4, Table 2

Words are often used as 'labels' or memory aids for standard melodic formulae. The so-called neumatic notation of Japanese *karifu* relies on words beneath the graphic symbols to indicate a large amount of the melodic inflection. The same is true of Tibetan Buddhist notation, whose neumes have written above them verbal instructions as to vocal production, directional movement and ornamentation. In oral traditions, groups of words and whole phrases are used as mnemonics for standard patterns.

[Ex.3](#) shows an African instance: the sentence 'b'o tan ma tun ro'ko Baba ma j'iyān tan' ('else I must go back for more, Father, don't finish the yam') is broken up into syllables in the piece of music for a pair of hourglass drums and a small kettledrum, from the Yoruba in Nigeria.



[Notation, §II: Notational systems](#)

## 6. Numbers.

Numbers would perhaps seem to be the most readily adaptable of all materials for notational purposes. They provide a reference system that can control any or all parameters of musical sound, as the pioneers of integral serialism demonstrated. In particular, pitch can be controlled by assigning numbers to the notes of a scale, to the keys of a keyboard, to the finger positions or frets of a string instrument, or to the holes or valves of a wind instrument (or the fingers of its players), and pitches can be represented in this way individually or relative to each other by the measurement of interval in a melody or chord. Duration lends itself most naturally to numerical representation because the hierarchy of beats in musical metre involves subdivision of a large time unit or multiplication and addition of small units and is thus intrinsically arithmetical. Any other parameter, such as loudness, attack or tone-colour, can in theory be measured as a scale of values and then be represented by those values as numbers (e.g. 1 for extremely soft, 5 for moderate and 10 for extremely loud, with the intervening numbers for gradations between these), but such systems have tended to be restricted to the coding of music for computers.

In practice, the measurement of pitch by numbers (other than for scientific purposes) has been very rare, and is a predominantly modern

phenomenon. Perhaps the most important was the [Galin-Paris-Chevé method](#) from the mid-19th century. The numbers 1–7 represented pitches, with a dot below for lower octave and above for upper. The numbers were purely visual: they were spoken as *ut*, *re* and so on. This system was adopted in modified form in China, Japan and other countries. The abbreviated number system of the Javanese *kepatihan* notation has already been discussed as a syllabic notation (§3 above). Notational systems for the Japanese *koto* use the numbers 1–13 in Japanese characters (though the characters for 11–13 are not true numbers). But these are secondary systems in the sense that the numbers refer to the 13 strings on the instrument rather than directly to the pitches that they produce: the pitches will depend upon the scale to which the instrument has been tuned. [Fig.9](#) shows the 13 characters and their Arabic numeral equivalents, together with the notes that they represent in the most common tuning (*hirajōshi*); because of the pentatonic scale in use the number of any note is five away from that of its octave. A similar system exists for the 25-string Chinese *se*, using the Chinese numbers 1–25. An even more extended number notation for pitch (not fixed-pitch) is the pitch representation of the Ford-Columbia computer input language for music. There, the numbers 1–49 designate leger lines and staff lines and their intervening spaces: thus 1 is the tenth leger line below the staff, 2 the space above that, and so on. The entire set of numbers is dependent on the clef governing the staff. One type of modern Japanese *shamisen* notation uses three kinds of numeral: Arabic numerals form a direct pitch notation using 1–7 for an ascending scale in the central octave and the same numbers with a dot to the left and the right respectively to represent the notes of the lower and higher octaves; Roman numerals I–III to the right of these numbers show the three strings of the instrument; and Japanese characters for the numbers 1–3 indicate which finger is to be used.

Probably the earliest, and at the same time the most complex, number notation is the *jianzi pu* for the Chinese [Qin](#). Like the notation for the Japanese [Koto](#), its numbers refer directly to the means of production and only indirectly to the sound produced. The strings of the *qin* can be stopped at studs which serve as frets, or at points between them. Numbers are used to indicate all three of these: 1–7 for strings, 1–13 for the studs (*hui*, in ascending order), and 1–10 as a guide to the distance between two studs (*fen*). The three (often only two, because there is not always a *fen* number) are gathered together into a complex note symbol, with the string number in the lower half and the other two in the upper half, together with other symbols to indicate the stopping finger, the plucking finger and certain technical details. [Fig.10a](#) shows the Chinese numerals, and [Fig.10b](#) shows a single note symbol made up of five elements, of which three are numbers and the remaining two special symbols.

Western notations use Arabic numerals in keyboard tablatures and Italian lute tablature of the Renaissance. They are also used in staff notation to indicate metre and to show unusual rhythmic groupings. Thus time signatures have a denominator that represents a level of note value (on a scale from semibreve = 1 to minim = 2, crotchet = 4, quaver = 8, semiquaver = 16 etc.: these numbers are used in American and German parlance to describe the levels of value, with semiquaver being ‘16th-note’

and 'Sechzehntel') and a numerator that indicates the number of units of that level in a bar. A triplet in a duple metrical context is indicated by a number 3 within a slur mark, and in Chopin's music, for example, this is extended to groupings of 11, 21 and so on.

## Notation, §II: Notational systems

### 7. Graphic signs.

The act of writing a succession of notational syllables is graphic because it traces a path across the writing surface. That path is the analogue of the passage of music through time. The direction of the path tends to follow the prevailing direction of writing for the language of the country concerned. The Chinese, Korean and (to some extent) Japanese languages have been written from top to bottom, in columns beginning at the right-hand side of the page: consequently most Chinese and Korean notations have been written in columns in the same way, and so have Japanese instrumental notations. On the other hand, Japanese neumes (*karifu*, *meyasu*) are written horizontally from right to left. Tibetan, Javanese, Balinese, Greek and Latin are all written horizontally from left to right. Consequently Tibetan neumes and Javanese and Balinese ideographic notations all read in that direction, as do Western neumes, alphabetical and staff notations, and tablatures.

This path across the writing surface may be more precisely defined by the spacing out of notational symbols so that each space represents a beat of the prevailing metre. Thus in Chinese *gongche* notation the ideograms representing pitches are equidistant down their columns; and when there is a gap in the column of ideograms the previous pitch is assumed to continue to sound for a second beat. Alternatively, beats may be marked by a graphic symbol. One such is a dot – as in Japanese *gagaku* notation, which uses small dots for the basic beat and large dots for every fourth or eighth beat – defining two levels of metre (such dots often indicate the sound of percussion). Another such symbol is a line drawn at right angles to the path – as in Korean 'mensural' *chǒnggan* notation (which encloses its symbols in a grid with thin and thick horizontal lines to show their places within two levels of metre), in modern Japanese Ikuta-school *koto* notation (which uses short and long horizontal lines to show the same), or in the bar-lines of Western staff notation. Such graphic marks have the economic advantage that the spaces allocated for beats need not be equal in size: metrical units containing several symbols can be given more space than units with few or none.

So far, the path discussed has been one-dimensional. But it is also possible to define a broad path across the writing surface and to treat the width of the path as a second dimension. This dimension can be made the analogue of some other parameter of music: in particular, of a technical aspect of an instrument – the string or course of a zither or lute, for example, or the keys of a metallophone – or of pitch (as in diastematic neumatic notations) or volume (as in some electronic scores).

A system of notation recently discovered in Mongolia and used in Nomyu Khan monasteries in the 18th and 19th centuries is thought to describe melodic pitches arranged according to the tuning of the half-tube zither (*yatga*). This notation takes the form of lines tracing the broad tonal

contours of the melody rather than a series of discrete notes and should probably be regarded as signifying the ten strings of the *yatga* running horizontally across the surface of the page (fig.11). Much more research is needed into this system, however, before definite conclusions can be drawn about what precisely it represents.

A simple way of using the second dimension for pitch in vocal music without need for new signs is to 'height' the syllables of text themselves, as in dasian notation; however, this does not work for music with any degree of melisma.

Western staff notation is another form of the same procedure. The dots, however, are made void or full and supplied with stems and flags or beams to represent grouped durations in such a way that the horizontal dimension between two bar-lines can be treated flexibly. In other words, the exact proportional use of space to time is obviated by the application of duration symbols to the dots. Such duration symbols are themselves graphic signs; moreover, their beaming into groups conveys other information such as accentuation, phrasing, differences of dynamic level and the application of syllables.

Such graphic signs as these last belong to a reference system – in this case a system representing duration and comprising only five elements: a stem, a flag, a dot and two kinds of note head; if the void head can be regarded as an 'absent' head then they constitute four signs, each of which operates in a binary way (see fig.12) as present (+) or absent (-) in appropriate positions. Similar graphic reference systems are the signs of Japanese *goin-hakase* notation and its later modifications, *karifu* and *meyasu*, and also the 'teardrop' notation, *gomafu*, and its later development *bokufu*. In the first three of these, a notched-stick shape is rotated through eight positions that correspond to eight pitches of a pentatonic scale, thus spanning a 10th (fig.13). They are linked together to form a graphic trace extending leftwards from the text syllable. The trace is not however an exact representation of pitch since the notation relies on the names of standard melodic formulae written beneath. In *gomafu* and *bokufu* marks are put to the left or right of syllables to indicate such standard formulae.

A comparable system is that of so-called dasian notation from the 9th century. The materials for this constitute a spatial matrix with pitch as the vertical axis and time as the horizontal, and the Greek *prosōdia daseia* in two transformations: first modified into four distinct forms to designate the four pitches of the tetrachord; and then with each form reversed, inverted, and reversed and inverted to represent the higher pair of tetrachords, with the first two also shown facing downwards giving 18 signs in all (fig.14; see also [Organum, §2](#)).

A rather special case of a notation that is graphic and operates on binary principles is [Braille notation](#) for the blind. The basic material is a display of six dots arranged in a matrix two (across) by three (down). These dots are raised from the surface of the paper by embossing, so that they can be felt. Each dot is either present (embossed) or absent. The pattern of the upper four dots designates pitch and the pattern of the lowest two designates

duration. There are special patterns for octave register, accidentals and other notational devices.

Other graphic signs do not belong to such a system. They represent movement and shape in music, and thus display elements in relation to each other. They cannot specify individual musical elements, as can referential notations. Notations that rely on graphic relationship have only relative pitch significance, even when they have taken over an existing sign system, such as the accentual signs of the 5th-century Syriac writers (nine principal signs denoting main and subsidiary pauses, interrogative accents and so on, and made up of dots in different placings and groupings), or those of the 9th-century Tibetan scribes, or the classical Greek prosodic accent signs from which Byzantine ekphonic notation evolved, or the signs of the Roman grammarians from which Western neumes are sometimes alleged to have developed (see [Ekphonic notation](#)). That is because, without the imposition of a grid system, distance is difficult for the eye to judge, for both reader and writer. The line of text to which a melody was to be sung could be used as a pitch demarcation, with dots above and beneath syllables signifying higher and lower pitches, as in some Vedic chant books.

Neumes are stylized contour shapes. Their rises and falls and level lines represent rises and falls and level passages in a melodic line. Neumes thus differ from ekphonic notations (though the dividing-line is sometimes difficult to draw) in that they are not concerned with inflection of voice between high, medium and low, but with groups of sung pitches rising and falling over a quite narrow range: a neume may represent a pattern of intervals whether it lies high or low in the voice's compass. Each neume is thus self-contained; the pitch relationships between a neume and its neighbours are not necessarily graphically shown, though in the 'heighted' neumes that appear in Western European sources from about the 10th century some attempt is made to show this.

The neumes of Tibetan Buddhist notation are made up of curves and undulations of varying amplitudes that represent directional movement of the voice, together with crosses or circles representing the sound of drums or cymbals (see [Tibetan music](#), §II, 4).

[Notation, §II: Notational systems](#)

### **8. Hybrid systems.**

Many notations are hybrid in that they use more than one type of material. Japanese *karifu*, for example, has already been discussed above (§§5 and 7): the notation is generally called 'neumatic', but is equally a verbal notation in that Japanese characters under the graphic neume shapes give essential information about melodic turns of phrase (see [fig.15](#)). Tibetan Buddhist chant notation has also been discussed in these two contexts, since verbal instructions as to vocal production and other aspects of performance appear above the line of neumes. The *jianzipu* notation for the Chinese *qin* has also been shown to contain special symbols as well as numbers. In the following discussion, three notations will serve to illustrate the interaction of materials.

Occasionally two materials interact in a tautologous way – that is, they call for the same musical result but by different visual means. But most interactions are in some way complementary.

A notation that combines tautologous and complementary uses of different materials is the notation for the *kŏmun'go* or Korean zither. The notation is known as *hapchabo* and dates from the 15th century. It is an adaptation of Chinese *jianzipu*, but whereas the Chinese notation uses numbers for the designation of both string and stopping-point, the Korean notation assigns names to its six strings (see [fig.16a](#)) and uses the string name in conjunction with a number for the stopping-point. Added to the left of this name and number is a graphic symbol indicating the left-hand stopping finger, and where necessary symbols for direction of stroke, ornaments and so on. The central part of the notation is thus a complementary hybrid of word, number and graphic signs. This compound symbol is placed in the middle of three columns. In the right-hand column appears the central scale degree *kung* from the Korean *oŭmyakpo* 'five-note abbreviated notation', and in the left-hand column appear a group of Korean letters that signify one of the Korean solmization syllables from series such as *tŏng*, *tung*, *tang*, *tong* and *ting*, or *rŏ*, *ru*, *ra*, *ro* and *ri* (see [fig.16b](#)). All these notational elements, with double tautology as to pitch, point to B<sub>1</sub> stopped with the left thumb and plucked with an outward stroke ([fig.16c](#)).

The most fully hybrid of all notations is the staff notation of the West. It uses all the types of material discussed above. Fig.17, the beginning of the Prelude from Liszt's first book of *Etudes d'exécution transcendante*, contains examples of letter notation in (1) the clefs, which are formalized letters G and F; (2) the accidentals, which are formalizations of 'b' (♭) and 'h' (♯); and (3) the dynamic marking *f*, which is an abbreviated verbal notation. It also contains syllabic notations, both of them abbreviations for words: (1) the pedal application *Ped.*, so formalized as almost to be a pure graphic symbol; and (2) the technical instruction *rinforz.*, for *rinforzando*. It also contains two examples of full verbal notation: (1) the general designation 'Presto' for the tempo and character of the Prelude as a whole; and (2) the localized technical instruction *energico*. It has several examples of numerical notation: (1) the tempo specification, which supplements the tempo aspect of the verbal instruction 'Presto'; (2) the indication of octave transposition; (3) the fingering in bar 2, which is a technical notation; and (4) the indication '19' for rhythmic grouping. But its main constituents are graphic notations: (1) the staves, bar-lines and brace; (2) the note symbols and rests; (3) the time signature "C", which derives from the medieval half-circle designating duple division of breve and semibreve (and thus is not in origin a verbal abbreviation of 'common time', though it has acquired this status in more recent times); (4) the phrase mark, which is partly a graphic duplication of pitch and partly an indication of phrase articulation that duplicates the beaming of note symbols; (5) the pause sign; (6) the pedal release sign; (7) the *staccatissimo* signs; and finally two suggestively graphic signs, (8) the spread-chord indication in bar 1, and (9) the decrescendo and crescendo signs.

From this it can be seen that staff notation is a complex multiple hybrid system with very low redundancy, partly technical and tablature-like, partly representational.

## Notation, §II: Notational systems

### BIBLIOGRAPHY

- H. Riemann:** *Studien zur Geschichte der Notenschrift* (Leipzig, 1878/R)  
**H. Riemann:** *Geschichte der Musiktheorie im IX.–XIX. Jahrhundert* (Leipzig, 1898, 2/1921/R; Eng. trans., 1967/R)  
**C.F.A. Williams:** *The Story of Notation* (London and New York, 1903/R)  
**J. Wolf:** *Handbuch der Notationskunde* (Leipzig, 1913–19/R)  
**J. Wolf:** *Musikalische Schrifttafeln* (Leipzig, 1922–3, 2/1927)  
**W. Apel:** *The Notation of Polyphonic Music, 900–1600* (Cambridge, MA, 1942, rev. 5/1961; Ger. trans., rev., 1970)  
**C. Sachs:** *The Rise of Music in the Ancient World* (London, 1944)  
**A. Machabey:** *La notation musicale* (Paris, 1952, 3/1971)  
**R.C. Pian:** *Song Dynasty Musical Sources and their Interpretation* (Cambridge, MA, 1967)  
**W. Tappolet:** *Notenschrift und Musizieren: das Problem ihrer Beziehung vom Frühmittelalter bis ins 20. Jahrhundert* (Berlin, 1967)  
**L.U. Abraham:** *Einführung in die Notenschrift* (Cologne, 1969)  
**W. Kaufmann:** *Musical Notations of the Orient* (Bloomington, IN, 1972)  
**M. Hood:** *The Ethnomusicologist* (Kent, OH, 1982)  
**A. Maret:** 'Tōgaku: Where Have the Tang Melodies Gone?', *EM*, xxix (1985), 409–31  
**D. Hughes:** 'The Historical Uses of Nonsense: Vowel-Pitch Solfège from Scotland to Japan', *Ethnomusicology and the Historical Dimension*, ed. M.L. Philipp (Ludwigsburg, 1989)  
**T. Ellingson:** 'Notation', *Ethnomusicology: an Introduction*, ed. H. Myers (London, 1992), 153–64  
**R. Widdess:** 'The Oral in Writing: Early Indian Notations', *EMc*, xxiv (1996), 391–405

## Notation

### III. History of Western notation.

1. Plainchant.
2. Polyphony and secular monophony to c1260.
3. Polyphonic mensural notation, c1260–1500.
4. Mensural notation from 1500.
5. Alphabetical, numerical and solmization notations.
6. Non-mensural and specialist notations.

### BIBLIOGRAPHY

## Notation, §III: History of Western notation

### 1. Plainchant.

- (i) Introduction.
- (ii) Principal characteristics.
- (iii) Origins and earliest examples.
- (iv) Early notations, 9th–11th centuries.
- (v) Pitch-specific notations, 11th–12th centuries.
- (vi) Pitch-specific notations, 13th–16th centuries.
- (vii) Printed notations.

### BIBLIOGRAPHY

## Notation, §III, 1: History of Western notation: Plainchant

### (i) Introduction.

The earliest forms of plainchant notation, probably dating from the 9th century onwards, relied on signs generally known as 'neumes'. Such neumatic notation is clearly of great historical importance, for it stands at the beginning of the development that led to the notational forms in use today. Yet the time, place and circumstances in which neumes were first used are all disputed. Ever since medieval plainchant was revived in the 19th century the rhythmic interpretation of the melodies has been controversial, and the debate continues still. To a lesser extent the precise significance of certain signs (e.g. the *oriscus*, *quilisma* and liquescent neumes) and the possible use of chromatic notes in a basically diatonic system are also the subject of argument. All these areas of uncertainty stem from the fact that the notation represents only a few aspects of what was sung. So not only must modern scholars and performers interpret the signs committed to parchment by medieval scribes, they also have to elucidate the conditions that determined what should be represented in musical notation (and also what need not be notated).

The foundations for the systematic investigation of chant notations were laid principally by the monks of Solesmes, as part of the restoration of medieval chant for modern liturgical use. The facsimiles published in the Solesmes series *Paléographie musicale* (particularly 1st ser., ii–iii, 1891–2) and in Bannister's *Monumenti vaticani* (1913/R) are still of immense value. The volumes of *Paléographie musicale* are usually accompanied by notational studies, beside which the works of Wagner (1905, 2/1912) and Suñol (1925) are the most comprehensive. Subsequent detailed studies of many regional types of chant notation are cited below. Stäblein (1975) and Corbin (1977) are modern surveys of the whole area, and Hourlier (1960) is a useful set of facsimiles with commentary.

Although the different styles of chant notation show agreement on the basic principles, they vary considerably from area to area and period to period; this variety reflects the circumstances (ecclesiastical-political, geographical, liturgical, educational) in which notation was used, and can, therefore, illuminate the history of ecclesiastical music in striking ways.

The following survey describes the principal characteristics of neumatic notation, before addressing the problem of its origins. The main regional styles of neumes are distinguished, in four historical phases: the period before the introduction of the staff; the staff notations of the 11th and 12th centuries; the less numerous forms of the 13th century onwards; and the notation of printed chant books. For each of the first three epochs a separate table of neume signs has been constructed ([Table 1](#), [2](#) and [3](#)).







## Notation, §III, 1: History of Western notation: Plainchant

### **(ii) Principal characteristics.**

In general Latin usage the word *neuma* meant 'gesture, sign, movement of the hand'; in a musical sense it denoted a melodic element, often an untexted melisma. From the end of the 10th century, however, the term was also used for the graphic signs used to represent melodies, typically

designating a sign or group of signs attached to one particular syllable of text (see Atkinson, 1995; see also Wagner, 1905, 2/1912, p.15).

From this period onwards also survive tables that name the signs ('nomina notarum' or 'nomina neumarum'), with some variance of nomenclature depending on local traditions (see Huglo, 1954; Bautier-Regnier, 1964; Odenkirchen, 1993; Bernhard, 1997). Modern usage generally follows the practice of the *tabula brevis* found in a number of German sources. Several of the names appear to be of Greek origin or at least to affect a Greek derivation. The commonest are as follows (see Table 1, 2, and 3 for their melodic significance: step upwards, downwards etc.): *virga* (Lat.: 'rod', 'staff'); *punctum* (Lat.: 'point', 'dot'); *tractulus* (from Lat. *trahere*: 'to draw out'); *pes* (Lat.: 'foot') – also known as *podatus* (probably pseudo-Gk.); *clivis* (from Gk. *klinō*: 'I bend', via Lat. *clivus*: 'slope') – also known as the *flexa* (Lat.: 'curve'); *torculus* (Lat.: 'screw of a wine-press'); *porrectus* (Lat.: 'stretched out'); *scandicus* (from Lat. *scandere*: 'to ascend'); *climacus* (from Gk. *klimax*: 'ladder'); *trigon* (from Gk. *trigōnos*, Lat. *trigonus*: 'triangular'); *oriscus* (possibly from Gk. *horos*: 'limit', or *ōriskos*: 'little hill'); *salicus* (from Lat. *salire*: 'to leap'); *quilisma* (from Gk. *kyliō*: 'I roll', *kylisma*: 'a rolling').

The signs are usually classified as simple, compound, special (sometimes called 'ornamental') and liquescent. The simple neumes (most of those in Tables 1–3) consist of up to three notes and can be extended or combined to make compound neumes of four to six or even more notes. Some signs, which may be modified forms of the conventional neumes or additional letters, appear to indicate special features of performing practice (articulation, ornaments, agogic nuances etc.), but the manner of their performance is often unclear today.

A further distinction touches upon the different styles of writing neumes. In some areas signs representing two or more notes in a single stroke were preferred, while in others discrete dots or short strokes for each separate note were favoured. An example of (predominantly) stroke notation is early German notation, especially the sophisticated version practised at St Gallen. (Because of the hypothesis that sees the origin of stroke neumes in the accents of classical prosody, German and French notations and all types more or less closely related to them are often referred to as 'accent neumes'; this term will be avoided here.) Aquitaine is the best example of an area where a notation consisting primarily of points was used. Most areas, however, mixed extended strokes and dots, and the distinction has often been over-emphasized to buttress arguments concerning the origins of neumes (see below, §1(iii)).

The *virga* and *punctum* each represent a single note. In stroke notations the *virga* was used for notes of relatively higher pitch, the *punctum* for relatively lower ones. Many other notational styles make only restricted use of the *virga*. Sometimes the *punctum* was drawn in elongated form, called the 'punctum planum' in older literature and the 'tractulus' in recent writings. Some manuscripts use both *punctum* and *tractulus* and appear to distinguish rhythmically between the two, the former being shorter, the latter longer. In the important early manuscripts from the Laon/Reims area (containing Messine neumes) the *punctum* takes the form of a small hook or barb, called the 'uncinus' in recent writings. In representing passages of

simple recitation on a single note some sources prefer the *virga*, others the *punctum*.

The significance of most of the simple and compound neumes is more or less clear, but many of the special neumes are difficult to interpret; manuscripts vary to the extent in which they use these signs. The *oriscus* seldom appears alone over a syllable, but rather as part of a group of signs, or combined in special signs: *virga strata* (*virga+oriscus*; also known as *gutturalis* or *franculus*); *pes stratus* (*pes+oriscus*), *pes quassus* (*oriscus+virga*), *salicus* (*punctum+oriscus+virga*), *pressus maior* and *minor* (*virga+oriscus+punctum* and *oriscus+punctum* respectively, the final *punctum* being a lower note). Although in many contexts the *oriscus* seems to signify the repetition of the previous note, it has also been suggested that the neume may represent a non-diatonic note, or some agogic or articulatory peculiarity. The *quilisma* sign usually appears between two notes a major or minor 3rd apart, but it has also been interpreted as indicating a peculiarity of delivery, for example, a chromatic glissando, a turn or a rhythmic nuance. While the last note of the *trigon* is relatively lower, the relationship of the first two is unclear; they may represent the same pitch, a semitone ascent or a non-diatonic interval. Some sources use *strophici*, which may signify a special type of articulation.

The signs known as 'liquescent' neumes are linked to liquid and sonant consonants and diphthongs in the text at a syllable change; they appear to involve a form of half vocalization of the note in question, passing from one syllable to the next. Two notes in ascending order, where the second is liquescent, are indicated by the *epiphonus*, and two notes in descending order with liquescence by the *cephalicus*.

Although many chant notations are recognizable at a glance, at least in a general way, their systematic investigation depends on the isolation of each sign in a particular notation and of all constituent elements within every neume, and the painstaking comparison of one source with another in the way these elements are used. Basic structural features include the direction of the script (*axis*) in ascending and descending strokes or groups of notes (diagonal, vertical etc.; see [Tables 1, 2 and 3](#)), and the way in which individual notes are combined in strokes or groups of signs. These are to be distinguished from calligraphic features such as the manner in which curved strokes or note-heads are drawn, or the degree of thickness of elements within a sign. The structural and the calligraphic features of a script vary according to time and place independently of each other.

Corbin (1977) introduced the concept of 'contact neumes', meaning a neume foreign to the area and predominant type of notation of a particular source: the neume may have been adopted by the notator of a manuscript as a result of contact with the foreign type. Corbin also used the term for a notation whose signs were derived from two or more earlier types; such a notation is here called 'mixed' or 'hybrid'.

[Notation, §III, 1: History of Western notation: Plainchant](#)

### **(iii) Origins and earliest examples.**

Precisely when and where neumes were first used in the medieval West is not known. Isidore of Seville, writing in the middle of the 7th century, stated

in his *Etymologiae* that melodies could not be written down (*GerbertS*, i, 20), and no concrete evidence exists from anywhere in the West for the use of notation before the Carolingian era. Necessity being the mother of invention, the reigns of the Frankish kings Pippin the Short (751–68) and Charlemagne (768–814) are thought to be the most likely period when a pressing need for plainchant notation could first have arisen. At this time the Franks made strenuous efforts to remodel their liturgical practices along Roman lines and, during the reign of Charlemagne, initiated a wide-ranging programme of educational reform, which might have included music writing. A positive view in this regard is taken, for example, by Levy (1987 etc.) who interprets passages in several 8th-century documents as referring to notation. For example, the decrees of the Council of Clovesho in England (747) refer to '[cantilenae] iuxta exemplar quod videlicet scriptum de Romana habemus ecclesia' ('[chants] according to the written exemplar, that which we have from the Roman Church'; A.W. Haddan and W. Stubbs: *Councils and Ecclesiastical Documents Relating to Great Britain and Ireland*, Oxford, 1869–71, iii, 137); however it is not clear whether the written exemplar contained only chant texts or notation for them as well (see Hiley, 1993, p.297 for a negative view). Furthermore, Charlemagne's *Admonitio generalis* (789) decrees 'Et ut scolae legentium puerorum fiant psalmos notas cantus compotum grammaticum per singula monasteria vel episcopia et libros catholicos bene emendate' ('... that schools cultivate reading by the boys: psalms, notes [*notas*], chant [*cantus*], the computus, grammar, in each monastery or bishop's school, and accurate versions of catholic books ...'; MGH, *Capitularia regum francorum*, i, 1881, p.60); although the two words 'notas cantus' might be taken together to mean '[notational] signs of the chants', they more probably refer to two quite separate activities: 'writing, singing' (see Haas, 1996, p.152). None of the extant writings of the various scholars and advisors associated with Charlemagne's court mentions music notation and the earliest definite references to neumes are by Aurelian of Réôme (c850; CSM, xxi, 1975, chap.19). By the end of the 9th century Hucbald already knew of several different styles of notation (*GerbertS*, i, 117); his statement is confirmed by surviving examples.

The dating of the earliest examples is fraught with uncertainty and relies in large measure on palaeographical estimates of the date when the accompanying literary text was written. Three dozen or more specimens from the 9th century have been proposed; Table 4 is a list of many of them, a few of which are no doubt dated optimistically early. Most examples are single items in books that were never intended to contain more: several are notations of the *Exultet* chant in a sacramentary, or of the Genealogy of Matthew or Luke in an evangeliary. Often it is difficult in such cases to decide whether the neumes were added at a later date.

The earliest surviving complete chant books with notation – the graduals *F-CHRM* 47, *LA* 239 and *CH-SGs* 359 – date from the end of the 9th century or the beginning of the 10th; *F-LA* 266 is a fragment of a cantatorium slightly older than *LA* 239. *VAL* 407 may have been copied at the same scriptorium as the gradual *CHRM* 47. (The sacramentary-gradual *AN* 91, possibly from Angers and notated with Breton neumes – see *PalMus*, 1st ser., i, 1889, pl.XXII and p.148 – has also occasionally been dated to the 9th century, but is more probably of the 10th.) Ten palimpsest leaves of

what appears to have been a notated 9th-century gradual survive in *D-Mbs Clm 14735*. The existence of several 9th-century books containing the texts of Mass chants – unnotated graduals in other words – from important centres such as Corbie, Nivelles and Senlis (ed. R.-J. Hesbert: *Antiphonale missarum sextuplex*, Brussels, 1935) suggests that before the late 9th century such books were not normally provided with notation. On the other hand, two notated fragments dating from the late 9th century have survived from what appear to have been Office antiphoners, one with Breton neumes and one with German. These predate the earliest surviving complete notated antiphoners by a century. The possibility that Charlemagne promoted a notated archetype of the chant repertory, as argued by Levy, thus seems somewhat unlikely on chronological grounds. Although several centres were clearly versed in the practice of music notation well before the end of the 9th century (e.g. Regensburg in the first half of the century, Laon in the second, and St Amand), there is little sign of a concerted effort to establish complete notated repertoires for Mass or Office during the ‘first Carolingian renaissance’.

While Palaeo-Frankish, French and German, Breton, Laon and Spanish neumes are represented on Table 4, there are no surviving examples of 9th-century notation from Aquitaine, Italy or England.

No single explanation of the origins of neumatic notation has gained wholehearted acceptance. The prosodic accents of Alexandrine grammarians (see Laum, 1920 and 1928) have frequently been cited as the ‘ancestors’ of the neumes (Cousse-maker, 1852; Pothier, 1880; Mocquereau in *PalMus*, 1st ser., i, 1889; Suñol, 1925; Cardine, 1968). According to this theory the acute accent gave rise to the *virga*, the grave accent to the *punctum* and the circumflex to the *clivis* or *flexa*. Yet, with the exception of Palaeo-Frankish neumes, the grave accent is hardly recognizable in most notations. Only one medieval treatise explains neumes in terms of accents, the anonymous *Quid est cantus?* (?11th century; *I-Rvat Pal.lat.235*; see Wagner, 1905, 2/1912, p.355), which contains such phrases as ‘De accentibus toni oritur nota quae dicitur neuma ... Ex accentibus vero toni demonstratur in acuto et gravi et circumflexo’. Atkinson (1995) has convincingly argued that the author of the treatise had Palaeo-Frankish notation in mind. Nevertheless, while the prosodic accents were certainly known in Carolingian times, they can have suggested hardly more than some rudimentary elements of a system for music notation.

The notation of the earliest graduals mentioned above, from Brittany, Laon and St Gallen, is far from rudimentary; indeed, it is of a sophistication and complexity matched by few later chant books. According to one theory these complex signs are a representation of the gestures (Gk. *neuma*: ‘gesture’) made by the cantor while directing a performance, in other words, they derive from the practice of **Cheironomy** (Huglo, *RdM*, 1963). The difficulties of this theory have been exposed by Huccke (1979). Cheironomy as practised in other (mostly non-Western) music cultures involves hand signs that denote exact pitches, something plainchant neumes manifestly have no intention of doing. To reconstruct a lost cheironomic practice from surviving notational signs and then to

hypothesize that the signs derive from the cheironomy is inherently unsatisfactory, though the possibility should not be dismissed out of hand.

Floros (1970) proposed a wholesale adoption of Byzantine notational practice by Rome in the second half of the 7th century, claiming far-reaching correspondences between Palaeo-Byzantine notation of the Chartres type and Latin neumatic notation, including liquescent and special neumes and significative letters. But Floros's reconstruction of the early stages of Byzantine notation has been challenged (Haas, 1975), and the theory seems implausible on chronological grounds. Not until the 11th century was it customary to notate every syllable of Byzantine melodies; from the 9th century to the 11th notation was used only for particular points in the melody. And the Byzantine system developed in a quite different direction, as an interval notation, specifying intervals by signs as in a code, not representing them spatially on the page. (For further discussion of Byzantine notation see [Byzantine chant, §3](#); on the development of the connection between vertical space on the page and a sense of higher and lower pitch in music see Duchez, 1979, and Sullivan, 1994.) However, the possibility that the concept of chant notation and some of its basic elements had a place in the interchanges between Carolingian and Byzantine church musicians of the late 8th century and the early 9th should not be dismissed completely. (The system of eight modes is ascribable to these contacts.) The names of some neumes – of which, however, no records exist before the 12th century – appear to be Greek or pseudo-Greek.

As Treitler (1982, 1984, 1992) has repeatedly stressed, neumes must not be viewed as imperfect forerunners of staff notation. Had it been desired to represent exact pitches, the means to do so would have been found. (Exactly this was indeed accomplished by Hucbald, with a letter notation adapted from Boethius, and the authors of the *Enchiridion* group of treatises, with dasian signs.) Neumes remind their reader of the essential features of a melody that has already been learnt. The singer retains in his or her memory the store of typical melodic gestures implied by the genre and mode of the piece. The neumes guide the adaptation of those turns of phrase to the liturgical text in question. (See Huccke, 1988, and, for rare evidence of the system 'under construction', Rankin, 1984.)

The point at which this written reinforcement of the singer's memory became necessary, and where the first steps were taken in the development of notation is uncertain. Levy (1987) has favoured a relatively early date and has argued for two distinct stages in the creation of a written 'Carolingian archetype', two archetypes in fact. A first attempt would have been made in Palaeo-Frankish neumes, a system that appears to have achieved only modest dissemination; the second would have been made with French-German notation.

Others have argued for a later date, at least for the notation of whole chant books (van der Werf, 1983; Hiley, 1993, p.371). The wide variety of notational styles and the small but persistent differences between versions of melodies in different areas suggest the independent writing down of the repertory from memory at different times and places, after the various notational styles were already established. The fact that the whole process

had to be repeated after the introduction of staff notation, again with different results in different areas, also suggests that the dissemination of an archetype was neither expected nor practicable.

Several scholars, including Stäblein (1975, diagram on p.27), have hypothesized genealogical relationships among the different neume families. The more ancient neumatic notation is believed to be, the greater the room for speculation about the organic development of the different styles. Jammers, for example, associated the point notation of Aquitanian sources with Gallican chant, and regarded stroke neumes as typically Roman. Handschin (1950, pp.81ff) distinguished between pre-Carolingian practice and a “gregorianische” Neumensippe’. The sources known at present do not, however, seem to offer conclusive evidence to support such hypotheses.

Many questions, therefore, remain concerning the origins and early development of the neumatic notations. Under what circumstances could several different but equally mature types have developed by the end of the 9th century and yet more by the 11th? Is what they have in common the result of development from a common ancestor or did they evolve independently from a rather informally transmitted ‘idea’ of a written *aide-mémoire* for the singing-master? Is the appearance of fully notated graduals (with Mass chants) no sooner than the end of the 9th century deceptive (are earlier ones lost?), and why are the earliest fully notated antiphoners (with Office chants) no older than the end of the 10th century?

Notation, §III, 1: History of Western notation: Plainchant

**(iv) Early notations, 9th–11th centuries.**

- (a) French and German notation including St Gallen and England.
- (b) The Spanish peninsula.
- (c) Italian notations.
- (d) Palaeo-Frankish notation.
- (e) Breton notation.
- (f) Messine (Lorraine, Laon) notation.
- (g) Aquitanian notation.
- (h) Significant letters.

Notation, §III, 1(iv): Plainchant: Early notations, 9th–11th centuries

**(a) French and German notation including St Gallen and England.**


Despite differences in the direction of the script (from vertical in France and England to strongly inclined in south Germany) many basic similarities link the stroke notations used throughout France north of the Loire (except for Brittany and the archdiocese of Reims) and Germany.

French neumes (fig.18) were used within the area contained roughly by the four provinces of Lyons: the archbishoprics of Lyons, Rouen, Tours and Sens (Corbin, 1957). Numerous important manuscripts from such centres as St Denis, St Vaast, Dijon, Nevers, Cluny and Lyons use this notation. In the late 11th century the notation was also taken to south Italy and Sicily in the wake of the Norman conquest of those regions. The neumes typically ascend vertically and descend diagonally (the angle varies from place to place). However, this vertical direction is by no means a hard-and-fast rule in French notation, and in some sources (e.g. *F-SOM* 252 from St Omer:



facts. in PalMus, 1st ser., iii, 1892, pl.184; and *Pa* 1169 from Autun: facts. in *ibid.*, pl.183) the difference from German practice seems very slight. Other general differences from German practice are the angled form of both *pes* and *clivis*, and, from the 11th century, a tendency to add a hook or head to the upper left of the *virga* and *pes* and a foot to end of the *clivis*; occasional exceptions to these basic characteristics may, however, be found. The *quillisma* usually has three hooks; a few manuscripts, notably *F-MOf* H.159 from Dijon (on this source, see also §1(iv)(a)), use a descending *quillisma* as well. The *trigon* is rarely encountered. (For facts. see PalMus, 1st ser., iii, 1892, pls.181–93; Bannister, 1913, pls.10–20, 39–40, 43–9; Suñol, 1925, Fr. trans., 2/1935, pp.230–44; Jammers, *Tafeln*, 1965, pls.23–6, 28; Stäblein, 1975, pls.3–5; Corbin, 1977, pls.1–5, 21–6, 28–9, 40–41.)

The same general type was used in England (fig.19; see Rankin, 1987), especially in Winchester, and was imported thence to Scandinavia. The direction of the English neumes is even more markedly vertical than most French sources, for example, in the *climacus* where the initial *virga* is slightly rounded at the top and the succeeding *puncta* descend vertically. The rounded *clivis* is also more characteristic of English than French sources. (For facts. see PalMus, 1st ser., iii, 1892, pls.178–80; Bannister, 1913, pls.41b–42; Suñol, 1925, Fr. trans., 2/1935, pp.283–97; Stäblein, 1975, pls.6–9; Corbin, 1977, pls.30–31.)

A small number of 11th-century manuscripts, mostly from Normandy, use a special form of *punctum* like a small hook (it resembles the *uncinus* of Messine notation, though it is not related to the latter) for the lower note of the semitone steps (B, E and the A below B ). An equivalent form is sometimes found in Aquitanian neumes (where it is usually regarded as a type of *virga*). After the adoption of staff notation the sign still persisted, although strictly speaking superfluous, and was used even into the 13th century. Examples of it are found in England as well as Normandy (see Corbin, 1977, pl.22; Hiley, 1993, p.424). The Aquitanian form spread as far as Portugal (Corbin, 1952).

German neumatic notations have often been referred to en bloc as ‘St Gallen’ neumes (since the time when St Gallen was believed to have received its chant directly from Rome: by implication its notation was also considered to stand at the root of the German tradition). But St Gallen is only one eminent member within a more or less clearly differentiated group. The territory of German neumatic notation includes the whole German-speaking area, and, from the 11th century onwards, some parts of north Italy (Bobbio, Moggio, the Aosta valley, Aquileia), Besançon and Remiremont, Bohemia, Hungary, Poland and parts of Scandinavia. The direction of this notation is diagonal both ascending and descending; the style of script is flexible, perfected down to the tiniest details. Both *punctum* and *virga* are used for syllabic notes and the normal form of the *pes* is rounded. The notation is rich in special neumes. (For facts. see PalMus, 1st ser., iii, 1892, pls.110–12, 114, 116–17; Bannister, 1913, pls.2–9; Suñol, 1925, Fr. trans., 2/1935, pp.298–304; Jammers, *Tafeln*, 1965, pls.6, 9–12; Stäblein, 1975, pl.58; Corbin, 1977, pls.8–9, 11–12; Möller, 1990.)

The best-documented form of this script is the notation of St Gallen itself (fig.20). A number of sources have been published in facsimile and

subjected to intensive study (*CH-SGs* 339, 359, 390–91, *E* 121 and *D-BAs* 6). The extraordinarily rich repertory of signs includes modified forms of the basic neumes together with additional *episemata* and significative letters to represent agogic nuances and other features. (For facts. see *PalMus*, 1st ser., iii, 1892, pls.108, 113, 115; Suñol, 1925, Fr. trans., 2/1935, pp.298–304; Jammers, *Tafeln*, 1965, pls.7–8; *PalMus*, 2nd ser., i, 2/1970; Stäblein, 1975, pls.59–60; Corbin, 1977, pls.6–7.)

Numerous similar notations can be found in sources dating from the 11th century in adjacent areas as well. Rarely, however, was more than a part of the full arsenal of signs employed, and the meaning of a few signs sometimes appears to have been modified (Engels, 1994).

Many regional types within the German group have not been analysed in the same depth as St Gallen notation. One of the most important is the Echternach type, documented from the 10th century onwards (facts. of *D-DS* 1946; ed. Staub and others, 1982; Möller, 1988); its characteristic feature is the *pressus minor* resembling a question mark.

[Notation, §III, 1\(iv\): Plainchant: Early notations, 9th–11th centuries](#)

#### **(b) The Spanish peninsula.**

Neumes that in many ways are similar to the main French-German type were used in Spain before the Christian reconquest. There are, however, a number of distinctive signs: the *scandicus* proceeds upwards as a single line with loops; the *pes*, instead of making a simple angle, may swing upwards with a loop; and the *torculus* and *porrectus* also contain loops. This basic Spanish type was divided between two geographical areas. In northern Spain a roughly upright orientation (like that of French notation) prevailed, whereas the neumes in sources from Toledo (fig.21) are inclined drastically to the right, as it were impelling the line of music forwards. Since practically all the melodies for which these notations were chiefly used, those of the Mozarabic rite, have not survived in diastematic notation, some details of Spanish notation are not fully understood. Its age is also to some extent disputed, the possibility having been raised that it may antedate the 9th-century Frankish examples (Huglo, 1985). Thus estimates of the date of the León antiphoner (facts. in *Antifonario visigótico*, ed. L. Brou and J. Vives, 1953–9) vary from the 9th century to the 11th (see Mundó, 1965).

Spanish neumes were also used for some ‘Gregorian’ chant manuscripts, written after the Roman rite was brought into Spain in the 11th century (e.g. *Antiphonale silense*, ed. I. Fernández de la Cuesta, 1985). But the chief vehicle for the import of ‘Gregorian’ chant was Aquitanian notation.

In north-east Spain, in the area roughly corresponding to modern Catalonia, another type of notation similar to French became established, usually known as ‘Catalan’ notation.

(For discussion see esp. Suñol, 1925, Fr. trans., 2/1935, pp.311–82; also Bannister, 1913, pls.25–6; Jammers, *Tafeln*, 1965, pls.42–3; Stäblein, 1975, pls.86–8; Corbin, 1977, pls.37–9.)

[Notation, §III, 1\(iv\): Plainchant: Early notations, 9th–11th centuries](#)

### (c) Italian notations.

Many different stroke notations were used in north Italy (e.g. those of Asti, Vercelli, Novara, Civate, Mantua, Reggio d'Emilia and Verona), most of which await detailed investigation (on that of Brescia see Barezzani, 1981). They have in common the use of long chain-neumes and vigorous pen strokes. Some scripts have signs also found in a few French sources (angled *pes*, conjunct *climacus*), and the direction of the script also occasionally resembles French practice.

Special subtypes include the notation of Novalesa (fig.22). Its neumes include auxiliary forms with loops and rings, and a broad curve for the *clivis*; the script ascends vertically (see Suñol, 1925, Fr. trans., 2/1935, pp.186–97; Corbin, 1977, pp.165–71 and pl.36).

Bologna notation (fig.23; see also PalMus, 1st ser., xviii, 1969; Kurris, 1971) probably represents the oldest north Italian notation (Hourlier, 1960, pl.30; Corbin, 1977, p.155). It is marked by vigorous diagonal up-strokes, particularly for *resupini*; the script ascends diagonally, descending nearly vertically. Its repertory of signs is large, with numerous variant forms reflecting agogic or melodic features. The presence of both *punctum* and two forms of *tractulus*, horizontal and slanting (*planus/gravis*) for single lower notes, signs with rings, and a peculiar form of *quilisma* are notable.

The most independent type of north Italian notation was that used in the Benedictine abbey of Nonantola near Bologna; there are also sources from Torcello (fig.24) and Verona. A peculiarity of this notation is the way in which the first note of a group or melisma is connected graphically to the corresponding vowel of the text. Notes are represented mostly by individual *virgae* or *puncta* deployed diastematically. In both *climacus* and *scandicus* the *puncta* are arranged vertically, but the curved *virga* at the start of the *climacus* (and related neumes) makes the direction clear. The *quilisma*-note is represented by two dots. The script ascends diagonally and descends vertically (almost going backwards). (For facts. see PalMus, 1st ser., ii, 1891, pls.11–14; Suñol, 1925, Fr. trans., 2/1935, pp.197–9; Jammers, *Tafeln*, 1965, pl.32; Stäblein, 1975, pl.15.)

The adiaستمatic notations used in central Italy have hardly been studied at all (see Baroffio, 1990, note 30). They are not uniform; some are akin to north Italian stroke notations (e.g. *I-Rvat* lat.4770; *CHTd* N.2: facts. in PalMus, 1st ser., xiv, 1931, pls.44–5, see also p.251; *Rc* 1907: facts. in PalMus, 1st ser., ii, 1891, pl.7; *Lc* 606: facts. in PalMus, 1st ser., xiii, 1925/R, p.94, fig.10), others already show characteristics of 12th-century staff notations (right-angled *pes*, prolongation of horizontal elements). Beneventan features also appear in some scripts, for example, the right-angled *clivis* and conjunct *scandicus*; their meaning, however, is not yet defined (e.g. *Rvat* lat.10646: facts. in Suñol, 1925, Fr. trans., 2/1935, p.209). Boe (1999) has discovered examples of adiaستمatic notation from Rome datable as early as around 1000, and also shown that French neumes as used at Bijon were used at the imperial abbey of Farfa in the mid-11th century.

Beneventan notation (fig.25) was used in the area corresponding roughly to the duchy of Benevento and its area of influence (including Benevento,

Monte Cassino, Bari and the Dalmatian coast); it thus covered much the same territory as Beneventan literary script. (10th-century sources are listed in Corbin, 1977, p.143.) The repertory of signs is extremely rich (in PalMus, 1st ser., xv, 1937/R, Huglo listed 353 different neume forms, among them many varieties of liquescent signs). The *virga* has a graphic stress on the left. There are two types of *punctum*, one horizontal, the other slanting (*planum/grave*). The *clivis* also has two forms, one pointed (when approached from a lower note), the other right-angled (approached from the unison or a higher note). The *scandicus* is conjunct. The meaning of *tractuli* joined by a thin diagonal stroke is unclear ('inflatilia' with two notes, 'gradata' with three). Compound neumes, where long chains of notes are formed without lifting the pen from the parchment, are also prominent. The relative diastemata of this notation later developed towards an increasingly exact pitch-notation (the *custos* was used even before the introduction of the staff). (For facs. see PalMus, 1st ser., xiv, 1931, xv, 1937/R, xx, 1983, and xxi, 1992, which are devoted to Beneventan sources.)

[Notation, §III, 1\(iv\): Plainchant: Early notations, 9th–11th centuries](#)

#### **(d) Palaeo-Frankish notation.**

Palaeo-Frankish neumes (fig.26) were first discussed by Handschin (1950) and Jammers (1952; see also, *Tafeln*, 1965, pls.34–6); sources are surveyed by Hourlier and Huglo (1957). Their name is due to Handschin, who regarded them as the forerunner of accent neumes. The connotations of the term are, however, problematic, and with hindsight the alternative designation 'St Amand notation' might be more appropriate (see Huglo, 1990, p.239). The notation appears to have been used in a restricted area including several important monasteries of Picardy and Hainault – Corbie, St Bertin, Anchin, Marchiennes – with the abbey of St Amand as its possible centre and an important outpost at Corvey on the Weser. They are last found at St Amand in the 12th century. The chief distinguishing feature of the notation is that the *pes* and *clivis* are represented by a single straight or slightly curved stroke; there is thus no *virga*. The *torculus* tends to be a simple semicircle. There is no distinction between *oriscus* and *quillisma*. In this notation, if anywhere, a strong connection seems to exist to the oratorical accents of the grammarians (Atkinson, 1995). Few sources are available in facsimile, so the degree of variance in neume forms and resemblances to other types of neumes cannot yet be assessed accurately. Since the two- and three-note neumes are sometimes 'split' into *puncta*, this notation has been reckoned among the 'rhythmic' types, perhaps the earliest such, implying that the distinction between slower and faster delivery was present in the minds of chant scribes from the very beginning. (For a hypothetical line of development, tracing a link between Palaeo-Frankish neumes and the notations of Brittany, Aquitaine and Laon, see Hourlier and Huglo, 1957, p.218.)

[Notation, §III, 1\(iv\): Plainchant: Early notations, 9th–11th centuries](#)

#### **(e) Breton notation.**

Breton notation (fig.27) is found chiefly in sources from north-west France, but also in 10th- and 11th-century sources from Pavia. Huglo's survey (*AcM*, 1963) shows a progressive retreat from the south-west (some features appear in early manuscripts from St Martial at Limoges), the Loire

valley, Chartres, Maine, and Normandy south of the Seine. It was superseded by French notation in Angers by the turn of the millennium, but survived in the backwater of Brittany until the mid-12th century. Some 10th-century sources from southern England also use Breton notation (Rankin, 1984). In view of its obvious antiquity and simplicity, Huglo (op. cit., 82) and Stäblein (1975, p.30) thought it might at one time have been propagated widely throughout the Carolingian empire. As in Palaeo-Frankish notation (from which it may derive), the same sign is used where in other notations either an *oriscus* or a *quilisma* would be employed. Since the two- and three-note neumes are sometimes 'split' into *puncta*, this notation has been reckoned among the 'rhythmic' types (see Ménager, 1912). One of the principal sources, *F-CHRM* 47 (facs. in PalMus, 1st ser., ix, 1906), may be dated as early as the late 9th century and probably comes from Rennes. (For facs. see Bannister, 1913, pls.60–62; Suñol, 1925, Fr. trans., 2/1935, pp.256–9; Jammers, *Tafeln*, 1965, pls.40–41).

Notation, §III, 1(iv): Plainchant: Early notations, 9th–11th centuries

#### **(f) Messine (Lorraine, Laon) notation.**

Messine notation (for illustration see fig.28) was used in north-east France, in an area including most of the archbishopric of Reims, bounded in the east by the Vosges, Eifel and Hunsrück. Towards the south and west it was not sharply detached from the area of French neumes. A special variant appeared as early as the 10th century near Lake Como (Sesini, 1932).

The earliest complete source to survive is *F-LA* 239 (facs. in PalMus, 1st ser., x, 1909), written in or near Laon about 930. Its repertory of signs is remarkably rich; each basic sign has variant forms (graphical variants, variants in the inner articulation of the sign, also significative letters). The basic sign for single notes is a small hook (*uncinus*). Characteristic signs include the *clivis* in the form of an Arabic '7' and the *cephalicus* in the form of an Arabic '9'. The direction of the script is diagonal ascending, vertical descending.

Similarly detailed studies of other manuscripts with Messine notation are not yet available. (Jeffery, 1982, and Hourlier, 1988, both discuss other very early examples; the main survey of sources is Hourlier, 1951. See also Lipphardt, 1955 and 1957; Arbogast, 1959; Cardine, 1968, Eng. trans., 1982; Corbin, 1977, pp.87–94. For facs. see PalMus 1st ser., iii, 1892, pls.154–65; Bannister, 1913, pls.55b–59b; Suñol, 1925, Fr. trans., 2/1935, p.248–55; Stäblein, 1975, pls.63–4.)

Notation, §III, 1(iv): Plainchant: Early notations, 9th–11th centuries

#### **(g) Aquitanian notation.**

This notation (fig.29) was used over a wide area of south-west France, roughly corresponding to the Frankish province of Aquitania, and consists predominantly of discrete points. A *virga*, in the form of a point with a tail attached, is not found standing alone but as the final note of the *pes* or *scandicus*. The *torculus* is almost the only conjunct neume, formed of *punctum* plus *virga* joined to the final *punctum*. The *quilisma* is distinctive: after the initial *punctum* an almost vertical slash with initial hook is joined to the tail of the final *virga*. The earliest substantial source is the 10th-century miscellany from Limoges *F-Pn* lat.1240, whose principal scribes used

Aquitanian notation, although some Breton and northern French neumes are also present.

Even before the end of the millennium scribes would use a dry-point line as a vertical orientation for music notation (the usual lines drawn for entering text would therefore be used alternately for text and music), usually for the 3rd above the final in authentic modes and the final in plagal modes (but F rather than E for mode 4). In some manuscripts a deliberate distinction seems to be made between dot and dash, possibly meaning shorter and longer notes respectively. In other sources the scribe seems simply to alternate the two, especially in descending *climacus* figures. In some sources, particularly *F-Pn* lat.903 (from St Yrieix; partial facs. in PalMus, 1st ser., xiii, 1925/R), alternative forms of the *virga* are used. A semicircular *virga* appears for the note on the lower step of a semitone (E, B etc.), a further type, the so-called *virga cornu* ('horned' *virga*), signifies the upper step of the semitone. Not dissimilar in shape to the latter is the *virga strata* (*virga+oriscus*). Even though the vertical placement of the notes is particularly exact in most sources from the mid-11th century onwards, clefs were not used, and *custodes* but rarely, so that in the case of non-standard pieces the aid of the *virga* at the semitone is often useful for determining pitch. (The principal analysis of the notation is that of Ferretti in PalMus, xiii, 1925. For facs. see PalMus, 1st ser., ii, 1891, pls.83–103; Bannister, 1913, pls.63–4; Suñol, 1925, Fr. trans., 2/1935, pp.260–82; Jammers, *Tafeln*, 1965, pls.29–30; Stäblein, 1975, pls.31–5; Corbin, 1977, pls.19–20.)

Notation, §III, 1(iv): Plainchant: Early notations, 9th–11th centuries

#### (h) Significant letters.

In some early sources letters are placed adjacent to the neumes, intended to clarify their interpretation with regard to pitch, rhythm, agogic nuance or dynamic (see Table 5). They are particularly common in a small group of 10th-century sources from St Gallen, Einsiedeln and Regensburg, and are also found in manuscripts from Laon and Chartres. Smits van Waesberghe (1938–42) counted 4156 letters in *CH-SGs* 359, 12,987 in *SGs* 390–91 (the Hartker Antiphoner) and 32,378 in *E* 121. Their use diminished in the 11th century. Significant letters are described by Notker of St Gallen (*d* 912; ed. Froger, 1962; see also MGH, *Scriptores*, ii, 1829, p.103), who attributed their invention to one 'Romanus' (a choice of name no doubt intended to heighten their authority). According to Ekkehard IV of St Gallen (*d* 1036) the 'litterae alphabeti significativae' were added by Romanus to an authentic antiphoner of St Gregory, brought to the abbey from Pope Hadrian I. Consequently they are sometimes known as 'Romanian' or 'Romanus letters'. Some of the letters on Notker's list are commonly used but others are rare in chant sources. Notker's explanations (often rather fanciful) are usually devised as a mnemonic, where the significant letter is emphasized in the actual choice of words in the explanation; thus 'g' indicates 'ut in gutture gradatim garruletur genuine gratulatur'. Notker's explanations are summarized in Table 5, col.2. No corresponding explanation survives for the letters used in *F-LA* 239, but they were elucidated in PalMus, 1st ser., x (1909; see also Billecocq, 1978; and for sources from Chartres, see PalMus, 1st ser., xi, 1912). Some of the more

common meanings are explained in Table 5, col.3. The two traditions differ as to the meaning of 'a' and 'f'.

Notation, §III, 1: History of Western notation: Plainchant

**(v) Pitch-specific notations, 11th–12th centuries.**

- (a) Alphabetic notations and dasia signs.
  - (b) The introduction of the staff.
  - (c) Central and southern Italy, including Rome and Benevento.
  - (d) North Italy, including Milan.
  - (e) Normandy, Paris and other French centres, England and Sicily.
  - (f) Messine (Metz, Lorraine, Laon) notation.
  - (g) French-Messine mixed notation.
  - (h) Cistercian notation.
  - (i) The Rhineland, Liège and the Low Countries.
  - (j) South Germany, Klosterneuburg, Bamberg.
  - (k) Hungary.
  - (l) German-Messine mixed notations in Germany and central Europe.
  - (m) The Messine notation of Prague.
  - (n) Cistercian and Premonstratensian notations in central Europe.
- Notation, §III, 1(v): Plainchant: Pitch-specific notations, 11th–12th centuries

**(a) Alphabetic notations and dasia signs.**

The need for pitch-specific signs was greater in theoretical texts, many of which contained music examples, than in the liturgical chant books.

Treatises that dispense with music notation, such as *Prologus in tonarium* by Berno of Reichenau (*d* 1008; *GerbertS*, ii, 62–91), cite pitches by means of the note names of classical Greek theory (*proslambanomenos*, *hypatē hypatōn* etc.). Other treatises, however, employ simpler systems based on sets of symbols or letters of the alphabet. The series of signs known as 'dasia' (or 'daseia': see Phillips, 1984, and Hebborn, 1995) was used in the important *Enchiridis* group of treatises in the 9th century. Hermannus Contractus promoted another set of letters that specified the interval between one note and the next. Of all these, only alphabetic letters seem to have been used to notate whole chant books.

The alphabetization of the individual notes of the scale was thus at first a purely theoretical procedure and was intimately connected with the use of the monochord as a teaching instrument. Boethius (*d* c524), the principal conduit for classical Greek music theory to the Middle Ages, demonstrated several features of the Greek *systema teleion* (Greater Perfect System) by means of pitches produced on the monochord, and in one instance the notes of the diatonic scale through two octaves are marked off with the letters 'a' to 'p' (*De institutione musica*, iv.17).

Hucbald of St Amand, writing at the end of the 9th century, had already referred to the desirability of combining neumes with pitch-letters (*GerbertS*, i, 117–18; Babb, 1978, p.37; Traub, 1989, pp.62–5), although the actual pitch-letters he chose were not the a–p series but a selection from the 'Alypian' series transmitted by Boethius (*De institutione musica*, iv.3–4; see Babb, 1978, p.9). Hucbald's suggestion was not, however, taken up in this form in practical sources, although those with dual notation, such as the 'tonary' *F-MOf* H.159 (first half of the 11th century, from St Bénigne, Dijon), which also contains French neumes, do put his idea into

practice. It is not clear whether the probable *spiritus movens* behind the copying of this manuscript, Guillaume de Dijon, knew Hucbald's work, or whether he was influenced by the late 10th-century treatise *Dialogus de musica* (see below).

Another series a–p, but this time representing modern c–c", is also reported by Hucbald, and is known from several texts on the construction of organs and bells. The only known practical source utilizing this series is the Winchester manuscript with *voces organales GB-Ccc 473* (late 10th- to mid-11th centuries), which attaches letters to the neumes of many sequences, making them among the earliest of all directly transcribable pieces (Holschneider, 1968 and 1978).

The dasia signs (fig.30) are known from three important texts of the 9th century and the early 10th, *Musica enchiridis*, *Scolica enchiridis* and *Commemoratio brevis de tonis et psalmis modulandis*, together with a number of others (ed. Schmid, 1981). The dasian series starts from a nucleus of four signs, representing the pitches of the four finals of Gregorian chant (D, E, F and G), which are then reversed and inverted to make further sets of four. Their intervallic disposition is so explained that the following scale results (assigning the nucleus to modern d–g; see [ex.4](#)).



The practical significance of this scale is unclear (see Phillips, 1984), since repetition at the octave is not consistently possible. (For examples of polyphony with a total range of more than an octave, the full series of dasia signs is abandoned.) Possibly we are meant to understand that b<sub>♭</sub>, f<sub>♯</sub> and c<sub>♭</sub> are available in all octaves, which would support the suggestion that some chants (principally offertories) 'modulate'.

In contrast to early Western notation, the system developed to notate Byzantine chant specified intervals between notes (see [Byzantine chant, §3](#)). The same principle was adopted by Hermannus Contractus (d 1054), using the following letters: 's' (semitonus) for the semitone; 't' (tonus) for the tone; 'ts' for the minor 3rd; 'tt' for the major 3rd; 'd' (diatessaron) for the perfect 4th; 'D' (diapente) for the perfect 5th; 'Ds' for the minor 6th; 'Dt' for the major 6th; and 'e' (equaliter) for the unison. A dot under the letter indicated descending motion.

The a–p series was adopted for use in *F-MOf H.159* (fig.31) and a small group of manuscripts from Normandy and Norman England (Corbin, 1954; Santasuosso, 1989). All these sources are associated with [Guillaume de Dijon](#) (William of Volpiano), the Italian abbot of St Bénigne, Dijon, who

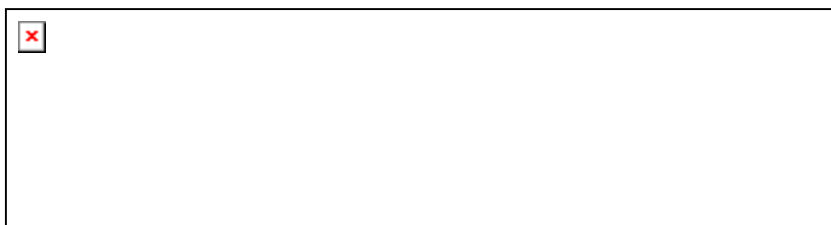


reformed most of the leading monasteries of Normandy in the early 11th century. *MO*f H.159 contains the complete corpus of Mass Proper chants in musical (not liturgical) order notated with both neumes and alphabetic letters in the series a–p (Guidonian A = a, Guidonian a = h, Guidonian aa = p; l = b; i = b; for the Guidonian scale, see below, [ex.6](#)). The scribes of this manuscript (see Hansen, 1974) attached special signs for liquescence, *oriscus* and *quilisma* to the letters.

A group of five special signs in *F-MO*f H.159 have occasioned much speculation ([ex.5](#)). They occur among the letters where a semitone step in the scale would normally be expected. According to one theory (see Gmelch, 1911) the signs represent quarter-tones or some other non-diatonic tones. Froger (1978), however, argued that the context does not necessitate the use of intervals smaller than a semitone, and there is no evidence from contemporary writings that such intervals were ever envisaged. The signs themselves seem not unlike the *dasia*. No fully convincing explanation for their use has yet been found.



The anonymous *Dialogus de musica*, written at the end of the 10th century in north Italy (see [Odo](#), §3), proposes an alphabetic series not merely for pedagogical purposes but also as a way to notate a complete antiphoner: Γ indicates the lowest note, followed by the letters A–G then a–g for successive octaves, with ‘aa’ signifying the highest pitch. Only one fragment of such an antiphoner, however, has survived; the flyleaves of the Hereford noted breviary (*GB-H* P.9.vii) are from an older antiphoner with alphabetic, not neumatic notation (facs. in W.H. Frere, *Bibliotheca musico-liturgica*, i, London, 1901 [dated 1894]/R, pl.2). On these leaves, longer note groups in melismas are separated by dots. Guido of Arezzo also adopted this alphabetic system, extending the series to ‘ee’ ([ex.6](#)). (Santasuosso, 1989, is a study of alphabetic notation. For further facs. see Wagner, 1905, 2/1912, pp.222–9, 251–7; Bannister, 1913, pls.27–32; Suñol, 1925, Fr. trans., 2/1935, pp.392–404; Stäblein, 1975, pls.89–94.)



[Notation, §III, 1\(v\): Plainchant: Pitch-specific notations, 11th–12th centuries](#)

### **(b) The introduction of the staff.**

As early as the first period of medieval music notation, theoretical and pedagogical writings often specified the exact intervallic structure of music examples they cite. For this purpose, horizontal lines (varying in number) and/or letters and symbols (e.g. *dasia* signs) were employed. These methods, however, remained confined to theoretical texts, being too complicated for the notation of the entire contents of liturgical books. A

historical turning-point was Guido of Arezzo's reform of musical notation (proposed in *Aliae regulae [Prologus in antiphonarium]*, c1030; see Smits van Waesberghe, 1951). Based on the use of a staff, his system changed the whole relationship between writing and music in the greater part of Europe in a remarkably short space of time, and created the preconditions for developments of the greatest importance in Western music.

The rapid success of the reform may be attributed, on one level, to the simplicity and practicality of the system and to its incorporation of elements from previous systems of notation. The staff lines represent notes a 3rd apart, the intermediate notes being placed in the space between. The pitch of the lines is indicated by letter-clefs, letters of the traditional alphabet being set at the start of the respective line. In the 11th and 12th centuries the lines were normally scored into the parchment (dry-point lines), but those representing the upper note of a semitone step could be distinguished by coloured ink: red for the F-line, yellow for the c-line. Another of Guido's recommendations was the *custos* at the end of a staff, facilitating the progression to the next by indicating its first note. The notes themselves took the form of traditional neume shapes. Although the 'full' Guidonian system employed clefs, coloured lines and the *custos* together, in some cases not all these elements were adopted.

But it was not only the intrinsic merits of the reform that lay behind its Europe-wide success; the ecclesiastical-historical context was also favourable. When Guido explained his new ideas to Pope John XIX (1024–32), showing him how a previously unknown melody could be learnt from notation alone, Guido was commissioned to notate Roman liturgical books in staff notation – an obvious sign of papal approbation. The new 'Guidonian' system, therefore, also became 'Roman' notation, just at the beginning of an epoch when the role of the papacy and the relationship between Rome and the local Churches was changing. The dissemination of staff notation took place in the era of the crusades and the investiture struggle. Guidonian notation belonged to the arsenal of the reforms of Pope Gregory VII (1073–85); it could facilitate liturgical reform and preserve the unity of centralized uses.

Many scriptoria that adopted staff notation set their own traditional adiastematic neume shapes on the lines, which is probably what Guido himself had done. At the same time some of the previous allegiances (determined by geography or institutional connections) in respect of notational practice were relaxed or replaced. The scriptoria had three alternatives: to put their traditional neumes onto the staff; to import shapes from elsewhere along with the staff; or to create a new set of signs commensurate with the new system (naturally drawing upon previous experience).

The dissemination of staff notation across Europe did not proceed at a uniform rate. Examples in theoretical writings show that knowledge of the new notational ideal spread rapidly. But this does not necessarily mean that the transition was effected at the same time in notated liturgical books or the teaching of chant. Staff notation was introduced relatively early in central and northern Italy, including Rome: the gradual of S Cecilia in Trastevere of 1071 (*CH-CObodmer* 74: facs. in Lütolf, 1987; see below,

fig.33) is the oldest surviving complete codex with Guidonian notation. The transition also began in central France in the 11th century, soon followed by the Low Countries (St Trond) and Lorraine. During the 12th century, liturgical books in England, Sicily and Scandinavia (all of which were under Norman influence) were supplied with staff notation. In the areas of Aquitanian and Beneventan notation, which had already displayed diastematic characteristics in the previous notational epoch, the system was taken up either rather late (south Italy) or in strongly modified form (south France). Such features of 'classical' Guidonian notation as clefs and coloured lines were not regarded as essential. Some conservative Beneventan scriptoria retained their own diastematic but non-Guidonian notation as late as the 13th century (e.g. *I-BV* 21: facs. in Kelly, 1989, pl.12; the use of the *custos* is characteristic). Traditional Aquitanian notation had achieved full diastemata by the end of the 11th century, without recourse to the Guidonian system (see *F-Pn* lat.903: facs. in PalMus, 1st ser., xiii, 1925/R). In the area of German neumes staff notation was ignored for a long time; for example, in the scriptoria of the network of churches following the secular liturgical cursus (including most of the Augustinian canons) staff notation was adopted only towards the end of the 13th century. Many conservative centres continued to use adiastrumatic neumes even beyond the 13th century. In Hungary Guidonian notation gained general acceptance in the last third of the 12th century, and in Bohemia and Poland during the 13th century.

The new Gregorian monastic orders also played their part in the process of assimilation of the reformed notation. The Camaldolese, Carthusians, Cistercians and Premonstratensians all chose to adopt the Guidonian system, which then spread throughout the monastic networks (in variant forms peculiar to the respective orders) across the whole of Europe. The more centralized the order, however, the less influence individual houses seem to have exerted on the scribal culture of their wider environment. In Germany, for example, the splendid Guidonian notation of the Cistercian books remained confined to the order itself. The Italian Camaldolese, on the other hand, supplied codices with staff notation to other churches.

[Notation, §III, 1\(v\): Plainchant: Pitch-specific notations, 11th–12th centuries](#)

### **(c) Central and southern Italy, including Rome and Benevento.**

Among the earliest centres to adopt the Guidonian reform were those of central Italy (from Perugia to the Lombard plain, Tuscany, Umbria, the Papal States, the secular churches, Camaldolese, Vallombrosians – the actual area requires more exact definition). Sources from this area usually adopt the full Guidonian system of coloured lines, clefs and *custodes* (Smits van Waesberghe, 1953, pp.53–6), with local variation in neume shapes. Although a systematic survey of all the material is still lacking, a number of sub-types in this notational area may be distinguished. Classic examples are those of the Camaldolese manuscripts in Lucca (see fig.32 from *I-Lc* 601; see also *Lc* 603, and 609 from S Maria di Pontetto: facs. in PalMus, 1st ser., ii, 1891, pls.34–5, and PalMus, 1st ser., ix, 1906; see also *E-Tc* 48.14: facs. in Smits van Waesberghe, 1953, tab.3; and *I-FI* 247 and 158 – Camaldolese antiphoners of the 11th–12th centuries from Vallombrosa and Struma respectively) and those of Pistoia (*I-PSc* 119 and 121: facs. in Stäblein, 1975, pls.24–5). A feature of these scripts is the

elongation of horizontal strokes; the liquescent *virga* resembles the Beneventan form. Closely related to these notations is that in the Arezzo orationale (*I-ARc*: facs. in PalMus, 1st ser., ii, 1891, pl.26), and, among others, a Benedictine gradual (*I-Sc F.VI.15*: facs. in Stäblein, 1975, pl.27). Compared with these, the finely differentiated notation of Ravenna is recognisably independent in style (*I-Pc 47* and *MOd O.I.7*: facs. in PalMus, 1st ser., ii, 1891, pl.37; Hourlier, 1960, pl.35; see also Baroffio, 1990). The small square note-heads (*virga*, *punctum*, *pes*) are reminiscent of north Italian point notations. The strong right tilt of the *virga* in the *climacus* and of the initial ascending element in the pointed *clivis* and *porrectus* are also characteristic. The half-cursive notation of the Benedictine gradual from Norcia, *I-Rv C.52* (facs. in PalMus, 1st ser., ii, 1891, pl.33) represents another variant of central Italian notation; Beneventan influence is apparent in some neumes (e.g. the different elements in the *climacus*), as indeed it seems to be for the whole group of central Italian staff notations.

Beneventan and central Italian notations seem to be most clearly differentiated from each other in the form of the *scandicus*. In Beneventan and in reformed Guidonian 'Italo-Beneventan' staff notations from central Italy all three elements are conjunct, ending in a vertical *virga*. Central Italian notations also use the disjunct form (inherited from adiaستمatic Italian systems) for the *scandicus*: two *puncta* and a *virga*. But the conjunct *scandicus* is also present in these sources and further research is needed to establish whether this is the result of Beneventan influence or whether the quillismatic *scandicus* is intended. Central Italian notation is further characterized by the two forms of the *clivis* (pointed and right-angled), the tendency to build long chains of notes, the right-inclined *virga* at the start of the *climacus* and moderation in the use of special neumes. The direction of the script is diagonal both ascending and descending, but the angle differs within the area.

The Roman basilicas, perhaps as a result of Guido's audience with John XIX, adopted the staff system (red F- and yellow c-line, letter-clefs and *custos*) and combined it with neumes perhaps best described as simplified Beneventan (for the literary text, however, Caroline not Beneventan script was employed). Compared to the classical forms of Beneventan notation, most of the special neumes and the variant forms of the basic signs are absent. This is the notation used to record the Old Roman chant repertory (fig.33 from *CH-CObodmer 74*: facs. in Lütolf, 1987; see also *I-Rvat lat.5319*: facs. in MMMA, ii, frontispiece; *Rvat S Pietro B.79*: facs. in Baroffio and Kim, 1995). It was not, however, restricted to Rome but also used in many churches in Lazio and Umbria (e.g. *I-CT 12*: facs. in PalMus, 1st ser., ii, 1891, pl.33; *MGG1*, iv, Tafel 34, pp.835–6) and was subsequently adopted for the earliest Franciscan chant books.

South Italian scriptoria in the area of Beneventan notation (Benevento, Monte Cassino, Bari; some of their manuscripts are sources of Old Beneventan chant) displayed no great enthusiasm for the Guidonian reform. Beneventan notation apparently developed towards perfect diastemata without any outside influence. At Monte Cassino this process accelerated under Abbot Desiderius in the second half of the 11th century (with the use of a staff without clefs or coloured lines but with *custos*), while coloured lines appeared in the 12th century (fig.34). Benevento itself was

more conservative. At the end of the 12th century codices were still written without clefs, but with clear diastemata. (For facts. see Wagner, 1905, 2/1912, p.267; Kelly, 1989; PalMus, 1st ser., xv, 1937/R, and xxi, 1992; Cavallo and others, 1994.)

#### Notation, §III, 1(v): Plainchant: Pitch-specific notations, 11th–12th centuries (d) North Italy, including Milan.

The scriptoria of north Italy including the plain of Lombardy, with few exceptions, had adopted the Guidonian system by the beginning of the 12th century (see fig.35). In some cases neumes of the previous local type were set on the staff without much alteration (e.g. at Nonantola and in the Como area where Messine-type neumes were used), but in most cases there was a modification under central Italian influence. The notation called Milanese exists only on staves; it seems to have been newly created at the time when the staff was introduced, drawing on elements of both Italian and Messine systems. In this period there was a general tendency in north Italian notations towards the use of discrete *puncta*, joined with fine lines.

Nonantolan neumes were combined with the full Guidonian system (Smits van Waesberghe, 1953, p.57), adopting a vertical ascending direction in the process (for facts. see Stäblein, 1975, pl.16; PalMus, 1st ser., ii, 1891, pls.15–18; G. Iversen, ed.: *Corpus troporum*, iv: *Tropes de l'Agnus Dei*, Stockholm, 1980, pls.XXX–XXXI). In Vercelli, by contrast, the notation had become diastematic by the 12th century, but can hardly be described as Guidonian, using only a *custos* (for facts. see Stäblein, 1975, pl.20; Iversen, op. cit., pls.XXVII–XXVIII; see also *I-VCd* 70 and 161). Characteristic of a large number of sources whose notation is generally closer to central Italian practice are: two types of *clivis*, pointed and right-angled; both disjunct and conjunct *scandicus*; right-facing *virga* at the start of the *climacus*. (For facts. see G. Iversen, ed.: *Corpus troporum*, vii: *Tropes du Sanctus*, Stockholm, 1990, pls.XXV–XXVI; *MGG1*, viii, Tafel 48 after p.1026; Stäblein, 1956, pl.7; PalMus, 1st ser., ii, 1891, pls.36, 37B.)

Milanese staff notation (fig.36) employed Guidonian coloured lines. Its characteristics include: conjunct *scandicus*, right-angled *clivis*, *pes* pointing right, no independent *virga*, *tractuli* for all single notes, *climacus* appearing as a *clivis* combined with a *punctum*, a tendency to construct long chains of notes, and an individual shape for *torculus* and *porrectus*. Like other notations of the region, neumes tended to be constructed out of points joined with thin lines. (Examples include *GB-Lbl* 34209: facts. in PalMus, 1st ser., v, 1896; and *I-MZ* c.14/77: facts. in PalMus, 1st ser., ii, 1891, pl.40; see also Stäblein, 1975, pl.21; Huglo and others, 1956, Tav.VII.)

#### Notation, §III, 1(v): Plainchant: Pitch-specific notations, 11th–12th centuries (e) Normandy, Paris and other French centres, England and Sicily.

The beautiful chant manuscripts with square notation produced in Paris workshops in the 13th century (and taken as models by the designers of the type for the Solesmes-Vatican books at the end of the 19th century and the beginning of the 20th) are often regarded as the outcome of a development initiated in Paris itself. But this is not the case. During the 12th century many centres in northern France, especially Normandy, and England began to make the *punctum* like a small square and used a small

square head or foot on the *virga*, *clivis* and so on. They also adopted the Guidonian staff. Hesbert (1954) has traced this development within the manuscripts from the Norman abbey of Jumièges, and the same could be done for other centres. There are naturally some small differences between scriptoria: in Paris, for example, manuscripts from the late 12th century with staff notation have a *pes subbipunctus* with head turned right, instead of left as in 'classical' square notation of the 13th century (e.g. *F-Psg* 93, *R* 249 from St Victor, also *Pn* lat.17328 from St Corneille at Compiègne).

As already remarked, several 12th-century Norman and English manuscripts (e.g. *F-Pn* lat.10508 from St Evroult) use the special *punctum* at the semitone step. In Norman Sicily it seems that when the generation of scribes using neumatic notation had passed away, a form of proto-quadratic staff notation with mostly French but also one or two Italian elements (such as an Italian *pes*) was introduced. (See Suñol, 1925, Fr. trans., 2/1935, pp.145–7.)

No sources from these areas with staff notation are known to date from the 11th century, and many centres continued to use adiaستمatic neumes well into the 12th century. 12th-century manuscripts with staff notation survive from Angers and Fleury; Chelles, Paris, St Denis and St Maur-des-Fossés; the Norman monasteries of Fécamp, Jumièges and St Evroult; St Albans, Worcester and Downpatrick; Palermo and Catania; and Jerusalem. (For facts. see PalMus, 1st ser., ii, 1891, pls.43, 194; Bannister, 1913, pls.94, 96; Stäblein, 1975, pls.41, 65; Bernard, 1965, pls.xvii-xxvi; Bernard, 1974, pls.ix-x, xxxvii-xlv.)

#### Notation, §III, 1(v): Plainchant: Pitch-specific notations, 11th–12th centuries (f) Messine (Metz, Lorraine, Laon) notation.

The Guidonian staff spread to the area of Messine notation during the 12th century, co-existing briefly with notation *in campo aperto*. Even before the introduction of the staff, attempts at a more precise diastemata are visible. Scriptoria in this area, principally those in monastic centres, adapted the Guidonian system along their own lines, and little homogeneity can be observed. As in other parts of France, no need to apply all aspects of the system was felt, resulting in much variety in respect of coloured lines, *custodes* and letter-clefs. From the 13th century, however, Lorraine neumes regularly appear on staves of four red or black lines; some of the earliest preserved examples are those from the seat of the archbishopric in that area, Reims (see fig.37 from *F-RSc* 221; see also *RSc* 261: facts. in PalMus, 1st ser., iii, 1892, pl.167; and *F-Pn* lat.833 and 18008, both from the end of the 12th century).

The vocabulary of Messine neumes was somewhat simplified for the staff. The disjunct neume forms (used to signify agogic prolongation) receded, similarly the *virga* and most of the special neumes: the *quillisma* was replaced by a *scandicus*, the *oriscus* became a normal note or was simply omitted. Some scriptoria continued to use *strophici*, and of the liquescent neumes only the *cephalicus* and *epiphonus*. The basic single note remained the hook-shaped *punctum* (*uncinus*), whose form varied from place to place. The representation of the *scandicus* and *climacus* continued to be variable. From the 12th century onwards the *climacus* tended to descend not vertically but diagonally to the right, perhaps under French or

German influence. During this century the area of Messine notation gradually narrowed under French influence – *F-CA* 193 (olim 188) f.151r, from Cambrai (facs. in *PalMus*, 1st ser., iii, 1892, pl.168B), for example, includes a French *pes* among Messine neumes). However, the Messine system exercised considerable influence on almost all notations in the German area that adopted staff notation. (*I-VEcap* CLXX, a noted breviary from Namur, early 13th century, is a classic example of Messine notation; for facs. see also Suñol, 1925, Fr. trans., 2/1935, p.254–5; Bannister, 1913, pls.55b–59b; *PalMus*, 1st ser., iii, 1892, pls.166–73; Hourlier, 1960, pl.19; Wagner, 1905, 2/1912, p.322). A complete codex with Messine staff notation (with some German features), the noted missal *F-VN* 759 of the 13th century, has appeared in facsimile (ed. Saulnier, 1995).

Notation, §III, 1(v): Plainchant: Pitch-specific notations, 11th–12th centuries

### **(g) French-Messine mixed notation.**

With the introduction of staff notation, scriptoria in central France developed their own variety of the system (in respect of coloured lines, clef letters and *custodes*; see fig.38); among manuscripts following Guidonian practice strictly are those of Nevers (e.g. *F-Pn* n.a.lat.1235–6; for facs. see *PalMus*, 1st ser., iii, 1892, pl.195B; Stäblein, 1956, pl.3; M. Huglo: ‘Un nouveau prosaire nivernais (Paris, B.N. nouv.acq.lat.3126)’, *Ephemerides liturgicae*, lxxi, 1957, pp.3–30; G. Iversen, ed.: *Corpus troporum*, iv: *Tropes de l’Agnus Dei*, Stockholm, 1980, pls.X–XI). The French-Messine system is an example of a ‘hybrid’ notation (Corbin, 1977, p.127). Most neumes are French, but beside the French *clivis* there is a right-angled *clivis*, which Corbin thought had been borrowed from Messine notation (although Italian influence, or perhaps even a music-theoretical source, cannot be ruled out entirely), and which is used where the first note of the *clivis* is at the same pitch as, or lower than, the preceding note. From the area east of Sens many such examples of French-Messine mixed notations may be found in this period (Corbin, 1977, map 2; manuscripts from Troyes, St Florentin, Auxerre, Vézelay, Dijon, Langres; for facs. see *PalMus*, 1st ser., iii, 1892, pl.198A; Bernard, 1965, pl.VI).

Notation, §III, 1(v): Plainchant: Pitch-specific notations, 11th–12th centuries

### **(h) Cistercian notation.**

The first great houses of the Cistercians (Clairvaux, Morimond and Pontigny) were founded in the area in which the French-Messine hybrid notations were used. Cistercian notation used the staff from the very beginning (Marosszéki, 1952, p.31) and employed a mixture of French and Messine neumes. Beside the French *virga*, *pes*, *scandicus*, *climacus*, *clivis* and *cephalicus*, occur the Messine *clivis* and *porrectus*. No special neumes are used. While there is some regional variety among French Cistercian scriptoria in respect of the appearance of the staff, those in Italy, Germany and central Europe followed rather strict Guidonian practice. (For facs. of *F-Dm* 114, the 12th-century standard Cistercian compendium see *MGG*1, xiv, Tafel 73 after col.1344.)

Notation, §III, 1(v): Plainchant: Pitch-specific notations, 11th–12th centuries

### **(i) The Rhineland, Liège and the Low Countries.**

The Rhineland down to the Low Countries was one of the first areas to use staff notation, which was employed from the late 11th century onwards (staff notation was known in St Trond in 1099; see Smits van Waesberghe, 1969, p.27). Aachen (see [fig.39](#) from *D-AAm* 13), Liège and Cologne seem to be among the earliest centres that adopted the system, with Utrecht, the Münster area, Mainz and even further south along the Rhine within the area of influence. Later, staff notation spread north-east, following, for example, the path of the Teutonic Knights. Many neume shapes were derived from earlier German forms, but the *virga* was provided with a small diamond-shaped head (later to grow into the ‘Hufnagel’). The first element of the *pes* sometimes became an upward-arching semicircle (*pes à ergot*), a form found in French or Messine scripts but previously rare in German sources. Special neumes and liquescents were also used. The direction of the script no longer slanted as much as it had done previously, but the script retained much of its rounded contours. Red and yellow lines for F and c respectively are common, the F-clef is often a simple point and the *custos* is absent from early manuscripts. Some sources appear to have borrowed signs from French or Messine notation, for example, the right-angled *clivis* or the *epiphonus* with a closed ring. Typical examples available in facsimile are from Ratingen or Gaesdonck (*D-Mbs* Clm 10075; facs. in Hourlier, 1960, pl.5), the abbey of St Jacques, Liège (*F-Pe* B-A: facs. in Bernard, 1974, pl.XVII), Maastricht (*NL-DHk* 76.F.3: facs. in *MGG1*, viii, Tafel 72 after col.1410), Stavelot (*GB-Lbl* 18031–2: facs. in *PalMus*, 1st ser., iii, 1892, pl.131), Trier (*D-Ds* 664: facs. in *PalMus*, 1st ser., iii, 1892, pl.132; *D-TRs* 2254: facs. in *ibid.*, pl.133), Aachen (*D-AAm* 13: facs. in *MGG1*, v, Tafel 14 before col.321 and Haug, 1995, pl.93–9) and Utrecht (*NL-Uu* 417: facs. in Haug, 1995, pp.131–3; *Uu* 406: facs. in Loos, Downey and Steiner, 1997). Variant forms in the Mainz area use a vertical *virga* and a *pes* with a left-facing head. Such forms are also to be found in the Hildegard-Codex (Dendermonde, Benedictine Abbey, MS 9: facs. van Poucke, 1991) and a Koblenz missal (Wirzenborn [nr Montabaur], f.260r *Kirchenarchiv*: facs. in *PalMus*, 1st ser., iii, 1892, pl.137). Its influence may have reached further south, being felt in such books as the Zwiefalten antiphoner (*D-KA* 60, second scribe, f.260r), the gradual *D-Au* Öttingen-Wallersteinische Bibliothek, Maihingen I.2.4<sup>o</sup>.13, and an antiphoner fragment *A-Ws* C 1.

[Notation, §III, 1\(v\): Plainchant: Pitch-specific notations, 11th–12th centuries](#)

#### **(j) South Germany, Klosterneuburg, Bamberg.**

Adiastematic notation was still dominant in south Germany during the 12th century. However, two types of staff notation developed under special circumstances, employed in comparatively few books. These types are referred to as ‘south German’ staff notation and ‘Klosterneuburg’ notation, respectively.

In a number of Benedictine scriptoria traditional south German neumes were placed on the staff, with differences in the use of clefs and coloured lines. Perhaps the oldest preserved source is the fragment of a monastic antiphoner from the end of the 11th century, *A-Ls* 623, with coloured lines and clef-pairs D-a, F-c or a-e. Important 12th-century sources include the Einsiedeln hymnal (*CH-E* 366 with red F-line, clef-pair F-c: facs. in Stäblein, 1975, pl.62), fragments from Hirsau (e.g. *D-Sl* Cod.fragm.53 with



coloured lines, clefs on all lines, *pes* like an Arabic '3') and from Prüfening near Regensburg, affiliated to Hirsau, including the most extensive fragment, *Mbs* lat.10086 (see [fig.40](#)) with red F- and green c-line, clefs a 5th apart (also from Prüfening come *D-Mbs* lat.23037, f.240 with clefs on all lines and a *pes* sometimes like an Arabic '3'; and *Mbs* Clm 13021 and 12027). Some sources with mostly south German neumes and script-direction appear to borrow from Messine practice (*cephalicus* like an Arabic '9', right-pointing *virga*), for example, *D-Mbs* lat.9921 (f.40v, from Ottobeuren) and *D-KA* 60 (f.267r, from Zwiefalten).

Closely related to these is the distinctive notation in 12th-century Bamberg sources. Its typical features are a right-leaning *virga* like an Arabic '1', an elongated *tractulus* (*punctum planum*), both pointed and right-angled *clivis* forms, the latter with a long first element. (This type of *clivis* can already be seen in the late adiastematic notation of Bamberg sources, e.g. *D-BAs* 24 and 26, both of the 13th century.) Early examples include the 12th-century music theory manuscript *D-Mbs* Clm 14965b (f.30r, see Smits van Waesberghe, 1969, p.97) and two fragments of monastic antiphoners from the turn of the 12th century (*A-KN* F8 and F19). This script evolved further in 13th-century sources such as *D-BAs* 25 (an antiphoner, first notation, f.2r) and 12 (gradual frag., f.8r).

Messine (Lorraine) features are predominant in Klosterneuburg notation, which also seems to be of south German Benedictine origin. Only the *clivis* and the special neumes (*strophici*, *oriscus*, *virga strata*, liquescents) are German. The direction of the script (ascending diagonally, descending vertically) is also Messine. The old, wavy *quillisma* is replaced by a form similar to the conjunct *scandicus*, while the normal form of the *scandicus* contains three Messine *tractuli* (*uncini*). Red F- and yellow c-lines are used consistently, all lines have clefs, but the *custos* is avoided. Sources include *D-Mbs* lat.9921 (ff.1, 54–7; see Smits van Waesberghe, 1969, p.111), from Ottobeuren, and three from Augsburg: *A-Wn* 573 (ff.19–25; see Berschin, 1975); *D-Mbs* lat.22025 (flyleaf); and *D-W* Gud.lat.334 (olim 4641). The most important group of completely preserved codices are those from the house of Augustinian canons at Klosterneuburg, including a gradual from the first third of the 12th century, *A-Gu* 807 (facs. in *PalMus*, 1st ser., xix, 1974) and the antiphoners from later in the century, for example, *A-KN* 1010, 1012 and 1013.

### [Notation, §III, 1\(v\): Plainchant: Pitch-specific notations, 11th–12th centuries \(k\) Hungary.](#)

In the 12th century, when the Guidonian reform was carried out, Hungary was politically and ecclesiastically an independent kingdom. The notational reform may have been part of more general changes to the liturgy. Older Hungarian codices used south German neumes. At this time a deliberate campaign seems to have been carried out to create a new, reformed notation. Neumes of Messine and Italian origin were combined in a unique synthesis and set on the staff to create an independent notational type, known as 'Esztergom' or 'Graner' notation (see [fig.41](#) from *H-Bn* MNy 1, 13th-century additions; see also Szendrei, 1988). Some remnants of the German neumes found in 12th-century sources gradually disappeared: only the supple appearance and careful calligraphy are reminiscent of the

superseded German models. The characteristic features of the Esztergom notation are: *tractulus* rather than *punctum*; right-facing *pes*; right-angled *clivis*; vertically descending *climacus* – often starting with a stereotyped wave like a double-note; and a conjunct *scandicus* (the last two after Italian models). Liquescent and other special signs are rare. 12th-century sources include *H-Bn* MNy 1 (first notation), *HR-ŠIBf* 10 (binding) and *H-Bu* U.Fr.1.m.214; from the 13th century date *A-GÜ* 1/43 and *CZ-Ps* DE.I.7; and *SK-BRm* EC Lad.3 and EL18 were copied in the early 14th century. *TR-Itks* 42 dates from around 1360 (facs., Szendrei, 1999).

Notation, §III, 1(v): Plainchant: Pitch-specific notations, 11th–12th centuries

### (I) German-Messine mixed notations in Germany and central Europe.

The change to staff notation was somewhat delayed in non-monastic scriptoria using German neumes. Only after the mid-13th century did sources with staff notation appear regularly east of Mainz or in the south German dioceses. Palaeographically these notations belong together, for they are all characterized by a fusion of German and Messine forms (in differing combinations, some an equal mix, others predominantly one or the other). The direction of the script is German (ascending and descending diagonally). The rhomboid single note typical of the whole region is a stylized evolution of the Messine *punctum* (*uncinus*). Since these developments were relatively late, the appearance of the notations was influenced by gothic scribal characteristics. Until the sources have been more comprehensively investigated it is not possible to say if these notations were disseminated initially from one centre or represent simultaneous and independent developments.

The earliest among the preserved sources is the Quedlinburg gradual *D-Bsb* 40078 (fig.42), from the start of the 13th century (sometimes dated to the end of the 12th; facs. in Haug, 1995, pp.109–12). The usual form for a single note is a *virga* with short stem and left-facing head (showing Messine influence on German form). The other neumes are of German or Messine type. There are coloured lines, but clefs are found only in the middle of lines for a change of register, not at the beginning. 13th-century manuscripts where there is also a balance between German and Messine forms include those of Brunswick (see Härting, 1963) and Leipzig (e.g. *D-LEu* 391: facs. in Wagner, 1930; see also the 13th-century gradual *CZ-Ps* DF.I.8).

A number of notations more decidedly Messine in character are found from the mid-13th century onwards. The shape of the neumes is always articulated, consisting of rhomb for the noteheads connected by thick Gothic strokes. Examples are common in Austrian and Moravian sources (*A-Wn* 1925; Olomouc, Kapitulni Knihovna CO 3; *CZ-Bam* 6/11 and 19/27). Staff notation is known to have been introduced in the Moravian diocese (suffragan of Mainz until 1344) by Baldwin, Dean of Olomouc (*d* 1203; see Pokorný, 1980, p.42).

A mixed Messine-German staff notation was adopted in the south Polish diocese of Kraków, with sources dating as early as the 13th century (additions in *PL-Kk* 51), although the first complete sources are later. Messine elements predominate in a gradual of about 1300 from Wislica in

the Kraków diocese (Kielce, Biblioteka Seminarium Duchownego RL 1), rather as in Moravian and Austrian sources just mentioned.

Besides the forms incorporating the stylized Messine rhomb, square note-heads were also used in some scriptoria of the region (see *A-KN* 629 and 1021, Olomouc, Kapitulni Kninovna CO 7). For example, the Benedictine scriptorium of Tyniec in southern Poland, developed an individual notation combining square and rhomboid forms (e.g. *PL-Wn* Akc.10810; see Szendrei, 'Notacja liniowa', 1999).

Silesian notation, one of the most individual as well as best-documented notations of this area, is also dominated by Messine forms. The earliest sources already rely on the Messine *punctum (uncinus)* for the single note, and for the *pes* and *scandicus* when the interval of only a 2nd is involved (larger intervals end with a *virga*). There are no special neumes. This notation developed independently until the 16th century. Sources include the missal *CZ-Pnm* XIII.B.17 from the end of the 13th century (fac. in Hutter, 1926, Abb.VI-VII) and the following 14th-century manuscripts: *PL-WRu* Br.Mus.K.21; Ms.Muz.51322 (olim K.24); I.F.386; and R 503.

[Notation, §III, 1\(v\): Plainchant: Pitch-specific notations, 11th–12th centuries](#)  
**(m) The Messine notation of Prague.**

Apart from some monastic houses with affiliations outside Bohemia, scriptoria of the Prague diocese used German neumes until staff notation was introduced by Vitus (*d* 1271), dean of Prague Cathedral. (German adiaستمatic neumes are still found in some Prague cathedral manuscripts as late as the early 14th century.) The manuscripts commissioned by Vitus, dating from between 1235 and 1253, use classical Messine forms, though the direction of the script is diagonal descending as well as ascending; the *custos* is absent (see fig.43 from *CZ-Pak* A 26-2, dated 1253; fac. in Spunar, 1957, pl.14c). The Premonstratensians probably played a part in this importation of Messine notation. Codices written under Bishop Tobias (1279–96) witness its further assimilation. The following examples may be cited: *CZ-Pak* Cim.4 (dated 1235, ninth gathering: fac. in Spunar, 1957, pl.14b); *Pak* LXI.2 (Evangelary of Bishop Tobias, dated 1293); *Pak* P.3 (Agenda of Bishop Tobias, 1294: fac. in Hutter, 1926, pls.IV–V); and *Pu* XIV.A.19. Both staffless German neumes and Messine staff notation are found in *Pu* IV.D.9 (*Liber ordinarius S Viti*, 13th–14th century).

[Notation, §III, 1\(v\): Plainchant: Pitch-specific notations, 11th–12th centuries](#)  
**(n) Cistercian and Premonstratensian notations in central Europe.**

Cistercian monasteries in central Europe used staff notation much earlier than other churches of the region, in fact from the time of their foundation in the 12th century. They used the French-Messine mixed notation as it had been developed in the Burgundian homeland of the order. This Cistercian system was more or less isolated from the traditions of its new environment, but gradually assimilated a few gothic features.

Premonstratensian notation in this area was less autonomous. The early houses of the order used Messine neumes, and the Premonstratensians were probably influential in introducing Messine staff notation to central Europe. Later sources with staff notation tended to assume characteristics

of the local region. The first two notational layers of the troper *CZ-Pak Cim.4* are probably Premonstratensian (see Vihova, 1993). (See also the Polish Premonstratensian antiphoner of c1200, MS Arch.Norbertanek 1 in the convent library of Klasztor Norbertanek, Imbramowice, Poland: facs. in Miazga, 1984, p.235; and the German gradual from Arnstein, Trier diocese, *D-DS 868*, dated 1208–15: facs. in Miazga, 1979, p.120, facs.19).

Notation, §III, 1: History of Western notation: Plainchant

#### (vi) Pitch-specific notations, 13th–16th centuries.

##### (a) Square notation.

The development of square notation may be seen as the result of changes in both the conception and the function of chant notation. The resolution of stroke notation into a series of discrete squares linked by thin lines suggests that chant was thought of more in terms of individual pitches than of lines and phrases, perhaps because of its role as static tenor beneath more mobile upper parts in polyphony. Because of the easier visibility of individual notes, it facilitated singing from a codex by a group of singers (the increasing size of manuscripts also reflects the trend towards singing from a book instead of from memory, at least in some centres). To notate in this way, with thick horizontal and hair-thin vertical strokes, required a different pen-hold from that used for writing literary texts. These new requirements and techniques led to the separation of cursive notation (for private musical jottings) from formal book notation (for official use).

The 'classical' square notation best known from Parisian books of the mid-13th century onwards was a development of the French notations used in northern France (especially the Ile de France) in the 12th century. Thus the *virga*, *pes* and *porrectus* have a left-facing head and the *clivis* has a thin initial upstroke; the direction of the script is vertical ascending and diagonal descending. The *scandicus* consists of a *punctum* combined with a *pes*, or a *pes* with a *virga*; and the two *puncta* of the *climacus* take the form of small rhombs. A four-line staff (sometimes red) is normal; the *custos* is usually absent, as it had been in the Paris area in the 12th century. (For facs. see PalMus, 1st ser., iii, 1892, pl.204A)

Square notation was adopted with greater or lesser promptness in wide areas of western and southern Europe, Britain and Scandinavia in the 13th century, occasionally (though not always) replacing a different notational type (e.g. in some centres where Messine notation had been used). Sometimes Parisian books were imitated fairly exactly, no doubt as a result of the general political, intellectual and cultural importance of Paris in the 13th century. But many regional centres assimilated square forms into their traditional notation (e.g. retaining the original direction of their script) without adopting all features of Parisian practice. Many of these local varieties await thorough investigation. Aquitanian scriptoria furnished many examples of this (Stäblein, 1975, p.161, pls.43a–c), so also the Carthusians (PalMus, 1st ser., ii, 1891, pl.105; iii, 1892, pl.206A) or northern French centres such as Beauvais (Bernard, 1965, pl.xix–xx; Stäblein, 1975, p.159, pls.41a–b). Thus old notational boundaries retained some of their effectiveness even in the 13th century. Milanese notation, presumably because of the different chant repertory it represented, remained individual throughout the Middle Ages.

Homogenizing and standardizing forces were nevertheless at work. Chant books could be commissioned from professional scriptoria and executed by scribes unfamiliar with local (provincial) idiosyncrasies. The new religious orders of the Franciscans, Dominicans and Augustinian hermits made square notation obligatory for their chant books (see Huglo, 1967; Van Dijk, 1963, ii, p.359); the correctoria of the Dominicans were written in Paris in the mid-13th century (PalMus, 1st ser., iii, 1892, pls.200A–B). When the Franciscan Pope Nicholas III (1277–80) ordered the destruction of older chant books in Rome and their replacement with new ones after the Franciscan model, square notation acquired the semi-official status of a ‘Roman’ notation. Thereafter it made rapid headway, especially in Italy, where Beneventan notation, for example, was shortly superseded. It also penetrated Germany and central Europe, mainly as the preserve of the religious orders.

### **(b) ‘Gothic’ notations.**

Gothic notations were not a new notational type but a change to the surface appearance of traditional neume shapes. Something similar had happened with the establishment of square notation, but whereas there the pen was held parallel to the line, in gothic style it remained diagonal. The horizontal and in particular the vertical down-strokes are strongly marked, the diagonal up-strokes fine. Whereas elegant, curved shapes were still common in the 13th century, by the 15th century thick, often uninterrupted chains of geometrically regular strokes were used. The basic shapes, however, are those of the German and central European notations already established in the 12th and 13th centuries, with the variety already described above, at least at first. The number of types diminished with time. Cistercian notation and that of Bamberg (except for its distinctive *clivis*) were eventually assimilated into the regional types with which they coexisted. Klosterneuburg notation disappeared after the 14th century. But the Esztergom notation in Hungary, and the notations of Prague and Silesia retained their independence. The rest of Germany and central Europe used either the (west) German or the mixed Messine-(east) German type. The former predominated as before in the area from the Rhineland up to the Low Countries, the latter in eastern and southern Germany, Austria, Switzerland and Poland (the geographical boundaries have not been precisely determined).

The chief difference between the (west) German and the Messine lies their preference as regards in the sign for single notes. In the former both the *punctum* (as always, for lower notes) and the *virga* (for higher notes and recitation) are used. Here the head of the *virga* is shaped like a horseshoe nail (Ger. ‘Hufnagel’, hence the common designation of this notation as *Hufnagelschrift*; see [fig.44](#)). On the other hand, the mixed Messine-German notation preferred the rhomb (lozenge, diamond, derived from the *uncinus*; see [fig.45](#)) for single notes. In German notation the rounded *clivis* with initial vertical shaft was preferred, in Messine-German the right-angled *clivis*. The westerly scriptoria cultivated more rounded shapes and placed less emphasis on the individual note-head, and liquescents – the *strophici*, even the *quilisma* – are still to be found. (PalMus, 1st ser., iii, 1892, pl.141; Hourlier, 1960, pl.7.) Messine-German notation appears to place more

emphasis on the individual note. Liquescents remained but other special neumes disappeared.

In neither family is uniformity to be expected; for example, *D-W* 528, from Minden, is basically Messine-German but has a *virga* with its head on the right-hand side – a kind of compromise between *Hufnagel* and Messine rhomb (Haug, 1995, pp.156–60). Some Messine-German sources occasionally (but inconsistently) use a *virga* for a single higher note (e.g. San Cándido Stiftsbibliothek, VII a 7: facs. in Haug, 1995, pp.129–30; *D-Mu* 2° 156: facs. in Hiley, 1996).

Within the general areas of dissemination of the types mentioned above, notational 'islands' are discernible, where a tradition other than the prevailing regional system was employed. The Benedictines of the Abbey of St George in Prague, no doubt because of their connection with Hirsau in the Black Forest, used German staff notation in the very heartland of Prague-Messine notation. The Order of Teutonic Knights brought (west) German notation (together with the Dominican liturgy) into the north-eastern areas of Europe they colonized (e.g. the 14th-century antiphoner *PL-PE* L 19; see also Szendrei, 1994, and 'Notacja liniowa', 1999).

Professional workshops producing manuscripts to order were responsible for a gradual simplification and standardization of the notational picture, although some local scriptoria continued to produce codices of more individual appearance. In the late Middle Ages the number of sources made for private purposes (as informal music notebooks and school music books) increased. The appearance of the cursive notations in this class of music manuscripts naturally differs radically from the highly artistic books for official use.

### **(c) Esztergom, Prague and Wrocław.**

Three larger enclaves of independent notations persisted to the end of the Middle Ages in Hungary, Bohemia and Silesia, respectively.

Esztergom notation was uniquely long lived. Although losing ground fractionally to Messine-German notation, it retained all its essential characteristics, its arsenal of signs and typical direction, even beyond the Middle Ages (see [fig.46](#); survey with facs. in Szendrei, 1988). In surface appearance it acquired some gothic features. In a few scriptoria a new mixed notation incorporating some Messine-German elements was practised for luxury manuscripts (for facs. see Szendrei, 1990–93).

Prague notation continued to develop during the 14th and 15th centuries. After Prague became canonically independent of Mainz in 1344, its status as seat of the archbishopric, the imperial power and the university demanded the production of numerous splendid presentation codices; in such books the way in which every note is represented by a rhomb, joined by hair-thin lines (in traditional Messine combinations) is particularly noticeable ([fig.47](#)). When Olomouc became suffragan of Prague the local notation disappeared in favour of the latter's notation, which also spread beyond the borders of Bohemia and Moravia, influencing practice in Kraków in the 14th century and other areas in the 15th, during the time of the Hussite ascendancy. (For facs. see Hutter, 1930, and Plocek, 1973.)

In Silesia the notation of Wrocław (Breslau) attained its fullest individuality in the second half of the 15th century (fig.48). Here, too, rhombs were used for *pes* and *scandicus* with intervals of a 2nd, and they predominate as component elements in other neumes as well, joined by lines of varying slenderness. (For facs. see Miazga, 1984, pls.71, 81, 91; *Musica Medii Aevi*, iv, 1973, pls.16–17; *ibid.*, viii, 1991, pls.11–12.)

[Notation, §III, 1: History of Western notation: Plainchant](#)

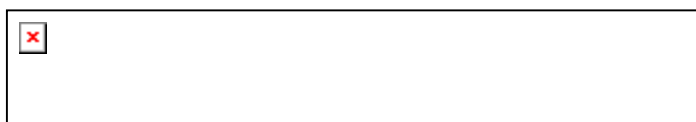
### **(vii) Printed notations.**

Early printed chant sources have been surveyed by Riemann (1896) and Molitor (1904). They precede the earliest printed polyphonic music by over two decades. Some 270 books with printed music were published by 1500 (King, 1964, p.8), almost all liturgical. Some of the earliest examples are in missals where only some of the priest's chants are provided with music. The first known book of this kind is the missal printed in Rome in 1476 by Ulrich Han from Ingolstadt. The earliest choirbook is even older, a gradual probably printed in Konstanz in 1473. The gradual uses 'gothic' notation with a pleasing repertory of shapes, even including the *distropha* and *custos*. The Roman print uses square notation. Printers displayed considerable ingenuity in devising appropriate note-forms, with German printers generally approaching the flexibility of handwritten neumes more successfully than their Latin counterparts, who often relied on the square and lozenge, or even the square alone.

Even before the advent of music printing, plainchant notations occasionally adopted features of mensural notation. Manuscripts with signs such as the *semibrevis* and *minima* are not uncommon in the 16th century in the south of the German-speaking regions. These were not used for traditional melodies but for new compositions, particularly melodies for the Mass Ordinary (e.g. the pieces in *CH-SGs* 546: ed. Marxer, 1908; also Sigl, 1911). Mensural notational signs were then taken up in some printed chant books; for example, books printed in Venice by Francis de Bruges regularly include the mensural Credo known as the 'Credo cardinale' (Tack, 1960, p.50).

Mensural signs were also adopted in Giovanni Guidetti's influential *Directorium chori* (1582), which includes the simple tones of the Mass and Office. There is a fourfold distinction between lozenge (*semibrevis*, short), square (*brevis*), square surmounted by an arc, and square with *fermata* (longest value), in the ratio 1:2:3:4 (see [ex.7](#)). A 'dotted rhythm' is always indicated by using 3 with 1. Such shapes were then widely adopted in later books, particularly for the notation of the new chants produced in profusion in France as part of the 'neo-Gallican' ecclesiastical movement.

(See Plainchant, §9(i); [Plain-chant musical](#); and [Neo-Gallican chant](#).)



In printed chant books of the 19th century various styles were used, which were derived and developed from earlier printing practice, often incorporating mensural features. The melodies thus notated, when not actually new compositions, were the result of much revision and recasting, whose principal monument was the gradual in the 'Medicean edition' (1614–15) composed by Felice Anerio and Francesco Soriano. When the Benedictines of Solesmes made new editions of the chant melodies in their medieval form they decided to develop a new font incorporating as many features as possible of the 'classical' quadratic notation of the 13th century, but also including a sign for the *quilisma*, which by the 13th century was no longer in use. In the Solesmes *Antiphonale monasticum* (Tournai, 1935) a sign for the *oriscus* was introduced. More recent books (*Liber hymnarius cum invitatoriis & aliquibus responsoriis*, Solesmes, 1983) have developed further signs to represent other features of the early chant manuscripts (a greater variety of liquescent signs, *apostropha*, *pes* with light first note etc.: see *Liber hymnarius*, p.xii).

Research at Solesmes had made it clear that the notation of early St Gallen and Laon manuscripts was particularly rich in rhythmic detail. The question as to whether such indications should be represented in the Vatican editions caused a rift in the commission appointed to prepare the new books. Pothier, the chairman of the commission, saw them as a local and temporary phenomenon that need not become part of an official edition with claims to universal validity (see Pothier, 1880; David, 1927; Bescond, 1972). Eventually two parallel editions appeared, that of the Vatican was 'plain', that of Solesmes contained supplementary horizontal bars (known as 'episemata') over certain notes and dots after others, to indicate lengthening. The Solesmes version became particularly well known after the publication of the compendium *Liber usualis* (Solesmes, 1921), and was propagated in numerous explanations of the 'Solesmes method' (Suñol, 1905 etc.; Gajard, 1951) as well as in Mocquereau's weighty treatise, *Le nombre musical* (1908–27).

An interesting development has been the re-publication by the Benedictines of Solesmes of older chant editions with the addition of hand-drawn reproductions of the neumes of *F-LA* 239, *CH-SGs* 359, *E* 121 and so on in the *Graduale triplex* and *Offertoriale triplex*. The purpose of such editions is to enable performers to take the notation of the early sources into account. Starting with the writings of Cardine (esp. 1968), a large body of literature has been created to support theories of chant performance based on details of these neumatic notations (see *Performing practice*, §II, 2(i)).

[Notation, §III, 1: History of Western notation: Plainchant](#)

## **BIBLIOGRAPHY**

A General: (i) General studies and facsimile collections (ii) Principal characteristics (iii) Origins. B Regional notations: (i) French (ii) English (iii) German and St Gallen (iv) Central European (v) Spanish (vi) Italian (vii) Palaeo-Frankish (viii) Breton (ix) Messine/Laon/Lorraine (x) Aquitanian. C Significant letters, D Pitch-specific systems. E Staff notations: (i)



Introduction (ii) France, England and Spain (iii) Low Countries and Germany (iv) Italy (v) Hungary, Bohemia and Poland. F Printed notations.

a: general

b: regional notations

c: significant letters

d: pitch-specific systems

e: staff notations

e. printed notations

Notation, §III, 1: Plainchant: Bibliography

**a: general**

**(i) General studies and facsimile collections**

*MGG2 ('Notation IV: Neumen'; M. Haas)*

*Paléographie musicale: les principaux manuscrits de chant grégorien, ambrosien, mozarabe, gallican* (Solesmes, 1889–) [for details of individual vols. see Solesmes, §4]

**P. Wagner:** *Neumenkunde: Paläographie des liturgischen Gesanges* (Leipzig, 1905, 2/1912/R)

**J.B. Thibaut:** *Monuments de la notation ekphonétique et neumatique de l'église latine* (St Petersburg, 1912/R)

**H.M. Bannister:** *Monumenti vaticani di paleografia musicale latina* (Leipzig, 1913/R)

**G.M. Suñol:** *Introducció a la paleografia musical gregoriana* (Montserrat, 1925; Fr. trans., enlarged, 1935)

**J. Hourlier, ed.:** *La notation musicale des chants liturgiques latins présentée par les moines de Solesmes* (Solesmes, 1960)

**F. Tack:** *Der gregorianische Choral*, Mw, xviii (1960; Eng. trans., 1960)

**M. Bernard:** *Bibliothèque Sainte-Geneviève, Paris*, Répertoire de manuscrits médiévaux contenant des notations musicales, i (Paris, 1965)

**E. Jammers:** *Tafeln zur Neumenschrift* (Tutzing, 1965)

**M. Bernard:** *Bibliothèque Mazarine, Paris*, Répertoire de manuscrits médiévaux contenant des notations musicales, ii (Paris, 1966)

**M. Bernard:** *Bibliothèques Parisiennes: Arsenal, Nationale (musique), Universitaire, Ecole des beaux-arts et fonds privés*, Répertoire de manuscrits médiévaux contenant des notations musicales, iii (Paris, 1974)

**B. Stäblein:** *Schriftbild der einstimmigen Musik*, Musikgeschichte in Bildern, iii/4 (Leipzig, 1975)

**S. Corbin:** *Die Neumen* (Cologne, 1977)

- M. Huglo:** 'Bilan de 50 années de recherches (1939–1989) sur les notations musicales de 850 à 1300', *AcM*, lxii (1990), 224–59
- D. Hiley:** *Western Plainchant: a Handbook* (Oxford, 1993)

### (ii) Principal characteristics

- E. de Coussemaker:** *Histoire de l'harmonie au Moyen Age* (Paris, 1852)
- F. Raillard:** *Explication des neumes ou anciens signes de notation musicale pour servir à la restauration complète du chant grégorien* (Paris, 1852)
- J. Pothier:** *Les mélodies grégoriennes d'après la tradition* (Tournai, 1880)
- A. Mocquereau:** 'Origine et classement de différentes écritures neumatiques: 1. Notation oratoire ou chironomique, 2. Notation musicale ou diastématique', *Le codex 339 de la Bibliothèque de Saint-Gall*, PalMus, 1st ser., i (1889), 96–160
- A. Mocquereau:** 'Neumes-accentus liquescents ou sémi-vocaux', *Le répons-graduel Justus ut palma*, PalMus, 1st ser., ii (1891), 37–86
- H. Freistedt:** *Die liqueszierenden Noten des gregorianischen Chorals* (Fribourg, 1929)
- M. Huglo:** 'Les noms des neumes et leur origine', *EG*, i (1954), 53–67
- W. Wiesli:** *Das Quilisma im Codex 359 der Stiftsbibliothek St. Gallen: eine paläographisch-semiologische Studie* (Immensee, 1966)
- E. Cardine:** *Semiologia gregoriana* (Rome, 1968; Eng. trans., 1982); Fr. trans. in *EG*, xi (1970), 1–158, and also publ. separately (Solesmes, 1970)
- C. Thompson:** 'La traduction mélodique du trigon dans les pièces authentiques du *Graduale romanum*', *EG*, x (1969), 29–85
- J.B. Göschl:** *Semiologische Untersuchungen zum Phänomen der gregorianischen Liqueszenz: der isolierte dreistufige Epiphonus praepunctis, ein Sonderproblem der Liqueszenzforschung* (Vienna, 1980)
- W. Arlt:** 'Anschaulichkeit und analytischer Charakter: Kriterien der Beschreibung und Analyse früher Neumenschriften', *Musicologie médiévale: Paris 1982*, 29–55
- D. Hiley:** 'The Plica and Liquescence', *Gordon Athol Anderson, 1929–1981, in memoriam*, ed. L.A. Dittmer (Henryville, PA, 1984), 379–91
- J.B. Göschl:** 'Der gegenwärtige Stand der semiologischen Forschung', *Beiträge zur Gregorianik*, i (1985), 43–102
- A. Haug:** 'Zur Interpretation der Liqueszenzneumen', *AMw*, (1993), 85–100
- A. Odenkirchen:** '13 Neumentafeln in tabellarischer Übersicht', *De musica et cantu: Helmut Hucke zum 60. Geburtstag*, ed. P. Cahn and A.-K. Heimer (Hildesheim, 1993), 257–62

### (iii) Origins

- F. Steffens:** *Lateinische Paläographie* (Freiburg, Switzerland, 1903)
- J.B. Thibaut:** *Origine byzantine de la notation neumatique de l'église latine* (Paris, 1907)
- R. Beer, ed.:** *Monumenta palaeographica vindobonensia: Denkmäler der Schreibkunst aus der Handschriftensammlung des Habsburg-Lothringischen Erzhauses*, ii (Leipzig, 1913)
- B. Laum:** 'Alexandrinisches und byzantinisches Akzentuationssystem', *Rheinisches Museum für Philologie*, new ser., lxxiii (1920–24), 1–34

- B. Laum:** *Das alexandrinische Akzentuationssystem unter Zugrundelegung der theoretischen Lehren der Grammatiker und mit Heranziehung der praktischen Verwendung in den Papyri* (Paderborn, 1928)
- E. Jammers:** 'Zur Entwicklung der Neumenschrift im Karolingerreich', *Otto Glauning zum 60. Geburtstag*, ed. H. Schreiber (Leipzig, 1938), 89–98
- J. Handschin:** 'Eine alte Neumenschrift', *AcM*, xxii (1950), 69–97; xxv (1953), 87–8
- L. Brou:** 'Notes de paléographie musicale mozarabe', *AnM*, vii (1952), 51–76
- S. Corbin:** 'Les notations neumatiques à l'époque carolingienne', *Revue d'histoire de l'église de France*, xxxviii (1952), 225–32
- E. Jammers:** *Die Essener Neumenhandschriften der Landes- und Stadtbibliothek Düsseldorf* (Ratingen, 1952)
- E. Jammers:** 'Die paläofrankische Neumenschrift', *Scriptorium*, vii (1953), 235–59 [repr. in Hammerstein, 1969]
- E. Jammers:** 'Die materiellen und geistigen Voraussetzungen für die Entstehung der Neumenschrift', *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte*, xxxii (1958), 554–75
- B. Stäblein:** 'Zur Frühgeschichte der Sequenz', *AMw*, xviii (1961), 1–33
- K. Gamber:** *Codices liturgici Latini antiquiores* (Fribourg, 1963, 2/1968, suppl. ed. B. Baroffio and others, 1988)
- M. Huglo:** 'La chironomie médiévale', *RdM*, xlix (1963), 155–71
- A.-M. Bautier-Regnier:** 'A propos du sens de *neuma* et de *nota* en latin médiéval', *RBM*, xviii (1964), 1–9
- E. Jammers:** 'Studien zu Neumenschriften, Neumenhandschriften und neumierter Musik', *Bibliothek und Wissenschaft*, ii (1965), 85–161
- E. Jammers:** 'Rhythmen und Hymnen in einer St. Galler Handschrift des 9. Jahrhunderts', *Festschrift Bruno Stäblein zum 70. Geburtstag*, ed. M. Ruhnke (Kassel, 1967), 134–42
- E. Hammerstein, ed.:** *Schrift, Ordnung und Gestalt: gesammelte Aufsätze zur älteren Musikgeschichte* (Berne, 1969) [writings of E. Jammers]
- C. Floros:** *Universale Neumenkunde* (Kassel, 1970)
- K. Gamber:** 'Sacramentaria praehadriana: neue Zeugnisse der süddeutschen Überlieferung des vorhadrianischen Sacramentarium Gregorianum im 8.–9. Jh.', *Scriptorium*, xxvii (1973), 3–15
- M. Haas:** 'Probleme einer "Universale Neumenkunde"', *Forum musicologicum*, i (1975), 305–22
- B. Stäblein:** *Schriftbild der einstimmigen Musik*, *Musikgeschichte in Bildern*, iii/4 (Leipzig, 1975)
- M.-E. Duchez:** 'La représentation spatio-verticale du caractère musical grave-aigu et l'élaboration de la notion de hauteur de son dans la conscience occidentale', *AcM*, li (1979), 54–73
- H. Huckle:** 'Die Cheironomie und die Entstehung der Neumenschrift', *Mf*, xxxii (1979), 1–16
- K. Gamber:** 'Fragmentblätter eines Regensburger Evangeliars aus dem Ende des 8. Jahrhunderts', *Scriptorium*, xxxiv (1980), 72–7
- P. Jeffery:** 'An Early Cantatorium Fragment Related to MS Laon 239', *Scriptorium*, xxxvi (1982), 245–52
- L. Treitler:** 'The Early History of Music Writing in the West', *JAMS*, xxxv (1982), 237–79
- H. van der Werf:** *The Emergence of Gregorian Chant*, i (Rochester, NY, 1983)

- S.K. Rankin:** 'From Memory to Record: Musical Notations in Manuscripts from Exeter', *Anglo-Saxon England*, xiii (1984), 97–112
- L. Treitler:** 'Reading and Singing: on the Genesis of Occidental Music-Writing', *EMH*, iv (1984), 135–208
- H. Hucke:** 'Die Anfänge der abendländischen Notenschrift', *Festschrift Rudolf Elvers*, ed. H. Hertrich and H. Schneider (Tutzing, 1985), 271–88
- H. Möller:** 'Die Prosula "Psalle modulamina" (Mü 9543) und ihre musikhistorische Bedeutung', *La tradizione dei tropi liturgici: Paris 1985 and Perugia 1987*, 279–96
- F. Unterkircher:** 'Fragmente eines karolingischen Chorantiphonars mit Neumen (Wien, Österreichische Nationalbibliothek, Cod. Ser. n. 3645 und München, Bayerische Staatsbibliothek, Vorsatzblätter in Cgm 6943)', *Codices manuscripti: Zeitschrift für Handschriftenkunde*, xi (1985), 97–109
- M. Huglo:** 'Les évangiles de Landévennec (New York, Public Library, De Ricci 115)', *Landévennec et le monachisme breton dans le haut Moyen Age: Landévennec 1985* (Landévennec, 1986), 245–52
- K.J. Levy:** 'On the Origin of Neumes', *EMH*, vii (1987), 59–90
- C.M. Atkinson:** 'From "Vitium" to "Tonus acquisitus": on the Evolution of the Notational Matrix of Medieval Chant', *Cantus Planus III: Tihány 1988*, 181–97
- J. Hourlier:** 'Trois fragments de Laon', *EG*, xxii (1988), 31–42
- H. Hucke:** 'Gregorianische Fragen', *Mf*, xlv (1988), 304–30
- M. Bielitz:** *Die Neumen in Otrfrids Evangelienharmonie: zum Verhältnis von Geistlich und Weltlich in der Musik des frühen Mittelalters sowie zur Entstehung der raumanalogen Notenschrift* (Heidelberg, 1989)
- K. Levy:** 'On Gregorian Orality', *JAMS*, xliii (1990), 185–227
- L. Treitler:** 'The "Unwritten" and "Written Transmission" of Medieval Chant and the Start-Up of Musical Notation', *JM*, x (1992), 131–91
- B. Sullivan:** *Grammar and Harmony: the Written Representation of Musical Sound in Carolingian Treatises* (diss., U. of California, 1994)
- C.M. Atkinson:** 'De accentibus toni oritur nota quae dicitur neuma: Prosodic Accents, the Accent Theory, and the Paleofrankish Script', *Essays on Medieval Music: in Honor of David G. Hughes*, ed. G.M. Boone (Cambridge, MA, 1995), 17–42
- M. Haas:** *Mündliche Überlieferung und altrömischer Choral: historische und analytische computergestützte Untersuchungen* (Berne, 1996)
- M. Bernhard:** 'Die Überlieferung der Neumennamen im lateinischen Mittelalter', *Quellen und Studien zur Musiktheorie des Mittelalters*, ed. M. Bernhard, ii (Munich, 1997), 13–91

[Notation, §III, 1: Plainchant: Bibliography](#)

## **b: regional notations**

### **(i) French**

- Antiphonarium tonale missarum, XIe siècle: codex H. 159 de la Bibliothèque de l'Ecole de médecine de Montpellier*, PalMus, 1st ser., viii (1901–5/R)
- W.H. Frere, ed.:** *Pars antiphonarii* (London, 1923) [facs. of GB-DRc B.iii.11]
- J. Hourlier:** 'Remarques sur la notation clunisienne', *Revue grégorienne*, xxx (1951), 231–40

- R.-J. Hesbert, ed.:** *Les manuscrits musicaux de Jumièges* (Mâcon, 1954)  
*Le manuscrit du Mont-Renaud, Xe siècle: graduel et antiphonaire de Noyon*, PalMus, 1st ser., xvi (1955)
- S. Corbin:** *La notation musicale neumatique des quatre provinces lyonnaises: Lyon, Rouen, Tours et Sens* (diss., U. of Paris, 1957)  
*Fragments des manuscrits de Chartres*, PalMus, 1st ser., xvii (1958)
- D. Escudier:** *Le scriptorium de Saint-Vaast d'Arras, des origines au XIIe siècle: contribution à l'étude des notations neumatiques du Nord de la France* (diss., Ecole des Chartes, Paris, 1970)
- R.-J. Hesbert, ed.:** *Le graduel de St. Denis* (Paris, 1981) [F-Pm 384]
- D. Escudier:** 'La notation musicale de St. Vaast: étude d'une particularité graphique', *Musicologie médiévale: Paris 1982*, 107–18

## (ii) English

- W.H. Frere:** *The Winchester Troper from MSS of the Xth and XIth Centuries* (London, 1894)
- L. Gjerløw:** *Adoratio crucis, the Regularis concordia and the Decreta Lanfranci: Manuscript Studies in the Early Medieval Church of Norway* (Oslo, 1961)
- A. Holschneider:** *Die Organa von Winchester: Studien zum ältesten Repertoire polyphoner Musik* (Hildesheim, 1968)
- S.K. Rankin:** 'Neumatic Notations in Anglo-Saxon England', *Musicologie médiévale: Paris 1982*, 129–44
- S.K. Rankin:** 'From Memory to Record: Musical Notations in Manuscripts from Exeter', *Anglo-Saxon England*, xiii (1984), 97–112

## (iii) German and St Gallen

- Le codex 339 de la Bibliothèque de Saint-Gall (Xe siècle): antiphonale missarum sancti Gregorii*, PalMus, 1st ser., i (1889)
- Le codex 121 de la Bibliothèque d' Einsiedeln (IXe–XIe siècle): antiphonale missarum sancti Gregorii*, PalMus, 1st ser., iv (1894)
- Antiphonaire de l'office monastique transcrit par Hartker: MSS. Saint-Gall 390–391 (980–1011)*, PalMus, 2nd ser., i (1900/R)
- Cantatorium, IXe siècle: no. 359 de la Bibliothèque de Saint-Gall*, PalMus, 2nd ser., ii (1924/R)
- H. Malloth:** 'Die ältesten Kärnter Tondenkmäler', *Carinthia I*, clvi (1966), 203–52
- H. Malloth:** 'Kärnter Tondenkmäler des Hoch- und Spätmittelalters', *Carinthia I*, clvii (1967), 542
- F. Unterkircher and O. Demus, eds.:** *Antiphonar von St. Peter* (Graz, 1969–74) [A-Wn s.n.2700; colour facs.]
- K. Bieganski and J. Woronczak, eds.:** *Missale plenarium Bib. Capit. Gnesnensis Ms. 149* (Warsaw and Graz, 1970–72) [facs.]
- S. Corbin:** 'Le fonds d' Echternach à la Bibliothèque nationale de Paris', *Ecole pratique des hautes études: annuaire*, iv (1971–2), 371–9
- K.H. Staub, P. Ulveling and F. Unterkircher, eds.:** *Echternacher Sakramentar und Antiphonar: vollständige Faksimile-Ausgabe im Originalformat der Handschrift 1946 aus dem Besitz der Hessischen Landes- und Hochschulbibliothek Darmstadt* (Graz, 1982) [colour facs.]
- Die Handschrift Bamberg Staatsbibliothek Lit. 6, Monumenta palaeographica Gregoriana*, ii (Münsterschwarzach, 1986) [facs.]

- G.M. Paucker, ed.:** *Das Graduale Msc. Lit. 6 der Staatsbibliothek Bamberg: eine Handschriften-Monographie unter besonderer Berücksichtigung des Repertoires und der Notation* (Regensburg, 1986)
- A. Haug:** *Gesungene und schriftlich dargestellte Sequenz: Beobachtungen zum Schriftbild der ältesten ostfränkischen Sequenzenhandschriften* (Neuhausen-Stuttgart, 1987)
- H. Möller:** 'Deutsche Neumen – St. Galler Neumen: zur Einordnung der Echternacher Neumenschrift', *SMH*, xxx (1988), 415–30
- F.C. Lochner:** 'La "notation d'Echternach" reconsidérée', *RBM*, xliv (1990), 41–55
- H. Möller, ed.:** *Das Quedlinburger Antiphonar (Berlin, Staatsbibliothek Preussischer Kulturbesitz Mus. ms. 40047)* (Tutzing, 1990) [facs.]
- F.K. Prassl:** 'Beobachtungen zur adiastematischen Notation in Missalehandschriften des 12. Jahrhunderts aus dem Augustiner-Chorherrenstift Seckau', *Cantus Planus IV: Pécs 1990*, 31–54
- E. Höchtel:** *Die adiastematisch notierten Fragmente aus den Handschriften der Stiftsbibliothek Melk: Versuch einer Bestandsaufnahme* (diss., U. of Vienna, 1992)
- H. Möller:** 'Deutsche Neumenschriften ausserhalb St. Gallens', *De musica et cantu: Helmut Hucke zum 60. Geburtstag*, ed. P. Cahn and A.-K. Heimer (Hildesheim, 1993), 225–42
- K. Schlager and A. Haug, eds.:** *Tropi carminum: Liber hymnorum Notkeri Balbuli: Berlin, Ehem. Preussische Staatsbibliothek, Ms.theol.lat.qu.11 (z.Zt. Kraków, Biblioteka Jagiellńska, Deposit)* (Munich, 1993)
- M. Czernin:** 'Beobachtungen zur Neumenschrift der Handschrift CC 28 der Stiftsbibliothek von Kremsmünster', *SMw*, xliii (1994), 7–35
- S. Engels:** *Das Antiphonar von St. Peter in Salzburg: Codex ONB Ser. Nov. 2700* (Paderborn, 1994)
- A. Hänggi and P. Ladner, eds.:** *Missale basileense saec. XI (Codex Gressly)* (Fribourg, 1994) [facs.]
- W. Arlt and S. Rankin, eds.:** *Stiftsbibliothek Sankt Gallen Codices 484 & 381, i: Kommentar, ii: Codex Sangallensis 484, iii: Codex Sangallensis 381* (Winterthur, 1996) [colour facs.]

#### (iv) Central European

- J. Hutter:** *Česká notace [Czech notation]: Neumy* (Prague, 1926) [with Fr. summary]
- J. Hutter:** *Notationis bohemicae antiquae specimina selecta e codicibus bohemis, i: Neumae* (Prague, 1931)
- Z. Falvy and L. Mezey, eds.:** *Codex albensis: ein Antiphonar aus dem 12. Jahrhundert* (Budapest and Graz, 1963) [facs. of Graz, Universitätsbibliothek, 211]
- B. Bujić:** 'Zadarski neumatski fragmenti v Oxfordu' [Neumatic fragments from Zadar in Oxford], *Muzikološki zbornik*, iv (1968), 28–33
- J. Szendrei:** *Középkori hangjegyírások Magyarországon [Medieval notation in Hungary]* (Budapest, 1983) [with Ger. summary]

#### (v) Spanish

- MGG2* ('Mozarabischer Gesang'; I. Fernández de la Cuesta)
- J. Moll:** 'Nuevos hallazgos de manuscritos mozárabes con neumas musicales', *AnM*, v (1950), 11–14

- L. Brou:** 'Fragments d'un antiphonaire mozarabe du monastère de San Juan de la Peña', *Hispania sacra*, v (1952), 35–65
- L. Brou:** 'Un antiphonaire mozarabe de Silos d'après les fragments du British Museum (Mss. add. 11695, fol. 1r–4v)', *Hispania sacra*, v (1952), 341–66
- L. Brou:** 'Notes de paléographie musicale mozarabe', *AnM*, vii (1952), 51–76; x (1955), 23–44
- L. Brou and J. Vives, eds.:** *Antifonario visigótico-mozárabe de la Catedral de León* (Barcelona, 1953–9)
- L. Brou:** 'Le joyau des antiphonaires latins', *Archivos leonenses*, viii (1954), 7–114
- A.M. Mundó:** 'La datación de los códices litúrgicos visigóticos toledanos', *Hispania sacra*, xviii (1965), 1–25
- I. Fernández de la Cuesta, ed.:** *Antifonale silense: British Library Mss. Add. 30850: introducción, índices y edición* (Madrid, 1985) [facs.]
- M. Huglo:** 'La notation wisigothique est-elle plus ancienne que les autres notations européennes?' *España en la música de occidente: Salamanca 1985*, 19–26
- Antiphonale hispaniae vetus (s. X–XI): Biblioteca de la Universidad de Zaragoza* (Zaragoza, 1986)
- A. Durán, R. Moragas and J. Villarreal, eds.:** *Hymnarium oscense (s. XI)*, i: *Edición facsímil*, ii: *Estudios* (Zaragoza, 1987)
- J. Mas:** 'La notation catalane', *RdMc*, xi (1988), 11–30

#### (vi) Italian

- Le codex 10673 de la Bibliothèque vaticane fonds latin (XIe siècle): graduel Bénéventain*, PalMus, 1st ser., xiv (1931)
- Le codex VI. 34 de la Bibliothèque capitulaire de Bénévent (XIe–XIIe siècle): graduel de Bénévent avec prosaire et tropaire*, PalMus, 1st ser., xv (1937/R) [incl. J. Hourlier: 'Etude sur la notation bénéventaine', 71–161]
- R. Arnese:** *I codici notati della Biblioteca nazionale di Napoli* (Florence, 1967)
- Le codex 123 de la Bibliothèque angelica de Rome (XIe siècle): graduel et tropaire de Bologne*, PalMus, 1st ser., xviii (1969)
- A. Moderini:** *La notazione neumatica di Nonantola* (Cremona, 1970)
- A.M.W.J. Kurris:** 'Les coupures expressives dans la notation du manuscrit Angelica 123', *EG*, xii (1971), 13–63
- M.T.R. Barezzani:** *La notazione neumatica di un codice Bresciano (secolo XI)* (Cremona, 1981)
- Le manuscrit VI.33, Archivio arcivescovile Benevento: missel de Bénévent (début du XIe siècle)*, PalMus, 1st ser., xx (1983)
- J. Boe:** 'The Beneventan Apostrophus in South Italian Notation, A.D. 1000–1100', *EMH*, iii (1983), 43–66
- T.F. Kelly:** *The Beneventan Chant* (Cambridge, 1989)
- T.F. Kelly:** *Les témoins manuscrits du chant bénéventain*, PalMus, 1st ser., xxi (1992)
- J. Boe:** 'Chant Notation in Eleventh-Century Roman Manuscripts', *Essays on Medieval Music: in Honor of David G. Hughes*, ed. G.M. Boone (Cambridge, MA, 1995), 43–57
- M.T.R. Barezzani and G. Ropa, eds.:** *Codex angelicus 123: studi sul graduale-tropario bolognese del secolo XI e sui manoscritti collegati* (Cremona, 1996)

**J. Boe:** 'Music Notations in Archivio San Pietro C 105 and in the Farfa Breviary, Chigi C.VI.177', *EMH*, xviii (1999), 1–45

### **(vii) Palaeo-Frankish**

**J. Handschin:** 'Eine alte Neumenschrift', *AcM*, xxii (1950), 69–97; xxv (1953), 87–8

**E. Jammers:** *Die Essener Neumenhandschriften der Landes- und Stadtbibliothek Düsseldorf* (Ratingen, 1952)

**E. Jammers:** 'Die paläofrankische Neumenschrift', *Scriptorium*, vii (1953), 235–59

**J. Hourlier and M. Huglo:** 'La notation paléofranque', *EG*, ii (1957), 212–19

### **(viii) Breton**

*Antiphonale missarum Sancti Gregorii, Xe siècle: codex 47 de la Bibliothèque de Chartres*, PalMus, 1st ser., xi (1912) [incl. A. Ménager: 'Etude sur la notation du manuscrit 47 de Chartres', 41–131]

**M. Huglo:** 'Le domaine de la notation bretonne', *AcM*, xxxv (1963), 53–84; rev. with plates and index as *Britannia Christiana*, i, ed. J.-L. Deuffic and A. Dennery (Daoulas, 1982)

### **(ix) Messine/Lorraine/Laon**

*Antiphonale missarum Sancti Gregorii, IXe–Xe siècle: codex 239 de la Bibliothèque de Laon*, PalMus, 1st ser., x (1909) [incl. A. Ménager: 'Aperçu sur la notation du manuscrit 239 de Laon: sa concordance avec les codices rythmiques sangalliens', 177–211]

**U. Sesini:** *La notazione comasca del cod. Ambrosiano E.68 sup.* (Milan, 1932)

**J. Hourlier:** 'Le domaine de la notation messine', *Revue grégorienne*, xxx (1951), 96–113, 150–58

**W. Lipphardt:** 'Punctum und Pes in Codex Laon 239', *KJb*, xxxix (1955), 10–40

**W. Lipphardt:** 'Flexa und Torculus in Codex Laon 239', *KJb*, xli (1957), 9–15

**P.M. Arbogast:** 'The Small Punctum as Isolated Note in Codex Laon 239', *EG*, iii (1959), 83–133

**P. Jeffery:** 'An Early Cantatorium Fragment Related to MS. Laon 239', *Scriptorium*, xxxvi (1982), 245–52 [F-LA 266, ff.A–B]

**J. Hourlier:** 'Trois fragments de Laon', *EG*, xxii (1988), 31–42 [F-LA 9, 121, 266]

### **(x) Aquitanian**

*Le codex 903 de la Bibliothèque nationale de Paris (XIe siècle): graduel de Saint-Yrieix*, PalMus, 1st ser., xiii (1925/R) [incl. P. Ferretti: 'Etude sur la notation aquitaine d'après le graduel de Saint-Yrieix', 54–211]

**M.-N. Colette:** 'La notation du demi-ton dans le manuscrit Paris, B.N.Lat.1139 et dans quelques manuscrits du Sud de la France', *La tradizione dei tropi liturgici: Paris 1985 and Perugia 1987*, 297–311

**B. Gillingham, ed.:** *Paris, Bibliothèque nationale, fonds latin 1139* (Ottawa, 1987) [facs.]

Notation, §III, 1: Plainchant: Bibliography

**c: significant letters**



- R.-J. Hesbert:** 'L'interprétation de l'*equaliter* dans les manuscrits sangalliens', *Revue grégorienne*, xviii (1938), 161–73
- J. Smits van Waesberghe:** *Muziekgeschiedenis der Middeleeuwen* (Tilburg, 1938–42)
- E. Cardine:** 'Le sens de *iusum et inferius*', *EG*, i (1954), 159–60
- J. Froger:** 'L'épître de Notker sur les "lettres significatives"', *EG*, v (1962), 23–72
- M.-C. Billecocq:** 'Lettres ajoutées à la notation neumatique du codex 239 de Laon', *EG*, xvii (1978), 7–144
- [Notation, §III, 1: Plainchant: Bibliography](#)

#### **d: pitch-specific systems**

- J. Gmelch:** *Die Vierteltonstufen im Messtonale von Montpellier* (Eichstätt, 1911)
- S. Corbin:** 'Valeur et sens de la notation alphabétique à Jumièges et en Normandie', *Jumièges ... XIIIe centenaire: Rouen 1954*, 913–24
- J. Smits van Waesberghe:** 'Les origines de la notation alphabétique au Moyen-Age', *AnM*, xii (1957), 3–14
- F.E. Hansen, ed.:** *H 159 Montpellier: Tonary of St. Bénigne of Dijon* (Copenhagen, 1974)
- W. Babb, C.V. Palisca and A.E. Planchart, eds.:** *Hucbald, Guido, and John on Music: Three Medieval Treatises* (New Haven, CT, 1978)
- J. Froger:** 'Les prétendus quarts de ton dans le chant grégorien et les symboles du ms. H.159 de Montpellier', *EG*, xvii (1978), 145–79
- A. Holschneider:** 'Die instrumentalen Tonbuchstaben im Winchester Troper', *Festschrift Georg von Dadelsen zum 60. Geburtstag*, ed. T. Kohlhasse and V. Scherliess (Neuhausen-Stuttgart, 1978), 155–66
- R.L. Crocker:** 'Alphabet Notations for Early Medieval Music', *Saints, Scholars, and Heroes: Studies in Medieval Culture in Honor of Charles W. Jones*, ed. M.H. King and W.M. Stevens (Collegeville, MN, 1979), ii, 79–104
- A.C. Browne:** 'The a–p System of Letter Notation', *MD*, xxxv (1981), 5–54
- H. Schmid, ed.:** *Musica et Scolica enchiridis una cum aliquibus tractatulis adiunctis* (Munich, 1981)
- N. Phillips:** 'The Dasia Notation and its Manuscript Tradition', *Musicologie médiévale: Paris 1982*, 157–73
- N. Phillips:** *Musica et Scolica enchiridis: its Literary, Theoretical, and Musical Sources* (diss., New York U., 1984)
- A.C. Santasuosso:** *Letter Notations in the Middle Ages* (Ottawa, 1989)
- A. Traub:** 'Hucbald von Saint-Amand "De harmonica institutione"', *Beiträge zur Gregorianik*, vii (1989), 3–101 [whole issue]
- W. Arlt:** 'Die Intervallnotation des Hermannus Contractus in Gradualien des 11. und 12. Jahrhunderts: das Basler Fragment N I 6 Nr.63 und der Engelberger Codex 1003', *De musica et cantu: Helmut Hucke zum 60. Geburtstag*, ed. P. Cahn and A.-K. Heimer (Hildesheim, 1993), 243–56
- B. Hebborn:** *Die Dasia-Notation* (Bonn, 1995)
- [Notation, §III, 1: Plainchant: Bibliography](#)

#### **e: staff notations**

##### **(i) Introduction**

- J. Smits van Waesberghe:** 'The Musical Notation of Guido of Arezzo', *MD*, v (1951), 15–53
- J. Smits van Waesberghe:** *De musico-paedagogico et theoretico Guidone Aretino eiusque vita et moribus* (Florence, 1953)
- S.J.P. van Dijk:** *Sources of the Modern Roman Liturgy: the Ordinals by Haymo of Faversham and Related Documents (1243–1307)* (Leiden, 1963)
- M. Huglo:** 'Règlement du XIIIe siècle pour la transcription de livres notés', *Festschrift Bruno Stäblein zum 70. Geburtstag*, ed. M. Ruhnke (Kassel, 1967), 121–33
- J. Smits van Waesberghe:** *Musikerziehung: Lehre und Theorie der Musik im Mittelalter*, *Musikgeschichte in Bildern*, iii/3 (Leipzig, 1969)

## (ii) France, England and Spain

- W.H. Frere, ed.:** *Graduale Sarisburiense* (London, 1894/R) [facs. of GB-Lbl Add.12194]
- W.H. Frere, ed.:** *Antiphonale Sarisburiense* (London, 1901–24/R) [facs.]
- H. Loriquet, J. Pothier and A.K. Collette, eds.:** *Le graduel de l'église cathédrale de Rouen au XIIIe siècle* (Rouen, 1907) [facs. of F-Pn lat.904]
- Antiphonaire monastique, XIIIe siècle: codex F. 160 de la Bibliothèque de la cathédrale de Worcester*, *PalMus*, 1st ser., xii (1922/R)
- W.M. Whitehill, J. Carro García and G. Prado, eds.:** *Liber Sancti Jacobi: Codex Calixtinus* (Santiago de Compostela, 1944) [facs.]
- S. Corbin:** *Essai sur la musique religieuse portugaise au Moyen Age (1100–1385)* (Paris, 1952)
- R.-J. Hesbert, ed.:** *Le prosaire de la Sainte-Chapelle* (Mâcon, 1952) [part of I-BACA 1]
- S.R. Marosszéki:** 'Les origines du chant cistercien: recherches sur les réformes du plain-chant cistercien au XIIe siècle', *Analecta sacri Ordinis Cisterciensis*, viii (1952), 1–179
- R.-J. Hesbert, ed.:** *Le tropaire-prosaire de Dublin: manuscrit Add. 710 de l'Université de Cambridge (vers 1360)* (Rouen, 1966)
- Jacobus: Codex Calixtinus de la catedral de Santiago de Compostela* (Madrid, 1993) [colour facs.]
- D. Hiley, ed.:** *Oxford Bodleian Library MS. Lat.liturg.b.5* (Ottawa, 1995) [facs.]
- D. Saulnier, ed.:** *Verdun, Bibliothèque municipale, 759. Missale* (Padua, 1995) [facs.]
- O.T. Edwards, ed.:** *National Library of Wales MS. 20541 E: the Penpont Antiphonal* (Ottawa, 1997) [facs.]

## (iii) Low Countries and Germany

- O. Marxer:** *Zur spätmittelalterlichen Choralgeschichte St. Gallens: der Codex 546 der St. Galler Stiftsbibliothek* (St Gallen, 1908)
- M. Sigl:** *Zur Geschichte des Ordinarium Missae in der deutschen Choralüberlieferung* (Regensburg, 1911)
- P. Wagner, ed.:** *Das Graduale der St. Thomaskirche zu Leipzig (14. Jahrhundert)* (Leipzig, 1930–32/R)
- R.-J. Hesbert, ed.:** *Le prosaire d'Aix-la-Chapelle* (Rouen, 1961) [part of D-AAm 13 (XII)]

- M. Härting:** *Der Messgesang im Braunschweiger Domstift St. Blasii (Handschrift Niedersächsisches Staatsarchiv in Wolfenbüttel VII B Hs 175)* (Regensburg, 1963)  
*Le manuscrit 807, Universitätsbibliothek Graz (XIIe siècle): graduel de Klosterneuburg*, PalMus, 1st ser., xix (1974)
- W. Berschin:** 'Historia S. Kuonradi', *Freiburger Diözesan-Archiv*, xcv (1975), 107–28
- W. Arlt and M. Stauffacher, eds.:** *Engelberg Stiftsbibliothek Codex 314* (Winterthur, 1986)
- J. Szendrei:** 'Linienschriften des zwölften Jahrhunderts auf süddeutschem Gebiet', *Cantus Planus IV: Pécs 1990*, 17–30
- P. van Poucke, ed.:** *Hildegard von Bingen, Symphonia harmoniae caelestium revelationum: Dendermonde, St.-Pieters & Paulusabdij, ms. cod.9* (Peer, 1991) [facs.]
- A. Haug:** *Troparia tardiva: Repertorium später Tropenquellen aus dem deutschsprachigen Raum*, MMMA, *Subsidia*, i (1995)
- H. Möller, ed.:** *Antiphonarium: Karlsruhe, Badische Landesbibliothek, Aug.perg.60* (Munich, 1995) [facs.]
- J. Szendrei:** 'Prager Quellen zum Hirsauer Choral', *Cantus Planus VII: Sopron 1995*, 555–74
- D. Hiley, ed.:** *Moosburger Graduale: München, Universitätsbibliothek, 2° Cod. ms. 156* (Tutzing, 1996) [facs.]
- I. de Loos, C. Downey and R. Steiner, eds.:** *Utrecht, Bibliotheek der Rijksuniversiteit, MS 406 (3.J.7)* (Ottawa, 1997) [facs.]

#### (iv) Italy

- Antiphonarium ambrosianum du Musée britannique (XIIe siècle): codex additional 34209*, PalMus, 1st ser., v (1896)
- Antiphonaire monastique, XIIe siècle: codex 601 de la Bibliothèque capitulaire de Lucques*, PalMus, 1st ser., ix (1906)
- P. Ferretti:** 'I manoscritti musicale gregoriani dell' Archivio di Montecassino', *Casinensia*, i (1929), 187–203
- G. Vecchi, ed.:** *Troparium sequentiarum nonantulanum (Cod. Casanat. 1741)*, MLMI, *Latina*, i (1955)
- M. Huglo and others, eds.:** *Fonti e paleografia del canto ambrosiano* (Milan, 1956)
- B. Stäblein:** *Hymnen, I: die mittelalterliche Hymnenmelodien des Abendlandes*, MMMA, i (Kassel, 1956; repr. 1995 with additional appendix)
- M. Lütolf, ed.:** *Das Graduale von Santa Cecilia in Trastevere (Cod. Bodmer 74)* (Cologny-Geneva, 1987) [facs.]
- B.G. Baroffio:** 'Le grafie musicali nei manoscritti liturgici del secolo XII nell'Italia settentrionale: avvio a una ricerca', *Cantus Planus IV: Pécs 1990*, 1–16
- G. Cattin:** *Musica e liturgia a San Marco: testi e melodie per la liturgia delle ore dal XII al XVII secolo* (Venice, 1990–92)
- N. Albarosa and A. Turco, eds.:** *Benevento, Biblioteca capitolare 40, graduale* (Padua, 1991) [facs., incl. essays by J. Mallet, A. Thibaut, R. Fischer, T. Kelly]
- G. Cavallo, G. Orofino and O. Pecere:** *Exultet: rotoli liturgici del medioevo meridionale* (Rome, 1994)

**B.G. Baroffio and Soo Jung Kim, eds.:** *Biblioteca apostolica vaticana, Archivio S. Pietro B 79: antifonario della Basilica di S. Pietro (Sec. XII)* (Rome, 1995) [facs.]

**R. Camilot-Oswald:** *Die Liturgischen Musikhandschriften aus dem mittelalterlichen Patriarchat Aquileia*, MMMA, *Subsidia*, ii (1997)

**C. Ruini:** *I manoscritti liturgici della Biblioteca musicale L. Feininger presso il Castello del Buonconsiglio di Trento* (Trent, 1998)

#### **(v) Hungary, Bohemia and Poland**

**J. Hutter:** *Česká notace* [Czech notation], ii: *Nota choralis* (Prague, 1930) [with Fr. summary]

**J. Hutter:** *Notationis bohemicae antiquae specimina selecta e codicibus bohemicis*, ii: *Nota choralis* (Prague, 1931)

**P. Spunar:** 'Das Troparium des Prager Dekans Vit (Prag, Kapitelbibliothek, Cim 4)', *Scriptorium*, ix (1957), 50–62

**K. Szigeti:** 'Denkmäler des gregorianischen Chorals aus dem ungarischen Mittelalter', *SMH*, iv (1963), 129–72

**V. Plocek:** *Catalogus codicum notis musicis instructorum qui in Bibliotheca publica rei publicae Bohemicae socialisticae in Bibliotheca universitatis pragensis servantur* (Prague, 1973) [describes 243 MS sources with musical notation in CZ-Pu]

**T. Miazga:** *Die Gesänge zur Osterprozession in den handschriftlichen Überlieferungen vom 10. bis zum 19. Jahrhundert* (Graz, 1979)

**F. Pokorný:** 'Mährens Musik im Mittelalter', *Hudební veda*, xvii/1 (1980), 36–52

**J. Szendrei and R. Rybarič, eds.:** *Missale notatum strigoniense ante 1341 in Posonio* (Budapest, 1982)

**J. Szendrei:** *Középkori hangjegyzések Magyarországon* [Medieval notation in Hungary] (Budapest, 1983) [with Ger. summary]

**T. Miazga:** *Notacja gregoriańska w świetle polskich rękopisów liturgicznych* (Graz, 1984)

**J. Szendrei:** 'The Introduction of Staff Notation into Middle Europe', *SMH*, xxviii (1986), 303–19

**J. Szendrei:** 'Die Geschichte der Graner Choralnotation', *SMH*, xxx (1988), 5–234

**L. Dobszay:** 'Plainchant in Medieval Hungary', *Journal of the Plainsong and Medieval Music Society*, xiii (1990), 49–78

**J. Szendrey, ed.:** *Graduale strigoniense: s.XV/XVI* (Budapest, 1990–93)

**L. Dobszay:** *A gregorián ének kézikönyve* [Handbook of Gregorian chant] (Budapest, 1993)

**H. Vihová:** 'Die Ordinarium-Tropen im Troparium des Prager Dekans Vít', *Cantus Planus VI: Éger 1993*, 763–79

**J. Szendrei:** 'Choral notationen in Polen', *Musica antiqua X: Bydgoszcz 1994*, 257–74

**A. Haug:** *Troparia tardiva: Repertorium später Tropenquellen aus dem deutschsprachigen Raum*, MMMA, *Subsidia*, i (1995)

**J. Morawski:** *Recytatyw liturgiczny* [Liturgical recitative] (Warsaw, 1996)

**J. Szendrei, ed.:** *The Istanbul Antiphoner* (Budapest, 1999) [facs. of TR-Itks 42]

**J. Szendrei:** 'Notacja liniowa w polskich źródłach chorałowych XII–XVI wieku' [Staff notation of Gregorian chant in Polish sources from the 12th to 16th centuries], *Notae musicae artis: notacja muzyczna W*

źródłach polskich XI–XVI wieku, ed. E. Witkowska-Zaremba (Kraków, 1999), 187–281

Notation, §III, 1: Plainchant: Bibliography

#### e. printed notations

**H. Riemann:** *Notenschrift und Notendruck* (Leipzig, 1896)

**R. Molitor:** *Deutsche Choral-Wiegendrucke: ein Beitrag zur Geschichte des Chorals und des Notendruckes in Deutschland* (Regensburg, 1904)

**G.M. Suñol:** *Método completo para tres cursos de canto gregoriano segun la escuela de Solesmes* (Montserrat, 1905; Eng. trans., 1930)

**A. Mocquereau:** *Le nombre musical grégorien ou rythmique grégorienne: théorie et pratique*, i (Tournai, 1908; Eng. trans., 1932); ii (Tournai, 1927)

**L. David:** 'La restauration du chant grégorien et le mensuralisme', *Ephemerides liturgicae*, xli (1927), 245–77, 349

**J. Gajard:** *La méthode de Solesmes, ses principes constitutifs, ses règles pratiques d'interprétation* (Tournai, 1951)

**A.H. King:** *Four Hundred Years of Music Printing* (London, 1964)

**A.J. Bescond:** *Le chant grégorien* (Paris, 1972)

*Graduale triplex, seu Graduale romanum Pauli PP. VI cura recognitum & rhythmicis signis a Solesmensibus monachis ornatum, neumis laudunensibus (cod. 239) et sangallensibus (cod. San Gallensis 359 et Einsidlensis 121) nunc auctum* (Solesmes, 1979)

*Offertoriale triplex cum versiculis* (Solesmes, 1985) [with neumes of F-LA 239 and E 121]

Notation, §III: History of Western notation

## 2. Polyphony and secular monophony to c1260.

This section is devoted almost exclusively to the notation of rhythm, an emphasis borne out by the theoretical sources from later in this period. Apart from the Aquitanian manuscripts mentioned below, which display the neume dialect particular to this region, the music is notated in the square notation of plainchant (see above, §III, 1(vi)), which originally had no rhythmic significance, but acquired durational values for use in polyphony. Detailed descriptions of the sources of early polyphony discussed below may be found in [Sources, MS, §IV](#); manuscripts containing secular monophony are treated in [Sources, MS, §III](#).

(i) Neume patterns in Aquitanian polyphony, c1100–c1200.

(ii) Pre-modal rhythm.

(iii) The system of modal rhythm.

(iv) Coniuncturae, plicae and strokes.

(v) Modal rhythm in practice.

(vi) Organum purum, modus non rectus and irregular modes.

(vii) English practice.

(viii) Mensural notation before Franco.

(ix) The rhythmic interpretation of polyphonic and monophonic conductus.

(x) The rhythmic interpretation of secular monophony.

#### BIBLIOGRAPHY

Notation, §III, 2: Polyphony and secular monophony to c1260

(i) Neume patterns in Aquitanian polyphony, c1100–c1200.

Several conspicuous features emerge in the notation of Aquitanian polyphony, including the Codex Calixtinus (*E-SC*, copied in central France c1150–80; see Huglo, 1995). One is a predilection for stronger consonance at the ends of neume-against-neume or note-against-neume units; another is the use of patterned melismas (e.g. strings of two- or three-note neumes). Stäblein (1963) and Karp (1992) proposed that rhythmic configurations akin to those of the later modal system may be present. [Ex.5](#) is an example of Aquitanian/Compostelan polyphony with a hypothetical rhythmic transcription.



The preference for consonance at the ends of neumes is particularly striking in texted sections of conductus, *versus* and *Benedicamus* settings, where it belies the supposed pitch alignment and syllable placement implied by the sources; regular neumatic patternings are prominent in final melismas (or caudas), and also appear in organal voices of chant settings. A connection with Parisian polyphony is possible, although no theoretical witness supports such an association. One of the pieces in the Codex Calixtinus is attributed to Magister [Albertus Parisiensis](#) (*d* 1177), who has been identified with a cantor of Notre Dame; this ascription, however, is not certain.

[Notation, §III, 2: Polyphony and secular monophony to c1260](#)

## (ii) Pre-modal rhythm.

As with interpretations of the Aquitanian repertory, the first manifestations of rhythmic indications in the Parisian corpus are difficult to construe (for a recent attempt, see Roesner, 1990). The period proposed for the musical activity is between about 1160 and 1250, while the surviving manuscript sources and theoretical testimony date from between about 1230 and 1300; this disjunction has meant that the historical picture is largely speculative and in dispute. It is evident, however, that at some point during the composition of the Notre Dame repertory certain portions of organa and conductus (discant passages, copulas, caudas and clausulas) were subject to rhythmic realization and recorded in a notation that conveyed the essence of this practice. Temporal durations were indicated by grouping the notes together as ligatures, rather than by discrete shapes.

The earliest evidence of this practice occurs in the opening portion of the anonymous treatise *Discantus positio vulgaris* (c1225–40), which advises that two-note ligatures represent a short–long (i.e. breve–long, or B–L) gesture, three-note groups signify long–breve–long (L–B–L) and those with four notes are all short; when more than four notes are found in a ligature they are executed at the discretion of the performer and not according to any specific criteria. The ratio of the long value to the short is 2:1, with greater or lesser durations described as ‘beyond measure’ (*ultra mensuram*). Although such lengths are strictly inexpressible as ‘long’ or ‘short’, they were not alien to the rhythmic practice. For example, single notes, such as those employed for a chant tenor in a discant passage or as a solitary figure within a ligatured portion, are described as having the duration of a long and a breve combined, that is, a ternary (later ‘perfect’) long value. In addition, the treatise implies that durations in ligatures are flexible; they may communicate different values depending on their position in a melodic phrase (e.g. a three-note ligature may have a value of B–B–L when preceded by a long). Such basic rules of thumb as given in the *Discantus* form the starting point for interpreting the rhythmic properties of Parisian polyphony. However, they neither suggest a fully developed system nor invoke the terminology of the rhythmic modes that was to be a staple of later theoretical works.

Notation, §III, 2: Polyphony and secular monophony to c1260

## (iii) The system of modal rhythm.

At some point between the composition of the early part of the *Discantus positio vulgaris* and the treatise ascribed to [Johannes de Garlandia](#) (c1240–60) the diverse rhythms of Parisian polyphony were abstracted into a series of repetitive patterns, analogous perhaps to the modern function of a time signature. These underlying patterns, termed ‘modes’ (Lat. *modi*, sing. *modus*; Garlandia: *manieres*), formed the principal means of signifying ligature rhythms until the advent of mensural clarifications to their shapes (see [Rhythmic modes](#)). The following list names authors whose works include discussions of modal rhythm. However, it is important to realize that mensural doctrines appear in treatises as early even as Garlandia's text. Furthermore, occasional inconsistency exists in these theoretical works as to the number of the modes, their ordering and the depiction of particular ligature shapes. Anonymous: *Discantus positio*

*vulgaris* (c1230–40: survives only in a partly revised form; see Reckow, *AcM*, 1976, p.137, n.81); ed. Cserba, 1935, pp.189–94

Johannes de Garlandia: *De mensurabili musica* (c1240–60: portions may stem from an anonymous earlier treatise; the final chapter of the work as it survives in *F-Pn* lat.16663, ed. in *CoussemakerS*, i, postdates Franco); ed. Reimer, 1972

Bruges Organum Treatise (possibly earlier than Garlandia); ed. Pinegar, 1992

Anonymus 7 (certain portions identical to the Bruges treatise; others may postdate Franco; see Reimer, 1972, i, p.31, n.20); *CoussemakerS*, i, 378–83, and *CSM*, xxxvi

Amerus/Aluredus: *De musica libellus* (1271); ed. Kromolicki, 1909, and *CSM*, xxv

Anonymus 4 (after 1272); ed. Reckow, 1967

Dietricus: *Regule super discantum* (c1275); ed. Müller, 1886

Magister Lambertus: *Tractatus de musica* (c1275); *CoussemakerS*, i, 251–81

Anonymus of St Emmeram (1279); ed. Sowa, 1930, and Yudkin, 1988

Franco of Cologne: *Ars cantus mensurabilis* (c1280: see Frobenius, 1970); *CSM*, xviii

Walter Odington: *Summa de speculatione musicae* (before 1300); *CSM*, xiv

**Table 6** shows the six commonest rhythmic modes in their most conventional numerical ordering together with their associated ligature patterns (indicated by brackets over the notes). Each has a fundamental recurrent pulse equivalent to the *ultra mensuram* long (= dotted crotchet), and each pulse divides into three smaller time units (*tempora/breves* = quaver). Several important distinctions among the patterns are defined by whether the main pulse falls on the last note of the ligature (i.e. 1, 3*a–b*, 6*a–b*) or on the first (2, 4, 6*c*), whether the pulse is divided L–B (1*a–b*, 3*b*, 6*b*) or B–L (2, 3*a*, 4, 6*c*) and whether a ternary ligature extends over one, two or three pulses. (The value of the three-note ligature is the most equivocal and in the 5th mode is restricted largely to the tenor part in discant passages; the 4th mode, curiously, appears to be a theoretical construction not encountered in practice.) In all these important distinctions, the note shapes as they appear in the manuscript sources remain ambiguous; harmonic consonance, the succession of ligatures and the proportions between parts all contribute to define (or confound) the intended rhythm. This ambiguity appears to have prompted the writing of many of the treatises listed above, as their authors tried to clarify the intended durations by modifications to the standard, chant-based notational figures.





Notation, §III, 2: Polyphony and secular monophony to c1260

**(iv) Coniuncturae, plicae and strokes.**

One of the most ambiguous of all modal figures was the *climacus*, which was drawn with lozenges in square notation. These were called *currentes* (Lat.: ‘running’) by Anonymus 4, probably as an extended use of a term that originally referred to the descending scales found in Aquitanian as well as Parisian polyphony. Johannes de Garlandia did not mention them at all, possibly because they could be confused with the rhomboid semibreve. Franco of Cologne called the figure the *coniunctura* (Lat.: ‘joined [note]’), and even in his most rational system it eluded rhythmic codification.

Liquescent forms of neumes also appeared in melismatic polyphony in modal rhythm. Usually they indicated an added breve on a weak beat (see modes 6*b–c*), although other values were possible according to the prevailing rhythmic framework and the length of the host note. Because a single liquescent note was usually written like a ‘U’ or an inverted ‘U’, it was

termed *Plica* (Lat.: 'fold'). A vertical stroke added to the end of ligatures made them 'plicata'. The liquescent neume, however, did not abandon its original function in such texted music as conductus, secular monophony and in chant settings if the cantus firmus demanded it.

Vertical strokes were used for two different purposes: as indications of changes of syllable and to signify rests. For the first purpose 12th-century scribes drew a roughly vertical line through both staves, although in Parisian sources this shrank to a small stroke through one or two lines only. Where a rest was intended its duration was not specified, although it frequently corresponded to the penultimate value of the modal pattern.

Whereas former repertoires tended to preserve the ligatures of cantus firmi, undifferentiated single notes were typical for tenors in the early Parisian corpus, whether the tenor held long notes in *Organum* or moved with the pulse in discant (see *Discant*, §I). Only in the later layers of discant did tenors include ligatures with breves. Although a stroke generally appears after each note of the tenor in organum, the pitch seems to have been sustained beneath the continuing organal voices. Anonymus 4 called this a *burdo* (Lat.: 'support', 'drone').

[Notation, §III, 2: Polyphony and secular monophony to c1260](#)

#### **(v) Modal rhythm in practice.**

The system of modal rhythm outlined by the theorists is an intellectual abstraction from flexible practice. The rudimentary patterns of the modes they cited are of course frequently encountered in the late 12th- and early 13th-century repertory, and are particularly clear in tenors of late clausulas and motets. But in practice they are often so extensively intermingled, not merely vertically in different voices but successively in single parts, that they are only of limited descriptive use if treated strictly. Modal integrity can be compromised not only by the insertion of unligated long notes within a phrase, but also by the practice of *fractio modi* (Lat.: 'breaking of the mode') – the introduction of shorter note values than normal. Such deviations alter the expected sequence of ligatures in a particular pattern. *Fractio modi* may have prompted an early formation of the 6th mode (6a) from the 1st, as the typical series of two-note ligatures succeeding an initial ternary figure in mode 1 is, in mode 6, replaced by three-note figures following an initial four-note gesture. In such cases the final note of the ligature tends to retain its normal value within the prevailing mode as far as is feasible, with the added notes splitting the other elements of the pattern. Even with this provision, however, the profusion of 'non-modal' ligatures in an ornate passage of *fractio modi* can seriously obscure a clear reading of the rhythm. [Fig.49](#) gives some of the patterns described by Anonymus 4.

Ambiguities within the modal system may be demonstrated by two examples. [Ex.9](#) gives the opening of the verse section of Perotinus's *Alleluia, Posui adiutorium* (*I-FI* Plut.29.1, f.36v). Judging from the ligature patterns, both upper parts appear closest in form to the 2nd mode; yet the duplum lacks a final three-note ligature to match the triplum (which, contrary to the rules, ends with a two-note ligature followed by a single note). In this case, the penultimate note may reasonably be interpreted as a long. Consonances between the second note of each ligature, however, are greater in number than between the first – a transcription in the 1st

mode thus seems more appropriate, so that each pulse is coincident with a consonance.



[Ex. 10](#) is from a *Benedicamus Domino* (*I-FI* Plut.29.1, f.41r). Because of the prevalence of repeated notes, which defy ligation, the passage may be transcribed in the 6th mode (as in Husmann, 1940) as easily as in the 3rd. But most of the rest of the piece is in the 1st mode, so that a reading in the 'alternative' 3rd mode (3b) probably causes the least disruption. The consideration of variants in the concordant sources also influences interpretation, as, for example, in the third phrase where *I-FI* Plut.29.1 notates the duplum in a 2nd-mode pattern, whereas *D-W* Guelf.628 (677) uses the 1st mode. Furthermore, cadences such as that in ex.10 frequently present problems of interpretation; the transcriptions given here are only a few out of many justifiable readings.



Notation, §III, 2: Polyphony and secular monophony to c1260

**(vi) Organum purum, modus non rectus and irregular modes.**

Particular segments of sustained-tone *organum duplum* (termed *organum purum* by Anonymus 4, and *organum in speciali* or *organum per se* by Garlandia) present serious problems regarding the extent and type of rhythmic interpretation and have caused much disagreement among scholars. Unlike discant or copula passages, whose unfolding often suggests a 'straightforward' (*rectus*) rhythmic mode, the ligature formations

of *organum purum* defy such easy categorization. Garlandia's representative discussion of the rhythmic component, with its emphasis on oppositional construction, demonstrates vividly how the subsequent imposition of the modal system failed to reflect accurately the capricious style of *organum purum*:

*Organum purum* is said to be that performed according to a certain mode that is not *rectus* but *non rectus*. A *rectus* mode is used here to mean that by which discant is performed. ... But in *non rectus* [measure] the long and breve are taken not in the first way, but according to the context (*ex contingenti*).

Just what contexts might affect the performance appear in a later paragraph:

Longs and breves in organum are recognized in this way, that is to say through [concord], through notation, through the penultimate. Whence the rule: each thing [duplum note] that falls upon something [tenor pitch] in compliance with the strength of the [consonances] is said to be long. Another rule: whatever is notated long according to the organa before a rest or in [the] place [of a concord] is said to be long. Another rule: whatever is accepted before a long rest or before a perfect concord is said to be long.

Perhaps because of the vagueness of such passages, no agreement on the rhythmic realization of *organum purum* has yet been reached. Does the first rule imply that every harmonic interval between duplum and tenor owes its length to consonance, or only the contact points between the two parts at the start and close of major sections? Does the last rule apply to all perfect concords, or only particular ones? And what is the role of the notational component? What purpose do the duplum ligatures serve and how are they to be coordinated with the other strictures mentioned by Garlandia? Finally, and perhaps most importantly, there is the question of whether the theoretical information and manuscript sources reflect or recast a performing tradition that began at least a half-century earlier. Faced with such dilemmas it is easy to understand why editors of this repertory often choose a non-committal approach to *organum purum* by using stemless note heads, although several transcriptions with specified durations are also available (e.g. Waite, 1954; Tischler, 1988; Payne, 1996).

Another perplexing phenomenon are the 'modi irregulares' mentioned by Anonymus 4 (fig.50). While the first two appear to be rhythmically sharper versions of the normal 1st and 2nd modes, interpretations of the others ranges from binary mensuration of the long to mere nuances of tempo.

[Notation, §III, 2: Polyphony and secular monophony to c1260](#)

### **(vii) English practice.**

Sanders (1962) has convincingly demonstrated that pairs or longer chains of lozenges ('English breves') used in English manuscripts dating up to about 1300 signify 1st-mode rhythms (L–B, L–B etc.). Such breves appear in *D-W Guelf.628* (677) (even in the non-English works: for facts. of

Perotinus's *Sederunt* see [Sources, MS, §IV](#), fig.30), *GB-Lbl* Harl.978 (in which some pieces have been 'reformed' by adding tails to alternate lozenges to make them longs) and the Worcester Fragments (earlier layers). Johannes de Garlandia and Anonymus 4 both reported that the English interpreted ternary ligatures in what has become known as 'alternative 3rd mode' (3b in [Table 6](#)). Similarly, Wibberly (EECM, xxvi) argued that certain nuances in the slanting of ligatured notes by English scribes may reflect an attempt to distinguish between complementary insular and continental rhythmic practices.

[Notation, §III, 2: Polyphony and secular monophony to c1260](#)

### **(viii) Mensural notation before Franco.**

Clarification of ambiguities in modal notation already appears in the earliest Parisian sources, though inconsistently, and in the theory of Johannes de Garlandia. Such specifications affected the appearance of discrete note shapes, ligatures and to a lesser extent rests.

The pressure towards the codification of note forms seems indebted to the motet (see [Motet, §I](#)). Many early 13th-century motets were clausulas with text added to their upper voice or voices; because the text usually set a separate syllable to every pitch, the ligatures of clausulas were thus split into single notes. Hence in older sources the music of motets was often available in melismatic notations as clausulas, but in texted form with undifferentiated note heads.

All the chief sources of Parisian polyphony up to about 1260 may distinguish between a single long and a single breve in instances involving repeated notes (the long with a downward stem attached to its right-hand side, the breve without). The opening of the *organum quadruplum Sederunt* has already been cited; another example is the clausula *Mulierum* (Apel, 1942, facs.52a). Double longs are also frequently distinguished by horizontal elongation (see above, ex.6).

In mensural sources certain conventions regarding the value of the discrete notes were observed. A long contained three *tempora* if followed by another long (as in mode 5), and two *tempora* if succeeded (mode 1) or preceded (mode 2) by a breve; pairs of breves (mode 3) were interpreted in the order *brevis recta* (one *tempus*) – *brevis altera* (two *tempora*), except by the English, who preferred the opposite interpretation (see above, [§2\(vii\)](#)).

The semibreve (single lozenge) attained its shape at about the time of *De mensurabili musica* (c1240–60); but it is rare in sources from this period. (Both Garlandia and Anonymus 4, however, used the term *semibrevis* to refer to half a *brevis altera*; see Sanders, 1962, p.267.) The earliest surviving manuscripts clearly and consistently making the distinction are rather later: *F-Pn* n.a.fr.13521 ('La Clayette MS') and *GB-Lbl* 30091, from the end of the 13th century. Other important steps concerned the clarification of ligatures. Theorists conferred qualities of 'propriety' (*proprietas*) and 'perfection' (*perfectio*) on the traditional chant-based shapes of modal rhythm. The former term referred to the first note of the ligature – whether it was drawn 'properly' (*cum proprietate*) or not (*sine proprietate*) – the latter originally specified whether the note shape

concluded in a regular manner (*cum perfectione*) or denoted a 'broken' or 'unfinished' figure (hence 'imperfect', *sine perfectione*). Fig.51 gives the basic shapes and their alterations. The meaning of the modifications (as well as the default forms) depended on the individual theorist. Garlandia, for example, held that lack of propriety reversed the default values of an entire two- or three-note ligature (a proper, perfect B–L thus became L–B, and L–B–L inverted to B–L–B), whereas imperfect ligatures needed to be reconstituted to perfect forms according to the context of the phrase. Franco's innovation was to specify undeviating values for ligatures of all types and to equate propriety and perfection respectively with the durations of only the first and last notes of a figure. (For a comparative table drawn from several theorists, see Reimer, 1972, i, 56.)

The ligature that became known as 'having opposite propriety' (*cum opposita proprietate*), written with an ascending stroke to the left, is first seen in *D-W* 1099. Garlandia was the earliest theorist to describe such a ligature, but whereas he interpreted it in a manner akin to *fractio modi* (with the last note as a long and all others equal to a breve), later practice was to read the first two notes as semibreves and the remainder according to the rules of perfection (see below, §III, 3). An alternative form of the descending ligature *cum opposita proprietate* had three lozenges with a tail descending obliquely from the left of the first, and is found in some French and many English manuscripts.

Johannes de Garlandia used a stroke through one space of the staff for a breve rest and a stroke through two or more for a long (number of *tempora* undifferentiated). Magister Lambertus used a stroke through one space for the semibreve rest, through two for the *brevis recta*, three for the *brevis altera* and *longa imperfecta*, and four for the *longa perfecta* (a practice found in *D-BAs* lit.115). Franco used strokes through the lower portion of a space for semibreve rests, and one complete space for each *tempus*. The duration of the two-tailed *plica* might also be differentiated. The plicated breve had either a very short tail to the right or a single tail to the left, the plicated long a long tail to the right and a shorter one to the left. English scribes used a lozenge with a tail descending obliquely to the left for a semibreve.

Notation, §III, 2: Polyphony and secular monophony to c1260

### **(ix) The rhythmic interpretation of polyphonic and monophonic conductus.**

The caudas of the more complex Parisian conductus were usually written in the ligature notation associated with modal rhythm. Realization of the syllabic sections, however, is far less certain. As with the texted versions of early motets, the note values set to conductus verses are ambiguous in the major sources; but in contrast to the motet the routine absence of melismatically or mensurally notated forms of the music compounds the problems of interpretation. Often it is presumed that the texts themselves provide clues for performance in a rhythmic mode. However, there are several methodological problems with such a premise. Firstly, datable examples of Parisian conductus indicate that the genre was cultivated from about 1160 to about 1240, well before the codification of the modal system and only briefly coincident with the imposition of its strictures; it is therefore

questionable whether modal interpretations of conductus poetry should apply to the entire repertory, if at all. Secondly, the modal system originated as a means of interpreting ligatures; it cannot be assumed that its successive long and breve durations apply equally to syllabic passages before the advent of the motet. Lastly, although the poetry of conductus is 'rhythmic' in the specific sense that it relies on lines with set numbers of syllables, the accentual configurations within each line do not approach the regularity of poetic metre and can frustrate a performance that adheres too strictly to a modal pattern.

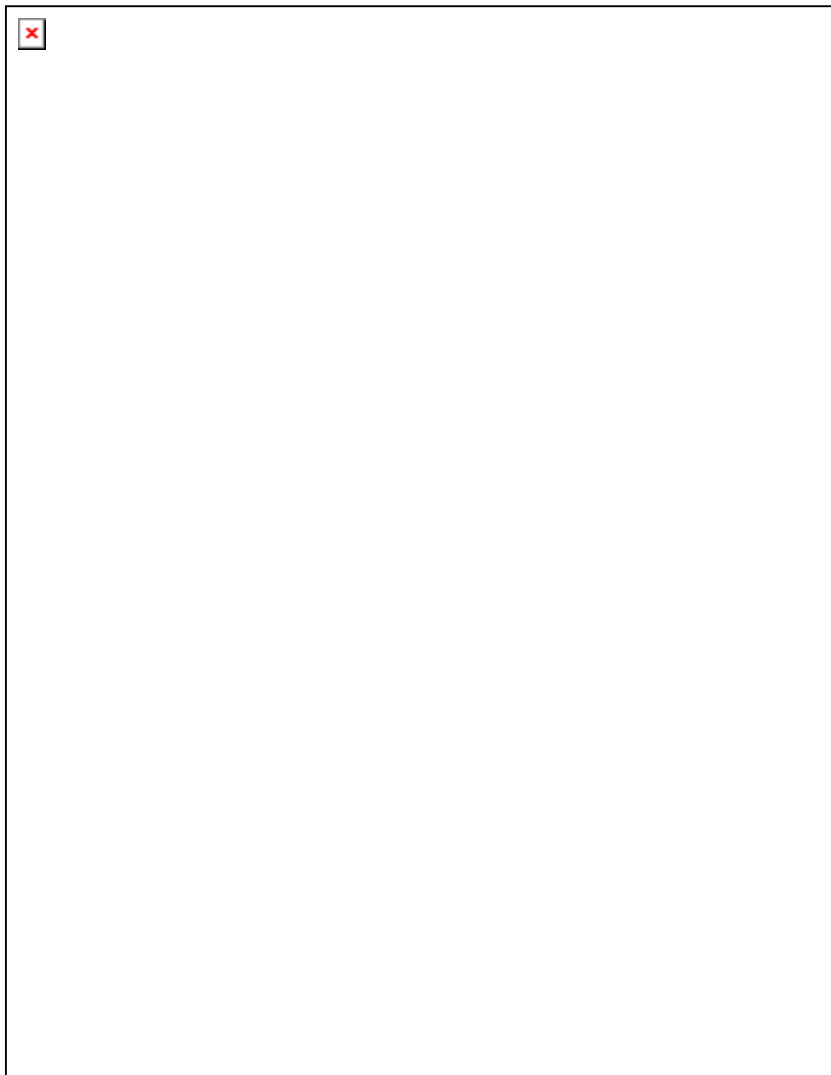
The series of transcriptions of the opening of *Hac in anni ianua* (ex.11) reflects the diversity of possible solutions (see also Apel, 1942, p.258). Exx.11a–d treat each syllable as occupying the same length of time. 11a interprets the ligatures in binary rhythm (perhaps the least justifiable) and 11b in ternary, both within the 1st mode; 11c gives a strict reading in mode 1, as if there were no text (compare the treatment of Aquitanian *versus* in ex.8), and 11d is a strict reading in mode 2. Exx.11e–f abandon the principle of giving equal time to each syllable: 11e interprets the text as in the 1st mode; 11f as in the 2nd. On the other hand, ex.11g gives the closing cauda of the piece; its ligatures suggest the 3rd mode (although the alternative mode 3 could serve equally well), which could influence the choice of rhythm for the rest of the work. Page (1997) has suggested rendering the syllabic portions of all conductus with unmeasured values.





Given the difficulties of transcribing polyphonic conductus, where the rhythm might be expected to be evident from the relationship between the parts, it is not surprising that monophonic conductus presents even greater problems. In several of the more elaborate works, interpretations with equal syllables are often complicated by the presence of compound neumes of six or more notes (these are occasionally present in polyphonic conductus also). As an illustration, [ex.12](#) gives a rhythmic rendition of the opening of one of the most ornate works in the Parisian corpus, *Turmas arment*

*christicolas*, on the murder of Adalbert of Leuven, Bishop of Liège, by German knights in 1192. The principle of equal syllables has been applied wherever a syllable carries one, two or three notes; where it has four or more its value has been extended to two or more dotted crotchets. If such an interpretation was originally intended, it displays nothing of the regular ligature patterns characteristic of the *organa tripla* and *quadrupla* of this period, and the stress of the text is not complemented. Interestingly, the ligatures and melodic content of monophonic conductus often suggest the *modus non rectus* of *organum purum* rather than the clearer forms of the rhythmic modes. As a result, transcription in unmeasured values for this repertory, as well as for other types of monophony from the period, has become standard practice.



Notation, §III, 2: Polyphony and secular monophony to c1260

### **(x) The rhythmic interpretation of secular monophony.**

The same cautions exercised in the treatment of conductus rhythm apply to the secular monophonic repertory, but with even more circumspection. The application of modal rhythms before the codification of the system and outside the Parisian orbit is highly questionable (this includes the majority of troubadour and trouvère songs), the texts are non-metrical and therefore not conducive to patterned rhythms, and, except for a handful of songs in *F-Pn* fr.846 and a few in other manuscripts, mensural notation is not used, even though the bulk of the sources of secular monophony dates from after

c1250. In retrospect, the suggestion that troubadour and trouvère melodies might be transcribed in rhythmic patterns resembling those of the rhythmic modes (see Sanders, 1985) seems to have been adopted with excessive zeal, although it still has its adherents.

Yet even with a preference for unmeasured transcriptions, opinions are divided on the fundamental procedures for interpreting the songs. Among recent treatments, van der Werf (1972 etc.) suggested an essential rhythmic equality for each pitch that could be adapted to accommodate rhetorical features of the poem. Stevens (1986) proposed a single elastic rhythmic unit for each syllable, and along with Page (1987) recommended the recognition of various registers (high/courtly versus low/popular styles) among songs – distinctions that could affect the imposition of rhythm as well as the use of instruments in performance. Aubrey's approach (1996) is the most flexible and inclusive, eschewing single, systematic procedures and suggesting that the different contexts in which songs were performed might have significantly altered the presentation of even the same piece by the same executor. This method favours the investigation of each piece on its own terms to uncover patterns of musical structure and emphasis that can inform the rhythmic treatment.

[Notation, §III, 2: Polyphony and secular monophony to c1260](#)

## **BIBLIOGRAPHY**

[theoretical sources](#)

[monophony to c1260: studies](#)

[polyphony to c1260: studies](#)

[Notation, §III, 2: Polyphony and secular monophony to c1260: Bibliography](#)

### **theoretical sources**

listed alphabetically as items largely undatable

**Amerus:** *Practica artis musicae*, ed. J. Kromolicki: *Die Practica artis musicae des Amerus und ihre Stellung in der Musiktheorie des Mittelalters*(Berlin, 1909); ed. C. Ruini, CSM, xxv (1977)

**Anonymous:** *Ad organum faciendum* [Milan organum treatise (prose and verse); Berlin treatises A and B; Montpellier treatise], ed. H.H. Eggebrecht and F. Zamminer:*Ad organum faciendum: Lehrschriften der Mehrstimmigkeit in nachguidonischer Zeit* (Mainz, 1970) [Lat. with Ger. trans.]; Eng. trans. of Milan and Berlin B, J.A. Huff, *Music Theorists in Translation*, viii (Brooklyn, 1963)

**Anonymous:** *Discantus positio vulgaris, Coussemaker*S, i, 94–7; ed. S.M. Cserba:*Hieronymus de Moravia O.P.: Tractatus de musica* (Regensburg, 1935), 189–94; Eng. trans., J. Knapp, *JMT*, vi (1962), 203–7

**Anonymous:** *Musica enchiriadis, Scolica enchiriadis, Gerbert*S, i, 152–73, 173–212; ed. H. Schmid: *Musica et scolica enchiriadis* (Munich,1981); Eng. trans., R. Erickson: *Musica enchiriadis and Scolica enchiriadis*, ed. C.V. Palisca (New Haven, CT, 1995)

- Anonymous [St Emmeram anonymus], ed. H. Sowa:** *Ein anonymer glossierter Mensuraltraktat 1279* (Kassel, 1930); Eng. trans., Yudkin (1990)
- Anonymous [Vatican organum treatise], ed. F. Zamminer:** *Der Vatikanischen Organum-Traktat* (Tutzing, 1959); ed. I. Godt and B. Rivera: 'The Vatican Organum Treatise: a Colour Reproduction, Transcription, and Translation into English', *Gordon Athol Anderson, 1929–81, in memoriam*, ed. L.A. Dittmer (Henryville, PA, 1984), ii, 264–345
- Anonymous 4 [Cousse-makerS, i]: *De mensuris et cantu*, Cousse-makerS, i, 327–65; ed. F. Reckow: *Der Musiktraktat des Anonymus 4: Edition und Interpretation der Organum purum-Lehre* (1967), i; Eng. trans., Yudkin (1985)
- Anonymous 7 [Cousse-makerS, i]: *De musica libellus*, Cousse-makerS, i, 378–83; ed. G. Reaney, CSM, xxxvi (1996), 19–35; Eng. trans., J. Knapp: 'Two 13th-Century Treatises on Modal Rhythm and the Discant', *JMT*, vi (1962), 200–215 [see also Pinegar, 1992, for edn of Bruges organum treatise]
- Dietricus:** *Regule super discantum*, ed. H. Müller: *Eine Abhandlung über Mensuralmusik* (Leipzig, 1886)
- Franco of Cologne:** *Ars cantus mensurabilis*, Cousse-makerS, i, 117–36; *GerbertS*, iii, 1–16; ed. G. Reaney and A. Gilles, CSM, xviii (1974); ed. F. Gennrich, Musikwissenschaftliche Studien-Bibliothek, xv–xvi (Darmstadt, 1957)
- Guido frater:** *Ars musice mensurate*, ed. F.A. Gallo: *Mensurabilis musicae tractatuli*, AntMI, *Scriptores*, i/1 (1966), 17–40
- Guido of Arezzo:** *Micrologus*, *GerbertS*, ii, 2–24; ed. J. Smits van Waesberghe, CSM, iv (1955); Eng. trans., W. Babb, in *Hucbald, Guido and John on Music: Three Medieval Treatises*, ed. C.V. Palisca (New Haven, CT, 1977)
- Hieronymus de Moravia:** *Tractatus de musica*, Cousse-makerS, i, 1–94; ed. S.M. Cserba: *Hieronymus de Moravia O.P.: Tractatus de musica* (Regensburg, 1935)
- Jacobus of Liège:** *Speculum musice*, Cousse-makerS, ii, 193–433 [attrib. Johannes de Muris]; ed. R. Bragard, CSM, iii (1955–73)
- Johannes de Garlandia:** *De mensurabili musica*, Cousse-makerS, i, 175–82; later version as *De musica mensurabili positio*, Cousse-makerS, i, 97–117; ed. E. Reimer (Wiesbaden, 1972); Eng. trans., S. Birnbaum (Colorado Springs, CO, 1978)
- Magister Lambertus [Pseudo-Aristoteles]:** *Tractatus de musica*, Cousse-makerS, i, 251–81; CSM (forthcoming)

**W. Odington:** *Summa de speculatione musicae, CoussemakerS*, i, 182–250; ed. F.F. Hammond, CSM, xiv (1970); Eng. trans. of pt.vi, J.A. Huff, MSD, xxxi (1973)

For further bibliography see [Organum and discant: bibliography, §III, 2.](#)

[Notation, §III, 2: Polyphony and secular monophony to c1260: Bibliography](#)

### **monophony to c1260: studies**

- J.B. Beck:** *Die Melodien der Troubadours* (Strasbourg, 1908/R)
- P. Aubry:** *Trouvères et troubadours* (Paris, 1909, 2/1910; Eng. trans., 1914/R)
- F. Ludwig:** 'Zur "modalen Interpretation" von Melodien des 12. und 13. Jahrhunderts', *ZIMG*, xi (1909–10), 379–82
- P. Aubry and A. Jeanroy, eds.:** *Le chansonnier de l'Arsenal (trouvères du XIIe–XIIIe siècle)* (Paris, 1909–12)
- J.B. Beck:** *La musique des troubadours* (Paris, 1910/R)
- E. Jammers:** 'Untersuchungen über die Rhythmik und Melodik der Melodien der Jenaer Liederhandschrift', *ZMw*, vii (1924–5), 265–304
- R. Lach:** 'Zur Frage der Rhythmik des altfranzösischen und altprovenzalischen Liedverses', *Zeitschrift für französische Sprache und Literatur*, xlvii (1924–5), 35–59
- J.B. Beck, ed.:** *Le chansonnier Cangé: manuscrit français no.846 de la Bibliothèque nationale de Paris*, Corpus cantilenarum medii aevi, 1st ser., i (Paris and Philadelphia, 1927/R) [facs.]
- J. Handschin:** 'Die Modaltheorie und Carl Appels Ausgabe der Gesänge von Bernart de Ventadorn', *Medium aevum*, iv (1935), 69–82
- J.B. Beck and L. Beck, eds.:** *Le manuscrit du roi: fonds français no.844 de la Bibliothèque nationale de Paris*, Corpus cantilenarum medii aevi, 1st ser., ii (London and Philadelphia, 1938/R) [facs.]
- H. Anglès:** 'Der Rhythmus der monodischen Lyrik des Mittelalters und seine Probleme', *IMSCR IV: Basle 1949*, 45–50
- H. Husmann:** 'Zur Grundlegung der musikalischen Rhythmik des mittellateinischen Liedes', *AMw*, ix (1952), 3–26
- H. Husmann:** 'Zur Rhythmik des Trouvèregesanges', *Mf*, v (1952), 110–31
- H. Husmann:** 'Die musikalische Behandlung der Versarten im Troubadourgesang der Notre Dame-Zeit', *AcM*, xxv (1953), 1–20
- H. Husmann:** 'Das Prinzip der Silbenzählung im Lied des zentralen Mittelalters', *Mf*, vi (1953), 8–23
- F. Gennrich:** 'Grundsätzliches zur Rhythmik der mittelalterlichen Monodie', *Mf*, vii (1954), 150–76
- H. Husmann:** 'Das System der modalen Rhythmik', *AMw*, xi (1954), 1–38
- F. Gennrich:** 'Ist der mittelalterliche Liedvers arhythmisch?', *Cultura neolatina*, xv (1955), 109–31
- F. Gennrich:** *Musica sine littera: Notenzeichen und Rhythmik der Gruppennotation* (Darmstadt, 1956)

- F. Gennrich:** 'Wer ist der Initiator der "Modaltheorie"? Suum cuique', *Miscelánea en homenaje a Monseñor Higinio Anglés* (Barcelona, 1958–61), 315–30
- H. Anglés:** 'Die volkstümlichen Melodien bei den Trouvères', *Festgabe für Joseph Müller-Blattau*, ed. W. Salmen (Saarbrücken, 1960, 2/1962), 15–22
- H. Anglés:** 'Der Rhythmus in der Melodik mittelalterlicher Lyrik', *IMSCR VIII: New York 1961*, i, 3–11
- B. Kippenberg:** *Der Rhythmus im Minnesang: eine Kritik der literar- und musikhistorischen Forschung* (Munich, 1962)
- H. van der Werf:** 'The Trouvère Chansons as Creations of a Notationless Musical Culture', *CMc*, no.1 (1965), 61–8
- H. van der Werf:** 'Deklamatorischer Rhythmus in den Chansons der Trouvères', *Mf*, xx (1967), 122–44
- H. van der Werf:** *The Chansons of the Troubadours and Trouvères: a Study of the Melodies and their Relation to the Poems* (Utrecht, 1972)
- E. Jammers:** *Aufzeichnungsweisen der einstimmigen ausserliturgischen Musik des Mittelalters*, *Palaeographie der Musik*, i/4 (Cologne, 1975)
- B. Stäblein:** *Schriftbild der einstimmigen Musik*, *Musikgeschichte in Bildern*, iii/4 (Leipzig, 1975)
- T. Karp:** 'Three Trouvère Chansons in Mensural Notation', *Gordon Athol Anderson, 1929–1981, in memoriam* ed. L.A. Dittmer (Henryville, PA, 1984), 474–94
- H. van der Werf:** *The Extant Troubadour Melodies: Transcriptions and Essays for Performers and Scholars* (Rochester, NY, 1984)
- C. Page:** *Voices and Instruments of the Middle Ages: Instrumental Practice and Songs in France, 1100–1300* (Berkeley, 1986)
- J. Stevens:** *Words and Music in the Middle Ages: Song, Narrative, Dance and Drama, 1050–1350* (Cambridge, 1986)
- E. Aubrey:** *The Music of the Troubadours* (Bloomington, IN, 1996)
- [Notation, §III, 2: Polyphony and secular monophony to c1260: Bibliography polyphony to c1260: studies](#)
- G. Jacobsthal:** *Die Mensuralnotenschrift des zwölften und dreizehnten Jahrhunderts* (Berlin, 1871/R)
- W. Niemann:** *Über die abweichende Bedeutung der Ligaturen in der Mensuraltheorie der Zeit vor Johannes de Garlandia* (Leipzig, 1902/R)
- F. Ludwig:** *Repertorium organorum recentioris et motetorum vetustissimi stili*, i/1 (Halle, 1910/R), 42–57
- A.M. Michalitschke:** *Theorie des Modus: eine Darstellung der Entwicklung des musikalischen Modus und der entsprechenden mensuralen Schreibung* (Regensburg, 1923)
- J. Handschin:** 'Zur Notre Dame-Rhythmik', *ZMw*, vii (1924–5), 386–9
- A.M. Michalitschke:** 'Zur Frage der Longa in der Mensuraltheorie des 13. Jahrhunderts', *ZMw*, viii (1925–6), 103–9
- A.M. Michalitschke:** 'Studien zur Entstehung und Frühentwicklung der Mensuralnotation', *ZMw*, xii (1929–30), 257–79
- H. Sowa:** 'Zur Weiterentwicklung der modalen Rhythmik', *ZMw*, xv (1932–3), 422–7
- H. Husmann, ed.:** *Die drei- und vierstimmigen Notre-Dame-Organa: kritische Gesamtausgabe*, *Publikationen älterer Musik*, xi (Leipzig, 1940/R)

- W. Apel:** *The Notation of Polyphonic Music, 900–1600* (Cambridge, MA, 1942, rev. 5/1961; Ger. trans., rev., 1970)
- R. von Ficker:** 'Probleme der modalen Notation (zur kritischen Gesamtausgabe der drei- und vierstimmigen Organa)', *AcM*, xviii–xix (1946–7), 2–16
- M. Bukofzer:** 'Rhythm and Meter in the Notre Dame Conductus', *BAMS* 1948, 63–5
- F. Gennrich:** 'Perotins Beata viscera Mariae virginis und die "Modaltheorie"', *Mf*, i (1948), 225–41
- W. Apel:** 'From St. Martial to Notre Dame', *JAMS*, ii (1949), 145–58
- J. Handschin:** 'Zur Frage der Conductus-Rhythmik', *AcM*, xxiv (1952), 113–30
- W. Waite:** 'Discantus, Copula, Organum', *JAMS*, v (1952), 77–87
- C. Parrish:** 'Some Rhythmical Problems of the Notre Dame Organa and Conductus', *JAMS*, vi (1953), 89–90
- H. Husmann:** 'Das System der modalen Rhythmik', *AMw*, xi (1954), 1–38
- W.G. Waite:** *The Rhythm of Twelfth-Century Polyphony: its Theory and Practice* (New Haven, CT, 1954/R)
- H. Husmann:** 'Les époques de la musique provençale au Moyen Âge', *Actes et mémoires du 1er congrès international de langue et littérature du Midi de la France: Avignon 1955* (Avignon, 1957), 197–201
- C. Parrish:** *The Notation of Medieval Music* (New York, 1957, 2/1959/R), chaps.3–4
- H. Tischler:** 'Ligatures, Plicae and Vertical Bars in Premensural Notation', *RBM*, xi (1957), 83–92
- H. Tischler:** 'A propos the Notation of the Parisian Organa', *JAMS*, xiv (1961), 1–8
- E.H. Sanders:** 'Duple Rhythm and Alternate Third Mode in the 13th Century', *JAMS*, xv (1962), 249–91
- B. Stäblein:** 'Modale Rhythmen im Saint-Martial-Repertoire?', *Festschrift Friedrich Blume*, ed. A.A. Abert and W. Pfannkuch (Kassel, 1963), 340–62
- E.F. Flindell:** 'Aspekte der Modalnotation', *Mf*, xvii (1964), 353–73
- F. Reckow:** *Der Musiktraktat des Anonymus 4*, ii: *Interpretation der Organum purum-Lehre* (Wiesbaden, 1967)
- F. Reckow:** 'Proprietas und perfectio: zur Geschichte des Rhythmus, seiner Aufzeichnung und Terminologie im 13. Jahrhundert', *AcM*, xxxix (1967), 115–43
- G.A. Anderson:** 'Mode and Change of Mode in Notre Dame Conductus', *AcM*, xl (1968), 92–114
- G.A. Anderson, ed.:** *The Latin Compositions in Fascicules VII and VIII of the Notre Dame Manuscript Wolfenbüttel Helmstadt 1099 (1206)*, pt.i: *Critical Commentary, Translation of the Texts and Historical Observations* (New York, 1968–76)
- R. Flotzinger:** *Der Discantussatz im Magnus liber und seiner Nachfolge* (Vienna, 1969)
- S. Fuller:** *Aquitanian Polyphony of the Eleventh and Twelfth Centuries* (diss., U. of California, Berkeley, 1969)
- R.A. Rasch:** *Iohannes de Garlandia en de ontwikkeling van de voor-Franconische notatie* (New York, 1969) [with Eng. and Ger. summaries]

- H.H. Eggebrecht and F. Zamminer, eds.:** *Ad organum faciendum: Lehrschriften der Mehrstimmigkeit in nachguidonischer Zeit* (Mainz, 1970)
- W. Frobenius:** 'Zur Datierung von Francos *Ars cantus mensurabilis*', *AMw*, xxvii (1970), 122–7
- J. Stenzl:** *Die vierzig Clausulae der Handschrift Paris, Bibliothèque nationale latin 15139 (Saint Victor-Clausulae)*(Berne, 1970)
- H.H. Eggebrecht:** 'Organum purum', *Musikalische Edition im Wandel des historischen Bewusstseins*, ed. T.G. Georgiades (Kassel, 1971), 93–112
- W. Frobenius:** 'Longa–Brevis', 'Minima', 'Modus (Rhythmuslehre)', 'Perfectio', 'Prolatio', 'Proprietas (Notationslehre)', 'Semibrevis', 'Semiminima', (1971–4), *HMT*
- R. Flotzinger:** 'Zur Frage der Modalrhythmik als Antike-Rezeption', *AMw*, xxix (1972), 203–8
- E. Reimer:** *Johannes de Garlandia: De mensurabili musica*, ii: *Kommentar und Interpretation der Notationslehre* (Wiesbaden, 1972)
- G.A. Anderson:** 'Magister Lambertus and Nine Rhythmic Modes', *AcM*, xlv (1973), 57–73
- G.A. Anderson:** 'The Rhythm of *cum littera* Sections of Polyphonic Conductus in Mensural Sources', *JAMS*, xxvi (1973), 288–304
- R. Baltzer:** *Notation, Rhythm, and Style in the Two-Voice Notre Dame Clausula* (diss., Boston U., 1974)
- K.-J. Sachs:** 'Punctus' (1974), *HMT*
- G.A. Anderson:** 'The Notation of the Bamberg and Las Huelgas Manuscripts', *MD*, xxxii (1978), 19–67
- G.A. Anderson:** 'The Rhythm of the Monophonic Conductus in the Florence Manuscript as Indicated in Parallel Sources', *JAMS*, xxxi (1978), 480–89
- J. Knapp:** 'Musical Declamation and Poetic Rhythm in an Early Layer of Notre Dame Conductus', *JAMS*, xxxii (1979), 383–407
- E. Roesner:** 'The Performance of Parisian Organum', *EMc*, vii (1979), 174–89
- L. Treitler:** 'Regarding Rhythm and Meter in the Ars Antiqua', *MQ*, lxxv (1979), 524–58
- E.H. Sanders:** 'Consonance and Rhythm in the Organum of the 12th and 13th Centuries', *JAMS*, xxxiii (1980), 264–86 [see comments by Reckow and reply, *ibid.*, xxxiv, 1981, pp.588–9]
- H. Tischler:** 'Versmass und musikalischer Rhythmus in Notre-Dame-Conductus', *AMw*, xxxvii (1980), 292–304
- J. Yudkin:** 'The Copula According to Johannes de Garlandia', *MD*, xxxiv (1980), 67–84
- C. Morin:** 'Mise en place de l'écriture polyphonique: l'école de Notre-Dame', *EG*, xx (1981), pp.69–76
- R. Rastall:** *The Notation of Western Music: an Introduction* (New York, 1982)
- E.H. Roesner:** 'Johannes de Garlandia on organum in speciale', *EMH*, ii (1982), 129–60
- H. Tischler:** 'A Propos Meter and Rhythm in the Ars Antiqua', *JMT*, xxvi (1982), 313–30
- L. Treitler:** 'Regarding "A Propos Meter and Rhythm in the Ars Antiqua"', *JMT*, xxvii (1983), 215–22



- J. Yudkin:** 'The Rhythm of Organum Purum', *JM*, ii (1983), 355–76
- M. Haas:** 'Die Musiklehre im 13. Jahrhundert von Johannes de Garlandia bis Franco', *Geschichte der Musiktheorie*, ed. F. Zamminer, v (Darmstadt, 1984), 91–158
- D. Hiley:** 'The Plica and Liquescence', *Gordon Athol Anderson, 1929–1981, in memoriam*, ed. L.A. Dittmer (Henryville, PA, 1984), 379–92
- E.H. Sanders:** 'Sine littera and Cum littera in Medieval Polyphony', *Music and Civilization: Essays in Honor of Paul Henry Lang*, ed. E. Strainchamps, M.R. Maniates and C. Hatch (New York, 1984), 215–31
- H. Tischler:** 'Gordon Anderson's Conductus Edition and the Rhythm of Conductus', *Gordon Athol Anderson, 1929–1981, in memoriam*, ed. L.A. Dittmer (Henryville, PA, 1984), 561–73
- J. Yudkin:** 'The Anonymous of St. Emmeram and Anonymous IV on the Copula', *MQ*, lxx (1984), 1–22
- E.H. Sanders:** 'Conductus and Modal Rhythm', *JAMS*, xxxviii (1985), 439–69
- L.C.H. Spottswood:** *Accents in Texted Ligatures: the Influence of Old French on the Rhythm and Notation of the Polyphonic Conductus* (diss., U. of Maryland, 1985)
- J. Yudkin:** *The Music Treatise of Anonymous IV: a New Translation* (Neuhausen-Stuttgart, 1985)
- B. Gillingham:** *Modal Rhythm* (Ottawa, 1986)
- H. Ristory:** 'Ein Kurztraktat mit Binärmensuration und praefranconischem Gepräge', *Studi musicali*, xv (1986), 151–66
- E. Apfel:** *Die Lehre vom Organum, Diskant, Kontrapunkt und von der Komposition bis um 1480* (Saarbrücken, 1987, 4/1997)
- M.E. Fassler:** 'Accent, Meter, and Rhythm in Medieval Treatises "De rithmis"', *JM*, v (1987), 164–90
- M. Huglo:** 'La notation franconienne: antécédents et devenir', *Cahiers de civilisation médiévale*, xxxi (1988), 123–32
- M. Lütolf:** 'Les notations des XIIe–XIIIe siècles et leur transcription: difficultés d'interprétation', *Cahiers de civilisation médiévale*, xxxi (1988), 151–60
- M. Pérès:** 'L'interprétation des polyphonies vocales du XIIe siècle et les limites de la paléographie et de la sémiologie', *Cahiers de civilisation médiévale*, xxxi (1988), 169–78
- H. Tischler, ed.:** *The Parisian Two-Part Organa* (New York, 1988)
- G. Le Vot:** 'La notation et l'oralité des musiques polyphoniques aux XIIe et XIIIe siècles', *Cahiers de civilisation médiévale*, xxxi (1988), 133–50, 179–81
- M.E. Wolinski:** *The Montpellier Codex: its Compilation, Notation, and Implications for the Chronology of the Thirteenth-Century Motet* (diss., Brandeis U., 1988)
- C.M. Atkinson:** 'Franco of Cologne on the Rhythm of Organum Purum', *EMH*, ix (1989), 1–26
- L. Lera:** 'Grammatici della notazione di Notre-Dame', *AcM*, lxi (1989), 150–74
- R.L. Crocker:** 'Rhythm in Early Polyphony', *CMc*, nos.45–7 (1990), 147–77
- N.E. Smith:** 'The Notation of Fractio modi', *CMc*, nos.45–7 (1990), 283–304
- J. Knapp:** 'Polyphony at Notre Dame of Paris', *NOHM*, ii (2/1990), 557–635

- E.H. Roesner:** 'The Emergence of Musica mensurabilis', *Studies in Musical Sources and Style: Essays in Honor of Jan LaRue*, ed. E.K. Wolf and E. Roesner (Madison, WI, 1990), 41–74
- L.C.H. Spottswood:** 'The Influence of Old French on Latin Text Settings in Early Measured Polyphony', *Beyond the Moon: Festschrift Luther Dittmer*, ed. B. Gillingham and P. Merkley (Ottawa, 1990), 163–82
- H. Tischler:** 'Words and Music in the Middle Ages: a Critique of John Stevens' "Words and Music in the Middle Ages: Song, Narrative, Dance and Drama, 1050–1350"', *De musica hispana et aliis: miscelánea en honor al Prof. Dr. José Lopez-Calo*, ed. E. Caseres and C. Villanueva (Santiago de Compostela, 1990), 181–96
- J. Yudkin, ed. and trans.:** *De musica mensurata: the Anonymous of St. Emmeram: Complete Critical Edition, Translation, and Commentary* (Bloomington, IN, 1990)
- S. Pinegar:** *Textual and Conceptual Relationships among Theoretical Writings on Measurable Music from the Thirteenth and Early Fourteenth Centuries* (diss., Columbia U., 1991)
- J. Yudkin:** 'The Anonymous Music Treatise of 1279: Why St. Emmeram?', *ML*, lxxii (1991), 177–96
- T. Karp, ed.:** *The Polyphony of Saint Martial and Santiago de Compostela* (Oxford, 1992)
- S. Pinegar:** 'Exploring the Margins: a Second Source for Anonymous 7', *JMR*, xii (1992), 213–43
- E.H. Roesner, ed.:** *Les quadrupla et tripla de Paris, Le magnus liber organi de Notre-Dame de Paris*, i (Les Remparts, 1993) [see esp. 'Introduction: the Interpretation of Rhythm']
- E.H. Sanders:** 'The Earliest Phases of Measured Polyphony', *Music Theory and the Exploration of the Past*, ed. C. Hatch and D.W. Bernstein (Chicago, 1993), 41–58
- M. Huglo:** 'The Origin of the Monodic Chants in the Codex Calixtinus', *Essays on Medieval Music in Honor of David G. Hughes*, ed. G.M. Boone (Cambridge, MA, 1995), 195–206
- E.H. Sanders:** 'Rithmus', *Essays on Medieval Music in Honor of David G. Hughes*, ed. G.M. Boone (Cambridge, MA, 1995), 415–40
- A.M. Busse Berger:** 'Mnemotechnics and Notre Dame Polyphony', *JM*, xiv (1996), 263–98
- T.B. Payne, ed.:** *Les organa à deux voix du manuscrit de Wolfenbüttel, Herzog August Bibliothek, cod. Guelf. 1099 Helmst., Le magnus liber organi de Notre-Dame de Paris*, vi (Les Remparts, 1996) [incl. 'Introduction: the Interpretation of Rhythm']
- C. Page:** *Latin Poetry and Conductus Rhythm in Medieval France* (London, 1997)

For further bibliography see [Organum and discant: bibliography](#).

[Notation, §III: History of Western notation](#)

### **3. Polyphonic mensural notation, c1260–1500.**



(i) General.

- (ii) Franconian notation.
- (iii) French 14th-century notation.
- (iv) Italian 14th-century notation.
- (v) Late 14th-century notation.
- (vi) English 14th-century notation.
- (vii) 15th-century notation.




#### BIBLIOGRAPHY

Notation, §III, 3: Polyphonic mensural notation, c1260–1500

#### (i) General.

Well before this period the notation of pitch had lost all ambiguity apart from occasional uses of the *Plica* and the operation of the rules of *musica recta* and *Musica ficta*. The four-line staff used for plainchant was still sometimes retained in polyphony, especially for a voice presenting plainchant, but the five-line staff had come to be used for polyphonic voices. A six-line staff became normal for the 14th-century Italian repertory, and was occasionally used outside it. Additional staff-lines were provided throughout the period wherever the range of a voice demanded, though the leger line itself was rare. The most commonly used clef was the C (on any line), as in plainchant, and its position was readily movable from line to line when range or a copying error made this expedient. Of the other two clefs used in plainchant the F came increasingly into use with the gradual extension of the lower pitch register, but the B  – that is, the  sign used on its own as a clef – was rare in polyphony, probably because of the growing use of the same symbol to supply what would later be called a key signature. The treble G clef appeared in the 14th century; it came increasingly into use, especially in England, again in connection with extension of range; bass G and D clefs are rare. (See [Staff](#) and [Clef](#).)

Score notation had disappeared by about 1260, except for late copies of the organum and conductus repertory, and certain categories of composition in England, for which it was retained late into the 15th century (including carols, homophonic sequences and cantilenas, and English discant). Notation in separate voices reflected their new rhythmic independence.

Throughout the period there were three principal signs for what are now called accidentals. They did not function as modern accidentals do, in that they did not signify the automatic raising or lowering of an otherwise ‘natural’ note by a semitone. They were adjuncts of the solmization system: the signs in fig.52a (alternative forms adopted by different scribes) designated the note following it to be sung to the syllable *mi*, and fig.52b designated it to be sung to the syllable *fa*. Fig.52c was often used simply as an alternative to fig.52b, though it seems to have been used by some scribes to refer to notes in the upper octave of a given voice range. In consequence, the note F, for example, would be rendered not flat but F  by the placing of the ‘flat’ sign (fig.52b) before it; a ‘sharp’ or hard b  sign before the note E would render it E . Ambiguity could arise with A and D as to whether a flat sign meant natural or flat, and with G and D as to whether a sharp sign meant natural or sharp; but this ambiguity could usually be resolved by consideration of context. Significantly, the three clef signs

discussed above were all indications of *fa* in the three basic hexachords (based on G, C and F respectively).

See [Accidental](#); [Score, §3](#); [Solmization, §I](#); [Sources, MS, §I](#).

### [Notation, §III, 3: Polyphonic mensural notation, c1260–1500](#)

#### **(ii) Franconian notation.**

The development of notation during the period c1260–1500 was almost exclusively in the realm of rhythm, and specifically concerned with achieving precise notation for note values shorter than the long and breve. The 13th century saw the gradual adoption of graphic distinctions between the long and the breve, both as isolated note shapes (*simplices*) and as they appear within ligatures. The forms of square note with and without stem had been used arbitrarily in the Florence manuscript (*I-FI* Plut.29.1), but were used throughout the next generation of sources, including the Montpellier manuscript (*F-MOf* H196), to indicate long and breve respectively (see [Sources, MS, §V](#) for these manuscripts). Ligatures began to have fixed evaluations regardless of their modal context, even though they still often adhered to modal patterns and though the values assigned to them derived from their modal interpretations. These and other fundamental changes can be traced in the musical sources, and are mentioned in the theoretical writings (c1240) ascribed to Johannes de Garlandia, Magister Lambertus (before 1279) and the St Emmeram anonymus [Sowa anon. 1930] (1279), all of which are now dated earlier than the main formulation of these changes by Franco of Cologne (?c1280) on whose rules the following summary is based.

The Franconian system required that note symbols should be capable of indicating the rhythmic modes rather than being determined by them. Under this system, each of the three principal note values had two states. The long was either 'perfect' or 'imperfect', there was also a duplex long, worth two longs, which Franco explained as a means of avoiding repeated notes. The breve was either *recta* or *altera* ('other' – Robert de Handlo in 1326 proposed that the breve be thought of as *alterata*, 'altered', *CoussemakerS*, i, 385). The semibreve could be either 'major' or 'minor'.

The perfect long was worth three breves. The imperfect long was worth two breves, as had been the earlier long, and was used in combination with a preceding or following breve; it could not stand on its own (i.e. only triple time was allowed on the level of the long), and hence could not be called *longa recta* (but see Johannes de Garlandia, ed. Reimer, i, 37). When a long preceded a second long the first must always be perfect (thus, in terms of breves, 3–3 or 3–2).

The *brevis altera* was worth two *recta* breves. It arose as the second breve in the context breve–breve–long (1–2–3 breve units respectively): see fig.53a (in the upper voice the first breve is subdivided into semibreves). Although identical in duration with the imperfect long it could not be written thus because of the preceding rule. Where a long followed by a breve would normally be imperfect, it could be rendered perfect by the placing

immediately after it of a dot or stroke, variously called *tractulus*, *signum perfectionis* or *divisio modi*, as in fig.53b. A long followed by two breves was perfect unless preceded by a single breve. The following set of patterns illustrates the operation of the system (numerals represent multiples of breve-values; primes represent signs of perfection):

<u>LBLB</u>	= 2-1-2-1
<u>L'BLB</u>	= 3-1-2-1
<u>LBBL</u>	= 3-1-2-3
<u>BLBBL</u>	= 1-2-1-2-3
<u>LB'BL</u>	= 2-1-1-2
<u>LBBBL</u>	= 3-1-1-1-3
<u>LB'BBL</u>	= 2-1-1-2-3
<u>LBBBBL</u>	= 2-1-1-1-1-3
<u>L'BBBBL</u>	= 3-1-1-1-1-2

The *brevis recta* might contain not more than three semibreves and not fewer than two. If three, they would be equal and all minor; if two, they would be minor-major (1-2). Franco made no provision for two equal semibreves, though several earlier theorists did not specify the value of a pair of semibreves when it constituted a breve nor did they recognize a group of three (Johannes de Garlandia, ed. Reimer, i, 50; Dietricus, ed. Müller, 5; Amerus, p.II). (The semibreve pairs in *F-MO* 196 and *D-BAs* ED.N.6, and possibly other sources, in most cases lend themselves much more comfortably to equal performance, and it is not always certain that Franco's rules apply.)

There is no provision as yet for the breve to be imperfected by the semibreve, or for the semibreve to stand alone: the breve-semibreve relationship was not at that stage analogous to that of the long-breve. This meant also that the principle of 'alteration' did not apply. A breve preceding a second breve is not said to be perfect, because there is no question of its being imperfected. Similarly, the second of a pair of semibreves is not said to be 'altered' before a breve, because a pair of semibreves is rendered iambically, regardless of what follows. Hence the following patterns (numerals represent multiples of semibreve-values):

<u>BSSSS</u>	= 3-1-2-1-2
<u>SSS'SS</u>	= 1-1-1-1-2

Several of Franco's contemporaries (e.g. St Emmeram anonymus, 1279) added to the semibreve-pair rule 'and vice versa', implying the reverse interpretation (2-1); and one later writer, the author of the *Quatuor principalia* (CoussemakerS, iv; see also [John of Tewkesbury](#)), even attributed this interpretation directly to Franco.

Franco defined ascending and descending *plicae* for the long and breve. *Plicae* continued in use in the 14th century, but their pitch and rhythmic evaluation are sometimes open to question (see Handlo's evaluations, *CoussemakerS*, i, 383ff; also ed. in Lefferts). They were obsolete before 1400, by which time any surviving *plica* shapes no longer have the former significance of a *plica*.

Franco took over the existing ligature shapes with their connotations of propriety and perfection depending on the presence or absence of stems

(see §III, 2). He provided evaluations that were mostly consistent with the earlier system but which could stand independent of their modal meanings. The first note of a ligature 'with propriety' was a breve, the last note of a ligature 'with perfection' was a long. He opened the door to many hitherto unused ligature shapes and provided a means of evaluating them, simple for anyone familiar with the existing shapes. A ligature with a stem ascending from the first note was described as having 'opposite propriety': it signified two semibreves. All notes other than the first and last were breves. In practice, downward stems were occasionally used to create a long in the middle of a ligature; the upward stem could occur elsewhere than at the beginning to create two semibreves; and the long body of the duplex long or *maxima* could be used to create this value anywhere in the ligature. These are later modifications to Franco's system. Notes in ligature were subject to the same rules for imperfection and alteration as single notes, but in practice grouping in ligatures tended to favour certain groupings as strongly as did a *divisio modi*.

Franco advocated the use of ligatures where possible; if possibility here implies absence of constraints from word underlay, he did not say so. However, it remains generally true (with a few exceptions) that two syllables do not have to be fitted to one ligature. On the other hand, Franco disallowed the pre-Franconian practice of notating 5th-mode tenors in motets as three-note ligatures and insisted on a succession of separate longs. Fig.54 shows the principal ligature shapes of the Franconian system. (An oblique shape involves only two pitches: the first and last covered by the ligature.) In evaluating ligatures of more than two notes, the first and last were treated as though each formed a two-note ligature with its neighbour. Middle notes were breves unless modified by stems making them longs or semibreves, or by extension of the note body to make a duplex long or *maxima* (see fig.55).

Fig.56 shows the rests given by Franco, together with their values in terms of *recta* breves. They are respectively the perfect long, the imperfect long and *brevis altera*, the *brevis recta*, the major semibreve, the minor semibreve and the *finis punctorum*, which marked the end of a section or piece and was immeasurable. All these rests were fixed in value, not subject to imperfection or alteration.

Franco made no provision for a binary division of the long, though it is generally agreed that some pre-Franconian compositions require this. Such a division became common in the following generation (see Sanders, 1962). After Franco the breve was further subdivided, being replaceable by more than three semibreves. The evaluation of these smaller semibreves differed, both in theory and in practice, in the separate 14th-century traditions of France, Italy and England, and the resulting rhythmic differences contributed largely to the musical distinctness of the three styles. Franco was the starting-point for all three. In none of them was a primary division of the breve into more than three semibreves called for: smaller note values were achieved by further subdivision of the primary divisions – subdivisions that were still regarded as types of semibreve, and were written without differentiation as semibreves. In addition, French and Italian theorists introduced imperfect time, with two equal semibreves constituting one breve, on an equal footing with perfect time.

Jacobus of Liège alleged that Petrus de Cruce had used up to seven semibreves in the space of a breve. He said that ‘another’ had used up to nine semibreves, and Robert de Handlo and John Hanboys said the same of a ‘Johannes de Garlandia’ (*Cousse-makerS*, i, 389; see also edn by Lefferts); both cite pre-Ars Nova motets (*F-MOf* H196) in support. They do not specify the semibreves’ values. But Petrus seems to have earned Jacobus’s approval for staying within the Franconian tradition and distinguishing the semibreves adequately from each other without recourse to stems; and Robert de Handlo attributed to him the orthodox Franconian division of the breve into two unequal or three equal semibreves. In view of these two facts, there is no compelling reason to assume that his shorter notes were anything other than forerunners of one of the 14th-century systems, all of which arranged the shorter notes, according to rules prescribed in increasing detail as the century progressed, within the primary perfect or imperfect division. (Apel’s claim (1942, 5/1961, p.319) that Petrus introduced a system without precedent or progeny using five or seven equal semibreves is based on a misreading of Jacobus, who would surely have condemned such temerity.) There is no mention of Petrus in the early French or Italian treatises.

Notation, §III, 3: Polyphonic mensural notation, c1260–1500

### (iii) French 14th-century notation.

The first theoretical formulations of French 14th-century notation were those of Philippe de Vitry and Johannes de Muris dating from the early 1320s. Their starting-point was explicitly the teaching of Franco. In addition to the triple division of the breve permitted by the latter, they reintroduced duple division and further subdivided these semibreves into shorter notes, which were regarded as different orders of semibreves, and were at first not differentiated graphically except for the occasional lengthening downstem. The first surviving musical instances of this practice are some of the motets interpolated between about 1317 and 1319 into one copy of the *Roman de Fauvel* (*F-Pn* fr.146). Some are cited in *Ars nova*, and Vitry may well have been the composer of them, for composer and theorist alike were concerned mainly with a metrical scheme in which the breve was divided into two equal semibreves each of which was in turn subdivided into three smaller values. Fig.57 shows the interpretation of the contents of the breve when subdivided by two, three, four and five semibreves respectively. Other musical sources of these motets corroborate these interpretations by distinguishing the shorter order of semibreve with an upward stem, thereby converting them into a new level of note value known as the *minima*. Italian theorists of the time (see §iv below) also gave these interpretations.

Vitry’s *Ars nova* established the following hierarchy of five possible subdivisions of the breve: ‘minimum perfect time’ (i.e. Franconian, although he stated that interpretation of semibreve pairs as 2–1 had been superseded by that of 1–2, and thus departed from Franconian practice in his only statement about perfect time), three semibreves; ‘minimum imperfect time’, two semibreves each comprising two minims; ‘medium perfect time’, three semibreves each comprising two minims; ‘major perfect time’, three semibreves each comprising three minims; ‘major imperfect

time', two semibreves each comprising three minims (Roesner, Avril and Regalado, 30–38).

Taken together with later treatises embodying the theory of the *Ars Nova* as it developed (including Johannes de Muris's later treatise, *Libellus cantus mensurabilis*, c1340, and Anonymus 5 of *Coussemaeker*, iii), the French system can be summarized as follows. There was a graphic distinction of the minim by an upward stem from approximately the time of Vitry's treatise. The four principal levels of note value, the long, breve, semibreve and minim, were thus visually distinct. The relationships between these four levels of note value were given names: *modus* ('mode' or 'mood') for the long-breve relationship, *tempus* ('time') for breve-semibreve, *prolatio* ('prolation') for semibreve-minim. Each of these relationships might be binary or ternary. The various relationships of mode, time and prolation came to be termed 'mensurations'. The four combinations of *tempus* and *prolatio* were attributed to Vitry as the 'quatre prolacions'. Various special signs were proposed for the available mensurations, but none was much used during the 14th century. Their appearance in the later part of the century reflected the existence in composition of a wider range of possibilities and therefore the need to specify which combination of relationships was in force. Yet they were in practice confined, with few exceptions, to the circle for perfect *tempus* and the half-circle for imperfect *tempus*, with a dot in the centre to designate major *prolatio* (its absence designated minor).

The existing range of symbols for rests was extended. The semibreve rest became a short vertical bar suspended from a staff-line, and the minim a similar bar placed upon a staff-line. These rests, like Franco's, were fixed in value. Within a given mensuration, which established the value of each rest as perfect or imperfect, no rest was imperfectible or alterable – a situation that did not apply in either Italy or England.

Dots were used to mark off groups of notes according to *tempus*, that is according to breves'-worth, by extension of Franco's principle, and also to indicate perfection. This led in later treatises towards the idea of a 'dot of addition' which added half again to the value of an imperfect note. At first this concept was expressed in terms of showing the perfection of an imperfect note. Muris stated that an imperfect note might be made perfect by the addition of half its value (*Libellus*; no dot is mentioned there, but one source of the treatise has a musical example with a dotted breve in imperfect time). Anonymus 5 stated that 'a dot, when it perfects, always adds to the note after which it is placed the neighbouring part' (i.e. the next note value down).

Vitry prescribed red notes for various purposes. Where black notes were perfect, red indicated imperfect mode or imperfect mode and time. The roles of black and red could also be reversed. Red could be used to prevent individual notes from being perfect or altered (i.e. to fix their value regardless of context). Red could effect octave transposition (though no surviving examples are known) or pick out a plainchant voice.

Franco's rules for imperfection of the long were now also applied to the breve and semibreve, and his rules for alteration of the breve to the



semibreve and minim. The precise evaluation of any note depended on the governing mensuration and on the context.

Not only could the long be imperfected by the breve, the breve by the semibreve and the semibreve by the minim, but imperfection by non-adjacent values was permitted – for example the long by the semibreve and the breve by the minim. A note could be imperfected to a varying extent: a breve might be imperfected by one minim or two. Vitry specified four types of semibreve: the *major* (i.e. *altera*), equal to six minims, the ‘semimajor’ or imperfect equal to four or five, the *recta* or *vera* equal to three, and the *minor* equal to two. The minim was often described as a *semibrevis minima*, the lowest value that a semibreve could have.

Franco’s rule that a long preceding a long was always perfect came to be strictly applied to breves and semibreves, and was later formulated as the rule *similis ante similem perfecta* (‘like before like is perfect’). Particular contexts yielded fixed values for certain notes by requiring them to be perfect: for example, the semibreve shown in [fig.58a](#) could be imperfect, yet the first semibreve in [fig.58b](#) had to be perfect, so that only by means of the *minima altera* could the rhythm given in [fig.58c](#) be shown. Such alteration of the minim became possible only when the minim was graphically distinct: a pair of unstemmed semibreves, according to Vitry, was trochaic. The full application of these relationships on all levels was not yet in operation at the time of Vitry’s treatise.

Syncopation was discussed by theorists, and was allowed by Johannes de Muris in perfect or imperfect mood, time and prolation. Although it was not discussed systematically, it seems clear from the musical sources that the means of syncopation were notes or rests of fixed value (e.g. any rest, or a note imperfected by coloration or perfected by a dot). Dots of syncopation are in effect dots of division unusually positioned to show displacement. A note set off by two dots, as found in later 14th-century sources, is thus isolated as the agent of displacement or prevented from alteration.

See also [Ars Nova](#); [Fauvel, Roman de](#); [Isorhythm](#); [Sources, MS, §VII](#).

[Notation, §III, 3: Polyphonic mensural notation, c1260–1500](#)

#### **(iv) Italian 14th-century notation.**

The early development of Italian Trecento notational theory has been clarified by reference to treatises which apparently antedate Marchetto da Padova, who had long been regarded as its first exponent (Gallo, *La teoria della notazione*, 1966). Amerus, in 1271, recognized exclusively binary division of the long with each of the two breves further subdivided into two semibreves. Guido frater (?1326–30) showed the systematic fusion of this binary tradition with Franconian teaching, dealing with perfect and imperfect time, and agreed in most essential points with Marchetto’s *Pomerium*.

In perfect time the breve was divided into three 'major' semibreves (the use of the term is different from Vitry's). Each of these might be divided into two 'minor' semibreves (as in fig.59a), and each of those into two 'minimum' semibreves, totalling 12 minimum semibreves or minims (Guido: *semibreves minime*; Marchetto: *minime*). Alternatively, each major semibreve might be divided into three, making nine in all; Guido, unlike Marchetto, spoke of this as a French practice. (Guido called the resulting nine notes minimum semibreves, whereas Marchetto called them minor semibreves.) In imperfect time the breve was divided into two equal major semibreves and was defined as two-thirds the value of the breve of perfect time. Each of these two major semibreves might be divided into two minor semibreves, and each of those into two minims, making eight minims in all (Guido: *semibreves minime*; Marchetto: *minime in secundo gradu*; see fig.59b, bars 1–3, 6–8). Guido and Marchetto both called this manner of division the 'Italian way'. Alternatively, each of the two major semibreves might be divided into three minims (Marchetto: *minime in primo gradu*), making six minims in all (as in fig.59b, bars 4–5); this Guido and Marchetto call the 'French way' (their evaluations are shown in fig.60). Marchetto admitted, but did not enlarge upon, the further division of the six minims of imperfect time into two to make 12, and into three to make 18.

Unstemmed semibreves (*naturales*) were evaluated according to certain prescriptions which could be overruled artificially (*via artis*) by means of stems. Downward stems (as in fig.59b, bar 3) indicated longer notes whose precise value depended on context as well as on the 'division' (approximately equivalent to the French 'mensuration') that was in operation. Upward stems indicated the minim, whose value was fixed within any division that contained that level of note. The use of these stems was not necessary, even that of stems for minims, if what was required was the normal arrangement of a certain number of notes within a certain division. It became necessary only with abnormal arrangements of notes.

The primary division of perfect time placed the longer of two notes at the end of the *tempus* unless a downward stem was attached to the first note (as in fig.59a, bars 1, 8). This is not the same as alteration in French notation, since here a semibreve in such a position need not precede a breve; the procedure is Franconian. Whenever unequal division of notes within an 'Italian' division was called for, the longer note (or notes) was again placed at the end (as in fig.59a, bars 2–3) unless modified by stems. But the 'French' divisions, whose evaluations as given in the right-hand column of fig.60 are taken from Guido, normally placed the shorter notes after the longer. Though not entirely consistent, and thus in defiance of Marchetto's attempt to impute superior logic to the French system, they are the rhythms most commonly encountered in contemporary French music.

Unless bounded by a breve or ligature, each *tempus* group of semibreves was marked off by a dot. Any ligature comprising two semibreves occupied a full *tempus*. Although Guido provided two forms of semibreve rest (both standing on the staff-line), one occupying a quarter, the other a third of the space between two staff-lines (ed. Gallo, 27), he did not equate these with the three levels of semibreve. In practice, rests were inconsistently indicated and were as much subject to variation in value as the notes to which they corresponded; this was diametrically opposed to the French use

of rests, to which however Italian notation moved closer as the century progressed.

The breve could not be imperfected: the rhythm that French notation rendered as an imperfect breve followed by a semibreve (2–1) was represented in Italian notation by a semibreve with a downward stem followed by a plain semibreve: that is, a semibreve prolonged by *via artis* to two-thirds of a *tempus* followed by a major semibreve. Hence, since a semibreve could not occupy a *tempus* alone, no semibreve could be used alone. That also derives from Franco.

Marchetto proposed that the initial letters of certain *modi* and divisions be used to identify them. This was the counterpart to the French mensuration signs (see (iii) above), which found no place in the Italian tradition until it merged with the French later in the century. Marchetto advocated ‘.i.’ and ‘.p.’ for ‘imperfect’ and ‘perfect’ *modus* (see figs.59b and a), not for the divisions of *senaria imperfecta* and *perfecta* (see fig.61) which had not yet acquired these names. The letters ‘.b.’ and ‘.t.’ were to indicate the binary and ternary divisions of the breve (CSM, vi, 164). The letters ‘Y’ and ‘G’ were to indicate the Italian and French (literally ‘Gallic’) manners in imperfect time. In addition, the letters ‘S.G.’ were used presumably for *secundum gallicos* or *senaria gallica* in *I-Rvat* Rossi 215. The later uses of letters, derived from musical sources and subsequent theoretical writings, in particular from Prosdocius de Beldemandis, are shown in fig.61. There seems to be no theoretical or practical justification for the widespread modern teaching that undesignated semibreves in *senaria imperfecta* are to be read with the longest note last (in the bar or in each half of it); if anything other than the French way was wanted, it was specified by stems.

Minims were present only in the French divisions and in the third division or beyond of the Italian manner. They did not technically halve the value of a semibreve, although two minims were equal to one minor semibreve, because they were themselves a kind of semibreve. Semiminims, on the other hand, which were mentioned in *Ars nova* but not by the Italian theorists, came into use in later musical sources to divide the minim in half. They had a loop to the right or left of the minim stem. Triplets – three minims in the time of two – were shown by a loop in whichever was the opposite direction (as in fig.59c).

Other innovations of the later sources included the dragma – a semibreve with upward and downward stem (fig.62a) – with a fixed value of two minims. This was often used to represent three minor semibreves in the time of two major semibreves. The same effect could also be achieved by void coloration, which could give three notes in the time of two or four in the time of three. A note augmented by half was represented as shown in fig.62b. A dot could not be used because of its function as marking the division.

See also [Sources, MS, §VIII](#).

#### **(v) Late 14th-century notation.**

Towards the end of the century, in the music of Landini's generation, many French features had entered Italian notation. The Italian division signs, although Prosdocimus's formulation of them was even later, were increasingly superseded by actual or implicit French mensuration signs. Dots of division, downward stems and variable rests gradually disappeared. Breves were imperfected, and dots of addition replaced the other special signs. The notational unrest of this stage was reflected in many pieces combining French and Italian characteristics, and in the existence of more than one notated version of some pieces, an otherwise rare phenomenon (Fischer, 1959). The eventual absorption of Italian notation by French was the result of a final exploitation of the inherent possibilities of both systems. Extreme rhythmic complexities were indulged in by composers of both nationalities, largely in the orbit of the schismatic papal court at Avignon and of Gaston Fébus, Count of Foix.

The principal technique used was syncopation. The existing means of fixing the values of notes that were to act as syncopating agents were greatly expanded by the use of a variety of stems, hooks, dashes and loops whose precise meaning varied from piece to piece and sometimes within a single piece, as well as by the use of displaced dots of division. Specialized colorations were also used. These sometimes fixed note values and were thus additional means of achieving syncopation, and sometimes they expressed a proportional relationship of one passage to another (see §vii below). The main manuscripts containing this sophisticated and short-lived repertory are *I-MOe* α.5.24, *F-Pn* it.568 and *CH* 564 (for further discussion see Stone, 1994).

See also [Ars Subtilior](#) and [Sources, MS, §VIII](#).

[Notation, §III, 3: Polyphonic mensural notation, c1260–1500](#)

#### **(vi) English 14th-century notation.**

Robert de Handlo, in 1326, gave clear indications that the English continued to pursue the notational individuality they had shown in their pre-Franconian notation (see [§III, 2](#) above) into the 14th century, and musical sources confirm this. Handlo's treatise is an expanded and glossed version of Franco; his other chief authorities were Petrus de Cruce and a certain 'Johannes de Garlandia' (for discussion of the identity of the theorist see [Johannes de Garlandia](#)). Here if anywhere there is justification for crediting Petrus de Cruce with an important stage in notational development; however, Handlo's account does not permit the ascription to him of any advance on Franco that was not more exhaustively dealt with by Johannes de Garlandia. All three follow Franco in accepting only a ternary division of the breve. (Other than an apparent reference to duple time in the problematic dicta of Petrus le Viser (*CoussemakerS*, i, 388; see also edn of Robert de Handlo by Lefferts), there is no theoretical support for duple time

in England until the late 14th-century treatise of Hanboys, though a few compositions at an earlier date require duple interpretation.)

The basic ternary division of the breve was into three 'minor' semibreves. If two semibreves took the place of a breve, one of them became major and was distinguished by a downward stem. Some evidence, more musical than theoretical, points to pairs of semibreves without stems and separated by dots often being performed trochaically (see (ii) above). Evidence for trochaic performance of undesignated pairs of breves in 13th-century English music is strong (Sanders, 1962): this may support the 14th-century case, but the grounds are musical rather than notational, because Franco's long-breve relationship was not applied at the level of the semibreve (i.e. like Italy, unlike France).

Each of the three minor semibreves was subject to a further subdivision into three. Each minor semibreve's-worth might be marked off by a small circle, or *signum rotundum*, which was quite distinct from the dot of division used to mark off *tempus*. If only two semibreves fell within one such division they were to be read unequally as 1–2 (*minima–minorata*) unless the reverse was indicated by a downward stem on the first of the pair. As in Italy, the French concepts of imperfection and alteration were entirely absent and cannot thus be used to justify iambic interpretation of strings of semibreve pairs. The system of circles reflected an English reluctance to use stems where a note could be evaluated by convention, although not many occur in surviving musical sources. If four was considered the basic Italian division of the breve and six the French, the English was nine, which necessitated some additional clarification by stems or circles.

Later in the century, after the period of French influence discussed below, Hanboys (?c1370) distinguished within imperfect time between *curta* and *longa mensura*, the former having four minims to the breve, the latter eight (as in *GB-Lbl* Sloane 1210 and *DRc* 11).

Rests were inconsistently notated early in the century; by the latter half, despite the allegation by several English theorists, including Hanboys, that rests could be altered or imperfected, the forms of rests followed French practice: semibreve hanging from a staff-line, minim placed on a line. There is one important exception: a rest intersecting a line, in effect a semibreve plus a minim rest, was often used for the perfect semibreve. Even in a major-prolation piece an imperfect semibreve rest was often shown by the normal semibreve rest, whereas in French notation it would be shown by two minim rests (as it sometimes was in England, too).

Other English peculiarities, mostly with theoretical and musical documentation, included the *brevis erecta* (fig.63a) to indicate chromatic alteration, the swallow-tailed note (fig.63b) to indicate rhythmic alteration (also serving to elongate the first of a pair of semibreves – it appears to be a successor to the downward-stemmed semibreve), and the use of the stepwise descending form of the semibreve–semibreve ligature (fig.63c) to indicate rhythmic alteration of the second note.

It is clear from the variety of notational practice in musical sources, as well as from the treatise of Hanboys, that at this period there was no single English notation but, rather, that there were diverse English notations.

Hanboys cited some individual notational practices of which he disapproved. One of these accords with a surviving musical composition which is adjacent in its source to an example of approved practice.

French influence was not felt until some time after the middle of the century. It is clearly present in the pro-Vitrian treatise *Quatuor principalia* (completed in 1351), as well as in some imported French motets, all of which are in imperfect time and major prolation. The dot of addition makes no appearance in England (nor is there any substitute for it, as in Italy) until the very end of the century when the French influence was most fully assimilated, just before the Old Hall manuscript (*GB-Lbl Add.57950*) was compiled. *Quatuor principalia* condemned some uses of the more notably eccentric auxiliary signs in England, but at the same time achieved some startling fusions of English and French practice. Imperfect breves started to appear in English sources around that time, often in trochaic alternation with semibreves. *Quatuor principalia* declared the major semibreve (presumably of the English tradition) to have the same value as an imperfect breve and to be written like it. Thus it is not known whether these English breves were thought of as imperfected breves or major semibreves (evidence of parallel passages favours semibreves). Minims, with upward stems, began to appear around that time, occasionally in combination with unstemmed minims and in conjunction with *signa rotunda* which are in fact made redundant by the stems and did not long survive them.

See also [Sources, MS, §VI](#); [Old Hall Manuscript](#); [Worcester polyphony](#).

[Notation, §III, 3: Polyphonic mensural notation, c1260–1500](#)

#### **(vii) 15th-century notation.**

In England about 1400 there existed notational practices as complex as those in southern France; these can be seen in the Old Hall repertory. There are canonic and isorhythmic pieces that involve advanced notational features, and virtuoso essays in syncopation and complex proportional usage. The full resources of continental coloration were available: that is, in addition to normal black-full notes there were black-void, red-full and red-void; and two pieces in the Old Hall repertory use blue-full notes. The normal coding of colour for proportions in English pieces was black-void 2:1, red-full 3:2, red-void 3:1. These colorations could be further modified by the use of numerals and signatures. They made it possible to conceive of rhythmic patterns that could otherwise have been notated in only the most clumsy or inadequate way. It was this, rather than innate conservatism, that led the English to retain some use of black-full notation, alongside black-void, after most continental scribes had abandoned black-full about 1430.

Coloration was used also to express imperfection: to prevent alteration and perfection in notes that might otherwise be subject to them, rather than to bring about a reduction in all note values. When the notation was principally black-full, the coloration was red or black-void; when black-void,

the coloration was normally black-full. The indication of imperfection remained the most common function of coloration throughout the 15th century and into the 16th. Fig.64 shows black-void coloration being used to bring about imperfection and to prevent alteration (see also Woodley, 1993).

The earliest examples of black-void notation date from about 1400 and are mostly English. The reason for the change is obscure but may perhaps best be accounted for by the change in writing habits associated with the general move from parchment to paper as the main writing surface. It is also true that the greater simplicity of style that dawned with the 15th century did not, except in the continuing English tradition, require the availability of so many colorations for proportions. For the change was much more than a simple reversal of black-full and black-void: as black-void superseded black-full, so the latter came largely to replace red-full and thus red notation came to be abandoned (as in fig.65 – see bars 8–9). Continental compositions using proportions (e.g. those in *GB-Ob* Can.misc.213, from the late 1430s) inclined much more to the use of numerical proportion signs and mensuration signs with graphic or numerical modifications.

The reason for proportional notation lay in what may be called minim equivalence: that is, in French notation, where a change of mensuration occurred, the relationship between the two mensurations was that of minim = minim (this is clearly established at this time by pieces in which mensuration changes in the different parts occur at different points in the composition – it applies in fig.65 between bar 16 and bar 17). Proportional notation was simply a way of overriding that equivalence, and thus of extending the possibilities of the mensural system. It did so for shorter or longer passages by expressing a different note relationship to a preceding passage or to other voices in the composition.

If the relationship was expressed numerically, the number of new units would be placed above the equivalent number of old units in the form of a fraction. The unit referred to in such a fraction was normally the minim, though it could be the semibreve of the same kind. Thus the '3' in fig.65, which implies 3 over 2, indicates the occurrence of three minims in the time of the previous two. The half-circle with vertical bar (often called 'cut C' by modern writers: fig.66a) indicated what was known as 'diminution': that is, the performance of a passage faster than normal, by a specified ratio. Sometimes diminution occurred in the exact ratio of 2:1, in which case it was called *dimidietas*. In other cases it did not or could not; a slight acceleration may be denoted by Tinctoris's *acceleratio mensurae*. Anonymus 12 (*CoussemakerS*, iii, 484) reported that with the circle with vertical bar ('cut O': fig.66b) one third of all values was taken away. Later in the century these 'cut' mensuration signs were sometimes used as a conventional signal for imprecise diminution which enabled longer note values to be written, and sometimes they were used with no apparent mensural significance or as general-purpose signs (Wegman, 1992; Bent, 1996). This was a way of avoiding an otherwise inevitable flood of short note values, with their less easily legible stems. The reversed half-circle (fig.66c) sometimes carried the function of duple diminution when placed after a passage governed by the half-circle. However, when it occurred

after a passage with a triple dimension to its mensuration (circle or half-circle with dot) it indicated a proportion of 4 : 3 (see Hamm, 1964; see also [Proportional notations](#)). The principle of equating notes of different denominations by means of a stated ratio became a well-established practice in the music of Ockeghem's generation, when numerically modified mensuration signs could shift the basic set of relationships in the way shown in [fig.67](#).

But apart from the cultivation of proportions in a few works by a small number of composers, the trend of the late 15th century was towards notational simplification. It is significant that, at just the same time, the late 15th century and the early 16th, cases arose of a simplified notation using only one note shape and repeating it at the same pitch to make up any note of greater value, or using only a short vertical stroke in the same way. Such a notation was presumably designed for singers who could not cope with the complexities of the mensural system, especially with imperfection and alteration. It was in the early 16th century that note values in mensural notation came to be precisely determined by their appearance regardless of context, rather than by their denomination as long, breve, semibreve or minim in a given context (the step that Franco had achieved) – at least, that became true of the essential working of notation, for imprecision and considerations of context in practice continue to feature in notation right up to the present day. However, in about 1500 musicians increasingly often placed a dot after a note that was to be perfect, even where earlier practice would not have required one. The practice of alteration gradually decayed. An intermediate stage before notators felt free to place an imperfect breve before a perfect one was the use of the coloured (black-full) breve where previously an altered semibreve would have been used.

See also Sources, ms, §IX, 2–11.

[Notation, §III, 3: Polyphonic mensural notation, c1260–1500](#)

## BIBLIOGRAPHY

### theoretical sources

#### listed alphabetically as items largely undatable

**Amerus:** *Practica artis musicae*, ed. J. Kromolicki: *Die Practica artis musicae des Amerus und ihre Stellung in der Musiktheorie des Mittelalters* (Berlin, 1909); ed. C. Ruini, CSM, xxv (1977)

**Anonymous [John of Tewkesbury]:** *Quatuor principalia*, *Cousse-makerS*, iv, 200–98

**Anonymous [St Emmeram anonymous], ed. H. Sowa:** *Ein anonymer glossierter Mensuraltraktat 1279* (Kassel, 1930)

**Anonymous 5 [Cousse-makerS, iii]:** *Ars cantus mensurabilis*, *Cousse-makerS*, iii, 379–98

**Anonymous 12 [Cousse-makerS, iii]:** *Tractatus de musica; Compendium cantus figurati; De discantu*, *Cousse-makerS*, iii, 475–95



- Anselmi, Giorgio:** *De musica*, ed. G. Massera: *Georgii Anselmi Parmensis 'De musica'* (Florence, 1961)
- Dietricus:** *Regule super discantum*, ed. H. Müller: *Eine Abhandlung über Mensuralmusik* (Leipzig, 1886)
- Franco of Cologne:** *Ars cantus mensurabilis*, *Cousse-makerS*, i, 117–36; *GerbertS*, iii, 1–16; ed. F. Gennrich (ed. G. Reaney and A. Gilles, CSM, xviii (1974))
- Gaffurius, Franchinus:** *Practica musicae* (Milan, 1496, 2/1497), ed. and trans., C.A. Miller, MSD, xx (1968); Eng. trans., I. Young: *The Practica musicae of Franchinus Gafurius* (Madison, WI, 1969)
- Guido frater:** *Ars musice mensurate*, ed. F.A. Gallo: *Mensurabilis musicae tractatuli*, *AntMI, Scriptores*, i/1 (1966), 17–40
- Hanboys, John:** *Summa*, *Cousse-makerS*, i, 403–48; ed. and trans. P.M. Lefferts (Lincoln, NY, 1991)
- Jacobus of Liège:** *Speculum musice*, *Cousse-makerS*, ii, 193–433 [attrib. Johannes de Muris]; ed. R. Bragard, CSM, iii (1955–73)
- Johannes de Garlandia (attrib.):** *De mensurabili musica*, *Cousse-makerS*, i, 175–82; ed. E. Reimer (Wiesbaden, 1972); Eng. trans., S. Birnbaum (Colorado Springs, CO, 1978); later version as *De musica mensurabili positio*, *Cousse-makerS*, i, 97–117
- Lambertus [Pseudo-Aristoteles]:** *Tractatus de musica*, *Cousse-makerS*, i, 251–81; CSM (forthcoming)
- Marchetto da Padova:** *Pomerium*, *GerbertS*, iii, 121–87; ed. G. Vecchi, CSM, vi (1961)
- Marchetto da Padova:** *Lucidarium*, *GerbertS*, iii, 64–121; ed. R. Monterosso, *Studi medievali*, 3rd ser., vii (1966), 914–31; ed. and trans. J. Herlinger (Chicago, 1985)
- Muris, Johannes de:** *Notitia artis musice*, *GerbertS*, iii, 312, 256–7, 311–15 [book 1]; 292–301 [book 2]; ed. U. Michels, CSM, xvii (1972), 47–107; partial Eng. trans. in *StrunkSR2*, ii, 152–9
- Muris, Johannes de:** *Compendium musice practice*, *GerbertS*, iii, 301–7; ed. U. Michels, CSM, xvii (1972), 119–46
- Muris, Johannes de:** *Libellus cantus mensurabilis*, *Cousse-makerS*, iii, 46–8; ed. D. Katz, *The Earliest Sources for the 'Libellus cantus mensurabilis secundum Johannem de Muris'* (diss., Duke U., 1989), 266–88
- Odington, Walter:** *Summa de speculatione musice*, *Cousse-makerS*, i, 182–250; ed. F.F. Hammond, CSM, xiv (1970); Eng. trans. of pt.vi, J.A. Huff, MSD, xxxi (1973)
- Petrus de Cruce:** *Tractatus de tonis*, *Cousse-makerS*, i, 282–92; ed. D. Harbinson, CSM, xxix (1976)
- Prosdocimus de Beldemandis:** *Tractatus practice cantus mensurabilis ad modum Ytalicorum*, *Cousse-makerS*, iii, 228–48; ed. C. Sartori as *La notazione italiana del Trecento* (Florence, 1938); Eng. trans., J.A. Huff, MSD, xxix (1972)
- Robert de Handlo:** *Regule*, *Cousse-makerS*, i, 383–403; Eng. trans., L.A. Dittmer (Brooklyn, NY, 1959); ed. and trans. P.M. Lefferts (Lincoln, NY, 1991)
- Vitry, Philippe de (attrib.):** *Ars nova*, *Cousse-makerS*, iii, 13–22; ed. G. Reaney, A. Gilles and J. Maillard, CSM, viii (1964); Eng. trans., L. Plantinga, *JMT*, v (1961), 204–23

**polyphony c1260–1500: studies**

- H. Bellermand:** *Die Mensuralnoten und Taktzeichen des 15. und 16. Jahrhunderts* (Berlin, 1858, 2/1906, enlarged 4/1963, ed. H. Husmann)
- J. Wolf:** *Geschichte der Mensural-Notation von 1250–1460 nach den theoretischen und praktischen Quellen* (Leipzig, 1904/R) [see also review by F. Ludwig, *SIMG*, vi (1904–5), 597–641]
- E. Kurth:** ‘Kritische Bemerkungen zum V. Kapitel der “Ars cantus mensurabilis” des Franko von Köln’, *KJb*, xxi (1908), 39–47
- J. Wolf:** ‘Ein anonymer Musiktraktat aus der ersten Zeit der *Ars nova*’, *KJb*, xxi (1908), 33–8
- J. Wolf:** *Handbuch der Notationskunde*, i (Leipzig, 1913/R), pts.iii, iv
- J. Wolf:** *Musikalische Schrifttafeln* (Leipzig, 1922–3)
- J. Wolf:** *Die Tonschriften* (Breslau, 1924)
- H. Birtner:** ‘Die Probleme der spätmittelalterlichen Mensuralnotation und ihrer Übertragung’, *ZMw*, xi (1928–9), 534–48
- A.M. Michalitschke:** ‘Studien zur Entstehung und Frühentwicklung der Mensuralnotation’, *ZMw*, xii (1929–30), 257–79
- A. Tirabassi:** *Grammaire de la notation proportionnelle et sa transcription moderne* (Brussels, 1930)
- J. Wolf:** ‘L’arte del biscanto misurato secondo el maestro Jacopo de Bologna’, *Theodor Kroyer: Festschrift zum sechzigsten Geburtstag*, ed. H. Zenck, H. Schultz and W. Gerstenberg (Regensburg, 1933), 17–39
- W. Apel:** ‘The Partial Signatures in the Sources up to 1450’, *AcM*, x (1938), 1–13 [see also Postscript, *AcM*, xi (1939), 40–42]
- C. Sartori:** *La notazione italiana del Trecento* (Florence, 1938)
- W. Apel:** *The Notation of Polyphonic Music, 900–1600* (Cambridge, MA, 1942, 5/1961; Ger. trans., rev., 1970), pt.ii, pt.iii chaps.5–9
- G. De Van:** ‘La prolation mineure chez Guillaume de Machaut’, *Sources*, i (Paris, 1943), 24–35
- F. Gennrich:** *Abriss der frankonischen Mensuralnotation*, Musikwissenschaftliche Studien-Bibliothek, i–ii (Nieder-Modau, 1946, 2/1956)
- H. Anglès:** ‘La notación musical española de la segunda mitad del siglo XV’, *AnM*, ii (1947), 151–73
- F. Gennrich:** *Abriss der Mensuralnotation des XIV. Jahrhunderts und der ersten Hälfte des XV. Jahrhunderts*, Musikwissenschaftliche Studien-Bibliothek, iii–iv (Nieder-Modau, 1948, 2/1965)
- W. Apel:** Introduction to *French Secular Music of the Late Fourteenth Century* (Cambridge, MA, 1950)
- M.F. Bukofzer:** *Studies in Medieval & Renaissance Music* (New York, 1950)
- A. Carapetyan:** ‘A Fourteenth-Century Florentine Treatise in the Vernacular’, *MD*, iv (1950), 81–92
- L.A. Dittmer:** ‘The Ligatures of the Montpellier Manuscript’, *MD*, ix (1955), 35–51
- R.H. Hoppin:** ‘A Musical Rotulus of the Fourteenth Century’, *RBM*, ix (1955), 131–42
- N. Pirrotta:** ‘Marchettus de Padua and the Italian Ars Nova’, *MD*, ix (1955), 57–71
- H. Anglès:** ‘Die alte spanische Mensuralnotation’, *Musikwissenschaftlicher Kongress: Vienna 1956*, 7–17

- K. von Fischer:** *Studien zur italienischen Musik des Trecento und frühen Quattrocento* (Berne, 1956)
- K. von Fischer:** 'Zu Johannes Wolfs Übertragung des Squarcialupi-Codex', *Mf*, ix (1956), 77–89
- R.H. Hoppin:** 'Conflicting Signatures Reviewed', *JAMS*, ix (1956), 97–117
- G. Massera:** 'Un sistema teorico di notazione mensurale nella esercitazione di un musico del '400', *Quadrivium*, i (1956), 273–300
- G. Reaney:** 'The "Ars Nova" of Philippe de Vitry', *MD*, x (1956), 5–33
- G. Vecchi:** 'Su la composizione del *Pomerium* di Marchetto da Padova e la *Brevis compilatio*', *Quadrivium*, i (1956), 153–205
- L.A. Dittmer:** 'The Dating and the Notation of the Worcester Fragments', *MD*, xi (1957), 5–11
- H. Hewitt:** 'A Study in Proportions', *Essays on Music in Honor of Archibald Thompson Davison* (Cambridge, MA, 1957), 69–81
- A. Kellner:** *Ein Mensuraltraktat aus der Zeit um 1400* (Vienna, 1957), 72
- C. Parrish:** *The Notation of Medieval Music* (New York, 1957, 2/1959/R), chaps.5–7
- H. Anglès:** 'De cantu organico: tratado de un autor catalán del siglo XIV', *AnM*, xiii (1958), 1–24
- K. von Fischer:** 'Trecento – Trecentoprobleme', *AcM*, xxx (1958), 179–99
- A. Gilles and G. Reaney:** 'A New Source for the *Ars nova* of Philippe de Vitry', *MD*, xii (1958), 59–66
- K. von Fischer:** 'Zur Entwicklung der italienischen Trecento-Notation', *AMw*, xvi (1959), 87–99
- U. Günther:** 'Der Gebrauch des tempus perfectum diminutum in der Handschrift Chantilly 1047', *AMw*, xvii (1960), 277–97
- U. Günther:** 'Die Anwendung der Diminution in der Handschrift Chantilly 1047', *AMw*, xvii (1960), 1–21
- R.H. Hoppin:** 'Notational Licences of Guillaume de Machaut', *MD*, xiv (1960), 13–27
- R. Federhofer-Königs:** 'Ein anonymer Mensuraltraktat aus der 2. Hälfte des 14. Jahrhunderts in der Stiftsbibliothek Michaelbeuren/Salzburg', *KJb*, xlvi (1962), 43–60
- A. Geering:** 'Eine tütsche Musica des figurirten Gesangs 1491', *Festschrift Karl Gustav Fellerer zum sechszigsten Geburtstag*, ed. H. Hüschen (Regensburg, 1962), 178–81
- U. Günther:** 'Die Mensuralnotation des *Ars nova* in Theorie und Praxis', *AMw*, xix–xx (1962–3), 9–28
- C. Hamm:** 'Manuscript Structure in the Dufay Era', *AcM*, xxxiv (1962), 166–84
- F.J. León Tello:** *Estudios de historia de la teoría musical* (Madrid, 1962, 2/1991)
- E.H. Sanders:** 'Duple Rhythm and the Alternate Third Mode in the 13th Century', *JAMS*, xv (1962), 249–91
- R. Bockholdt:** 'Semibrevis minima und Prolatio temporis', *Mf*, xvi (1963), 3–21
- K. von Fischer:** 'Neue Quellen zur Musik des 13., 14. und 15. Jahrhunderts', *AcM*, xxxvi (1964), 79–97
- S. Gullo:** *Das Tempo in der Musik des XIII. und XIV. Jahrhunderts* (Berne, 1964)
- C. Hamm:** *A Chronology of the Works of Guillaume Dufay based on a Study of Mensural Practice* (Princeton, NJ, 1964)

- A. Hughes:** 'Mensuration and Proportion in Early Fifteenth Century English Music', *AcM*, xxxvii (1965), 48–59
- R. Mužíková:** 'Pauli Paulirini de Praga musica mensuralis', *Acta Universitatis Carolinae: philosophica et historica*, ii (Prague, 1965), 57–87 [with Ger. summary p.87]
- F.A. Gallo:** 'Citazioni da un trattato di Dufay', *CHM*, iv (1966), 149–52
- F.A. Gallo:** *La teoria della notazione in Italia dalla fine del XIII all'inizio del XV secolo* (Bologna, 1966)
- T. Göllner:** 'Notationsfragmente aus einer Organistenwerkstatt des 15. Jahrhunderts', *AMw*, xxiv (1967), 170–77
- A. Hughes:** 'The Old Hall Manuscript: a Re-appraisal', *MD*, xxi (1967), 97–129
- A. Hughes and M. Bent:** 'The Old Hall Manuscript: an Inventory', *MD*, xxi (1967), 130–47
- R. Strohm:** 'Ein Zeugnis früher Mehrstimmigkeit in Italien', *Festschrift Bruno Stäblein*, ed. M. Ruhnke (Kassel, 1967), 239–49
- M. Bent:** 'New and Little-Known Fragments of English Medieval Polyphony', *JAMS*, xxi (1968), 137–56
- F.A. Gallo:** 'Alcune fonti poco note di musica teorica e pratica', *L'ars nova italiana del trecento: convegni di studi 1961–1967*, ed. F.A. Gallo (Certaldo, 1968), 49–76
- C.A. Miller:** 'Gaffurius's *Practica musicae*: Origin and Contents', *MD*, xxii (1968), 105–28
- G. Vecchi:** 'Primo annuncio del sistema proporzionale di Marchetto in un passo del "Lucidarium"', *Quadrivium*, ix (1968), 83–6
- M. Bent:** *The Old Hall Manuscript: a Paleographical Study* (diss., U. of Cambridge, 1969)
- R. Federhofer-Königs:** 'Ein Beitrag zur Proportionslehre in der zweiten Hälfte des 15. Jahrhunderts', *SM*, xi (1969), 145–57
- F.A. Gallo:** 'Tra Giovanni de Garlandia e Filippo da Vitry: note sulla tradizione di alcuni testi teorici', *MD*, xxiii (1969), 13–20
- U. Michels:** 'Der Musiktraktat des Anonymus OP: ein frühes Theoretiker-Zeugnis der Ars nova', *AMw*, xxvi (1969), 49–62
- G. Vecchi:** 'Anonimi Rubriche breves', *Quadrivium*, x/1 (1969), 125–34
- E.C. Fellin:** *A Study of Superius Variants in the Sources of Italian Trecento Music: Madrigals and Cacce* (diss., U. of Wisconsin, 1970)
- W. Frobenius:** 'Zur Datierung von Francos *Ars cantus mensurabilis*', *AMw*, xxvii (1970), 122–7
- N.S. Josephson:** 'Vier Beispiele der Ars Subtilior', *AMw*, xxvii (1970), 41–58
- U. Michels:** *Die Musiktraktate des Johannes de Muris* (Wiesbaden, 1970)
- C. Wolff:** 'Arten der Mensuralnotation im 15. Jahrhundert und die Anfänge der Orgeltabulatur', *GfMKB: Bonn 1970*, 609–13
- N. Böker-Heil:** 'Weisse Mensuralnotation als Computer-Input und -Output', *AcM*, xliii (1971), 21
- R. Bockholdt:** 'Französische und niederländische Musik des 14. und 15. Jahrhunderts', *Musikalische Edition im Wandel des historischen Bewusstseins*, ed. T.G. Georgiades (Kassel, 1971), 149–73
- C. Dahlhaus:** 'Die Mensurzeichen als Problem der Editionstechnik', *Musikalische Edition im Wandel des historischen Bewusstseins*, ed. T.G. Georgiades (Kassel, 1971), 174–88
- W. Frobenius:** 'Minima', 'Semibrevis', 'Tactus' (1971), *HMT*

- F.A. Gallo:** 'Due trattatelli sulla notazione del primo Trecento', *Quadrivium*, xii/1 (1971), 119–30
- N.S. Josephson:** 'Rodericus, *Angolorum psalat*', *MD*, xxv (1971), 113–26
- M.L. Martinez-Göllner:** 'Musik des Trecento', *Musikalische Edition im Wandel des historischen Bewusstseins*, ed. T.G. Georgiades (Kassel, 1971), 134–48
- H. Schoop:** *Entstehung und Verwendung der Handschrift Oxford Bodleian Library, Canonici misc. 213* (Berne, 1971)
- W. Arlt:** 'Der *Tractatus figurarum*: ein Beitrag zur Musiklehre der "Ars Subtilior"', *Schweizer Beiträge zur Musikwissenschaft*, i (1972), 35–53
- J.A. Bank:** *Tactus, Tempo and Notation in Mensural Music from the 13th to the 17th Century* (Amsterdam, 1972)
- W. Frobenius:** 'Prolatio', 'Semiminim' (1972), *HMT*
- H. Bessler and P. Gülke:** *Schriftbild der mehrstimmigen Musik*, Musikgeschichte in Bildern, iii/5 (Leipzig, 1973)
- W. Frobenius:** 'Longa – Brevis', 'Perfectio' (1973), *HMT*
- F.A. Gallo:** 'Figura and Regula: Notation and Theory in the Tradition of Musica mensurabilis', *Studien zur Tradition in der Musik: Kurt von Fischer zum 60. Geburtstag*, ed. H.H. Eggebrecht and M. Lütolf (Munich, 1973), 43
- W. Frobenius:** 'Modus (Rhythmuslehre)', 'Proprietas (Notationslehre)' (1974), *HMT*
- P. Gossett:** 'The Mensural System and the Choralis Constantinus', *Studies in Renaissance and Baroque Music in Honor of Arthur Mendel*, ed. R. Marshall (Kassel and Hackensack, NJ, 1974), 71–107
- K.-J. Sachs:** 'Punctus' (1974), *HMT*
- M. Bent:** 'A Preliminary Assessment of the Independence of English Trecento Notations', *La musica al tempo del Boccaccio e i suoi rapporti con la letteratura: Siena and Certaldo 1975 [L'ars Nova italiana del Trecento]*, iv (Certaldo, 1978), 65–82
- L. Treitler:** 'Regarding Meter and Rhythm in the *Ars Antiqua*', *MQ*, xlv (1979), 524–58
- M.P. Long:** *Musical Tastes in Fourteenth-Century Italy: Notational Styles, Scholarly Traditions, and Historical Circumstances* (diss., Princeton U., 1981)
- A.E. Planchart:** 'The Relative Speed of Tempora in the Period of Dufay', *RMARC*, no.17 (1981), 33–51
- E. Schroeder:** 'The Stroke Comes Full Circle: and C in Writings on Music, ca. 1450–1540', *MD*, xxxvi (1982), 119–66
- F.A. Gallo:** 'Die Notationslehre im 14. und 15. Jahrhunderts', *Die mittelalterliche Lehre von der Mehrstimmigkeit, Geschichte der Musiktheorie*, ed. F. Zamminer, v (Darmstadt, 1984), 257–356
- W. Arlt:** 'A propos des notations pragmatiques: le cas du codex Las Huelgas: remarques générales et observations particulières', *RdMc*, xiii (1990), 401–19
- A.M. Busse Berger:** 'The Myth of *diminutio per tertiam partem*', *JM*, viii (1990), 405–10
- E. Roesner, F. Avril and N.F. Regalado:** Introduction to *Le Roman de Fauvel in the Edition of Messire Chaillou de Pesstain* (New York, 1990)
- B.J. Blackburn, E.E. Lowinsky and C.A. Miller, eds.:** *A Correspondence of Renaissance Musicians* (Oxford, 1991)

- R.C. Wegman:** 'What is "acceleratio mensurae"?', *ML*, lxxiii (1992), 515–23
- A.M. Busse Berger:** *Mensuration and Proportion Signs: Origins and Evolution* (Oxford, 1993)
- R. Woodley:** *John Tucke: a Case Study in Early Tudor Music Theory* (Oxford, 1993)
- A. Stone:** *Writing Rhythm in Late Medieval Italy: Notation and Musical Style in the Manuscript Modena, Biblioteca Estense, Alpha.M.5.24* (diss., Harvard U., 1994)
- M. Bent:** 'The Use of Cut Signatures in Sacred Music by Binchois', *Binchois Studies: New York 1995*
- A. Blachly:** *Mensuration and Tempo in 15th-Century Music: Cut Signatures in Theory and Practice* (diss., Columbia U., 1995)
- M. Bent:** 'The Early Use of the Sign', *EMc*, xxiv (1996), 199–225
- M. Bent:** 'The Use of Cut Signatures in Sacred Music by Ockeghem and his Contemporaries', *Johannes Ockeghem: Tours 1997*, 641–680
- B.J. Blackburn:** 'Did Ockeghem Listen to Tinctoris?', *Johannes Ockeghem: Tours 1997*, 597–640
- A.M. Busse Berger:** 'Cut Signs in Fifteenth-Century Musical Practice', *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood*, ed. J.A. Owens and A.M. Cummings (Warren, MI, 1997), 101–12

Notation, §III: History of Western notation

#### 4. Mensural notation from 1500.

- (i) General.
- (ii) Notes: shapes, colours, abbreviations.
- (iii) The division of time.
- (iv) The joining and separation of notes.
- (v) Clefs, staves, leger lines.
- (vi) Accidentals, key signatures.
- (vii) Dynamics.
- (viii) Scores; harmonic and descriptive notations.

Notation, §III, 4: Mensural notation from 1500

##### (i) General.

The simplified void notation of the late 15th century and the 16th, used throughout Europe for the international polyphonic repertory, was, like the medieval systems from which it developed, a singer's notation. It was not well suited to notating more than a single melodic line, especially when associated with printing by movable type. In succeeding centuries, however, especially after the rise of the thoroughbass, theory and teaching were increasingly controlled by instrumentalists such as keyboard players, and the staff notation used for the bulk of the repertory was influenced by instrumental requirements, adopting many features that permitted it to express increasingly complex information. Conversely, keyboard tablature began to decline. The instrumental features adopted included, in the 16th and 17th centuries, the bar-line, beam and slur, permitting the clear grouping of notes for rhythmic and other purposes; the standardization of clefs, facilitating the sight-reading of even fairly complex textures; and the reintroduction of the score, which had been dropped in French notation in the 13th century. In the 16th, 17th and 18th centuries, the demisemiquaver and the hemidemisemiquaver were added to the range of note values;

keyboard notation adopted, when necessary for the sake of clarity, a score layout with more than two staves to the system, not previously used except in the partitura. In the 19th century, the vocabulary of signs for dynamics, accents and articulation was greatly extended; some novel features, which became basic to 20th-century practice, were introduced by Beethoven, Schumann and Liszt.

Thus notation continued to develop after the 16th century. Yet a rift gradually developed between notational theory and notational practice; professional musicians often came to treat theory as elementary and in consequence to expound it merely within the sphere of musical rudiments or incidentally in treatises on performance. This situation began to change only in the second half of the 19th century. Meanwhile, however, proposals for reform had been made, from the 17th century onwards, by those seeking a universal musical notation. Even though most proposed reforms were impracticable and were adopted by no-one but their inventors, as a whole they strikingly illustrate the desire of Western notators for a notation independent of any single musical style. Even a system as economical and adequate as Tonic Sol-fa was not adopted for the bulk of diatonic music: its limitation in practice to a single style was felt as a fatal flaw, as similar limitations had never been present in medieval notational systems. That did not prevent its use for the benefit of the musically uneducated: and Tonic Sol-fa merely exemplifies the numerous novel notational systems for vocal music devised from the 16th century onwards for this purpose. These systems are often unconcerned with theoretical abstractions, and thus resemble instrumental tablatures. Most of them were based on popular solmization practice, and many provide the same information in more than one way.

A turning-point in notational practice seems to have occurred in the second half of the 19th century in consequence of the harmonic and rhythmic theory of the period (Moritz Hauptmann, Hugo Riemann and Mathis Lussy). The notational principles outlined, to some extent *en passant*, by these theorists were popularized in Germany, France and Britain and may have laid the foundations for a number of details of modern notational theory and practice. In particular, the rules for orthography in accidentals and in rhythmic notation (with slurs and beams) came under close scrutiny, with attempts to abolish the less theoretically justifiable aspects of notation in the 18th century and the early 19th. The heavily edited versions of Classical works produced by Riemann and others may well represent attempts at transcription into a new notational language, rather than arbitrary suppression of the composer's wishes in favour of the editor's; perhaps for that reason, some scholars opposed the concept of the *Urtext* edition, holding that the careless adoption of obsolete and hence misleading notational conventions was indefensible.

The notation evolved by Riemann and Lussy, precise as it is in rhythmic detail, well deserves the title of 'orthochronic' notation (an equivalent term was coined by Chailley, 1950): note shapes uniquely fix durational relationships between notes, and there are no subdivisions of notes other than duple unless specially indicated. However, the extension of this term to all notation since the 16th century seems arbitrary, since no account is then taken of the numerous conventions whereby rhythms intended in

performance were not explicitly indicated in the score. These conventions, including the occasional anomalous triple subdivision of note values, were widespread until the last third of the 19th century, and may be found in much music (though not the bulk of the repertory) even later than that. The term 'orthochronic' is, accordingly, avoided here in favour of the more comprehensive term 'mensural', which may legitimately be used wherever note shapes are directly related – even if only vaguely or notionally – to the durations of notes in performance; in other words, to almost all notation in the mainstream repertory, classical or popular, except tablature, from Franco of Cologne to the present.

In the 20th century proposals for notational reform by professional notators and experiments in notation by composers greatly increased. Where these are not simply arbitrary, they represent to some extent further developments of the notation of the late 19th century, with further extensions of the capacity of mensural notation to carry large quantities of information; they may be seen as new departures reflecting the new ideas underlying the music. With the rise of historical musicology and ethnomusicology, notation has been faced with new problems in the attempt to use it to represent material originally designed for another, or no, notational system. In ethnomusicology, notation has become for almost the first time on any large scale descriptive rather than prescriptive. Since most musical works notated in the 20th century were tonal and traditional in style, whether editions of old music or new compositions, only certain universally useful devices, such as the representation of durations proportionally by the spacing and alignment of notes, gained universal currency.

The fullest discussion of the history of Western notation, copiously illustrated, is to be found in the two volumes of Wolf's *Handbuch der Notationskunde* (1913–19/R), to which the reader is referred for more detailed information; a shorter survey is Rastall's *The Notation of Western Music* (1983, rev. 2/1998). Apel's *Notation of Polyphonic Music, 900–1600* (1942, rev. 5/1961) is also valuable for medieval and Renaissance notations. For information on recent notational usage the volumes by Read (1964 and 1978), Karkoschka (*Schriftbild*, 1966) and Risatti (1975) may be found helpful.

[Notation, §III, 4: Mensural notation from 1500](#)

#### **(ii) Notes: shapes, colours, abbreviations.**

Void ('white') notation (see §3(vii) above), with duple relationships for the most part between note values, and dots (when used for rhythmic purposes) only as dots of addition, was generally (though not universally) adopted by the early 16th century in both vocal and instrumental music, tablatures apart. It was generally adopted by printers from Petrucci onwards, since it was readily adaptable to printing from movable type; in some music, such as popular metrical psalters, this notation survived virtually unchanged for centuries (as in [fig.68](#), a 19th-century metrical psalter). Even when the appearance of the notation changed, the representation of primary (uninflected) pitches by their position on the staff, in the manner established in the Middle Ages, remained unchanged in succeeding centuries except in occasional instances where staff notation



was treated as a tablature. The latter may be seen in the modern notation of harmonics on string instruments by finger position rather than by sound, and more strikingly still from the 17th century in [Scordatura](#) notation, where the written notes or chords represent finger positions and, since the instrument is abnormally tuned, do not correspond with the sounds. For the notation of accidentals, see §(vi) below.

After 1600 black-full notation (i.e. where the note heads of minims and higher values are black) was never again of great importance, despite the advocacy of such a notation by Lacassagne (1766). It was used for symbolic reasons in some works of the 15th, 16th and 17th centuries, such as Ockeghem's *Missa 'mi-mi'*, with black-full notes at the word 'mortuorum', and J.C. Kerll's *Missa nigra* (see [Eye music](#)). The opposition of void and full notes was used also in various 20th-century reform proposals, for distinguishing pitches rather than durations (e.g. in Equitone, where full notes are a semitone higher than the equivalent void notes, and in [Klavarskribo](#), where void and full notes correspond with white and black notes on the modern keyboard – see fig.79).

Red notes were still in occasional use at the beginning of the 16th century for distinguishing rhythmic proportions (as in *GB-Lip* 1, probably dating from the reign of Henry VIII), but dropped out of general use as rhythmic style became simpler; their use would, moreover, have entailed unnecessary expense in music printing. They continued, however, to be described by theorists such as Morley (*A Plaine and Easie Introduction*, 1597; ed. Harman, pp.114ff), and red and other colours have remained in occasional use to the present day in one of their oldest and simplest uses: to distinguish individual strands of the notation from one another. Red, green and black notes are used for this purpose in the 16th-century manuscript *D-Bsb Mus.ms.theor.57*, and red and black notes on a single staff in the 18th-century manuscript *Bsb Mus.ms.40296*. Red is used to distinguish the main melody in 16th-century Spanish lute tablatures (here with red numerals rather than red notes); and the same principle appears in a few late 19th-century editions (fig.69). Dallapiccola used square red notes for a canon whose resolution is printed in normal notation, in the 'Andantino amoroso e contrapunctus tertius' from the *Quaderno musicale di Annalibera* (1952). Other uses of colour include yellow or red for notes subject to chromatic alteration (G.M. Trabaci).

Coloration in a more general sense – full notes used in opposition to void notes for rhythmic purposes – survived in the 16th and 17th centuries especially for expressing hemiola rhythms in 3/2 time, three full semibreves or equivalent replacing two normal void dotted semibreves. The derivation of these full semibreves from 14th- and 15th-century imperfect semibreves is clear, even though redundant dots had been placed after perfect semibreves generally from about 1500; the continuing influence of 15th-century principles may be seen in the omission of dots after 'perfect' void semibreves in even so late a source as Caccini's *Euridice* of 1600 (fig.70).

Soon after 1600, coloration was used for entire movements in mensural notation, such as courantes, whether or not hemiola rhythms were intended (fig.71a, from Frescobaldi, 1626, where the rests show that the 'crotchets' are coloured minims). This practice, derived from tablature notation, may

have contributed to the increasing use of the crotchet as the beat; in G.B. Fontana's practice (1641, [fig.71b](#)) crotchet rests are used to correspond to coloured minims, and the semibreve rest is used for a bar's rest (Riemann, 1910, pp.140ff).

Smaller note values (*fusa* and *semifusa*) were increasingly used in the 16th century, owing to, or resulting in, the slowing down of note values in general (see §(iii) below). In the late Middle Ages, a semiminim could be written as a coloured note (red in black notation, black in void notation) with a stem but without a flag, or as a non-coloured note with both stem and flag; this generated a series of smaller note values with alternative forms, the non-coloured forms bearing one more flag than the coloured. These alternative forms remained theoretically available, although the coloured forms (as in modern practice, where a crotchet is the coloured form of the minim) have been generally preferred. This meant, paradoxically, that as small note values were increasingly used, and especially as the semiminim came to represent the beat at the end of the 16th century, 'void' notation (i.e. notation in which the minim and larger values were written with white note heads) consisted more and more of black notes.

The non-coloured forms of the semiminim and below, which in the 16th century often occur in sections in fast triple time where the time unit was the semibreve rather than the minim, survived until the 18th century ([fig.72](#), from Couperin). By the time of Couperin almost all the shorter note values used today may be found, mostly in written-out ornamentation; both small and large note values, with corresponding exceptional time signatures, occur for symbolic reasons in Telemann's *Getreuer Music-Meister* of 1728 (see [Eye music](#), [fig.1](#)). Beethoven used small note values and rests particularly lavishly ([fig.73](#), from the *Fantasia op.77*). For the grouping of smaller note values by means of beams, and for the continuing use of ligatures, see §(iv) below.

Standard small melodic formulae, mostly of short notes (ornaments), had been abbreviated with special signs in keyboard tablatures from the late Middle Ages onwards, and in medieval vocal music some abbreviations are also found to indicate repeated material (for an example see [Isorhythm](#)). The double bar with two (or four) dots to indicate repetition is already found in essence in 15th-century polyphony. A large vocabulary of signs indicating abbreviations of ornaments, not generally precise before the 17th century, was developed in the 18th century, especially in French keyboard and lute music (see [Ornaments](#), §7). Some notators, such as Bach, often preferred to write ornaments out in full, a tendency increasingly evident in the 19th century as improvised ornamentation declined (see [Improvisation](#), §II, 3(iv)). A parallel phenomenon was the increasing reluctance of notators during the 19th century to abbreviate at the repetitions of short phrases, for example in Alberti basses. (For details of special notations for abbreviating repeated notes and figures see [Abbreviations](#).)

The lozenge-shaped notes of many 15th-century sources continued to be used in much printing from movable type (see [fig.68](#) above) and in carefully written manuscripts throughout the 16th century. Rounded note shapes came increasingly to replace them from as early as the 15th century ([fig.74](#), with pear-shaped notes, from *I-PEc* G.20); no adequate reason seems yet

to have been given for this change. Etienne Briard jettisoned the lozenge-shaped notes in favour of oval ones in French printing as early as about 1530, but in England the change did not occur in printing until Carr's *Vinculum societatis* (1687; [fig.75](#)).

Notes of a smaller than normal size occur in early 19th-century English songs, printed as keyboard music (i.e. with the vocal part and accompaniment notated on two staves rather than three: see §(v) below). The main melody is notated normally, whereas the accompaniment on the upper staff is distinguished by small notes ([fig.76](#)). The use of small notes to distinguish ornamentation, alternative versions of passages or other subsidiary material became normal in 19th-century piano music ([fig.77](#), from Chopin's Prelude op.28 no.8, published in 1839; the proportion of small notes to large is particularly high). The small notes often did not count towards the value of the full bar; sometimes they refer to notes intended to be played very rapidly. (For the use of small notes to represent music without a regular pattern of beats, see §(iii) below.)

Unconventional note shapes, like some coloured notes, have occasionally been used within the normal mensural system for special purposes (see [fig.78](#), with reversed note shapes representing one strand of a complex texture). The problem of differentiating such strands was solved by Schoenberg, on the other hand, by the use of squared slurs joined to the capital letters *H* (*Hauptstimme*, principal voice) or *N* (*Nebenstimme*, subordinate voice).

Since the reintroduction of the score, and particularly in the 20th century, duration has frequently been related to the horizontal distance between notes, though aesthetic considerations have often led notators to place notes symmetrically between bar-lines, so that arguments about simultaneity cannot usually be settled conclusively by considering alignment. Thus the staff has been treated as the axis of a graph; and, as far as this is true, the indication of duration by note shapes is redundant. Reformers have sometimes attempted to eliminate the redundancy: Hans Wagner (*Vereinfachte Notenschrift*, 1888) proposed the abolition of all note shapes but the semibreve. The Equitone and Klavarskribo systems have attempted the same: duration is related to the distance between notes, and note shapes are used to represent pitch ([fig.79](#)).

Other proposals for changing or abolishing the mensural note shapes, up to the late 19th century, have generally been of little practical significance. Examples are the 15th-century proposals of Giorgio Anselmi to distinguish durations by ascending and descending stems variously applied to a void breve shape (Gaffurius, *Practica musice*, 1496, ii, chap.4) and, as one of the first efforts to devise a thoroughly reformed notation, J. van der Elst's series of somewhat complex note shapes ([fig.80](#), from *Notae Augustiniana*, 1657; see also his *Den ouden ende nieuwen grondt van de musijcke*, 1662) for both vocal and instrumental notation. Another unsuccessful reform, that of Sauveur (*Système général des intervalles des sons*, 1701), attempted to give each pitch a distinctive note shape, and may thus be seen as a forerunner of the 19th-century shape-note system (see §5(iv) below; the shape-notes were taken up and used in a different sense by Cowell: see §(iii) below). (For details of other reforms, see Wolf,

1919, 335ff; for novel note shapes representing various durations, see Risatti, 1975, pp.1ff.)

For chords including several adjacent semitones, notated on a single staff, traditional mensural notation is inadequate, allowing as it does only for two vertical groups of notes a 3rd apart, either side of the stem. From the early 20th century such chords were notated with supplementary diagonal stems branching from the common stem, by means of which the chords could include three vertical groups of notes. The extension of such chords into clusters suggested the adoption of abbreviated signs, notably those of Henry Cowell (fig.81), which have been adapted also to represent sustained clusters (see fig.82 and Risatti, 1975, pp.26–7, 36).

#### Notation, §III, 4: Mensural notation from 1500

##### (iii) The division of time.

Vestiges of the system of proportional mensuration signs persisted to the 18th century in some places. After 1500 the more complex proportions are found only in theoretical works, and in a few 16th-century polyphonic works to illustrate the text (e.g. the pieces by Renaldi and Striggio quoted by Morley, 1597). Nevertheless proportional signatures, in the form of fractions like those of the 15th century and, as then, cancelled by the reciprocals of the fractions, were used in the 17th and the early 18th centuries in Italy and Germany for pieces with short sections in different metres (e.g. 12/8 is cancelled by 8/12, 6/4 by 4/6). Apel's suggestion (*Notation of Polyphonic Music*, 5/1961, pp.163, 442) that these mensuration changes might have carried connotations of tempo change seems only speculative. Examples of this notation occur in Frescobaldi (fig.83), Corelli's op.5, Georg Muffat (*Apparatus musico-organisticus*, 1690), F.X. Murschhauser (*Prototypon longo-breve organicum*, 1707) and the manuscript CS-KRa II/133. On the more complicated question of C and C as proportional signatures, see below.

A fundamental change in *tactus* notation occurred, however, from the 17th century; it eroded the significance of proportional signatures for tempo, and makes unambiguous determination of tempo very difficult in a good deal of later music. In medieval notation there was a progressive slowing down of note values (see §3 above), and this continued during the 16th century, partly no doubt owing to the proliferation of short note values. By the second half of the century the minim had become the normal beat in polyphony. But this slowing down did not continue uniformly throughout the polyphonic repertory: even though the crotchet became the main time unit for much music in the 17th century, the minim continued to be the normal beat in much music produced for popular consumption, such as the metrical psalters and hymnals, and in church music in the *stile antico*. Indeed it still survives as the normal beat in hymn tunes and Anglican chants; the crotchet has only recently taken its place in some hymn tunes, and then usually only when settings are complex or connotations of a modern style are sought.

The change, then, lies largely in the increasing readiness of notators arbitrarily to adopt different note lengths as the main beat in different contexts (for an example of this see [Madrigal](#), fig.2). This variety in *tactus* notation presumably had its roots in the 15th-century notation of

augmentation and diminution, which continued to be expounded as the basis for theoretical distinctions such as those between C and C. By the time of Beethoven any note value between the semiquaver and the dotted minim was capable of functioning as the main beat (compare parts of the Arietta of the Sonata op.111, [fig.89](#) below, with his scherzos: that of the Ninth Symphony includes specific recognition of the dotted minim as the beat – ‘ritmo di tre battute’, etc.).

With this increasing variety of augmentation and diminution, especially from the 18th century, any note value could theoretically function as the beat, independent of considerations of tempo, through a novel explanation of fractional time signature (found at least as early as G.M. Bononcini’s *Musico pratico*, 1673). Here, as in modern theory, the denominator of the fraction representing the time signature indicates the note value on which the metre is based (usually the beat, with the figure 1 for the semibreve, 2 for the minim, 4 for the crotchet etc.), and the numerator indicates the number of such note values to the bar.

Parallel with the partial emancipation of the time signature from tempo, there were two developments tending to make the determination of tempo and time easier: the increased use of bar-lines and of verbal specifications of tempo. Vertical lines had been used through staves in medieval score notation, not in their modern sense as bar-lines but to divide sections from one another; but some 15th- and 16th-century keyboard and lute sources include the visual separation of units of one or more bars, either by a space left between them or by a bar-line. Such bar-lines are used with varying degrees of consistency and frequency (for bar-lines marking off single beats, see Apel, 1942, p.67). The bar-line was used in vocal music also (mainly in scores) from the late 16th century, but was not adopted generally in mensural notation until the 18th century. Even later than that some notation lacked it, as do some 19th- and 20th-century editions of old music. In 20th-century music dotted bar-lines were used to clarify the subdivisions of larger bars, as in Debussy’s *Les sons et les parfums tournent dans l’air du soir* (from *Préludes*, i, 1910). (For the use of conflicting bar-lines, see below.)

The increasing unreliability of time signatures as indicators of tempo is also reflected in the adoption of Italian (and later German, English and other) terms for this purpose. These tempo indications (in Donington’s terminology, ‘time-words’: see *Interpretation of Early Music*, 3/1974, pp.386ff), like bar-lines, seem to have appeared first in polyphonic music for soloists, perhaps because of the complexity of this music from the individual performer’s point of view when compared with vocal music. Tempo indications occur in Luis de Milán’s *El maestro* (1536) but were not generally adopted before the 17th century: the terms *adagio*, *allegro*, *grave*, *largo*, *lento* and *presto* are attested between 1596 and 1619, with others during the 17th century. These tempo indications have not always carried their present connotations, nor has their significance always been precise. From the early 19th century (Beethoven) they were supplemented still further by metronome indications, and in the 20th century (Bartók) by precise indications of the duration of a piece in minutes and seconds (see [Tempo and expression marks](#) and [Metronome \(i\)](#)).

Despite these developments, time signatures never completely lost their associations with tempo, although the associations of numerical (fractional) time signatures, taken in isolation, are seldom unambiguous. No consistency exists in the music of the last three centuries even in the relationship between the note values chosen to function as beats and tempo.

With  $\text{C}$  and  $\text{C}$ , the circular and semicircular signatures inherited from the Middle Ages, practice was even more confused. Theorists continued to expound the significance of vertical bars in time signatures (as in  $\text{C}$ ), and of the reversal of symbols (e.g. in  $\text{C}$ ) as signifying diminution; but even when distinctions can be drawn between  $\text{C}$  meaning  $4/4$  and ('*alla breve*') meaning  $2/2$  or  $4/2$  (the latter, for example, in the Credo of Bach's B minor Mass), it is by no means clear that the tempos of the beats were intended to be equivalent. In the 16th century the sign  $\text{C}$  became uncommon, the basic duple metre of most polyphony being signified by  $\text{C}$ ; precisely the reverse convention became common at the beginning of the 17th century, and the reason for the change is obscure, for no change in meaning seems necessarily to have been intended. This change occurred in English music printing quite suddenly about 1594 in madrigal partbooks and about 1621 in psalm books: see [fig.84](#). These signs may enclose a dot without changing in meaning. Similarly,  $\text{C}$  is sometimes used as a synonym for  $\text{C}$ ,  $\text{C}$   $3/2$ ,  $\text{C}$   $3/2$ ,  $\text{C}$   $3/2$ ,  $3$ ,  $3/1$  and so on, for quick triple time; from the 17th century and seem to have been dropped until  $\text{C}$  was later revived with a new meaning (see below). These time signatures were used without total consistency well into the 19th century at least; Schubert often used  $\text{C}$  *adagio* movements in  $4/4$  and  $\text{C}$  for fast movements, whereas Bruckner used  $\text{C}$  for fast  $4/4$  movements and  $\text{C}$  for slow movements. (In the first movement of Bruckner's Seventh Symphony, moreover, it is hard to see a real tempo difference being intended between the *allegro moderato*  $\text{C}$  of the opening and the *ruhig*  $\text{C}$  at bar 51.) Even books of rudiments may imply that  $\text{C}$  and  $\text{C}$  are synonyms (Dibdin, *Music Epitomized*, 1808 edn., p.37).

The most that can be said is that vertical bars in time signatures, and reversed ('retorted') signs, indicate relatively fast tempos, but not always reliably; this is particularly likely when  $\text{C}$  is used for music in the *stile antico*, or when the time signature changes during the course of a piece. (For relevant passages from a wide variety of theorists, see Donington, *Interpretation of Early Music*, 3/1974, pp.405ff.) There has been no thorough investigation of time signatures used since the 16th century; the degree of ambiguity at different times and places can scarcely be assessed, and the reasons for it are unknown.

Signs sometimes used in the 18th and 19th centuries as equivalents of  $4/2$  ('great *alla breve*') rather than  $\text{C}$  ( $2/2$  or  $4/4$ ) include  $2/1$ ,  $\text{C}$ , revived in a new sense (e.g. Bach, Gigue from Partita no.6, BWV830),  $\text{CC}$  (Rossini),  $\text{C}$   $\text{C}$  and  $\text{C}$   $\text{C}$  (Schubert, *Impromptu* D899 no.3, altered to  $\text{C}$  by Schubert's publisher).  $\text{C}$  | (i.e. with its elements spaced out).

Even when the tempo implied by a time signature is clear, divisions of the time within individual bars are not always literally those written, even apart from considerations of agogics, in terms of which most notators intended the written note values to be interpreted with some degree of rhythmic

freedom. Unwritten rhythmic conventions cannot generally be guessed in European music before the 16th century. At that period Tomás de Santa María wrote of pairs of notes written equal but intended to be played unequally (*Arte de tañer fantasia*, 1565); this may have been widespread, and a similar practice is well attested in 17th- and 18th-century France (see [Notes inégales](#)). In some cases of unequal performance of note pairs, the first note of each pair was to be lengthened; in others it was the second note, though this was generally indicated in some other way. Even written-out ornaments must have been subject to some rhythmic alteration in practice: some trills written as successions of even rapid notes were intended to begin slowly and then speed up. Such practice was in certain contexts so much a matter of course that notational devices were used to indicate the absence of inequality: either a verbal direction (e.g. 'notes égales') or dots written over individual notes (Marin Marais). A comparable unwritten rhythmic convention, attested in some 19th-century keyboard music, is the introduction of unwritten rhetorical pauses (see Franklin Taylor's preface to his Clementi edition, concerning the *Didone abbandonata* Sonata), though Lussy (1874) sought to restrict this practice to salon pieces (Eng. trans., pp.207–8).

Discrepancies between written and intended rhythms are particularly likely when different strands of the texture are notated in different time signatures; these multiple time signatures (in Read's terminology, 'polymeters') occur fairly frequently in the 18th century (as in Bach and Mozart). In such cases it is usually at least possible that the conflicting rhythms which result are to be accommodated to one another (for exceptions, see below). Dotted-note figures with duple subdivisions against triplets are cases in point: particularly in late Baroque music it often seems likely that dotted rhythms are to be relaxed into triplet rhythms: the use of a crotchet and quaver under the numeral 3 (and often slurred), for the more accurate notation of triplet rhythms in cases such as these, is attested in the mid-18th century (Arne, 1756; see [fig.85](#), where it is immediately adjacent to the older convention) but not generally used before the 19th. In some 19th-century notation, for example chorus parts in Verdi operas, the accommodation of dotted rhythms to triplets also seems highly probable. There is even some evidence in the 19th century of duplets in a melody and triplets in an accompaniment being accommodated to each other (Bochsa, *New and Improved Method of Instruction for the Harp*, c1818–19, p.60); although theorists explain triplets as three notes in the time of two, they do not always state that all the notes involved are equal in length. Some piano notation, with polyphonic figuration and notes occurring in more than one polyphonic voice ([fig.86](#)), absolutely requires accommodation of the rhythms, though its evidence ought not, perhaps, to be pressed into proving rhythmic accommodation elsewhere. The correct practice in Schubert's music, where dotted and triplet rhythms often appear simultaneously, is particularly difficult to establish (see *MT*, civ (1963), 626, 713, 797, 873).

On the other hand, even an apparently straightforward case of dotted notes against triplets in Paisiello was cited as early as 1806 by Callcott ([fig.87](#), from *A Musical Grammar*, p.236, repeated in many subsequent editions) as an ambiguous case: 'There is some doubt whether this Melody should be played as written, or as if it were compound; that is, one dotted Crotchet,

one Crotchet, and one Quaver, in the first Measure'. The possibility of maintaining conflicting rhythms in certain contexts had been raised by some in the second half of the 18th century (Quantz, Eng. trans., 1966, p.82; Türk, 1789). A general tendency in cases of conflict to accommodate all rhythms to the most relaxed within a texture ultimately lacks logic, and a cautious approach combined with aesthetic judgment seems advisable in the present lack of detailed studies based on a large cross-section of notational evidence.

A distinction between intended and written rhythms, literally interpreted, is likely, on the grounds of the category to which a piece belongs, until the 19th century at least and even later in popular music. Double-dotting, though attested in Marais as early as 1701, is, like the precise notation of triplets, uncommon in mensural notation before the 19th century; yet the French overture is a well-known example of a category with a well-defined tradition of tempo and double-dotting in performance, which was required but not normally spelt out in the notation. There were conventions concerning the tempo and rhythmic features of various categories, particularly dances, such as the minuet, gavotte, chaconne and pastorale; these conventions varied to some extent according to period and country, and were sometimes ambiguous even to contemporaries. Nevertheless the notation used for them might for the sake of convenience vary in literal detail from the intended effect, if there was no danger of misunderstanding at the time – for example in the choice of C as the time signature of a gigue, with quick triple time intended throughout (see Ferguson, 1975, pp.92–3).

The tradition-bound approach to notation implicit in practice such as this led some to retain traditional 'category' notation even when the notation was no longer suitable to the category. Chopin, for example, retained the 3/4 time signature of the scherzo (descended from the 18th-century minuet) even though the tempo had so greatly increased by his time that the bar contains only one beat, and single phrases frequently contain notes tied over three or four bars, as well as rests of two bars or more (fig.88). According to later 19th-century rhythmic theory, this traditional notation seemed inadequate (for criticisms of category notation based ultimately on this theory, see S. Macpherson, 1908, rev. 1915, pp.39ff, and 1911, rev. 1932, p.17). Nevertheless, category (or rather style) notation remained alive in 20th-century popular music notation: notated almost universally in C, it very often requires to be interpreted on grounds of style as if notated with unequal pairs of notes closer to 12/8; moreover, certain other rhythmic characteristics (syncopation etc.) are frequently required by the style though not spelt out in the notation.

In addition to these complexities, there are many contexts in 18th-century music where triple subdivisions of notes are extensively tolerated. The lack of theoretical provision for such practice at times renders passages difficult to read: a notable example is the Arietta of Beethoven's sonata op.111 (fig.89) where the demisemiquavers are to be taken as 'perfect' in the medieval sense unless followed by a hemidemisemiquaver and thus rendered 'imperfect' (this detail of Beethoven's notation survives in modern editions of the sonatas).



The confusion in the use of time signatures and subdivision of beats, especially in relation to tempo, was recognized by Riemann (*Musikalische Dynamik und Agogik*, 1884). He recognized that the choice of note length for the beat was often arbitrary, particularly since 6/8, for example, could represent either two or six beats to the bar. Accordingly, and to facilitate the representation of beats with triple subdivisions, he proposed a system of time signatures based on the beat, ignoring differences that had long been artificial, such as that between 2/4 and 2/8. In his reformed system, time signatures were to comprise simple integers (e.g. 2, for two beats to the bar, whatever their nominal value), integers separated by dots (e.g. 2.3, meaning six beats in two groups of three each) or fractions (e.g. 2/3, meaning two beats with triple subdivisions, or 3.2/3 meaning six beats with triple subdivisions in three groups of two). However soundly based and economical, this ingenious system did not win general acceptance, though the use of the simple integer (found with a more restricted meaning earlier in the French Baroque), omitting the denominator of the conventional fractional time signature, is fairly widespread in 20th-century mensural notation.

Another abortive attempt to increase the variety of the subdivisions of the beat, in this case well beyond the capacity even of 14th-century Ars Subtilior notation though not matching the theoretical potential of 15th-century proportional notation, was the system proposed by Henry Cowell. He sought to supplement the traditional vocabulary of note lengths with 'two-third notes', 'four-fifth notes', 'four-seventh notes' (i.e. as fractions of a semibreve) and further submultiples of the semibreve, which were to be represented with void notes of various shapes without stems (triangles, squares, lozenges etc.). Some of these shapes were borrowed from traditional American shape-note notation (see §5(iv) below). These notes would then generate others by the addition of stems and flags, in the same way as the semibreve: with a stem, for example, 'third-notes', 'two-fifth notes', 'two-seventh notes' and so forth. The system is exemplified in Cowell's *Fabric* of 1917, published in 1922 (fig.90: see also Read, 1964, 2/1969, pp.76–7; Stone, 1963, p.19). A further system of durational proportions, based on ratios and not requiring novel note shapes – and thus more flexible than Cowell's system – has been adopted by Stockhausen (*Klavierstück I*).

Multiple time signatures occasionally occur from the 18th century in pieces where there is clearly no question of accommodating the rhythms in one part to those in another: Fux's *Concentus musico-instrumentalis* (DTÖ, xlvii, Jg.xxiii/2) has a movement with a simultaneous 'Aria italiana' in 6/8 and an 'Aire française' in C; and the 'Fanfare' from *La triomphante* in Couperin's tenth *ordre* (fig.91) has conflicting signatures, with the explanatory note 'Quoy que les valeurs du dessus ne semblent pas se rapporter avec celles de la basse; il est d'usage de le marquer ainsi'. In some 20th-century music and editions of older music, both conflicting signatures and conflicting bar-lines may be found (figs.92 and 93: examples from Bartók, String Quartet no.3, 1929, and an edition of Monteverdi madrigals by Leichtentritt).

Time signatures representing additive metres (those in which the beats within a bar cannot be subdivided into groups of equal size) are found in

the 18th century: Handel included a few orchestral bars in  $5/8$  in *Orlando* (1733) to represent madness; Burney (*History*) termed this 'a division of time which can only be borne in such a situation'. (The principle of additive rhythm occurs much earlier than this in *vers mesurés à l'antique*.) Additive time signatures were used by Reicha (' $3/8$  et  $2/8$ '), Chopin, Tchaikovsky, Bartók ( $3 + 3 + 2$  over 8) and others, but Moritz Hauptmann's rhythmic theory regarded them as 'inorganic' and thus to be condemned (1853, Eng. trans., 1888, pp.196ff). A list of 20th-century works with additive and other unusual signatures may be found in Read, 1964, 2/1969, pp.159ff; some are based (not necessarily consistently) on small rapid note values, rather than beats, as the unit for the numerator of the fraction. A variant of this occurs in Stockhausen's *Klavierstück I*, with the smallest note value, not necessarily directly represented in the changing time signatures, regarded as the basic time division. As changes of time signature within a piece became increasingly common in the 20th century, various notational details were simplified: the double bar previously usual before a change was often reduced to an ordinary single bar-line, time signatures were enlarged and written between the staves, or above the staff (Debussy).

For music partly or entirely outside a system of regular beats, notational practice has varied. The oldest sign representing an indefinite prolonging of a note's duration is the pause sign or fermata (a semicircle over a dot), inherited from the Middle Ages and still universally used in Western notation (in the 20th century it was sometimes modified to provide various degrees of extra length, or inverted to signify shortening rather than lengthening). Relatively lengthy passages of music without a regular metric beat occur from the 17th century onwards in recitative; Italian recitative was normally divided arbitrarily into bars of four beats, with C as a time signature, whereas French recitative was notated with frequent changes of time signature more closely reflecting the declamation of the text. (The arbitrary use of a time signature in Italian recitative is paralleled by the occasional 16th- and 17th-century practice of notating pieces in duple metre even though their musical sense is triple: see Apel, *Notation*, pp.66–7.) An experimental notation is found in some French harpsichord pieces of the last quarter of the 17th century and the early 18th century, where conventional time divisions are quite abandoned and the music notated either entirely in 'semibreves' grouped with slurs, or in a mixture of 'semibreves' joined with slurs and 'short note values' joined with beams (fig.94; for details of this notation and its interpretation see [Prélude non mesuré](#), and Moroney, 1976).

Various methods were used from the 18th century to notate irregular expressive melodies in free rhythm in instrumental music as for example in written-out cadenzas or in keyboard fantasias (Mozart, Beethoven). They may be notated, like Italian recitative, by using a regular time signature and bar-lines and by dividing the passage arbitrarily into beats, as in Beethoven's Ninth Symphony (fourth movement) or in his Piano Sonata op.31 no.2 (first movement). This notation has been maintained by later composers, including Wagner, for the shepherd's piping in Act 3 scene i of *Tristan und Isolde*. Alternatively the passages may be written without a time signature, either in notes of conventional size, or in small notes, or a mixture of the two, grouped with beams as required to clarify the accentuation, and with any bar-lines irregularly placed as an auxiliary

means of grouping: this method was used by Mozart and many later composers (fig.95).

In notation of this sort the note values carry only imprecise connotations of duration. A more systematic use of imprecise durations was required in some 20th-century works: notes of indeterminate length were notated in various novel ways, sometimes with imprecise distinctions between longer and shorter notes (see Risatti, 1975, pp.1ff). In some 20th-century music, great rhythmic variety within the texture had to be represented without the aid of regular beats in any strand, and increased precision was sought in the notation of accelerandos and decelerandos, previously indicated only with verbal directions in the score. This was sometimes achieved through the modification of aspects of notation not formerly used to represent the division of time: converging and diverging multiple beams used for groups of short note values notated in an otherwise traditional fashion may denote increasing and decreasing tempos; or staves may be slanted upwards from the horizontal to denote an increase in tempo and downwards to denote a decrease in tempo (Bussotti). Other devices include the multiplication of metronome indications at short intervals, the use of '+' and '-' signs for (imprecise) tempo changes and so on (see Risatti, 1975, pp.21ff).

Rhythmic proportions more complex than those available with the traditional numerals (3 = three in the time of two, 5 = five in the time of four, etc.) have been represented by a precise spacing of notes to a specific scale (e.g. one second to 2.5 cm of score); this notation may be supplemented with auxiliary signs specifying the duration of individual 'bars' (short subdivisions) within the music, resembling the specifications of precise lengths in an architectural scale-drawing. In 20th-century music generally, whatever the style, vertical alignment of different parts of the texture became a generally reliable indication of the order in which notes are to be sounded, and whether or not notes are simultaneous; and spacing of notes tends generally to be proportional to their durations.

[Notation, §III, 4: Mensural notation from 1500](#)

#### **(iv) The joining and separation of notes.**

15th-century ligature theory was fully expounded by Morley (1597), and still appears in 17th-century didactic material; but it was not always thoroughly understood, even by theorists, and the only ligature to remain in fairly common use was that 'with opposite propriety' signifying two semibreves. Even this ligature was confined mostly to music in the *stile antico*. The ligature system was unsuited to printing by movable type, and since it applied only to long note values it was relatively useless after the minim had become the basic beat in polyphony. The two-semibreve ligature survived in Austria as late as the first half of the 18th century (Fux).

Ligatures had always been relatively uncommon in keyboard and other instrumental notation, but a comparable device had been the beam, found in some but not all early keyboard sources to join together groups of small note values (e.g. in the Buxheimer Orgelbuch, *D-Mbs Cim.352b*; see fig.130 below) and in some sources to join groups of rhythm signs together in a characteristic grid pattern. In these sources the primary sense of the beam is rhythmic, since the first of any group of notes joined together is stressed; this continued to be the meaning of the beam in instrumental

music even after it had been transferred to vocal music. Another device comparable to the ligature was the slur or tie; the latter occurs in 16th-century keyboard sources such as Cavazzoni's *Recerchari, motetti, canzoni* (1523) and Buus's *Intabolatura d'organo* (1549; [fig.96](#)). Both the beam and the slur came to be used in vocal music for a purpose originally served by the ligature: to join together the notes to be sung to a single syllable, the slur for long note values, and both the beam and the slur for short ones. Praetorius (*Syntagma musicum*, iii, 2/1619) recommended the slur in place of all ligatures save that 'with opposite propriety'; both the slur and the beam are used to join notes to be sung to a single syllable in Gabriel Bataille's *Airs de différents autheurs* (1608; [fig.97](#)), and occur generally, though not always consistently, in 17th-century printed collections and manuscripts of vocal music from Italy and southern Germany. They occur for a similar purpose in English printed music first in the *Vinculum societatis* of J. Carr (1687; see [fig.75](#) above); it is not clear which (perhaps both) of these notational innovations is intended by the 'vinculum' of the title.

This 17th-century convention still survives in most vocal music, though some notators have begun to adopt a notation more closely resembling instrumental notation, since syllabic vocal music is often difficult to read if small note values are at all numerous. 20th-century additions to it in scholarly editions of old music included square slurs to represent notes originally grouped as ligatures, and dotted, hairline or slashed slurs to differentiate editorial from original ones. Even Lussy in the 19th century, despite his concern to use the beam in the service of rhythmic theory, made a specific exception in favour of traditional vocal notation (Eng. trans., p.29).

In instrumental music the beam continued to be used for joining together small notes, in groups generally corresponding to a single beat or to simple multiples and submultiples of beats. An extension of its use occurred in the breaking of secondary beams (generally all but the first beam) within a group to clarify the subdivisions of the group, a practice not apparently found in Beethoven but attested at least as early as Liszt ([fig.98](#), from his *Fantaisie romantique sur deux mélodies suisses*, 1837 edn) and adopted by many later notators, including Reger. This notation was recommended by Lussy since it clarified accentuation within groups, and is now part of standard notational practice (Read, 1964, 2/1969, pp.83–4).

Certain simple standard formulae involving syncopation had been notated since the Middle Ages contrary to the principle that a note or rest symbol should always occur on each beat, the note being tied to the last note of the previous beat if necessary. The chief examples of these exceptions were patterns involving a note value between two of the next shorter note value (e.g. quaver-crotchet-quaver) and dotted notes; and until the 18th century at least, it was possible to write a void note with a bar-line passing through it, or a note in one bar and its dot in the next (the latter device occurs occasionally even in Brahms's practice). Other unorthodox groupings of notes, uncommon up to the 18th century, were used more frequently from the early 19th; they were condemned in terms of later 19th-century rhythmic theory.

Some 19th-century unorthodox rhythmic groupings of notes were undertaken purely for considerations of simplicity, for example Clementi's use in *Gradus ad Parnassum* of a minim (meaning a dotted crotchet tied to a quaver) in 9/8 time (fig.99). Some, however, represent the first examples of beaming across beats and across bar-lines in order to clarify cross-rhythms. This latter practice, whose introduction is often erroneously attributed to early 20th-century composers, is found occasionally in Beethoven's notation, notably in the Rondo of his Piano Sonata op.10 no.3, 1793 (fig.100), though it is exceptional as early as this. It occurs in Schumann's notation of his characteristic staggered rhythmic groups as early as his 'Abegg' Variations op.1 (1830) and more extensively in later works such as *Carnaval* (1834–5: fig.101). The practice is important in the notation of 20th-century composers such as Stravinsky, Bartók and Prokofiev. Some 19th-century notators, including Brahms, sometimes used slurs across bar-lines to achieve the same effect. The use of beams over rests, again in the interest of clarifying rhythm, is also attested in the first half of the 19th century though it is often attributed to 20th-century notators.

Further 20th-century developments involving beams included beams broken by notes or rests but visually continuing through them (Debussy, as in fig.102, from *Danseuses de Delphes*, from *Préludes*, i, 1910, and later composers), rests connected to beams with stems (Stockhausen, as in fig.103, from *Klavierstück IV*; any distinctions intended by the various ways of connecting the rests and beams seem obscure), and notes written as single notes (with flags) but joined together with beams (Boulez, *Le marteau sans maître*, 1953–5 (fig.104) and others; this symbol has been used in conflicting senses). (For the use of beams to group together relatively fast notes of imprecise value, and to indicate duration in other ways, see Risatti, 1975, pp.7ff.)

Since the 16th century, slurs have come to be used for various other purposes; all of these imply joining together two or more notes. For example, slurs in instrumental music might by the 17th century refer to bowing, breathing or tonguing units (see fig.105) and hence, sometimes, phrasing (see Donington, *Interpretation*, 3/1974, pp.473–4), sometimes denoting that the first note under the slur was to be accented, or, with quavers slurred in pairs in the French Baroque style, that a rhythmic inequality was intended (see *Notes inégales*). (For further details on early conventions for notating bowing, see Wolf, 1919, 240–41; for further on phrasing slurs, see below.) In keyboard music, from the 18th century at the latest, rapid slurred white-note scales implied a glissando, single or double, as in Bach's Concerto in C for two harpsichords bwv1061, and Beethoven's Piano Sonata in C op.53, last movement; the glissando (here termed 'sdruciolato') and other special effects are illustrated in a didactic 'Lesson ... of Different Touches' in Pasquali's *Art of Fingering* (?1760; fig.106). Vertical slurs beside chords in 18th- and 19th-century keyboard music indicated, like the short angled line through the chord, and wavy lines (at first an alternative form) that have now superseded both, that the chords were to be broken or 'sprinkled'.

Despite the early use of the slur for phrasing, consistency in the use of the legato slur was apparently not generally achieved until the middle of the 19th century. Slurs imply in a general way that the music is to be performed

legato, and the notes at the beginnings and ends of the slurs are usually not intended to be given any special treatment (for Berlioz's practice, which may not have been peculiar to him, see Temperley, 'Berlioz and the Slur', *ML*, 1, 1969, p.388–92). The desire of notators to represent phrasing more precisely seems likely to have developed from the rhythmic theory of the second half of the 19th century. Lussy deplored the lax practice of earlier notators (Eng. trans., p.44) and proposed that in keyboard notation the slur should represent phrasing by being equated with physical action: 'All the notes ... covered by a slur ... should be played ... with a single movement of the wrist for the first note, and the other notes must be articulated by the fingers alone, the hand merely gliding to right or left without any further movement of the wrist'. (The practice of placing a dot under the last note of a slurred group at this period, presumably indicating staccato detachment of that note, was deplored by Lussy on the grounds that it misled performers into accenting these notes.) Later writers who distinguished between traditional notation and accurate phrasing notation include Tobias Matthay (*The Slur or Couplet of Notes*, London, 1928) and Stewart Macpherson, who devoted considerable space to an attack on traditional notation and an exposition of the 'correct uses of notational signs' (*Studies in Phrasing and Form*, rev. 1932, pt.i), requiring editors to adopt consistent phrasing notation rather than reproduce the original 'with an almost touching fidelity'. Riemann (*Musik-Lexikon*, 1882) sought still further precision, because of the ambiguity of the slur: he proposed the use of squared slurs or commas in order to avoid confusion with the legato slur, but from 1900 used both squared and conventional slurs for phrasing. For an example of the complexity of Riemann's phrasing notation as evolved for his special 'phrasing editions' of various classical works, see [fig.107](#). The comma was frequently used in 20th-century notation, as in Riemann's, in order to notate articulation in a melody (see also [Rhythm](#)).

Debussy seems to have broken new ground with ties and slurs, particularly in indicating their beginnings and endings separately (*La fille aux cheveux de lin*), and, later, in notating chords sustained over two or more bars by a series of small ties across the bar-line, without repetition of the chords themselves. He also used ties to indicate, without theoretical accuracy, that notes within a broken chord were to be sustained until, and beyond, the end of a bar ([fig.108](#), from *Les fées sont d'exquises danseuses*, from *Préludes*, ii, 1913).

Signs indicating the separation of notes, motifs and phrases rather than their conjunction are found in the early 17th century: Cavalieri used a *signum* at the ends of lines of text in vocal parts, perhaps, as Schering suggested, indicating breathing marks ([fig.109](#), from *Rappresentatione di Anima, et di Corpo*, 1600: GMB, p.183; see [Signum concordantiae](#) and [Fermata](#)). This usage may be seen in chorales of Bach's time and Bach himself used a fermata on the last note of the phrase of a cantus firmus in chorale preludes, even though the accompanying figuration allows no pause. Staccato signs (dots or vertical dashes) are found in the Baroque period; for the sake of illustration Pasquali (1758; [fig.106](#)) distinguished several different degrees of articulation, but distinctions between dots, dashes and other symbols became generally consistent only in the 19th century. Some of these symbols, including dots, seem also to have meant accents; it is not always clear in Chopin's music, for example, whether bass

notes with dots over or under them are to be detached or accented. In the late 19th and the 20th centuries, notably in the music of Reger, Debussy and Schoenberg, an elaborate hierarchy of some dozen different combinations of signs has sometimes been used to cover the range from strong accents to lightly detached notes, and numerals have sometimes been substituted for these (e.g. Read, 1964, chap.15). Many new symbols were introduced in the 20th century to denote related matters such as attack and playing technique on specific instruments.

[Notation, §III, 4: Mensural notation from 1500](#)

#### **(v) Clefs, staves, leger lines.**

The F and C clefs, positioned so as to avoid leger lines, were supplemented from the 14th century with the G clef and a bass G or *gamma* clef (fixing bass G), in order to allow further exploration of the treble and bass registers without the necessity for leger lines. From the 15th century standard combinations of clefs became increasingly common in vocal music: three-part songs were often notated with a C clef on the first line for the upper voice and C clefs on the fourth line for tenor and contratenor. Later, standard combinations of three different clefs came to be used in four-part songs. In 16th-century polyphony, after Petrucci's publications, combinations of four different clefs became more common and the combination of soprano, alto, tenor and bass clefs – that is, C clefs on the first, third and fourth lines and an F clef on the fourth line – first became standard, together with the combinations of transposed clefs, used to avoid leger lines (and obsolete by the 17th century), known as [Chiavette](#).

From the 17th century the G clef was increasingly used, especially in instrumental notation. It occurs on the first line for violins and recorders (Lully): this practice was largely French but also occurred in Germany (Bach used it mainly for the [Violino piccolo](#)). But increasingly it came to appear on the second line, as in modern practice, for all instruments of treble range. It occurs in 17th- and 18th-century English vocal and keyboard music, for example, in the upper staves of songs notated as keyboard music (melody line and bass, without a separate staff for the keyboard right hand; for a later example of this usage, see [fig.76](#) above). Purcell used it in vocal ensemble music for the treble line, with C clefs for alto and tenor lines. The form of the G clef found in *Vinculum societatis* of 1687 (see [fig.75](#) above) occurs throughout the 18th century in English notation.

C clefs were retained in Italian 17th- and 18th-century vocal music, and in German, both scores and parts, for soprano, alto and tenor lines; they still appear in the notation of Wagner, Brahms and Schoenberg and are not wholly obsolete even today. In vocal scores both in Germany and elsewhere, however, modern practice is found as early as the beginning of the 19th century, with G clefs for soprano and alto and a G clef with octave transposition for the tenor (this notation was not however universal at that time, even in England). The C clef on the first line remained normal in German keyboard music until a remarkably late date; Mozart sometimes used it, and although Haydn and Schubert favoured the G clef, the C appears in isolated cases much later (as in [fig.110](#), from an edition of

Brahms's organ music, where the alto clef appears occasionally so that leger lines may be avoided).

Diversity of clefs has seemed increasingly arbitrary since the 17th century, and notational reform, whether formulated theoretically or not, has generally tended to reduce the number of clefs and in consequence to be increasingly tolerant of leger lines. A single clef with octave transpositions was advocated by Juan Caramuel (*Ars nova musicae*, 1645–6) and Thomas Salmon (*Essay to the Advancement of Musick*, 1672), but these proposals did not come from the musical profession, and Salmon's were ridiculed by Matthew Locke (fig.111, from *The Present Practice of Musick Vindicated*, 1673; see Baldwin and Wilson, 1970). Other unsuccessful proposals for clef reform were made by Montéclair (*Principes de musique*, 1736) and Lacassagne ('Réflexions sur l'usage des clefs' in *Traité général des éléments du chant*, 1766; *L'uni-cléfier musical*, 1768). In anticipation of modern practice, Grétry sought to eliminate all but the G and F clefs, transposing where necessary (*Mémoires, ou Essais sur la musique*, 1789).

In practice, notational reform has tended to abolish the C clefs, substituting G clefs with octave transpositions where necessary (mainly for the tenor voice and some wind instruments) but retaining the F clef, as in keyboard music. In the 20th century several modified forms of the G clef were introduced in order to specify transposition unambiguously where appropriate. Examples are a doubled G clef (used already by Grétry for a similar purpose), a G clef with a vestigial tenor (C) clef added to it, and a G clef with a figure 8 attached underneath. The latter version seems now to have become standard, and the 8 has been analogously added above or below both G and F clefs to signify transposition up or down an octave. (The addition of other figures for transposing instruments has been proposed, e.g. a 5 below the G clef for an english horn.) Traditional C clefs remain standard for music for the viola and trombone, and for the high registers of the cello and bassoon.

Five-line staves, used in the Middle Ages except in Italy for vocal polyphony, were used for keyboard music with C clefs by Attaingnant (1529–30), but did not become standard until the 17th century. In 16th- and 17th-century English keyboard music, pairs of six-line staves (expanded to seven or eight if the range required) remained normal; the six-line staff was not replaced by the five-line one in English keyboard music until around 1700. In *The Second Book of the Harpsicord Master*, 1700, six-line staves are used; in *The Third Book*, 1702, the pieces are 'now plac'd on five lines, it being now the Generall way of Practice'. Modern practice generally adheres to the use of the treble and bass clefs on the upper and lower of a pair of staves; with this standardization, and with the extension during the 19th century of the range of the piano, leger lines have become increasingly common; they appear as early as 1523 in Cavazzoni's *Recerchari, motetti, canzoni*. (For examples of 16th-century leger lines, see fig.119, and [Leger line](#).) In practice more than five leger lines are seldom found, notators preferring to transpose very high or very low passages one or two octaves towards the central range and to use abbreviations such as '8va' or '8va bassa', except in orchestral parts. Some keyboard music since the 18th century has, however, occasionally been written on three or more staves (see §(viii) below).



The standardization of clefs since the 19th century, and their consequent predictability, has allowed notators unusual licence. Some 20th-century notation, for example, includes the simultaneous use of treble and bass clefs on a single five-line staff for notating widely-spaced strands of the texture, when there is no possibility of misunderstanding (see fig.112, from Debussy's *Voiles*, from *Préludes*, i, 1910). Simple horizontal wedge-shapes represent the treble clef when next to the second line and the bass when next to the fourth (for further details of these and other notational licence, see Read, 1964, 2/1969, pp.59ff).

A number of notational reforms proposed since the 19th century have concerned the staff. Of these the most radical is the Klavarskribo system (fig.79), in which the staves run vertically rather than horizontally in order that the appearance of the music may more closely resemble the layout of the piano keyboard, on which the system is based; accordingly, bar-lines are horizontal. Another staff reform based on the keyboard is that of W. Steffens (1961). Other reforms have often necessitated a change in the number of lines in the staff; Equitone (fig.79) uses two lines to the octave, with notes in five possible positions relative to them: with the lines running through the notes, or tangential to them, or with the notes (touching neither of the lines) closer to one or other of the lines, or midway between them. The use of full and void notes in these positions yields 12 different possibilities to the octave, for the 12 semitones of the equal-tempered system. The Notagraph system (fig.113b) of Constance Virtue uses a seven-line staff, with the space between staves divided proportionately to permit further representation of intervals for the most part without leger lines; the staff covers an octave, the step from a line to the adjacent space representing a semitone, and different octaves are distinguished with special clefs (V, O and inverted V, variously placed).

For the use of curved staves and other devices for representing tempo fluctuations, see §(iii) above.

See also [Clef](#) and [Staff](#).

[Notation, §III, 4: Mensural notation from 1500](#)

#### **(vi) Accidentals, key signatures.**

The sharp and flat signs, inherited from medieval notation, were supplemented from the late 15th century by the natural sign; this had at an earlier period been an alternative form of *b quadratum* and like the sharp and flat was derived from a version of the letter 'b'. In medieval notation, as still during and perhaps after the 16th century (particularly in vocal music), these signs signified that the notes to which they applied were to be solmized using the syllable *fa* (for the flat) or *mi* (for the sharp). Some of these accidentals are 'cautionary signs', warnings that a rule of *musica ficta* was for the occasion to be suspended. When a distinction was drawn between sharp and natural and three signs were used, however, there may have been a change in the significance of the accidental: it then came to

signify the raising or lowering of pitch (see [Musica ficta](#), §2(iv)). The use of all three signs did not become general until the 18th century. Any lowering of pitch was generally indicated by a flat and any raising by a sharp; the notator's intention was usually clear (at least to contemporaries) until remote chromatic chords became part of the normal musical language and until 'orthography' in accidentals became a concern (see below). The older notation lacking the natural may be found until the end of the Baroque period and, in isolated cases (e.g. [fig.114](#), dating from c1841) even later; it survives strongly in a modified form (the sharp and flat being replaced by '+' and '-' signs respectively) in 20th-century jazz and popular music notation (see §(viii) below).

For a similar reason, and because bar-lines were not used in the modern way until a late date, absolute consistency in the notation of accidentals – with a rule that accidentals are required only as shown, and that they hold good until the end of the bar – is not generally found before the 18th century or even the 19th. An accidental before the late 18th century generally applies only to the note next to which it is written or to notes in its immediate vicinity (see Donington, *Interpretation*, 3/1974, pp.131ff). Even as late as the early 19th century, for example in keyboard music printed in London, accidentals may be provided for only one note of an octave, with the performer expected to supply the second. Here as in other aspects of the notation simplicity was thought more desirable than precision.

Initial flat signatures (indicating transposition down a 5th once with one flat and twice with two) had been usual in the Middle Ages; signatures with sharps appeared (apart from isolated examples as early as the Middle Ages) in the 17th century, and like flat signatures at this date are to be regarded as key signatures in the strict sense. Nevertheless, Baroque composers often wrote the accidentals of key signatures in more than one octave, contrary to modern practice: this may represent an archaism (medieval signatures may be presumed to refer only to notes at the pitch specified, with octave transpositions remaining unaffected in the absence of any indication to the contrary). Baroque key signatures often contain one flat or (more rarely) sharp fewer than would be included in modern practice, particularly in minor keys, perhaps (as Donington suggested) because G minor, for example, was thought of as the Dorian mode in which the E was theoretically natural, or perhaps because a piece in G minor might have E naturals at least as often as E flats.

The double sharp and double flat, like sharp key signatures, were mainly products of the tonal system in the 17th century. Donington provides tables showing different forms used for writing the natural, sharp, flat, double sharp and double flat in the 17th and 18th centuries (3/1974, p.127). Since that time, there has never been total consistency about the method of cancelling double accidentals: a natural alone, a sharp or flat alone, or (most commonly) a natural with a sharp or flat have all been used.

From the Middle Ages various signs were invented for representing intervals supposed to be those of the enharmonic and chromatic genera of the ancient Greeks. Besides those of Marchetto da Padova, the use by [Nicola Vicentino](#) (*L'antica musica ridotta alla moderna prattica*, 1555) of dots over notes to raise them by a diesis (see [Diesis](#) (ii)) and the special

signs (see fig.115) of Lusitano (*Introdutione facilissima*, 1553, 2/1558) may be mentioned. Microtonal intervals have also been represented with special signs (see below).

Until the 19th century accidentals were often notated without theoretical accuracy, for the sake of convenience: for example, in the Buxheimer Orgelbuch, where E♭ is notated as the form for *Dis* (D♭), A♭ analogously as G♭ etc., regardless of the incongruity of the notation from a theoretical point of view. Similar considerations, no doubt, led some 17th- and 18th-century notators to write enharmonic equivalents of double sharps or double flats (e.g. G for F double sharp), and sharps for ascending chromatic semitones and flats for descending, as a rule of thumb not based on theoretical considerations. With the appearance in the 19th century of theories of harmony supposedly based scientifically on acoustical laws, 'orthography' – the notation of accidentals according to harmonic grammar – seemed important enough to some to outweigh considerations of practical convenience. According to Lussy, for example, 'every chromatic note, or note foreign to the key or mode in which a melody is constructed, is accented' in certain circumstances (Eng. trans., p.142), and thus the presence of an accidental has rhythmic and accentual implications. Accordingly, the traditional lax notation was misleading for expressive purposes; Lussy (p.151) criticized Beethoven's notation in op.26 (fig.116), submitting that B♭ should be substituted for C♭ in the first chord of the example. (For a more detailed investigation of Beethoven's 'unorthographic' notation in his piano sonatas and string quartets, see Van der Linde, 'Die unorthographische Notation in Beethovens Klaviersonaten und Streichquartetten', *Beethoven-Studien: Festgabe*, ed. E. Schenk, Vienna, 1970, pp.271–325.)

For a similar reason Lussy called for 'correctness' of notation in key signatures, since an incorrect key signature would misrepresent the accentuation:

In the overture to 'Zampa', which starts in D with two sharps, the Prayer is introduced in the key of B♭. The composer, by retaining the signature of D for these sixteen bars, is forced to use about a hundred flats and naturals ... In such cases as this the chords preceded by accidentals do not require forcing.

Despite the general avoidance since the late 19th century of gross incongruity in the notation of accidentals, 'convenience' notation of accidentals, primarily according to the manner of playing the notes, is still required in special notations (such as that of harp music, because the instrument, with a natural scale in C♭, is easier to play in flat keys: in fig.117 the harp and piano parts largely correspond, but the notation of accidentals is different).

Since the late 19th century notational practice with accidentals has changed chiefly in music where conventional major-minor tonality has been weakened or jettisoned. The simultaneous use of different key signatures is occasionally found, as in Bartók's *Mikrokosmos* or Britten's *Peter Grimes*. Sharps and flats in signatures may be placed at unconventional pitches,

indicating a return to the medieval conception of the signature affecting only one pitch, not octave transpositions (for example in *Mikrokosmos*). In works not in the major-minor or any other diatonic system, where key signatures have naturally been abandoned, it has often been found convenient to return to the convention that an accidental applies only to the note to which it is joined; this renders the natural sign redundant, as is stipulated in Busoni's *Sonatina seconda*, 1912: 'die Versetzungszeichen gelten nur für die Note, vor der sie stehen, sodass Auflösungszeichen nicht zur Anwendung kommen'. In some music of the 1960s and 70s, every note is preceded by a sharp, flat or natural sign.

Microtonal intervals have been the subject of speculation in European music for centuries (see [Microtone](#)). For much of the 20th century, composers concentrated on divisions of the equal-tempered semitone, with such intervals as the quarter-tone and the sixth-tone being notated by various altered forms of the sharp and flat signs (see Read, 1964, 2/1969, p.145, and Risatti, 1975, pp.16–17). Fig.118, an example from Hába, one of the earliest 20th-century experimenters, illustrates one such system. With later work on divisions of the octave in which the notes do not always coincide with the 12-note scale (the 20- and 31-note scales, which fall into this category, are both in use, as are many others), this type of notation is not always convenient. Some composers have used up- and down-arrows and/or '+' and '-' in conjunction with signs based on the sharp and flat; such symbols are also found in transcriptions by ethnomusicologists. An alternative is to use a numerical system, in which fractions or cent values make obvious series within the octave; and some composers have used a mixture of numerical and symbolic signs, the latter still based on the sharp and flat (see Darreg, 1975, and 1979; Blackwood, 1991).

Notation of accidentals with signs other than the traditional medieval ones still in normal use is occasionally encountered in keyboard mensural notation, or the mensurally notated sections of Old German organ tablature. In the Buxheimer Orgelbuch, for example, downward stems from notes are to be understood as accidentals rather than indications that notes are lengthened. In some early 16th-century keyboard sources, dots above or below notes are also used for this purpose: examples are Cavazzoni, *Recerchari, motetti, canzoni* (1523), the volumes of keyboard music printed by Attaignant, and the anonymous *Intabolatura nova di varie sorte de balli da sonare* (1551; fig.119; this volume uses both this notation and conventional accidentals).

See also [Accidental](#)

#### [Notation, §III, 4: Mensural notation from 1500](#)

##### **(vii) Dynamics.**

Indications of dynamics are rare before 1600. The rubric 'tocca pian piano' occurs in Vincenzo Capirola's lutebook (c1517; fig.120), but seems to be an isolated example until the polychoral and echo effects of the late 16th and early 17th centuries suggested the exploitation of dynamics; specific

indications occur in the *Sonata pian e forte* (1597) by Giovanni Gabrieli and other works of the period. Mazzocchi (*Madrigali*, 1638) used abbreviations for *forte*, *piano* and so on and for crescendo and diminuendo effects; otherwise diminuendo effects in the 17th and early 18th centuries are generally indicated by a series of dynamic markings (e.g. 'lowd–soft–softer' in Matthew Locke's music for *The Tempest*, 1674; and 'forte–piano–pianissimo' in the pastorale from Corelli's Christmas Concerto op.6 no.8, posthumously published in 1714). Later in the 18th century these were supplemented with the modern 'hairpin' symbols for crescendos and diminuendos (Geminiani, *Prime sonate*, 1739, a revision of his op.1, 1716). These 'hairpins' are in early 19th-century music often combined into a characteristic lozenge shape (fig.121), indicating a crescendo immediately followed by a diminuendo, but this sign is invariably divided into two separate signs in modern editions. (It should also be noted that it is frequently difficult to distinguish between diminuendo signs and wedge-shaped accents in the notation of such composers as Berlioz and Schubert.)

In 19th-century practice the superlatives of loudness and softness (*fff*, *ppp*) were extended, with composers prescribing down to *pppppp* and up to *ffff* (Verdi, Tchaikovsky), and a scale of 12 or more imprecise degrees of loudness was constructed. These degrees were specified with great care in some early 20th-century works, where almost every note has its own dynamic marking; in some later 20th-century practice, dynamic markings were graded numerically for greater precision. Other 20th-century devices to make dynamic indications more precise or to give them greater visual impact include the use of progressively fuller note heads on a scale where a void note is inaudible and a full note *fff* (Schäffer), the use of signs (unfortunately resembling accents) to represent various increases in loudness (Stockhausen, *Klavierstück XI*), and the relative size of note heads (see Risatti, 1975, pp.29ff); the last device was proposed in 1903 by Abdy Williams (p.212).

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

[Notation, §III, 4: Mensural notation from 1500](#)

#### **(viii) Scores; harmonic and descriptive notations.**

Although score notation had been abandoned in polyphony with the adoption of Franconian notation in the 13th century, it lingered in certain peripheral areas of medieval notation until the 15th and 16th centuries (see §3 above). Instrumental notation may be considered a particular case of score notation, in both its tablature form and its purely mensural score form, such as the Faenza Codex (see [Sources of keyboard music to 1660, §2\(i\)](#)). Instrumental notation of the late Middle Ages, like later scores, frequently includes the visual separation of 'bars' or other metric units by bar-lines or spaces.

Early 16th-century score notation, apart from that in tablatures, some keyboard music (e.g. Cavazzoni, Attaingnant) and surviving medieval repertoires in Bohemia, is mostly didactic and intended for inexperienced musicians, as in Agricola's *Musica instrumentalis deudsch* (1529), which illustrates how to put music into tablature. From this period to the second half of the 18th century at least, there is evidence of the use of the *tabula compositoria*, a device with staff-lines and vertical bar-lines, on which polyphony could be written in score to facilitate copying or composition and then erased to permit re-use. Bermudo (1555) claimed that organists played, according to their ability, in descending order of competence, from choirbooks, tablatures and scores.

The first complete surviving scores proper are the *Musica de diversi autori ... partite in caselle* (2/1577<sup>11</sup>) and *Tutti i madrigali di Cipriano di Rore a 4 voci* (1577); printed scores are attested not much later outside Italy (M. Gomółka, *Melodie na psalterz polski uczynione*, Kraków, 1580, in score without bar-lines, fig.122; *Balet comique de la Royne*, Paris, 1582). Some of these were intended for keyboard and other instrumental performance, and were compiled after the parts had been completed. The same is true of less comprehensive organ parts, supporting the lowest-sounding voice throughout vocal and instrumental pieces, which are attested from 1587, in a 40-part motet by Alessandro Striggio (i). Such an organ part was often termed a *Partitura* (or *spartitura*), another respect in which it resembles a score.

In the early 17th century *Thoroughbass* notation developed from these organ parts and it too was early associated with the score. It became almost universal in every type of polyphony except that for solo instruments in the 17th and early 18th centuries, whether in score or parts, after which time it declined in secular polyphony. In essence it represents an abbreviated notation for chords, associated with a single bass line in ordinary mensural notation. The symbols used, as with those of *musica ficta*, are often warnings against adopting a particular course of action. The abbreviations are in the form of numerals representing the intervals to be played above the bass line, often supplemented with accidentals. Such accidentals are occasionally found in a *partitura* comprising the outer voices, as in Banchieri's *Concerti ecclesiastici* (1595) where, as in later practice, they distinguish major and minor chords; numerals as well as accidentals appeared around 1600 in the thoroughbasses of the earliest operas, which were printed in score (Peri, Caccini: see fig.70). Unlike later thoroughbass notation, the early operas often contain numerals in excess of 9, and they thus specify the octave for the elaboration of the bass (in Caccini the numerals extend to 15 and in Cavalieri even beyond that; see fig.109). Not all early thoroughbass sources include numerals and accidentals, partly because of the difficulties of setting them in type.

The placing of the accidentals in early thoroughbass notation is not always consistent; they may appear in almost any position fairly near to the numerals they qualify. As in the ordinary staff notation of the period, sharps and flats refer respectively to any raising or lowering of a note. A stroke through the numeral 6 instead of a sharp next to it, signifying that it is to be raised a semitone, was introduced by Scheidt (1622) but not generally adopted until the second half of the 17th century (e.g. by Rosenmüller,

1652), when it was supplemented by a 6 with a flat sign through it as a direction to lower the 6th by a semitone. This practice was extended to other numerals (4, 5 etc.) in some of Roger's editions of Corelli, and became general in Italian and Italian-derived practice of the 18th century (fig.123). In the second half of the 18th century a diagonal stroke was introduced (Kirnberger, 1781, p.74, referring to Graun's practice; this sign is also cited by C.P.E. Bach, together with alternatives, *Versuch*, ii, 1762, Eng. trans., 1949, p.196) to be placed under appoggiaturas in the bass to signify that the following bass note was to be harmonized in advance; but this practice is not often attested. For *tasto solo* (i.e. a direction to leave the bass line unharmonized), practice varied in 18th-century thoroughbass notation: some notators used a verbal direction, some staccato dashes (perhaps equivalent to the figure 1), some the figure 0 and so on.

Thoroughbass was popularized in Germany especially through the diffusion of Viadana's *Centum concerti ecclesiastici* (first published 1602); in England the practice appeared in publications from the 1630s and in France from the 1650s. French thoroughbass used horizontal lines at an early date to indicate the retention of previous harmony, a device used internationally in the 18th century. By the end of the 17th century French thoroughbass notation had developed a good number of distinctive and inconsistent traits, such as inconsistent notation of sharps or the use of strokes through numerals to signify, variously, both diminished and augmented intervals. Many of these traits were tabulated by Rameau (*Dissertation sur les différentes méthodes d'accompagnement pour le clavecin, ou pour l'orgue*, 1732). Some French notational characteristics are occasionally found in German figured basses from about 1750.

While thoroughbass was still mainly a practical, rather than a didactic or theoretical, device, occasional abortive attempts were made to reform its notation. Rameau (1732) proposed a system based on his harmonic theories (see Wolf, ii, 327) but later dropped it; Telemann (preface to *Musicalisches Lob Gottes*, 1744) proposed a system of numerals supplemented with horizontal, diagonal and curved strokes, in order to achieve a 'happy mean' between basses with too few figures and those 'resembling an arithmetic book'.

During the 17th century, score notation was used in other areas of the polyphonic repertory, such as solo songs and cantatas. Some of these scores were intended to facilitate conducting, though until the 19th century (and in some areas later) conducting scores might contain little more than a first violin part, or a figured bass supplemented with cues, recitatives in full and so on; the latter type, when intended for a conductor, might be labelled 'M[ Maestro] D[i] C[appella]'. The keyboard score also spread beyond Italy in the 17th century (M. Rodrigues Coelho, *Flores de musica*, 1620; Scheidt, *Tabulatura nova*, 1624). In 17th-century scores, bar-lines became usual, though not always consistent, at a relatively early date. In early scores they extend only through a single staff; they were extended throughout each system by Bach and others in the 18th century, but the practice was not standardized until the 19th. Similarly, the order in which the parts are set out varies until well into the 19th century (see [Score](#)). For clef reform in score notation, see §(v) above.

Keyboard score notation developed characteristics of its own, some deriving from tablature, from the 17th century onwards. As early as the 17th century some notators avoided pedantic accuracy in the notation of polyphonic textures, omitting rests and simplifying note lengths especially in inner parts, but Bach sometimes maintained the older practice of using precise note lengths even within a complex polyphonic texture. A thoroughgoing adoption of the simpler practice is found in Liszt's notation, with the abandonment of rests or precise note values where these were unnecessary to the performer. Other devices used by Liszt to clarify complex textures include the broken subsidiary beaming of short note values (see §(iv) above), and the use of the direction of note stems to distinguish strands of the texture or the notes to be played by the right or left hands (see fig.124, from his *Rhapsodie espagnole*). Other composers used comparable devices such as the extensive use of small notes (see §(ii) above).

The use of more than two staves in keyboard scores other than partituras, again in the interests of clarity in complex textures, is occasional before the 19th century, usually to distinguish lines for separate manuals, separate instruments or (for the organ) pedals. One of the earliest examples of modern keyboard notation in which three staves are intended to be played by a single performer on a single manual of a keyboard instrument is found in G.J. Vogler's 'Marlborough' variations (fig.125: the clef forms are typical of Austrian and south German usage at this period). This practice too was adopted and extended by Liszt, with piano music written on three or four staves, and appears in the piano notation of Debussy and Rachmaninoff.

The specialization of keyboard score notation is reflected also in the adoption of fingering indications, found regularly from the 19th century but quite often before that, especially in tablatures; it is also occasionally found from the 16th century in other instrumental music. 19th-century piano music had two distinct fingering conventions: the 'continental', with numerals from 1 to 5 for the thumb and fingers; and the 'English', with a '+' sign for the thumb and numerals from 1 to 4 for the fingers. The latter system, now superseded by the former, was still used well into the 20th century. Pedalling has been shown in piano music since the early 19th century by a number of special signs. Comparable instructions for physical actions, to produce special effects of many kinds, have multiplied since the 19th century in instrumental music: these include signs for playing harmonics and for special methods of attack in string and harp music, bowing in string music and percussive key-clicks in woodwind music (see Karkoschka, *Schriftbild*, 1966; Read, 1964, 2/1969; and Risatti, 1975).

Specialist notations of other kinds have been used in scores to assist the abstract study of music. Descriptive notation for analytical purposes had been part of the European tradition since the Renaissance but had not required material modifications to normal notation: thus Kircher presented a (spurious) 'Pindaric' melody in normal notation (fig.126, from *Musurgia universalis*, 1650) and Hebrew melodies, in which he had been preceded by Johannes Reuchlin (*De accentibus et orthographia linguae hebraicae*, 1518) among others. The great increase from the second half of the 18th century in historical and analytical musicology, and the broadening interests of scholars, prompted notational modifications. Early examples of



specialized descriptive notations and formats include the miniature score (an early example is a 19th-century edition of Haydn quartets by Pleyel). Both performing and study scores came to be provided with bar numbers or letters for easy reference, though the numbering of bars, every 50, is found as early as 1688 (William Nott, *A Collection of Symphonies*).

Specialist score notations for presenting the results of analysis were also developed from the early years of the 19th century (e.g. Momigny, 1803–6). In the 20th century, analytical notation was developed into systems of great subtlety, for example by Schenker (see [Analysis](#), §II, 4). Non-Western music was presented for European readers in a kind of score comprising the original notation in parallel with a transcription by F.J. Sulzer (fig.127, from *Geschichte des transalpinen Daciens*, 1781–3); this represents one of the earliest ethnomusicological notations. The preparation in the 19th and 20th centuries of the great historical editions of early music (see [Editions, historical](#)) has made standard many novel practices, such as the use of a squared slur to link notes joined in ligatures in the original, or the use of small notes or parentheses to distinguish editorial additions. Ethnomusicological notation has adopted many novel signs to express, for example, intervals outside the European system. For attempts to devise machines to notate melodies, and the notations adapted to them, see §6(i) below.

In the 19th century thoroughbass notation lent itself to adaptation for analytical and other didactic purposes: by this time it was no longer extensively used in practical music-making. The modifications made to it in the 19th century tended mainly to improve it as a theoretical harmonic notation; Honoré Langlé, for instance, proposed a system of nomenclature that would be primarily chordal rather than intervallic; major, minor, diminished and augmented chords, and the various 7th chords, were consistently distinguished, and the relationships between inversions and root positions were shown, with a modified thoroughbass notation including symbols such as '+', '−', '=', circumflexes, inverted circumflexes and dots (*Nouvelle méthode pour chiffrer les accords*, 1801). The figured bass survived in its older traditional form well into the 20th century, however, both as a shorthand harmonic notation and (as in Prout, *Harmony: its Theory and Practice*, 1889 and later editions) as a device for teaching harmony by the advance identification of chords in harmony exercises (see fig.128, from an Oxford DMus examination paper of the early 20th century).

Other types of chordal notation, using letters or numerals for the chords and supplementary symbols to distinguish different types of chord, developed from the early 19th century. The degrees of the scale and the chords based on them were denoted by Roman numerals as early as 1800 (G.J. Vogler, *Choral-System*); H.C. Koch (*Musikalisches Lexikon*, 1802, 'Klangstufe') wrote of indicating 'each note of those of a key, arranged in a scale, by means of a number associated with it'. In *Versuch einer geordneten Theorie der Tonsetzkunst* (1817, 3/1830–32), Gottfried Weber distinguished major and minor chords and keys by the use of upper- and lower-case letters (i.e. as in modern German practice) with superscript numerals to denote diminished chords, 7ths and so on. His proposals were widely adopted and extended (e.g. with the symbol '+' to distinguish an augmented triad, and with distinctions drawn between the inversions of

chords, by E.F.E. Richter, *Lehrbuch der Harmonie*, 1853, and Otto Tiersch, *Kurze praktische Generalbass-, Harmonie- und Modulationslehre*, 1876). In accordance with Moritz Hauptmann's view of minor chords as inversions of major chords (see [Harmony](#), §4), Arthur von Oettingen used letters of the alphabet with a superscript '+' sign for major chords and a superscript zero for minor chords; in minor chords the 'root' is reckoned as the top note of the triad (e.g. G in a C minor triad) (*Harmoniesystem in dualer Entwicklung*, 1866). Hauptmann and Oettingen also distinguished between notes (for acoustical reasons, depending on the way they were theoretically generated) by using upper- and lower-case letters.

Later in the century Hugo Riemann invented a system of chordal notation which he termed 'Klangschlüssel' (*Skizze einer neuen Methode der Harmonielehre*, 1880; *Musik-Lexikon*, 1882, 'Klangschlüssel'). Intervals were shown by numerals, those of major chords by Arabic ones, as in thoroughbass but always reckoned from the root of the chord upwards, and those of minor chords by Roman, reckoned from the root (in Hauptmann's and Oettingen's sense) downwards. The roots of the chords were identified alphabetically. Intervals shown by simple numerals were perfect or major, except for the minor 7th; major and minor triads were distinguished, when necessary, with Oettingen's symbols. Horizontal strokes above and below the numerals denoted that the note in question was in the bass or in an upper part; the notation, unlike thoroughbass, was in principle independent of a mensurally notated bass line. The sharpening or flattening of notes was shown by wedge shapes, resembling accents in ordinary mensural notation, either in normal form or reversed. In later works Riemann went on to develop a system of 'functional notation' or 'Funktionsbezeichnung' (*Vereinfachte Harmonielehre*, 1893), where he abandoned letters representing pitches in favour of the letters *T*, *D* and *S*, representing tonic, dominant and subdominant functions, qualified as *Tp*, *Dp* or *Sp* as necessary, the *p* (*Parallelklang*) indicating that the 5th above or below the root of the chord had been replaced by a 6th.

Similar systems have been the stock-in-trade of most harmony textbooks since the late 19th century; some of the more influential ones were those of Sechter, Grabner, Prout, Macpherson and Schoenberg. Possibly through their influence some popular music of the 20th century also adopted chordal notations for guitar, keyboard and other 'continuo' instruments, which generally resemble Gottfried Weber's system. This notation has yet to be studied historically. Chords are commonly identified by a letter for the root, qualified with 'mi' for a minor chord or a superscript zero or '+' sign for a diminished or augmented chord; the letter alone represents a major chord. Superscript numerals and accidentals are used as in thoroughbass notation (i.e. the numerals are reckoned as diatonic intervals from the note named, and qualified by accidentals) and, also as in thoroughbass notation, the rhythmic realization is left to the performer to supply from his knowledge of the appropriate style. Common alternatives for accidentals are '+' and '-' signs, used in the same way as sharp and flat signs in the 17th century – to signify any raising or lowering. A tabulation of various types of sign, made in an attempt to introduce uniformity of practice among professional copyists, may be found in Roemer (1973, p.137; see also Read, 1964, 2/1969, pp.410–11, and Brandt and Roemer, 1975). For an example of simple chordal notation of this type, see fig.129. For the

notation of pitch (including distinctions between different octave repetitions of the same pitch) see [Pitch nomenclature](#).

For bibliography see end of §6.

[Notation, §III: History of Western notation](#)

### **5. Alphabetical, numerical and solmization notations.**

The most important type of notation to be considered here is [Tablature](#), which is fully discussed in its practical aspects under its own heading. For more detailed information the reader is referred to Wolf's *Handbuch der Notationskunde* (1913–19), Apel's *Notation of Polyphonic Music, 900–1600* (1942, rev. 5/1961) and Rastall's *Notation of Western Music* (1983 rev. 2/1998).

- (i) [Keyboard tablatures.](#)
- (ii) [Tablatures for plucked string instruments.](#)
- (iii) [Tablatures for other instruments.](#)
- (iv) [Vocal notations.](#)

[Notation, §III, 5: Alphabetical, numerical and solmization notations](#)

#### **(i) Keyboard tablatures.**

Wolf suggested that a passage in the treatise of Anonymus 4 (c1275) implies the existence of instrumental notation in the 13th century (Wolf, 1919, 5, referring to the passage in Reckow's edition, *Der Musiktraktat des Anonymus 4*, 1967, i, 40, ll.24ff). No known example survives from that date, but the earliest known keyboard sources are nearly all in tablature, which is a distinctive instrumental notation. The term 'tablature' generally signifies a notational system using letters of the alphabet or other symbols not found in ordinary staff notation, and which generally specifies the physical action required to produce the music from a specific instrument, rather than an abstract representation of the music itself. The latter qualification, though perhaps the primary one, does not apply to the German organ tablatures of the late Middle Ages and later: in these, letters are used to identify pitches rather than finger positions.

Most surviving keyboard sources up to the early 16th century are notated in the so-called old German organ tablature. This term is used even though the earliest source of all, the 14th-century Robertsbridge Codex (*GB-Lbl Add.28550*), is of unknown origin and has features of 14th-century Italian mensural notation (see [Tablature](#), fig.1). 15th-century German tablatures include those of Adam Ileborgh (1448, in a private collection; [Tablature](#), fig.2) and Conrad Paumann (1452, Fürstliche Stolberg'sche Bibliothek, Wernigerode, Zb 14), and the Buxheimer Orgelbuch (*D-Mbs Cim.352b*; fig.130). Virdung's *Musica getutscht* (1511) and Schlick's *Tabulaturen etlicher lobgesang und liddlein* (1512) are the earliest known printed keyboard music and there are several early 16th-century manuscript tablatures from the regions of Switzerland and Germany near the Rhine (e.g. fig.131) and from Poland (the tablature of Jan z Lublina): for further details see [Sources of keyboard music to 1660](#). Each of these early sources generally displays notational idiosyncrasies, but in all of them the

top voice is notated in a void or full mensural staff notation and the other voices in alphabetical notation, the letters corresponding with the names of the notes. In both parts of the notation accidentals are specified; in the mensurally notated voice, this may be with unusual signs such as downward stems with slashes. As in most later tablatures special rhythm signs above the letters specify the durations of the notes; they were sometimes joined with beams, as in the 15th-century Buxheimer Orgelbuch.

The number and variety of keyboard sources increase rapidly for the period after 1500. In Italy and France there are printed keyboard sources, using mensural notation throughout, as in the earlier Faenza Codex (see [Sources of keyboard music to 1660](#), fig.1). Examples are Cavazzoni's *Recerchari, motetti, canzoni* (1523) and the series of keyboard collections published in France by Attaignant from the 1530s (fig.132). This keyboard mensural notation is closer in a number of respects to 19th- and 20th-century mensural notation than to contemporary vocal notation, for example in the use of bar-lines, but complex score notation was not very well suited to movable-type printing and came into its own only after the introduction of music engraving. Nevertheless score notation remained normal in French and Italian keyboard music, as it was later in English keyboard sources (see [Sources of keyboard music to 1660](#), §2(vi)); it was cultivated either in the modern two-staff form or as the *partitura* (see §4(viii) above).

From about 1570 the old German organ tablature was superseded in German-speaking areas by a new German organ tablature, in which letters were used as in the earlier system but now for the highest voice as well as the others (fig.133). This alphabetical notation was supplemented by a uniform system of rhythm signs, derived from those of Italian lute notation. The change may have been due in part to the difficulty and cost of printing the mensurally notated top voice. This system became widely diffused in northern Germany in the 17th century and survived into the 18th, latterly mostly in manuscripts written by organists, including J.S. Bach, for their own use (see Bach, §III, 7 and fig.7). It was used by Buxtehude for vocal and single-line instrumental as well as keyboard music (for illustration, see [Buxtehude, Dieterich, and Winternitz, 1955](#), ii, pl.7). A curious mixture of this system, used only for the pedal line, with ordinary mensural notation occurs in the *Tabulatuur-boeck van psalmen en fantasyen* of Anthoni van Noordt (1659; facs. in Wolf, ii, 263); fig.134 shows another curious and in several respects anomalous alphabetical (?) keyboard notation from early 17th-century France.

The only other major keyboard tradition to use tablature was that of Spain. In Bermudo's *Declaración de instrumentos musicales* (1555) various systems are mentioned, using numerals to represent the keys of the keyboard. The latter may be numbered consecutively throughout, or the white keys may be numbered consecutively and the others provided by supplementary accidentals; or the white keys within each octave may be numbered from 1 to 7, with accidentals and octaves distinguished by diacritical marks. Rhythm signs are placed above the music, defining the durations in the fastest-moving part (see [Tablature](#), fig.3). Such systems are also found in Italy, in the Spanish-influenced *Intavolatura de cimballo* of Antonio Valente (1576), and they persisted into the 17th century. There is

also slight evidence of the use of comparable tablatures with letters or numerals for psalter music.

### Notation, §III, 5: Alphabetical, numerical and solmization notations

#### (ii) **Tablatures for plucked string instruments.**

Petrucci's early 16th-century publications include four books in so-called Italian lute tablature (1507–8), of which the second gives rules for playing from the tablature, evidently for the benefit of performers without knowledge of musical theory or notation. The printing of Italian tablatures continued until 1616; manuscript Italian lute tablatures are attested until the mid-17th century. The principles on which Petrucci's tablatures rest remained fundamental to Italian lute tablature: six lines of a 'staff' represent the six courses of the lute, with the course lowest in pitch at the top. Numerals placed on the lines then indicate the fret to be stopped on the relevant course, zero being used for open strings, and rhythm signs placed above the 'staff' indicate the durations of the shortest notes within the texture at any point (see [Tablature](#), fig.5). These rhythm signs no doubt derive from mensural note shapes but lack the note heads; they were joined with beams as early as the first half of the 16th century. The rhythm signs appear in Petrucci's prints above each note or chord, but even in the early 16th century the notation is sometimes simplified by omitting rhythm signs unless there is a change in note value. The system of rhythm signs normally precludes the specification of simultaneous notes of different durations, but some tablatures employ a cross or sharp-like symbol after numerals to indicate that the note in question is to be prolonged beyond the next note or chord (e.g. [fig.135](#), from Antonio Rotta, *Intabolatura de lauto*, 1546); this device also occurs in German tablature (e.g. Judenkünig, 1523). Normally these Italian tablatures are accommodated on a single 'staff'; a vocal part, if included, is usually but not invariably notated mensurally on a separate staff. Spinacino occasionally placed even the upper voice of a lute piece on a separate staff for the sake of convenience. (For another example of Italian lute tablature, see [fig.120](#)).

A similar tablature notation was used in Spain for the vihuela. In the earliest surviving example, Luis de Milán's *El maestro* (1536; see [Tablature](#), fig.6), and according to Bermudo in other 16th-century Spanish vihuela music the sequence of courses is reversed, so that the highest-sounding course is represented by the top line. Normally, however, Spanish practice and Italian correspond in this respect. Milán and others used complete note shapes for rhythm signs, in a manner otherwise similar to Italian practice; vocal lines are occasionally included in the tablature staff and distinguished from the instrumental accompaniment by being notated in red ([fig.136](#)), or (Esteban Daza, 1576, the latest known source) with dots above the numerals for alignment.

The series of printed French lute tablatures, like the Italian, has as one of its earliest examples a publication giving instructions for beginners in playing from tablature: Attaignant's *Très briefve et familière introduction* (1529; see [Sources of lute music](#), [fig.3](#)), published only a few months after his *Dixhuit basses dances*, is the earliest surviving source. The 'three short rules' of the *Introduction* establish the principles found in later French tablatures. The chief differences from Italian lute tablature lie in the use of

five rather than six lines in the staff, even though there are already six courses, the sixth being given a 'leger line' when necessary; the arrangement of the lines with the highest-sounding course represented by the top rather than the bottom line; and the use of an alphabetical sequence of letters, rather than numerals, for the frets, with 'a' for open strings. Rhythm signs generally correspond with those of Italian lute tablature; fingering is indicated by dots (see fig.137), later by numerals. Other later developments in French lute tablature include the adoption of a six-line staff; this is used in isolation in an Attaignant publication of 1530, but not generally adopted until after the publication of the *Pratum musicum* of Emanuel Adriaenssen in 1584, and then used almost without exception. Various expedients were adopted to notate up to two extra bass courses before the end of the century, and further bass courses introduced during the 17th century and played as open strings (see [Tablature](#), fig.7; [Sources of lute music](#), fig.8). For details of other subsidiary signs in 17th-century French lute tablatures see [Lute](#), §6.

French lute tablature declined in popularity in France from the early 18th century but had spread to England, the Netherlands, Germany and elsewhere, and it persisted especially in Germany, where French tablatures continued to be printed until 1771 and to be produced in manuscript until the 1790s. Music for other string instruments such as cittern, bandora, mandore, mandolin, colascione and angélique, was notated in tablatures of this kind, though sometimes with fewer lines if the instrument had fewer courses than the lute.

Before the introduction of French lute tablature to Germany, lutenists there had used a German tablature, said by Agricola to have been invented by the blind 15th-century organist Conrad Paumann. The first surviving printed sources of this tablature are in Virdung's *Musica getutscht* (1511; see [Tablature](#), fig.4) and Schlick's *Tabulaturen* (1512), and German tablature persisted for about a century, when it was finally superseded by the French tablature, which had first appeared in German prints during the 1590s. German lute tablature is based on a five-course lute, but early sources are for six-course instruments: the frets of the top five strings are designated by letters of the alphabet, supplemented with a few other symbols, reading across the first frets of all five courses, then across the second frets and so on rather than by a series of symbols repeated for each course. Thus each fret on the instrument has a unique symbol; the necessity for a staff in the French or Italian manner is eliminated, at the cost of increased complexity in the notation. The lowest course, presumably added after the establishment of the notation, is assigned a series of letters independent of the rest of the notation. Open strings are shown by numerals for each course ([fig.138](#); see [Sources of lute music](#), fig.2).

Guitar music from around 1550 is notated in either Italian or French lute tablature; as in tablatures for other instruments, the number of staff-lines varies according to the number of courses. 17th-century guitar tablatures developed features of their own, no doubt because the constant repetition of chords prompted an abbreviated notation. Of the two principal methods the Italian, attested from 1606, uses capital letters to represent single chords (see [Tablature](#), fig.8), and the Spanish, attested from 1626, uses numerals for the same purpose ([fig.139](#)). These abbreviated systems were

used at times in combination with the earlier lute notation (for further details see Wolf, ii, §I, chap.3). Tablatures for guitar remained in use until the late 18th century, when they yielded to ordinary mensural notation on a single staff, written an octave higher than sounding (fig.140).

For much of the 20th century tablatures of a new type were in use for the guitar and ukelele in popular music, with a grid of six vertical and four horizontal lines (guitar) or four vertical and four horizontal (ukelele), providing a schematic picture of the fingerboard; dots represent the positions of the fingers (fig.141). This tablature chord notation, like the abbreviated representation of chords by capital letters (an alternative to it: see §4(viii) above), lacks any indication of rhythm within the duration of each chord, which is to be supplied by the performer from his knowledge of the style. Some 20th-century guitar music, mostly of a popular nature in the so-called 'finger-picking' styles, uses another type of tablature notation, closer to the lute tablatures of the Renaissance. Many publications of the 1960s and 70s reflect this notation. A six-line staff is used, corresponding to the strings of the instrument; as in French lute tablature the top line represents the string of highest pitch, and as in Spanish vihuela tablature numerals are the basis of the notation. Time signatures, bar-lines and so on are as in staff notation; the letters 'TAB', written vertically, often replace a clef, presumably for ready identification of the tablature when both staff and tablature notation appear in the same book. Otherwise there is no standard practice: the numerals in some tablatures represent the frets, in others the fingering, the notes being identified in some other way (e.g. by capital letters for chords). Rhythm signs are freely used: a vertical or diagonal dash for a crotchet, and stems (without note heads) with flags and beams as in staff notation for quavers, semiquavers and so on. Part-writing may be specified far more precisely in this tablature than in any Renaissance one (see fig.142). Special signs are used for ornaments and other effects.

Harp tablatures are also attested from the late Middle Ages, and Spanish vihuela tablature was intended also for the harp. Irish manuscripts have various notational systems, perhaps for harp music; one from the Elizabethan period has various combinations of acute and grave accents, circumflexes and rhythm signs; another has a series of symbols, in part resembling those of Greek notation, representing successive notes in a diatonic series. 17th-century Welsh manuscripts, including that copied by Robert ap Huw (*GB-Lbl* Add.14905), contain another tablature for the harp, which like German organ tablatures uses the letter-names of the notes. It is closer than the Irish sources to other contemporary notation, being written in score with bar-lines and rhythm signs like those of other tablatures of the period (fig.143). Extravagant claims of antiquity have been made for both the Welsh and Irish tablatures and their repertoires, but without firm evidence.

French and German harp music appears to have been notated in various ways: alphabetical tablature (Agricola, *Musica instrumentalis deudsch*, 1529, f.XXXII); normal mensural notation; with numerals corresponding to the strings (Mersenne, *Harmonie universelle*, ii, 1637, bk.3, p.171); or by lute tablature. These possibilities are not represented by surviving examples.

## Notation, §III, 5: Alphabetical, numerical and solmization notations

### (iii) Tablatures for other instruments.

Viol music has normally been notated in ordinary mensural notation, but tablature is occasionally encountered, mostly in didactic works. The earliest sources are German (Virdung, *Musica getuscht*, 1511; Agricola, *Musica instrumentalis deudsch*, 1529; Gerle, *Musica teusch*, 1532) and are notated in German lute tablature or other alphabetical notation (fig.144, from Agricola). In Italy viol tablature is found first in Ganassi dal Fontego's *Regola rubertina* (1542), corresponding in essence to the Italian lute tablature though with modification because of the greater number of frets required (in both types of tablature single symbols, rather than numerals, were used for numbers greater than 9, in order to avoid ambiguity) and for precision of fingering. In France, in the few instances where mensural notation was not used, French lute tablature was used for viol music (fig.145), sometimes with ancillary signs for special effects, and also for music for other related instruments such as the *viola bastarda*. French lute tablature was also used for the English lyra viol repertory.

Modified lute tablatures of various national types were occasionally used also for violin music, but with only four staff-lines, corresponding to the strings of the instrument. In the absence of frets, the series of numerals or letters used were not bound to correspond to semitone steps: Italian violin tablatures, from Gasparo Zanetti's *Scolaro ... per imparare a suonare di violino, et altri stromenti* (1645; fig.146), use numerals to specify diatonic steps, with accidentals added for the semitones as in mensural notation. This notation persisted for more than a century and is still attested in Pablo Minguet y Yrol's *Academia musical* (1752); comparable modifications of French lute tablature were also made, with the letters representing diatonic steps. The older lute notation based on semitone steps also continued to be used for violin music.

Wind music has nearly always been notated mensurally, but tablatures are occasionally attested, based on the positions of the fingers. A recorder tablature is found in Virdung (1511), using numerals and diacritical marks. Thomas Greeting in his *Pleasant Companion* (1682 edition) used a six-line staff for the six holes of the flageolet with vertical lines for covered holes, crosses for half-covered holes and commas for ornaments (fig.147); Pablo Minguet y Yrol (*Academia musical*, 1752) used an eight-line staff, with the spaces representing the seven holes, and full, void and half-void circles representing covered, open and half-covered holes. Other tablatures were devised for wind instruments such as the musette in 17th-century France, and tablatures have been attested for brass fanfares; numerical tablatures were used in the 19th century for the accordion and other popular instruments.

## Notation, §III, 5: Alphabetical, numerical and solmization notations

### (iv) Vocal notations.

Since the 16th century, periodic attempts have been made to construct simple systems of vocal notation, often based on the practice of [Solmization](#), for the benefit of the musically uneducated. Many of these indicate pitch redundantly in two different ways: by conventional mensural



notation supplemented by some alternative means of identifying the pitches, either with the letter-names of the notes or with solmization syllables; or with distinctive note shapes or numerals representing the solmization syllables. These systems multiplied from the 18th century, mainly where rapidly acquired musical literacy was sought, or in pioneering or mission areas, and are associated mainly with popular music (hymns, psalms, ballads etc.).

An attempt to develop a simplified solmization notation with numerals was made by Pierre Davantes (*Pseaumes de David, ... avec Nouvelle et facile methode pour chanter chacun couplet des pseaumes sans recour au premier*, Geneva, 1560; see [fig.148](#)). Numerals from 1 to 9, supplemented by the letters A and B, represent the notes in an ascending sequence beginning on E, C or B (the latter either B<sub>♭</sub> or B<sub>♮</sub> depending on the hexachord); the numbers are reckoned as in the natural hexachord if written without dots, in the hard hexachord if followed by a dot and in the soft hexachord if preceded by a dot. Vertical dashes are used for rhythm signs. A simpler solmization notation was adopted in a number of psalm books published by John Day in the 1570s, with abbreviations of the solmization syllables joined redundantly to conventional notes on staves (**Error! Hyperlink reference not valid.**; see Krummel, 1975, pp.71ff).

Specific solmization notation was uncommon in England. The [Fasola](#) solmization system, later known as 'Lancashire sol-fa', used a reduced series of solmization syllables; it was expounded in popular publications from the early 17th century until the late 19th, as in John Playford's *Breefe Introduction to the Skill of Musick* (1654), and was normally a sight-singing system applied to music in ordinary mensural notation. In America, however, it gave rise to a number of distinctive notational systems for hymn and psalm books, beginning with that of John Tufts (*An Introduction to the Singing of Psalm-Tunes*, 1721; earliest extant edn., 5/1726), in which the letters M, F, S and L (for the solmization syllables *Mi*, *Fa*, *Sol* and *La*) are placed on a conventional staff, with dots for rhythm signs (two dots for a breve, one for a semibreve and none for a minim; [fig.150](#)). Comparable systems multiplied in the 19th century. In the south and mid-west USA, a number contained distinctive 'shape-notes' (i.e. notes of four different shapes, each representing one of the four fasola syllables); these may have first appeared in Little and Smith's *The Easy Instructor* (1801), whose system eventually prevailed over other early 19th-century systems ([fig.151](#)). Such systems are known also as 'patent', 'buckwheat' or 'figured' notes, and the shape-notes have survived into the 20th century. (See [Shape-note hymnody](#); also §4(iii) above.)

From the 17th century many numerical notational systems have been proposed as alternatives to or replacements for conventional mensural notation. One of the earliest was that of William Braythwaite (*Siren coelestis*, 1638; see Krummel, 1975, pp.100ff, including facsimiles), comprising numerals for notes and various different types of comma for rests; other early numerical systems are those of Kircher (*Musurgia universalis*, 1650, ii, 46ff) and Giovanni d'Avella (*Regole di musica*, 1657). Such systems in the 17th century and later relied mainly on numerals, with or without letters of the alphabet, and some used conventional rhythm signs to fix the durations of notes; most used the numerals to count

diatonic intervals arithmetically from a given note or notes. An exception is Mersenne's proposal (*Harmonicorum libri XII*, vii, 1648, pp.148ff) to represent notes by inverse intervallic ratio as calculated by the length of string required to produce the note, rather than by frequency; the basis was  $c'$ , taken as an arbitrary 3600.

Rousseau, in his *Projet concernant de nouveaux signes pour la musique* (1742/R) and elsewhere, used the numerals 1 to 7 for the diatonic scale of C major, placed on, above or below lines to distinguish between different octaves; this notation was designed for complex pieces. A second system, for simple melodies, dispensed with lines, using dots over or under numerals to indicate a move to a higher or lower octave (shown with only the first note in the new register). Simple integers were used for time signatures, rather than conventional fractional signatures; subdivisions of a bar, if unequal, were indicated by commas and by horizontal lines over or under groups of notes, functioning like beams in mensural notation. Rhythm signs in the usual sense were thus dispensed with, as in the most influential 19th-century solmization and alphabetical notational systems. Rousseau's notational proposals, though not widely adopted at the time, were taken up on a relatively large scale in the 19th century in France in the [Galín-Paris-Chevé method](#), whose influence extended to other European countries (Germany, the Netherlands, Denmark and Russia).

In the English-speaking world notational systems were developed in the 19th century based on seven-syllable solmization systems, which had been advocated from the 18th century as theoretically superior to *fasola*. The most important of these systems was the [Tonic Sol-fa](#) system, perfected by John Curwen from a method of sight-singing. Like some of the 18th- and 19th-century American notational systems described in Marrocco (1964), Tonic Sol-fa jettisoned the staff and conventional note shapes, using instead letters as abbreviations of the syllables representing the degrees of the major scale, with changes of vowels for accidentals. The necessity for rhythm signs, found in most earlier notational systems in which conventional note shapes were abandoned, and even for time signatures, was obviated by the expedient of making the distance between symbols proportional to the duration of the notes, with dots and colons used to separate beats. The notation is supplemented in teaching with hand signs and a device known as a Modulator (see [Modulator \(ii\)](#)).

This economical and ingenious system was well suited to relatively uncomplicated vocal music. Associated in England at first largely with nonconformity, it was adapted for use in Germany and Poland; it was widely diffused through Christian missionary work and popular ballads (in printed popular ballads it sometimes supplements ordinary staff notation: see [fig. 141](#) above). Tonic Sol-fa has become independent of white musicians in various parts of the world; it is widely used by African musicians, for example, for vocal music, often without the precise spacing and distinctions between different octaves of 19th-century Tonic Sol-fa ([fig. 152](#)). A derived notation, using the numerals from 1 to 7 (and 0 for rests) instead of the sol-fa symbols from *d* to *t*, was developed in Japan and is widely used in 20th-century printed music in China and Japan (see L.E.R. Pickens, *NOHM*, i, 1957, 83–104, esp. 101); bar-lines are used as in sol-fa, but bars and double bars underneath the numerals, rather than

punctuation marks, show the subdivision of the bars (for a related example see [fig.153](#)).

Although Tonic Sol-fa is used by those without musical education, it should not be regarded as a simple rule-of-thumb notation like some other alphabetical notations. Helmholtz, for example, considered it superior to staff notation for theoretical reasons, believing that it was a better means of producing correct intonation from singers (see *Die Lehre von den Tonempfindungen*, Eng. trans., 1875, appx 18). Fig.154 shows Tonic Sol-fa as applied to a fairly complex tonal piece; most of the notational features are self-explanatory.

Since the late 19th century the limitations of Tonic Sol-fa have become more apparent because of its clumsiness when the music modulates rapidly and its inapplicability to non-tonal music. Notators accordingly have often preferred conventional mensural notation, which has ousted Tonic Sol-fa even from areas in which it had been well-established, such as English choral music. On the other hand, attempts to construct notational systems based on solmization with more than seven syllables to the octave have had no general success. Such systems include the [Eitz method](#), the systems of J.L. Acheson (*Douzave System of Music Notation*, 1936) and of L. Benke (1967).

For the syllabic notation employed by Scottish pipers to record pipe music ('canntaireachd') see [Scotland, §II, 6\(i\)](#).

For bibliography see end of §6.

[Notation, §III: History of Western notation](#)

## **6. Non-mensural and specialist notations.**

### **(i) 20th-century non-mensural notation.**

Although the mensural notational system proved adaptable to the requirements of 20th-century music, there are some areas where it proved less effective. This occurred where the music makes relatively little use of notes of definite pitch or definite duration, or of traditional temperament systems. It occurred also in prescriptive notation for indeterminate music, when precise specification is at a minimum; and, perhaps paradoxically, also in descriptive notation at the other end of the spectrum of precision, when scientific accuracy of notation is required – as, for example, in ethnomusicological notations.

A move away from mensural notation occurred with so-called action notation: expansions of the verbal directions found in earlier notation, or symbols replacing them (e.g. the abbreviations for pedalling, fingering etc.) at the expense of the mensural aspects of the notation. From this, perhaps, developed the graphic notations particularly associated with indeterminacy (graphics, implicative graphics), which were used at least as early as 1950–51 (Morton Feldman, *Projections*). This notation is generally

designed to evoke a musical response from the performer by non-specific analogy rather than by direct instruction; thus any two performances should be quite different. According to Karkoschka (*Schriftbild*, 1966, Eng. trans., 1972, p.77), graphic notation strives to 'stimulate without constricting the imagination'. Theoretically, any type of visual pattern may be used, though a certain degree of influence of conventional notation often seems evident, particularly in the choice of shapes associated with articulation and dynamics, and in the idea that a score represents a graph with a pitch range as its vertical axis and a time-scale as its horizontal axis. Graphic notation may be combined with conventional notation within a single score, as in figs.155 and 156. In some cases, such as in the works of Logothetis and Cardew, particular emphasis is placed on developing the aesthetic aspects of graphic notation. The use of abstract patterns as graphics is paralleled by the use of verbal texts not as instructions but as a 'notation' intended to evoke a musical response (as in the *Concert for Orchestra* by George Brecht, whose score comprises the single word 'exchanging'). An intermediate position between graphic and conventional notation is occupied by the so-called 'frame' notation, in which relatively free interpretation is permitted within certain prescribed boundaries; sections of scores in this notation may literally be notated within frames (fig.157).

Notation has sometimes been used for electronic music, although when such music is composed on tape the necessity for notation is not always present. Some pieces have been notated in order that the composer may be protected by copyright; or to provide a study score; or to provide a cue-sheet for performers when electronic music is combined with live performers. Scores of electronic music may thus be either prescriptive or descriptive, and may not always contain representations of every aspect of the music. The notation used may draw on the resources of conventional mensural notation, in so far as these are usable for the purpose, and on those of graphic notation. Proposals have been made for notational reform and notational standardization in electronic music (Fennelly, 1968).

Another area in which mensural notation is clearly inadequate is the precise recording of musical data, particularly those of non-Western music and folk music. Attempts to record music as it is being performed have been made since the mid-18th century, for example by attaching recording machines to keyboard instruments; these were termed 'melographs' at least from 1828, and it was hoped to record improvisations on them. One such instrument, from 1780, survives at the Deutsches Museum, Munich (inventory no.43872). Shorthand notations for recording music at speed were also devised (see §6(ii) below). No wholly satisfactory method was available until the invention of machines to record sound, and even then transcription into visual notation was seldom sufficiently precise for ethnomusicological material, even though efforts were made from the 1920s to divorce ethnomusicological transcriptions from Western mensural notation. But in the 1950s an improved [Melograph](#) (see illustrations in that article) was developed by Charles Seeger. This machine now provides immediate transcriptions of music in threefold graphic form; one section of the 'melogram' represents a pitch-time graph, another an amplitude-time graph and the third a timbre-time graph. The resemblance of this notation to the graphic notation described above is clear.

Unprecedented precision has also been required of notation adapted to the digital computer. If notation is to be converted into a computer programme, ambiguity and redundancy must be eliminated; such programmes have been used for the stylistic analysis, along statistical lines, of various repertoires. Accordingly attempts have been made to construct methods of notation adapted to computers which lend themselves readily to transcription between mensural or other notation and a computer programme (see for example Symposium II in Brook, 1970, with details of some of the problems and proposals for solving them; see also Cole, 1974, pp.117ff).

### **(ii) Musical shorthand.**

Before the invention of sound recording, a musical equivalent of shorthand was required. The first attempts to devise one were made in France in the early 18th century (e.g. Joseph Sauveur, *Principes d'acoustique*, 1701), though the earliest systems are scarcely shorthand in a practical sense since they either are alphabetical systems or draw heavily on the resources of conventional notation. As late as 1805, P.J. de La Salette claimed as a shorthand system one that required letters of the alphabet, horizontal and vertical strokes for rhythm signs and simplified signs for accidentals (*Sténographie musicale*).

Démotz de la Salle in the 1720s proposed signs more suitable to a shorthand system, which were capable of being rotated and reversed (*Méthode de musique selon un nouveau système*); they were derived from mensural notation, but later systems used simpler geometrical signs (e.g. J.L. Riom's *Sténographie musicale*, 1833), dots, curved lines and so on. All the early systems used separate signs for each note, but Hippolyte Prévost attempted to overcome this drawback by a system in which complete bars could be written as single multiple signs; the system required the use of a five-line staff with two auxiliary dotted lines above and two below. A similar notation was devised to record accompanying harmonies (fig.158, from *Sténographie musicale*, 1833).

### **(iii) Notation for the blind.**

Like musical shorthand, musical notation for the blind first developed in the 18th century and the first attempts at it were hampered by too close an adherence to the conventional mensural system. Rameau (*Code de musique pratique*, 1760), Tans'ur (*Elements of Musick*, 1772) and others envisaged, broadly speaking, a conventional notation placed in relief so that it could be read by touch, with note shapes somewhat altered to facilitate their recognition by touch. Several other notations for the blind were devised in the late 18th and early 19th centuries, but the most important was that devised by Louis Braille (*Anaglyptographie*, 1829), which departed entirely from the conventional signs. Embossed dots were arranged in two adjacent vertical rows of three each, with the upper four dots referring to pitch and the lowest two to duration (for further details of this system, see [Braille notation](#)). This has superseded all other notations for the blind; revisions of it have not all been adopted universally, and different forms are used in different places.

### **(iv) Cryptography.**

From the 17th century at least, musical notation has occasionally been used as a secret code for conveying messages. Even earlier than that, the association of notes with solmization syllables had occasionally suggested their use as a pun, as for example in the use of an interpolated B $\flat$  (= fa) replacing the syllable 'fa' in Du Fay's name (*GB-Ob* Can.misc.213); this too is a type of cryptography, and has many later parallels. Many musical codes equate single notes and note shapes arbitrarily with individual letters of the alphabet; there are German examples from the 17th century and later (e.g. Kircher, Gaspar Schott, J.B. Friderici, Michael Haydn), which are comparable to the system described in John Wilkins's *Mercury, or the Secret and Swift Messenger* (1641; see [fig.159](#) and Krummel, 1975, p.128).

Another type of cryptography is represented by the use of motifs comprising notes whose letter-names (or letters derived from them, e.g. E $\flat$ ; = Ger. Es = S) spell words (for example Bach's and other composers' use of the motif B–A–C–H, that is B $\flat$ –A–C–B $\flat$  in German terminology; Schumann's 'Abegg' Variations, 1830; Ligeti's *Fragment*, 1961). These examples belong to the history of composition, however, rather than to that of notation.

An ambitious 'universal' musical language was essayed by Jean-François Sudre (*Langue universelle*, 1867), which was intended to express definite extra-musical ideas in a manner intelligible to all, of whatever nationality. Motifs were associated with ideas ([fig.160](#)) and were communicable through performance, notation, cheironomy and in other ways. Although the system achieved surprisingly wide acclaim in France at the time, it soon sank into oblivion.

See also [Cryptography, musical](#).

[Notation, §III: History of Western notation](#)

### **BIBLIOGRAPHY**

after 1500: theoretical sources

after 1500: studies

For further bibliography see [Articulation and phrasing](#); [Articulation marks](#); [Bow](#); [Chiavette](#); [Computers and music](#); [Continuo](#); [Cryptography, musical](#); [Dotted rhythms](#); [Editing](#); [Expression](#); [Eye music](#); [Fingering](#); [Improvisation](#); [Musica ficta](#); [Notes inégales](#); [Ornaments](#); [Performing practice](#); [Printing and publishing of music](#); [Proportional notation](#); [Rhythm](#); [Score](#); [Tabulature](#); [Tempo and expression marks](#) and [Theory, theorists](#).

[Notation, §III: History of Western notation: Bibliography](#)

**after 1500: theoretical sources**

BurneyH

MersenneHU

WaltherML

- A. Schlick:** *Spiegel der Orgelmacher und Organisten* (Speyer, 1511/R; Eng. trans. 1980)
- A. Schlick:** *Tabulaturen etlicher Lobgesang und Lidlein uff die Orgeln und Lauten* (Mainz, 1512/R)
- P. Aaron:** *Thoscanello de la musica* (Venice, 1523/R; rev. with suppl. as *Toscanello in musica*, 1529/R, 1539/R, 1562; Eng. trans. collating all edns, 1970)
- M. Agricola:** *Musica instrumentalis deudsch* (Wittenberg, 1529/R, enlarged 5/1545); Eng. trans. 1994
- M. Agricola:** *Musica figuralis deudsch* (Wittenberg, 1532/R)
- S. di Ganassi dal Fontego:** *Opera intitulata Fontegara* (Venice, 1535/R; Ger. trans., 1956; Eng. trans., 1959); ed. L. de Paolis (Rome, 1991)
- S. di Ganassi dal Fontego:** *Regola rubertina* (Venice, 1542/R); ed. W. Eggers (Kassel, 1974); Eng. trans. in *JVdGSA*, xviii (1981), 13–66
- D. Ortiz:** *Trattado de glosas sobre clausulas y otros generos de puntos en la musica de violones* (Rome, 1553); ed. M. Schneider (Kassel, 1967)
- J. Bermudo:** *El libro llamado Declaración de instrumentos musicales* (Osuna, 1555/R)
- H. Finck:** *Practica musica* (Wittenberg, 1556, enlarged 2/1556/R)
- L. Venegas de Henestrosa:** *Libro de cifra nueva para tecla, harpa y vihuela* (Alcalá de Henares, 1557); ed. in *MME*, ii (1944)
- G. Zarlino:** *Le institutioni harmoniche* (Venice, 1558/R, rev. 3/1573/R; Eng. trans. of pt.iii, 1968/R as *The Art of Counterpoint*; Eng. trans. of pt.iv, 1983, as *On the Modes*)
- T. de Santa María:** *Arte de tañer fantasia, assi para tecla como para vihuela* (Valladolid, 1565/R; Eng. trans., 1991)
- T. Morley:** *A Plaine and Easie Introduction to Practicall Musicke* (London, 1597/R); ed. R.A. Harman (London, 1952, 2/1963/R)
- G. Caccini:** *Le nuove musiche* (Florence, 1601/2/R); ed. in *RRMBE*, ix (1970)
- F. Bianciardi:** *Breve regola per imparar' a sonare sopra il basso* (Siena, 1607); ed. R. Haas, *Musikwissenschaftliche Beiträge: Festschrift für Johannes Wolf*, ed. W. Lott, H. Osthoff and W. Wolffheim (Berlin, 1929/R), 48ff, and V. Gibelli (Milan, 1965)
- P. Cerone:** *El melopeo y maestro* (Naples, 1613/R)
- M. Praetorius:** *Syntagma musicum*, i (Wolfenbüttel, 1614–15, 2/1615/R); ii (Wolfenbüttel, 1618, 2/1619/R; Eng. trans., 1986, 2/1991); iii (Wolfenbüttel, 1618, 2/1619/R)
- A. Kircher:** *Musurgia universalis* (Rome, 1650/R)
- J. Playford:** *A (Breefe) Introduction to the Skill of Musick for Song and Violl* (London, 1654, 12/1694/R)
- C. Simpson:** *The Division-violist or, An Introduction to the Playing upon a Ground* (London, 1659, rev. enlarged 2/1665/R as *Chelys minuritionum artificio exornata*, 3/1712)
- C. Simpson:** *The Principles of Practical Musick* (London, 1665, rev., enlarged 2/1667 as *A Compendium of Practical Musick*, 9/c1769–75); ed. P.J. Lord (Oxford, 1970)
- G.M. Bononcini:** *Musico prattico* (Bologna, 1673/R, 2/1677; Ger. trans., 1701)

- T. Mace:** *Musick's Monument* (London, 1676); facs. with commentary and transcr. by A. Souris and J. Jacquot (Paris, 1958/R)
- S. de Brossard:** *Dictionnaire des termes grecs, latins et italiens* (Paris, 1701; enlarged 2/1703/R, 3/1705 as *Dictionnaire de musique, contenant une explication des termes grecs, latins, italiens et françois*, ed. and trans. A. Gruber, 1982)
- M.P. de Montéclair:** *Nouvelle méthode pour apprendre la musique* (Paris, 1709)
- M.P. de Montéclair:** *Méthode facile pour apprendre à jouer du violon* (Paris, 1711–12)
- F. Couperin:** *L'art de toucher le clavecin* (Paris, 1716, enlarged 2/1717/R); ed. M. Halford with Eng. trans. (New York, 1974)
- G.P. Telemann:** *Harmonischer Gottes-Dienst, oder geistliche Cantaten* (Hamburg, 1725–6); ed. G. Fock in *G.P. Telemann: Musikalische Werke*, ii–v (Kassel, 1953–7)
- J.D. Heinichen:** *Der General-Bass in der Composition, oder: Neue und gründliche Anweisung* (Dresden, 1728/R; partial Eng. trans., 1966)
- J.-P. Rameau:** *Dissertation sur les différentes méthodes d'accompagnement pour le clavecin, ou pour l'orgue* (Paris, 1732/R)
- M.P. de Montéclair:** *Principes de musique* (Paris, 1736/R); Eng. trans. of section on ornamentation, RRMBE, xxix–xxx (1978)
- J.-J. Rousseau:** *Projet concernant de nouveaux signes pour la musique* (Paris, 1742; repr. with Eng. trans. 1982)
- J.-J. Rousseau:** *Dissertation sur la musique moderne* (Paris, 1743)
- F. Geminiani:** *Rules for Playing in a True Taste* (London, ?1739, ?2/1745)
- F. Geminiani:** *A Treatise of Good Taste in The Art of Musick* (London, 1749/R)
- F.W. Marpurg:** *Die Kunst das Clavier zu spielen* (Berlin, 1750, rev., enlarged 4/1762/R)
- F. Geminiani:** *The Art of Playing on the Violin* (London, 1751/R); facs. ed. D.D. Boyden (London, 1952)
- J.J. Quantz:** *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752, 3/1789/R; Eng. trans., 1966)
- J. le Rond d'Alembert:** *Elémens de musique, théorique et pratique* (Paris, 1752/R)
- C.P.E. Bach:** *Versuch über die wahre Art das Clavier zu spielen* (Berlin, 1753–62/R; Eng. trans., 1949)
- F.W. Marpurg:** *Anleitung zum Clavierspielen* (Berlin, 1755, 2/1765/R)
- F.W. Marpurg:** *Handbuch bey dem Generalbasse und der Composition* (Berlin, 1755–8/R, suppl., 1760/R; 2/1762/R [vol. i only]; ed. and trans. D.A. Sheldon, 1989)
- J.F. Daube:** *General-Bass in drey Accorden* (Leipzig, 1756)
- L. Mozart:** *Versuch einer gründlichen Violinschule* (Augsburg, 1756/R, enlarged 3/1787/R; Eng. trans., 1939 [?1948], 2/1951/R)
- F. Geminiani:** *The Art of Accompaniment* (London, 1756–7)
- J. Adlung:** *Anleitung zu der musikalischen Gelahrtheit* (Erfurt, 1758/R, 2/1783)
- M. Corrette:** *Le parfait maître à chanter* (Paris, 1758, enlarged 2/1782)
- N. Pasquali:** *The Art of Fingering the Harpsichord* (Edinburgh, ?1760)
- J.-P. Rameau:** *Code de musique pratique, ou Méthodes pour apprendre la musique* (Paris, 1760/R)
- J. Lacassagne:** *Traité général des élémens du chant* (Paris, 1766/R)



- J. Lacassagne:** *L'uni-cléfier musical* (Paris, 1768)
- J.P. Kirnberger:** *Grundsätze des Generalbasses als erste Linien zur Composition* (Berlin, 1781/R)
- A.E.M. Grétry:** *Mémoires, ou Essais sur la musique* (Paris, 1789, enlarged 2/1797/R; part trans. in *StrunkSR1*)
- D.G. Türk:** *Clavierschule, oder Anweisung zum Clavierspielen für Lehrer und Lernende* (Leipzig and Halle, 1789, enlarged 2/1802/R; Eng. trans., 1982)
- T. Busby:** *A Complete Dictionary of Music* (London, c1801, 6/1827)
- M. Clementi:** *Introduction to the Art of Playing on the Piano Forte* (London, 1801/R, rev. 11/1826)
- H.C. Koch:** *Musikalisches Lexikon* (Frankfurt, 1802/R)
- J.-J. de Momigny:** *Cours complet d'harmonie et de composition* (Paris, 1803–6, 2/1808)
- J.W. Callcott:** *A Musical Grammar* (London, 1806, ?5/1883)
- J.N. Hummel:** *Ausführlich theoretisch-practische Anweisung zum Piano-forte-Spiel, vom ersten Elementar-Unterrichte an bis zur vollkommensten Ausbildung* (Vienna, 1828, 2/1838; Eng. trans. 1829)
- C. Czerny:** *Vollständige theoretisch-praktische Pianoforte-Schule*, op.500, (1838–9, Eng. trans., 1839; ed. P. Badura-Skoda, 1963)
- M. Hauptmann:** *Die Natur der Harmonik und Metrik* (Leipzig, 1853; Eng. trans., 1888)
- H. von Helmholtz:** *Die Lehre von den Tonempfindungen* (Brunswick, 1862; Eng. trans. by A.J. Ellis, 1875, 6/1948 as *On the Sensations of Tone*)
- M. Lussy:** *Traité de l'expression musicale* (Paris, 1874, 8/1904; Eng. trans., 1885)
- H. Riemann:** *Musikalische Dynamik und Agogik* (Hamburg, 1884)
- H. Riemann:** *System der musikalischen Rhythmik und Metrik* (Leipzig, 1903)
- S. Macpherson:** *Form in Music* (London, 1908; repr. with appx 1912, 2/1915)
- S. Macpherson:** *Studies in Phrasing and Form* (London, 1911, 2/1932)
- [Notation, §III: History of Western notation: Bibliography](#)
- after 1500: studies**
- H. Bellermand:** *Die Mensuralnoten und Taktzeichen des 15. und 16. Jahrhunderts* (Berlin, 1858, 2/1906, enlarged 4/1963 ed. H. Husmann)
- H. Riemann:** *Studien zur Geschichte der Notenschrift* (Leipzig, 1878/R)
- H. Riemann:** *Die Entwicklung unserer Notenschrift* (Leipzig, 1881)
- H. Riemann:** 'Notenschrift und Notendruck: bibliographisch-typographische Studie', *Festschrift zur 50 jährigen Jubelfeier des Bestehens der Firma C.G. Röder* (Leipzig, 1896), appx, 1–88
- C.F.A. Williams:** *The Story of Notation* (London and New York, 1903/R)
- E. Praetorius:** *Die Mensuraltheorie des Franchinus Gafurius und der folgenden Zeit bis zur Mitte des 16. Jahrhunderts* (Leipzig, 1905/R)
- J. Hautstont:** *Notation musicale autonome* (Paris, 1907)
- H. Riemann:** *Kompendium der Notenschriftkunde*, Kirchenmusik, iv–v, ed. K. Weinmann (Regensburg, 1910)
- IMusSCR IV: London 1911* [incl. several articles relating to notation]
- J. Wolf:** *Handbuch der Notationskunde* (Leipzig, 1913–19/R)
- K.W. Gehrke:** *Musical Notation and Terminology* (New York, 1914)

- A.E. Hull:** *Modern Harmony: its Explanation and Application* (London, 1914)
- A. Dolmetsch:** *The Interpretation of the Music of the Seventeenth and Eighteenth Centuries Revealed by Contemporary Evidence* (London, 1915, 2/1944/R)
- R. Schwartz:** 'Zur Partitur im 16. Jahrhundert', *AMw*, ii (1920), 73–8
- H. Jacoby:** 'Grundlagen einer schöpferischen Musikerziehung', *Die Tat*, xiii (Jena, 1921–2), 889–909; publ separately (Karlsruhe, 1922)
- J. Wolf:** *Musikalische Schrifttafeln* (Leipzig, 1922–3, 2/1927)
- J. Wolf:** *Die Tonschriften* (Breslau, 1924)
- J. Wörsching:** 'Neunhundert Jahre Notenschrift', *Die Musik*, xviii (1925–6), 884–9
- L. Schrade:** 'Das Problem der Lautentabulatur-Übertragung', *ZMw*, xiv (1931–2), 357–63
- O. Gombosi:** 'Bemerkungen zur Lautentabulatur-Frage', *ZMw*, xvi (1934), 497–8
- A. Jacob:** *Musical Handwriting* (London, 1937, 2/1947)
- J.S. Levitan:** 'Ockeghem's Clefless Compositions', *MQ*, xxiii (1937), 440–64
- W. Georgii:** *Klaviermusik* (Zurich, 1941, 3/1956) [with numerous remarks on notation]
- W. Apel:** *The Notation of Polyphonic Music, 900–1600* (Cambridge, MA, 1942, rev. 5/1961; Ger. trans., rev., 1970), pts.i, ii
- W. Tappolet:** *La notation musicale et son influence sur la pratique de la musique du moyen âge à nos jours* (Neuchâtel, 1947)
- What is Klavarskribo?*, ed. Klavarskribo Institute (Slikkerveer, 1947)
- J. Chailley:** *Les notations musicales nouvelles* (Paris, 1950)
- D.P. Walker:** 'Some Aspects and Problems of Musique Mesurée à l'Antique: the Rhythm and Notation of Musique Mesurée', *MD*, iv (1950), 163–86
- H.A. Chambers:** *Musical Manuscript* (London, 1951) [reviews in *MMR*, lxxxi (1951), 273 only, and *MT*, xcii (1951), 551–2]
- 'A Proposed Musical Notation', *Journal of the Franklin Institute*, ccliii (Feb 1952), 125–43 [with discussions by E. Ormandy, W. Hinrichsen, E.H. Ezerman, H. Diedrichs, P. Hindemith, J.L. Bawden and P. Moon]
- S. Babitz:** 'A Problem of Rhythm in Baroque Music', *MQ*, xxxviii (1952), 533–65
- H. Cole:** 'Some Modern Tendencies in Notation', *ML*, xxxiii (1952), 243–9
- V. Godjevatz:** 'New Musical Notation', *Musical Courier* (1 Nov 1952) 28 only
- A.D. Fokker:** 'De behoefte aan grotere nauwkeurigheid in de muzikale notatie der toonhoogte', *Mens en melodie*, viii (1953), 114–16
- F. Rothschild:** *The Lost Tradition in Music*, i: *Rhythm and Tempo in J.S. Bach's Time* (London, 1953); ii: *Musical Performance in the Times of Mozart and Beethoven* (London and New York, 1961) [see also reviews: W. Emery, *ML*, xxxiv (1953), 251–64, and reply, xxxv (1954), 80–88; A. Mendel, *MQ*, xxxix (1953), 617–30; P.H. Lang, *MQ*, xl (1954), 50–55]
- R.T. Dart:** *The Interpretation of Music* (London, 1954, 4/1967)
- T. Feige:** 'Das Siebenliniensysteme: eine chromatische Notenschrift', *NZM*, cxvi (1955), 151–4

- F. Noske:** 'Two Problems in Seventeenth Century Notation (Constantijn Huygens' "Pathodia sacra et profana", 1647)', *AcM*, xxvii (1955), 113–20; xxviii (1956), 55 only
- E. Winternitz:** *Musical Autographs from Monteverdi to Hindemith* (Princeton, 1955, enlarged 2/1965)
- A. Hartmann:** 'Anregungen zu einer Reform der Notenschrift', *NZM*, cxviii (1956), 50–51, 118–19
- H.M. Johnson:** *How to Write Music Manuscript* (New York, 1956)
- A.B. Barksdale:** *The Printed Note* (Toledo, OH, 1957)
- C. Seeger:** 'Toward a Universal Music Sound-writing for Musicology', *JIFMC*, ix (1957), 63–6
- R. Fawcett:** *Equiton* (Zurich, 1958)
- C. Seeger:** 'Prescriptive and Descriptive Music-writing', *MQ*, xlv (1958), 184–95
- J.M. Barbour:** 'Unusual Brass Notation in the Eighteenth Century', *Brass Quarterly*, ii (1959), 139–46
- G.L. Houle:** *The Musical Measure as Discussed by Theorists from 1650 to 1800* (diss., Stanford U., 1960)
- E.E. Lowinsky:** 'Early Scores in Manuscript', *JAMS*, xiii (1960), 126–71
- G. Noll:** *Untersuchungen über die musikerzieherische Bedeutung Jean-Jacques Rousseaus und seiner Ideen* (diss., Humboldt U., Berlin, 1960)
- K. Stockhausen:** 'Musik und Graphik', *Darmstädter Beiträge zur neuen Musik*, iii (1960), 5–25
- L. Boehm:** *Modern Music Notation* (New York, 1961)
- F. Brenn:** 'Equiton', *SMz*, ci (1961), no.2, p.78–87; no.3, p.23–7
- C. Cardew:** 'Notation – Interpretation', *Tempo*, no.58 (1961), 21–33
- N. Cazden:** 'Forum', *JMT*, v (1961), 113–28
- C. Dahlhaus:** 'Zur Entstehung des modernen Taktsystems im 17. Jahrhundert', *AMw*, xviii (1961), 223–40
- S. Hermelink:** 'Die Tabula compositoria', *Festschrift Heinrich Besseler*, ed. E. Klemm (Leipzig, 1961), 221–30
- K. Jeppesen:** 'Et par notationstekniske problemer i det 16. århundredes musik og nogle dertil knyttede jagttagelser (taktindelling–partitur)', *STMF*, xliii (1961), 171–93
- C. Johannis:** *Notenschrifteform* (Stuttgart, 1961)
- H. Otte:** 'Neue Notation und ihre Folgen', *Melos*, xxviii (1961), 76–8
- W. Steffens:** 'Entwurf einer abstrakt-temperierten Notenschrift', *NZM*, cxxii (1961), 351–5
- E. Karkoschka:** 'Ich habe mit Equiton komponiert', *Melos*, xxix (1962), 232–9
- M. Schuler:** 'Punctum, Suspirium und Bindebogen: ein Notationsproblem der deutschen Orgeltabulatur des 15. und 16. Jahrhunderts', *Mf*, xv (1962), 257–60
- R.T. Dart, W. Emery and C. Morris:** *Editing Early Music: Notes on the Preparation of Printer's Copy* (London, 1963)
- A. Donato:** *Preparing Music Manuscript* (Englewood Cliffs, NJ, 1963)
- R. Donington:** *The Interpretation of Early Music* (London, 1963, rev. 3/1974) [with much detail about notational problems]
- K. Stone:** 'Problems and Methods of Notation', *PNM*, i/2 (1963), 9–31
- A. Tyson:** *The Authentic English Editions of Beethoven* (London, 1963), 30 [with passing comment on early 19th-century English printed notation]

- Notation neuer Musik: Darmstadt 1964* [incl.: C. Dahlhaus: 'Notenschrift heute', 9–34; G. Ligeti: 'Neue Notation: Kommunikationsmittel oder Selbstzweck', 35–50; R. Haubenstock-Ramati: 'Notation: Material und Form', 51–4; M. Kagel: 'Komposition – Notation – Interpretation', 55–63; E. Brown: 'Notation und Ausführung neuer Musik', 64–84; A. Kontarsky: 'Notationen für Klavier', 92–109; C. Caskel: 'Notationen für Schlagzeug', 110–16 (Eng. trans. in *Percussionist*, viii (1971), 80–84); see also reviews by W.-E. von Lewinski, *Musica*, xx (1966), 197–8, and E. Karkoschka, *Melos*, xxxiii (1966), 76–85]
- B.S. Brook and M. Gould:** 'Notating Music with Ordinary Typewriter Characters (A Plaine and Easie Code System for Musicke)', *FAM*, xi (1964), 142–59
- G. von Dadelsen:** 'Über das Wechselspiel von Musik und Notation', *Festschrift Walter Gerstenberg*, ed. G. von Dadelsen and A. Holschneider (Wolfenbüttel, 1964), 17–25
- E. Lin:** 'The Notation for Continuous Gradual Change of Pitch', *JIFMC*, xvi (1964), 107–8
- W.T. Marrocco:** 'The Notation in American Sacred Music Collections', *AcM*, xxxvi (1964), 136–42
- H. Mayer:** 'Musikale Grafica (Actieschrift)', *Mens en melodie*, xviii (1964), 276–80
- G. Read:** *Music Notation* (Boston, MA, 1964, 2/1969, rev. 3/1971)
- M.D. Hastings:** 'Will "Klavarscribo" Work? New Notation Discussed at I.S.M. Conference', *MO*, lxxxviii (1965), 275 only
- C.M. Fuller:** 'A Music Notation Based on E and G', *JRME*, xiv (1966), 193–6
- H. Grüss:** 'Über Notation und Tempo einiger Werke S. Scheidts und M. Praetorius', *DJbM*, xi (1966), 72–83
- E. Karkoschka:** *Das Schriftbild der neuen Musik* (Celle, 1966; Eng. trans., 1972) [see also review by K. Stone, *PNM*, v/2 (1966–7), 146–54]
- B.L. Linger:** *An Experimental Study of Durational Notation* (diss., Florida State U., 1966)
- J. Mainka:** 'Klangaufnahme und musikalisches Schriftzeichen–Gedanken zu Notation und Tradition in der Moderne', *GfMKB, Leipzig 1966*, 332–9
- Standard Music Engraving Practice*, ed. Music Publishers Association (New York, 1966)
- G.A. O'Conner:** 'Prevailing Trends in Contemporary Percussion Notation', *Percussionist*, iii/4 (1966), 61–74
- 'Percussive Arts Society: Project on Terminology and Notation of Percussion Instruments', *Percussionist*, iii/2–3 (1966), 47–53
- L. Benke:** 'Javaslat a tizenkétfokú hangrendszer új írásmódjára' [Proposal for a new notational system for dodecaphonic music], *Magyar zene*, viii (1967), 401–7
- J. Chailley:** *La musique et le signe* (Lausanne and Paris, 1967)
- K. Dorf Müller:** *Studien zur Lautenmusik in der ersten Hälfte des 16. Jahrhunderts* (Tutzing, 1967)
- E. Ghent:** 'Programmed Signals to Performers', *PNM*, vi/1 (1967), 96–106
- M. Gould:** 'A Key-punchable Notation for the Liber Usualis', *Elektronische Datenverarbeitung*, ed. H. Heckmann (Regensburg, 1967), 25–40
- R. Meylan:** 'Symbolisierung einer Melodie auf Lochkarten', *Elektronische Datenverarbeitung*, ed. H. Heckmann (Regensburg, 1967), 21–4

- W. Reckziegel:** 'Die Notenschrift im Computer dargestellt', *SM*, ix (1967), 395–406
- C.A. Rosenthal:** *Practical Guide to Music Notation for Composers, Arrangers, and Editors* (New York, 1967)
- K. Roschitz:** 'New Methods of Musical Notation', *Musical Austria*, iii/3 (1967)
- K. Roschitz:** 'Zur Notation neuer Musik: Anmerkungen über Grundsätze, Methoden, Zeichen', *ÖMz*, xx (1967), 189–205
- W. Tappolet:** *Notenschrift und Musizieren: das Problem ihrer Beziehungen vom Frühmittelalter bis ins 20. Jahrhundert* (Berlin, 1967)
- T.E. Warner:** *An Annotated Bibliography of Woodwind Instruction Books, 1600–1830* (Detroit, 1967)
- G. Dorfles:** 'Interferenze tra musica e pittura e la nuova notazione musicale', *Quaderni della rassegna musicale*, iv (1968), 1–24
- J. Evarts:** 'The New Musical Notation – a Graphic Art?', *Leonardo*, i (1968), 405–12
- B. Fennelly:** *A Descriptive Notation for Electronic Music* (diss., Yale U., 1968)
- M.V. Mathews and L. Rosler:** 'Graphical Language for the Scores of Computer-Generated Sounds', *PNM*, vi/2 (1968), 92–118
- A. Mendel:** 'Some Ambiguities of the Mensural System', *Studies in Music History: Essays for Oliver Strunk*, ed. H.S. Powers (Princeton, NJ, 1968/R), 137–60
- K. Roschitz:** 'Aspekte der Notation neuer Musik', *Wort und Wahrheit*, xxiii (1968), 131–9
- L. Sitsky:** 'Ferruccio Busoni's *Attempt at an Organic Notation for the Pianoforte* and a Practical Adaptation of it', *MR*, xxix (1968), 27–34
- P. Mies:** 'Einige allgemeine und spezielle Beispiele zu Beethovens Notation', *BeJb* 1969, 214–24
- K. Roschitz:** 'Über neue Formen musikalischer Notation', *Beiträge 1968/69* (Kassel, 1969), 62–6
- O. Baldwin and T. Wilson:** 'Musick Advanced and Vindicated', *MT*, cxi (1970), 148–50
- S. Bauer-Mengelberg:** 'The Ford–Columbia Input Language', *Musicology and the Computer*, ed. B.S. Brook (New York, 1970), 48–52
- B.S. Brook, ed.:** *Musicology and the Computer* (New York, 1970) [incl. 'The Plaine and Easie Code', 53–6]
- K. Haller:** *Partituranordnung und musikalischer Satz* (Tutzing, 1970)
- D.S. Prerau:** *Computer Pattern Recognition of Standard Engraved Music Notation* (diss., Massachusetts Institute of Technology, 1970)
- T. Ross:** *The Art of Music Engraving and Processing* (Miami, 1970)
- J. Wenker:** 'A Computer Oriented Music Notation Including Ethnomusicological Symbols', *Musicology and the Computer*, ed. B.S. Brook (New York, 1970), 91–129
- C. Wolff:** 'Arten der Mensuralnotation im 15. Jahrhundert und die Anfänge der Orgeltabulatur', *GfMKB, Bonn 1970*, 609–13
- D. Cantor:** 'A Computer Program that Accepts Common Musical Notation', *Computers and the Humanities*, vi (1971), 103–9
- T.G. Georgiades, ed.:** *Musikalische Edition im Wandel des historischen Bewusstseins* (Kassel, 1971) [incl. articles on notational problems, facsimiles etc.]
- M. Hood:** *The Ethnomusicologist* (Los Angeles, 1971)

- E. Karkoschka:** 'Eine Hörpartitur elektronischer Musik', *Melos*, xxxviii (1971), 468–75
- E. Karkoschka:** 'Polens isomorphe Notation', *Melos*, xxxviii (1971), 230–34
- P. Nitsche:** 'Transponierte Notation bei Wagner: zum Verhältnis von Notation und Instrument', *Richard Wagner: Werk und Wirkung*, ed. C. Dahlhaus (Regensburg, 1971), 221–36
- M. Vinqvist and N. Zaslav, eds.:** *Performance Practice: a Bibliography* (New York, 1971) [repr. from *CMc* (1969), no.8, pp.5–96; (1970), no.10, p.144]; suppl., *CMc* (1971), no.12, p.129; (1973), no.15, p.126
- R. Kowal:** 'New Jazz and some Problems of its Notation: Exemplified in the Scores of Polish Jazz Composers', *Jazzforschung*, iii–iv (1971–2), 180–93
- J.A. Bank:** *Tactus, Tempo and Notation in Mensural Music from the 13th to the 17th Century* (Amsterdam, 1972)
- M. Bent:** 'Musica recta and musica ficta', *MD*, xxvi (1972), 73–100
- P. Cooke:** 'Problems of Notating Pibroch: a Study of "Maol Donn"', *Scottish Studies*, xvi (1972), 41–59
- F. Goebels:** 'Gestalt und Gestaltung musikalischer Grafik', *Melos*, xxxix (1972), 23–34
- A. Hughes:** *Manuscript Accidentals: Ficta in Focus, 1350–1450*, MSD, xxvii (1972)
- A. Logothetis:** 'Karmadharmadrama in graphischer Notation', *ÖMz*, xxvii (1972), 541–6
- H. Bessler and P. Gülke:** *Schriftbild der mehrstimmigen Musik*, Musikgeschichte in Bildern, iii/5 (Leipzig, 1973)
- Y. Bukspan:** *Towards a New System of Music Notation* (Tel-Aviv, 1973)
- E. Kilgore:** 'Time Signatures of the *Well-tempered Clavier*: their Place in Notational History', *Bach*, iv/2 (1973), 3–16
- A.M. Locatelli de Pérgamo:** *La notación de la música contemporánea* (Buenos Aires, 1973)
- C. Roemer:** *The Art of Music Copying* (Sherman Oaks, CA, 1973)
- A. Szentkirályi:** 'An Attempt to Modernize Notation', *MR*, xxxiv (1973), 100–23
- H. Cole:** *Sounds and Signs: Aspects of Musical Notation* (London, 1974) *New Musical Notation: Ghent 1974* [*Interface*, iv/1 (1975)]
- C. Brandt and C. Roemer:** *Standardized Chord Symbol Notation* (Sherman Oaks, CA, 1975)
- I. Darreg:** 'Xenharmonic Bulletin, No.vi: the Notation Question', *Xenharmonikôn*, iv (1975)
- H. Ferguson:** *Keyboard Interpretation from the 14th to the 19th Century: an Introduction* (London, 1975)
- D.W. Krummel:** *English Music Printing 1553–1700* (London, 1975)
- H. Risatti:** *New Music Vocabulary: a Guide to Notational Signs for Contemporary Music* (Urbana, IL, 1975)
- B. Boretz and E.T. Cone, eds.:** *Perspectives on Notation and Performance* (New York, 1976)
- I. Darreg:** 'Xenharmonic Bulletin, No.ix: the Calmer Mood', *Xenharmonikôn*, vii–viii (1979)
- D. Moroney:** 'The Performance of Unmeasured Harpsichord Preludes', *EMc*, iv (1976), 143–51
- Musi-graphies* (Paris, 1977) [exhibition catalogue]

- G. Read:** *Modern Rhythmic Notation* (Bloomington, IN, 1978)
- C. Page:** 'French Lute Tablature in the 14th Century', *EMc*, viii (1980), 488–92
- K. Stone:** *Music Notation in the Twentieth Century* (New York, 1980)
- C. Page:** 'The 15th-Century Lute: New and Neglected Sources', *EMc*, ix (1981), 11–21
- R. Rastall:** *The Notation of Western Music* (London, 1983; rev. 2/1998)
- R. Black:** 'Contemporary Notation and Performances Practice: Three Difficulties', *PNM*, xxii (1983–4), 117–46
- M. Bent:** 'Diatonic *ficta*', *EMH*, iv (1984), 1–48
- D.A. Byrd:** *Music Notation by computer* (diss., Indiana U., 1984)
- L. Gariépy and J. Décarie:** 'A System of Notation for Electro-acoustic Music', *Interface*, xiii (1984), 1–74
- H. Davies, J. Lawson and M. Regan:** *Eye Music: the Graphic Art of New Musical Notation* (London, 1986) [exhibition catalogue]
- D. Guaccero:** 'L'aléa: du son au signe graphique', *Cahiers du CIREM*, xviii–xix (1990–91), 9–24
- E. Blackwood and others:** 'How do you Notate your Music?', *PNM*, xxix (1991), 189–96
- A.M.B. Berger:** *Mensuration and Proportion Signs: Origins and Evolution* (Oxford, 1993)
- R. DeFord:** 'Tempo Relationships between Duple and Triple Time in the Sixteenth Century', *EMH*, xiv (1995), 1–51
- M. Bent:** 'The Early Use of the Sign ', *EMc*, xxiv (1996), 199–225

## Notation monogammique

(Fr.).

A form of musical notation in which differently shaped note heads are employed to distinguish between the degrees of the scale ([ex.1](#)). As its name implies, the same series is equally applicable to any key, the note numbered 1 always being the major tonic, 2 being the supertonic and so on. Devised by Pierre Galin's pupil Edouard Jue de Berneval for his own singing classes in Paris, details of the notation were first published in his textbook *La musique apprise sans maître* (1824). Fétis stated (*Biographie universelle*, 2/1862) that Jue was teaching in London in 1827 and that an English version of his manual was published as *Music Simplified* in 1832. However, internal evidence shows that the book, though undated, was not published until 1840; and Jue began to teach in London at the RAM only in May that year, holding the post until 1842.

Although conceived independently, Jue's notation has clear affinities with the 'buckwheat' or 'shaped' notation popular among gospel singers in Alabama, Tennessee and Georgia, USA (see [Shape-note hymnody](#)).



BERNARR RAINBOW

## Notched flute.

An end-blown flute (open or stopped) with a V- or U-shaped notch cut or burnt into its upper rim to facilitate tone production. No clear line can be usefully drawn between rim-blown flutes (e.g. many used in panpipes) having gently cupped rims and 'notched' flutes with shallow U-shaped notches. An enormous variety of notched flutes used as solo and ensemble instruments are found widely distributed across Africa, East Asia, the Pacific Islands and Central and South America. Notched flutes of bone, with three equidistant finger-holes, were used in the Chavín culture of Peru (900–200 bce). The coastal Chancay culture of Peru (1300–1438), noted for its white-on-black pottery, produced cane or clay notched flutes with four to eight finger-holes. The modern Chinese *Xiao*, of bamboo, has its notch cut into a natural node forming the upper end of the flute, the node serving, like the player's lower lip in other varieties, to seal off the upper end of the flute. Thus the *xiao* is intermediate between notched and duct flutes.

See also [Shakuhachi](#); for illustrations see [Flute](#), [fig.1d](#) and [fig.2c](#).

PETER COOKE, JOHN M. SCHECHTER

## Note (i).

A symbol denoting a musical sound; also in English usage the sound itself.

## Note (ii).

A term used by Johannes de Grocheo and in several French lais, apparently describing form. See [Lai](#), §1(iii).

## Note cluster.

See [Cluster](#).

## Note de rechange

(Fr.).

See [Nota cambiata](#).

## Note row.

See [Series](#).

## Note sensible



(Fr.).

See [Leading note](#).

## Notes inégales

(Fr.: 'unequal notes').

A rhythmic convention according to which certain divisions of the beat move in alternately long and short values, even if they are written equal.

1. [Definition and early history](#).
2. [French practice](#).
3. [Application outside France](#).
4. [Jazz](#).

### BIBLIOGRAPHY

DAVID FULLER

### Notes inégales

#### 1. Definition and early history.

As it existed in France from the mid-16th century to the late 18th the convention of *notes inégales* was first of all a way of gracing or enlivening passage-work or diminutions in vocal or instrumental music. As styles changed and the figurations born of diminution entered the essential melodic vocabulary, inequality permeated the musical language. Its application was regulated by metre and note values; it always operated within the beat, never distorting the beat itself. (An anomalous instance of alteration of the beat appears in Gigault; see §2.) The degree of inequality (i.e. the ratio between the lengths of the long and short notes of each pair) could vary from the barely perceptible to the equivalent of double dotting, according to the character of the piece and the taste of the performer. Inequality was considered one of the chief resources of expression, and it varied according to expressive needs within the same piece or even within the same passage; where it was felt to be inappropriate it could be abandoned altogether unless explicitly demanded.

Inequality is usually defined as the uneven performance of evenly written values. Although the practical problem is certainly that of deciding when to alter what appears on the page, the rhythmic convention itself is independent of questions of notation. French composers frequently wrote out inequality with dotted figures, sometimes to resolve doubt, sometimes to ensure a sharply dotted effect, and sometimes for no apparent reason. Outside France, where performers could not be counted on to alter the rhythm in given situations, a composer who particularly wanted inequality had to indicate it. To insist that *notes inégales* are, by definition, always written equal is to insist that a style of performance has no existence apart from notation: that this style is, in fact, a matter of notation. It is, furthermore, to hobble and skew research in the subject (Fuller, 1981 and 1989).

Although the history of *notes inégales* may stretch back to the modal rhythms of the Middle Ages, the first explicit description was by Loys Bourgeois (1550), who explained it in its essential features as an

embellishment of diminutions, linked to metre and conferring upon singing a *meilleure grâce*. Similar accounts are to be found in Spanish treatises by Tomás de Santa María (1565), who mentioned the short–long alteration of quavers as well as the usual long–short kind, and Cerone (1613), and there are examples of dotted diminutions in manuals by Ganassi dal Fontego (1535), Ortiz (1553), Conforti (?1593) and others. Chailley's thesis (1960) that inequality arose from French declamation cannot be sustained, since it was typically applied not to successions of syllables but to decorative prolongations of single syllables; moreover the Spaniards, whose language was spoken very differently from French, wrote of it in the same terms. Nor is the hypothesis that inequality resulted from paired keyboard fingerings (Babitz, 1969 etc.) a plausible explanation. A closer connection exists between inequality and the tonguing of wind instruments (Haynes, 1997), but *notes inégales* did not originate with any instrumental technique. There are sporadic references to both long–short and short–long inequality in Italian sources of the first half of the 17th century (Caccini, 1601/2; Frescobaldi, 1615; Puliaschi, 1618) and brief mentions of long–short inequality by Bernhard (1657) and Burwell (c1660–72; see Dart, 1958), but if the momentum of unequal diminution established in the 16th century continued in the art of performers of the first two-thirds of the 17th, it was largely undocumented by theorists. Parallel to but separate from the performing conventions of inequality, however, there developed a compositional, that is, a written 'dotted manner', like *notes inégales* owing its origin to Renaissance diminutions, but absorbed and transmitted through the concertato style of Monteverdi and his contemporaries and engendering a long line of sometimes obsessively dotted pieces as diverse as the second partita from Biber's *Harmonia artificiosa-ariosa*, Contrapunctus II from Bach's *Art of Fugue*, sonatas by Benedetto Marcello and even the second movement of Schumann's *Phantasie* op.17. The chief characteristic of this style is a relentless nervous energy quite unlike the grace or piquancy which is the normal effect of *notes inégales*; nevertheless there must have been some interaction between the two styles in the 17th century and it is not now possible to draw a clean line between them (Fuller, 1985).

### Notes inégales

## 2. French practice.

More than a century elapsed between Bourgeois' description and the next mention of inequality in French writings. In the preface to his first *Livre d'orgue* (1665) G.G. Nivers recommended that the quavers in a short fugue in the time signature 'and other similar pieces' should be played as if 'half-dotted'. Bacilly (1668) recommended a similarly gentle inequality in divisions; and in explaining that the dotting was left unwritten for fear of tempting the singer to an excessively jerky delivery in the manner of 'the old method of singing that would be very disagreeable today', he provided us with a rare clue to what seems to have been an early or mid-17th-century style of violent inequality, at least in vocal music. Burwell around 1670 (Dart, 1958) and Perrine in 1680 provided evidence of inequality in lute music and Rousseau (1687) in viol music. Although a gradual systematization of the relationship between inequality and metre is discernible in treatises and prefaces from the last two decades of the 17th century, rules were slow to evolve, partly as a result of uncertainties

concerning metre and measure – reflected in a chaotic treatment of barring and signatures – at a time when the transition from Renaissance mensuration to modern metre was not quite complete. The modern performer cannot depend on a code that was not yet fully formulated for decisions about inequality in the music of Lully, Charpentier, Louis and the young François Couperin, the young Marais, Mouton, Grigny and others at the pinnacle of French classicism. It is particularly the ‘quarter-beat rule’ in (see below) whose application is uncertain. Nivers was not the only one to suggest unequal quavers (i.e. half-beats) in that metre; Jullien (1690) did the same. Loulié admitted them (‘sometimes’ in ‘any’ metre) and some scores seem to demand them – notably the offertory from François Couperin’s *Messe des paroisses* for organ (1690). Rousseau (1687) was the first to say that quavers were equal in ; he also said that one should ‘mark’ the odd-numbered semiquavers. It is not clear, however, that ‘mark’ meant ‘lengthen’ here; it may simply have meant ‘emphasize’. Saint Lambert (1702) wrote explicitly of making quavers alternately long and short except in , where it was the semiquavers that were unequal.

A collection of 180 organ pieces from 1685 by Nicolas Gigault (c1627–1707; said to have been one of Lully’s teachers) amounts to an encyclopedia of applied inequality for this period. The inequality is completely written out with dots but is presumably meant to be treated flexibly according to the expression of the music. The rhythms have been discussed in detail and the arguments presented for accepting this dotting as notated inequality by Pyle (1991) and Fuller (‘Notes and *inégaux*’, 1989 and ‘Gigault’s Dots’, 1994). The most important general observations are: (1) Inequality is the norm for the principal moving values of a piece or passage and even motion the exception. (2) Dotting is applied to the half-beat (quaver) in two-thirds of the pieces in (providing further evidence that the ‘quarter-beat rule’ was not yet solidified). In two pieces in it is applied, exceptionally, to the beat itself (crotchet) – this in addition to the usual application to semiquaver motion (quarter-beats) under this signature. (3) Dotted and even notes of different values and in different parts are freely mixed. As melodic motion shifts from one value to another (e.g. to a passage in semiquavers in a predominantly quaver motion) or from one part to another, the dotting may shift with it. (4) Even notes may be introduced for short passages or a whole section, apparently for the sake of variety and contrast. (5) Dotting is not affected by the intervallic character of the melodic movement: wide leaps are dotted as well as stepwise movement. (6) Except in crotchet motion in 6/4, the first note of a ternary group is normally dotted. (7) Syncopated notes are not normally dotted, though there are exceptions. (8) Slow accompaniments to expressive *réécits* are usually undotted, though imitations of the solo will preserve the solo dotting. (9) *Contrepoint simple* (chordal texture) is not dotted. (10) A four-part *Fugue poursuivie à la manière italienne* (68 bars of densely imitative, more or less *stile antico* counterpoint) is not dotted. There appears to be some connection between learned counterpoint and even rhythm in this collection, though it is not consistent. (Gigault’s music shows no trace of the Corellian style that was felt later by most to be incompatible with *notes inégales*; Corelli was only just becoming known in France in the 1680s.) The most illuminating and useful observations concern reversed, or short–long inequality, a subject touched only glancingly by writers. It is found in a little over a third of the pieces, under any signature, in any part and in any

style, as occasional and unpredictable rhythmic 'seasoning', most often as a single instance of semiquaver–dotted quaver, rarely demisemiquaver–dotted semiquaver. Two short–long figures in a row always descend scalewise and are most characteristically found in '3' (3/4 time). If there are three, the last two descend scalewise. Only when short–long figures are part of a fugue subject do they dominate the movement of a piece.

Towards 1700, this fluid approach to inequality began to crystallize into a set of rules. These are found first of all in performance manuals in connection with *mesure*, i.e. time beating and metre. The manuals describe in varying detail what note values were normally unequal and occasionally under what conditions. The number, distribution and consistency of these accounts show beyond any possible doubt that inequality was a normal component of musical instruction in France in the 18th century. Further explanations and examples exist in dictionaries, treatises and *avertissements* to editions. The note-by-note treatment of whole pieces can be studied on barrel organs and in instructions for making them. The scores themselves supply examples of notated inequality and written directions for the treatment of particular pieces. Finally, dotted and undotted versions of the same passages may be taken as evidence that the undotted versions were dotted in performance, even though other explanations (such as a change of mind) cannot be ruled out.

The code that emerges from the many dozens of French manuals and treatises that appeared between about 1700 and the Revolution seems at first acquaintance to be remarkably uniform, rational and even 'scientific'. The uniformity extends over all media; there was, astonishingly, almost no evolutionary change from the 1720s to the 1770s to match the innovations in compositional styles and the changing play of foreign influences. These books, however, were addressed to children, amateurs and their teachers: they vary enormously in completeness and competence; they are rarely concerned with the analysis and description of professional performance; and they rarely answer any but the easy questions, leaving to the instructor or to that imaginary oracle, *le bon goût*, the hard ones, such as how unequal the inequality should be, whether it should be consistent and above all, what to do when passages of apparently redundant dotting are mixed with plain notes that the rules say should be played unequally. (See below for further discussion.) Not all performing treatises of the period dealt with the question of inequality, but the ones that did (the majority of those for voice and strings, especially during the middle 50 years of the 18th century) concerned themselves chiefly with listing the note values that were equal and unequal in the different metres; it is this aspect, in which there is (with certain exceptions) general agreement, that lends them an air of authority and system. These lists run to as many as six values and 20 signatures, many of them purely hypothetical (Borin, 1722), seemingly designed as much to impress as to instruct; Dard (1769) specified unequal hemidemisemiquavers in 2/16. In many cases this is all we learn, as if the listed values were unequal in all circumstances without regard to style or expression. In others, inequality is associated with certain genres, ways of cancelling it are described, triplets are mentioned and other problems are discussed, but sporadically and with much disagreement among sources. Many of the treatises rely on great numbers of exercises (*leçons*) with little or no explanation, on the probable assumption that they were to be

mastered with the help of a teacher. A few writers discussed one or two aspects – never all – in depth and with intelligence: these included Démoz de La Salle (1728), La Chapelle (1736–52), David (1737); Vyon (1742 and 1744, with an unusual wealth of examples from major composers), Denis (1747, 1757), Labadens (c1772), Azaïs (1776) and Mercadier de Belesta (1776). Some, such as J.-J. Rousseau (1768), went no further than to say that in French music one always dotted quavers a little except in .

The core of the doctrine was what one might call the ‘quarter-beat rule’ for duple metres; for triple or compound metres, the rule (never summarized in these terms) was that notes whose value was half the smallest value grouped in three were unequal. Occasional disagreements arose from continued differences about how time was beaten. In simple metres with two or four beats to the bar, notes of the value of a quarter of a beat or less were unequal. Thus quavers were unequal in 2 (2/2) and in when taken in two beats, and semiquavers were unequal in (4/4), when taken in four beats, also in 4/8, which was taken in two beats. Semiquavers were unequal in 2/4 according to most writers, though Loulié (1696) specified unequal quavers.

In the 17th century the time signature ‘3’ could mean any simple triple metre. In the 18th it usually meant only 3/4 and implied the French style; the signature ‘3/4’ was associated at first with Italian style and therefore could be taken to exclude inequality, but as ‘3’ dropped out of use ‘3/4’ gradually lost this connotation. Triple metre could be taken (as today) in one or three beats, depending on the tempo, or in two unequal beats. 6/8, 9/8 and 12/8 were beaten in two, three and four respectively. No matter how beaten, however, in triple metres values of half the denominator were normally unequal. The principal exceptions were courantes in 3/2, in which quavers, not crotchets, were unequal, and sometimes 3/4, which a few writers of the mid-18th century distinguished from 3 in specifying equal quavers and sometimes unequal semiquavers. ‘Croches blanches’ (whitened quavers and semiquavers with the value of crotchets and quavers) had no special rhythmic significance, as far as can be determined (for three pieces in this notation see *Les folies françaises* in François Couperin’s *Troisième livre*, 1722). Underlying all these rules was probably the assumption that the principal unit of melodic movement in a piece corresponded to the theoretically unequal one for that metre. If there were smaller values, they became unequal; this might be called the ‘rule of descending inequality’. There was disagreement, however, about what happened to the original values. Some said they became equal, as would appear logical if they occurred simultaneously with the smaller ones in another part. But Morel de Lescer (c1760) gave examples of melodies with mixed unequal values: in a very slow 3/2, ‘crotchets and quavers are unequal’; in 6/4 with *mouvement marqué*, ‘quavers and semiquavers are unequal’. Inequality did not (at least in the 18th century) move up to values larger than the theoretically unequal ones. A useful table summarizing the unequal values for each metre in a selection of sources throughout the period of these manuals is given by Neumann (1965, p.322; reproduced in Hefling, 1993).

It is extremely difficult to evaluate the roles of theory and practice in all of this. To some extent writers were trying to describe usage in a number of

well-defined rhythmic styles, each associated with a certain metre and genre. The rules themselves must have influenced practice to some extent among the musicians who grew up with them. But there are many references to how hard it was to give general principles (e.g. Bailleux, 1770) and to the fact that style and taste were the final arbiters. Occasionally an author spelt out exceptions, as did Démoz de La Salle (1728, p.166):

In the expression of declamatory *airs*, in recitatives, or in solos [*récits*] measured *in two or three simple beats*, theoretically unequal quavers are very often performed equal according to the expression of the words and the style of the melody. And in recitatives, bass solos, or other [*pieces*] measured *in four simple beats*, quavers which are naturally equal in their motion are, on the contrary, often sung unequal, also according to the style of the melody, and according to how regularly these kinds of *airs* are written and how well they express the text.

What is certain is that inequality suffused French thinking about performance, in which it constituted one of the most important and difficult questions. Borin (1722, p.26) summed it up: 'Expression ... consists principally in knowing what notes are equal or unequal'.

The careful composer who wished to ensure inequality or equality in doubtful situations used symbols or written directions. The dot of addition was the usual sign for inequality; very occasionally, in order to suggest gentle inequality, there was no compensatory shortening of the second note of the pair (Nivers, 1667; Perrine, 1680). The reasoning of Bacilly (1668) with regard to dots has been noted above: they were normally left unwritten in order to avoid tempting the player to jerkiness. He explained written dots in a particular example, however, as a warning 'not to omit them in singing, which would [otherwise] lack all grace' (p.233). La Chapelle (i, 1736), on the other hand, said that dots indicated a greater inequality than usual: to perform plain semiquavers and demisemiquavers in 'one dwells on the first and takes the second quickly, but when they are dotted one dwells a little longer'; the reason for dotting is 'to indicate those on which one should dwell the most'. The symbol for equality was dots over the notes (hereafter 'equality dots'); strokes meant equal and staccato. The simplest written directions were 'notes égales' or 'croches égales' to cancel inequality, and 'pointé' (sometimes qualified) to ensure it. Most other terms are ambiguous. 'Piqué' as an adverb heading a piece meant sharply (over-)dotted; as an adjective, 'notes piquées', it meant staccato (Rousseau, 1768, 'Piqué'). The expression 'passer les croches', whose strict meaning in this context is simply 'execute the quavers', was used on rare occasions to mean 'execute the quavers unequally'. 'Louré' meant slightly unequal to Loulié but legato and in the style of a loure (the dance or bagpipes) to others. 'Mesuré', 'marqué' and 'martelé' had meanings of their own which might or might not imply equality in a given situation. 'Gracieusement' probably implied inequality where metre and note values permitted.

There was a broad but variable and inconsistent association between articulation and equality or inequality. Detached delivery was associated




with equality, as reflected in one or two cases by the use of the term *notes détachées* as a virtual equivalent for *notes égales* (e.g., Labadens, c1772), more often in scattered remarks and music examples in treatises. (*Détaché* meant detached by silences, not the modern string *détaché*, for which Labadens's idiosyncratic term was *notes articulées* or *notes assemblées*, and which demanded inequality.) The association of connected delivery with inequality was mostly implicit in the treatment of equality as an exception imposed by detached or *marcato* articulation. The relationship between intervals and inequality was more complicated. In the 18th century inequality was associated with conjunct motion. A few writers (e.g. Couperin, 1717) said so explicitly, and examples of inequality given in the treatises are usually conjunct. It followed that disjunct motion was equal, but statements to that effect are rare. Montéclair gave a rule of restricted application: 'When the melody proceeds by disjunct intervals, the quavers are ordinarily equal in 3/4' (ex.1).



This was partly a matter of style: the lines in the new Italianate string music were typically far more disjunct than traditional French melody –much more likely to outline chords or imply two parts by leaping between them – and Italian music was (according to most but not quite all) played as it was written. Even when the motion in a recognizably Italian style was conjunct, it was still equal, especially the walking basses imitating those of Corelli's *grave* movements and much cultivated by Couperin and others. Batteries (arpeggios, broken-chord figures, rapid repeated notes, *bariolage* and similar string effects), Alberti basses and similar keyboard accompaniments, all were played evenly. A whole vocabulary of analogous keyboard figuration invented (according to his own claim) by Rameau and imitated to excess by his followers, involving throwing the left hand back and forth over the thumb as well as rapid alternation of the hands, also demanded equality, if only because of its speed (e.g. *Les niais de Sologne* and *Les cyclopes*, 1724, and the *Gavotte avec 6 doubles*, c1729–30). The difficulty comes when leaps or arpeggios occur in music that is not obviously Italian. The 17th and early 18th-century repertory for bass viol includes much highly disjunct melodic writing. This was imitated in organ music in the 1650s by Louis Couperin (also a viol player) and cultivated by French organists for 100 years. As has been noted above, Couperin's contemporary Gigault, who did not, to be sure, compose division basses, dotted the most extravagant and rapid leaps without hesitation. Yet it is by no means clear whether this sort of inequality extended to other and later genres.

Only the most careful composers made their intentions clear regarding exceptions to the metrical rules. Cappus (1730) observed after explaining 'equality dots' that 'it would be desirable if all composers took this trouble' (pp.16–17). François Couperin, who considered the French habit of writing one rhythm and expecting another a 'defect', indicated exceptions only sporadically and inconsistently. In ex.2, from a piece (one of *Les folies françoises*) whose main idea is the contrast between equal and unequal motion, redundant dots of addition are used for passages that would

normally be unequal anyway and 'equality dots' are placed over the plain notes, even though their equality could have been inferred from the surrounding dotting or the disjunct intervals. His *Les guirlandes* (*Quatrième livre*, 1730), a long piece in 2/4 time moving throughout in semiquavers, is dotted in the predominantly disjunct *première partie* (in which there is much leaping between the parts) while the conjunct *deuxième partie* is undotted (the equality is emphasized by the heading *coulament*: 'flowing'), thus reversing the usual relationship between intervals and inequality. In Rameau's magnificent A minor Courante ([ex.3](#)), where metre (effectively 6/4) and the predominantly conjunct motion decree *notes inégales*, 15 or so arpeggios suggest *croches égales*. Does one change back and forth according to the intervals? Or is the whole piece either equal or unequal? Rameau's own arrangement of *La Livri* from his *Pièces de clavecin en concerts* (1741) in *Zoroastre* (1749) shows that unequal performance of such arpeggios was not unacceptable to him; it may suggest but does not prove that he expected them to be played unequally in *La Livri* or the Courante (figs.1a–b). [Ex.4](#) shows a type of figuration often introduced during the course of chaconnes and *passacailles*. Corrette (1741) and others cited it as cancelling inequality of the quavers (which would in any case be impossible on account of the bass line) but they did not say whether in this case the semiquavers would become unequal in accordance with the 'rule of descending inequality'.



Modern discussions of inequality often list additional contra-indications which are either based on a single, sometimes dubious source or are outright fabrications: the presence of syncopated notes (Lacassagne, 1766, as reported in Borrel, 1934); the presence of rests of the same value as the notes in question (Borrel); the fact that the notes are in an accompanying part (Emy de l'Illette, c1810, as reported in Borrel); allemandes (Dolmetsch's misreading of the sources, 1915); repeated notes, slurs over more than two notes, and motion that is too fast (Quantz, 1752, as reported by Borrel and others); motion that is too slow (Saint Lambert, 1702, as reported by Donington, 3/1974). None of these has the force of a rule and most are refuted by sources. Only the long slur seems at times to be intended to cancel pairing and to suggest to the player that only the first note should be emphasized.

The theory has been advanced that dotting the approach to a cadence compensates for an otherwise unrecorded convention of easing up on inequality at the ends of sections (Newman, 1992). Occasionally in French music (and elsewhere, notably in music by Handel) there are dots in the first bar or two of a piece which disappear thereafter, even though the same theme or figures continue; in such cases the dotting is meant to continue as well, according to one or two theorists. That *notes inégales* entailed overdotting is confirmed by at least four French theorists (see Hefling 1993, p.68) and implied by many more. In ex.3, if the running quavers are unequal, then the quaver-dotted crotchet figures would be overdotted. Such overdotting is not dependent on inequality in an accompanying part to 'legitimize' or measure it, however, since the dot itself (or a rest of the same value) is counted as the first of an unequal pair. It is governed by all the considerations that affect inequality in general.

Reverse inequality or 'Lombardic rhythm' (i.e. short-long alteration) had a shadowy existence in French theory. Its use by Gigault has been described. It was mentioned as an afterthought by Loulié (1696, p.71) that in 3 (3/4) the first halves of beats may be made shorter than the second halves. François Couperin's sign for it was a dot over the second of two slurred notes. His heading 'pointé-coulé' for a *courante à l'italienne* (*Concerts royaux*, no.4, 1722) has been cited as a direction for reversed inequality. It is possible that plain slurs over pairs of notes, particularly if they descend stepwise, were sometimes meant to be read as reversed inequality. Couperin's example and explanation were copied by Pierre-Claude Foucquet (*Les caractères de la Paix*, 1749), while Dupuits (1741) used a slur with the dot over the first note. Both signs are extremely rare.

According to most descriptions, the degree of inequality ranged from that of a pair of notes of which the first was 'a little longer' than the second through 'almost as if it were dotted' to the 3:1 ratio of normal dotting. Couperin asked for semiquavers in a harpsichord Allemande to be 'un tant-soit-peu pointées' ('very slightly dotted'; *Premier livre*, 1713). But an anonymous, late 17th-century manuscript treatise seems to go well beyond 3:1 ratio: in a very slow-moving organ trio, 'dotting must be executed with great fire and boldness, because it is the piece that most needs to move, and only dotting will do it ... thus one cannot dot it too much' (see Pruitt, 1986, p.247). Although sharp overdotting was certainly not what was ordinarily meant in the descriptions of *notes inégales*, its occasional use is implied for the

earlier 17th century by Bacilly (cited at the beginning of this section) and later by use of the direction 'piqué'. It may also be what was intended for certain pieces (such as ex.2 and *Les guirlandes*) with written dotting of values that would be played unequally even if undotted. For the only French attempt at the analysis of actual performances, including the variable ratios of long to short, one must turn to Engramelle (1775) and his chapter in Bédos de Celles (1778) on the pinning of barrel organs, where he described a method of obtaining ratios of inequality as subtle as 9:7. Such ratios – sometimes varying in the same piece – can be heard on surviving instruments, mostly in clocks (Fuller, 1979 and 1980; Houle, 1987, p.120). Cossart-Cotte (1969) found only one example of unvarying inequality in 500 samples taken from late 18th-century barrel organs. Although some of this irregularity was doubtless caused by faults in the mechanism or carelessness in pinning the cylinders, it is likely that much of it was intentional. Inequality not only varied in sharpness, it came and went altogether, as in ex.2.

The alteration of ternary groups was generally discouraged, most writers who discussed them at all expressly excluding it from triplets or the quavers in 6/8 etc. But Mercadier de Belestia (1776) and a few others allowed the first note to be lengthened at the expense of the second, producing the rhythm of a French gigue. According to Cappus (1730), quaver triplets were 'most often' even, but 'it sometimes happened' that they were played 'as if the last two quavers were semiquavers, or finally, as if the first had a dot and the second were a semiquaver'. A topic which is often improperly included in discussions of *notes inégales* is the assimilation of duple to triple rhythm (see [Dotted rhythms](#)). That this was a widespread habit in all countries in the Baroque period cannot be disputed. But there is a fundamental difference between this kind of alteration and *notes inégales* as defined in this article. The long–short pairing that results cannot vary with the requirements of embellishment or expression, since it must be synchronized with a rhythm that already exists elsewhere in the texture; it does not add a fresh nuance; and its origin and purpose are different (see Collins, 1966). The performance of giges in 4/4 time or other duple metres raises problems of rhythmic alteration which are again not those of *notes inégales*. Such giges are common in mid-17th-century French lute music where they are closely related and sometimes identical to the allemande; they are also found in English, French and German sources later in the century and beyond, the best known being those in Bach's First French Suite and Sixth Partita for harpsichord. The only French theoretical source to discuss them says that they can be 'very easily reduced to 3/4 or 3/8, which may suit them better' [than duple execution]. It adds a caution that could be applied to the whole subject of rhythmic alteration: 'to understand this kind of gigue properly you must have played or heard one' (Cleret *fills*, 1786, p.407; see also McIntyre 1965).

The classification of notes into metrically strong and weak ones was a feature of music theory in all countries throughout the 17th and 18th centuries and has occasioned enormous difficulties for those who argue about *notes inégales*. Notes on first beats, first parts of any beat, or first parts of parts were strong in relation to a succeeding note of similar value. Thus notes whose value was half that of the next larger metrical unit (this

would exclude, for example, quavers in 6/8) proceeded in strong–weak pairs beginning at the bar-line. At first glance the system appears to have much in common with the convention of inequality, but the differences are fundamental. The strong–weak classification applied to notes of almost any value in any style, and it was an analytical distinction independent of performance. The terminology varied: the French said ‘first’ and ‘second’ or ‘strong’ and ‘weak’; the Italians ‘good’ and ‘bad’; the Germans any of these and also, after Printz (1668), ‘intrinsically long’ and ‘intrinsically short’. Walther’s explanation (‘Quantitas notarum’, *Musicalisches Lexicon*, 1732) of these last invites misunderstanding: ‘according to [its extrinsic quantity], each note is equal in length to similar ones in performance; according to [their intrinsic quantity], however, [the notes are] of unequal length’ – i.e. they are defined metrically as long and short even though they are played equal (for the opposite interpretation see Collins, 1967, p.483). French writings on inequality did not normally appeal to the strong–weak distinction to explain the phenomenon, but Mercadier de Belestia (1776), after a very lucid presentation of strong–weak, continued with a kind of transition to the usual rules for *notes inégales* (p.67, ¶151) that suggests a connection. Nevertheless, inequality was restricted in its application, decorative or expressive, and easily heard, while the strong–weak distinction was universal, structural, and did not need to be heard at all, though attention to it enhanced performance.

Except for scattered echoes, *notes inégales* disappeared from French theory and pedagogy towards the end of the 18th century; the rhythms persisted, however, in performance and composition, particularly in opera and military music, and not only in France. What changed were musical styles and attitudes to notational exactitude. But even while the practice of inequality was still alive, an ambivalence about unnotated dotting cropped up occasionally, and nowhere more strikingly than in the anonymous treatise here tentatively ascribed and dated as ?Labadens (MS, c1772, *F-Pn*). After stating that ‘articulated [here meaning ‘connected’] notes are always alternately ... long and short’, the author continued in the following paragraph: ‘The principle of making audible ... the longs and shorts, being contrary to the rules of good taste, should only be used in learning the music, to distinguish essential from passing notes .... No more should one make the notes unequal unless their values are different [the redundancy results from the careless handling of the distinction between ‘intrinsic’ and ‘extrinsic’ quantity]; there are, however, many passages in a given piece of music where one should make articulated notes unequal without it being indicated, but this knowledge is only acquired by experience’.

### Notes inégales

### 3. Application outside France.

Whether the conventions of *notes inégales* should be applied to the music of non-French composers, particularly J.S. Bach, is a question which has engaged the attention of scholars and performers ever since Dolmetsch (1915) recommended it for parts of Handel’s *Messiah* and Bach’s *St Matthew Passion*. After World War II a number of writers (Babitz, Donington, Dürr, Geoffroy-Dechaume, Sachs and others) took up and enlarged on Dolmetsch’s views, analysing early fingering, bowing and tonguing, amassing instances of passages in both dotted and undotted

versions, and combing the theorists in order to show that inequality was a normal resource of Baroque music in all countries (though not in all styles), and therefore that one might, should or must – depending on the recklessness of the argument – sometimes alter evenly written notes in non-French music. Then Frederick Neumann (1965) dismantled the entire structure of post-Dolmetsch research on inequality, piece by piece. This unleashed a controversy lasting several years during which the ‘left’, represented chiefly by Donington, Collins and Babitz (in order of increasingly vehement advocacy of a broad application of *notes inégales*), were stimulated to uncover a great deal of new evidence in their favour, while Neumann on the ‘right’ resolutely defended Germany and Bach against the alien taint by discrediting their authorities and refuting their evidence. The battle – which seems to have engaged the passions of few outside the English-speaking world – never entirely died down, and it flared up again in 1988, reaching a climax with the publication of Hefling (1993), which occasioned an acrimonious exchange whose resonance continued beyond Neumann’s death and had not ended at present writing (1999). The entire controversy, though distorted by arbitrary assumptions on both sides (especially the assumption that *notes inégales* are by definition written equal) and weighted down by futile struggles over isolated authorities such as Quantz, is indispensable reading for anyone wishing to pursue the subject.

The real issue was not whether Bach and other non-French composers used *notes inégales* – countless scores show that they did. Although never clearly stated, the issue was rather whether they ever failed to write them out when they wanted them. The evidence is different for different countries. Purcell’s normal treatment of running quavers in 3/4 time was to dot them (examples include ‘Thou tun’st this world’ and ‘The Airy Violin’ from the *Saint Cecilia Ode*, 1692). English harpsichord music from Locke onwards is full of written inequality, most commonly in preludes and allemandes (Alcock, Clarke, Croft, Felton, Gunn, Richard Jones, Moss, Nares, Roseingrave [Introduction to Scarlatti’s sonatas], J.C. Smith, Symonds); pieces by G.B. Draghi and Handel (e.g. the opening movements of the sixth, seventh and eighth suites of the *Suites de pieces pour le clavecin*, i, 1720) are in this tradition. But unwritten inequality too is suggested by multiple versions of pieces from Jenkins to Handel (Johnson, 1967, found that the most frequent discrepancy in mid-17th-century English ensemble manuscripts involved even quaver figures in one source appearing as dotted figures in another), and dotting was explicitly recommended by Burwell and North – ‘tho’ not express’d’, to give ‘a life and spirit to the stroke’ (see Wilson, 1959). Whether these references are to isolated pairs or continuous inequality is not certain; but Corrette (1740), who had been to England, clearly meant the latter when he stipulated that quavers were to be dotted in English ‘vaudevilles and contredances’ in 6/4, such as *Bartholomew Fair*, *Hunt the Squirrel*, *Lilliburlero* and *Hoopt Pettycoat*. Versions of pieces by Handel for automatic instruments also show some added inequality, both in the scores (Squire, 1919) and on the instruments themselves, for instance the last movement of op.4 no.2 on a late 18th-century barrel organ (Fuller, 1974 and 1980). In 1771 Anselm Bayly advised unequal quavers as possible in an anthem by Greene (see Pont, *JAMS*, xix, 1966).

The French influence was strong in the low countries, not only in French-speaking regions but among the Dutch as well, as can be seen from the correspondence of Constantijn Huygens from the mid-17th century and the activity of the Amsterdam presses later on. A treatise in Dutch by Frischmuth (1758) specified unequal semiquavers for allemandes and unequal quavers for courantes.

French dance music had become thoroughly naturalized in Italy by the 1660s, as specific labels and styles of pieces by Uccellini, Giuseppe Columbi, G.M. Bononcini (i) and G.B. Vitali show – the aria and allemande especially being frequently dotted (Klenz, 1962). The recommendations of Frescobaldi and others have been noted. Lorenzoni (1779), who cited Loulié, Rousseau and Quantz, recommended normal inequality to enhance the distinction between ‘good’ and ‘bad’ notes, and many more clues to rhythmic alteration have been collected by Collins, Pont, Donington and others. But none of this adds up to an expected norm of inequality, and certain typical Italianisms expressly demanded that at least the quavers should be even, as in ‘walking’ basses and vigorous allegros. French authors disagreed with each other and sometimes with themselves about Italian music. In *L'école d'Orphée* (1738) Corrette said of the metre that it was ‘much in use in Italian music .... The quavers are played equal and second semiquavers are hurried’. A similar rule (i.e. specifying unequal semiquavers) was given for 3/8 time, and Handel, Giovanni Bononcini, Pepusch, Alessandro Scarlatti and Porpora were cited for examples. At the same time the French 3 with unequal quavers was distinguished from the Italian 3/4 with unequal semiquavers. In Corrette’s flute tutor (1740) the wording was much the same, except that ‘semiquavers are also sometimes played equally in the allegros and prestos of sonatas and concertos’. In his cello method (1741) the reference to unequal semiquavers in 3/4 was dropped, and the courante from Corelli’s op.5 no.7 was cited as a piece in 3/4 where the quavers must be equal – not a contradiction but a shift of emphasis.

Loulié (1696), Brossard (1703) and Rousseau (1768) excluded inequality from Italian music; others besides Corrette seem to admit it (Mussard, 1779; Rollet, 1760). Azaïs (1776) wrote that foreigners in France played unequal quavers in 3/4. The uncertainty about foreign music must have reflected a diversity of practice among musicians in Paris. There are so many imponderables – not least the possibility that some visiting Italians may have tried to please French audiences by adopting their style of playing – that it is advisable to keep an open mind on the subject. In French music composed under Italian influence the situation was still more complicated, as there were real efforts at stylistic synthesis from Lully onwards. What Couperin expected from his players in *Les goûts réunis*, an essay in the combination of French and Italian styles, and what Mondonville meant when he wrote that in his *Pièces de clavecin avec voix ou violon* (1748) one must ‘distinguish the phrases which are in French style from those which require the Italian style’, are among the problems posed.

French dancing-masters, musicians and their music spread over Germany from the early 17th century, and knowledge of French performing style kept pace. In 1664 Johann Caspar Horn published five ballets ‘to be played in

French style', and much later Marpurg (1749) remarked on how Quantz, Benda and Graun played 'in a very French manner'. Georg Muffat (1698) explained *notes inégales* clearly and authoritatively to the Germans, and direct French influence on Froberger, Kusser, J.C.F. Fischer, J.S. Bach and a legion of others is documented. (It is worth noting, however, that when Bach and Walther copied Grigny, Le Roux, Dieupart and Clérambault, they did not translate *notes inégales* into dotted notation.) The French overture became an obsession; Telemann is estimated to have composed some 1000 overture-suites. Yet although Printz (1678) recommended inequality as a device to keep the tempo under control, and C.P.E. Bach (1753–62) as a way to treat two semiquavers following a quaver in the accompaniment of an adagio, only one German writer besides Muffat treated the convention in terms approaching those of the French, that is, as a normal way of playing a substantial amount of music; this was Quantz (1752). As he did not say that his remarks applied only to French music – indeed they include no mention of French music at all – his passage has acquired a kind of scriptural status for those who wish to alter even rhythms in Bach, and it has become a principal target of attack by the right. But even the most subtle exegesis cannot make Quantz say that Bach wanted his rhythms to be altered in performance; the most that can be concluded is that Quantz himself might have played Bach that way, and perhaps that the trio sonata from *The Musical Offering* was subjected to inequality when (or if) it was played at Potsdam. On the other hand the best efforts of a Frederick Neumann can produce nothing but silence to prove that Bach did not want alteration.

The ubiquity of *notes inégales* in French performance of the 17th and 18th centuries is beyond dispute, yet at the end of the 20th century there was still, even among the most brilliant and historically informed specialists, a reluctance to apply them with anything resembling the frequency with which all the evidence indicates that they were applied in earlier times. The visceral revulsion felt by the great musicologist Charles Van den Borren (1936) when he declared himself 'literally overwhelmed at the thought that anyone could reconcile the finicky requirements that Muffat [1695] enumerates with the style, so simple so sober, so genuinely inspired by the *grand siècle*, that Lully offers us throughout his work', and in particular, at 'that deformity, devoid of logic, which consists in the unequal performance of equal quavers' (a revulsion that informed the researches of the indefatigable Frederick Neumann) still inhibits efforts to discover the elixir of vitality that must have enlivened the old performances. The favourite recipe in recent years has been sheer velocity. The secret must lie elsewhere, however: in the subtlety and variability that is only hinted at in the verbal descriptions but is made more concrete, if crudely, in automatic instruments. As noted below, something comparable may be heard today in jazz, but the incorporation of *notes inégales* into the performance of early music can only be accomplished by experimentation, and specifically through practice in executing ratios of long to short that are less or much less than the 3:1 of strict dotting and then in varying these ratios in response to the expression. Sharper inequality should not be neglected, but it is much easier.

Modern discussions of inequality in Baroque music often conclude with an appeal to 'good taste' as the final arbiter in good performance. The idea

comes directly from innumerable similar appeals by 18th-century French writers, and is dangerously misleading. It is indeed taste that decides, but the taste of the period when the music was written. Alien taste is laboriously acquired, and never completely so except by imitation; one need only imagine with what degree of authenticity some future musician might succeed in reproducing the 'taste' of a Charlie Parker from written documents alone. Taste is the most inconstant of values, and it was a conflict of taste far more than of objective findings which lay at the root of the inequality controversy of the 1960s and fuelled its partisan zeal.

### Notes inégales

#### 4. Jazz.

*Notes inégales* may have lived on in France after the 18th century in the semi-popular styles of *opéra comique*; in any case they reappear in a context far removed from the elegance of the *ancien régime* (though not nearly so far from the French opera of New Orleans) – in American jazz. Here they permeate a living tradition of improvised diminution whose rhythmic conventions are remarkably reminiscent of the old French code. Jazz is organized rhythmically in layers corresponding to chord changes at each half-bar or larger unit, a crotchet beat, and a melodic line in mostly smaller values. Inequality operates only at the last level but there it was until the 1940s, and with many players still is, virtually omnipresent on duple subdivisions of the beat, even when the motion is extremely rapid. As with the old code, the degree of inequality is freely variable from extremely subtle to pronounced. But with the exception of triplets, quintuplets etc., which are played evenly, strict equality must be expressly demanded in a written part by some direction like 'straight eighths' – an exact American equivalent for 'croches égales'. The peculiar syncopation so often cited as characteristic of jazz is the result of a rhythmic shift of the syncopated note corresponding to the displacement of metrically weak values caused by the inequality. In the 1940s, with the style known as 'bebop', the second note of a pair was often deliberately accented; later this effect was mixed freely with other dynamic shapings. Although 'solos' are improvised, they are often transcribed from recordings for purposes of study and teaching; such transcriptions rarely show the inequality, and yet no musician would think of playing the notes in their exact values. To do so would negate the style of the music.

### Notes inégales

#### BIBLIOGRAPHY

WaltherML

- S. di Ganassi dal Fontego:** *Opera intitulata Fontegara* (Venice, 1535/R1969 in BMB, section 2, xviii; Eng. trans., 1959); ed. L. de Paolis (Rome, 1991)
- L. Bourgeois:** *Le droict chemin de musique* (Geneva, 1550/R1954 in DM, 1st ser., *Druckschriften-Faksimiles*, vi; Eng. trans., 1982)
- D. Ortiz:** *Trattado de glosas* (Rome, 1553); ed. M. Schneider (Berlin, 1913, 3/1961)
- T. de Santa María:** *Libro llamado Arte de tañer fantasia* (Valladolid, 1565/R)

- G.L. Conforti:** *Breve e facile maniera d'essercitarsi ... a far passaggi* (Rome, ?1593/R; Eng. trans., 1989, as *The Joy of Ornamentation*); ed. J. Wolf (Berlin, 1922)
- G. Diruta:** *Il transilvana* (Venice, 1593–1609/R); ed. M.C. Bradshaw and E.J. Soehnen (Henryville, PA, 1984)
- G.B. Bovicelli:** *Regole, passaggi di musica* (Venice, 1594/R); ed. in DM, 1st ser., *Druckschriften-Faksimiles*, xii (1957)
- G. Caccini:** *Le nuove musiche* (Florence, 1601/2/R); ed. in RRMBE, ix (1970)
- P. Cerone:** *El melopeo y maestro* (Naples, 1613/R)
- G. Frescobaldi:** *Toccate e partite d'intavolatura di cimbalo ... libro primo* (Rome, 1615, 4/1628); prefaces in *SartoriB*; Eng. trans. in Dolmetsch, 1915
- G.D. Puliaschi:** *Musiche varie a una voce* (Rome, 1618)
- C. Bernhard:** *Tractatus compositionis augmentatus* (MS, 1657); pr. in J.M. Müller-Blattau: *Die Kompositionslehre Heinrich Schützens in der Fassung seines Schülers Christoph Bernhard* (Leipzig, 1926, 2/1963); Eng. trans. in W. Hilse: 'The Treatises of Christoph Bernhard', *Music Forum*, iii (1973), 1–196
- G.-G. Nivers:** *Livre d'orgue contenant cent pièces de tous les tons de l'église* (Paris, 1665/R); ed. C. Vervoitte, *G.G. Nivers: cent préludes* (Paris, 1862, rev. 2/1963 by N. Dufourcq)
- B. de Bacilly:** *Remarques curieuses sur l'art de bien chanter* (Paris, 1668, 3/1679/R, 4/1681; Eng. trans., 1968)
- W.C. Printz:** *Compendium musicae* (Guben, 1668)
- W.C. Printz:** *Musica modulatoria vocalis* (Schweidnitz, 1678)
- Perrine:** *Pieces de luth en musique* (Paris, 1680/R)
- N. Gigault:** *Livre de musique pour l'orgue* (Paris, 1683/R)
- J. Rousseau:** *Traité de la viole* (Paris, 1687/R); Eng. trans. in *The Consort*, no.33 (1977), 225–36; no.34 (1978), 302–11; no.36 (1980), 365–70; no.37 (1981), 402–11; no.38 (1982), 463–6
- A. Raison:** *Livre d'orgue* (Paris, 1688–1714/R)
- G. Jullien:** *Premier livre d'orgue* (Paris, 1690/R)
- Manière de toucher l'orgue* (MS, c1690, F-Pa 3042, ff.100–19); pr. in Pruitt (1974)
- M. L'Affilard:** *Principes très-faciles pour bien apprendre la musique* (Paris, 1694, 5/1705/R, 11/1747)
- G. Muffat:** *Florilegium primum* (Augsburg, 1695; ed. in DTÖ, ii, Jg.1/ii, 1894R)
- E. Loulié:** *Eléments ou principes de musique* (Paris, 1696/R, 2/1698; Eng. trans., 1965)
- G. Muffat:** *Florilegium secundum* (Passau, 1698; ed. in DTÖ, iv, Jg.2/ii, 1895/R)
- M. Marais:** *Pièces de violes [2e livre]* (Paris, 1701/R); ed. J. Hsu (New York, 1986)
- M. de Saint-Lambert:** *Les principes du clavecin* (Paris, 1702/R); ed. R. Harris-Warrick with Eng. trans. (Cambridge, 1984)
- S. de Brossard:** *Dictionnaire de musique* (Paris, 1703/R, 3/c1708/R); ed. and trans. A. Gruber (Henryville, PA, 1982)
- J. Hotteterre:** *Principes de la flûte traversière* (Paris, 1707/R, 7/1741; Eng. trans., 1968, 2/1983)



- M.P. de Montéclair:** *Nouvelle méthode pour apprendre la musique* (Paris, 1709)
- M.P. de Montéclair:** *Méthode facile pour apprendre à jouer du violon* (1711–12)
- P. Dupont:** *Principes de musique par demandes et réponses* (Paris, 1713, 3/1719/R, 4/1740)
- F. Couperin:** *L'art de toucher le clavecin* (Paris, 1716, 2/1717/R); ed. M. Halford with Eng. trans. (New York, 1974)
- J. Hotteterre:** *L'art de préluder sur la flûte traversière* (Paris, 1719/R)
- Borin:** *La musique théorique et pratique* (Paris, 1722, 2/1746)
- Démoz de La Salle:** *Méthode de musique selon un nouveau système* (Paris, 1728)
- J.-B. Cappus:** *Étrennes de musique* (Paris, c1732–6/R) [privilege dated 1730]
- Vague:** *L'art d'apprendre la musique* (Paris, 1733)
- A. de Villeneuve:** *Nouvelle méthode ... pour apprendre la musique et les agréments du chant* (Paris, 1733, 2/1756)
- M.P. de Montéclair:** *Petite méthode pour apprendre la musique aux enfans* (Paris, c1735)
- M.P. de Montéclair:** *Principes de musique* (Paris, 1736/R)
- J.A. de La Chapelle:** *Les vrais principes de la musique* (Paris, 1736–52)
- F. David:** *Méthode nouvelle, ou Principes généraux: pour apprendre facilement la musique* (Paris, 1737)
- J. Hotteterre:** *Méthode pour la musette* (Paris, 1737/R)
- M. Corrette:** *L'école d'Orphée* (Paris, 1738/R, enlarged 2/1779, ?3/1790)
- M. Corrette:** *Méthode pour apprendre aisément à jouer de la flûte traversière* (Paris, 1740/R; Eng. trans., 1970, as *Michel Corrette and Flute-Playing in the Eighteenth Century*)
- M. Corrette:** *Méthode théorique et pratique pour apprendre en peu de tems le violoncelle dans sa perfection* (Paris, 1741/R)
- J.-B. Dupuits:** *Principes pour toucher de la vièle* (Paris, 1741)
- P. Duval:** *Méthode agréable et utile pour apprendre facilement à chanter juste avec goût et précision* (Paris, 1741, ?2/1775/R)
- F.C.X. Vyon:** *La musique pratique et théorique* (Paris, 1742, 2/1744)
- C. Denis:** *Nouveau système de musique pratique* (Paris, 1747)
- M. Corrette:** *Méthode pour apprendre facilement à jouer du pardessus de viole à 5 et à 6 cordes* (Paris, 1748/R; Eng. trans. J.A. Koch, Boston, 1990)
- F.W. Marpurg:** *Der critische Musicus an der Spree* (15 April 1749)
- C. Buterne:** *Méthode pour apprendre la musique vocale et instrumentale* (Rouen, 1752)
- J.J. Quantz:** *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752/R, 3/1789/R; Eng. trans., 1966, 2/1985, as *On Playing the Flute*)
- C.P.E. Bach:** *Versuch über die wahre Art das Clavier zu spielen*, i (Berlin, 1753/R, 3/1787/R); ii (1762/R, 2/1797/R); Eng. trans. of pts i–ii (New York, 1949, 2/1951)
- A.J. Dumas:** *L'art de la musique* (Paris, 1753)
- T. Bordet:** *Méthode raisonnée pour apprendre la musique* (Paris, 1755/R)
- L. Mozart:** *Versuch einer gründlichen Violinschule* (Augsburg, 1756/R, 3/1787/R; Eng. trans., 1948, as *A Treatise on the Fundamental Principles of Violin Playing*, 2/1951/R)

- C. Denis:** *Nouvelle méthode, pour apprendre en peu de tems la musique et l'art de chanter* (Paris, 2/1757, 3/1759)
- M. Corrette:** *Le parfait maître à chanter* (Paris, 1758, enlarged, 2/1782)
- L. Frischmuth:** *Gedagten over de beginselen en onderwyzingen des clavecimbaals* (Amsterdam, 1758/R)
- [H.L. Choquel]:** *La musique rendue sensible par la mécanique* (Paris, 1759, 2/1762/R)
- L.C. Bordier:** *Nouvelle méthode de musique* (Paris, 1760)
- Morel de Lescer:** *Science de la musique vocale* (Paris, c1760)
- Rollet:** *Méthode pour apprendre la musique sans transposition* (Paris, 1760)
- Boüin:** *La vielleuse habile* (Paris, 1761/R)
- Elémens de musique* (MS, after 1761, F-V)
- C.R. Brijon:** *Réflexions sur la musique et la vraie manière de l'exécuter sur le violon* (Paris, 1763/R)
- P. Duval:** *Principes de la musique pratique par demandes et par réponses* (Paris, 1764)
- J. Lacassagne:** *Traité général des élémens du chant* (Paris, 1766/R)
- J.J. Rousseau:** *Dictionnaire de musique* (Paris, 1768/R; Eng. trans., 1771, 2/1779/R)
- Dard:** *Nouveaux principes de musique* (Paris, 1769)
- A. Bailleux:** *Méthode pour apprendre facilement la musique vocale et instrumentale* (Paris, 1770)
- J.J. Quantz:** *Solfeggi pour la flûte traversière* (MSS, c1770); ed. W. Michel and H. Teske (Winterthur, 1978)
- A. Bayly:** *A Practical Treatise on Singing and Playing* (London, 1771)
- A.F. Cajon:** *Elémens de musique avec des leçons à une et 2 voix* (Paris, 1772)
- J.B. Labadens:** *Nouvelle méthode pour apprendre à jouer du violon et à lire la musique, divisée en quatre parties* (Paris, 1772)
- Raparlier:** *Principes de musique, les agréments du chant* (Lille, 1772/R)
- T.J. Tarade:** *Traité du violon* (Paris, c1774/R)
- Principes de musique* (Paris, 1775) [unique copy in US-NH]
- M.D.J. Engramelle:** *La tonotechnie ... dans les instruments de concert mechaniques ou L'art de noter les cylindres* (Paris, 1775/R)
- C.F.A. Pollet:** *Méthode pour apprendre à pincer du cistre ou guittare allemande* (Paris, c1775)
- F. Roussel:** *Le guide musical* (Paris, 1775)
- Torlez:** *Méthode de musique* (Paris, c1775)
- P.H. Azaïs:** *Méthode de musique sur un nouveau plan* (Sorèze, 1776)
- J.B. Mercadier de Belesta:** *Nouveau système de musique théorique et pratique* (Paris, 1776)
- F. Bédos de Celles:** *L'art du facteur d'orgues*, iv (Paris, 1778/R; Eng. trans., 1977); ed. C. Mahrenholz (Kassel, 1936, 2/1966)
- A. Lorenzoni:** *Saggio per ben sonare il flauto traverso* (Vicenza, 1779/R)
- Mussard:** *Nouveaux principes pour apprendre à jouer de la flutte traversière* (Paris, 1779)
- C.R. Brijon:** *L'Apollon moderne* (Lyons, 1782)
- M. Corrette:** *L'art de se perfectionner dans le violon ... suite de L'école d'Orphée* (Paris, 1782/R)
- P. Marcou:** *Elémens théoriques et pratiques de musique* (London and Paris, 1782)

- M. Corrette:** *La belle vielleuse* (Paris, 1783/R)  
 Cleret fils: *Principes de musique vocale; Principes de musique* (MSS, 1786, F-Pn)  
*Méthode de harpe* (Paris, c1787)
- A.F. Emy de l'ilette:** *Théorie musicale* (Paris, c1810)
- E. Borrel:** *Contribution à l'interprétation de la musique française au XVIIIe siècle* (Paris, 1914)
- A. Dolmetsch:** *The Interpretation of the Music of the XVIIth and XVIIIth Centuries Revealed by Contemporary Evidence* (London, 1915, 2/1946/R)
- W.B. Squire:** 'Handel's Clock Music', *MQ*, v (1919), 538–52
- J. Arger:** *Les agréments et le rythme* (Paris, 1921)
- B. Bruck:** *Wandlungen des Begriffs Tempo rubato* (diss., U. of Erlangen, 1928)
- E. Borrel:** 'Les notes inégales dans l'ancienne musique française', *RdM*, xii (1931), 278–89
- E. Borrel:** *L'interprétation de la musique française de Lully à la Révolution* (Paris, 1934/R1978 with introduction, index and bibliography by E. Schwandt)
- C. van den Borren:** 'De quelques principes pour l'interprétation de la musique ancienne', *Musica viva*, no.1 (1936), 53 only
- S. Babitz:** 'A Problem of Rhythm in Baroque Music', *MQ*, xxxviii (1952), 533–65
- C. Sachs:** *Rhythm and Tempo* (New York, 1953)
- H.-P. Schmitz:** *Die Tontechnik des Père Engramelle* (Kassel, 1953)
- T. Dart:** *The Interpretation of Music* (London, 1954, 4/1967/R)
- A. Dürr:** Critical commentary to J.S. Bach: *Magnificat*, Neue Ausgabe sämtlicher Werke, II/iii (Kassel, 1955), 46
- E. Borrel:** 'A propos des "Nottes inégales"', *RdM*, xli (1958), 87–8
- T. Dart:** 'Miss Mary Burwell's Instruction Book for the Lute', *GSJ*, xi (1958), 3–62
- N.W. Powell:** *Rhythmic Freedom in the Performance of French Music from 1650 to 1735* (diss., Stanford U., 1958)
- B. Seagrave:** *The French Style of Violin Bowing and Phrasing from Lully to Jacques Aubert (1650–1730)* (diss., Stanford U., 1958)
- E. Harich-Schneider:** 'Über die Angleichung nachschlagender Sechzehntel an Triolen', *Mf*, xii (1959), 35–59
- J. Wilson, ed.:** *Roger North on Music* (London, 1959)
- E. Bodky:** *The Interpretation of Bach's Keyboard Works* (Cambridge, MA, 1960/R)
- J. Chailley:** 'A propos des notes inégales', *RdM*, xlv (1960), 89–91
- R. Donington:** *Tempo and Rhythm in Bach's Organ Music* (London, 1960)
- E. Jacobi:** 'Über die Angleichung nachschlagender Sechszehntel an Triolen', *Mf*, xiii (1960), 268–81
- P. Benary:** *Die deutsche Kompositionslehre des 18. Jahrhunderts* (Leipzig, 1961)
- S. Babitz:** 'On Using J.S. Bach's Keyboard Fingerings', *ML*, xliii (1962), 123–8
- W. Klenz:** *Giovanni Maria Bononcini of Modena: a Chapter in Baroque Instrumental Music* (Durham, NC, 1962)
- R. Donington:** *The Interpretation of Early Music* (London, 1963, rev. 3/1974, 4/1989)

- M.-C. Alain:** 'Appunti sulla *maniera francese*', *L'organo*, v (1964–7), 6–19
- H. Beck:** *Die Suite*, Mw, xxvi (1964; Eng. trans., 1966)
- A. Geoffroy-Dechaume:** *Les 'secrets' de la musique ancienne* (Paris, 1964/R)
- T.E. Warner:** *Indications of Performance Practice in Woodwind Instruction Books of the 17th and 18th Centuries* (diss., New York U., 1964)
- D.D. Boyden:** *The History of Violin Playing from its Origins to 1761* (London, 1965/R)
- R. McIntyre:** 'On the Interpretation of Bach's Giges', *MQ*, li (1965), 478–92
- F. Neumann:** 'La note pointée et la soi-disant "manière française"', *RdM*, li (1965), 66–92; Eng. trans. in *EMc*, v (1977), 310–24; repr. in *Essays in Performance Practice* (Ann Arbor, 1982), 73–98
- F. Neumann:** 'The French *inégaies*, Quantz, and Bach', *JAMS*, xviii (1965), 313–58; repr. in *Essays in Performance Practice* (Ann Arbor, 1982), 17–54
- M. Collins:** 'The Performance of Triplets in the 17th and 18th Centuries', *JAMS*, xix (1966), 281–328 (see also R. Donington, F. Neumann, G. Pont, *ibid.*, 112, 435, 437]
- F. Neumann:** 'External Evidence and Uneven Notes', *MQ*, lii (1966), 448–64; repr. in *Essays in Performance Practice* (Ann Arbor, 1982), 59–72
- S. Babitz:** 'Concerning the Length of Time that Every Note must be Held', *MR*, xxviii (1967), 21–37
- S. Babitz, J. Byrt and M. Collins:** 'Three Further Views on Notes Inégales', *JAMS*, xx (1967), 473–85
- R. Donington:** 'A Problem of Inequality', *MQ*, liii (1967), 503–17
- J.T. Johnson:** 'How to "Humour" John Jenkins' Three-Part Dances: Performance Directions in a Newberry Library MS', *JAMS*, xx (1967), 197–208
- F. Neumann:** 'The Use of Baroque Treatises on Musical Performance', *ML*, xlviii (1967), 315–24; repr. in *Essays in Performance Practice* (Ann Arbor, 1982), 1–9
- T.E. Warner:** *An Annotated Bibliography of Woodwind Instruction Books, 1600–1830* (Detroit, 1967)
- S. Babitz:** 'On the Need for Restoring Baroque Inequality', *American Recorder*, ix (1968), 7–8
- S. Babitz and G. Pont:** *Early Music Laboratory Discussion Letter*, Discussion Letters, i (Los Angeles, 1969)
- S. Babitz:** 'On Using Early Keyboard Fingering', *The Diapason*, lx (1968–99), no.3, pp.15–28; no.4, pp.21–6; no.5, pp.21–4; pubd separately, enlarged (Los Angeles, 1969) [see also P. le Huray, *ibid.*, no.7, pp.14–15; no.8, pp.10–11; no.9, pp.10–11]
- M. Collins:** 'A Reconsideration of French Overdotting', *ML*, 1 (1969), 111–23
- F. Cossart-Cotte:** "Documents sonores" de la fin du XVIIIe siècle: leurs enseignements pour l'interprétation', *L'interprétation de la musique française aux XVIIe et XVIIIe siècles: Paris 1969*, 139–54
- J. Fesperman:** 'Rhythmic Alteration in Eighteenth-Century French Keyboard Music', *Organ Institute Quarterly*, ix (1961), no.1, pp.4–10; no.2, pp.13–22
- J. Saint-Arroman:** 'Les inégalités', *L'interprétation de la musique française aux XVIIe et XVIIIe siècles: Paris 1969*, 67–86

- E. Shay:** *Notes inégales and François Couperin's 'Messe à l'usage des paroisses'* (Mass for the Parishes) (DMA diss., U. of Cincinnati, 1969)
- S. Babitz:** *The Great Baroque Hoax: a Guide to Baroque Performance for Musicians and Connoisseurs* (Los Angeles, 1970, 3/1972)
- W. Kolneder:** *Georg Muffat zur Aufführungspraxis* (Strasbourg, 1970)
- H. Schott:** *Playing the Harpsichord* (London, 1971)
- J.C. Casell:** *Rhythmic Inequality and Tempo in French Music between 1650 and 1740* (diss., U. of Minnesota, 1973)
- B.B. Mather:** *Interpretation of French Music from 1675 to 1775* (New York, 1973)
- D. Fuller:** 'Mechanical Musical Instruments as a Source for the Study of *Notes inégales*', *Bulletin of the Musical Box Society (International)*, xx (1974), 281–93
- W. Pruitt:** 'Un traité d'interprétation du XVIIe siècle', *L'orgue*, nos.149–52 (1974), 99–102
- D. Fuller:** 'Dotting, the "French Style" and Frederick Neumann's Counter-Reformation', *EMc*, v (1977), 517–43
- F. Neumann:** *Ornamentation in Baroque and Post-Baroque Music, with Special Emphasis on J.S. Bach* (Princeton, NJ, 1978, 3/1983)
- D. Fuller:** *Mechanical Musical Instruments as a Source for the Study of Notes Inégales* (Cleveland, 1979)
- D. Fuller:** 'Analyzing the Performance of a Barrel Organ', *Organ Yearbook*, xi (1980), 104–15
- D. Fuller, ed.:** *G.F. Handel: Two Ornamental Organ Concertos as Played by an Early Barrel Organ* (Hackensack, NJ, 1980)
- D. Fuller, ed.:** 'You Can't Prove it by Notation', *The Diapason*, lxxii/3 (1981), 3 only
- W. Malloch:** 'The Earl of Bute's Machine Organ: a Touchstone of Taste', *EMc*, xi (1983), 172–83
- J. Saint-Arroman:** *L'interprétation de la musique française, 1661–1789, i: Dictionnaire d'interprétation: initiation* (Paris, 1983)
- D. Fuller:** 'The "Dotted Style" in Bach, Handel and Scarlatti', *Bach, Handel, Scarlatti*, ed. P. Williams (Cambridge, 1985), 99–118
- G. Herz:** 'Lombard Rhythm in the Domine Deus of Bach's B minor Mass', *Essays on J.S. Bach* (Ann Arbor, 1985), 221–9
- G. Herz:** 'Lombard Rhythm Bach's Vocal Music', *ibid.*, 233–68
- W. Pruitt:** 'A 17th-Century French Manuscript on Organ Performance', *EMc*, xiv (1986), 237–51
- D. Fuller:** 'More on Triplets and Inequality', *EMc*, xv (1987), 384–5
- D. Fuller:** 'Rhythmic Alteration – if any – in Bach's Organ Music', *American Organist*, xxi/6 (1987), 40–48
- G. Houle:** *Meter in Music, 1600–1800: Performance, Perception and Notation* (Bloomington, IN, 1987)
- M.S. Kastner:** *The Interpretation of 16th- and 17th-Century Iberian Keyboard Music* (Stuyvesant, NY, 1987)
- F. Neumann:** 'The *Notes inégales* Revisited', *JM*, vi (1988), 137–49; repr. in *New Essays on Performance Practice* (Ann Arbor, 1989), 65–76
- D. Fuller:** 'Notes and *inégales* Unjoined: Defending a Definition', *JM*, vii (1989), 21–8
- D. Fuller:** 'The Performer as Composer', *Performance Practice: Music after 1600*, ed. H.M. Brown and S. Sadie (Basingstoke, 1989), 117–46

- G. Schuller:** *The Swing Era: the Development of Jazz, 1930–1945* (New York, 1989)
- D. Pyle:** *Nicolas Gigault's 'Livre de musique pour l'orgue' as a Source on 'Notes inégales'* (DMA diss., Eastman School of Music, U. of Rochester, 1991)
- I. Rosanov:** *Vremennaya organizatsiya musiki barokko (traditsiya 'nerovnikh not')*: istoriya, teoriya, ispolnitel'skaya praktika (Leningrad, 1991)
- A. Newman:** 'Inequality (*inégales*): a New Point of View', *MQ*, lxxvi (1992), 169–83
- S.E. Hefling:** *Rhythmic Alteration in Seventeenth- and Eighteenth-Century Music: Notes inégales and Overdotting* (New York, 1993); see also review by F. Neumann: *Historical Performance*, vii (1994), 13–26, and response by Hefling, *ibid.*, 85–94; also review by D. Fuller: *Performance Practice Review*, vii (1994), 120–32, and response by Hefling, *ibid.*, 133–45
- F. Neumann:** *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York, 1993)
- D. Fuller:** 'Gigault's Dots: or, *Notes inégales* "wie sie eigentlich gewesen"', *The Organist as Scholar: Essays in Memory of Russell Saunders*, ed. K.J. Snyder (Stuyvesant, NY, 1994), 47–76
- D. Fuller:** 'Last Words on Inequality and Overdotting: a Review of Stephen Hefling's Book', *Performance Practice Review*, vii (1994), 120–32
- S.E. Hefling:** 'Déjà vu all over again? Rhythmic Alteration vs Neumann's Musical Protectionism', *Historical Performance*, vii (1994), 85–94
- S.E. Hefling:** 'Some Thoughts about "Last Words on Overdotting"', *Performance Practice Review*, vii (1994), 133–45
- F. Neumann:** 'Notes inégales for Bach: Overdotting for Everybody? A Commentary on an Attempt to Revive Dolmetsch's "Rhythmic Alterations"', *Historical Performance*, vii (1994), 13–26
- J. Byrt:** 'Just a Habit with us', *MT*, cxxxvi (1995), 536–9
- J. Byrt:** *Notes inégales – a European Style* (Tiverton, 1996)
- B. Haynes:** 'Tu ru or not Tu ru: Paired Syllables and Unequal Tonguing Patterns on Woodwinds in the Seventeenth and Eighteenth Centuries', *Performance Practice Review*, x (1997), 41–60

## Notes portées

(Fr.).

See [Portato](#). See also [Bow](#), §II, 3(iii).

## Note values.

The various systems of letters, neumes, and other symbols used for the notation of Western monophonic and polyphonic music before about 1150 did not indicate exact note values or exact pitch. Such systems served merely to remind the performer of the melodic outline of musical phrases that had already been memorized. With the increasing development and sophistication of polyphony in the late 12th century the need arose for a system of notation in which the relative values of the different symbols were more precisely defined. After the formative period of 'square' notation

(c1175–c1225) the two single-note neumes of the later neumatic system, the *virga* and *punctum*, became the *longa* (long) and *brevis* (breve) of early mensural music. Although the new forms retained the outward appearance of the neumes from which they derived, they acquired for the first time an exact metrical relationship to each other. The transcription of the music of this period in accordance with the theory of [Rhythmic modes](#) results in a basic relationship of three breves to each long (see [Notation, §III, 2](#)). By the end of the 13th century the use of the *maxima* (large) and the *semibrevis* (semibreve) was admitted, although the latter value was found only in pairs or sets of three, four, and so on, and not yet as an independent unit. The introduction of the *minima* (minim) was a feature of early 14th-century music, with the *semiminima* (crotchet) following later in the century. The *fusa* (quaver) and *semifusa* (semiquaver) date from the 15th century. The notation of the period from the 13th century to the 16th is known as ‘mensural’ (i.e. measured) notation, so as to distinguish it from that of plainchant (see [Notation, §III, 3](#)). During this period the interrelationship of the various note values was codified in the treatises of Franco of Cologne (c1260) and other theorists. For much of this time a note would have been equal in value to either two or three of the next smaller value, depending on the mensuration of the composition. Such a system was in marked contrast to modern ‘orthochronic’ notation, in which a fixed duple relationship always obtains between any note value and its next larger or smaller value.

Although the evolution of clearly defined note values developed primarily within staff notation, the conventional note forms were retained to indicate note values in some of those tablatures in which the pitches themselves were indicated exclusively by letters or numbers. However, the overwhelming majority of tablatures used an extension of this system, whereby note values were indicated by the use of dots or vertical strokes with flags (i.e. standard note shapes but without heads). In all lute tablatures, and in some keyboard tablatures, the value of only the shortest of the notes to be played simultaneously could be notated precisely.

The notational system used for Western medieval music did not include the dotted note as such, although the prevailing ternary metre results in modern transcriptions in compound and triple times. When, later, a note could be divided into either three or two, according to the mensuration in force, a two-beat note could be increased in value by one half by the addition of a dot (*punctum additionis* or *punctum augmentationis*), found in sources of the 15th century onwards. The use of the tie, permitting the addition of the values of two or more successive notes, was important in licensing a range of hitherto unavailable temporal values, although in its earliest uses (in early 16th-century keyboard scores) it did form values that were otherwise available.

The notation of the last 700 years has been characterized by a general trend towards the adoption of smaller note values as the basic unit of movement. As a result much early music has been printed in modern editions with the note values reduced to conform to the wide (though by no means universal) acceptance of the crotchet as the standard pulse. The extent of this reduction varies between one-sixteenth for early medieval music to a half for music written in the 16th century. This practice, however,

was challenged in the last quarter of the 20th century and many editions now use the original note values.

Before Beethoven's time a given note value usually indicated only its nominal duration, with little or no attempt being made by the use of rests to distinguish between those parts to be apportioned to sound and silence respectively. In practice the duration of a musical note is frequently less than its written value, although the extent to which this is so depends on the degree of articulation involved. Many 20th-century composers have found conventional notation insufficiently precise to indicate the exact durations desired, and this has resulted in widespread experimentation in the visual representation of musical duration. Perhaps the most useful result of this experimentation has been the duration line, which makes both note heads and rests unnecessary. However, despite its use in some particularly efficient notations, such as Equitone (see [Notation, §III, 4\(iii\)](#), fig.56), it has not gained general acceptance. Attempts to introduce irregular divisions of the semibreve (one-fifth, one-seventh, etc.) using special note head shapes such as the lozenge and the triangle have also failed to become widely used.

The modern international nomenclature of the various note values is usually based on one or more of three systems. The names for the larger values often derive directly from medieval Latin, while those for the smaller values are frequently based on the physical appearance of the note forms (black, white, hook, etc.). In standard German and American usage the note values are expressed as an arithmetical fraction of a semibreve, the referential unit of much early temporal theory. This system, the only completely consistent and logical one, has also been used in France. The original Latin names, together with their main European and American equivalents, are given in Table 1; alternative names for the values of a semibreve or less are also listed in individual articles.

table 1

<i>Latin</i>	<i>American</i>	<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Spanish</i>
maxima		—	large	maxime	—	massima maxima
longa		—	long	carrée à queue	—	longa longo
brevis	double whole note,	breve double note	carrée, brève,	Doppelganznote (-Note),	breve double ronde	breve Doppelta note
semibrevis	whole note	semibrève	ronde	Ganze (-Note)	semibreve	redonda
minima	half-note	minim	blanche	Halbe (-Note)	bianca	blanca
semiminima	quarter-note	crotchet	noir	Viertel (-Note)	nera	negra



fusa	eighth-note	quaver	croche	Achtel (-Note)	croma corchea
semifusa	16th-note	semiquaver	double croche	Sechzehnstel (-Note)	semicroma semicorchea
fusella	32nd-note	demise	triple croche	Zweiunddreißigstel (-Note)	biscroma fusa
fusellala	64th-note	hemidemise	quadruple croche	Vierundsechzigstel (-Note)	semibiscroma semifusa

See also [Notation](#), [§III](#) and [Rhythm](#).

JOHN MOREHEN/RICHARD RASTALL

## Notker

(*b* nr St Gallen, Switzerland, c840; *d* St Gallen, 6 April 912). Monk of the Benedictine abbey of [St Gallen](#), poet and scholar. The *Casus monasterii Sancti Galli* of Ekkehard IV of St Gallen (c1040) paints a lively picture of the monastery school while Notker and his fellow monks Ratpert and Tuotilo were active. Although the two latter are known to have composed music, Notker (called *Balbulus*, ‘the stammerer’) seems to have been only exceptionally active as a composer of chant, if at all. The work for which he is best known in the history of music is the *Liber hymnorum*, a collection of texts set to the melodies of liturgical sequences, organized in a cycle for the Church year. This was completed in 884. Other important works include a *Vita Sancti Galli* (life of St Gallus) in verse, the *Gesta Karoli* (the deeds of Charlemagne), and a martyrology.

Of particular interest for the study of musical notation is Notker’s *Epistola ad Lantbertum*, in which Notker explains to a monk Lantbert what the supplementary letters for neumatic notation signify (‘quid singulae litterae ... significant’); in the *Casus monasterii Sancti Galli* their invention was attributed to one ‘Romanus’, hence their common designation today as ‘Romanian’ or [Significative letters](#). (Original source *CH-SGs* 381, facs. in *PalMus*, iv, 1894/*R*, pls.B–D, and Arlt and Rankin, 1996; critical edn, Froger, 1962.) One of the principal St Gallen chant books, the cantatorium *SGs* 359, which is particularly rich in significative letters, was written during Notker’s lifetime. Notker is nevertheless not known as a music scribe. However, he was one of the leading scribes of literary texts in the monastery and his hand has been identified in numerous sources (Rankin, 1991).

Although Ekkehard IV ascribed the sequence melodies ‘Frigdola’ and ‘Occidentana’ to Notker, these melodies are also known from contemporary West Frankish sources, and it seems certain they were part of a widely known corpus originating some time earlier. The hymn *Ave beati germinis* is attributed to him in *SGs* 381 (second quarter of the 10th century). The

antiphon *Media vita* is not by him, being first attributed to him in 1613 by J. Metzler, historian of St Gallen.

In the preface to his collection of sequence texts (ed. von den Steinen; for translation see [Sequence \(i\)](#)) Notker explains how as a boy he had difficulty in remembering the 'melodiae longissimae' but saw in the chant book of a monk from Jumièges fleeing from the Norsemen how verses could be set to them, making them easier to remember. He decided he could write better texts for the melodies and received advice on his first efforts from his teacher Iso. His teacher Marcellus had the finished pieces copied out and given to the boys to sing. Notker names his first two texts, *Laudes Deo concinat* and *Psallat ecclesia*, and gives the melody titles of two others for which he provided words.

From this preface it is clear that Notker's texts were the first to find a permanent place in the liturgy at St Gallen. They quickly gained a dominant position in the chant repertory of Germany and Central Europe. For example, they had been adopted in Mainz by the third quarter of the 10th century (*GB-Lbl* Add.19768) and in Regensburg by the end of the century (*D-BAs* Lit.6). This was no doubt due in part to the outstanding quality of the texts. Not only do they approach the standard of classical Latin, but they are of substantial theological and exegetical complexity, exhibiting both considerable density of language and striking imagery, while fitting in sympathetic manner the contours and internal structure of the melodies to which they are sung. In all these respects they make a far more distinguished impression than almost any other early sequence texts.

Surviving manuscript sources of Notker's sequences date back to the end of his life or soon after (Rankin). The first full sequentiary from St Gallen, also bearing Notker's preface, dates from after his death (*SGs* 381) and already includes pieces not by Notker. The attribution of many texts to Notker, apart from those mentioned by him in the preface, rests on their unique style and quality. Von den Steinen established a canon of 32 sequences of the type with double verses and 8 shorter ones with a-parallel verses, and these have generally been accepted as authentic (see [Sequence \(i\)](#)).

No critical music edition of the sequences with Notker's texts has yet been attempted, although facsimiles or transcriptions of a number of sources have been published. In the context of a thorough re-examination of the early sequence, Crocker (1977) has studied Notker's pieces in parallel with West Frankish sequences having the same melody; he includes transcriptions of almost all recoverable items.

Notker was one of the leading literary figures of his time, known and admired at the imperial court: the *Liber hymnorum* was dedicated to the imperial chancellor, Luitward, bishop of Vercelli; the *Gesta Karoli* were written at the behest of the Emperor Charles the Bald (876–87). Notker was canonized in 1513.

## **BIBLIOGRAPHY**

**W. von den Steinen:** *Notker der Dichter und seine geistige Welt* (Berne, 1948/R)

- J. Froger:** 'L'épître de Notker sur les "lettres significatives"', *EG*, v (1962), 23–72
- R.L. Crocker:** *The Early Medieval Sequence* (Berkeley, 1977)
- H.F. Haefele:** 'Notker I. von St. Gallen', *Die deutsche Literatur des Mittelalters: Verfasserlexikon*, vi (Berlin and New York, 2/1987), 1187–1210
- S. Rankin:** 'Notker und Tuotilo: schöpferische Gestalter in einer neuen Zeit', *Schweizer Jb für Musikwissenschaft*, new ser., xi (1991), 17–42
- S. Rankin:** "'Ego itaque Notker scripsi'", *Revue bénédictine*, ci (1991), 268–98
- S. Rankin:** 'The Earliest Sources of Notker's Sequences: St Gallen, Vadiana 317, and Paris, Bibliothèque Nationale lat. 10587', *EMH*, x (1991), 201–33
- W. Arlt and S. Rankin, eds.:** *Stiftsbibliothek Sankt Gallen: Codices 484 & 381* (Winterthur, 1996) [facs.]

DAVID HILEY

## Notker Labeo [Notker III, Notker the German]

(*b* c950; *d* St Gallen, 29 June 1022). Monk and teacher at the Benedictine abbey of [St Gallen](#). His many translations from Latin to Old High German are among the earliest German literary texts; of the 11 translations Notker reported making, four are extant and include two philosophical works by Boethius, two books of Martianus Cappella's *De nuptiis Philologiae et Mercurii*, and an interlinear psalter. Of special interest to music historians are five short essays in Old High German on musical topics, perhaps intended for elementary music instruction at St Gallen, where Notker taught and directed the school. A brief key in Latin to the meaning of the significant letters (*litterae significativae*; also known as Romanian or St Gallen letters) is sometimes ascribed to him, but belongs to his namesake of a century earlier, [Notker](#), also of St Gallen.

The not entirely secure ascription of the five little essays to Notker rests principally on three points: the age of the five extant manuscripts (11th century); the language; and the preservation of the largest group (four out of five) in a St Gallen manuscript, whose text was published by Gerbert under Notker's name (*GerbertS*, i, 95–102), although the works are anonymous in the manuscripts. This ascription was later supported by Kelle on stylistic grounds. Of the five, the essays 'On the Eight Notes', 'On Tetrachords' and 'On the Eight Modes' are found only in the St Gallen manuscript. 'On the Monochord' is found in two other manuscripts only, and 'On the Measurement of Organ Pipes' in four of the five known manuscripts.

The monochord division results in a double octave with the pitches labelled according to the Greek Greater Perfect System, and in addition a cyclic alphabetical series from F (*proslambanomenos*) to F (*nētē hyperbolaiōn*) supplemented by another 'nameless note' below F. Notker's F must correspond to the A of our diatonic gamut. In the essay 'On the Eight Notes', the 'nameless note' is designated E, and the alphabetical notation

serves to define the compass and final note of each of the eight church modes. The essay 'On Tetrachords', the briefest of all, contains especially interesting remarks on a three-octave lyre (*lirun*). The essay on modes (*modis* as opposed to the *tonis* of the second section) is also distinguished by its references to instruments, the lyre at the beginning and the organ at the end. This is odd in the context of a discussion of the ancient Greek octave species. The organ pipe measurements of the fifth essay produce a two-octave gamut from G to G. None of the sections, with the exception of that on the eight modes, seems to be directed towards sophisticated readers, thus suggesting that they are elementary lectures. At the same time, they are not a complete course in fundamental plainchant, and may therefore be either the surviving fragments of a larger work no longer extant or independent fragments of diverse origin.

Notker's translation of the first two books of *De nuptiis Philologiae et Mercurii* is important for having made Martianus Capella's opening allegory more widely available than would otherwise have been possible, and while Notker apparently did not translate book 9 (*De Harmonia*) of this work, the first two books contain passing references to music within the framework of a greater cosmology.

## WRITINGS

- P. Piper, ed.:** *Die Schriften Notkers und seiner Schule*, i (Freiburg, 1882)  
**J.C. King, ed.:** *Die Werke Notkers des Deutschen*, iv: Martianus Capella: *De Nuptiis Philologiae et Mercurii* (Tübingen, 1979)

## BIBLIOGRAPHY

- J. Kelle:** *Die S. Galler deutschen Schriften und Notker Labeo* (Munich, 1890), 205–80  
**J. Schmidt-Görg:** 'Ein althochdeutsches Traktat über die Mensur der Orgelpfeifen', *KJb*, xxvii (1902), 58–64  
**J.-K. Sachs:** *Mensura fistularum: die Mensurierung der Orgelpfeifen im Mittelalter*, i (Stuttgart, 1970), 97–113; ii (Stuttgart, 1980), 200–04, 312–16  
**H. Wickens:** *Music and Music Theory in the Writings of Notker Labeo* (diss., U. of Oxford, 1986)  
**J.C. King:** 'Notker der Deutsche zur Mensurberechnung der Orgelpfeifen', *American Journal of Germanic Linguistics and Literature*, ii (1990), 53–66

LAWRENCE GUSHEE/BRADLEY JON TUCKER

## Notot, Joseph Waast Aubert.

See Nonot, Joseph Waast Aubert.

## Notre Dame school.

A name given by modern scholars to the group of musicians active in Paris between about 1150 and about 1250. Most were ecclesiastics, and would have been associated with the Cathedral of Notre Dame or with one of the group of churches that stood on the site before work on the cathedral

began in about 1160, but some may have had affiliations with other churches in Paris, such as the abbey of St Victor, or with religious houses elsewhere in Europe. This 'school' cultivated, among others, the polyphonic genres of organum, conductus and the liturgical motet, producing large repertoires that were collected in the so-called *Magnus liber organi* associated with the composers Leoninus and Perotinus. Perhaps the most important achievement of these musicians was their transformation of polyphony from a performing practice into 'composition' in the modern sense; from an idiom that had for the most part been generated extemporaneously in performance to one in which the music was 'composed' before its performance. There appeared in the music of the Notre Dame school an ordered system of consonance and dissonance and a coherent rhythmic language that for the first time in Western music was expressed in its notation. These developments laid the foundations of the contrapuntal and rhythmic practice that would prevail for the next three centuries, and paved the way for the mensural notations in which late medieval and Renaissance music was written and transmitted.

See Discant, §I, 3–4; [Leoninus](#); [Magnus liber](#); [Organum](#), §§8–10; and [Perotinus](#).

EDWARD H. ROESNER

## Nottara, Constantin

(*b* Bucharest, 1/13 Oct 1890; *d* Bucharest, 19 Jan 1951). Romanian composer and violinist. He studied theory with Kiriac-Georgescu, composition with Castaldi and the violin with Robert Klenck at the Bucharest Conservatory (1900–07), and then continued his studies under Enescu and Berthelier (violin) in Paris (1907–9) and under Klinger (violin) and Schatzenhalz (composition) at the Berlin Royal Academy (1909–13). His career as a violinist embraced orchestral playing in the Bucharest PO (1905–7, 1918–20), leading a string quartet (1914–33) and teaching at the Bucharest Conservatory (1916–47). In addition Nottara was conductor of the Bucharest Municipal Orchestra (1929–32) and of the Radio Bucharest SO (1933–8). He was also active as a critic. His father had been a great actor, and Nottara was from the outset of his career attracted to writing for the theatre; his operas are strongly influenced by the *verismo* manner, but his ballets are more personal in their reference to Romanian folklore. This also formed the source for much of his concert music, which often has an idyllic pastoral serenity. His violin miniatures became deservedly popular.

### WORKS

(selective list)

#### stage

La drumul mare [On the Highway] (op. 1, C. Nottara, after A.P. Chekhov), 1932, Cluj, Romanian Opera, 3 Oct 1934

Cu dragostea nu se glumește [Love is Not a Joke] (comic op. 3, Nottara, after A. de

Musset), 1933, Bucharest, 8 Feb 1941

Se face ziuă [At Dawn] (op, 1, Nottara, after Z. Bârsan), Bucharest Radio, 1943

Nuntă țărănească [Country Wedding] (ballet), 1950

Ovidiu [Ovid] (op, 5, S. Zaleski, after V. Alecsandri), 1950, rev. and completed W.G. Berger, 1960; excerpts Bucharest Radio, 1966

#### other

Orch: Poem, vn, orch, 1920; Impresii din Cehoslovacia, 1932; Variațiuni pe tema unui cintec din Bihor [Variations on a Bihor Song], 1943; Schiță simfonică olteană [Oltenian Sym. Sketch], 1943; Poemul păcii [Poem to Peace], 1947; Vn Conc., 1950  
Chbr: Siciliana, vn, 1913; 2 vn sonatas, 1914, 1949; 6 suites, vn, 1930–49; Vitrina copiilor [Children's Shopwindow], vn, 1948; Wind Nonet, 1950

Principal publisher: E. Moravetz (Timișoara)

#### BIBLIOGRAPHY

**T. Arghezi:** 'Vioara d-lui Constantin Nottara' [Nottara's Violin], *Bilete de papagal* (31 July 1929)

**O.L. Cosma:** *Opera românească* (Bucharest, 1962)

**Z. Vancea:** *Creația muzicală românească, sec. XIX–XX* (Bucharest, 1968), 310–12

**V. Cosma:** *Muzicieni români: lexicon* (Bucharest, 1970), 332–4

**G. Constantinescu and others:** *Ghid de operă* [Opera guide] (Bucharest, 1971)

VIOREL COSMA

## Nottebohm, (Martin) Gustav

(*b* Lüdenscheid, Westphalia, 12 Nov 1817; *d* Graz, 29 Oct 1882). German musicologist, teacher and composer. After studying in Berlin (1838–9) and in Leipzig (1840–45), where he knew and was taught by both Mendelssohn and Schumann, he moved permanently to Vienna in 1846. There he gave lessons in theory and the piano, composed, and in later years devoted himself increasingly to various scholarly activities. His circle of friends included Brahms, Joachim and many of the important scholars of his day. Although Kalbeck, in his biography of Brahms, described Nottebohm's character in unflattering terms, Brahms and Nottebohm were frequent companions and even lodged together for a time in 1870. Brahms also referred private pupils to Nottebohm and recommended his scholarly articles to the publishers Rieter-Biedermann.

Nottebohm's compositions, mostly small piano pieces and chamber works with piano, achieved no lasting popularity, and it is for his scholarly accomplishments that he is remembered, though the full significance of his work has become somewhat obscured. At a decisive period for musicology, he and such contemporaries as Jahn, Köchel, Pohl, Thayer, Spitta and Chrysander developed a new approach to biography, based on documentary fact rather than personal reminiscence, and a new methodology for editing music through critical evaluation of all the available source materials. Nottebohm, one of the first acknowledged experts in textual criticism, was asked by Breitkopf & Härtel in 1862 to work on the

revised edition of Beethoven's works, a project that extended to 1865. These editorial duties probably led to his preparing for Breitkopf & Härtel a thematic catalogue of Beethoven's works (published in 1868) to supplant the firm's anonymously compiled earlier catalogue (1851). This and Nottebohm's Schubert thematic catalogue, which appeared in 1874, remained standard reference sources until the 1950s, when they served as the bases for Kinsky's Beethoven and Deutsch's Schubert catalogues. From 1875 Nottebohm worked on the edition of Mozart's works; his death prevented him from supervising preparation of the Bach edition.

Nottebohm's most original work, however, resulted from his close study of Beethoven's manuscripts, above all the sketches and exercises. These had already attracted some attention as curiosities among collectors and had been consulted by Thayer and others for purposes of establishing the chronology of Beethoven's works, but Nottebohm was the first to study them systematically. He sought out the manuscripts in libraries and private collections and described them in a series of short articles dealing with points of textual, chronological and purely musical interest. In addition, he published two longer monographs which surveyed in detail the contents of individual sketchbooks. These articles and monographs provided procedural models and source materials for a century of further scholarship on Beethoven's sketches. Most of the short articles, which appeared originally in various journals, were later revised and incorporated into two books: *Beethoveniana* (1872) and *Zweite Beethoveniana* (published posthumously in 1887). A third book, *Beethovens Studien* (1873), elaborated a subject treated on a smaller scale in the articles, Beethoven's studies in counterpoint and declamation, clarifying the confused account that Ignaz Ritter von Seyfried had published in 1832.

Nottebohm's manuscript studies led to substantial revisions of the chronology of Beethoven's works and to an improved understanding of his creative processes. Although Nottebohm insisted that the significance of his observations was essentially biographical rather than aesthetic, it was musical curiosity that led him to examine the sketches and exercises, and it was his exceptional knowledge of Beethoven's works and his facility in relating the sketches to them that earned him the great respect of his contemporaries. Thayer deferred to Nottebohm openly in matters of musical judgment, and Nottebohm's work was assimilated almost at once into the biography of Beethoven begun by Thayer and completed by Deiters and Riemann.

## WRITINGS

*Ein Skizzenbuch von Beethoven* (Leipzig, 1865, rev. 2/1924/R by P. Mies; Eng. trans., 1979)

*Thematisches Verzeichniss der im Druck erschienenen Werke von Ludwig van Beethoven* (Leipzig, 2/1868; repr. with bibliography by E. Kastner, 1913, as *Ludwig van Beethoven: thematisches Verzeichnis*, 2/1925/R)

*Beethoveniana* (Leipzig, 1872R) [essays, mostly first pubd in *AMZ*, 1863–71]

*Beethoven's Studien*, i: *Beethoven's Unterricht bei J. Haydn, Albrechtsberger und Salieri* (Leipzig, 1873/R) [first pubd, abridged, in *AMZ*, new ser., 1863–4, and rev. in *Beethoveniana*]

*Thematisches Verzeichniss der im Druck erschienenen Werke Franz Schuberts* (Vienna, 1874)  
*Mozartiana* (Leipzig, 1880/R)  
*Ein Skizzenbuch von Beethoven aus dem Jahr 1803* (Leipzig, 1880, rev. 2/1924/R by P. Mies; Eng. trans., 1979)  
ed. E. Mandyczewski: *Zweite Beethoveniana* (Leipzig, 1887/R) [essays, mostly first publ in *Musikalisches Wochenblatt*, 1875–9]

## BIBLIOGRAPHY

*ADB* (C.F. Pohl)

**E. Mandyczewski:** *Namen- und Sachregister zu Nottebohms Beethoveniana und Zweite Beethoveniana* (Leipzig, 1888/R)

**H. Clauss, ed.:** *Gustav Nottebohms Briefe an Robert Volkmann* (Lüdenscheid, 1967) [incl. biographical essay and Nottebohm-Schumann correspondence]

**L. Lockwood:** 'Nottebohm Revisited', *Current Thought in Musicology*, ed. J.W. Grubbs (Austin, 1976), 139–92

**D. Johnson:** 'Beethoven Scholars and Beethoven's Sketches', *19CM*, ii/1 (1978), 3–17

**R. Federhöfer-Königs:** 'Das Wiener Musikleben der Jahre 1846–1848 in der Korrespondenz Gustav Nottebohm-Robert Schumann', *Studien zur Musikwissenschaft*, xxxvii (1986), 47–101

**M. Schwager:** 'Nottebohm Revisited: Beethoven's op.14 no.1 in Perspective', *Studi musicali*, xvi (1987), 157–69

**I. Fellingner:** 'Unbekannte Mozart-Studien Nottebohms', *GfMKB: Baden, nr Vienna 1991*, 587–99

DOUGLAS JOHNSON

## Nottingham.

City in the English East Midlands. Records in the Corporation Archives beginning in 1464 show town waits, numbering three to seven men, appearing regularly (except during 1647–53 and 1672–1704) until 1836, when the office was discontinued. The records of the chamberlains of Nottingham for 1558–92 and 1614–40 show payments to the waits of 35 other towns for visits to Nottingham. Local patrons of music included Sir Henry Pierrepont (1546–1615) and Sir Francis Willoughby (c1547–96), who built Wollaton Hall near Nottingham, and whose Lute Book, compiled 1560–85, contains mostly anonymous English music. The Wollaton Hall organ was probably built in the second half of the 17th century. Records of music at the parish church of St Mary the Virgin date back to the late 16th century, and its musicians continue to play an active role in the city's musical life.

The earliest known public concerts were held during race week in 1707, 1709 and 1726. A theatre founded on St Mary's Gate in the early 1760s, also known as the 'Musick Hall', was a venue for concerts and musical entertainments. During the 1760s musical societies gave winter seasons of subscription concerts. William Hanbury promoted a music festival in 1763; the Nottingham General Hospital held an annual benefit festival from 1782, the year it opened. Samuel Wise (?1730–1801) was organist of St Mary's from 1755 and also a composer. From 1756 to 1787 he promoted annual



concerts at the Ladies' Assembly Rooms on Low Pavement and in 1772 organized a music festival at the St Mary's Gate Hall. A cantata by Henry Hargrave, *On Wedlock*, addressed to the ladies of Nottingham, was performed in 1763.

The composer, violinist and conductor Henry Farmer (1819–91), author of popular violin tutors, published and sold music in the High Street from about 1840. Mary Bowman-Hart's Musical Guild offered singing classes to working-class men and women in the 1880s and had 400 members in 1886. The Nottingham Empire Theatre of Varieties, opened in 1898, featured leading music-hall performers and was open until 1958; it was demolished in 1969. The Albert Hall (cap. 2550) opened in 1876 as a concert hall and in 1902 became the Albert Hall Methodist Mission. It burnt down in 1906 and was rebuilt in 1909 (cap. 1400), then altered and refurbished in 1987–8 to form a Great Hall (cap. 700) and two smaller rooms. The Royal Concert Hall (cap. 2496), opened in 1983, is the northern base of the Royal Philharmonic Orchestra; the adjacent Theatre Royal, opened in 1876, houses Opera North's touring productions. The Midland Sinfonia (renamed the English Sinfonia in 1966), was founded in 1961 by Neville Dilkes, and was based in Nottingham until 1984 when it moved to Sandy in Bedfordshire. Formed in 1979, the Holme Pierrepont Opera Trust produced early English operas at the nearby Holme Pierrepont Hall, becoming in 1985 the touring company Opera Restor'd.

In 1846 the Mechanics Institution formed a Vocal Music Club, later the Sacred Harmonic Society. The present Nottingham Harmonic Society was established in 1856 by Alfred Lowe and was conducted from 1897 to 1902 by Henry Wood. The Nottingham Music Club (founded 1923) presents an annual chamber music season, and the Nottingham Bach Society (founded 1954) regularly performs large-scale choral works. The Nottingham Sinfonietta was founded in 1974, and renamed the Nottingham PO in 1985. There are two annual festivals: the Nottingham Festival (founded 1970) and the competitive Nottingham Music and Drama Festival (established 1902). BBC Radio Nottingham (established 1968) broadcasts a wide range of music. The University department of music, originally part of the department of education, became separate in 1925. From 1956 to 1982 the Nottingham University Opera Group produced a series of lesser-known operas, including the British premières of Dvořák's *Dimitrij* (1979) and Berwald's *Drottningen av Golconda* (1982). In 1994 the department moved to the University Arts Centre which includes the Djanogly Recital Hall.

## BIBLIOGRAPHY

- W.L. Summer:** 'The Organs of St Mary's Parish Church, Nottingham', *The Organ*, xvii (1937–8), 30–37
- W.L. Woodfill:** *Musicians in English Society from Elizabeth to Charles I* (Princeton, NJ, 1953)
- M. Tilmouth:** 'A Calendar of References to Music in Newspapers Published in London and the Provinces, 1660–1719', *RMARC*, no.i (1961)
- E.D. Mackerness:** *A Social History of English Music* (London, 1964), 203 only
- R. Iliffe and W. Baguley:** *Victorian Nottingham: a Story in Pictures*, xii (Nottingham, 1974)

- D.C. Price:** *Patrons and Musicians of the English Renaissance* (Cambridge, 1981), 106 only, 142–51
- S. Bicknell:** 'The Organs in Wollaton Hall', *BIOS Journal*, vi (1982), 43–55
- R. Evans:** *Music in Eighteenth-Century Nottingham* (thesis, U. of Loughborough, 1983)
- M. Tilmouth:** 'The Beginnings of Provincial Concert Life in England', *Music in Eighteenth-Century England: Essays in Memory of Charles Cudworth*, ed. C. Hogwood and R. Luckett (Cambridge, 1983), 1–17
- A. Abbott and J. Whittle:** *The Organs and Organists of St Mary's Church, Nottingham* (Beeston, 1993)

ROSEMARY WILLIAMSON

## Notturmo

(It.: 'nocturnal').

Term used in the 18th century mainly for works performed outdoors, not in the evening but at night (generally around 11 p.m.). In Salzburg Mozart used the term as the title of his *Serenata notturna* k239 for double orchestra and his Notturmo k286/269a for four orchestras: Hausswald suggested that he preferred this term for works elaborately scored, using 'Nachtmusik' for simpler ones (such as the Trio k266/271f and *Eine kleine Nachtmusik* k525; see [Nachtmusik](#)). The form is related to the [Serenade](#), as the style and sequence of movements in k239 and 286 make clear. Mozart later applied the term to vocal works, the *notturmi* for three voices and wind instruments (k436–9, 346/439a (incomplete) and perhaps 549). For Michael Haydn, on the other hand, the title signified a soloistic work; his two string quintets of 1773 (st187/p108 and st189/p109) are both authentically called 'Notturmo'.

Although Haydn's eight *notturmi* of 1790 in two to four movements (Hll:25\*–32\*), originally written for the King of Naples and later arranged for the London concerts which he organized with J.P. Salomon, should possibly be considered orchestral pieces, they are chamber-like in character; set for solo instruments, the *notturmo* became popular among composers of southern Germany, Austria, Bohemia, northern Italy and Paris (including Boccherini, Bonnay, Johann Brandl, Camerloher, Ferrari, Ignaz Fränzl, Gyrowetz, Michael Haydn, Holzbauer, Kammel, Kirmayer, Kreubé, Maschek, M.L. Neubauer, Paluselli, Piombanti, Polz, Pugnani, G.B. Sammartini, Vanhal, Anton Wranitzky). Chamber works bearing the title 'notturmo' either had more than five movements, like the serenade, or two to four movements, like the [Divertimento](#). In England the term usually signified a two-movement work, the first in moderate tempo (often in march rhythm), the second a slow minuet (for example J.C. Bach's *Six Trios or Notturnos* for two violins and viola or bass, op.2 (*recte* op.4), c1765).

The later [Nocturne](#) for solo piano had no direct connection with the notturno.

### BIBLIOGRAPHY

- H. Hoffmann:** 'Über die Mozartschen Serenaden und Divertimenti', *Mozart-Jb* 1929, 59–80

**G. Hausswald:** *Mozarts Serenaden* (Leipzig, 1951/R)  
**C. Bär:** 'Zum Begriff des "Basso" in Mozarts Serenaden', *MJb* 1960–61, 133–55  
**R. Hess:** *Serenade, Cassation, Notturmo und Divertimento bei Michael Haydn* (diss., U. of Mainz, 1963)  
*Gesellschaftsgebundene instrumentale Unterhaltungsmusik des 18. Jahrhunderts: Eichstätt 1988*

HUBERT UNVERRICHT/CLIFF EISEN

## Notula.

A term used by Johannes de Grocheio and in several French lais, apparently describing lai form. See [Lai](#), §1(iii).

## Nouguès, Jean(-Charles)

(*b* Bordeaux, 26 April 1875; *d* Paris, 28 Aug 1932). French composer. Born into a wealthy family, his overriding aim was to devote his life to the composition of operas and to obtaining their performance, although he also composed songs. Almost entirely self-taught, he studied for a short time with Gaston Sarreau. *Le roy du Papagey* was written before he was 16. Over 8000 performances of his works took place during his lifetime.

*La mort de Tintagiles*, a Maeterlinck setting following Debussy's *Pelléas* by only three years, shows little influence of the declamatory style of that opera. Maeterlinck's mistress, Georgette Leblanc, created the important role of Ygraine. *Quo vadis?* was Nouguès's most celebrated work and is a large-scale affair dealing with the plight of Christian martyrs in Rome. *La danseuse de Pompéii* is concerned with the destruction of Pompeii. Criticized for its lack of plot, it was Nouguès's last large-scale opera.

Nouguès's musical style is conventional and he attempted to emulate the style of several other composers. He was considered by some to be little more than an amateur who was trying his hand at naturalistic operas, a judgment hardly borne out by his undeniable success at having his works performed.

### WORKS

#### stage

- Yannka [Yannha; Yanuka] (op, H. Nouguès), Bordeaux, Grand, 1897  
**Le roy du Papagey des papegais** (op, 3), Bordeaux, Grand, 22 March 1901  
Rêve de Noël (mystère, 1, J. Nouguès), 1902, vs (1902)  
**Thamyris** (conte lyrique, prol., 4 scenes, J. Sardou and J. Gounouilhou), Bordeaux, Grand, 17 March 1904, vs (1904)  
La mort de Tintagiles (drame lyrique, 3, after M. Maeterlinck), Paris, Mathurins, 28 Dec 1905, vs (1907)  
**Le désir, la chimère de l'amour** (pantomime, 1, F. de Croisset), Paris, Mathurins, 6 Feb 1906  
Quo vadis? (op, 5, H. Cain, after H. Sienkiewicz), Nice, Opéra Municipal, 10 Feb 1909, vs (Paris, 1908)  
**Chiquito, le joueur de pelote** (op, 4, Cain, after P. Loti), Paris, OC (Favart), 30 Oct

1909, vs (1909); after Nougès: Basque (scène-ballet, 1), 1902

L'auberge rouge (nouvelle lyrique, 2, S. Basset, after H. de Balzac), Nice, Casino Municipal, 16 Feb 1910, vs (Paris, 1910)

La vendetta (drame lyrique, 3, R. de Flers and G.-A. de Caillavet, after Lorient-Lecaudey), Marseilles, Opéra, 25 Jan 1911, vs (Paris, 1911)

L'aigle (épopée lyrique, Cain and L. Payen), Rouen, Arts, 1 Feb 1912, vs (Paris, 1912)

La danseuse de Pompéï (opéra-ballet, 5, H. Ferrare and Cain, after J. Bertheroy), Paris, OC (Favart), 29 Oct 1912, vs (1912)

Narkiss (conte-ballet avec chant, 1, J. Brindejant-Offenbach and Mme Mariquita, after J. Lorrain), Deauville, Casino Municipal, 31 July 1913, vs (Paris, 1913)

L'éclaircie (op, H. de Forge and E. Bertrand), Paris, Antoine, 31 Jan 1914

Le Dante (op, 3, J. Nougès), 1914, Bordeaux, Grand, 26 Jan 1930

Le mari trop avisé [L'homme qui vendit son âme au diable] (operetta, P. and S. Weber), Paris, Gaîté-Lyrique, 1926

Jean de France (op), Paris, Gaîté-Lyrique, 10 May 1931

Le scarabée bleu (operetta, A. Barde), 1931

Une aventure de Villon, 1932 (farce, 1, P. Cleronc, after F. Villon: *Troquez, nippes*) unperf.

#### other works

Songs: Esquisses (J. Nougès) (1899); Chansons florales (E. Boissier) (1902); Elle a fui! (F. de Croisset) (1902); Triolets d'amour (A. Bernède); Automnales (F. Gregh) (1903); Raru-hu (J. Nougès) (1907); L'adieu (E. Haraucourt) (1907); Profils antiques (M. de Noailles); Chanson d'amour (1911); La complainte de la Seine (M. Magre) (1920); La gouape (L. Marchand and S. Veber), mélodie-valse (1920); Vos yeux (P. Cartoux and E. Costil), mélodie-valse; Le tapis persan (J. Charles) (1920); Le coeur et la rose (L. Lelièvre) (1925)

Inst: Chanson d'automne, vn, pf (1902); Impressions basques, vc, pf (1902); Csardas, vn, pf

#### BIBLIOGRAPHY

**C. d'Ys**: 'Le Roy du Papegai', *Le théâtre*, no.64 (1901), 19–24

**Brétigny**: 'Thamyris au Grand Théâtre de Bordeaux', *Musica*, no.19 (1904), 315

**J. Brindejoint-Offenbach**: 'Grand Théâtre de Bordeaux: *Thamyris*', *Le théâtre*, no.161 (1905), 12–16

**J. Copeau**: '*La mort de Tintagiles*', *Le théâtre*, no.172 (1906), 20–24

**P. Locard**: 'Jean Nougès, Ch. Silver, André Bloch, Francis Bousquet', *Le théâtre lyrique en France* (Paris, 1937–9), iii, 242–56 [pubn of Poste National/Radio-Paris]

**J. Combarieu and R. Dumnesnil**: 'Réalistes et naturalistes', *Histoire de la musique des origines à nos jours*, iv (Paris, 1958), 84–110

RICHARD LANGHAM SMITH

## Nourrit, Adolphe

(*b* Montpellier, 3 March 1802; *d* Naples, 8 March 1839). French tenor, son of [Louis Nourrit](#). He studied with the elder García for 18 months, initially against his father's wishes, then made his début at the Opéra in 1821 as Pylades in *Iphigénie en Tauride*. He was coached intensively by Rossini and created the roles of Néocles in *Le siège de Corinthe*, Count Ory,

Aménophis in *Moïse et Pharaon* and Arnold in *Guillaume Tell*. Among the other roles he created were Masaniello (*La muette de Portici*; see illustration), Robert (*Robert le diable*), Eléazar (*La Juive*) and Raoul (*Les Huguenots*). From December 1826, when he succeeded his father as first tenor at the Opéra, until his resignation in October 1836, he created the principal tenor roles in all major new productions, generating an entire repertory for the acting tenor. His success in *Moïse* and *Le siège de Corinthe* was so great that in 1827 he was appointed *professeur de déclamation pour la tragédie lyrique* at the Conservatoire, where his most famous student was the dramatic soprano Cornélie Falcon.

*Moïse* marked a turning-point in singing at the Opéra, as the singers turned to the more open-voiced, Italianate production favoured by Rossini. Here, as in all the scores written for Nourrit, the dynamics and the thickness of the orchestration below his voice part indicate that he could not have been singing in falsetto in his upper register (as has often been stated). He had a mellow, powerful voice that extended to e<sub>2</sub><sup>♯</sup>; d<sup>♯</sup> was the highest he ever sang in public. As Nourrit's status at the Opéra increased, so did his influence upon new productions. His advice and collaboration was sought by composers; he wrote the words of Eléazar's aria 'Rachel, quand du Seigneur' and insisted that Meyerbeer rework the love-duet climax of Act 4 of *Les Huguenots* until it met with his approval. He also wrote four ballet scenarios including *La Sylphide* (1832), whose combination of magic and Scottian realism was inspired by *Robert le diable*. In addition, he was concerned more broadly with the social aspects of singing, particularly with the missionary role of the performer. In the early 1830s he was involved with the ideas of the Saint-Simonians, and after his retirement dreamed of founding a grand *opéra populaire* which would introduce opera to the masses (see Locke).

About 1 October 1836, Charles Duponchel engaged Gilbert Duprez as joint first tenor at the Opéra. Nourrit accepted this arrangement in case he should fall ill (among other reasons). He sang *Guillaume Tell* superbly with Duprez in the audience on 5 October. On 10 October, during *La muette de Portici*, with Duprez again in the house, Nourrit suddenly went hoarse. After the performance Berlioz and George Osborne walked the tenor up and down the boulevards as he despaired and talked of suicide; on 14 October he resigned from the Opéra. During this time he continued to enjoy success as a salon performer; he was the first to introduce Schubert's lieder to Parisian audiences at the celebrated soirées organized by Liszt, Urhan and Alexandre Batta at the salons d'Erard in 1837. The intimacy of the salon apparently suited him particularly well; criticized for a weak voice, he showed great nuance of feeling and dramatic range. His farewell performance from the Opéra was on 1 April 1837. He immediately set out to perform in the provinces, but a liver condition (possibly the result of alcoholism) and its effects on his singing forced him to cut short his tours. While listening to Duprez at the Opéra, on 22 November 1837, he decided to go to Italy in the hope of succeeding Rubini on his retirement, and left Paris in December 1837.

The following March he began to study in Naples with Donizetti. He worked to eradicate nasal resonance, but as a result lost his head voice. He wanted Donizetti to write the opera for his Naples début, *Poliuto*; when it

was forbidden because of its Christian subject matter, Nourrit felt betrayed. His wife, arriving in July 1838, was shocked at the sound of his voice and his thinness; he was being leeches regularly and was constantly hoarse. But his Naples début in Mercadante's *Il giuramento* (14 November 1838) was a success. As his liver disease advanced, his mental health deteriorated and his memory began to fail. On 7 March 1839 he sang at a benefit concert, was disappointed in his performance and upset by the favourable reaction of the audience. The following morning, he jumped to his death from the Hotel Barbaia.

Nourrit's brother, the tenor Auguste Nourrit (1808–53), was for some time theatre director at The Hague, Amsterdam and Brussels, and took over his post at the Conservatoire after his death.

## BIBLIOGRAPHY

- L.M. Quichérat:** *Adolphe Nourrit: sa vie* (Paris, 1867)  
**E. Legouvé:** *Soixante ans de souvenirs* (Paris, 1887); chap.9, 'Adolphe Nourrit', repr. in *Le ménestrel* (27 March, 3 and 10 April 1887)  
**B. de Monvel:** *Adolphe Nourrit* (Paris, 1903)  
**R. Locke:** *Music, Musicians, and the Saint-Simonians* (Chicago, 1986), esp.97–101  
**E.P. Walker:** *Adolphe Nourrit* (diss., Peabody Institute, John Hopkins U., 1989)  
**H. Pleasants:** *The Great Tenor Tragedy* (Portland, OR, 1995) [edited and annotated writings of Nourrit]  
**M. Beghelli:** 'Il "Do di petto": dissacrazione di un mito', *Il saggiaiore musicale*, iii (1996), 105–49

EVAN WALKER/SARAH HIBBERD

## Nourrit, Auguste.

French musician, brother of [Adolphe Nourrit](#).

## Nourrit, Louis

(*b* Montpellier, 4 Aug 1780; *d* Brunoy, 23 Sept 1831). French tenor, father of [Adolphe Nourrit](#). He entered the Paris Conservatoire in 1802 and began to study with Pierre Garat in the following year. In 1804 he was listed as a member of the Imperial chapel with other members of the Opéra company. He made his Opéra début on 3 March 1805 as Renaud in Gluck's *Armide*, and later appeared with success as Orpheus. Fétis considered that his engagement marked the beginning of a revival in French singing, his predecessors having been more concerned with generating dramatic excitement than with purity of line. He was a reticent actor at first but later gained assurance, and in 1812 he replaced Etienne Lainez as the Opéra's principal tenor. He sang in the premières of Cherubini's *Les abencérages* (1813) and Spontini's *Olimpie* (1819), and in 1824 sang with his son Adolphe in Daussoigne's *opéra féerie Les deux Salem*; their similarity of appearance and voice apparently inspired the work's central theme, but did not guarantee its success, and the opera was dropped from the repertory after 13 performances. In 1826 father and son again appeared together in

the première of Rossini's *Le siège de Corinthe* (9 October). Although his voice was still in good condition, Louis retired two months later, leaving his son to take over the more florid and demanding new tenor repertory. He lacked ambition as a performer, and throughout his career at the Opéra he also worked as a diamond merchant.

## BIBLIOGRAPHY

**E. Legouvé:** *Soixante ans de souvenirs* (Paris, 1887)

**J. Mongrédién:** *La musique en France des Lumières au Romantisme* (Paris, 1986; Eng. trans., 1996), 165

**S. Piton:** *The Paris Opéra: Growth and Grandeur, 1815–1914* (New York, 1990)

PHILIP ROBINSON/SARAH HIBBERD

## Nova (Sondag), Jacqueline

(*b* Ghent, 6 Jan 1935; *d* Bogotá, 13 June 1975). Colombian composer of Belgian origin. She studied with Fabio González-Zuleta, Olav Roots and Blas Emilio Atehortúa at the Bogotá Conservatory, graduating in composition. She is considered one of the finest Colombian composers of the 20th century and a progressive exponent of trends that dominated contemporary music in the 1960s, including aleatory and electronic techniques. One of the first Latin American women to obtain international acclaim for her compositions, she won a first prize in Caracas in 1966 for the chamber work *Doce móviles* (subsequently published by Pan American Union). Her *Metamorfosis III* (1966) was given its première by the Colombia SO, conducted by Roots. In 1967 she was awarded a scholarship for two years' study at the Di Tella Institute, Buenos Aires, where she studied with Ginastera and Nono. Several works were first performed in Buenos Aires, including *Asimetrías* (1967), conducted by Armando Krieger, the electronic work *Oposición-fusión* (1968) and *Cantos de la creación del mundo* (1972; performed by Nueva Música), which was later performed in France (1973). The oratorio *Hiroshima* (1972) was commissioned by Colcultura. (C. Barreiro Ortiz, ed.: *A propósito de Jacqueline Nova*, Bogotá, 1983)

## WORKS

(selective list)

Vocal, vocal with elec: Uerhayas: Invocation to the Gods (text in Tunebo [Amerindian] dialect), S, male chorus, 1967; 14–35, orch, elec transformed vv, 1969; Pitecanthropus, vv, orch, elec, 1971; Hiroshima (orat., D. Castellanos), vv, orch, elec, 1972; Omaggio a Catullus, nar, vv, harmonium, perc, chbr orch, elec, 1972

Other elec: Música para audiovisual sobre Machu-Pichu, 1968; Oposición-fusión, 1968; Resonancias I, pf, elec, 1969; Cantos de la creación del mundo (Tunebo text), elec transformed v, 1972

Orch and inst: Secuencias, pf, 1963; Doce móviles, chbr ens, 1965; Metamorfosis III, orch, 1966; Asimetrías, fl, timp, tam-tam, 1967

Other works: Espacios, audiovisual experience, 1970; Camilo (film score, dir. F. Norden), 1974 [on Camilo Torres]

## Nova, Vangjo

(*b* Korça, 27 Jan 1927; *d* Jannina, Greece, 6 Jan 1992). Albanian composer and choral conductor. After early guitar lessons, he studied harmony and solfège with Trako at the Jordan Misja Art Lyceum, Tirana (1946–51), and counterpoint with Zadeja (1951–3). He was assistant to Trako as conductor of the State Chorus, and later assistant conductor of the Albanian Philharmonia and the Opera. From 1972 until his retirement in 1983 he taught harmony and solfège at the Jordan Misja Art Lyceum.

Along with Trako and Uçi, Nova played an important role in the early development of socialist Albania's musical life, composing everything from songs and choruses to stage music and cantatas. His music is simple, tuneful and rarely devoid of charm, even when having recourse to easily recognizable models, such as Rachmaninoff and Grieg in *Tarracat e bregdetit* ('Citrus Groves over the Seashore', 1969), one of his most renowned works. His opera *Heroina* was staged to considerable acclaim for the inauguration of the Tirana Theatre of Opera and Ballet in 1967.

### WORKS

(selective list)

Stage: *Heroina* [Heroine] (op, 2, L. Gurakuqi), Tirana, Theatre of Opera and Ballet, 17 June 1967; *Gjaku i dritës/Pishtarët/Shkronjat e përgjakura* [The Blood of Light/Torch Bearers/An Alphabet Stained with Blood] (op, 2, A. Shehu), 1985–9, unperf.

Vocal: *Dashuria* [Love] (A.Z. Çajupi), T, orch, 1951; *Punojmë bashkë të dy* [We Two Work Together] (Shehu), 1v, orch, 1982; *Heroina e vogël* [The Little Heroine] (Shehu), mixed chorus, orch, 1982; *Bukuria shqiptare* [Albanian Beauty] (N. Frashëri), Bar, pf/orch, 1982; *Kënga punëtore* [Labour Song] (F. Papadhima), mixed chorus, 1983; *Atdheu* [Fatherland] (Frashëri), Bar, orch, 1983; *Shqipëria e lirë* [Free Albania] (Shehu), 1v, pf, 1983; *4 Romances* (Shehu), T, pf, 1987–9

Inst: *Pf Conc.*, 1959; *Tregimi i Tomorit* [The Narration of Mount Tomori], sym. fantasy, 1961; *Tarracat e bregdetit* [Citrus Groves over the Seashore], conc., pf, orch, 1969; *Tpt Conc.*, 1974; *Rhapsody*, fl, orch, 1980; *Arbëria*, a, vc, pf, 1989

### BIBLIOGRAPHY

- S. Kalemi:** 'Sukses i krijimtarisë sonë operistike' [A success of our creativity in opera], *Drita* (25 June 1967)
- S. Kalemi:** *Arritjet e artit tonë muzikor: vepra dhe krijues të muzikës shqiptare* [Achievements of our musical art: creations and creators of Albanian music] (Tirana, 1982)

GEORGE LEOTSAKOS

## Nováček, Ottokar (Eugen)

(*b* Fehértemplom [now Bela Crkva, Serbia], 13 May 1866; *d* New York, 3 Feb 1900). Hungarian violinist and composer, of Czech descent. He studied successively with his father Martin Joseph Nováček, with Jakob



Dont in Vienna (1880–83) and with Schradieck and Brodsky at the Leipzig Conservatory, where he won the Mendelssohn Prize in 1885. He played in the Gewandhaus Orchestra and in the Brodsky Quartet, originally as second violin and later as viola. He subsequently emigrated to the USA, where he was a member of the Boston SO under Nikisch (1891) and was appointed principal viola in the New York Symphony Society Orchestra (1892–3); he also played in the re-formed Brodsky Quartet. In 1899 a heart condition forced him to retire from playing. His works include a piano concerto (1894, first performed by Busoni), *Perpetuum mobile* for violin and orchestra, three string quartets (published in 1890, 1898 and 1904), eight *Concerto caprices* and other works for violin and piano, and six songs to texts by Tolstoy.

E. HERON-ALLEN/R

## Novaës, Guiomar

(*b* São João da Boa Vista, São Paulo, 28 Feb 1895; *d* São Paulo, 7 March 1979). Brazilian pianist. One of the youngest children in a very large family, she studied with Antonietta Rudge Miller and Luigi Chiafarelli in São Paulo before being accepted as a pupil of Isidore Philipp at the Paris Conservatoire in 1909. She remained with him for two years and received a *premier prix* for piano in 1911, having made her orchestral début with the Châtelet Orchestra under Pierné earlier the same year. In 1915 she gave a highly successful recital at the Aeolian Hall, New York, which marked her US début, and in subsequent years she won acclaim there as one of the most spontaneous and poetic pianists of her generation. She was married in 1922 to a civil engineer, Octavio Pinto, also a pianist and composer. Novaës's career continued into the 1970s, a recital at Hunter College in 1972 marking her last New York appearance. Although she made a number of discs for Victor in the 1920s, as well as piano rolls, she was most extensively recorded by Vox in the 1950s, leaving interpretations of Chopin's F minor Concerto (with Klemperer) and Schumann's *Carnaval* that bear witness to an irrepressible individuality and eloquence.

### BIBLIOGRAPHY

**M.S. Orsini:** *Guiomar Novaës: uma arrebatadora história de amor* (São Paulo, 1992)

**J.A. Gillespie:** *Notable Twentieth Century Pianists* (Westport, CT, 1995)

JAMES METHUEN-CAMPBELL

## Novák, Jan

(*b* Nová Říše na Moravě, 8 April 1921; *d* New-Ulm, 17 Nov 1984). Czech composer. His musical talent was evident from childhood in his abilities in violin and piano studies, and later in his attempts at composition during his school years. After completing a classical education in Brno, he entered the Brno Conservatory in 1940 and joined Petrželka's composition class, having previously taken a brief course with Theodor Schaefer. Forced to interrupt his conservatory studies for two and a half years during the Nazi occupation, Novák completed his course only in 1946, submitting a string

quartet and the *Taneční suita* ('Dance Suite') for orchestra. He then studied briefly with Bořkovec at the Prague Academy (AMU) and in 1947 left for the USA on a study trip financed by a Ježek Foundation scholarship that he won for his Serenade for small orchestra. He completed a summer course with Copland in Tanglewood and for five months studied with Martinů in New York. On 25 February 1948, the date of the communist takeover in former Czechoslovakia, Novák returned home and settled in Brno, where he would earn his living from composition. In 1963 he was one of the founders of 'Toŕčŕ skupina A' (Creative Group A) or 'Parasiti Apollonis', which brought together Brno theoreticians and composers united by a common view of the role of contemporary music and an interest in new compositional techniques. His liberal views and uncompromising attitude, however, brought him into conflict with the communist authorities; he was discriminated against in a number of ways and in 1961 he was expelled from the Union of Czechoslovak Composers. It was partly this that made him leave Czechoslovakia after the Soviet invasion of 1968. With his family he lived in exile in Denmark, in Italy (1970–77) and finally in the Federal German Republic. He is buried in Rovereto, Italy.

Even Novák's student compositions display an acute musicianship which, when disciplined by a growing technical mastery, placed him among the most talented representatives of the young postwar generation. His early works received concert and broadcast performances. The *Dance Suite* contains a number of characteristic traits: clear construction, transparent orchestration and a feeling for clearcut rhythms. These elements were strengthened still more by his studies with Martinů, with whom Novák formed a close personal and artistic friendship. The late 1940s and the early 50s saw the composition of a number of chamber and piano works which Novák later suppressed. One exception was his song cycle *Carmina sulamitis* (1947) on the Latin text of the Song of Songs, which also demonstrates his exceptional sensitivity to the voice. His aim, fully realized in this cycle, was to create a vocal style which would be clearly intelligible, unsentimental in quality, but also eminently singable. The alternation of long melismas, supported by the pulsing rhythms of the orchestra, with declamatory passages allows the singer to show off all aspects of her voice.

In this early phase, this successful song cycle remained however an isolated experiment. Novák concentrated on chamber pieces and concertos, among which the first representative work is the Oboe Concerto (1952), a composition of neo-classical formal clarity which exploits the virtuoso possibilities of the solo instrument. These elements can be seen as a legacy from Czech music of the 17th and 18th centuries. The work's sense of humour, its musical wit and playfulness, reflect Novák's basically optimistic character. The Oboe Concerto was followed by the Concerto for two pianos and orchestra (1955). At its first performance the composer played in the duo part with his wife Eliška, a graduate of the Brno Conservatory; the Nováks often appeared in piano duet recitals. The enthusiastic reception of the concerto by the Brno audience was in sharp contrast to official reaction, which branded Novák's style as foreign to the spirit of Czech music. With uncompromising obstinacy Novák in the early 1950s defended his right to his own, modern-orientated path. His music

upset the arbiters of the dogmatic, aesthetic norms; his wit and humour were often taken as ridicule, cynicism and deliberate provocation.

Novák's talent was established beyond dispute by his composition for nonet, entitled *Baletti à 9*, in which he again demonstrated his sense for rhythm and for timbre combinations, timbre being treated as an essential element of the music. The composition, which brought a new dimension and a folklike tunefulness to what were essentially dance forms, preserved, like all Novák's works of the period, a basically tonal character.

With the ballet *Svatební košile* ('The Spectre's Bride'), composed in 1954 on the subject of the ballad by Karel Jaromír Erben, Novák came into contact with the theatre for the first time. Nevertheless, the ballet demonstrated a sophisticated dramatic flair, and it was followed by incidental music for many plays and films. The climax of this activity came in 1965 with the Brno première of *Komedie o umučení a slavném vzkříšení Pána a spasitele našeho Ježíše Krista* ('Play of the Passion and Glorious Resurrection of the Lord Our Saviour Jesus Christ'), in which Jan Kopecký's adaptation of the folk Passion play was in close sympathy with Novák's musical conception of the subject.

Novák's first creative period, characterized by Martinů's obvious influence, began with his piano *Variace na téma Bohuslava Martinů* (1949) and closed with the orchestral version of ten years later. These seven variations and double fugue on an 11-bar theme from the closing section of Martinů's *Field Mass* are proof of the technical mastery of form and instrumentation that Novák had achieved by this time: he had proved himself a composer of rich invention with a wide range of expression.

A new creative period began with the *Capriccio* for cello and orchestra (1958), a virtuoso concerto work making striking use of jazz elements. In the middle movement, 'Circulus vicioso', he first employed a 12-note series as thematic material. He also used 12-note techniques in the lyrical *Dulces cantilena* (1961), in which he returned for his text to the Song of Songs, this time in a different Latin version by the Czech humanist Campanus Vodňanský. The use of dodecaphony did not however mean a basic change of attitude towards form. As is shown by the composer's gently ironic introduction to these songs and to the following work, *Passer Catulli* (1962), he saw these compositional techniques as a musical game.

During the 1960s the strength of tonality in Novák's work gradually diminished. Most of Novák's works from this period are settings of the composer's own Latin texts, the Latin of medieval codices or classical Latin. The rhythm of the Latin hexameter became an ostinato motif in the large-scale oratorio *Dido* (1967) for mezzo, speaker, male choir and orchestra. This three-part work brought together Novák's dramatic flair, his individual vocal style and his predilection for the Latin language. Other scores using unusual Latin texts include *Apicius modulatus* (1971), a humorous piece based on the cookbook by Apicius, and the opera *Dulcitus* (1974), based on a miracle play by Roswitha von Gandersheim. For his basic rhythmic material Novák drew increasingly on the verses of Virgil during this final period. An analytical study of Latin texts, their metres, lengths of syllables and the intonation of correctly declaimed Latin informed the rhythm of his music and its melodic outline also, particularly in works

such as *Odarum contentus* (1973). Through this most universal of languages Novák succeeded in creating a highly individual musical expression.

## WORKS

(selective list)

### dramatic

Svatební košile [The Spectre's Bride] (ballet, after K.J. Erben), 1954; Komedie o umučení a slavném vzkříšení Pána a spasitele našeho Ježíše Krista [Play of the Passion and Glorious Resurrection of the Lord Our Saviour Jesus Christ] (incid music, J. Kopecký), 1965; Dulcitus (lyric op, 14 scenes, after R. von Gandersheim), 1974; Aesopia (6 sung and danced fables, after Phaedrus), chorus, small orch 1981, rev. for ballet; film scores and other incid music

### vocal

Carmina sulamitis (Song of Songs), Mez, orch, 1947; Cantilenae trium vocum (V. Nezval), 1951; Závišova píseň [Záviš's Song], T, orch, 1958; Horatii carmina, 1v, pf, 1959; Dulces cantilenae (Song of Songs), S, vc, 1961; Passer Catulli, B, 9 insts, 1962; loci vernaes (Carmina burana), B, 8 insts, tape, 1964; Sulpicia (Tibullus), chorus, 1965; Testamentum Iosephi Eberle, chorus, 4 hn, 1966; Dido (Virgil), Mez, spkr, male chorus, orch, 1967

Exertitia mythologica (Novák), chbr chorus, 1968; Catulli Lesbia, male chorus, 1968; Ignis pro Ioanne Palach (Novák), chorus, orch, 1969; Planctus troadum (Seneca), A, female chorus, 8 vc, 2 db, 2 perc, 1969; Mimus magicus (Virgil), S, cl, pf, 1969; Rana rupta (Phaedrus), chorus, 1971; Apicius modulatus, S, T, gui, 1971; Invitatio pastorum (Carmina burana), solo vv, chorus, 1971; Orpheus et Eurydice (Virgil), S, b viol, pf, 1972; Florilegum cantionum latinarum, 1v, pf, 1972–3; Schola cantans, 1v, pf, 1973; Columbae pacis et aliud pecus (Novák), high v, pf, 1972; iv Fugae Vergilianae, chorus, 1974; Servato pede et pollicis ictu (Horatius), chorus, 1974; Eis Aphroditen (anthem, Pseudohomerus), chorus, 1980; Vernalis temporis symphonia, solo vv, chorus, orch, 1982; In tumulum Paridis (Martialis), chorus, 1983; Cantica latina, 1v, pf, 1985

### instrumental

Orch: Taneční suita [Dance Suite], 1946; Ob Conc., 1952; Conc., 2 pf, orch, 1955; Filharmonické tance [Philharmonic Dances], 1955–6; Capriccio, vc, orch, 1958; Variace na téma Bohuslava Martinů, orch, 1959 [version of 2 pf piece, 1949]; Musica caesariana, wind orch, 1960; Concentus Eurydiceae, gui, str, 1971; Odarum contentus, str, 1973; Concentus biiugis, pf 4 hands, str, 1976; Ludi symphoniaci I, 1978; Choreae vernaes, fl, small orch, 1980; Ludi concertantes, 18 insts, 1981; Symphonia bipartita, 1983

Chbr and solo inst: Baletti à 9, 9 insts, 1955; Toccata chromatica, pf, 1957; Concertino, wind qnt, 1957; Sonata brevis, hpd, 1960; Inventiones per tonos XII, hpd, 1960; Toccata georgiana, org, 1963; Puerilia, pf, 1970; Rondini, pf, 1970; Panisci fistula, 3 fl, 1972; Rosarium, 2 gui, 1972; loci pastorales, ob, cl, bn, hn, 1974; Iubilationes, org, 1976; Sonatine, fl, pf, 1976; Cithara poetica, gui, 1977; Choreae vernaes, fl, pf/gui/str, 1977; Cantica, pf, 1978; Sonata gemela, 2 fl, 1978; Str Qt, 1978; Odae, pf, 1979; 2 Preludes and Fugues, fl, 1979; 5 capricci, pf, 1980; Nocturne, pf 4 hands, 1980; Sonata, vn, 1980; Rotundelli, vc, pf, 1981; Sonata da chiesa I, va, org, 1981; Sonata da chiesa II, fl, org, 1981; Sonata serenata, vn, gui, 1981; Sonata super 'Hoson zes ...', vn/fl, pf, 1981; Pf Sonata, 1982; Sonata

phantasia, vc, bn, pf, 1982; Sonata rustica, accdn, pf, 1982; Sonata tribus, fl, vn, pf, 1982; Aeolia, 2 fl, pf, 1983; Marsyas, pic, pf, 1983; vii matamorphoses in Pastorale L.v.B., fl, ob, 2 vn, vc, pf, 1983

Principal publishers: Zanibon, Supraphon, Panton

## BIBLIOGRAPHY

- P. Blatný:** 'Baletti à 9 Jana Nováka', *HRO*, ix (1956), 971–4
- P. Blatný:** 'Koncert pro dva klavíry a orchestr Jana Nováka', *HRO*, x (1957), 491–4
- J. Trojan:** 'Tvůrčí profil Jana Nováka' [Profile of Novák as a creative artist], *HRO*, xvii (1964), 822–5
- J. Fukač:** 'Jana Nováka pokus o slavné vzkříšení hudebního divadla' [Novák's attempt at the glorious resurrection of music theatre], *HRO*, xix (1966), 16 only
- A. Piňos:** 'Návrat Jana Nováka' [The Return of Novák], *HRO*, xliii (1990), 272–6
- A. Němcová:** 'Prohibited Czech Music: Jan Novák', *Music News from Prague* (1991), nos.5–6, pp.2–5
- A. Němcová:** 'Jana Nováka cesta domů' [Novák's way home], *OM*, xxiii (1991), 13–20
- A. Němcová:** 'Vítězslava Kaprálová a Jan Novák: dva moravští žáci Bohuslava Martinů' [Kaprálová and Novák: two Moravian pupils of Martinů], *OM*, xxiii (1991), 190–93

ALENA NĚMCOVÁ

## Novak, Johann Baptist [Janez Krstnik]

(*b* Ljubljana, c1756; *d* Ljubljana, 29 Jan 1833). Slovenian composer. He was a civil servant in Ljubljana, and one of the founder-members of the Philharmonic Society in 1794. He conducted the orchestra of the society in 1799–1800 and between 1808 and 1825 was its musical director. In 1790 he wrote incidental music for T. Linhart's play *Ta veseli dan, ali Matiček se žení* ('A Happy Day, or Matiček is Getting Married'). The music was given such prominence that the play became in effect an opera. Linhart's plot leant heavily on Beaumarchais's well-known comedy, and Novak, who must have known it through Mozart's setting, renamed it *Figaro* (in the National and University Library, Ljubljana). His only other extant work is an occasional cantata, *Cantate zum Geburts oder Namensfeste einer Mutter (I-Tscon)*; of another occasional cantata, *Krains Empfindungen*, performed in 1801, only the text survives.

## BIBLIOGRAPHY

- D. Cvetko:** 'J.B. Novak, ein slowenischer Anhänger Mozarts', *Musikwissenschaftlicher Kongress: Vienna 1956*, 103–6

**D. Cvetko:** *Evropski glasbeni klasicizem in njegov odmev na Slovenskem*  
[European musical Classicism and its echo in Slovenia] (Ljubljana,  
1988), 5–11

BOJAN BUJIĆ

## **Novák, Pavel [Zemek, Pavel]**

(b Brno, 14 Oct 1957). Czech composer. He studied composition and oboe at the Brno Conservatory (1971–7). He then attended the Janáček Academy in Brno (1977–81), graduating in oboe, then studied composition there with Miloslav Ištvan (1983–8). He teaches composition and theory at the Brno Conservatory.

During his studies he was influenced by the compositional method of his teacher Ištvan, then he began to develop in a rather different direction, with evolutionary forms. From 1986 he worked with some London ensembles (The Schubert Ensemble and The Composers' Ensemble). In 1992–3 he studied with George Benjamin at the RCM in London. Elements of diatonicism and consonance, and melodic writing in instrumental music more closely resembling a vocal idiom, became more pronounced features of Novák's style during the 1990s. Classical rhythmic structures in multiples of two, with metrical fluctuations within an otherwise regular beat, became more emphasized in Novák's works. In his evolutionary forms the ideas themselves fashion the structure, so that one element (rhythm, melody, colour) dominates. Behind this musical language stands an interest in Czech and Moravian folklore, and devout Catholicism.

### **WORKS**

(selective list)

Orch: Sym. no.1, 1987–96; Sym. no.2 'Pašije sv Jana' [St John Passion], solo vv, chorus, orch, 1990–97; Obávám se súdu Tvého [I Fear Your Judgement], ob, str, 1993; Pocta P. Ježíšovi II [Homage to Lord Jesus II] 'Tichý hymnus' [Silent Hymn], S, orch, 1996; Pocta sv. Františkovi z Assisi I [Homage to St Francis of Assisi I] (Chbr Sym. no.1) cl, str orch, 1996

Vocal: Zahrada lásky [The Garden of Love], S, 2 perc, 1987; Tři mariánské modlitby [3 Marian Prayers], S, 5 insts, 1993; Ó hlavo plná krve a ran [O Sacred Head Sore Wounded], 5vv, 1996

Chbr and solo inst: Sonata no.1, vc, 1987; Preludia a fugy [Preludes and Fugues], pf, 1990–; Pět ročních období [5 Seasons], bn, pf, 1990; Str Qt no.1 'Zahrada ticha' [The Silent Garden], 1990; Pf trio, 1991; Chřamové solo [Church Solo], cl, 1992; 25 capriccií na Janáčkovo téma [25 Caprices on a Theme by Janáček], vn, 1995; Pf Qnt 'Královská pohřební cesta do lony' [The Royal Funeral Procession to lona], 1995; Pocta P. Ježíšovi I [Homage to Lord Jesus I], conc. for eng hn, va, 9 insts, 1995; Tři projevy úcty v rozhovoru sv. Pavla Poustevníka v roce 342 [3 Manifestations of Reverence in the Dialogue of St Paul the Hermit in the Year 342], fl, mar, 1995; Str Qt no.2 'Pizzicato à 11', 1995; Pocta sv. Františkovi z Assisi II [Homage to St Francis of Assisi II], 'Valčíky [Waltzes], cimb, 5 insts, 1996

PETR KOFROŇ

# Novák, Vítězslav [Viktor] (Augustín Rudolf)

(*b* Kamenice nad Lipou, 5 Dec 1870; *d* Skuteč, 18 July 1949). Czech composer and teacher.

1. Life.

2. Works.

WORKS

BIBLIOGRAPHY

MILOŠ SCHNIERER (1, work-list, bibliography), JOHN TYRRELL (2)

Novák, Vítězslav

## 1. Life.

His father, Jakub Novák, came from an ancient southern Bohemian peasant family. He worked as a medical doctor and served the deputy president of the choral society Čechorod of Počátky. His mother, Marie Pollenská, was a forester's daughter, who played the piano. The family moved to Počátky in 1872, where Novák attended primary school and learnt the violin with Antonín Šilhan and the piano with Marie Krejčová. In 1882 Novák's father died, after which the family moved to Jindřichův Hradec, where Novák studied at the local grammar school. The conductor of the local fire brigade band, Vilém Pojman, who taught him music from the fourth form, was the first to recognize and develop his musical gift. Novák gave his first public performances in Jindřichův Hradec at the age of 17 and composed songs and piano pieces from the age of 16. Among them were four attempts at setting Mácha's poem *Máj* ('May'), a classic of early Czech romantic poetry. After passing his final examinations (1889), Novák moved to Prague with his family.

For two semesters he read law at Prague University, and then philosophy, following the advice of the professor of music history and aesthetics, Otakar Hostinský. He graduated in 1893. At the same time he studied composition at the Prague Conservatory (Sept 1889–July 1892). In the beginning his studies were not particularly successful: his ardently romantic personality did not readily submit to the strict disciplines of harmony and counterpoint. Independent development of his talents came only when he began attending the composition class of Dvořák, who succeeded Karel Stecker in the academic year 1891–2. In that period, in addition to a couple of smaller pieces, Novák wrote his Violin Sonata in D minor and *Korzár* ('The Corsair'), an overture for orchestra. While Dvořák was away in New York, Novák orchestrated his Serenade in F for small orchestra in Karel Bendl's composition class (1894–5). Between 1891 and 1896 he attended Josef Jiránek's piano class.

His first compositional successes brought some much-needed improvement of his precarious financial situation. He received a scholarship from the Apt Foundation of the Prague Conservatory (1894–6) and a state scholarship of 400 gulden (1896–8). Brahms became interested in some of Dvořák's pupils, including Josef Suk and Oskar Nedbal, and recommended Novák's piano cycles for publication by his

Berlin publisher, Simrock: opp.6, 9, 10, 11 and 13 were published between 1895 and 1898.

An important turn came in 1896, when Novák was invited by Rudolf Reissig (1874–1939), his friend from the conservatory, to explore the authentic folklore of Moravian Valašsko in Velké Karlovice (Vsetín district), an area famous for its natural beauty. Novák spent many summers on holiday in Velké Karlovice and went on numerous trips across Slovácko (Moravian Slovakia), Lašsko and Valašsko. Later he went even further afield into Slovakia. Inspired by the first impressions from his summer holidays, he decided to study the standard Czech and Moravian folksongs collections (Erben, Sušil, Bartoš). His own observations and notations of interesting songs made him familiar with the essence of folk music of the area. He also got to know the folk singers, musicians and folksong collectors, Martin Zeman, Hynek Bím, Jan Nepomuk Polášek and, most importantly in 1897, Leoš Janáček, the greatest authority on Moravian folklore at the turn of the century. Meeting outstanding figures then determining the nature of the rapid development of Czech nationalism in the late Austro-Hungarian Empire gave Novák an insight into the cultural atmosphere of Brno and Moravia. His friends and acquaintances included leading cultural figures such as the architect Dušan Jurkovič, the painter Jožka Úprka, the writers Alois and Vilém Mrštík, Josef Merhaut, František Mareš and many others. When Rudolf Reissig, after working briefly in Kroměříž, moved to Brno, where he became chorusmaster of the Beseda Brněnská (succeeding Janáček), he began systematically performing various works by Novák, beginning in 1899. This continued until 1920, when Reissig moved to the Prague Conservatory. The Novák cult in Brno even overshadowed the achievement of Janáček for a time. Both Novák and Janáček continued to be heard in Brno, thanks to the conductors Břetislav Bakala, Jaroslav Vogel and František Jílek, all pupils of Novák and later renowned Janáček conductors.

From 1896 Novák turned not only to folklore but also to exploring the landscape of south-eastern Moravia and Slovakia, as an active walker, swimmer and mountaineer. His first stay in Velké Karlovice in 1896 was supported by a powerful emotional experience linked at the start of an unhappy love affair with the singer Josefína Javůrková, the recipient of the strain of 'eternal longing' detected by commentators in Novák's music. From then on a strongly personal synthesis of eroticism, nature and folklore can be traced in all his works. In the beginning, elements of folksongs represented merely an exotic aspect in his music, but from 1896 Moravian and Slovak folklore penetrated most of his compositions, resulting in a highly individual musical language. In addition to the Piano Quintet in A minor, written during the winter season of 1896–7 immediately after Novák's trip to Velké Karlovice, creative folklorism also imbued the original series of *Písničky na slova lidové poezie moravské* ('Songs on Moravian Folk Poetry'), in which he provided original folk texts with settings based on his own melodic invention and his imaginative piano accompaniments. Later, he orchestrated these songs.

In addition to his regular stays in Velké Karlovice and, at the beginning of 1906, in the Znojmo region around Bítov Castle, Novák visited almost every European country apart from Russia. Novák's knowledge of foreign



languages – German, English, French, Spanish and Russian – literature, philosophy, fine arts and a vast repertory of European and Czech music, made him one of the leading figures of Czech culture and placed him among the most successful composers of the time. Unlike Janáček, Novák managed to become involved in the social and musical life of Prague. In 1901 the 'Podskalská Filharmonie' came into existence in Prague as a friendly association of artists around Novák (who lived in Podskalská ulice). After the death of Fibich in 1900 Novák took over some of Fibich's pupils, at the same time preparing his own applicants for study at Prague Conservatory. In time he developed an enviable reputation as a teacher. In September 1909 he opened a masterclass in composition at the Prague Conservatory, teaching over 100 composers until his retirement in 1939, including many Czechs, Slovaks and southern and eastern Slavs. Even after leaving the conservatory he continued to give private lessons to young composers. One of his last pupils was Ilja Hurník.

Novák's major achievements of the period include orchestral works, *Maryša* (1898), the symphonic poem *V Tatrách* ('In the Tatras', 1902), the *Slovácká suita* ('Moravian-Slovak Suite') for small orchestra (1903), the symphonic poem *O věčné touze* ('Eternal Longing', 1903–5), the Serenade in D for small orchestra (1905), the symphonic poem *Toman a lesní panna* ('Toman and the Wood Nymph', 1906–7) and the cantata *Bouře* ('The Storm') on words by Svatopluk Čech (1908–10). These works, together with piano works such as the *Sonata Eroica* (1900) and *Pan* (1910, orchestrated 1912), made Novák one of the founders of Czech modernist music of the early years of the 20th century.

A turning point in Novák's career came with his marriage (in 1912) to Marie Prášková, the daughter of a businessman from Skuteč, and Novák's former pupil from the conservatory. The marriage gave him an emotional anchor and provided a stable family background. He began work on larger compositions, including the cantata *Svatební košile* ('The Wedding Shift', 1912–13), four operas and two ballets. Although he enjoyed maximum official recognition at the time when the first independent Czechoslovak state came into existence, he was no longer seen as a progressive figure. Despite that, he was a member of many domestic and foreign music societies, academies and juries, and his works were continued to be published by Universal Edition, and by domestic publishers. In the 1920s Novák was elected rector of Prague Conservatory on three occasions. His works were performed in Vienna, in Germany and in other foreign countries, and his premières in Prague and Brno were major social and musical events.

In the 1930s his orientation slowly began to change, youthful romanticism being replaced by a more reflective style as in the *Podzimní symfonie* ('Autumn Symphony', 1931–4), followed by a turn towards objective patriotism directly related to political events of the time. On the eve of the Munich tragedy he wrote the *Jihočeská suita* ('South Bohemian Suite', 1936–7) for orchestra and the Third String Quartet (1938), embodying feelings of resentment and of patriotic pride. In the protests against the Munich events and the establishment of the Protectorate, Novák remained silent for three years. Then, in the middle of the greatest national catastrophe, in 1941, he wrote his symphonic poem for large orchestra and

organ *De profundis* (1941), the *Svatováclavský triptych* ('St Wenceslas Triptych') for organ and orchestra and a one-movement Cello Sonata. During the occupation he showed great personal courage, putting in his music allegories of national political resistance which even the Nazis were able to recognize (the *St Wenceslas Triptych* was referred to as 'ein schönes Werk, aber sehr politisch gefärbt' – 'a beautiful work, but very politically coloured'). During this period Novák spent most of his time in Skuteč, writing his memoirs (*Vítězslav Novák o sobě a o jiných*), some small compositions and the *Májová symfonie* ('May Symphony', 1943), a herald of liberation. For his lifetime achievement as a composer he was appointed National Artist in composition together with Josef Bohuslav Foerster, on 23 November 1945. He composed music until the very last day of his life. When he died in Skuteč the female chorus *Hvězdy* ('Stars') to a text by his wife and the unfinished cantata *Na orloji věčna léta vteřinami jsou...* ('On the Tower Clock Eternal Years are Mere Seconds') lay on his desk.

[Novák, Vítězslav](#)

## 2. Works.

Novák wrote works in all genres though his career was carefully paced and the larger works for chorus and orchestra and the stage works appeared only after his 40th year, suggesting a rational choice rather than a natural bent in these areas. His creative personality was in place by the turn of the century. A natural inclination towards gloomy romanticism and self-dramatization had been tempered by a rigorous academic training. This left him with an easy ability in the standard forms, mostly in chamber music and songs, and an orientation towards a conservative idiom. His two strongest attributes were already well in evidence: a fine ear for melody and orchestration. What took him out of a conventional late-Romantic idiom derived from Brahms, Grieg and Tchaikovsky was his encounter with Moravia. A decisive work is the First String Quartet op.22 (1899). The sonata-form first movement shows its provenance: Dvořák and even his rival Suk lurk in the background (in the careful craftsmanship and the harmony rather than in the cut of the melodies). But in the remaining movements Novák pulls abruptly away from this tradition; the solemn little scherzo is not only humorous, but folk-inflected in its harmonic and melodic vocabulary; the final movement may have had a Dvořákian *dumka* in mind with its alternation of the wild and the ruminative but in fact it looks more towards a Hungarian *topos*. Novák designated these two movements respectively as from 'Valašsko' (next door to Janáček's Lašsko) and 'Slovácko' (the Moravian-Slovak setting of both Janáček's *Jenůfa* and Foerster's *Eva*). The result is a delightful amalgam that could not be further from Janáček's earthiness or Suk's smoothness and was wholly Novák's own. Not everyone approved. Zdeněk Nejedlý castigated its 'pictorialism' (quite inappropriate in a string quartet, he declared) but, however misguided, he had clearly detected something that departed from the official Smetana road.

Novak had already taken this road in his orchestral overture *Maryša* (1898). A miniature tone poem, it contains clearly-drawn portraits of the three protagonists: that of the heroine Maryša is derived from a familiar Moravian folksong. It was only a small step to the *Moravian-Slovak Suite*

(1903), set like *Maryša* and the second movement of the String Quartet op.22 in the Slovácko region of Moravia, whose folk rituals it evokes. But three of the five movements (describing respectively children at play, love-making and a nocturnal scene) could have been set anywhere. And what might be thought of as the defining movement as far as location is concerned, 'U muziky' ('With the band') is only skin-deep in its ethnographic gestures: open string chords with 4th and 5ths, Scotch snaps and other Moravian rhythmic fingerprints but all safely contained as a fruitful exoticism rather than the root-and-branch re-examination of musical language undertaken by Bartók and Janáček. The same point is made in the Piano Trio op.27 (1902). For all its Moravian mirror rhythms it is the fine ensemble writing and above all the striking one-movement form encompassing all the elements of a four-movement structure which impress today.

But Moravian exoticism had clearly released something within Novák and he went on to his best known works such as the tone poems *In the Tatras* and *Eternal Longing*. The first is monothematic and is an example of the composer's response to nature, here of the Tatra mountains of Slovakia seen in a variety of moods and weathers. The second proposes a simple narrative based on one of Hans Christian Andersen's prose poems but also allows the depiction of natural phenomena such as the 'strange forms' that lurk in the ocean or the flight of swans. It is ravishing music, achieved by comparatively simple means. Like much of Novák's music of the time its simplicity and confidence is deceptive, as can be seen from its long gestation (1903–5), a point made by the later revisions (1905, 1907) of *In the Tatras* (1902). A later work in this succession of orchestral pieces, the overture *Lady Godiva* (1907), also illustrates how careful Novák needed to be to tap into what was personal and distinctive. Stepping outside into foreign territory (Czech commentators enterprisingly detect a 'Scottish atmosphere' in Novák's musical reworking of the Coventry legend), he reverts to gestural Romanticism and a rather too obvious sonata form with its competing 'masculine' first subject (depicting the violent Earl Leofric), 'feminine' second subject (the gentle Lady Godiva) and conflicted development. Another work from the period, the Serenade in D (1905), is admirable in its craftsmanship and achieves its aim of delighting, but lacks both the urgency and the personal identity of most of the other orchestral works of the period and shows how easily Novák could descend to note-spinning.

In his music up to about 1908 Novák seems to have found a personal voice when his imagination was released by Moravian *topoi* or when writing programmatically for orchestra (especially in a response to nature) where his precise aural imagination was given free rein. When Novák capped this with two large-scale works in other genres, namely the cantata *The Storm* and the 'symphonic poem for piano' *Pan* commentators believed that he broken free of these creative restraints. However, both pieces are problematic. Like *In the Tatras*, *Pan* is essentially monothematic, in this case a structure of almost an hour derived from a four-note initial theme. Its second movement 'Hory' ('Mountains') is a typically atmospheric evocation of nature but the demanding third movement 'Moře' ('Sea') descends into a collection of tired Lisztian virtuoso devices: the resultant texture has neither the luminosity of contemporary French piano music nor the poignant

directness of Suk's *Things Lived and Dreamt* or Janáček's *On the Overgrown Path* and *In the Mists*. The piano textures themselves seem insufficient and it is revealing that Novák went on to orchestrate the work.

*The Storm* has different limitations. Technically it is a cantata with chorus (mainly male) and several soloists, but its vocal sections are embedded in an orchestral continuum of surprisingly generous proportions. At its triumphant première in Brno in 1910 it demonstrated how closely in touch Novák was with developments elsewhere in Europe. Its virtuoso deployment of the orchestra for instance recalls both the virtuosity of Strauss and incandescence of Skryabin. But the verbal text (a youthful narrative poem by Svatopluk Čech) is undistinguished and unconsciously comic; Novák's setting of the words is confined to ballad-like insertions which seldom breach the stanzaic structure of the poem. By far the most effective parts of this piece are the long orchestral sea interludes in which Novák was able to continue the concerns of *Eternal Longing* and *In the Tatras*.

After *The Storm* Novák faltered. His next oratorio, *The Wedding Shift* (1913) was castigated as presumptuous after Dvořák's famous setting of Erben's text and the clutch of operas that he then embarked on are retrospective works mostly based on Czech classic 19th-century plays. His best-known opera, *Lucerna* ('The Lantern'), has a cast of characters that could have come straight out of Dvořák's *Rusalka* or *The Jakobin*. Both *Karlštejn* and *The Lantern* were composed to rhymed verse which Novák did little to override rhythmically. His settings fall into regular, almost singsong rhythmic periods (as in *The Storm*) that can give a very formal, mannered impression, especially in dialogue. Significantly, in his final opera Novák returned to the surer ground of symphonic writing: *Dědův odkaz* ('The Grandfather's Legacy') has great swathes of symphonic interludes, postludes and dances. There is also an abrupt turnabout regarding choral writing (virtually absent from the previous operas) with the chorus constituting a particularly important element. Even more significantly the final stage works that Novák attempted were ballets, whose designation as 'pantomimes' refers to the detailed stage directions. In the case of *Signorina Gioventù* there is a prologue where the action is explained in a melodrama with a speaker and orchestra.

The unadventurous idiom of these later works show how out of sympathy Novák had become with Modernist developments in music. Whereas the elderly Janáček espoused the novelties that he picked up at his sorties to ISCM festivals, all Novák seemed able to do was to enhance the brilliance of his orchestration and flirt with mild bitonality. It is astonishing in the *South Bohemian Suite* of 1936–7 how little he had in fact advanced from the *Moravian-Slovak Suite* of 30 years earlier. He has all his old skill in evoking a dreamy romantic atmosphere in the first two movements. The most distinctive element is the grim Hussite march of the third movement in which he reacted to the ominous events in Germany that would soon destroy the Czechoslovak Republic. A nationalist impulse accounts for the urgency of his most effective late-period works, the war pieces of the 1940s, *De profundis* and *St Wenceslas Triptych*. The former work is based on a gloom-to-transfiguration trajectory, emphasized by the control of orchestral colour (very low instruments at the start, harp and celesta at the

end). Remarkable in its muscular counterpoint, it is one of the most potent artistic responses to political events to come from the region.

Novák, Vítězslav

## WORKS

Catalogue: M. Schnierer: Vítězslav Novák: tematický a bibliografický katalog/The Thematic and Bibliographical Catalogue (Prague, 1999)

### stage

op.

- 49 Zvíkovský rarášek [The Zvíkov imp] (comic op, 1, L. Stroupežnický), 1913–14, Prague, National, 10 Oct 1915
- 50 Karlštejn (op, 3, O. Fischer (after J. Vrchlický), 1914–15, Prague, National, 18 Nov 1918
- 56 Lucerna [The Lantern] (musical fairy tale, 4, H. Jelínek, after A. Jirásek), 1919–22, Prague, National, 13 May 1923
- 57 Dědův odkaz [Grandfather's Legacy] (lyric op, with sym. interludes, 3, A. Klášterský, after A. Heyduk), 1922–5, Brno, National, 16 Jan 1926
- 58 Signorina Gioventù (ballet-pantomime, prol, 7 scenes, after S. Čech), 1926–8, Prague, National, 10 Feb 1929
- 59 Nikotina (ballet-pantomime, 7 scenes, after Čech), 1929, Prague, National, 10 Feb 1929
- 78 Žižka (incid music, F. Rachlík), 1948

### orchestral

- Korzár, ov., after Byron, 1892
- Serenade, F, small orch, 1894–5
- Piano Concerto, e, 1895
- 18 Maryša, dramatic ov., after V. and A. Mrštík, 1898
- 26 V Tatrách [In the Tatras], sym. poem, 1902, rev. 1905, 1907
- 32 Slovácká suita [Moravian-Slovak Suite], small orch, 1903
- 33 O věčné touze [Eternal Longing], after H.C. Andersen, 1903–5
- 36 Serenade, D, small orch, 1905
- 40 Toman a lesní panna [Toman and the Wood Nymph], sym. poem, after Czech trad., 1906–7
- 41 Lady Godiva, ov. to tragedy by J. Vrchlický, 1907
- 64 Jihočeská suita [South Bohemian Suite], 1936–7
- 67 De profundis, sym. poem, 1941
- 70 Svatováclavský triptych [St Wenceslas Triptych], orch, org, 1941

### choral

- 19 2 balady na slova lidové poesie moravské [2 Ballads on Words from Moravian Folk Poetry], chorus, pf duet, 1898
- 23 2 balady na slova lidové poesie moravské, chorus, pf duet, 1900
- 2 sbory [2 Choruses], female chorus, pf, 1901
- 37 6 mužských sborů [6 Male Choruses], 1906

42	Bouře [The Storm] (Čech), solo vv, chorus, orch, 1908–10
44	Na domácí půdě [On Native Soil], 8 male choruses, 1911
47	4 básně [4 poems] (O. Březina), chorus, 1912
48	Svatební košile [The Wedding Shift] (K.J. Erben), solo vv, chorus, orch, 1912–13
51	Síla a vzdor [Strength and Defiance], 6 male choruses, 1916–17
53	3 české zpěvy [3 Czech Songs], male chorus, orch, 1918
60	Ze života [From Life] (Moravian trad.), 12 male choruses, 1932
61	12 ukolébavek na slova lidové poesie moravské [12 Lullabies on Moravian Folk Texts], female chorus, 1931–2
62	Podzimní symfonie [Autumn Sym.], male chorus, female chorus, orch, 1931–4
69	Domov [Home], 6 male choruses, 1941
71	5 smíšených sborů [5 Mixed Choruses], 1942
72	Máj [May] (J. Neruda), 10 children's choruses, 1942
73	Májová symfonie (Jarní symfonie) [May Sym. (Spring Sym.)], solo vv, chorus, orch, 1943
79	Píseň zlínského pracujícího lidu [Song of the Zlín Working People] (small cant., M. Nováková), 1948
—	Hvězdy [Stars] (Nováková), female chorus, orch, 1949

Occasional pieces, arrs. of original works with orch

#### chamber and solo instrumental

Sonata, d, vn, pf, 1891; Pf Trio, g, op.1, 1892; Pf Qt, c, op.7, 1894, rev.1899; Pf Qnt, a, op.12, 1896, rev. 1897; Str Qt, G, op.22, 1899; Pf Trio quasi una ballata, d, op.27, 1902; Str Qt, D, op.35, 1905; Str Qt, G, op.66, 1938; Sonata, op.68, vc, pf, 1941

Pf: Variace na Schumannovo téma, 1893; Balada, e, op.2, after Byron: Manfred, 1893; Vzpomínky [Reminiscences], op.6, 1894; Serenády, op.9, 1895; Barkaroly, op.10, 1896; Eklogy, op.11, 1896; Za soumraku [At Dusk], op.13, 4 pieces, 1896; Můj máj [My May], op.20, 4 pieces, 1899; Sonata eroica, op.24, 1900; Písně zimních nocí [Songs of a Winter Night], op.30, 4 pieces, 1903; 2 valašské tance [2 Valašsko dances], op.34, 1904; Pan, op.43, tone poem, 5 movts, 1910; Exoticon,

op.45, short suite, 1911; 6 Sonatinas, op.54, 1919–20; Mládí [Youth], op.55, 2 vols., 1920

Short pf pieces, pf duets, 1 early org work, kbd arrs. orch works

### songs

for solo voice and piano unless otherwise stated

—	Zápisy 75 lidových písní moravských [Notations of 75 Moravian Folksongs], S, pf, 1896–7
8	Pohádka srdce [A Tale of the Heart], 5 songs, S, pf, 1896
14	Cikánské melodie [Gypsy Melodies] (cycle, A. Heyduk), 1897
16	Písničky na slova lidové poesie moravské [Songs on Moravian Folk Texts], i, op.16; also ii, op.17, iii, op.21, 1897–8, iv, op.74, v, op.75, 1944
—	Jarní nálady [Spring Moods] (J. Vrchlický), 4 songs, A/B, pf, 1900
25	Melancholie (cycle, A. Sova, J. Kvapil, J.S. Machar), Mez, pf, 1901
28	2 balady (J. Neruda), Mez, pf, 1902
29	Balada o duši Jana Nerudy [Ballad for Neruda's soul] (A. Klášterský), B, pf, 1902
31	Údolí nového království [Valley of the New Kingdom] (A. Sova), S/T, pf, 1903
38	Melancholické písně o lásce [Melancholy songs about love] (cycle, J. Vrchlický, J.O Borecký, Neruda), 1906
39	Notturna (Ger. poets), 9 songs, 1906–8
46	Erotikon (Ger. poets, trans. L. Vycpálek), 6 songs, 1912
52	Jaro [Spring] (J.V. Sládek), 12 songs, 1918
63	2 romances (Neruda), 1v, orch, 1934
65	In memoriam (P. Kříčka, Vrchlický, J. Uhlíř), 4 songs, Mez, str orch, harp, tam-tam, 1936–7
76	2 legendy na slova lidové poesie moravské [2 Legends on Moravian Folk Poetry], Mez, pf/orch, 1944
77	Jihočeské motivy [South Bohemian Motifs] (J. Hazálková, M. Nováková, J. Čarek), 5 songs, S/T, pf, 1947
78	4 ukolébavky ([4 lullabies] (Nováková), S/T, pf, 1947

Other works, juvenilia

### folksong arrangements

—	Slovenské spevy [Slovak songs], 6 vols., 1v, pf, 1900–30
—	25 slovenských lidových písní [25 Slovak folksongs], 1v, pf, 1901
—	12 slovenských písní lidových [12 Slovak folksongs], male chorus, 1921
—	Kytice lidových písní [A Bouquet of Folksongs], 1v, pf, 1923

Novák, Vítězslav

### BIBLIOGRAPHY

ČSHS

**Z. Nejedlý:** *Vítězslav Novák: studie a kritiky* [Studies and reviews] (Prague, 1921)

**B. Vomáčka and S. Hanuš, eds.:** *Sborník na počest 60. narozenin Vítězslava Nováka* [Collection in honour of Vítězslav Novák's 60th birthday] (Prague, 1930)

- A. Srba, ed.:** *Vítězslav Novák: studie a vzpomínky* [Studies and reminiscences] (Prague, 1932, suppl. 1935, 1940)
- A. Hába:** *Vítězslav Novák: k 70. narozeninám* (Prague, 1940)
- V. Štěpán:** *Novák a Suk* (Prague, 1945)
- K. Hoffmeister:** *Tvorba Vítězslava Nováka z let 1941–1948* [Vítězslav Novák's works 1941–8] (Prague, 1949)
- V. Lébl:** 'Poslední tvůrčí období Vítězslava Nováka' [Novák's last creative period], *HRo*, xi (1958), 400–03, 455–8
- V. Lébl:** *Vítězslav Novák: život a dílo* [Life and work] (Prague, 1964)
- R. Budiš:** *Vítězslav Novák: výběrová bibliografie* [A selective bibliography] (Prague, 1967)
- V. Lébl:** *Vítězslav Novák* (Prague, 1967; Eng. trans., 1968)
- M. Schnierer:** 'Vztahy Vítězslava Nováka k vídeňskému nakladatelství Universal Edition' [Novák's relationship with the Vienna publishers Universal Edition], *OM*, i (1969), 289–93
- L. Polyakova:** 'Vitezslav Novak i jeho opera "Karlshteyn"', *SovM* (1970), no.10, pp.129–36
- J. Volek:** 'Vítězslav Novák a secese' [Novák and Jugendstil], *OM*, ii (1970), 225–9
- F. Pala:** 'Novákův Pan' [Novák's *Pan*], *HRo*, xxiv (1971), 78–82
- 'Ze symposia o životě a díle Vítězslava Nováka' [From the symposium on Novák's life and work], *HV*, viii (1971), 53–65
- K. Padrta and B. Štědroň, eds.:** *Národní umělec Vítězslav Novák, studie a vzpomínky k 100. výročí narození* [Studies and reminiscences on the 100th anniversary of Novák's birth] (České Budějovice, 1972) [with Ger. summary]
- 'Vítězslav Novák', *OM*, v/5 (1980), 130–58 [Novák issue, incl. articles by J. Fukač, A. Očenáš, J. Racek, F. Jílek, M. Štědroň, M. Schnierer and I. Hurník]
- M. Schnierer, ed.:** *Zprávy společnosti Vítězslava Nováka* [Bulletin of the Vítězslav Novák Association], nos. 1– (1982–)
- M. Schnierer:** 'Ke koncepci instrumentace v díle Vítězslava Nováka' [On the conception of instrumentation in Novák's works], *Hudební nástroje*, vi (1989), 208–9
- M. Schnierer, ed.:** *Vítězslav Novák: Mitbegründer der tschechischen Musik des 20. Jahrhunderts* (Brno, 1989)

## Nova Scotia Choral Federation.

Association based in [Halifax \(ii\)](#), Canada, established in 1976.

## Novelli, Antonia Maria.

See [Laurenti family](#), (4).

## Novello.

English family of musicians and music publishers of Italian origin. They exerted a widespread and stimulating influence on taste and musical practice in 19th-century England.

(1) [Vincent Novello](#)



- (2) (Joseph) Alfred Novello
- (3) Clara (Anastasia) Novello

ROSEMARY HUGHES

Novello

### (1) Vincent Novello

(*b* London, 6 Sept 1781; *d* Nice, 9 Aug 1861). Organist, choirmaster, conductor, editor, publisher and composer. His father, Giuseppe Novello, a Piedmontese who had settled in London as a pastry-cook, married an English wife, and gave his sons Francis and Vincent the best education he could. Vincent became a choirboy at the Sardinian Embassy chapel, where he received organ lessons from Samuel Webbe. On Webbe's recommendation he was appointed organist, when not yet 17, to the Portuguese Embassy chapel in South Street, Grosvenor Square, where his brother Francis was already principal bass. He held this office for 25 years, and made the chapel famous by his playing and by his choir's regular performances of Haydn's and Mozart's masses, with which he had become acquainted through the friendship and fine musical library of the Rev. C.I. Latrobe. These works had not previously been heard in England, and music lovers from all over London flocked to hear them; a writer of the 1830s even ranked 'the introduction of the German masses to the Roman Catholic chapels' with the foundation of the Philharmonic Society as a major influence in what he called 'the improvement of our national taste'. Novello was a member of the Philharmonic Society from its foundation in 1813, and frequently directed its concerts from the keyboard. He also worked as conductor and accompanist with Angelica Catalani's opera company at the King's Theatre, and thus acquired, as Mary Cowden Clarke recorded in her memoir of her father, 'that facility in reading from score, which was, at that time, a rare accomplishment'.

Novello's ventures as editor and publisher began as a modest offshoot of his work as choirmaster. In 1811 he brought out, at his own expense, a two-volume *Collection of Sacred Music*, compiled from the manuscript music in use at South Street chapel. This was followed by *Twelve Easy Masses* (which included three of his own) and by further collections of motets. All these he brought within the scope of organists less gifted than himself by providing a written accompaniment instead of the customary figured bass. His series of masses by Haydn and Mozart was also published, as his daughter stated, 'at his own cost of time and money, in order to introduce them, in accessible form, among his countrymen in England'. The operative words are 'in accessible form': hitherto such works had been available, if at all, only in full score. Novello brought them out in vocal score, again with accompaniments arranged by himself for organ or piano, and with separate vocal and orchestral parts, which until then were only to be had by laborious copying. Although several of these masses were later shown to be spurious, it does not detract from the importance of the undertaking. Choral societies were comparatively rare in the first decades of the century, but multiplied rapidly throughout the country as soon as vocal scores and orchestral parts could be obtained easily and cheaply. In London Novello himself took an active part in the affairs of such bodies as the Classical Harmonists and Choral Harmonists, and his own

family circle was the proving ground for much music for home and amateur performance.

A request from the Cambridge University Senate that he should examine and report on the great collection of manuscript music bequeathed to the university by Viscount Fitzwilliam in 1816 led to another editorial enterprise, the five-volume collection of Italian church music, mainly of the 17th century, which appeared in 1825 as *The Fitzwilliam Music*. Between 1826 and 1829 Novello also brought out five volumes of Purcell's sacred music; they included the G minor Evening Service and four anthems, all of which Novello copied in a single day from unpublished manuscripts in York Minster that were destroyed by fire in the following year. Although he was a Roman Catholic, he nevertheless contributed the collection known as the *Cathedral Choir Book*, several volumes of Boyce's services and anthems, and others by Greene, Croft and Nares to the worship of the Church of England. He also edited Handel's and Haydn's oratorios and produced four-hand arrangements of opera excerpts from Mozart and Spohr.

When news reached London in 1829 that Mozart's sister was ailing and in want, Novello helped to organize a subscription on her behalf and, with his wife, travelled to Salzburg in order to present her with the money and collect material for his projected biography of Mozart, to him 'the Shakespeare of music'. The book was never written, though his pupil Edward Holmes used the material in his *Life of Mozart* (1845). The notes and diaries which Vincent and Mary Novello kept on their travels were published in 1955 as *A Mozart Pilgrimage*. The music of J.S. Bach was Novello's other great love, at a time when Bach's music was known to few in England outside a tiny group of organists (called 'the Sebastian Squad' by its moving spirit Samuel Wesley) whose devotion did much to prepare for the later Bach revival.

In 1808 Novello married Mary Sabilla Hehl (*b* c1789; *d* Nice, 25 July 1854), a gifted woman of German-Irish descent; through her immense vitality their home became a centre for a wide circle of friends in the literary, artistic and musical worlds. Charles and Mary Lamb, Leigh Hunt and Shelley, Charles Cowden Clarke and his pupils Keats and Edward Holmes were among those who were drawn into such musical evenings as Lamb described in 'A Chapter on Ears' (*Essays of Elia*, 1823); later the young Mendelssohn and the brilliant singer Maria Malibran brought fresh life to these gatherings. Of the 11 children born to Vincent and Mary Novello, apart from those discussed below, Mary (Victoria), who married Charles Cowden Clarke, became famous for her *Complete Concordance to Shakespeare* (1844–5); Edward Petre, who died at 21, was a painter of real promise (see illustration); Cecilia, actress and singer, married the actor J.T. Serle; and Sabilla achieved some distinction as a singer, teacher, writer and translator.

Novello was frequently asked to design and demonstrate new organs, and was responsible for part of the design of the organ for the new Birmingham Town Hall completed in 1834. For three years, from 1840 to 1843, he was organist at the Roman Catholic chapel in Moorfields, which was then the pro-cathedral for London. In 1848 he moved to Nice for the sake of his wife's health.

Novello

## (2) (Joseph) Alfred Novello

(*b* London, 12 Aug 1810; *d* Genoa, 16 July 1896). Music publisher, eldest son of (1) Vincent Novello. He was apprenticed in York (as his sister Clara recorded) 'to learn the music selling business', and was only 19 when he set up on his own as a music publisher. 'Alfred's shop', as the family called it, was at first only 'a couple of parlour windows and a glass door' in their home in Frith Street. But from this modest beginning the great publishing house of [Novello & co.](#) developed, as Alfred brought his own practical capacity and business flair to the service of his father's ideals. His acquisition of the copyright of Mendelssohn's *St Paul* in 1837, an act of personal friendship and regard as well as of musical judgment, contributed enormously to the financial success of his venture. He was a fine bass singer, both as a soloist in oratorio and as a member of the choir of the Roman Catholic chapel at Lincoln's Inn. He also had strong literary and scientific interests and founded two journals, the *Musical World* (1836; new ser. 1838) and the *Musical Times* (1844), which from 1853 to 1856 was edited by his sister Mary Cowden Clarke. During her editorship Alfred, who for years had associated himself with the campaign for the repeal of the taxes on newspapers, magazines and advertisements (the so-called 'taxes on knowledge'), used the periodical to provoke a test case which hastened their eventual repeal. He announced his intention to retire at the end of 1856 and, with the Cowden Clarkes, settled first in Nice and later in Genoa.

Novello

## (3) Clara (Anastasia) Novello

(*b* London, 10 June 1818; *d* Rome, 12 March 1908). Soprano, fourth daughter of (1) Vincent Novello. Her voice and musical ear were first noticed by her father's pupil Edward Holmes, who began to give her lessons before she was five. In 1829, when she was 11, her parents took her to Paris to compete for a place at the Institution Royale de Musique Classique et Religieuse founded in 1817 by Alexandre Choron. One of the adjudicators who admitted her was Rossini, who became her friend for life. After the Revolution of 1830 she returned home, and became increasingly involved in her father's musical activities; through him she was regularly engaged to sing at the series of Ancient Concerts, and won an enviable reputation for musicianship and reliability. In 1832 she sang the solo soprano part in the first performance in England of Beethoven's Mass in D, given privately at the home of Thomas Alsager. She appeared, for the first time at a Three Choirs Festival, in Worcester in 1833, and in 1834 she was one of the singers chosen to perform at the Royal Musical Festival in Westminster Abbey. After an extended concert tour in Scotland and the north of England, organized by her indefatigable mother, she sang in Birmingham in 1837 in the performance of Mendelssohn's *St Paul* which marked the inauguration of the new town hall. Mendelssohn then arranged for her to sing at the Gewandhaus concerts in Leipzig during the following winter. This was the beginning of a series of triumphs in the courts and musical centres of Germany.

In 1839 she went to Milan, studied for the operatic stage, and made her début in Pauda in 1841, in the title role of Rossini's *Semiramide*. When the

first Italian performance of his *Stabat mater* was to be given there in 1841 he chose her as soprano soloist. Later that year, on his advice, she accepted a contract to sing at Fermo, a small city in the papal states. There she met a young aristocrat of an ancient local family, Count Giovanni Battista Gigliucci, whom she married in 1843. For the first six years of their married life she devoted herself exclusively to her husband and children, and increasingly shared his involvement in the struggle for Italy's independence; in 1849 the collapse of the short-lived liberal resurgence in Rome and the papal states drove them from Fermo into exile. A chance remark of her husband's led to her being offered an operatic contract in Rome, and their precarious circumstances led them to decide that she should resume her professional career in order to provide for the needs of the family. Other operatic engagements followed, but it was only on her return to England in 1851 that, as 'Madame Clara Novello', she found her true second career and vocation as an oratorio singer. She appeared regularly at the Three Choirs Festival, sang before royalty at state concerts and at the opening of the re-erected Crystal Palace in 1854 and, in her own words, 'opened most of the new town halls' in the developing industrial cities of the north. A certain temperamental reserve had kept her from achieving greatness in opera, but her religious faith, integrity and self-command and the power and purity of her voice gave a unique quality to her singing in oratorio.

Her husband had joined the liberation movement led by the House of Savoy, and the union of the former papal states with Piedmont in 1861 led to their return from exile and Clara's final retirement from professional life. She survived her husband by 15 years. A volume of her reminiscences, much edited from her own rough draft by her daughter Valeria, appeared in 1910.

## BIBLIOGRAPHY

- M. Cowden Clarke:** *The Life and Labours of Vincent Novello* (London, 1864)
- 'Clara Novello', *R.A.M. Magazine Club*, no.31 (1910), 19–20
- V. Gigliucci, ed.:** *Clara Novello's Reminiscences* (London, 1910)
- R.D. Altick:** *The Cowden Clarkes* (London, 1948/R)
- A. Mackenzie Grieve:** *Clara Novello, 1818–1908* (London, 1955/R)
- N. Medici di Marignano and R. Hughes, eds.:** *A Mozart Pilgrimage: Being the Travel Diaries of Vincent and Mary Novello in the Year 1829* (London, 1955/R)
- Catalogue of a Portion of the Music Library of Vincent Novello ... sold by Puttick & Simpson*, intro. by A.H. King, *Auction Catalogues of Music*, v (Buren, 1975)
- M. Hurd:** *Vincent Novello – and Company* (London, 1981)
- R. Fawkes:** 'Vincent Novello: Förderer der englischen Kirchenmusik', *Musik und Gottesdienst*, xxxvi (1982), 140–42
- G. Burchi:** 'Una cadenzi inedita per il soprano nello *Stabat Mater* di Rossini', *NRMI*, xvii (1983), 36–42
- J. Dibble:** 'The RCM Novello Library', *MT*, cxxiv (1983), 99–101
- A.H. King:** 'Vincent Novello and the Mozart Family', *A Mozart Legacy: Aspects of the British Library Collections* (London, 1984), 27–34

- C. Hatch:** 'The "Cockney" Writers and Mozart's Operas', *OQ*, iii/2 (1985), 45–58
- M. Hurd:** 'The Novello Archives', *MT*, cxxvii (1986), 687–8
- P. Weston:** 'Vincent Novello's Autograph Album: Inventory and Commentary', *ML*, lxxv (1994), 365–80
- C. Banks:** 'From Purcell to Wardour Street: a Brief Account of Music Manuscripts from the Library of Vincent Novello now in the British Library', *The British Library Journal*, xxi (1995), 239–58

## Novello, Ivor [Davies, David Ivor]

(*b* Cardiff, 15 Jan 1893; *d* London, 6 March 1951). British composer, lyricist, librettist and actor. His career as a composer was determined for him by his mother, [Clara Novello Davies](#), an internationally known voice coach and choir leader. She had ambitions for her son to be a composer of operas; however, the nearest he came to this was in *The Dancing Years* (1939), when he played an Austrian composer who conducts his own work at the Vienna Opera House. His early natural aptitude for writing attractive melodies was developed during a childhood at the centre of Cardiff's musical world, and was given more shape and discipline by several years as a scholar at Magdalen College Choir School, Oxford, and a brief spell as a pupil of Dr Herbert Brewer. Brewer dismissed his pupil with the assertion that he would have no career in music, but in 1914 Novello wrote *Keep the home fires burning*, which became an anthem of World War I, bringing him wealth and fame at the age of 21. During the rest of the war he wrote West End musical revues, but then concentrated on acting, spending the 1920s and early 30s as a silent movie star (including in Hitchcock's *The Lodger*, 1926), and as a popular matinée idol on stage, usually in plays he had written himself.

In 1935 he returned to composition with *Glamorous Night*, the first of a series of enormously popular musicals with which he was to save the fortunes of the Theatre Royal, Drury Lane. Dominating the British musical theatre from the mid-1930s to the early 1950s, his shows were heavily influenced by the operettas that he had grown up with (he saw *Die lustige Witwe* 27 times), but had a highly individual style of their own. Blending musicals with opera, operetta and both modern and classical dance, these shows were considered something of an anachronism in their own time, but that was part of their appeal. His last full-scale production in this style, *King's Rhapsody* (1949), was a selfconsciously romantic counter-blast to the modern musical: crown princes, ballrooms, royal yachts, beautiful princesses and a full-scale coronation combined to produce an evening of escapism that broke box-office records in a London tired of austerity. The huge casts and expensive sets that characterized Novello's shows have increasingly made them commercially unviable, as does the absence of their creator and star, whose stage presence was an essential part of their success.

The songs, however, have retained their popularity and are frequently heard on the radio or in concert performances. Best remembered for lush and attractive melodies like 'We'll gather lilacs' from *Perchance to Dream* (1945), his body of work tends to be categorized as 'romantic', just as his shows are invariably described as 'Ruritanian'. In reality, the shows

combined foreign courts and romantic settings with the latest technology and references to current political events: the hero of *Glamorous Night* was a television inventor, while *The Dancing Years* deals, in part, with the Nazi Anschluss. His music was far more varied than his current reputation suggests. Romantic hits such as 'Someday my heart will awake', 'Shine through my dreams' and 'Fold your wings of love around me' were complemented by rousing operetta choruses like 'Uniform' and jazz age numbers that instantly evoke the inter-war years, such as 'Wait for me' and 'Why isn't it you?'. 'Rose of England' is a stately patriotic piece that stands comparison with Elgar or Walton, while 'If only he'd looked my way' is an exquisite anthem to unrequited love.

Novello's versatility extended to comedy: one of his most popular songs was 'And her mother came too', written for the Charlott revue *A to Z*. One reason for the song's success was that Novello crafted it exactly to suit the character and delivery of its singer, Jack Buchanan. Throughout his career he wrote with singers, or actresses, in mind, creating roles and melodies to suit their individual style. For Mary Ellis, who had sung at the New York Metropolitan Opera, he wrote 'My Dearest Dear' which fully utilized the range and purity of her voice, while for Elizabeth Welch, who started her career in cabaret, he wrote 'Shanty Town' and 'Dark Music', both of which would have been at home in a night club revue. His last leading lady was Cicely Courtneidge, for whom he wrote *Gay's the Word* (1951), whose 'Vitality' became her theme song, describing her own exuberant personality as much as the Edwardian musical stars about which her character was singing. It was not just a well-made and well-placed song within the context of a particular show, but was Novello's tribute to the operettas of his youth. A bridge between the Edwardian and the postwar musical worlds, and between the English theatre and Broadway (several of his leading ladies were American), Novello was, until the advent of Andrew Lloyd Webber, the 20th-century's most consistently successful composer of British musicals.

## WORKS

(selective list)

### stage

unless otherwise stated, music and lyrics by Novello and dates those of first London performance; where different, writers shown as (lyricist; book author)

Theodore & Co (musical play, 2, C. Grey and A. Ross; H.M. Harwood and G. Grossmith), London, Gaiety, 19 Sept 1916, collab. J.D. Kern, P. Braham, M. Gideon and P.A. Rubens

See-Saw (musical show, 2, A. Eliot, H.C. Sargeant and A.P. Weigall), London, Comedy, 14 Dec 1916, collab. Braham, W. Redstone

Tabs (revue, 2, R. Jeans; H. Grattan and Jeans), Vaudeville, 15 May 1918, collab. G. Le Feuvre, P. Thayer, M. Lillie, A.W. Ketèlbey

Arlette (operette, 3, Grey and Ross; A. Hurgon and G. Arthurs, after C. Roland and L. Bouvet), London, Shaftesbury, 6 Sept 1917; collab. G. Le Feuvre; rev. as How Do, Princess, Manchester, 16 March 1936, addl. material by M.W. Dixon

Who's Hooper (musical comedy, 2, C. Grey; F. Thompson after A.W. Pinero: *In Chancery*), London, Adelphi, 13 Sept 1919, collab. H. Talbot

A Southern Maid (musical play, 3, D. Furber and H. Graham; D. Clayton Clathrop and H. Graham), Daly's, 15 May 1920, collab. H. Fraser Simson

The Golden Moth (musical play of adventure, 3, F. Thompson and P.G. Wodehouse), London, Adelphi, 5 Oct 1921

A to Z (revue, D. Thitheradge and H. Trix), Prince of Wales, 11 Oct 1921, collab. Trix [incl. And her mother came too]

Puppets! (revue, 2, D. Titheradge), Vaudeville, 2 Jan 1924 (1923)

Our Nell (musical play, 3, Graham; L.N Parker and R. Arkell), Gaiety, 16 April 1924, collab. H. Fraser-Simson

The House that Jack Built (revue, D. Parson; R. Jeans and D. Furber), Adelphi, 8 Nov 1929, collab. V. Ellis and A. Schwartz

Cochran's Revue of 1930 (revue, 2, B. Nicholls), London Pavilion, 27 March 1930, collab. V. Ellis

### **book and music by Novello and lyrics by C. Hassall, unless otherwise stated**

Glamorous Night (musical play, 2), orchd C. Prentice, Drury Lane, 2 May 1935 [incl. Fold your wings of love, Glamorous Night, Shanty Town, Shine through my dreams]; film 1937

Careless Rapture (musical play, 2), orchd Prentice, Drury Lane, 11 Sept 1936 [incl. Why is there ever goodbye?]

Crest of the Wave (musical play, 2), orchd Prentice, Drury Lane, 1 Sept 1937 [incl. Rose of England]

The Dancing Years (musical play, 2), orchd Prentice, Drury Lane, 23 March 1939 [incl. I can give you the starlight, My heart belongs to you, Primrose, Uniform, Waltz of my Heart]; film 1950

Arc de Triomphe (play with music, 3), orchd H. Acres, Phoenix, 9 Nov 1943 [incl. Dark Music, Josephine, My Love for You]

Perchance to Dream (musical romance, 2), orchd Acres, Hippodrome, 21 April 1945 [incl. Love is my reason, Highwayman Love, We'll gather lilacs]

King's Rhapsody (musical romance, 3), orchd Acres, London, Palace, 15 Sept 1949 [incl. Some day my heart will awake, The Mayor of Perpignan]; film 1955

Gay's the Word (musical play, 2, Novello; A. Melville), Manchester, Palace, 1950; London, Saville, 16 Feb 1951 [incl. Finder, please return, If only he'd look my way, A Matter of Minutes, Vitality]

### **other songs**

c100 songs, incl. Spring of the Year (J.Y. Bailey), 1910; Slumber Tree (Novello), 1911; The Little Damozel (F.E. Weatherley), 1912; Megan (Weatherley), 1914; Keep the home fires burning ('Till the Boys Come Home) (L.G. Ford), 1914; Laddie in Khaki (Novello), 1915; Fairy Laughter (D. Furber), 1915; The home bells are ringing (H. Taylor), 1916

Principal publishers: Ascherberg, Hopwood & Crew, Chappell

### **BIBLIOGRAPHY**

**C.N. Davies:** *The Life I have Loved* (London, 1940)

**P. Noble:** *Ivor Novello: Man of the Theatre* (London, 1951/R)

**W. Macqueen-Pope:** *Ivor* (London, 1952)

**R. Rose:** *Perchance to Dream* (London, 1974)

**S. Wilson:** *Ivor* (London, 1987)

**J. Harding:** *Ivor* (London, 1987)

**P. Webb:** *Ivor Novello: a Portrait of a Star* (London, 1999)

PAUL WEBB

## Novello & Co.

English firm of music publishers, established in London. The origins of the firm can be traced back to Vincent Novello (see [Novello family, \(1\)](#)), who undertook the publishing expenses of the various anthologies he compiled and edited, starting with *A Collection of Sacred Music as Performed at the Royal Portuguese Chapel* (1811). His eldest son J. Alfred Novello (see [Novello family, \(2\)](#)) established the business as a full commercial enterprise by opening premises in Soho in 1829. One of the first publications of Novello & Co. was the completion of the edition of Purcell's sacred music which the elder Novello had started in 1828. Alfred Novello soon discovered the artistic and commercial possibilities of cheap editions of standard works. The growth of interest in choral music through the massed singing classes of John Hullah and others was both fostered and catered for by the firm with publications such as *Novello's Choral Handbook* and *Mainzer's Singing for the Million*, and by Alfred Novello's own commercial tours. Together with the issue, from 1846, of cheap vocal scores of Handel's oratorios, these gave tremendous impetus to the amateur choral movement in Britain.

The founding of *The Musical Times and Singing Class Circular* in 1844 was a further important step in the firm's history. Each number contained one or more choral pieces in the octavo size of the journal, thus starting the 'Octavo Editions' which soon became almost universal practice for choral music. In order to reduce costs further Alfred Novello established his own printing office in 1847, and broke many of the restrictive practices of the printing trade. From then on most of the editions were produced from a fine new music type, which proved very economical for large editions, though about 1900 the firm began to revert to engraving for many of their publications. A further contribution to the cause of cheap music was the repeal of the various taxes on paper and advertisements between 1853 and 1861, for which Alfred Novello had long campaigned. The volume of the firm's business increased steadily, and in 1849 and 1851 various plates and copyrights were bought from Coventry & Hollier. Books on music were also produced, and included a new edition of Hawkins's *History*, issued in parts in 1852–3.

On Alfred Novello's retirement in 1857 Henry Littleton (*b* London, 2 Jan 1823; *d* London, 11 May 1888), who had been employed by the firm since 1841, took over as manager, becoming a partner in 1861 and sole proprietor in 1866. Under his direction the firm expanded even more rapidly. In 1857 it began the regular publication of modern anthems by composers such as Goss, Hopkins and Monk, and in 1861 it published the first edition of *Hymns Ancient and Modern*. In 1867 the business of Ewer was acquired, along with many Mendelssohn copyrights (including *Elijah*), and the firm became Novello, Ewer & Co. Littleton soon directed more attention to the publication of secular music, with ventures such as octavo



vocal scores of operas, beginning with *Fidelio* in 1870, and the catalogue came to include orchestral music as well. The firm also undertook concert promotion on a large scale, including the Oratorio Concerts and the management of the 200 free concerts given at the International Exhibition of 1873–4. It engaged Verdi to conduct four performances of his Requiem in May 1875, and from 1881 began an association with Dvořák. The firm came almost to monopolize the oratorio, and besides publishing many new works it often printed works and selections for particular festival performances. Prices were further reduced during the 1860s, and the firm pioneered pocket and Tonic Sol-fa editions. It issued the first volume of the Purcell Society editions in 1878, and has remained the society's publisher.

Henry Littleton retired in 1887, and was succeeded by his sons Alfred (*b* London, 15 Feb 1845; *d* London, 8 Nov 1914) and Augustus (*b* London, 8 Nov 1854; *d* London, 22 April 1942), who in turn became chairmen. In 1898 the firm became a limited company. At the end of the 19th century it began an interest in school music, with the founding of *The School Music Review* in 1892, and later with *Music in Schools* (from 1937) and its successor *Music in Education* (1944–78). From the turn of the century many important English composers, most notably Elgar, were associated with the firm. Elgar's music was championed in particular by the Novello editor A.J. Jaeger (*b* Düsseldorf, 18 March 1860; *d* London, 18 May 1909), who joined the firm in 1890 and, besides writing analytical notes for Elgar's works, helped promote the music of Horatio Parker and Coleridge-Taylor. During the late 1920s and 30s Bantock, Holst, Bliss and, later, Moeran published with Novello. In 1936 Adolf Aber (*b* Apolda, Thuringia, 28 Jan 1893; *d* London, 21 May 1960), formerly a partner in the firm of Friedrich Hofmeister, joined the board of directors and enriched the Novello catalogue by adding to it works by German composers such as Scheidt, Schicht and Kuhnau. After World War II younger composers such as Joubert, Leighton and McCabe were taken on; in the early 1970s the firm's list was considerably expanded, with Richard Rodney Bennett, Thea Musgrave, David Blake, Jonathan Harvey and Aulis Sallinen among those associated. The traditional association with oratorio was strengthened with the publication in 1959 of Watkins Shaw's critical performing edition of *Messiah* (intended to replace the old one by Ebenezer Prout). The business of Elkin & Co. was acquired in 1960, and those of Goodwin & Tabb (including its large orchestral hire library) and Paxton in 1971. The firm has acted as agent for several overseas publishers, including Hänssler, Henle, Leuckart, Molenaar, Mösel, Müller, Ricordi, Rubank and Zimmermann. In 1970 Novello became part of the Granada group of companies; in 1988 it was taken over by Filmtrax and in 1993 by Music Sales. *The Musical Times* ceased to be a Novello publication from 1988 and underwent a further change of ownership in 1995. Much of the firm's manuscript music and business archive was presented to the British Library in 1986–9, but a number of the other important retained manuscript scores were subsequently sent for auction in 1989. The remainder of the historical archive still in the firm's hands, including the letters from Dvořák, Elgar, Mendelssohn and Stanford, was dispersed by auction in May 1996.

## **BIBLIOGRAPHY**

*Humphries-SmithMP*

Neighbour-TysonPN

**J. Bennett:** *A Short History of Cheap Music as Exemplified in the Records of the House of Novello, Ewer & Co.* (London, 1887)

'Soho and the House of Novello', *MT*, xlvii (1906), 797–802

'The Novello Centenary, 1811–1911', *MT*, lii (1911), June suppl.

**P.A. Scholes, ed.:** *The Mirror of Music 1844–1944* (London, 1947/R)

*A Century and a Half in Soho: a Short History of the Firm of Novello, Publishers and Printers of Music, 1811–1961* (London, 1961)

**N. Temperley:** 'MT and Musical Journalism, 1844', *MT*, cx (1969), 583–6

**M. Miller:** 'The Early Novello Octavo Editions', *Music and Bibliography: Essays in Honour of Alec Hyatt King*, ed. O. Neighbour (London, 1980), 160–69

**M. Hurd:** *Vincent Novello – and Company* (London, 1981)

**M. Hurd:** 'The Novello Archives', *MT*, cxxvi (1986), 687–8

**J.N. Moore:** *Elgar and his Publishers* (London, 1987)

**V. Cooper-Deathridge:** "'The Novello Stockbook" of 1858–1869: a Chronicle of Publishing Activity', *Notes*, xlv (1987–8), 240–51

**V.L. Cooper:** *The House of Novello: Practice and Policy of a Victorian Music Publisher, 1829–1866* (diss., U. of Chicago, 1992)

**P. Ward Jones:** 'Mendelssohn and his English Publishers', *Mendelssohn Studies*, ed. R.L. Todd (Cambridge, 1992), 240–55

HARVEY GRACE/PETER WARD JONES

## Novello-Davies, Clara.

See [Davies, Clara Novello](#).

## Novelty piano.

A term, used particularly in the 1920s, that was applied to a variety of piano music based on ragtime. Novelty piano music drew on sources as diverse as popular dance music, folk ragtime and the music of the Impressionists (especially in its use of the whole-tone scale and the parallel 4th). Its most recognizable unifying feature was the 'novelty break' – a stylized interruption of the melody and texture. This was often based on the motif of a tritone resolving onto a 3rd, although whole-tone passages and various figures used by dance orchestras and jazz bands of the 1920s were also employed. The novelty style was influenced by piano-roll arrangements, and many works demanded considerable pianistic skill; indeed, their composers were among the most adept pianists in the popular field.

The word 'novelty' was used in association with various rags including Scott Joplin's *Euphonic Sounds: a Syncopated Novelty* (1909), but it was with the release on piano roll of Zez Confrey's *My Pet* in 1918 (published in 1921) that the identity of novelty piano was established. In such works as *Kitten on the Keys* (published in 1921, though released earlier on piano roll), *You Tell 'em Ivories* (1921), *Greenwich Witch* (1921), *Poor Buttermilk* (1921), *Coaxing the Piano* (1922) and *Nickel in the Slot* (1923) Confrey explored familiar territory with an inventiveness that places him among America's most imaginative composers. Another exponent was Roy Bargy, whose *Sunshine Caper*, *Jim Jams* and *Pianoflage* all appeared in 1922. In

New York Rube Bloom, Arthur Schutt and Phil Ohman made contributions to the genre. Billy Mayerl adopted the style successfully and wrote novelties which are still played.

With the resurgence of ragtime in the 1950s the novelty style was revived to some degree. But the appearance in 1950 of the influential ragtime history *They All Played Ragtime* by Blesh and Janis initiated an attitude of dismissing novelty piano as frivolous and 'inauthentic'. The efforts of David Jasen, however, have fostered a more objective view of the style.

## BIBLIOGRAPHY

**R. Blesh and H. Janis:** *They All Played Ragtime* (New York, 1950, rev. 4/1971)

**E.A. Berlin:** *Ragtime: a Musical and Cultural History* (Berkeley, 1980/R)

**D.A. Jasen:** 'ZeZ Confrey: Genius Supreme', *ZeZ Confrey Ragtime, Novelty and Jazz Piano Solos*, ed. R.S. Schiff (New York, 1982)

**R. Riddle:** 'Novelty Piano Music', *Ragtime: its History, Composers, and Music*, ed. J.E. Hasse (New York, 1985), 285–93

DAVID THOMAS ROBERTS/R

## Novembergruppe.

German group of artists, formed in Berlin and taking its name from the November Revolution of 1918. It was then formed as an association of visual artists of the Expressionist, Cubist and Futurist schools, with no intention of championing a particular style; rather, it aimed to provide a public forum for modern art and bring it closer to the people of the new Republic. In 1922 it admitted musicians; those who joined included Heinz Tiessen, Max Butting (head of the music section, 1923–6), Philipp Jarnach, Kurt Weill, Wladimir Vogel, H.H. Stuckenschmidt (head of the music section, 1926–7), Stefan Wolpe, Felix Petyrek, Hanns Eisler, George Antheil (a member only in name), Jascha Horenstein and Gustav Havemann. It organized recitals, the 'Novembergruppenabenden', in the years 1923–5, which, though generally on a small scale, always attracted the attention of the Berlin press. They followed the principle of the group as a whole in transcending generic frontiers, and representatives of the different arts often held discussions at the concerts. The works performed consisted of contemporary chamber music and songs, particularly from the Viennese School and by representatives of the Berlin avant garde such as Artur Schnabel and Eduard Erdmann, as well as new music by members of the group themselves. Between 1925 and 1927 the recitals took a radical and Dadaist turn, with concepts such as 'mechanical music' and 'static music' questioning traditional forms of performance and composition. Several composers left, and once those composers who had remained turned their professional interest to such new, modern genres as radio and film music, *Zeitoper* and worker's music, their activities within the group became superfluous and few recitals were given between then and 1933.

NILS GROSCH

## Noverre, Jean-Georges

(b Paris, 29 April 1727; d Saint Germain-en-Laye, 19 Oct 1810). French-Swiss choreographer. Son of a Swiss soldier and a Frenchwoman, he rejected a military career for the dance at an early age; by 1740 he was a pupil of the Parisian dancing-master Marcel, and later of Louis Dupré, first dancer of the Paris Opéra. He probably made his début in a troupe directed by Dupré and J.-B. Lany in Monnet's Opéra-Comique at the Foire St Laurent in June 1743 in Favart's vaudeville *Le coq de village*, and in October he danced at Fontainebleau. His early contacts at the Opéra-Comique with Marie Sallé and with Rameau's music were seminal. In 1744 he joined Lany in Berlin, where he danced in Hasse's *Arminio* (1745) and probably in works by Graun.

Noverre returned to France with Lany about the end of 1747 and became ballet-master at Marseilles (according to his *Petite réponse*) or at Strasbourg (Tugal), and choreographed his first work, *Les fêtes chinoises* (1748). It was probably at Strasbourg in 1749–50 that he met the dancer and actress Marie-Louise Sauveur, whom he married. In April 1750 he became principal dancer at Lyons, partnering Marie Camargo. There, in 1751, he staged *Le jugement de Paris*, his first serious pantomime ballet (ten years before Angiolini and Gluck's *Don Juan*). During his engagements at Strasbourg (1753–4) and Paris (1754–5, at the Opéra-Comique) he seems to have been restricted to more conventional entertainments; but with ever-changing asymmetrical patterns, carefully coordinated costumes, scenery and lighting and occasional mimed episodes, he considerably altered the effect of traditional entrées. Having failed to gain a post at the Opéra, Noverre arranged with David Garrick to direct a troupe of dancers at Drury Lane Theatre, London, in 1755–7. Unfortunately anti-French sentiment ran high at the time of his visit and his elaborate staging of *Les fêtes chinoises* (8 November 1755) was a failure and provoked infamous riots.

During convalescence after an illness Noverre wrote a book on dancing and the theatre, *Lettres sur la danse*, and then put his ideals into practice at the Lyons Opéra where he collaborated with the composer François Granier in 13 new works during 1757–60, including three of a serious nature (though his lighter, colourful pantomime ballets were the most successful). He gained considerable renown with the appearance in autumn 1759 of the *Lettres* (publication date 1760): esteemed by the literary élite, the treatise was bitterly criticized by Noverre's colleagues. In 1760 he moved to the Württemberg court at Stuttgart, where he worked with the composers Jommelli, F. Deller and J.J. Rudolph. Of his 20 new ballets there, *Médée et Jason* (1763) proved his most popular work, and like several of his Stuttgart ballets it was produced all over Europe. He later complained that, when the company dispersed in 1767, 30 dancers became *maîtres de ballet*, 'spread out into Italy, Germany, England, Spain and Portugal ... and rendered only very imperfectly the products of my imagination'...[\Frames/F004750.html](#)

After negotiations for a Warsaw post and, through Garrick, for a London one, Noverre accepted the important position of ballet-master to the imperial family and the two theatres at Vienna. This was the highpoint of his career. He staged at least 38 new ballets and revived many earlier ones, as well as choreographing some operas (including Gluck's *Alceste*

and *Paride ed Elena*). Under his supervision Starzer (at the Burgtheater) and Aspelmayr (Kärntnertor-Theater) wrote ballets which, like some of those by Noverre's Stuttgart collaborators, proved to be their best music: these contained, besides conventional closed forms for the set-piece dances, rhapsodic and overtly programmatic sections to accompany mimed episodes, anticipating developments in other instrumental genres.

Having failed to negotiate contracts with Stuttgart or London, Noverre accepted in 1774 an invitation from Milan's Regio Ducal Teatro. Gasparo Angiolini replaced him in Vienna. The Milanese had already seen several Noverre ballets in productions by his pupils. His own efforts, however, were poorly received; his notices in printed programmes show his growing bitterness. Angiolini's critical publications and the barrage of anonymous pamphlets reflect an Italian aesthetic viewpoint that would be echoed in France where, after spending spring and summer 1776 managing a company at the Vienna Kärntnertor-Theater, he took up the long-sought-after position at the Paris Opéra, always the centre of his ambitions and the chief object of his reformist ideals.

He blamed the intrigues against his leadership, instigated by his rivals Gardel and Dauberval, for his failures and eventual resignation; but comments by dispassionate observers were not unlike those voiced at Milan. Apart from a uniquely French disapproval of his insistence on producing independent ballets in preference to dances complementing an opera, criticism centred on the works themselves: his chosen themes were thought unsuited to representation in dance, and his lengthy productions neglecting pure dance for pantomime were often found enigmatic. His pretentious programme notes decrying opposition to his aesthetic ideas aroused hostility. Paris audiences preferred his lighter works including the revival of *Les petits riens* to music mainly by Mozart (1778); others failed utterly. His employment continued until July 1781, but his resignation had been accepted in November 1779 and he was largely inactive in the interim.

In November 1781, with dancers from Paris, Noverre began a brilliant season's engagement at the King's Theatre, London, concentrating on splendid revivals of works which had earned him his reputation during his Stuttgart and Vienna days. He was in retirement from June 1782 until March 1787, when he revived three ballets at Lyons; in London for the 1787–8 and 1788–9 seasons, he again relied mostly on proven successes of earlier years, the few new works being spectacular divertissements of the kind he had long decried.

At the Revolution, Noverre escaped to the French countryside at Triel. But financial necessity forced a resumption of his career: he spent two seasons as a choreographer in London, where his only important new creation was the successful *Iphigenia in Aulide* (1793). His last known production was an allegorical ballet for Paisiello's cantata *La vittoria* (1794) celebrating the English victory over the French. He retired to St Germain-en-Laye and spent his last years revising and amplifying his earlier writings with observations on the rise and decline of pantomime ballet since his *Lettres*; he sadly viewed the current French taste for virtuosity and spectacle as a relapse into the infantile state from which he had laboured to raise his art.

In his work and his writings Noverre was most immediately influenced by the theories of Louis de Cahusac (*La danse ancienne et moderne*, 1754) and Denis Diderot (*Troisième entretien sur le fils naturel*, 1757), as well as the programmatic and individualistic dance music of Rameau, the expressive dancing of Marie Sallé, the realistic acting of Garrick, and the dramatic accompanied recitatives in the Italian operas of Hasse and Jommelli. Although Hilverding, Angiolini and others had worked towards the dramatic pantomime ballet, it was Noverre's *Lettres sur la danse* which focussed attention on the function of theatrical dance. He viewed the *ballet en action* as a union of dance, ballet and pantomime (preface to *Euthyme et Eucharis*):

Dance is the Art of steps, of graceful movements and of lovely positions. Ballet, which borrows a part of its charms from Dance, is the Art of Design, of forms and of figures. Pantomime is purely that of feeling and of the emotions of the Soul expressed through gestures.

While Noverre fired composers to create forward-looking descriptive music, he detested the practice of fitting choreography to pre-composed music; for Angiolini, who was also a composer, the music dictated to the dance.

Noverre's writings, which have been many times reprinted, have contributed more than his ballets to a distorted view of his importance: he continues to receive credit for reforms put into practice by several other choreographers at the same time. Nevertheless, the elegance and urgency of his prose and his practical, far-seeing approach make his treatise an undisputed landmark. He demanded an end to repressive traditions like irrelevant and stereotyped, cumbersome costumes, head-dresses and masks, and to the continuing dominance of past musical styles, choreographic routines and all aspects of the 'marvellous'. He also urged aspiring ballet-masters to obtain a knowledge of great paintings, in order to apply the laws of perspective, lighting and colour gradation; of literature and history, to select interesting subjects for portrayal and to costume them correctly; of contemporary drama, to establish a realistic acting style; of stage machinery and geometry; and of contemporary music, to know what could be expected of composers. The ballet was to be considered as a whole, including the need for diversity, satisfied by the elimination of traditional static, symmetrical groupings, introducing rapidly changing tableaux and using different dancing styles to suit different characters and themes; virtuoso displays had their place only if they did not interfere with dramatic truth. His own productions were so strongly unified that revivals often included not just the original choreography but also the costume designs and musical scores. He saw his work as achieving 'a revolution in dance as striking and as lasting as that achieved by Gluck in music'. (For a list of Noverre's ballets see *Grove*)

## **WRITINGS**

*Lettres sur la danse et sur les ballets* (Lyons, 1760, 2/1783, enlarged 1803 as vol.i of *Lettres sur la danse, sur les ballets et les arts*; Eng. trans., 1930/R)

*Théorie et pratique de la danse simple et composée, de l'art des ballets, de la musique, du costume ... décorations ... scénarios* (MS, PL-Wn,

1766) [incl. treatise on dance, 18 scenarios, correspondence with Voltaire, 12 MS ballet scores, costume designs by Boquet]  
*Introduction au Ballet des Horaces ... ou Petite réponse aux grands lettres du Sr. Angiolini* (Vienna, 1774)  
 Preface to *Euthyme et Eucharis* (Milan, 1775)  
 Preface to *Les incidents* (Milan, 1775)  
 Preface to *La nuova sposa persiana* (Milan, 1776)  
*Recueil de programmes de ballets* (Vienna, 1776) [incl. 13 programmes]  
*Observations sur la construction d'une nouvelle salle d'opéra* (Amsterdam and Paris, 1781; repr. in *Lettres sur la danse*, iii, St Petersburg, 1804)  
*Réflexions sur le costume* (MS, S-Sdt, 1791)  
*Lettres sur la danse, sur les ballets et les arts* (St Petersburg, 1803–4, rev. 2/1807 as *Lettres sur les arts imitateurs en général et sur la danse en particulier ... correspondance ... comparaison ... etc.*) [incl. histories of theatre and dance, correspondence with Voltaire, comparison of national musical tastes, ballet programmes etc]

## BIBLIOGRAPHY

- ES* ('Angiolini, Gasparo', G. Tani)  
*GroveO* ('Le Picq, Charles', K.K. Hansell)  
**J. von Sonnenfels**: *Briefe über die wienerische Schaubühne* (Vienna, 1768/R); ed. H. Haider-Pregler (Graz, 1988)  
**G. Angiolini**: *Lettere a Monsieur Noverre sopra i balli pantomimi* (Milan, 1773)  
**G. Angiolini**: *Riflessioni sopra l'uso dei programmi nei balli pantomimi* (London [recte Milan], 1775)  
**L[ouis] Petit de Bachaumont**: *Mémoires secrets pour servir à l'histoire de la république des lettres en France, depuis MDCCLXII jusqu' à nos jours* (London, 1777–89)  
**H. Abert**: 'J.G. Noverre und sein Einfluss auf die dramatische Ballettkomposition', *JbMP* 1908, 29–45  
**D. Lynham**: *The Chevalier Noverre: Father of Modern Ballet* (London and New York, 1950/R)  
**P. Tugal**: *Jean-Georges Noverre, der grosse Reformator des Balletts* (Berlin, 1959)  
**D. Garrick**: *Letters*, ed. D.M. Little and G.M. Kahrl (Cambridge, MA, 1963)  
**R. Engländer**: Preface to *Don Juan/Semiramis: Ballets pantomimes von Gasparo Angiolini*, Christoph Willibald Gluck: *Sämtliche Werke*, ii/1 (Kassel, 1966)  
**M.H. Winter**: *The Pre-Romantic Ballet* (London, 1974)  
**S.F. Nadel and O. Wessely**: 'Les Horaces et les Curiaces: Bemerkungen zu einem Ballett von Jean-Georges Noverre und Joseph Starzer', *SMw*, xxxii (1981), 111–46  
**R. Angermüller**: 'Jean-Georges Noverre und die Pariser Académie Royale de Musique um 1780', *MJb* 1984–5, 147–75  
**R. Albano**: *Il corpo in scena: intorno alla polemica Noverre-Angiolini* (diss., U. of Bologna, 1988)  
**K.K. Hansell**: 'Il ballo teatrale e l'opera italiana', *SOI*, v (1988), 175–306  
**S. Dahms**: 'Mozart und Noverres ballet en action', *MJb* 1991, 431–7  
**R.J. Wiley**: 'Jean-Georges Noverre and the music of *Iphigenia in Aulis* (London, 1793)', *Harvard Library Bulletin*, ii/4 (1991), 31–53

**S. Dahms:** 'Das Repertoire des "Ballet en action": Noverre-Angiolini-Lauchery', *De editione musices: Festschrift Gerhard Croll*, ed. W. Gratzner and A. Lindmayr (Laaber, 1992), 125–42

**H. Schneider:** 'Gluck als "prosateur en musique"', *Festschrift Klaus Hortschansky*, ed. A. Beer and L. Lutteken (Tutzing, 1995), 193–209

KATHLEEN KUZMICK HANSELL

## Novikov, Anatoly Grigor'yevich

(b Skopino, 30 Oct 1896; d Moscow, 23 Sept 1984). Russian composer. He attended the historical philology faculty of the Moscow Teaching Institute, concurrently studying at the conservatory with Aleksandr Krein (cello), Paskhalov (composition) and Podgoretsky (choral conducting). Glière gave him further composition lessons. He directed army amateur choirs and orchestras (1928–38), collaborated with A.V. Aleksandrov in the Red Army Song and Dance Ensemble and was a deputy of the supreme soviet of the RSFSR. He gave his attention entirely to mass songs, which have achieved popularity in the USSR. They are marked by patriotic themes, epic breadth, warm sincerity and features of Russian folk music. The *Gimn demokraticeskoy molodyozhi mira* ('Hymn of the Democratic Youth of the World') achieved broader fame. His honours included the title People's Artist of the RSFSR, the Order of Lenin and the State Prize.

### WORKS

(selective list of songs)

1930s–1940s: *Gimn demokraticeskoy molodyozhi mira* [Hymn of the Democratic Youth of the World] (L. Oshanin), *Partizanskaya dumka* [Partisan Thought] (Ya. Shvedov), *Pesnya mira* [Song of Peace] (Oshanin), *Pesnya o Chapayeve* (S. Bolotin), *Pesnya o novoy Moskve* (S. Vasil'yev), *Pesnya pro Kotovskogo* (Ye. Bagritsky), *Samovar'samopl'i* (S. Al'imov), *Vasya-Vasilek* (Al'imov)

1950s: *Belaya beryoza* [White birch] (Vasil'yev), *Dusha naroda – partiya moya* [The Soul of the Nation – my Party] (Oshanin), *Marsh kommunisticheskikh brigad* (V. Kharitonov), *Pesnya moskovskikh studentov* (Oshanin)

1960s–1970s: *Gde-to ot zastavi za verstu* [Somewhere a Verst from the Gates] (Kharitonov), *Marsh kosmonavtov* (Yu. Kamenetsky), *Oblaka* [Clouds] (P. Gradov), *Pesnya russkogo serdtsa* [Song of the Russian Heart] (Oshanin), *U mavzoleya* [At the Mausoleum] (R. Selyanin), *U menya sem'ya bol'shaya* [With my Great Family] (Gradov), *Verniye brat'ya* [Faithful Brothers] (M. Vershinin)

Russ. folksong arrs.

### BIBLIOGRAPHY

**A. Sokhor:** 'Anatoli Novikov, master massovoy pesni' [Novikov, master of mass song], *SovM* (1955), no.12, p.56

*Anatoliy Novikov: stat'i, retsenzii, vospominaniya* [Anatoly Novikov: Articles, reviews, reminiscences] (Moscow, 1982)

**G. Polyanovsky:** *Anatoliy Novikov* (Moscow, 1987)

GALINA GRIGOR'YEVA

## Novo Portu, Francisco de.



See [Mergot, Franciscus](#).

## Novotná, Jarmila

(*b* Prague, 23 Sept 1907; *d* New York, 9 Feb 1994). Czech soprano. She studied in Prague with Emmy Destinn, and later in Milan. She made her début in Prague as Mařenka in *The Bartered Bride* in June 1925. In 1928 she sang Gilda at the Verona Arena, and from 1933 to 1938 sang at the Vienna Staatsoper, making regular appearances at Salzburg as Octavian, Eurydice, Countess Almaviva, Pamina, and Frasquita in Wolf's *Der Corregidor*. In Vienna she created the title role in Lehár's *Giuditta* opposite Richard Tauber. Her American début was as Butterfly at San Francisco in 1939, and she was a valued member of the Metropolitan Opera from 1940 to 1956 where her repertory included Donna Elvira, Pamina, Octavian, Violetta, Freia and Mélisande. She returned to Europe after World War II and was heard again at Salzburg, in Paris and in Vienna. She appeared in *The Merry Widow* in San Francisco and on Broadway in the title role of Korngold's adaptation of *La belle Hélène*. Her recordings, which range from her early years in Prague to her postwar Salzburg *Rosenkavalier*, evince her charm and interpretative depth as well as occasional flaws in technique. She also made an evocative wartime recording of Czech and Slovak folksongs accompanied by the exiled Czech premier Jan Masaryk.

HAROLD ROSENTHAL/ALAN BLYTH

## Novotni [Novotny], Franz [Ferenc; Francesco] Anton

(*b* ?1749; *d* Pécs, 5 Nov 1806). Composer of Bohemian descent. He may have been a relative of Franz Nikolaus Novotný (1743–73), though this surname was extremely common. He studied with Leopold Kozeluch in Vienna, then moved to Pécs, south Hungary, in April 1782 to replace the deceased Bálint Depisch as composer and musician at the episcopal court of Count Pál László Esterházy. In 1800 he became Kapellmeister, and in 1805 he oversaw the complete rebuilding of the cathedral organ. Novotny's compositions survive in Austrian (*A-Wn*) and Hungarian (*H-Bn*) archives. The collection from Pécs includes some 20 masses, graduals, motets, vespers and offertories and also two symphonies (both ed. in *The Symphony 1720–1840*, ser. B, xii, New York, 1984), all in the standard forms, styles and orchestration of the time.

### BIBLIOGRAPHY

**K. Bárdos:** *Pécs zenéje a 18. században* [Music at Pécs in the 18th century] (Budapest, 1976)

DOROTTYA FÁBIÁN SOMORJAY

## Novotný [Novittni, Novotni, Nowotny], Franz Nikolaus

(*b* Eisenstadt, 6 Dec 1743; *d* Eisenstadt, 25 Aug 1773). Organist and composer of Bohemian descent. Both his grandfather and his father were in the service of the Esterházy family as court officials and musicians, the former as a bass singer and the latter, Johann Novotný (1718–65), as organist. F.N. Novotný worked in the court treasury and succeeded his father as organist on 30 August 1765. His compositions, including much church music, were esteemed by Haydn and performed by him. Many works survive in Austrian, Hungarian, German, Czech and Italian archives (particularly *A-Ee*, *Ek*, *Wgm*, *Wn* and *D-SWI*), identified only by surname.

## BIBLIOGRAPHY

*MGG1* (J. Harich)

**M. Poštolka:** *Joseph Haydn a naše hudba 18. století* (Prague, 1961)

**U. Tank:** *Studien zur Esterházy'schen Hofmusik von etwa 1620 bis 1790* (Regensburg, 1981)

CAMILLO SCHOENBAUM

## Novotný, Václav Juda

(*b* Vesce, nr Telč, 17 Sept 1849; *d* Prague, 1 Aug 1922). Czech writer on music and composer. While studying history and philosophy in Prague he attended Ambros's music history lectures and studied with Bennewitz (violin), František Blažek (harmony) and Pivoda (singing). At first he was a violinist at the Provisional Theatre and then turned to music journalism, contributing to *Dalibor* (which he also edited, 1875, 1879–80), *Hudební revue* and other journals and newspapers. He was a personal friend of Smetana, and went with him in 1875 to consult foreign specialists about the composer's deafness. He also accompanied Dvořák on his second visit to England in 1884. His translations of almost 100 opera librettos into Czech were valuable in building up the National Theatre repertory; his revisions (Dvořák's *King and Charcoal Burner*, Smetana's *Dalibor* and *The Two Widows*) were less successful. His reputation as a composer rests chiefly on his songs and some 300 skilful folksong arrangements, though he also composed two operas, church music, choruses and vocal duets.

## WRITINGS

'Obrázek ze života hudební kritiky petrohradské' [A picture of the life of St Petersburg music criticism], *Dalibor*, i (1873), 413–16, 422–4

'Rukopis královédvorský a literatura hudební: kritický nástin' [The Dvůr Králové manuscript and musical literature: a critical outline], *Dalibor*, i (1873), 257–61, 265–7, 273–6, 291–4 [on Fibich's *Záboj, Slavoj a Luděk*]

'Sonata a symfonie – symfonická báseň nástin historického vývinu těchto forem' [Sonata, symphony, symphonic poem: an outline of the historical development of these forms], *Dalibor*, i (1873), 117–21, 127–9, 135–6, 145–8, 153–6, 161–4, 169–71, 177–9, 193–6, 201–3, 209–12

'O vývinu písně národní a jejím významu' [The development of folksong and its significance], *Dalibor*, ii (1874), 1–3, 9–10, 17–20, 25–7, 33–6, 41–3, 49–51

- 'Smetanova vlastenecká zpěv[ohra] "Libuše"' [Smetana's patriotic opera *Libuše*], *Dalibor*, ii (1874), 345–7, 353–5, 361–4, 369–71, 377–9
- '**Toman a lesní panna**: symfonický obraz Zdeňka Fibicha: kritický rozbor' [*Toman and the Wood Nymph*: a symphonic picture by Zdeněk Fibich: critical analysis], *Dalibor*, ii (1874), 265–7, 273–7; repr. in *Zdeněk Fibich: sborník dokumentů a studií*, ed. A. Rektorys (Prague, 1951), i, 42–56
- 'Josef Haydn v Čechách' [Haydn in Bohemia], *Dalibor*, i (1879), 60–62
- 'Černohorci: romantická opera ve třech jednáních' [Bendl's *Montenegrins*: a romantic opera in three acts], *Dalibor*, iii (1881), 211–13, 219–20, 229–30, 245–8
- 'Fibichovy skladby' [Fibich's compositions], *Dalibor*, iii (1881), 73–4, 89–91, 99–101 [*Blaník*, String Quartet, Piano Quartet]
- 'Nové myšlenky o krásnu hudebním' [New thoughts on beauty in music], *Dalibor*, iii (1881), 9–10, 25–6, 41–3
- 'O moderním houslařství' [Modern violin making], *Dalibor*, iii (1881), 179–81
- '"Starý ženich"' [*The Elderly Suitor*], *Dalibor*, iv (1882), 65–7, 82–4, 122–4, 154–6, 245–8
- Uvedení do Smetanovy slavnostní zpěvohry Libuše* [An introduction to Smetana's ceremonial opera *Libuše*] (Prague, 1882)
- 'Nevěsta messinská' [*The Bride of Messina*], *Pokrok* (29 March 1884; 30 March 1884); repr. in *Zdeněk Fibich: sborník dokumentů a studií*, ed. A. Rektorys (Prague, 1951), i, 90–96
- 'Dvořákových "Slovanských tanců" řada druhá' [Dvořák's *Slavonic Dances*, 2nd ser.], *Dalibor*, viii (1886), 353–4, 363–5, 395–7, 401–3
- [untitled article on Fibich's *Hedy*], *Hlas národa* (14 Feb 1896); repr. in *Zdeněk Fibich: sborník dokumentů a studií*, ed. A. Rektorys (Prague, 1951), i, 166–71
- '**Z mých vzpomínek na Bedřicha Smetanu**: Dvě vdovy' [From my reminiscences of Bedřich Smetany: *The Two Widows*], *HR*, i (1908), 4–7, 65–9, 129–34
- 'Mé první styky se Smetanou' [My first contacts with Smetana], *HR*, ii (1909), 253–9
- 'Pestré obrazy z Dvořákova života' [Colourful pictures from Dvořák's life], *Dalibor*, xxxii (1910), 206, 213, 293

## BIBLIOGRAPHY

ČSHS [incl. list of works and further bibliography]

**K. Stecker**: Obituary, *HR*, ii (1909), 426–8 [incl. list of songs]

**L.K. Žižka**: *Mistři a mistříčkové* [Maestros and lesser maestros] (Prague, 1939, enlarged 2/1947)

**P. Pražák**: *Smetanovy zpěvohry* [Smetana's operas] (Prague, 1948), ii, 70–76; iii, 36–9, 74–85

**J. Tyrrell**: *Czech Opera* (Cambridge, 1988)

JOHN TYRRELL

## Nowak, Leopold

(*b* Vienna, 17 Aug 1904; *d* Vienna, 27 May 1991). Austrian musicologist. He studied the piano and organ at the Vienna Academy, and musicology with Adler and Lach at Vienna University (1923–7), where he took the

doctorate in 1927 with a dissertation on the *Gesellschaftslieder* of Heinrich Finck, Paul Hofhaimer and Heinrich Isaac. In 1932 he completed the *Habilitation* with a work on the history of the basso ostinato, and subsequently taught at Vienna University until 1973. In 1946 he succeeded Robert Haas as director of the music collection of the Österreichische Nationalbibliothek. The building had been largely destroyed by bombing, but under his direction it was rebuilt and opened to the public in 1954. During his time in office (until 1969) he also organized and catalogued a series of exhibitions, including those on Bruckner (1946) and Bach (1950), and he did much for the preservation of Bruckner documents and records. He was also interested in Catholic church music and Austrian folk music and was a member of the Vienna diocesan commission for church music and the Vienna Catholic academy. He became a member of the Gesellschaft zur Herausgabe der Denkmäler der Tonkunst in Österreich in 1930 and of the Music Research Commission of the Austrian Academy of Sciences in 1946.

Nowak was a centrally important Bruckner scholar. His major achievement was the preparation of a critical edition of Bruckner's complete works. In 1946 he became the musicological director of the undertaking, and was personally responsible for new, revised editions of nearly all the symphonies and masses, which are widely accepted as authoritative. He also contributed extensively to the biographical and critical literature on Bruckner.

Nowak also worked on Haydn and Mozart. For the new Mozart edition he produced a critical edition of the Requiem, which makes an unprecedentedly clear distinction between Mozart's incomplete autograph text and the text as amended by Eybler and Süssmayr. He was awarded the Goldene Mozart Medaille in 1985.

## WRITINGS

*Über Anton Bruckner: gesammelte Aufsätze, 1936–1984* (Vienna, 1985)  
[ÜAB]

*Das deutsche Gesellschaftslied bei Heinrich Finck, Paul Hofhaymer und Heinrich Isaac* (diss., U. of Vienna, 1927); enlarged as 'Das deutsche Gesellschaftslied in Österreich von 1480 bis 1550', *SMw*, xvii (1930), 21–52

*Grundzüge einer Geschichte des Basso ostinato* (Habilitationsschrift, U. of Vienna, 1932; Vienna, 1932)

'Zur Geschichte der Musik am Hofe Kaiser Maximilians I.', *Mitteilungen des Vereines für Geschichte der Stadt Wien*, xii (1932), 71–91

*Franz Liszt* (Innsbruck, 1936)

*Te Deum laudamus: Gedanken zur Musik Anton Bruckners* (Vienna, 1947)

'Die Musikhandschriften aus Fuggerschem Besitz in der Österreichischen Nationalbibliothek', *Die Österreichische Nationalbibliothek: Festschrift ... Joseph Bick*, ed. J. Stummvoll (Vienna, 1948), 505–15

*Joseph Haydn* (Vienna, 1951, 3/1966)

'Das Autograph von Franz Schuberts Rondo in D-dur, Op.138', *ÖMz*, viii (1953), 325–33

'Das Autograph von Joseph Haydns Cello-Konzert in D-dur, op.101', *ÖMz*, ix (1954), 274–9; repr. in *Biblos*, iii (1954), 80–86

- ‘Das Finale von Bruckners VII. Symphonie’, *Festschrift Wilhelm Fischer*, ed. H. von Zingerle (Innsbruck, 1956), 143–8 [ÜAB]
- ‘Die Wiener Mozart-Autographen’, *ÖMz*, xi (1956), 180–87
- with F. von Reznicek:** *Gegen den Strom: Leben und Werk von E.N. von Reznicek* (Zürich, 1960)
- ‘Probleme bei der Veröffentlichung von Skizzen (dargestellt an einem Beispiel aus Anton Bruckners Te Deum)’, *Anthony van Hoboken: Festschrift*, ed. J. Schmidt-Görg (Mainz, 1962), 115–21 [ÜAB]
- ‘Symphonischer und kirchlicher Stil bei Anton Bruckner’, *Festschrift Karl Gustav Fellerer zum sechzigsten Geburtstag*, ed. H. Hüschen (Regensburg, 1962/R), 391–401 [ÜAB]
- Anton Bruckner: Musik und Leben* (Vienna, 1964)
- ‘Form und Rhythmus im ersten Satz des Streichquintetts von Anton Bruckner’, *Festschrift Hans Engel*, ed. H. Heussner (Kassel, 1964), 260–73; repr. in *Zur musikalischen Analyse*, ed. G. Schuhmacher (Darmstadt, 1974), 185–203 [ÜAB]
- Reden und Ansprachen* (Vienna, 1964)
- ‘Die Skizzen zum Finale der Es-dur-Symphonie ga99 von Joseph Haydn’, *Haydn-Studien*, ii (1969–70), 137–66
- ‘Die Erwerbung des Mozart-Requiems durch die k.k. Hofbibliothek im Jahre 1838’, *Festschrift Josef Stummvoll*, ed. J. Mayerhofer and W. Ritzer (Vienna, 1970), 295–310
- ‘Metrische Studien von Anton Bruckner an Beethovens III. und IX. Symphonie’, *Beethoven-Studien*, ed. E. Schenk (Vienna, 1970), 361–71 [ÜAB]
- ‘Studien zu einer Musiktopographie Niederösterreichs’, *ÖMz*, xxv (1970), 84–95
- ‘Ein Doppelautograph Sechter-Bruckner’, *Symbolae historiae musicae: Hellmut Federhofer zum 60. Geburtstag*, ed. F. Riedel and H. Unverricht (Mainz, 1971), 252–9 [ÜAB]
- Anton Bruckner: Musik und Leben* (Linz, 1973)
- ‘Wer hat die Instrumentalstimmen in der Kyrie-Fuge des Requiems von W.A. Mozart geschrieben? Ein vorläufiger Bericht’, *MJb* 1973–4, 191–201
- ‘Die Kompositionen und Skizzen von Hans Rott in der Musiksammlung der Österreichischen Nationalbibliothek’, *Beiträge zur Musikdokumentation: Festschrift für Franz Grasberger*, ed. G. Brosche (Tutzing, 1975), 273–340
- ‘Studien zu den Formverhältnissen in der E-moll-Messe von Anton Bruckner’, *Bruckner-Studien*, ed. O. Wessely (Vienna, 1975), 249–70 [ÜAB]
- ‘Eine Bruckner-Entdeckung: das Adagio Nr.2 zur III. Symphonie’, *Mitteilungsblatt der Internationalen Bruckner-Gesellschaft*, xvii (1980), 5–15 [ÜAB]
- ‘Die drei Final-Sätze zur IV. Symphonie von Anton Bruckner’, *ÖMz*, xxxvi (1981), 2–11 [ÜAB]
- ‘Die Anton Bruckner Gesamtausgabe: ihre Geschichte und Schicksale’, *Bruckner Jb* 1982–3, 33–67

## EDITIONS

- with A. Koczirz and A. Pfalz:** *Das deutsche Gesellschaftslied in Österreich von 1480 bis 1550*, DTÖ, lxxii, Jg.xxxvii/2 (1930/R)

**W.A. Mozart:** *Requiem*, K.626, Neue Ausgabe sämtlicher Werke, I:1/2/i–ii (Kassel, 1965)

**Anton Bruckner:** *Sämtliche Werke*, ix: *Symphonie Nr.9* [orig. version] (Vienna, 1951); v: *Symphonie Nr.5* [orig. version] (Vienna, 1951); vi: *Symphonie Nr.6* [orig. version] (Vienna, 1952); iv/2: *Symphonie Nr.4* [1877–8 rev. with 1880 finale] (Vienna, 1953); i/1: *Symphonie Nr.1* [Linz version 1866] (Vienna, 1953); vii: *Symphonie Nr.7* (Vienna, 1954); viii/2: *Symphonie Nr.8* [2nd version 1890] (Vienna, 1955); xiii/1: *Streichquartett c-moll* [1861–2] (Vienna, 1955); xvi: *Messe in d-moll* [1864] (Vienna, 1957); iii/3: *Symphonie Nr.3* [3rd version 1889] (Vienna, 1959); xvii/2: *Messe in e-moll* [2nd version 1882] (Vienna, 1959); xviii: *Messe in f-moll* [1867–8] (Vienna, 1960); xix: *Te Deum* [1884] (Vienna, 1962); xiii/2: *Streichquintett F-dur, Intermezzo d-moll* [1878–9] (Vienna, 1963); ii/2: *Symphonie Nr.2* [1877] (Vienna, 1965); xiv: *Requiem* [1849] (Vienna, 1966); xi: *Symphonie d-moll* ('Die Nullte') (Vienna, 1968); viii/1: *Symphonie Nr.8* [1st version 1887] (Vienna, 1972); x: *Symphonie f-moll* ('Studiensinfonie') (Vienna, 1973); iv/1: *Symphonie Nr.4* [1st version 1874] (Vienna, 1975); xvii/1: *Messe in e-moll* [1st version 1866] (Vienna, 1977); iii/1: *Symphonie Nr.3* [1st version 1873] (Vienna, 1977); iii/1: *Adagio Nr.2 zur Symphonie Nr.3* [1876] (Vienna, 1980); iv/2: *Finale 1878 zur Symphonie Nr.4* (Vienna, 1981); xxi: *Kleine Kirchenmusikwerke* [1835–92] (Vienna, 1984) [with H. Bauernfeind]; xxii: *Kantaten und Chorwerke* (Vienna, 1987) [with F. Burkhardt and R.H. Führer; 2 vols.]

**A. Caldara:** *12 Sinfonie a quattro* (Vienna, 1979–87)

## BIBLIOGRAPHY

**F. Grasberger, ed.:** *Bruckner-Studien: Leopold Nowak zum 60. Geburtstag* (Vienna, 1964) [incl. A. Ziffer: 'Leopold Nowak: Lebensgang und Verzeichnis der Veröffentlichungen', 139]

**H. Haschek:** 'Leopold Nowak zum 70. Geburtstag', *ÖMz*, xxix (1974), 437–74

**H. Haschek:** 'Worte des Gedenkens für Hofrat Univ.-Prof. Dr. Leopold Nowak', *Mitteilungsblatt der Internationalen Bruckner-Gesellschaft*, xxxvii (1991), 7–9 [incl. biographical information]

**H. Vogg:** 'In memoriam: Leopold Nowak', *ÖMz*, xlvi (1991), 424

RUDOLF KLEIN/BENJAMIN KORSTVEDT

## Nowak, Lionel

(*b* Cleveland, 25 Sept 1911; *d* Bennington, VT, 4 Dec 1995). American pianist and composer. He made his début as a pianist at the age of four and studied with Beryl Rubenstein and Edwin Fischer; as a teenager he was an organist and choirmaster. At the Cleveland Institute he studied composition with Herbert Elwell, Roger Sessions and Quincy Porter (diploma, 1936). He taught at Fenn College (1932–8) and in 1938 became the composer and music director for the Doris Humphrey-Charles Weidman Modern Dance Company, a position which he held until 1942. From 1942 to 1946 he taught at Converse College and conducted the Spartanburg (South Carolina) SO. He was professor of music at Syracuse University (1946–8) and then joined the faculty at Bennington College. He toured as a pianist and lecturer for the Association of American Colleges

Arts Program (1945–63) and he helped to plan the 1963 Yale Conference on Music Education; he was also chief consultant to the Manhattanville College (Purchase, New York) Music Curriculum Project (1965–72). The style of his dance scores is accessible; from the mid-1950s he made increasing use of serial techniques. The *Concert Piece* (1961) is among his recorded works. After suffering a stroke in 1980, Nowak paid special attention to composing piano pieces for the right hand alone and commissioned works from Otto Luening, Vivian Fine and others.

## WORKS

Dance scores: Square Dances (D. Humphrey), pf, 1938; Danzas mexicanas (J. Limón), pf, 1939; On my Mother's Side (C. Weidman), 1939; The Green Land (Humphrey), pf, 1941; Flickers (Weidman), 1942; House Divided (Weidman), 1944; Story of Mankind (Humphrey), orch, 1946

Inst: Concertino, pf, orch, 1944; Suite, 4 Pages from a Musical Diary, 1944; Suite, 4 wind, 1945; Sonata, ob, pf, 1949; Orrea Pernel, sonata, vn, 1950; Sonata no.1, vc, pf, 1950; Diptych, str qt, 1951; Fantasia, 3 insts, 1951; Sonata no.2, vc, pf, 1951; Qt, ob, str, 1952; Pf Trio, 1954; Duo, va, pf, 1960; Sonata no.3, vc, pf, 1960; Concert Piece, timp, str, 1961; Soundscape, pf, 1964; Soundscape, 3 ww; Soundscape, str qt; 4 Fancies for 5 Players, fl, cl, bn, va, vc, 1980; 4 Green Mountain Sketches, fl, vc, 1981; Suite, 2 vc, 1981; Games, suite, 4 fl, 1984; 4 Lemmas, vc, pf, ?1987

Vocal: Poems for Music (R. Hillyer), 5 songs, T, cl, 1951; Wisdom Exalteth her Children, double women's chorus, 1952; 4 Songs from Vermont, T, pf, 1953; 7 Songs from the Diary of Izumi Shikibu, 1v, pf, 1982

Edn: Cowboys and the Songs they Sang, collection of song settings, ed. S.J. Sackett (New York, 1967)

Principal publishers: ACA, New Music, Smith College Valley

## BIBLIOGRAPHY

**T. Strongin:** 'Composers on Main Street', *American Composers Alliance Bulletin*, xiii/1 (1964), 1–8

**B. Holland:** 'Cello-and-Piano Pieces by Bennington Teacher', *New York Times* (17 Nov 1987)

BARBARA L. TISCHLER

## Nowakowski, Józef

(*b* Mniszek, nr Radom, 16 Sept 1800; *d* Warsaw, 27 Aug 1865). Polish composer and teacher. He was a pupil at the Cistercian school at Wąchock, where he also studied music theory, the piano, horn and trombone. He was a member of the chapel at Wąchock and at Radom; he also taught at Ciepielów, near Opatów, the estate of Joachim Karczewski. He studied composition with Elsner and the piano with Wilhelm Würfel at the Warsaw Conservatory (1821–6). In 1833 he embarked on a major tour of Germany, Italy and France, and afterwards made several visits to Paris. In 1833 he was elected a member of the Société Académique des Enfants d'Apollon in Paris. He made his home in Warsaw, where he gave private piano lessons and also taught at the Aleksandryjski Institute (1840–44) and

the Institute of Music (1861–4). In 1860 he became a member of the music society in Lemberg. Most of Nowakowski's music is for piano, and is influenced by Chopin. He also wrote a textbook, *Szkoła na fortepian* ('Manual of piano playing', Warsaw, 1850).

## WORKS

Orch: 2 sym, no.1, D, 1830, no.2, D, 1846; 4 ovs.; Concertino, trbn, orch, arr. trbn, pf (Kraków, 1870)

Chbr: 2 pf qnts, op.10 (Warsaw, 1833), op.17 (Paris, 1857); Str qt

Kbd: Rondeau pour la polonaise, op.1 (Leipzig, 1826); 12 études, op.25 (Paris, 1847); fantasias; nocturnes; mazurkas; polonaises

Vocal: Hymn do Bogarodzicy [Hymn to the Mother of God], SATB (Warsaw, 1861); Pieśni i piosenki szkolne [School Songs and Ditties] (Poznań, 1860); other songs

For fuller list see *SMP*

ALINA NOWAK-ROMANOWICZ

## Nowak-Romanowicz [née Nowak], Alina

(*b* Warsaw, 14 Jan 1907; *d* Katowice, 19 Jan 1994). Polish musicologist. She studied the piano with J. Turczyński and theory with P. Rytel and K. Sikorski at the Warsaw Conservatory (1926–32), art history at Warsaw University (1929–32) and musicology with Jachimecki at Kraków University (1931–5). She lectured at the State Music School in Katowice (1947–52, 1957–9), and in the musicology department at Kraków University (1960–73); she worked at the state publishers, Polskie Wydawnictwo Muzyczne, in Kraków (1956–61). In 1961 she obtained the doctorate with a dissertation on Józef Elsner; this is founded on a wealth of source material and combines biography with a penetrating analysis of the works, considered in the context of European music. Her work on Polish music of the age of Enlightenment and early Romanticism, in which questions of musical style are seen in the light of contemporary Polish social, political and artistic conditions, made a valuable contribution to the history of Polish music. Nowak-Romanowicz also devoted much attention to national elements in Polish music at the turn of the 18th century, and made a number of performing editions of work by Elsner, Dobrzyński and other Polish composers.

## WRITINGS

*Sonaty Józefa Elsnera* [Elsner's sonatas] (Kraków, 1936)

'Paralelizm tematyczny w twórczości Elsnera i Chopina' [Parallel themes in the works of Elsner and Chopin], *Studia muzykologiczne*, iv (1955), 141–51

ed.: J. Elsner: *Summariusz moich utworów muzycznych z objaśnieniami o czynnościach i działaniach moich jako artysty muzycznego* [A list of my compositions with explanations on my function and activities as a musician] (Kraków, 1957)



- 'Ideologia Józefa Elsnera a Chopin' [The ideologies of Józef Elsner and Chopin], *The Works of Frederick Chopin: Warsaw 1960*, 713–17 with T. Kuryłowicz and T. Strumiłło: *Poglądy na muzykę kompozytorów polskich doby przedchopinowskiej* [Musical opinions of Polish composers in the pre-Chopin period] (Kraków, 1960) [incl. 'Poglądy estetyczno-muzyczne Józefa Elsnera' [The musical aesthetics of Józef Elsner], 51–99]
- Józef Elsner* (diss., U. of Kraków, 1961; Kraków, 1957)
- 'The Age of Enlightenment', *Polish Music*, ed. S. Jarociński (Warsaw, 1965), 80–103
- 'Znaczenie historyczne fortepianowej "Dumy" Macieja Kamieńskiego' [The historical significance of the piano *Duma* of Maciej Kamieński], *Z dziejów muzyki polskiej*, ix (Bydgoszcz, 1965), 44–52
- 'Musik in den Theaterformen des ehemaligen Polens', *Musica antiqua Europae orientalis I: Bydgoszcz and Toruń 1966*, 310–33
- 'Muzyka polskiego oświecenia i wczesnego romantyzmu' [Polish music in the age of enlightenment and early Romanticism], *Z dziejów polskiej kultury muzycznej*, ii, ed. A. Nowak-Romanowicz and others (Kraków, 1966), 9–152
- 'Niektóre problemy opery polskiej między Oświeceniem a Romantyzmem' [Some problems in Polish opera between the Enlightenment and Romanticism], *Studia Hieronimo Feicht septuagenario dedicata*, ed. Z. Lissa (Kraków, 1967), 328–36
- 'Oświecenie – Preromantyzm', *Muzyka polska: informator*, ed. S. Śledziński (Kraków, 1967), 77–95
- 'O uzbeckiej muzyce ludowej' [On Uzbek folk music], *Muzyka*, xviii (1972), 100–08
- 'Polskie fantazje fortepianowe doby przedchopinowskiej', *Studia musicologica aesthetica, theoretica, historica: Zofia Lissa w 70. rocznicę urodzin*, ed. E. Dziębowska (Kraków, 1979), 349–58
- 'Muzyka fortepianowa Franciszka Lessla', *Franciszek Lessel w 200 rocznicę urodzin kompozytora* (Gdańsk, 1980), 83–98
- 'Nauka teorii muzyki w podręcznikach doby klasycyzmu polskiego (1750–1830)', *Muzyka*, xxv/3 (1980), 53–65
- 'Utwór na śmierć księcia Józefa Poniatowskiego', *Muzyka*, xxvii/3–4 (1982), 99–109
- 'Zélis et Valcour Michała Kleofasa Ogińskiego', *Muzykologia krakowska 1911–1986*, ed. E. Dziębowska (Kraków, 1987), 99–106
- 'Twórczość komediowa Michała Kazimierza Ogińskiego i Katarzyny II', *Muzyka*, xxxv/2 (1990), 110–13
- Klasycyzm 1750–1830: historia muzyki polskiej*, iv, ed. S. Sutkowski (Warsaw, 1995)

ZOFIA HELMAN

## Nowka, Dieter

(b Cottbus, 7 July 1924). German composer. He studied with Grabner at the Hochschule für Musik in Berlin-Charlottenburg (1942–3), and from 1947 to 1952 he worked as a répétiteur and conductor in Cottbus, Stendal and Schwerin. His studies were completed in the master classes of Eisler and Max Butting at the German Akademie der Künste in Berlin (1952–4). From

1975 to 1989 he taught composition and music theory at the Hochschule für Musik Weimar, becoming a professor there in 1986. Awards made to him have included the Cottbus Carl Blechen Arts Prize and the Schwerin Fritz Reuter Arts Prize. Taking elements from dance music, he has written pieces of wide appeal. He made an intensive study of the folk music of his native district between 1952 and 1961, and since that time he has used 12-note music and aleatory elements.

## WORKS

(selective list)

Stage: Jan Suschka (B. Krautz), op, 1957; Eine Bauernlegende, ballet, 1958; Die Erbschaft, op, 1959–60

Orch: Ob Conc., 1953; Sinfonietta sorbica, 1955; 2 Sorbische Ouvertüren, 1956; Cottbuser Stadtpfeifermusik, 1956; Vn Conc., 1956; Sym., 1958; Sonata, 1962; Pf Conc., 1963; Sym., 1963; Tänze aus der Lausitz, 1963; Sonata, 1964; Vn Conc., 1964; Sonata, 1965; Sonata, 1966; Variations on a Theme of Hanns Eisler, 1968; Sym., 1969; 2 sinfoniettas, 1970, 1971; Pf Conc., pf left hand, 1971; Sym., 1972; Sym., 1983

Inst: Pf Sonata, 1953; Str Qt, 1954; Wind Qnt, 1954; Pf Sonata, 1955; Str Qt, 1956; Str Qt 'Musik zur Jugendweihe', 1960; Intermezzo al Oberek, tpt, pf, 1963; Sonatine, bn, pf, 1963; Sonatine, cl, pf, 1964; Wind Qnt, 1966; Divertimento, 9 insts, 1967; 7 esquisses, fl, pf, 1971; Str Qt, 1972; Wind Music, 3 tpt, 3 trbn, 1973; 3 Pieces, hpd, 1980; Str Qt, 1985

Vocal pieces

Principal publishers: Breitkopf & Härtel (Leipzig), Peters, Verlag Neue Musik (Berlin)

## BIBLIOGRAPHY

- R. Freiesleben:** 'Die erste sorbische Oper: zur bevorstehenden Uraufführung der Oper "Jan Suschka" von Bodo Krautz und Dieter Nowka in Cottbus', *MG*, viii (1958), 457–9
- D. Nowka:** 'Einige Gedanken zu Fragen des Heiteren in unserer neuen Musik', *Sammelbände zur Musikgeschichte der Deutschen Demokratischen Republik*, ii, ed. H.A. Brockhaus and K. Niemann (Berlin, 1971), 227–39
- F. Schneider:** *Das Streichquartettsschaffen in der DDR bis 1970* (Leipzig, 1980)

ECKART SCHWINGER/LARS KLINGBERG

## Nowotny, Franz Nikolaus.

See [Novotný, Franz Nikolaus](#).

## Nowowiejski, Feliks

(*b* Wartenburg [now Barczewo, nr Olsztyn], 7 Feb 1877; *d* Poznań, 23 Jan 1946). Polish composer, conductor and organist. He studied in Berlin at the Stern Conservatory, at the Königliche Musikakademie (Bruch's

masterclasses), and at the university, where his teachers included Friedlaender and Bellermand. In addition he attended the Regensburg Kirchenmusikschule and took lessons with Dvořák in Prague. He won the Paderewski Prize of Bonn (1903) and the Meyerbeer Scholarship, and between 1902 and 1905 he made study tours of Europe, Asia and Africa. After a further stay in Berlin as a choirmaster and teacher (1905–9) he returned to Poland. He was director of the Kraków Music Society from 1909 to 1914, and from 1919 he taught at conservatories in Berlin and Poznań, where he was a professor of church music and organ. In 1935 he received the Polish State Music Prize.

Nowowiejski's earliest works, among them the first two symphonies, are in a Germanic late Romantic style considerably influenced by Bruch and Dvořák. He then began to draw on newer techniques, but with evident reserve. The greatest success was enjoyed by his more eclectic pieces, such as the large-scale oratorio *Quo vadis*, after Sienkiewicz's celebrated novel. First performed at Amsterdam in 1909, this work was soon repeated over 200 times in 150 cities throughout Europe and America. None of his later compositions achieved this measure of popularity, though their quality is no less. Most of his music derives from Polish folk tunes. In Poland he is best known as the composer of the hymn 'Rota'.

## WORKS

(selective list)

Principal publisher: PWM

### stage and orchestral

Emigranci Obieźsasy [The Emigrants] (op. 3, Z. Kollaren), op.46, 1917, unperf.; Legenda Bałtyku/Wineta [Baltic Legend] (op. 3, W. Szalay-Groele and K. Jeżewska), op.28, Poznań, Wielki, 28 Nov 1924; Malowanki ludowe [Folk Pictures] (op-ballet, 1, after folk poetry), Poznań, Wielki, 1 Dec 1928; Tatry [The Tatras]/Leluja (op-ballet, 4, E. Zegadłowicz, after folk legends), op.37, Poznań, Wielki, 27 Feb 1929; later as Król Wichrów [King of the Winds]

Beatrice, sym. poem (after Dante), 1903; Sym. no.1, 1903, lost; Sym. no.2 'Symfonia kolorów', 1904; Ellenai, sym. poem, after J. Słowacki, str, pf, 1915; Sym. no.3 (Sym. no.2 'Rytm i prac' [Rhythm and work]), 1936–7; Vc Conc., 1938; Sym. no.4 (Sym. no.3); Sym. no.5 (Sym. no.4), 1940–41; Pf Conc., 1941; Legenda, vn, orch; 3 ovs.

### choral

Oratorios: Powrót syna marnotrawnego [The Return of the Prodigal Son] (T. Rehbaum), 1901; Quo vadis (A. Jungst, after H. Sienkiewicz), 1903; Znaleźnienie sw. Krzyża [The Founding of the Cross] (A. Herolasek), 1905; Kościuszko (W.M. Kozłowski), 1922–4, lost

Cantatas: Kantata o polskiej ziemi i morzu [Cant. on the Polish Earth and Sea], T, chorus, orch, 1924–5; Kantata śląska [Silesian Cant.], Bar, male vv, orch, 1923–4; many sacred cants.

Masses: Missa pro pace, male vv, 1941; Missa 'Stella Maria'

Numerous other works, incl. sacred pieces, patriotic pieces, folksong arrs.

## other works

Chbr: Str Qt; pieces for vn, pf; other duos with pf

Org: Łatwe utwory [Easy Pieces], 1900, 1902; Méditation, E, 1911; Entrée solennelle (1922); 9 syms. (sonatas), c1931; 4 concs., 1938–41; In paradisum, poem, 1941

Many pf pieces and songs

## BIBLIOGRAPHY

- F.M. and K. Nowowiejski:** 'Charakterytyka spuścizny rękopiśmiennej Feliksa Nowowiejskiego' [Characteristics of Nowowiejski's manuscripts], *Rocznik olsztyński*, ii (1959), 227–35 [incl. Eng. summary]
- J. Obłąk:** 'Feliks Nowowiejski jako organista w Olsztynie' [Nowowiejski as an organist in Olsztyn], *Komunikaty mazursko-warmińskie* (1961), no.2, p.182
- J. Boehm:** *Feliks Nowowiejski: zarys biograficzny* [Biographical outline] (Olsztyn, 1968, 2/1977)
- F.M. and K. Nowowiejski:** *Dookoła kompozytora: wspomnienia o ojcu* (Poznań, 1968, 2/1971)
- J. Boehm, ed.:** *Feliks Nowowiejski: w setną rocznicę urodzin* [Nowowiejski: on the occasion of the centenary of his birth] (Gdańsk, 1978) [introduction and summaries in Eng.]
- M. Obst:** 'Feliks Nowowiejski kompozytor chóralny', *Zeszyty naukowe*, xvii (1978), 115–29
- Muzyka na Warmii i Mazurach: Olsztyn 1983–5* [incl. J. Erdman: 'Muzyka organowa Feliksa Nowowiejskiego na tle organowej muzyki europejskiej' [Nowowiejski's organ music against the general background of European organ music], 81–92]
- T. Swat:** 'Warmińskie pieśni ludowe w twórczości muzycznej Feliksa Nowowiejskiego' [Warmie folksongs in the music of Nowowiejski], 93–8
- M.A. Ankudowicz:** 'Utwory liryczne z muzyką Feliksa Nowowiejskiego w repertuarze wileńskiego chóru Echo' [Verse settings by Nowowiejski for the Vilnius choir Echo], 117–32; B. Zakrzewska-Nikiporczyk: 'Muzyka Feliksa Nowowiejskiego w kulturze muzycznej Poznania i Wielkopolski do 1918 roku' [Nowowiejski in the musical life of Poznań and Greater Poland before 1918], 133–42; A. Denisiuk: 'Koncerty Feliksa Nowowiejskiego w Bydgoszczy' [Nowowiejski's concerts in Bydgoszcz], 143–50]

BOGUSŁAW SCHÄFFER/R

## Noyers, Jean de.

See [Tapissier, Johannes](#).

## Nozeman [Noseman], Jacob

(*b* Hamburg, 30 Aug 1693; *d* Amsterdam, 10 Oct 1745). Dutch composer, violinist and organist. He was the son of the travelling actor Johannes Nozeman and was born during one of his father's tours. He grew up in The Hague and Leiden, where his father most often performed. His brother

Gillis Nozeman became a dancing-master in Leiden. Jacob moved to Amsterdam, probably shortly after his father's death in 1710. He played at the theatre there from 1714 to 1716, and in 1719 he became organist of the Remonstrantse Kerk, remaining in this post until his death. Shortly after his death a fine portrait of him was engraved by C.F. Fritsch.

His violin sonatas are well written; typical of the period, they are a mixture of the *sonata da chiesa* and *da camera* types. The op.1 set are in the italianate Baroque style, and they are all in minor keys. The more versatile and detailed pieces of op.2 are typical of the transition from the late Baroque to the early pre-Classical style, and are all in major keys. As late as 1782 Michel Corrette included movements and fragments from Nozeman's op.2 in his *L'art de se perfectionner dans le violon*. Nozeman's op.4, unfortunately lost, included pastorales, *musettes* and *païsennes* for harpsichord.

## WORKS

op. 1	[VI] Sonate, vn, bc (Amsterdam, c1725); nos.1, 3, 4, ed. W. Noske (Amsterdam, 1954)
2	VI sonate, vn, bc (Amsterdam, c1735)
3	Merkmans Gezangen (13 songs) (P. Merkman), 1–2vv, bc, 3 with 1–2 insts (Amsterdam, 1739); 3 ed. H. Schouwman (Amsterdam, 1960)
4	La bella Tedesca, hpd (Amsterdam, c1742), lost
5	VI sonate, vc, bc (Amsterdam, c1745), lost
Dutch songs, 1v, in H. van den Burg: <i>Mengelzangen</i> (Amsterdam, 2/1717)	

Trio sonatas, *NL-DHgm*

## BIBLIOGRAPHY

**E.F. Kossmann:** *Das niederländische Faustspiel des 17. Jahrhunderts (De hellevaart van Dokter Joan Faustus)* (The Hague, 1910), 122–7

**J.G. Schönau:** 'Jacob Nozeman: Opus 3', *Haerlem jaarboek* 1933, 64–9

**H. Junkers:** *Niederländische Schauspieler und Niederländisches Schauspiel im 17. und 18. Jahrhundert in Deutschland* (The Hague, 1936), 103–9

**W.H. Thijssse:** 'Jacobus Nozeman (1693–1745)', *Mens en Melodie*, iii (1948), 83–5

**W. Noske, ed.:** Introduction to J. Nozeman: *Sonate Op.1, nos. 1, 3, 4* (Amsterdam, 1954)

RUDOLF A. RASCH

## Nozzari, Andrea

(*b* Vertova, Bergamo, 1775; *d* Naples, 12 Dec 1832). Italian tenor. He studied in Bergamo and made his début in 1794 at Pavia. After singing in Rome, Milan, Parma and Bergamo, in 1803 he was engaged at the Théâtre Italien in Paris, appearing in Paer's *Principe di Taranto* and *Griselda*, Paisiello's *Nina* and Cimarosa's *Il matrimonio segreto*. From 1812 he was engaged in Naples, where he sang in Spontini's *La vestale*, Mayr's *Medea in Corinto* and Gluck's *Iphigénie en Aulide*. At the S Carlo he created roles in eight operas by Rossini: Leicester in *Elisabetta, regina d'Inghilterra* (1815); Rinaldo in *Armida* (1817); Osiride in *Mosè in Egitto* and Agorante in *Ricciardo e Zoraide* (1818); Pyrrhus in *Ermione* and Roderick Dhu in *La donna del lago* (1819); Erisso in *Maometto II* (1820) and Antenore in *Zelmira*, as well as the title role of Donizetti's *Alfredo il grande* (1823). At the Teatro del Fondo he created the title role of Rossini's *Otello* (1816), amazing the public with the force and agility of his singing and the nobility of his bearing. He retired in 1825.

ELIZABETH FORBES

## NSA.

See [National Sound Archive](#).

## Nucci, Leo

(*b* Castiglione dei Pepoli, Bologna, 16 April 1942). Italian baritone. A pupil of Giuseppe Marchese, he sang Rossini's Figaro at Spoleto in 1967, then sang in the chorus at La Scala during further study and made his fully professional début in 1975 at Venice as Schaunard. He appeared at La Scala in 1976 as Figaro, at Covent Garden in 1978 as Miller (*Luisa Miller*), and as Anckarstroem (*Un ballo in maschera*) at the Metropolitan in 1980, the Paris Opéra in 1981 and Salzburg in 1989. Nucci's repertory also includes Marcello, Lescaut, Sharpless, Mamm' Agata (*Le convenienze ed inconvenienze teatrali*), Barnaba (*La Gioconda*), Yevgeny Onegin and Gounod's Mercutio, but his sonorous voice, strong technique and histrionic ability are best displayed in Verdi, in such roles as Giorgio Germont, Luna, Macbeth, Posa, Amonasro, Rigoletto, Iago and Falstaff, and in Donizetti. Nucci's many Verdi recordings sometimes lack subtlety of characterization, though he is heard to advantage on disc as Anckarstroem (with Karajan) and as Donizetti's Malatesta and Belcore.

ELIZABETH FORBES

## Nucci, Lucrezio.

Italian music printer who worked with [Giovanni Battista Gargano](#) until 1617 when his place was taken by Matteo Nucci.

## Nucella

(*fl* 1401–36). Italian composer. A French-influenced three-voice ballata in Ars Subtilior style, *De bon parole tal pronto se fa*, is ascribed to him in the

lost Strasbourg manuscript (*F-Sm* 222, no.149; ed. in PMFC, x, 1977, p.101), according to Cousse-maker's transcription. The ascription refers to a singer and papal scriptor, Nicolaus Savini Mathei alias Ricci de Nucella Campi, first documented in the chapels of the Roman schismatic popes (Boniface IX, Innocent VII, Gregory XII), and, for some time during the same period, a canon and singer at S Pietro in Rome. His toponymic surname derives from the church in the diocese of Teramo of which he was provost; he is referred to by the nickname 'Nucella' (or 'Nocella') in documents from 1404 to 1413. He was heavily beneficed in the Italian diocese of Teramo, Sora and Gaeta. Later he is to be found in the service of popes Martin V and Eugenius IV (Planchart, reported in Di Bacco and Nádas); altogether he is documented in papal letters from 1401 to 1436. He does not, however, appear in any of the extant chapel lists of singers of the post-schismatic period, by which time he may no longer have been in steady musical employment but was still serving the curia in an administrative capacity.

## BIBLIOGRAPHY

- C. Van den Borren:** 'L'apport italien dans un manuscrit du XVe siècle perdu et partiellement retrouvé', *RMI*, xxxi (1924), 527–33
- A. Vander Linden:** Introduction to *Le manuscrit musical M222 C22 de la Bibliothèque de Strasbourg* (Brussels, 1977) [facsimile of Cousse-maker's transcription]
- L. Welker:** *Musik am Oberrhein im späten Mittelalter: die Handschrift Strasbourg, olim Bibliothèque de la Ville, C.22* (Habilitationsschrift, U. of Basle, 1993)
- G. Di Bacco and J. Nádas:** 'The Papal Chapels and Italian Sources of Polyphony during the Great Schism', *Papal Musicians in Medieval and Renaissance Rome*, ed. R. Sherr (Oxford, 1998), 44–92

GIULIANO DI BACCO, JOHN NÁDAS

## Nuceti, Flaminio.

See [Nocetti, Flaminio](#).

## Nuceus.

See [Du Gaucquier, Alard](#).

## Nucius [Nux, Nucis], Johannes

(*b* Görlitz, Lower Silesia, c1556; *d* Himmelwitz, nr Strehlitz, Upper Silesia [now Strzelce Opolskie, Poland], 25 March 1620). German composer and theorist. His *Musices poeticae* is a major treatise about compositional practices in the early 17th century.

### 1. Life.

Nucius was a private pupil in composition of Johannes Winckler, who became Kantor at the Gymnasium at Görlitz in 1573. Even after 40 years he prized Winckler's instruction, the principles of which, as he said in the

introduction, were the basis of his *Musices poeticae*. About 1586 he took his vows as a Cistercian monk at the monastery of Rauden, Upper Silesia, where he probably received the broad humanist education that appears to have influenced his later writing. By 1591 he had become deacon at Rauden and in that year published the first of his two books of motets, which he dedicated to his abbot. Also in 1591 he was made abbot of the small monastery of Himmelwitz. In 1598, in order to devote more time to composition and writing, he delegated many of his administrative tasks to one of the priors. In the last two years or so of his life, however, he was much involved in directing the rebuilding of the monastery and church after a disastrous fire on 22 June 1617, which destroyed more than half of the buildings. His death followed a crippling illness and blindness.

## 2. Works.

Although he was isolated from the mainstream of musical development, Nucius achieved a degree of fame, which was based primarily on his treatise. For example, as Feldmann (1958) has shown, the *Opusculum bipartitum* of Joachim Thuringus (1625) is in large part derived from his work, and references to him occur in Praetorius's *Syntagma musicum* (1618), Mattheson's *Critica musica*, i (1722–3), and Walther's *Musicalisches Lexicon* (1732). *Musices poeticae* is in essence a counterpoint manual. It is divided into nine chapters: 1. 'De definitione musices poëticae: de differentia sortisationis & compositionis', 2. 'De concordantiis ac discordantiis', 3. 'De concordantiarum successionibus & aliis cognatis questionibus', 4. 'De discordantiarum usa seu collocaatione', 5. 'Quid es sonis?', 6. 'De praxi modo jungendi plures voci', 7. 'De regulis quibusdam generalibus, ac appellationibus 4. vocum, earumque proprietatibus, & figuris musicis', 8. 'De clausulis formalis, & commutatione vocum inter se' and 9. 'De modis musicis'. The substance of the contrapuntal theory derives largely from the treatises of Gaffurius and Glarean. Although Nucius apparently had no contacts with a major centre of musical performance he was familiar with the music of many 16th-century composers: he referred to works by Josquin, Johann Walter, Senfl, Clemens non Papa, Handl, Kerle, Lassus, Vaet, Wert and others. The first chapter, in defining counterpoint, retains the 16th-century distinction between *compositio* and *sortisatio* (i.e. between composed and improvised counterpoint sung to a cantus firmus). It explains and illustrates three types of counterpoint: *simplex* – note-against-note; *floridus seu fractus* – counterpoint composed to a cantus firmus; and *coloratus* – counterpoint in the usual sense of linear writing. Chapters 2–4 are routine discourses on consonances and dissonances. Chapter 5 examines various aspects of musical tone. In chapter 6 Nucius took up actual compositional procedures. He suggested in a rather conservative vein that students should learn to write counterpoint by first composing the tenor and discant parts, to which they should then add a bass and alto, and he concluded by discussing various contrapuntal procedures related to specific intervals and the origins of the names for the voice parts. In chapter 8 he discussed cadential formulations and in the final chapter indicated the nature as well as the affective character of the 12 modes.

The most significant chapter of *Musices poeticae* is the seventh, for its valuable information about the musical devices that will most appropriately



underscore the meaning of a text. Nucius was the first theorist after Joachim Burmeister, and the first talented composer, to employ rhetorical terminology to explain certain exceptional compositional procedures. Like Burmeister he called them musical figures; whereas Burmeister assembled 24 such figures in his *Musica poetica* (1606), Nucius gave only seven, though he commented that he could easily have enlarged them into a catalogue. These are his essential expressive devices: (1) *commissura* – a passing-note dissonance; (2) *fuga* – various forms of melodic imitation; (3) *repetitio* – repeating a melodic or harmonic section; (4) *climax* – parallel 10ths or 3rds between two parts; (5) *complexio* – repetition of an initial passage at the end of a section; (6) *homoteleuton* – insertion of a sudden rest, creating rhetorical emphasis through silence; and (7) *syncopatio* – syncopation. Further emphasizing the composer's responsibility to stress the emotional content of a text, Nucius advised him to be guided by (1) affective words, i.e. 'laeteri', 'gaudere', 'lacrymari', 'timeri', 'ridere' etc.; (2) words of motion and placing, i.e. 'stare', 'currere', 'saltare', 'quiescere', 'salire' etc; and (3) adverbs of speed and number, i.e. 'celeriter', 'velociter', 'cito', 'tarde', 'bis', 'semel' etc. Finally he suggested that words such as 'night', 'day', 'light' and 'dark' could be expressed through white or black notation.

Nucius is all the more valuable as a theorist because he was an excellent composer. His extant music, though not extensive, provides ample opportunity for comparing his provocative theoretical concepts with his own practice (see Feldmann, 1956). It is all contained in his two motet collections, which comprise 102 pieces, 97 to Latin texts, five to German. Though rooted in the music of Lassus and other composers of the second half of the 16th century, his style is not without striking personal characteristics. As one would expect from his concern as a theorist for expressive text-setting, the motets are laden with affective musical devices, both to enhance the general emotional content of the words and to emphasize and illustrate particular words and phrases. Those in the first book are in five and six parts; several of those in the second are in seven and eight parts. In both there is a marked tendency towards homophonic writing, with little use of cantus-firmus technique or canonic writing.

Nucius lived at a time of transition between the Renaissance and Baroque periods: it was in the 17th century that the dramatic and expressive potential of music in relation to texts became paramount in the styles of most composers, and he reflected this development in both his music and his treatise.

## **WORKS**

Editions: *Johannes Nucius: Ausgewählte Motetten*, ed. J. Kindermann, EDM, 2nd ser., *Sonderreihe*, v (1968) [incl. 38 motets and complete thematic index]

### **theoretical works**

*Musices poeticae, sive De compositione cantus praeceptiones* (Neisse, 1613)

### **sacred vocal**

[50] *Modulationes sacrae modis musicis*, 5, 6vv (Prague, 1591, 2/1609 as

Cantionum sacrarum liber primus, with 2p. added to 1 motet)

[52] Cantionum sacrarum diversarum vocum, liber secundus, some 7, 8v (Legnica, 1609)

Missa super 'Cara Theodorum', 5vv; Missa super 'Vestiva i colli', 5vv; Fit porta Christi pervia, hymn, 4vv: lost, formerly *PL-WRu*

### BIBLIOGRAPHY

- R. Starke:** 'Johannes Nux (Nucius oder Nucis)', *MMg*, xxxvi (1904), 195–209
- B. Widmann:** 'Johann Nucius, Abt von Himmelwitz', *Cistercienser Chronik*, xxxii (1920), 1–32; pubd separately (Bregenz, 1921)
- E. Kirsch:** *Von der Persönlichkeit und dem Stil des schlesischen Zisterzienser-Komponisten Johannes Nucius* (Breslau, 1926)
- F. Feldmann:** 'Musiktheoretiker in eigenen Kompositionen', *DJbM*, i (1956), 39–65
- F. Feldmann:** 'Das "Opusculum bipartitum" des Joachim Thuringus (1625), besonders in seinen Beziehungen zu Joh. Nucius (1613)', *AMw*, xv (1958), 123–42
- H. Unverricht:** 'Johannes Nucius', *Schlesische Lebensbilder*, ed. F. Andreae and others (Sigmaringen, 1968)
- D. Bartel:** *Handbuch der musikalischen Figurenlehre* (Laaber, 1985)

GEORGE J. BUELOW

## Nueva canción.

Latin American song genre. *Nueva canción* (or 'new song' movement) has been largely defined by Chilean musicians, active before and during the first democratically elected socialist coalition government of President Salvador Allende (1970–73). Little of the music and song of *nueva canción* is political in any overt sense, rather it expresses the energies, hopes and experiences of the times. The groups Quilapayún, Inti Illimani and singers such as [Víctor Jara](#) (1932–73), Patricio Manns, and Angel and Isabel Parra epitomise a generation of musicians across the continent and beyond whose formative years in the 1950s and 60s were rooted in ideals of social justice and equality.

The pioneering example of three key folklore collectors and musicians, [Violeta Parra](#) (1917–67) in Chile, [Atahualpa Yupanqui](#) (1908–92) in Argentina and Carlos Puebla (1917–96) in Cuba, helped pave the way for the rediscovery of the rural sounds of Latin America. In Chile this included the rediscovery of the oldest instruments and traditions of the Andes which had survived since pre-colonial times, including the small armadillo-backed string *charango*, the *kena* bamboo flute and panpipes. A 'Latin American' cultural identity emerged in a music whose sensibilities and lyrics were poetic, some of it drawing on popular poetry of early hispanic origin, epitomised by Violeta Parra's 'Canto a lo poeta y a lo humano', modelled on complex poetry of rural *payadores* (improvising poets). The centre of *nueva canción* was the Santiago Peña de los Parra (a small nightclub run at weekends by Angel and Isabel Parra), a meeting point for musicians, where Jara, the Parras and Manns sang regularly. The songs of Víctor Jara (who was murdered after the 1973 Chilean coup d'état) characterize the period in both musical style and verbal content, two of the most loved being

'Plegaria a un labrador' (which won the July 1969 first festival of *nueva canción*) and 'Te recuerdo Amanda'.

After 1973, in European exile, Inti Illimani became the heart and soul of the solidarity movement until they were finally allowed to return home in 1998. In the 1970s and 80s, when tough military dictatorships dominated the Americas, *nueva canción* musicians, persecuted by these regimes met up at peace concerts and festivals held in Nicaragua, Mexico, Peru, Cuba, Argentina and Brazil. Musicians involved included [Mercedes Sosa](#), León Gieco and Víctor Heredia (Argentina); Chico Buarque, Wagner Tiso and Milton Nascimento (Brazil); Silvio Rodríguez and Pablo Milanés (Cuba); Carlos and Luís Enrique and Mejía Godoy (Nicaragua); Daniel Viglietti (Uruguay); Amparo Ochoa and Gabino Palomares (Mexico). In Spain, despite no direct links to the genre, a similar sensibility survives in singers of Catalan *nova canço* (see also [Nueva trova](#)). In the post-dictatorship ambience of the 1990s individual careers have blossomed while strong supportive friendships between many of these musicians remain of significance.

## BIBLIOGRAPHY

### and other resources

**V.J. Jara:** *An Unfinished Song* (London, 1983/R)

*April in Managua*, Varagram TNF 160 (1984)

*Corazón americano*, perf. Mercedes Sosa, León Gieco, Milton Nascimento, Tropical Music 680013 (1985)

*De mi*, perf. Mercedes Sosa, Tropical Music 68.955 (1990)

**A. Godoy and J.-P. González:** *Música popular chilena: 20 años 1970–90* (Santiago, 1995)

**C. Acevedo and R. Torres, eds.:** *Víctor Jara, obra musical completa* (Chile, 1996)

*Arriesgaré la piel*, perf. Inti Illimani, Xenophile 4049 (1996)

*Víctor Jara Complete*, Pläne 88747 (1997)

**L. Advis and J.-P. González:** *Clásicos de la música popular Chilena ii, 1960–73* (Santiago, 1998)

JAN FAIRLEY

## Nueva trova.

Cuban song genre. A reinterpretation of *trova*, the romantic troubadour traditions of the island (which developed from those brought by Hispanic colonizers and immigrants), *nueva trova* is also closely linked to the Latin American [Nueva canción](#) movement. Musically the fundamental elements have been those of the classic troubadour (vocals and acoustic guitar), with songs then interpreted by bands of varying size and style. Songs describe the everyday experience of living; a hallmark is a poetic lyric imbued with a sense of metaphysical emotion and existential questioning, with a pervasive use of metaphor and a non-gendered approach to the complexities of love. The Cuban tradition of 'double meaning' is not, as with old troubadours, used for sexual wit, but instead for the doubts of inner experience within a thematic framework of time and death.

*Nueva trova* emerged in the late 1960s, when a collective of young musicians came together at the Cuban Cinematographic Institute (ICAIC), under the direction of classical guitarist and composer [Leo Brouwer](#). They included Vicente Feliú, Silvio Rodríguez, Pablo Milanés, Noel Nicola, Sara González, Eduardo Ramos and Pablo Menendez, musicians who re-defined the subject matter of Cuban song, while demonstrating innovative use of popular music forms with intuitive use of older Cuban elements. Born in the decade before the 1959 revolution they were not only politicized by growing up in the revolution but also questioned the experience. Milanés, for example, had undergone 'special military service', a euphemism for labour camps involving cane cutting and designed to change the behaviour of those regarded as bohemian. Championed by Haydée Santa María, who ran the seminal cultural centre Casa de Las Americas, he and the others who formed the ICAIC collective became part of the Protest Song Centre which existed at Casa for a time; it provided a forum for the singing of nueva trova and was set up in the wake of the 1967 'Festival de la canción protesta'. Participants rejected the term 'protest' as they felt it did not accurately describe their music, which was not necessarily an expression of political protest. Many subsequent festivals and concerts in Cuba and elsewhere have also nurtured significant networks of musical friendship.

In the 1980s, the songs of Rodríguez and Milanés became a phenomenon in the Spanish speaking world, generating a large amount of foreign money for the Cuban state. In the 1990s, a new generation has emerged, for whom growing up in the revolution has exposed a different set of conflicts. The lyrics and more eclectic musical influences (notably rock) of Carlos Varela and Gerardo Alfonso, reflect the preoccupations of youth whose horizons have openly moved beyond revolutionary strictures.

## **BIBLIOGRAPHY**

and other resources

**R. Benmayor:** 'La "nueva trova": New Cuban Song', *LAMR*, ii (1981), 11–45

*Silvio Rodríguez y Pablo Milanés en vivo en Argentina*, Polydor Argentina LP 241170–1(1984)

*Canciones Urgentes*, perf. Silvio Rodríguez, Luaka Bop/Warner 7599–26480 (1991)

*Antología de la nueva trova*, iii, Egrem CD-0297 (1998)

JAN FAIRLEY

# **Nutter [Truinet], Charles-Louis-Etienne**

(*b* Paris, 24 April 1828; *d* Paris, 23/24 Feb 1899). French librettist, writer on music and librarian. His real name was Truinet, of which 'Nuitter' is an anagram. He studied law and by 1849 was practising in Paris. In the 1850s he began writing librettos in his spare time. His first performed work, a vaudeville entitled *L'amour dans un ophicléide* (1854), was followed by more vaudevilles and later by operas, *opéras comiques*, *opéras bouffes*, operettas and ballets. Usually writing with collaborators, in particular Beaumont (Alexandre Beaume), Nérée Desarbres and Etienne Tréfeu, he produced more than 60 works, many of which reveal facility and wit. He wrote for Offenbach (*Les bavards*, *Vert-vert*, *La princesse de Trébizonde* and many more), Delibes (*La source*, *Coppélia*), Guiraud (*Le Kobold*, *Gretna-Green*, *Piccolino*), Lalo (*Namouna*), Lecocq (*Le coeur et la main*) and at least 18 other composers. One of the first Frenchmen to appreciate Wagner, he translated *Tannhäuser* (with E. Roche and R. Lindau, 1861), *Rienzi* (with Jules Guillaume, 1869), *Lohengrin* (1870) and *Der fliegende Holländer* (1872). His other translations (most with collaborators) include Weber's *Oberon* (1857), *Preciosa* (1858) and *Abu Hassan* (1859), Bellini's *I Capuleti e i Montecchi* (1859), Mozart's *Die Zauberflöte* (1865) and Verdi's *Macbeth* (1865), *Aida* (1877), *La forza del destino* (1883) and *Simon Boccanegra* (1883). In about 1863 Nuitter began to catalogue the Opéra archives and in 1866 he became official archivist there, abandoning his law career. With Théodore Lajarte he reorganized the archives and the Opéra library. He rescued many documents from destruction, ensured that the Palais Garnier (completed in 1875) had adequate facilities for the archives and library, and, often at his own expense, acquired compositions, autographs, documents and an important collection of journals for the Opéra. He wrote, in a journalistic style, books on opera and the Opéra including *Le nouvel Opéra* (Paris, 1875), *Histoire et description du nouvel Opéra* (Paris, 1883) and, in collaboration with Ernest Thoinan (A.E. Roquet), *Les origines de l'Opéra français* (Paris, 1886/R); various articles (notably in *La chronique musicale*) describe little-known works in the Opéra's collection.

## LIBRETTOS

(selective list)

for fuller list see GroveO

Une nuit à Séville (oc, with Beaumont [A. Beaume]), F. Barbier, 1855; Rose et Narcisse (oc, with Beaumont), Barbier, 1855; Les bavards [Bavard et bavarde] (opéra bouffe), Offenbach, 1863; Il signor Fagotto (opérette, with E. Tréfeu), Offenbach, 1864; Le fifre enchanté [Le soldat magicien] (opérette bouffe, with Tréfeu), Offenbach, 1864; Le lion de Saint Marc (opéra bouffe with Beaumont), E. Legouix, 1864; Jeanne qui pleure et Jean qui rit (opérette, with Tréfeu), Offenbach, 1865; Une fantasia (opérette), Hervé, 1865; Les oreilles de Midas (opérette, with Desarbres), Barbier, 1866; La source (ballet, with A. Saint-Léon), Delibes and Minkus, 1866; Les jumeaux de Bergame (ballet-arlequinade, with L. Mérante), T. Lajarte, 1866; Cardillac (oc, with Beaumont), L. Dautresme, 1867; Le vengeur (opéra bouffe, with Beaumont), Legouix, 1868

Le dernier jour de Pompeï (opéra, with Beaumont), V. Joncières, 1869; La princesse de Trébizonde (opéra bouffe, with Tréfeu), Offenbach, 1869; Vert-vert (oc, with H. Meilhac), Offenbach, 1869; Le Kobold (oc, with L. Gallet), E. Guiraud,

1870; *Coppélia, ou La fille aux yeux d'émail* (ballet, with Saint-Léon), Delibes, 1870; *Boule de neige* (opéra bouffe, with Tréfeu), Offenbach, 1871; *Le corsaire noir* (oc/bouffe, with Offenbach and Tréfeu), Offenbach, 1872; *Gretna Green* (ballet-pantomime, with Mérante), Guiraud, 1873; *Piccolino* (oc, with V. Sardou), Guiraud, 1876; *Le coeur et la main* (oc, with Beaumont), C. Lecocq, 1882; *Namouna* (ballet, with Petipa), E. Lalo, 1882; *La volière* (opérette, with Beaumont), Lecocq, 1888

## BIBLIOGRAPHY

*ES* (F. Lesure)

*FétisB*

*LoewenbergA*

*MGG1* (A. Ménetrat)

**A. Feldmann:** *Truinet, Charles Nutter* (Paris, 1900) [notice read to the Association amicale des secrétaires ... de la Conférence des avocats de Paris]

**U. Günther and G. Carrara Verdi, eds.:** 'Der Briefwechsel Verdi-Nutter-Du Locle zur Revision des *Don Carlos*', *AnMc*, no.14 (1974), 414–44; no.15 (1975), 334–401

**F. Patureau:** *Le Palais Garnier dans la société parisienne, 1875–1914* (Liège, 1991)

JEFFREY COOPER

## Numantino, Martín de Tapia.

See [Tapia, Martín de](#).

## Number opera

(Ger. *Nummernopera*; It. *opera a numeri*).

Term for an opera consisting of individual sections or 'numbers' which can readily be detached from the whole, as distinct from an opera consisting of continuous music. The term is best applied to the various forms of 18th-century opera, including *opera seria*, *opera buffa*, *opéra comique*, ballad opera and Singspiel as well as to some 19th-century grand operas. Under the influence of Wagner's ideas about the relationship between opera and drama, the number opera became unfashionable, and neither his operas nor those of late Verdi, Puccini and the *verismo* school can be so called, although arias can easily be detached (at the point designed to accommodate the applause). In spite of the widespread adherence to Wagner's aesthetic of continuous music drama, some notable 20th-century works can be considered number operas, such as Berg's *Wozzeck* (1925) and Stravinsky's deliberately archaic *The Rake's Progress* (1951).

For bibliography see [Opera](#), §VII.



# Numbers and music.

Numbers appear in musical notation in a variety of ways, sharing, for instance, tempos, pulses, figured basses and bar numbers; they are also used to describe intervals (e.g. 3rds, 4ths, 5ths) and tunings of the scale in temperaments. This article, however, is concerned with numbers that can be neither heard nor seen but are used in the process of constructing a composition. For other uses of numbers in music see [Cryptography, musical](#), and [Rhetoric and music](#).

1. Introduction.
  2. Up to 1600.
  3. 1600 to 1750.
  4. 1750 to 1900.
  5. From 1900.
- BIBLIOGRAPHY

RUTH TATLOW (1–4), PAUL GRIFFITHS (5)

## Numbers and music

### 1. Introduction.

In the past 50 years some startling claims have been made about how Renaissance and Baroque composers might have used numbers in their music. The numbers are generated from the score by counting, for example, how many breves, bars, pulses or notes there are, or how many times a word is repeated, in a phrase, section, complete voice or movement. Characteristic of this so-called 'numerological' approach is the swift move from counting to interpreting. When a number recurs or is deemed significant it is treated as symbolic and interpreted either by traditional symbols or through the use of a number alphabet.

The number alphabet was first introduced to musicology by Friedrich Smend. Smend and his colleague Martin Jansen spent many years trying to discover the meanings of numbers that recur in the works of J.S. Bach. They began from the premise that every numerical relationship in the score was consciously placed there by the composer and could therefore be considered symbolic. In 1943 Smend added the use of the natural-order number alphabet (A = 1, B = 2, C = 3 etc.; IJ = 9, UV = 20, Z = 24) to their growing list of interpretative methods. Jansen was alarmed by this, arguing that the method could make any number mean many things, but his early death in 1944 cut short his moderating influence.

In 1947 Smend wrote publicly about the number alphabet in the third and fourth of six booklets of programme notes for a series of performances of Bach's church cantatas in Berlin. He unwittingly introduced several factual errors, however, which in turn misled him as he interpreted the numbers: he gave examples of only two number alphabets, whereas over 40 may be found in various printed German sources of the 17th and 18th centuries, and he confused two distinct number alphabet traditions, the cabalistic gematria, which is a means of interpreting the Bible, and the poetical paragram (see §3 below), which is a means of generating ideas used by poets. Since 1947 other musicologists have experimented with Smend's theory, with varying degrees of credibility. Some fundamental errors have

been perpetuated, including the inaccurate use of the term 'cabalistic gematria', indiscriminate use of the natural-order number alphabet and historically incongruous interpretations of numbers.

There is value in Smend's work, however. It has recently been shown that, since at least the 1630s, the poetical paragram had been a widely known technique for generating ideas before writing a poem (Tatlow, 1991). In Bach's day it was one of the techniques listed among the *loci topici* (see [Rhetoric and music](#), §1, 2, and §3 below) in poetry textbooks. Although the paragram technique does not appear in books on music theory, it is possible that musicians may have applied it to music.

Musicology is left with a dilemma. Counting notes and pulses frequently reveals a numerical correlation between the sections of a musical work. This could imply that the composition was organized numerically at an early stage, and the temptation for the modern analyst is to assert that the numerical relationships were devised by the composer. Yet there is slender historical evidence to support this: little is known from music theory or surviving sketchbooks about the pre-compositional processes of composers before Beethoven. Without a firm historical basis it is both premature and irresponsible to draw conclusions about compositional procedure from numbers in the score. A separation must be maintained between numerical analysis, comment upon the compositional process and speculative interpretation of the numbers. There is also a need to consider whether there is any historical justification for the analytical techniques used to generate the numbers; and if so, whether the numbers in the score were created consciously by the composer and whether the numbers are wholly structural or have some further significance.

## Numbers and music

### 2. Up to 1600.

Number was of fundamental importance to both the Judaeo-Christian and the Greek view of the Creator and Creation, and therefore also to that of Renaissance man. Plato wrote: 'The body of the universe was created to be at unity owing to proportion; in consequence it acquired concord', (*Timaeus*, trans. H.D.P. Lee, 1965, p.44); and the anonymous verse from the Apocrypha frequently quoted in music treatises reads: 'Thou hast arranged all things by measure and number and weight', (*Wisdom of Solomon* xi.21).

Numbers as proportions feature prominently in the music theory of this period, reflecting the classical Greek ideas of the schools of Pythagoras and Aristoxenus. Although it is possible to imagine ways of introducing proportions at every stage of the compositional process, Renaissance treatises discuss proportions solely in their capacity of describing intervals and duration. Following Pythagoras, intervals were expressed as ratios, based on the division of the monochord: the octave as 2:1, the 5th as 3:2, the 4th as 4:3, the major 3rd as 5:4, major 6th as 5:3, minor 3rd as 6:5 and the minor 6th as 8:5. During the early 17th century these were rejected in favour of more complicated arithmetical expressions of each interval. Numbers as proportions were also used to express duration in different mensural notation systems. In some compositions there is an exact proportional relationship between individual sections. In Du Fay's motet



*Nuper rosarum flores*, for example, the mensuration within the four sections is in the ratio 6:4:2:3 (Warren, 1973), and in Leonel Power's Mass *Alma Redemptoris mater* the relationship between the cantus-firmus and non cantus-firmus sections is 48:12:48:24, or 4:1:2:1 (Sandresky, 1979).

These two works also illustrate another aspect of the interpretation of numbers and proportions in studies of Renaissance music, the claim that proportions in certain compositions are identical to those of specific buildings. Alberti's design for the upper façade of S Maria Novella, Florence, supposedly has the proportions 4:1:2:1, corresponding with the proportional design of Power's mass (Sandresky, 1979), and the proportions 6:4:2:3 of Brunelleschi's dome for Florence Cathedral have been claimed to correspond with those of Du Fay's motet (Warren, 1973). It has been argued that Warren's architectural figures are faulty, and that the proportions 6:4:2:3 were used by Du Fay in imitation of those specified by God (*1 Kings* vi.1–20) for building Solomon's temple (Wright, 1994). Interestingly, it is the interpretation of the proportions that has received criticism rather than the method of generating the proportions from the music, which could be considered conjectural.

Similarly, some 20th-century analysts have sought to demonstrate the use of Fibonacci numbers as a conscious compositional device in Renaissance music. The ratio between the successive terms of the [Fibonacci series](#) (in which each is the sum of the previous two, thus: 0, 1, 1, 2, 3, 5 etc.) is an arithmetical expression of Euclid's golden ratio. Although the Fibonacci series was first described in 1202, it was not widely known to be connected to Euclid's formula until the mid-19th century. It is thus extremely unlikely that works composed before 1600 were deliberately constructed to express the golden ratio, and any attempt to prove otherwise is little more than an interesting 20th-century analytical exercise.

Many biblical numbers had significance for the Renaissance musician. In his *De mystica numerorum significatione* (Bergamo, 1583), Petrus Bongus discussed the symbolic significance of specific numbers, showing that there is frequently more than one interpretation of a number. More importantly, though, Bongus did not describe how, if at all, the numbers are incorporated into a musical composition.

Following the work of Friedrich Smend there has been an awakening of interest in number symbolism in Renaissance music. The use of the misleading term 'cabalistic gematria' by some scholars has perpetuated the confusion over the use and implications of number alphabets. The natural-order number alphabet is invariably used to decode recurring numbers, while others, such as the Hebrew milesian alphabet ( $\square=1, = 2, \dots = 10, = 20 \dots = 100, =400$ ) associated with Jewish or Christian cabalism, may be overlooked. Number alphabets have been used to reveal the name of a person closely associated with the composition hidden in the music. Some scholars have applied this technique to works by composers such as Jacob Obrecht ( $9+1+3+14+2 \ 14+2+17+5+3+8+19 = 97$ ), Ockeghem ( $14+3+10+5+7+8+5+12 = 64$ ), Du Fay ( $4+20+6+1+23 = 54$ ), Josquin des Prez ( $9+14+18+16+20+9+13 = 99$ ,  $4+5+18+17+5+24 = 88$ ) and Tinctoris ( $19+9+13+3+19+14+17+9+18 = 121$ ) (Elders, 1985).

There are certain problems in the application of these techniques. Methods of number counting can appear more subjective than scientific; and ambiguities in the music can lead to inconsistencies in choices such as whether or not to count a repeat, whether a long is worth two or three breves, whether or not a corona adds to the duration, and where to divide a section or group of notes. Additional problems for music of this period are the lack of autograph sources and the issue of errors introduced by a scribe. Until there is more historical or documentary evidence to support number counting techniques, the naive musicologist could easily find himself spinning neat sequences of numbers to no scholarly purpose. Musicology of this nature must for the present be treated as analytical exploration.

## Numbers and music

### 3. 1600 to 1750.

Numbers expressed as ratios or fractions appear in many music treatises published between 1600 and 1750, as a result of their authors' preoccupation with tuning systems. Numbers linked to letters, pitches and rhythms also appear in descriptions of cryptographic techniques (see [Cryptography, musical](#)). Numbers as ratios expressing the consonant intervals of the octave were observed by Kepler to be similar to those between the speeds of the planets in their orbits (*Harmonices mundi*, bk 3, 1619). The medieval view that musical ratios and harmony reflect the nature of God was endorsed by Kircher in his widely distributed treatise *Musurgia universalis* (1650). Numbers with symbolic values are rarely referred to, although Werckmeister believed that the triad represented the Trinity (1 = God the Father, 2 = God the Son, 3 = God the Holy Spirit). As Werckmeister gave no practical examples of how or when the triad should be interpreted symbolically in a specific composition, however, this seems to be a perpetuation of the general medieval view set out in Kircher's work.

The lack of historical evidence of the use of compositional numbers seems extraordinary in view of the quantity of writing on Bach and number symbolism. A series of number techniques based on Smend's work has evolved and become accepted by dint of repetition. Yet in treatises of this period there is virtually no discussion of the use of numbers in the construction of a composition, either proportionally or symbolically, nor any description of numbers used as a pre-compositional aid to invention.

A popular way of generating ideas at this time was through the *ars combinatoria*. In his dissertation *De arte combinatoria* (1666) the mathematician and philosopher G.W. Leibniz described the principle of a universal language, and 12 years later he produced a fully developed artificial language which he believed could be translated into music by using intervals instead of consonants and vowels.

The *loci topici* or *loci dialectici* (which despite their classical-sounding title, were not known to the ancient Greeks) became popular as devices for generating philosophical and rhetorical arguments in the early 16th century, and were also applied to poetry and music. The classification of *loci* species varied from author to author. In a lecture given at Leipzig University in 1695 the poet Erdmann Neumeister described 15 species: *locus* (i) *notationis*, (ii) *definitionis*, (iii) *generis & specierum*, (iv) *totius &*

*partium*, (v) *causa efficientis*, (vi) *causae materialis*, (vii) *causae formalis*, (viii) *causae finalis*, (ix) *effectorum*, (x) *adjunctorum*, (xi) *circumstantiarum*, (xii) *comparatorum*, (xiii) *oppositorum*, (xiv) *exemplorum* and (xv) *testimoniorum*. The *locus notationis* itself was subdivided into (i) *derivation*, (ii) *aequivocation*, (iii) *synonyma*, (iv) *anagramma* and (v) *artificium cabalae*. Under *locus notationis* (v) *artificium cabalae* five different number alphabets are listed, each of which could be used in several ways to generate ideas in poetry. Among these is the poetical paragram, a technique adapted from cabalism simply to stimulate the imagination. For example: Table 1. As the words ‘Margaretha’ and ‘Meine Seele’ have the same numerical value using the natural-order number alphabet, the poet could use them as the starting point of his poem. Neumeister’s work was published in 1707 by the poet and librettist ‘Menantes’ (C.F. Hunold). Both men were known to J.S. Bach, who was probably familiar with this publication but there is no proof that he adapted the paragram technique to musical invention.

Several German theorists, from Burmeister (*Musica poetica*, 1606) to Spiess (*Tractatus musicus compositorio-practicus*, 1745), used rhetorical models and the *loci topici*, in their discussions of music (see [Rhetoric and music](#), §1). Mattheson used the terms *inventio*, *dispositio*, *elaboratio* and *decoratio* to structure his discussion of compositional procedure in *Der vollkommene Capellmeister* (1739). In the section on *Inventio* he applied Neumeister’s 15 *loci* to musical composition, but included neither number alphabets nor any adaptation of the poetical paragram to music in his illustration of the *locus notationis*.

Following the many experiments in using the *ars combinatoria* for musical invention (notably by Leibniz, Euler, Riepel, Christian Wolff and Gottsched), Lorenz Mizler von Kolof produced his own theoretical explanation of music. An important debate between Mizler and Mattheson about numbers in music is documented in Mizler’s journal the *Neu eröffnete musikalische Bibliothek* (founded in 1737) and Mattheson’s treatise *Plus ultra* (1754–6). In response to Mattheson’s assertion that mathematics is not the basis of music (Harriss, 1981, p.46), Mizler wrote:

Mathematics is the heart and soul of music ... Without question the bar, the rhythm, the proportion of the parts of a musical work and so on must all be measured ... Notes and other signs are only tools in music, the heart and soul is the good proportion of melody and harmony. It is ridiculous to say that mathematics is not the heart and soul of music [*Neu eröffnete musikalische Bibliothek*, ii, 1743, p.54]

It is highly likely that Bach was aware of these discussions, as he knew both men and in 1747 became the 14th member of the society founded by Mizler in 1738 in order to stimulate discussion about music among composers (numerologists have made great play of this since BACH = 2+1+3+8 = 14 in the natural-order number alphabet). But the analyst must be cautious: documentary evidence that Bach’s sympathies lay with Mizler rather than Mattheson may not necessarily be a sufficiently firm foundation on which to build a theory of Bach’s pre-compositional numerical method.

The evidence that comes closest to implying the use of number in the pre-compositional organisation of a work comes not from Mattheson's section on *Inventio*, but from his section entitled *Dispositio*. Again combining artistic forms, he likened compositional construction to architecture:

DISPOSITIO is a neat ordering of all the parts and details in the melody,  
or in an entire musical work, almost in the manner in which one arranges or draws a building, makes a plan or sketch, a ground plan, to show where e.g. an assembly room, an apartment, a bedroom etc. should be situated.  
[Harriss, 469]

Although numbers are not specified, one could argue that Mattheson strongly implied their use since architectural plans at that time were ordered numerically. Mattheson's clearest articulation of pre-compositional planning can be read in paragraph 30:

§30 [the composer] should outline his complete project on a sheet, sketch it roughly and arrange it in an orderly manner before he proceeds to the elaboration. In my humble opinion this is the best way of all through which a work obtains its proper fitness, and each part thus can be measured to determine if it would demonstrate a certain relationship, similarity, and concurrence with the rest: in as much as nothing in the world is more pleasing to the hearing than that.  
[Harriss, 478]

Again Mattheson does not specify numbers, but a recommendation that could easily be a practical demonstration of Mattheson's principles appears in volume iv (1754) of Mizler's *Bibliothek* (pt 1, p.108). In a section that directly follows the announcement of Bach's presentation to the society of canon bwv1076, the anonymous author writes:

In the winter the cantata should be somewhat shorter than in summer ... From experience one can specify the duration, namely that a cantata 350 bars long of varying mensuration takes roughly 25 minutes to perform, which in winter is long enough, whereas in summer it can be 8 to 10 minutes longer and so give a cantata of roughly 400 bars.

Although Bach may not have devised these guidelines, he would, as a society member, have been involved in the discussions and endorsed the recommendations. In 1619 Michael Praetorius had made a similar recommendation for measuring the duration of a composition:

80 tempora take half of a quarter of an hour, 160 tempora take a quarter of an hour, 320 tempora half an hour, 640 tempora an hour. In this way one can so much better judge how long the song or work is so that the sermon may begin at the correct time and the other church ceremonies adapted accordingly.

In both of these examples numbers are used as a tool to measure the length of a church cantata in bars and in minutes. It is an indication that in this period there was an increasingly pragmatic approach towards composition.

## Numbers and music

### 4. 1750 to 1900.

Among the music treatises of the late 18th and early 19th centuries is a corpus of material that recommends using numbers for composition. At least 20 different methods of composing music by numbers were published between 1757 and 1812, the first being *Der allezeit fertige Polonoisen- und Menuettencomponist* (1757) by J.P. Kirnberger, a pupil of J.S. Bach. According to Kirnberger:

Anyone who is familiar only with dice and numbers and can write down notes is capable of composing as many of the aforesaid little pieces as he desires.

Kirnberger's method was repeated and adapted several times, including in two publications attributed to Haydn (1793) and Mozart (1793). A different method, based on the use of a nine-sided top, was first published in H.-F. Delange's *Le toton harmonique* (1768) and in an anonymous *Ludus melothedicus* (1760s). C.P.E. Bach published a variant of this second method as 'A Method for Making Six Bars of Double Counterpoint at the Octave Without Knowing the Rules' in the first part of Marpurg's *Historisch-kritische Beyträge zur Aufnahme der Musik* (1754). A publication that uses neither system but allows random selection of any number between eight and 48 is Piere Hoegi's *A Tabular System whereby the Art of Composing Minuets is Made so Easy that any Person, without the Least Knowledge of Musick, may Compose Ten Thousand, all Different, and in the most Pleasing and Correct Manner* (London, ?1770). This is the epitome of instant composition: it shows a healthy playfulness with compositional method, at variance with the received view of the closed master-pupil apprenticeship of earlier generations and the later cult of the inspired genius. Analyses of surviving polonaises by Kirnberger or of C.P.E. Bach's double counterpoint have yet to be made to assess whether they used these methods in their own compositions.

Based on principles taken from Smend, the natural-order number alphabet, traditional symbolic numbers (such as 3 = the Trinity, 33 = number of years of Jesus's life) and cabalistic techniques (such as triangular numbers, or the cubing, squaring or doubling of a number to increase its potency) have infiltrated musicological studies of this period. It has been claimed, for example, that certain works by Mozart, with his Masonic associations, and Beethoven demonstrate a well worked-out numerological plan.

The study of numbers in the background compositional design of works written before 1900 has great potential for musicology; but until a historically consistent theory can be formulated that resolves the problems described in the introduction, number studies will remain at best interesting speculation.

## Numbers and music

## 5. From 1900.

That the fate of numbers in music greatly improved around 1900 and thereafter can be attributed to various changes in how music was made and perceived: the arrival of recording technology, which facilitated numerical measurements (of duration, frequencies etc.); intensified interest in folk music and in non-European cultures, bringing an awareness of other scales and, perhaps most significantly, other ways of handling rhythm, not as a hierarchy of nested elements (beat, bar, phrase) but as pulse, which might invite composers to count up to more than four; and an increased systematization of composition. These phenomena were linked. For example, the study of ethnic music was greatly assisted by recording, at a time when mechanization in other forms (in agriculture, for instance) was placing such music under threat. And the triumph of the machine in the 20th century – including most particularly the computer revolution that began in the late 1940s – must have had a part in changing ideas about the brain and therefore about creativity, which could now be seen as dependent on processes of selection and arrangement, and so able to profit from systematic methods.

One of the earliest and most influential of such methods, serialism, was not meant by Schoenberg to be any more (or any less) systematic than tonal composition, and even the works of Webern, who used serialism highly systematically, do not appear to have recourse to numbers in any but the most traditional ways (such as rhythmic augmentation and diminution). Schoenberg was undoubtedly no stranger to numerology – he changed the name 'Aaron' to 'Aron' so that the title of his opera would have 12 and not 13 letters – but there is no evidence that he used numbers in the substance of his music. With Berg, though, there is abundant proof, and not only in his serial works. Indeed, a pre-serial composition, his *Kammerkonzert*, is one of the most conspicuously number-infested pieces he achieved, being constructed in units of 30 bars, on three themes, with three basic colours (piano, violin, wind): three and its multiples everywhere to celebrate the triumvirate of the Second Viennese School. Berg's conception of a 'Hauptrhythmus', in this work and others, could also have sprung from an arithmetical turn of mind. In his *Lyrische Suite* the guiding numbers, affecting both lengths in bars and metronome markings, are 23 and 50: the former, which has an important role too in *Lulu* and the Violin Concerto, he felt to be his personal number, for the reason, as he told Willi Reich, that he had suffered his first asthma attack on the 23rd of the month.

A more concealed use of numbers to control formal proportions (i.e. to do what Berg did openly) has been proposed in other music of roughly the same time, notably that of Debussy and Bartók. In both cases the golden section (see [Golden number](#)) is a favoured analytical goal: Howat (1983) found this in *Reflets dans l'eau*, *La mer* and other works of Debussy; Lendvai (1971) has it in Bartók's Sonata for Two Pianos and Percussion. However, neither composer said much about his compositional technique, nor left sketches to indicate that forms (or, to follow Lendvai, rhythms and scales) were numerically derived. The appearance of the [Fibonacci series](#) in a rhythmic pattern at the start of the slow movement of Bartók's Music for Strings, Percussion and Celesta (1–2–3–5–8–5–3–2–1) is suggestive,

but no more, and Somfai (1996) discounted the notion that Bartók used numbers in any non-traditional way.

The new importance of pulse in Stravinsky's music, particularly during the decade from *Petrushka* (1910–11) onwards, led to rhythms based on numbers. For example, the first of the Three Pieces for string quartet (1914) has overlaid ostinatos repeating at different intervals through time, and the tempos of *The Wedding* are geared in the ratios 2:3:4. But number is less an issue here than mechanical regularity, as it is in Satie's assemblage of music by time-lengths in his music for the film episode in *Relâche* (1924). Working for the cinema encourages a composer to think in terms of absolute duration, and the arrival of film provided at least a parallel for, if not a stimulus to, the new sense of time (pulsed, chronometrical) and form (edited, cross-cut) in Stravinsky and Satie. The latter in particular, together with information brought back from Bali by McPhee, prompted Cage to base most of his works of the late 1930s and the 1940s on durational frames based on numbers, and now musical arithmetic is often to the forefront. In Cage's *First Construction (in Metal)* for percussion ensemble (1939), for instance, the sequence 4–3–2–3–4 governs the grouping of the work's 16 sections and also the grouping of bars within each section.

At the same time Messiaen was beginning to use numbers consciously in formal and rhythmic construction, influenced perhaps by Stravinsky and certainly by the importance of number in Christian symbolism. Again, pulsed rhythm was part of the game. In his work with rhythmic cells, Messiaen preferred 'non-retrogradable' (i.e. palindromic) patterns as well as figures whose lengths were determined by prime numbers. To these in the late 1940s he added, with a nod to serialism, the use of durations embodying the arithmetical series from one to 12 (e.g. demisemiquaver to dotted crotchet) and a system of rhythmic 'intversion', by which sequences of numbers expressed as durations would be changed by rule. If, to give a simplified example, the sequence 1–2–3–4 were followed by 2–3–4–1, the next sequence would have to make the same changes (1 to 2, 2 to 3, etc.) and so would be 3–4–1–2. Such procedures were stimulated by a reverence for number as part of the divine order; as for numerical symbolism, that tends to determine more often the number of movements in a work: seven (the perfect number) in *Les corps glorieux*, *Visions de l'amen*, *Chronochromie*, *Sept haïkaï* and each part of *La Transfiguration*, for example; eight (perfection plus) in *Quatuor pour la fin du temps* and *Saint François d'Assise*; or 12 in *La nativité du Seigneur*.

Messiaen's contemporary Babbitt looked not at all to the extra-humanity or symbolic significance of numbers but rather to how mathematics might help composers to explore serialism more cogently. Combinatorality, being a branch of set theory (see [Set](#)), provided an understanding of how Schoenberg and Webern had worked with like or unlike hexachords, and so suggested extensions to their procedures. The differences from Messiaen are most conspicuous at the rhythmic level, for Babbitt's inventions – the use of small durational sets amenable to inversion and retrograding, and the 'time point' system, by which the key phenomenon is the point at which an event occurs in the bar – are consonant both with

Schoenbergian pitch serialism and a traditional (if highly sophisticated) understanding of rhythm as metrical.

The period immediately after World War II, when Babbitt produced his first acknowledged works, also saw a growth in number music as a result of Messiaen's influence on the younger composers who were his pupils (Boulez, later Stockhausen and Xenakis) and of new means of sound programming – not only electronic music but also, in the case of Nancarrow, the player piano. Nancarrow used this instrument from the late 1940s onwards in order to realize patterns of arithmetical durations (invented, it would seem, independently of Messiaen) and, most usually and variously, overlays of different tempos and/or metres executed by different canonic lines. In his Study no.1, for example, there are five simultaneous tempos related as 2:3:5:8:14; Study no.33 uses the tempo relationship  $\sqrt{2}:2$ ; and Study no.27 has, around one voice in constant tempo, others in accelerandos or ritardandos defined in terms of percentages, the change being by 5%, 6%, 8% or 11% from one sound to the next.

Like the player-piano roll, magnetic tape was a handicraft medium (in the 1950s and 60s works could only be created by splicing together lengths of tape), and so invited the planning of rhythms and forms in measured durations. If no composer of electronic music equalled Nancarrow's rhythmic virtuosity, many used number systems, often by analogy with serialism. For instance, the sequence of whole numbers from one to six is important in Stockhausen's early pieces, both electronic and instrumental; later he used the Fibonacci series, most conspicuously in his *Klavierstück IX* (1961). The frequencies of electronic music also had to be determined, and here too Stockhausen used arithmetic to derive new tuning systems. Xenakis at the same time was using numerical calculations, especially from the mathematics of probability (Poisson distributions, Markov chains), to determine pitches, durations and timbres in events conceived globally; the tasks were eminently suited to computers, which he began to use in 1956.

To the extent that computers are number machines, all computer music is number music – but then any violinist playing in just intonation is also spinning integers. Numbers, in short, may be essential but not evident, and they are perhaps only likely to be evident when, as often in Messiaen and Nancarrow, and sometimes in Cage and Stockhausen, they are simple integers controlling durations, tempos or structural proportions. Nevertheless, the ubiquity of computers since the early 1980s may have encouraged composers, both in and outside the field of computer music, to think of music as a play of numbers: the later works of Ligeti, often based on numerical rules and systems that gradually produce results of high complexity, offer many examples. Ligeti is also, with John Adams, among the composers who have been spurred by the graphic results of fractal mathematics to create similar self-similar musical constructions. Minimalist music, too, may be number music: Glass's *Einstein on the Beach* begins with the chanting of numbers. And Lendvai's study, however dubious its application to its ostensible subject, surely helped promote interest in musical numbers among composers two and three generations younger.

[Numbers and music](#)



## BIBLIOGRAPHY

### up to 1900

- W. Werker:** *Studien über die Symmetrie im Bau der Fugen ... des Wohltemperierten Klaviers von J.S. Bach* (Leipzig, 1922)
- M. Jansen:** 'Bach Zahlensymbolik, an seinen Passionen untersucht', *BJb* 1937, 98–117
- F. Smend:** *Johann Sebastian Bachs Kirchen-Kantaten* (Berlin, 1947–9, 2/1966)
- F. Feldmann:** 'Numerorum mysteria', *AMw*, xiv (1957), 102–29
- L.G. Ratner:** 'Ars combinatoria: Chance and Choice in Eighteenth-Century Music', *Studies in Eighteenth-Century Music: a Tribute to Karl Geiringer*, ed. H.C.R. Landon and R.E. Chapman (New York and London, 1970), 343–63
- R.L. Marshall:** *The Compositional Process of J.S. Bach* (Princeton, NJ, 1972)
- C. Warren:** 'Brunelleschi's Dome and Dufay's Motet', *MQ*, lix (1973), 92–105
- U. Siegele:** *Bachs theologische Formbegriff und das Duett F-Dur* (Stuttgart, 1978; Eng. trans. in *MAN*, xi (1992), 245–78)
- B. Trowell:** 'Proportion in the Music of Dunstable', *PRMA*, cv (1978–9), 100–41
- M. Sandresky:** 'The Continuing Concept of the Platonic Pythagorean System and its Application to the Analysis of Fifteenth-Century Music', *Music Theory Spectrum*, i (1979), 107–20
- E. Harriss:** *Johann Mattheson's 'Der vollkommene Capellmeister': a Revised Translation with Critical Commentary* (Ann Arbor, 1981)
- C. Wolff:** "Die sonderbaren Volkommenheiten des Herrn Hofcompositeurs": Versuch über die Eigenart der Bachscher Musik', *Bachiana et alia musicologica: Festschrift Alfred Dürr*, ed. W. Rehm (Kassel, 1983), 356–62
- L. Curchin and R. Herz-Fischler:** 'De quand date le premier rapprochement entre la suite de Fibonacci et la division en extrême et moyenne raison?', *Centaurus*, xxviii (1985), 129–38
- W. Elders:** *Componisten van de Lage Landen* (Utrecht, 1985; Eng. trans., 1991), 76–86
- A. Dürr:** *Bachs Werk vom Einfall bis zur Drucklegung* (Wiesbaden, 1989)
- G. Butler:** *Bachs Clavierübung III: the Making of a Print: with a Companion Study of the Canonic Variations on 'Vom Himmel Hoch' BWV769* (Durham, NC, 1990)
- R. Tatlow:** *Bach and the Riddle of the Number Alphabet* (Cambridge, 1991)
- I. Grattan-Guinness:** 'Counting the Notes: Numerology in the Works of Mozart, especially *Die Zauberflöte*', *Annals of Science*, xlix (1992), 201–32
- I. Grattan-Guinness:** 'Why did Mozart Write Three Symphonies in the Summer of 1788?', *MR*, liii (1992), 1–6
- I. Grattan-Guinness:** 'Some Numerological Features of Beethoven's Output', *Annals of Science*, li (1994), 103–35
- R. Herz-Fischler:** 'Fibonacci and the "Fibonacci sequence"', 'The Golden Number, and Division in Extreme and Mean Ratio', *Companion*

*Encyclopedia of the History and Philosophy of the Mathematical Sciences*, ed. I. Grattan-Guinness (London, 1994), ii, 1579–84

- B. Stephenson:** *The Music of the Heavens: Kepler's Harmonic Astronomy* (Princeton, NJ, 1994)
- C. Wright:** 'Dufay's *Nuper rosarum flores*, King Solomon's Temple, and the Veneration of the Virgin', *JAMS*, xlvii (1994), 395–441
- I. Grattan-Guinness:** 'Mozart 18, Beethoven 32: Hidden Shadows of Integers in Classical Music', *The History of Mathematics: the State of the Art*, ed. J.W. Dauben (Boston, 1996), 29–47
- I. Grattan-Guinness:** *The Fontana History of the Mathematical Sciences* (London, 1997)
- R. Tatlow:** 'Number Symbolism', *Oxford Composer Companions: J.S. Bach*, ed. M. Boyd (Oxford, 1999)

### from 1900

- O. Messiaen:** *Technique de mon langage musical* (Paris, 1944; Eng. trans., 1957)
- J. Cage:** *Silence: Lectures and Writings* (London, 1961/R)
- I. Xenakis:** *Musiques formelles* (Paris, 1963/R; Eng. trans., 1971, 2/1991)
- K. Stockhausen:** *Texte*, i-iii (Cologne, 1963–71)
- P. Boulez:** *Relevés d'apprenti* (Paris, 1966; Eng. trans., 1991)
- C. Samuel:** *Entretiens avec Olivier Messiaen* (Paris, 1967; Eng. trans., 1976), enlarged as *Olivier Messiaen, musique et couleur: nouveaux entretiens* (Paris, 1986; Eng. trans., 1994)
- E. Lendvai:** *Béla Bartók: an Analysis of his Music* (London, 1971)
- R. Maconie:** *The Works of Karlheinz Stockhausen* (London, 1976, 2/1990)
- D. Jarman:** *The Music of Alban Berg* (Berkeley, 1979)
- P. Griffiths:** *György Ligeti* (London, 1983, 2/1996)
- R. Howat:** *Debussy in Proportion* (Cambridge, 1983)
- M. Hall:** *Harrison Birtwistle* (London, 1984)
- J. Pritchett:** *The Music of John Cage* (Cambridge, 1993)
- P. Hill, ed.:** *The Messiaen Companion* (London, 1994)
- K. Gann:** *The Music of Conlon Nancarrow* (Cambridge, 1995)
- L. Somfai:** *Béla Bartók: Composition, Concepts, and Autograph Sources* (Berkeley, 1996)

## Numerology.

See [Numbers and music](#).

## Nummi, Seppo (Antero Yrjönpoika)

(*b* Oulu, 30 May 1932; *d* Tampere, 1 Aug 1981). Finnish composer, critic and music administrator. He studied composition with Kilpinen (1949–54) and made several study trips abroad (e.g. to China, Italy, France and Germany). He was librarian of the Sibelius Academy, Helsinki (1956–61), music critic of the daily papers *Kauppalehti* and *Uusi Suomi* (1956–70), programme director of the Jyväskylä Arts Festival (1956–9 and 1962–8) and director of the Helsinki Festival (1969–77). He retired in 1977 and moved to Rome, where he devoted himself to composition. His belief in music as a social force was reflected in his many activities: he was founding member of the Finnish Music Library Association (1954) and the

Finnish section of Jeunesses Musicales (1957), and he introduced the concept of the modern art festival to Finland. As a writer he had a special talent for exciting public debate. Before his involvement in music administration he occasionally performed as an accompanist of lieder. He was a conservative as a composer: he carried on the tradition of the German lied, citing Schumann, Wolf, Kilpinen and the Italian Renaissance madrigal as his main sources of inspiration. He wrote about 250 songs on ancient Chinese poetry (e.g. Li-Tai-Po, Jyan-Tsen and Tu-Fu) and on contemporary Finnish poetry. Other works included five madrigals (1959–60), some chamber music and piano pieces. The vocal lines of his lieder have some archaic and on occasion exotic features, and the piano accompaniment is clear and delicately drawn, like a woodcut.

## WRITINGS

with T. Mäkinen: *Musica fennica* (Helsinki, 1965)

*Finland i dag – modern musik* (Stockholm, 1967)

*Laulujen keskeltä* [From between the songs], ed. L. and P. Nummi (Keuruu, 1982)

*Arktinen sinfoniaviha* [The Arctic hate of symphony], ed. K. Aho (Tampere, 1994)

## BIBLIOGRAPHY

**E. Tawaststjerna:** ‘Seppo Nummi’, *Scènes historiques* (Keuruu, 1992), 216–20

*Suomalaisia säveltäjiä* [Finnish composers], ed. E. Salmenhaara (Helsinki, 1994), 350–53

**E. Salmenhaara:** *Uuden musiikin kynnyksellä* [On the threshold of new music], Suomen musiikin historia [A history of Finnish music], iii (Porvoo, 1996)

ILKKA ORAMO

## Nunc dimittis

(Lat). The canticle of Simeon, *Luke* ii.29–32, sung at Compline in the Latin rite and as the second canticle at Evensong in the Anglican Church. At Compline it is sung with an antiphon to the appropriate psalm tone (e.g. *LU*, 271, 784); in the Office of the Dead it is sung without antiphon ‘in directum’ (*LU*, 1744); at the Feast of the Purification before Mass it is sung with the antiphon *Lumen ad revelationem gentium* between each verse (v.4, textually identical with the antiphon, being omitted: *LU*, 1357).

The *Nunc dimittis* was set in polyphony rather rarely before 1550, but there is an anonymous setting with the antiphon *Lumen* in the Pepys manuscript of about 1465 (*GB-Cmc* Pepys 1236) and a *Nunc dimittis* by Costanzo Festa. There are several settings each by Palestrina and Lassus, and one by Victoria; a large number are also found in the various collections of music for Compline published in Italy during the 17th century, when attendance at this Office seems to have been a fashionable act of piety. A paired *Magnificat* and *Nunc dimittis* by Tallis anticipates later Anglican practice, in which these canticles are regularly set, either on their own or in the context of a Full Service (see [Canticle, §4](#), and [Service](#)). From England also come organ compositions based on certain antiphons to the *Nunc*

*dimittis*, namely two anonymous settings and one by Redford of *Glorificamus te*, and three settings by Redford and one by Wynslate of *Lucem tuam* (EECM, vi, 1966; MB, i, 1951, 2/1962).

## BIBLIOGRAPHY

HarrisonMMB

**J. Roche:** 'Music diversa di Compietà: Compline and its Music in Seventeenth-Century Italy', *PRMA*, cix (1982–3), 60–79

JOHN CALDWELL

## Nunes, Em(m)anuel (Tito Ricoca)

(b Lisbon, 31 Aug 1941). Portuguese composer. He studied composition in Lisbon with Francine Benoit at the Academia de Amadores de Música (1959–63) and with Fernando Lopes Graça at the University (1962–4). He attended summer courses at Darmstadt (1963–5), moved to Paris (1964), then attended the Hochschule für Musik in Cologne (1965–7), studying with Pousseur (composition), Jaap Spek (electronic music) and George Heike (phonetics) and taking courses with Stockhausen. He returned to Paris in 1970 and a year later and won a *premier prix* for aesthetics at the Paris Conservatoire.

With a grant from the Portuguese government (1976–7) and as composer-in-residence in Berlin at the invitation of the Deutscher Akademischer Austauschdienst (1978–9), he organized courses at the University of Pau and at the Hochschule für Musik in Freiburg. Since 1979 he has lived alternately in Paris and Oeldorf (Cologne). From 1981 he has run seminars in composition in Lisbon sponsored by the Gulbenkian Foundation and has organized conferences and seminars in various European and North American cities. Since 1986 he has been professor of composition at the Institut für Neue Musik in Freiburg and is regularly asked to lecture at the Paris Conservatoire. Many of his works have been performed during festivals and on the radio throughout Europe.

Nunes's work can be divided into three periods. The first, starting with *Degrés* (1965) and ending with *Impromptu pour un voyage I* (1973), displays a preference for open forms and the spatial distribution of instruments. The second phase, starting with *The Blending Season* (1973), is typified by the use of electro-acoustics (either live or on tape) and by greater instrumental effects; the first vocal compositions belong to this phase. The third phase opens with *Nachtmusik I* (1977–8), the start of a large cycle entitled *Die Schöpfung*. The agogic, temporal and spatial aspects are significant features of this cycle, one of the highlights of which is *Tifereth* (1978–85).

Throughout his work, two constants are evident. The first is the linking of works in pairs, such as *Purlieu* and *Dawn Wo*, or *Fermata* and *Ruf*, in which one is presented as a complement (in the sense of a positive or negative entity) to the other. The second is the revision or development of works which gives rise, on the one hand, to new versions and, on the other, to a new form of complementarity. This applies to *73 Oeldorf 75 – I and II*, where the enlargement of the body of instruments modifies the discursive

outline of the work, producing not a modified version, but a new work intimately associated with the first.

## WORKS

Orch: *Seuils*, 1966–7, rev. 1977; *Purlieu*, 21 str, 1970; *Fermata*, orch, tape, 1973; *Es webt*, 13 wind, 21 str, 1974–5, rev. 1977; *Ruf*, orch, tape, 1975–7; *Tifereth*, vn, ob, trbn, perc, hn, db, 6 chbr orch, 1978–85; *Chessed I*, 4 chbr orch, 1979; *Chessed II*, chbr orch, orch, 1979; *Musik der Frühe*, chbr orch, 1980–84, rev. 1986; *Nachtmusik II*, 1981; *38 sequências*, vn, cl, 2 vib, str, wind, 1982, rev. 1983–4; *Stretti*, 2 orch, 1982–3; *Wandlungen (5 Passacaglien)*, chbr orch, live elects ad lib, 1986; *Duktus*, chbr orch, 1987; *Quodlibet*, chbr orch, 6 perc, orch, 1990–91; *Chessed IV*, str qt, orch, 1992

Vocal: *Voyage du corps*, 28vv, elects, tape, 1973–4; *Minnesang (J. Böhme)*, 12vv, 1975–6; *73 Oeldorf 75 – II*, 6 choruses, tape, 1976; *Vislumbre (M. Sá Carneiro)*, chorus, 1981–6; *Machina mundi (L. de Camões, F. Pessoa)*, 4 solo insts, chorus, orch, tape, 1991–2

Chbr: *Degrés*, str trio, 1965; *Esquisses*, str qt, 1967, rev. 1980; *Un calendrier révolu*, chbr ens, 1968; *Dawn wo*, 13 wind inst, 1971–2; *Omens*, fl, cl, trbn, va, vc, hp, vib, cel, 1972, rev. 1975; *The Blending Season*, fl, va, cl, elec org, elects, 1973, rev. 1976–7; *Impromptu pour un voyage I*, tpt, fl, va, hp, 1973; *Impromptu pour un voyage II*, a fl, va, hp, 1974–5; *73 Oeldorf 75 – I*, tape, elec org ad lib, 1975; *Nachtmusik I*, va, vc, eng hn, b cl, trbn, 1977–8; *Grund*, fl, tape, 1982–3; *Versus I*, vn, cl, 1982–4; *Sonata a tre*, vn, va, vc, 1986 [from *Wandlungen*, orch, 1986]; *Clivages I*, 6 perc, 1987; *Clivages II*, 6 perc, 1988; *Lichtung I*, cl, b cl, hn, trb, tuba, 3 perc, vc, elects, 1988–91; *Versus III*, b fl, va, 1990; *Rubato, registres et resonances*, vn, cl, fl, 1991; *Chessed III*, str qt, 1991; *Versus II*, euphonium, vc, 1994; *Lichtung II*, ens, elects, 1996

Solo inst: *Litanies du feu at de la mer I–II*, pf, 1969–71; *Einspielung I*, vn, 1979; *Einspielung II*, vc, 1980; *Einspielung III*, va, 1981; *Aura*, fl, 1983–6, rev. 1989; *Ludi concertati I*, b fl, 1985

Principal publisher: Ricordi

Principal recording companies: Adda, Diapasão, Erato, Numerica

## BIBLIOGRAPHY

*15° encontros Gulbenkian de música contemporânea* (Lisbon, 1991)

**E.X. Macías**: 'Passus: esbozo para una aproximación al universo creativo de Emmanuel Nunes', *Colóquio-artes*, lxxxviii (1991), 54–62

**E.X. Macías**: *Tifereth de Emanuel Nunes: o esplendor emblemático do espaço* (Oporto, 1991)

**P. Szendy**: 'Réécrire: *Quodlibet* d'Emmanuel Nunes', *Genesis*, iv (1993), 111–32

ADRIANA LATINO

## Nunes da Silva, Manuel.

See *Silva, Manuel Nunes da*.

# Nunes Garcia, José Maurício.

See [Garcia, José Maurício Nunes](#).

## Núñez, Adolfo

(b Madrid, 21 Sept 1954). Spanish composer. He studied music at the Madrid Conservatory (1969–84), obtaining higher degrees in guitar and composition, and industrial engineering at the University of Madrid (1971–8). He completed his musical education through lessons with Bernaola, Ferneyhough, Donatoni, Brncic, Francisco Guerrero and Luis de Pablo, and with Chowning at the Center for Computer Research in Music and Acoustics at the University of Stanford, California, receiving his Master's degree in composition and in computer music. Since 1986 he has directed the Laboratorio de Informática y Electrónica Musical at the Centro para la Difusión de la Música Contemporánea. In 1983 he received the first prize in the Third National Competition of Polifonía Juvenil of Cuenca, and his works were performed during the International Gaudeamus Week in the Netherlands. In 1986 he won the second prize in the Paul and Hanna Competition (Stanford University). His works were also chosen for the International Computer Music Conferences in 1987 and 1991.

Núñez makes effective use of counterpoint to develop complex rhythms enhanced by skilfully contrived aggregations of timbre. He uses fractal mathematics to produce electronic sounds of great richness which often dialogue and interact with live instruments.

### WORKS

(selective list)

Incid music: Zambra 44.1 (radio play), 1993

Other acoustic: Rondó, pf, 1980; Desmod, chbr orch, 1981; Sexteto pare siete, fl, piccolo cl, bn, vc, pf, mar, 1981; Ensayos, fl, ob, vc, pf, 1982; Siempre (3 canciones, A. Pérez Henare), mixed chorus, 1982; Variaciones, pf, str, 1982; Animación del cuadrado, fl, cl, fg, 2 perc, 2 vn, vc, 1984; Surcos, pf, 1985; Movimientos, orch, 1987

Tape and el-ac: Anira, tape, 1984; Canales, tape, 1985; Images, Mez, hn, tpt, trbn, pf, tape, 1986; Press, tape, 1986; Cambio de saxo, s sax, b sax, tape, 1989; Es menos dos, pf, synth, 1989; Menta re, fl, pf, cptr, 1989; The Nightingales Sing, Mez, tape, 1990; Virtual, 4 vn, 2 va, 2 vc, db, tape, 1992; Jurel, tape, 1993; Utopía-A, pf, digital processors, tape, 1996–7

Principal recording companies: Hyades Arts, RTVE Música, Unió

### WRITINGS

*Nuevas corrientes musicales y las otras tecnologías: música electroacústica* (Zaragoza, 1991)

*Informática y electrónica musical* (Madrid, 1992)

### BIBLIOGRAPHY

**T. Marco:** *Historia de la música española*, ed. P. López de Osaba, vi: *Siglo XX* (Madrid, 1939; Eng. trans. as *Spanish Music in the Twentieth Century*, 1993)

**J.R. Encinar, ed.:** *Música en Madrid* (Madrid, 1992)

*Adolfo Núñez* (Madrid, 1992) [incl. list of works, bibliographical references and discography]

JOSÉ IGES

## Núñez, Juan Carlos

(b Caracas, 19 Sept 1947). Venezuelan composer and conductor. He received piano lessons from Sergio Moreira, then studied at the Escuela Superior de Música José Angel Lamas in Caracas with Vicente Emilio Sojo, Evencio Castellanos, Moisés Moleiro, Inocente Carreño and Francisco Rodrigo. In 1972 he won the national composition prize with the *Toccata sinfónica*. In disagreement with the methodical imitation of old forms as a training tool, he abandoned his formal studies in composition, and from 1973 to 1976 studied conducting in Warsaw with Stanisław Wisłocki at the State Higher School of Music. After returning to Caracas he conducted many of the country's principal orchestras, including the Orquesta Sinfónica Venezuela, Orquesta Filarmónica de Caracas, Orquesta Filarmónica Nacional, Orquesta Sinfónica Municipal de Caracas and the National Youth Orchestra Juan José Landaeta. Between 1982 and 1985 he lived in New York. In 1994 Núñez became professor of composition at the Instituto Universitario de Estudios Musicales. He also founded the Cátedra Latinoamericana de Composición Antonio Estévez, a programme devoted to helping young composers.

Núñez was one of the first composers of his generation to promote the practice of popular music and improvisation as part of the professional sphere of the classical composer. A good part of his activity lies in collaboration with popular singers and ensembles. His prolific output explores diverse contemporary techniques, but a rhetorical or theatrical/incidental discourse remains predominant. He has won several national prizes, although the import and influence of his music has been controversial, and his polemical stance has contributed to the re-examination of entrenched viewpoints on the teaching of composition and the role of the composer in society. His views and achievements are well represented in his *Tango Cortázar* (1984) for orchestra and in his opera *Chúo Gil* (1982–90).

### WORKS

(selective list)

Stage: *Tempi latini* (H. Ossott), actor, dancer, vv, sculpture, light, elects, 1979; *Chúo Gil* (op, 3, A. Silva Estrada), 1982–90; *Via crucis*, actor, nar, soloists, chorus, orch, 1984; *Música para el martirio de San Sebastián* (F. García Lorca), actor, chorus, orch; *Requiem a la memoria de Don Simón Bolívar*; *Doña Bárbara* (op, 1, Núñez, after R. Gallegos); *Música para los espacios cálidos* (V. Gerbasi), S, 2 Mez, 2 Bar, elects, 1993; *El tambor de Damasco* (op, 2, Núñez, after Y. Mishima)

**Incid music: Bolívar (J.A. del Rial); A petición del público (F.X. Krötz)**

Orch: *Toccata sinfónica*, 1972; *Ritos solares*, 1976; *Org Conc.*, 1978; *Salmo*

popular y doliente, 1978; Tango Cortázar, 1984; Poulet Conc., vc, orch, 1985; Double Conc., fl, vn, orch, 1986; Casablanca Conc., ob, bn, jazz ens, 1987; 3 cuadros de Anita Pantin, 1992; Poeta en Nueva York, str orch, 1991; 3 ziganes, vn, orch, 1993

Choral: Gran Puerta de Caracas, Mez, chorus, orch, 1987; El árbol de Chernobyl (L. Velásquez), solo v, chorus, orch, 1992; Tríptico a José María Vargas (R.M. Rilke), nar, chorus, orch., 1993; Misa de los trópicos, 1994; Tríptico con poesía de Federico García Lorca, chorus

## BIBLIOGRAPHY

**E. Magliano:** *Música y músicos de Venezuela* (Caracas, 1976)

**O. Marcano:** *Sonata para un Avestruz: una conversación con Juan Carlos Núñez* (Caracas, 1988)

**N. Tortolero:** *Sonido que es imagen... imagen que es historia* (Caracas, 1996)

JUAN FRANCISCO SANS, CARMEN HELENA TELLEZ

## Nunn, Trevor (Robert)

(*b* Ipswich, 14 Jan 1940). English director. After studying at Cambridge and gaining a director's scholarship to the Belgrade Theatre, Coventry, he joined the Royal Shakespeare Company in 1965, becoming its youngest artistic director in 1968, a post he held until 1986. His early success at the company made generous use of original music and choreographed movement. For *The Comedy of Errors* (1976) Nunn and composer Guy Woolfenden used the text as the book for a musical comedy. In 1981 he directed Lloyd Webber's *Cats*, employing many of his stylistic solutions to its staging from his Dickens production, *The Life and Adventures of Nicholas Nickleby* (1980): a troupe of performers playing many parts, the use of shared narration, ingenious use of 'fringe' techniques, and designs by John Napier, which literally thrust the performance into the heart of the audience.

Subsequent collaborations with Lloyd Webber on *Starlight Express* (1984), *Aspects of Love* (1989) and *Sunset Boulevard* (1993) lacked the originality of *Cats* and became progressively more conventional. Although *Cats* became the longest running musical in theatre history, in purely commercial terms its success was exceeded by *Les misérables*, directed by Nunn with John Caird for the Royal Shakespeare Company in 1985; quasi-operatic, *Les misérables* suited Nunn's bold and fluid style. Of his opera productions, including *Idomeneo*, *Così fan tutte* and *Billy Budd* for Glyndebourne, only *Porgy and Bess* (1988) truly benefited from his approach.

Nunn's grounding in Elizabethan and Jacobean drama suited him well for the changing musical theatre of the 1980s, where the wit and sophistication of musical comedy were supplanted by heightened emotion and a non-cerebral appeal, more akin to the operatic experience. Nunn contributed to the move towards the musical as 'event'. Ironically, when he replaced the ailing Michael Bennett, late in the development of *Chess* (1986), he produced his finest achievement in the genre. He was appointed director of the Royal National Theatre in 1997.



## Nuno, Jaime

(*b* S Juan de las Abadesas, nr Ripoll, 8 Sept 1824; *d* Bayside, NY, 18 July 1908). Catalan composer. He was a choirboy at Barcelona Cathedral from 1833 to 1840 and later studied briefly in Italy with Mercadante. On returning to Catalonia, he conducted local orchestras at Sabadel and Tarrasa and composed church music and dance music until becoming a military reservist in 1845. In 1851 he was sent to Havana as director of the band of the Queen's Regiment with a commission to organize Cuban military bands on the same model. In 1854 the Mexican president Santa Anna invited him to Mexico City with the rank of infantry captain. On 6 May 1854 Santa Anna initiated a competition for new music to fit the text of the national anthem written in November 1853 by Francisco González Bocanegra. The judges, all native Mexicans, awarded first prize to Nuno's anonymously submitted music on 14 August 1854, and it was given its première in the Gran Teatro Santa Anna, later renamed Nacional, on 15 September 1854, conducted by Giovanni Bottesini.

Two months after Santa Anna's deposition on 9 August 1855, Nuno followed him to Havana and from there went to New York in the company of the contralto Vestivalí. In 1857 he directed the orchestra that played at Thalberg's concerts there, in 1860 he conducted an opera company doing a season at the Teatro Tacón in Havana and in 1862 he was contracted to direct a touring Italian opera troupe organized in New York by Mazzolini and Biaceki. During the 1864 visit of this troupe to Mexico City he spent five months conducting opera at the Teatro Imperial (formerly Nacional). The troupe then visited Havana, and was eventually dissolved in 1869. Recommended by Gustave Schirmer, Nuno next established himself as a singing teacher and church organist in Buffalo. Invited to Mexico City for a third stay in 1901, he arrived on 12 September for a triumphal tour lasting a month. In 1904 he made a fourth visit, this time in search of a suitable invitation to settle there. Received coldly, he returned to Buffalo and in 1906 settled with his son at Auburndale, Bayside, where he died.

### BIBLIOGRAPHY

- B. Beltrán:** *Historia del himno nacional mexicano* (Mexico City, 1939), 51, 57–60, 70–77, 111–49
- J.C. Romero:** *Verdadera historia del himno nacional mexicano* (Mexico City, 1961), 79–141
- R. Stevenson:** 'Jaime Nuno after the Mexican National Anthem', *Inter-American Music Review*, ii/2 (1979–80), 103–16

ROBERT STEVENSON

## Nuorvala, Juhani (Aarne Kaleva)

(*b* Helsinki, 5 Dec 1961). Finnish composer. He studied composition with Hämeenniemi at the Sibelius Academy in Helsinki (1984–5, 1986–91, diploma 1991) and musicology and aesthetics at Helsinki University during the 1980s. He has also studied with Murail (1987, 1989) and Lindberg

(1985); he spent 1993–4 in New York, where his teacher was Del Tredici. In addition he has attended composition courses directed by Cage, Grisey, Nono, Takemitsu and Andriessen, among others.

Nuorvala's music has exhibited many different styles. The transition from one style to the next has not been a slow process: often a new work has had quite a different stylistic goal to its predecessor. In the 1980s his interests lay closest to minimalism and the spectral music as represented by his teacher Murail, and in the 1990s pulsation and polyrhythmics became more clearly apparent. The early *Kajauksia, väreitä* ('Rings and Ripples', 1985) for female voice and six players has minimalist ingredients. *Pinta ja säe* ('Surface and Phrase', 1991), which won an award in the Vienna Modern Masters competition, is more obviously spectral music. The work is built on a positioning of contrasts: long tunes, often coloured by micro-intervals, form the 'surface' while more elastic melodic figures are the 'phrases'.

Both pulsation and Nuorvala's earlier devotion to rock music are particularly noticeable in the orchestral work *Notturmo urbano* (1996), the main theme of which takes its cue from rock music, and in the earlier *Dancescapes* (1992) for string quartet. *Kellarisinfonia* ('Garage Symphony', 1995) has also felt the impact of rock and jazz. It approaches big band music, yet its harmonies are atonal. *Twitching Gait* (1993), composed during his studies in New York, is built on alternating polyrhythmic figures, and some of its melodic characteristics veer towards jazz. Nuorvala has been called Finland's most 'American' composer; his crossover approach, using elements of jazz and rock, is indeed conspicuously unusual among younger Finnish composers.

## WORKS

(selective list)

Stage: *The Cryptogram* (incid music, D. Mamet), vn, 2 vc, 1996; *Hetki jolloin emme tiedneet mitään toisistamme* [The moment we knew nothing about each other] (incid music, P. Handke), tape, 1997, collab. J. Liimatainen; *Woyzeck* (incid music, G. Büchner), 1998; *Godot* (incid music, H. Pinter), 1999

Orch: *Glissements progressifs du plaisir*, 1987; *Pinta ja säe* [Surface and Phrase], 1991; *Kellarisinfonia* [Garage Symphony], 1995; *Notturmo urbano*, 1996; *CI Conc.*, 1998

Chbr: *Kajauksia, väreitä* [Rings and Ripples], female v, cl, pf, elec pf, b gui, perc, vn, 1985; *Dancescapes* (Str Qt no.1), 1992; *Twitching Gait*, fl, cl, tpt, vn, vc, 1993; *3 Impromptus*, cl, kantele, 1995; 'What's a nice chord like you doing in a piece like this?', accdn qnt, 1996; *Str Qt no.2*, 1997

Vocal: *Parole* (L. Otonkonki), Bar, fl, cl + b cl, trbn, perc + sampler, 2 vn, va, vc, db, 1992

Tape: *Tiksu* (Mun on ikvävä sua, pentu) [Tick (I Miss You, Pet)], radiophony, 1997

Principal publishers: Fazer, Love, Suomen Musiikkioppilaitosten Liitto

OSMO TAPIO RÄIHÄLÄ

# Nuova Consonanza.

Contemporary music group founded in Rome in 1960. See [Rome](#), §II, 4.

# Nurcombe [Nurcome], Daniel.

See [Norcombe, Daniel](#).

# Nuremberg

(Ger. Nürnberg).

City in Bavaria, Germany. Its importance as a musical centre reached a peak in the 17th century and afterwards waned with the decline of its instrument making and music printing industries. The city was founded as an imperial stronghold in the 11th century, and between the 12th and 14th centuries grew to be an important trade centre on routes linking Germany with the Mediterranean and eastern Europe. The castle lost its rights and privileges early to the town and by the mid-15th century the corporation was firmly in place. Because of this there were no aristocratic courts where the arts could flourish, but rather the city embraced craftsmanship and corporate rule. The ecclesiastical reins were also held by the city council, and Nuremberg joined the Reformation in 1524, apparently the first imperial city to do so. The Counter-Reformation had little effect on the city, although in 1649 Catholics were permitted to hold services in a chapel. By the early 17th century Nuremberg had become the largest city in the area, but afterwards declined, particularly as a result of the Thirty Years War (1618–48) and a plague in 1634.

1. To 1600.
2. 1600–1700.
3. After 1700.

HAROLD E. SAMUEL/SUSAN GATTUSO

## Nuremberg

### 1. To 1600.

The church was at the centre of Nuremberg life. The two parts of the city, separated by the river Pegnitz, were served by the two large parish churches of St Sebaldus and St Lorenz, a number of smaller churches built in the 12th, 13th and 14th centuries (notably the Frauenkirche, the Kirche zum Neuen Spital (Spitalkirche), the Jakobskirche and the Egidienkirche), and ten churches associated with abbeys and convents. The main churches had organs by the 14th century, and by the mid-15th century some had two. Conrad Paumann, an early organ master, was born and probably trained in Nuremberg; he was organist at St Sebaldus from 1446 until 1450, when he transferred to Munich. Both his *Fundamentum organisandi* (1452) and the *Lochamer Liederbuch* (compiled in Nuremberg, 1452–60) reflect the city's musical repertory in the mid-15th century during which period the town band was also important. This had developed from the *Stadtpeiffer* known from 1219, when musicians received a pound of pepper and a pair of leather gloves for assisting at the celebration of the

removal of imperial taxes. The *Stadtpeiffer* were recorded as early as 1363 in the city salary lists, and by the mid-15th century the band had grown to include trumpets and trombones as well as lutes and fiddles.

The city's sacred music suffered a setback at the Reformation, when the organ and polyphonic music were suppressed. They were not fully restored until 20 years later, about 1544. The chief 16th-century musicians were the teachers in the church schools of St Sebaldus, St Lorenz, and the Spital- and Egidienkirche, whose pupils provided music for the services. The theologian Cochlaeus wrote his *Tetrachordum musicae* (printed in seven editions between 1511 and 1526) for his pupils at St Lorenz, where he was rector from 1510 to 1515. The Nuremberger Sebald Heyden, a pupil of Cochlaeus, was Kantor and then rector at St Sebaldus, at which time he wrote his treatise *Musicae*, first printed in 1532.

Music printing in Nuremberg began before 1500. Johannes Sensenschmidt, Johann Petreius and Georg Stuchs were among the earliest figures active there; in the 16th century they were followed by Johann Stuchs, Hieronymus Höltzel, Hans Weissenburger, Friedrich Peypus, Hieronymus Formschneider, Johann Petreius and Nicholas Knorr. Instrument making was important in Nuremberg very early on. In 1427 Hanns Franck fashioned the first German trumpet and trombone. The Neuschel and Schitzer families were prominent in the 16th century, Georg Voll was active as an organ builder about 1540, and Hans Haiden and Sebastian Lindauer built string instruments. The Meistersinger, all local craftsmen, were most active in Nuremberg in the late 15th and 16th centuries (e.g. Hans Sachs) and are not known to have had any connection with the sacred music of the city (see [Meistergesang](#)).

Nuremberg was now established as a major commercial city, and the size and stature of the town band reflected its importance. The band was present at all major civic events and was also available for private functions such as weddings, when the use of both band and church music was regulated by sumptuary laws. In 1590, for example, the patriciate was allowed two or three choirs, organs and performers. Established craftsmen were allowed only one organ and two *Stadtpeiffer*. The reputation of Nuremberg's music-printing and instrument-making skills became renowned, with the Neuber, Haas and Hainlain families dominant in these fields. Lutheranism was installed as the dominant religion, and the council appointed church leaders, musicians and teachers in the schools attached to the churches. All major musicians and composers who were to emerge from Nuremberg during this and the next century were employed as church Kantors, organists or music teachers at some time in their profession.

Outside the church, group of amateurs formed 'Musikkränzleine' ('music circles'), sometimes assisted by professional musicians. Members were largely patricians, councillors, lawyers and doctors. The first such formal group was formed in 1568 and consisted of 13 men meeting weekly for a meal and music. They had the reputation of being followers of Melancthon, and there appears to have been a preponderance of names connected with the church of St Sebaldus. The only musician of repute among the members was Johann Heyden, second son of Sebald Heyden and organist at St Sebaldus. A second society was set up by Ivo de Vento,

who worked in or visited the city in the 1570s. He dedicated a book of four-part songs to members of the 1572 society, all members of the Nuremberg council. Leonhard Lechner, a pupil of de Vento, worked in Nuremberg from 1575, taking up a post as musician at St Lorenz's school. By 1582 he had become the town's principal musician, and before he left two years later he had written many madrigals, folksongs and masses, as well as promoting music among young men. He wrote for one specific group of young men, all of whom belonged to prominent Nuremberg families.

During this time the Nuremberg patricians began to send their sons to other German courts or European countries, especially Italy, to broaden their cultural horizons. The arts were then imported on their return, and occasionally with them came recognized musicians. Lassus, for instance, visited Nuremberg in 1581. Meanwhile the Behaim family was instrumental in bringing the arts to the young, educated patrician. Andreas, a poet, and from 1571 Rektor at St Lorenz's school, was also a founder member of the 1568 musical society. His son Paul studied in Italy and returned to Nuremberg to become a prime mover in setting up a new music circle in 1588 (see fig. 1). Here again a meal formed part of the meeting and fines were levied if rules were not complied with. No music from this society is extant, but the group had a preference for the Italian style. In 1594 there were visitors from Venice and in 1597 Giovanni Gabrieli visited the society meeting. Composers for the society included Friedrich Lindtner, Kantor at the Egidienkirche from 1574 until his death in 1597.

## Nuremberg

### 2. 1600–1700.

Together with Hamburg and the Leipzig–Dresden area, Nuremberg was a leading centre of German music in the 17th century. At the beginning of the century the Hassler family was pre-eminent. Hans Leo Hassler studied in Italy after early training in Nuremberg; he was the first of many German composers to learn the Italian Baroque style at its source. His brother Kaspar was highly regarded as an organist at Nuremberg churches throughout his life; another brother, Jakob, studied in Italy with support from the Nuremberg city council, but occupied positions elsewhere. Hans Leo, after being employed by the Fugger family in Augsburg (1586–1600), was active in Nuremberg (1601–4) as *Oberster Musiker* ('head musician'), a position seemingly created for him. It was apparently under him that the long tradition of Sunday musical Vespers resembling the music-making of a collegium musicum, was established at the Frauenkirche. In the introduction to his *Kirchengesäng: Psalmen und geistliche Lieder* (1608) Hassler mentioned that the works it contained were specially sung in the Frauenkirche, which did not have its own grammar school to provide a choir, and was the only church in which Communion was not celebrated. The city council provided extra funds for the Sunday afternoon performances, at which there were biblical readings but no sermon. Organists from other churches, instrumentalists and vocalists employed by the city, apprentices and the best singers from the choirs of the church schools all came together for these concerts, which were conducted by the *Oberster Musiker*. The town band also came under his jurisdiction. In the year 1648–9 the group included four strings, three trombones and three bassoons, and some of the musicians doubled on the cornett or the

recorder. Little of Nuremberg's 17th-century repertory has survived, and there are no records of what was performed at the Frauenkirche. The repertory is likely to have included polychoral sacred concertos and, later in the century, cantatas; organ music was probably also played.

Hassler's successors were less distinguished; they included Matthias Nicolai, a city assessor, director until his death in 1636, J.A. Herbst (1636–44) and Georg Walch, a bass employed by the city (1644–56). On Walch's death in 1656 the position was shared by Heinrich Schwemmer and Paul Hainlein, an organist and city musician, who continued until their deaths late in the century.

With few exceptions, the most important musicians of 17th-century Nuremberg were organists: those to hold appointments in the city included Valentin Dretzel (ii), Hainlein, Kaspar Hassler, Kindermann, Johann Krieger, Löchner, A.M. Lunssdörffer, Johann Pachelbel, Schedlich, Schultheiss, Johann and S.T. Staden and G.C. Wecker. The exceptions included Johann Philipp Krieger, whose early positions were as organist but whose chief activity was as Kapellmeister. The most coveted organist's post was that of St Sebaldus, followed in importance by St Lorenz; of the organists listed above, only the Kriegers, Kindermann and Schultheiss were not promoted to one of the two parish churches.

The main corpus of extant 17th-century Nuremberg music consists principally of sacred strophic songs for one or more voices with and without continuo, occasionally incorporating a ritornello for strings; such music could serve for domestic devotion or at weddings and funerals. The melodies have a forthright, natural style resembling folksong, and often outline the prevailing harmony; they contain few long melismas, though two notes to a syllable is a common mannerism. The melodic structure is unified by using chiefly notes of equal value and often by an echoing of melodic or rhythmic motifs. There is little repetition of text or melodic phrases, and the melody seldom reflects nuances of the text. A four-generation teacher–pupil tradition and the common stylistic traits of this music clearly constitute a 17th-century Nuremberg school. Johann Staden, who may have studied with the Hasslers, taught his son Sigmund Theophil, Kindermann and Schedlich; Kindermann taught Schwemmer, Wecker and Lunssdörffer; and Schwemmer and Wecker taught Johann Krieger, Pachelbel and probably also J.P. Krieger. A pupil of the last generation would have learnt singing and music theory from the schoolteacher Schwemmer; if he showed aptitude for music he would take part in performances at the Frauenkirche with the city's leading musicians, and would then go to Wecker for instruction on keyboard instruments and in composition.

Like all 17th-century Lutheran music, that of the Nuremberg school has a basic style of composition that is largely an extension of 16th-century practice, but with the addition of concertato techniques and a continuo part that is essentially a contrapuntal line. Other traits common to the choral works of the Nuremberg school are an instrumental melodic style with sparse use of musical–rhetorical figures, a simple harmonic style and a lack of rhythmic vitality. Only Kindermann and J.P. Krieger made expressive use of chromaticism and unprepared dissonance. The most

gifted composers either left the city, tried to leave it or returned to it for only a short time. The Kriegers were never employed in Nuremberg; Herbst returned as Kapellmeister for eight years but left again; and Pachelbel, driven from Stuttgart by the French invaders in 1692, only returned to Nuremberg for the last ten years of his life. Johann Kindermann did not leave, but all his life sought positions elsewhere. With the exception of Johann Staden, the other composers remained in Nuremberg during their entire professional lives, but were comparatively unimportant figures. Nuremberg's lack of appeal to musicians is partly explained by the effects of the Thirty Years War, when the city lost much of its foreign trade and incurred many debts; however, the city paid its musicians well despite the war. The chief reason was probably the conservative and bourgeois Nuremberg culture, which emphasized a civic pride in German art while neglecting foreign accomplishments.

However, as in the 16th century, the city's musical life was enriched by amateur music circles where foreign music was enjoyed. Both Kriegers dedicated instrumental works to such groups, including the Schönerischer Music-Collegio and the Kaufmännische Collegium Musicum. The 1588 society, after its demise in 1602, was set up again in 1626 by Lucas Friedrich Behaim, son of Paul Behaim (fig.3). The records finish abruptly in 1629. Johann Staden and his son Sigmund Theophil Staden, organist at St Lorenz, were major composers for this society. S.T. Staden also mounted an elaborate concert in 1643, tracing the development of music from earliest times under the title 'Entwerfung des Anfangs, Fortgangs, Änderungen, Brauchs und Missbrauchs der Edlen Music'. The concert included music of the angels, music recorded at the beginning of the world and music of the Hebrews, all by Staden himself, and works of Lassus, Hassler, Giovanni Gabrieli and Johann Staden. However, the chief circle in Nuremberg at that time in the field of the arts was the Pegnesische Blumenorden, which also sponsored concerts. Founded in 1644 by Harsdörffer and Johann Klaj, the Blumenorden consisted largely of local poets and clerics, who wrote most of the song texts for the Nuremberg composers. In 1649, at a banquet celebrating the end of the Thirty Years War, music was performed by a group of 43 musicians, also under the direction of S.T. Staden (fig.4).

Löhner and S.T. Staden were the only Nurembergers to write operas, and in 1667 the first opera house was established.

## Nuremberg

### 3. After 1700.

Success with the manufacture of brass instruments apparently continued well into the 18th century, and one of the city's instrument makers, J.C. Denner, was noted for the manufacture of the chalumeau and clarinet. Among printers active in the 18th century were Johann Ulrich Haffner, Johann Ernst Altenburg and Balthasar Schmidt, who was also a composer. However Charles Burney, travelling through Europe in the mid-18th century commented that only in Nuremberg was music engraved rather than printed with type, and that there was only one musician of note: Agrel, the town musical director until 1765. Nuremberg was now heavily in debt and reduced to provincial status. It was visited by Mozart in 1780 ('an ugly

town', he wrote in a letter), Haydn in 1792 and Beethoven in 1795. Works by these composers were also played in the city.

Only in the 19th century did Nuremberg begin to emerge once again as a musical centre, though of lesser status than in its golden age. In 1821 the town music director Blumröder formed a singing school, the forerunner of the conservatory. In 1829 the first men's group was organized, followed in 1842 by a Mozart society. Wagner visited Nuremberg in 1835, and a church music festival was established in 1885.

During the 20th century the city's opera and orchestra became major musical attractions, if of no more than local importance. A new opera house was built in 1905. Before the Hitler years there was a tendency to embrace contemporary music (Stravinsky played his *Capriccio* here), and the city became well known as a centre for operetta. Richard Strauss brought *Frau ohne Schatten* and *Feuersnot* in 1924–5 and Weill's *Der Protagonist* was given as part of its première tour in 1927–8. All the major opera singers performed in Nuremberg during these years, and such musicians as the bass-baritone Jaro Prohaska and producer Rudolf Hartmann began their careers in the city, and Richard Holm was born there. From 1928 until the war years the city introduced not only major light opera works but new chamber works at the Ars Nova concerts.

The Nazi era brought its own musical style, and carried Nuremberg to the fore when the city became the party conference centre in 1933. *Die Meistersinger* was performed as the highpoint of the first day's events, and was to return at the conference every year. Nuremberg sponsored the young musician Hans Grimm. Gottfried Müller, born in Dresden in 1914, achieved some fame for his stirring national songs as a teenager, and after the war continued his musical career. In 1961 he was appointed professor of composition at the Nuremberg Conservatory. Other musicians' connections with Nuremberg are tenuous. Distler was a native, but left the city after his secondary schooling. The Berg family included wealthy Nuremberg merchants, but Berg himself had no connection with the city. Hans Gebhard moved to Nuremberg to pursue a career in music; he taught at a girls' school, directed the Chor- und Orchesterklub in the Nuremberg Merkur society, and specialized mostly in choral music, especially with young people. His brother Max became conductor of the Gesang- und Orchesterverein and a professor at the conservatory. Karl Thieme moved to Nuremberg as a school musician before being appointed lecturer in music at Erlangen University, Nuremberg. Willi Spilling (1909–65) was born in the city and studied there and in Berlin before becoming an assistant at Erlangen University. He was the founder of the Collegium Musica and a chamber trio. From 1948 he led the music department at the Nuremberg studio of Bavarian Radio. He was also instrumental in reviving the Ars Nova concerts under the auspices of Bavarian Radio.

After the war the city was able once again to return to its cultural pursuits, and a number of amateur, semi-professional and professional musical groups were founded: the Städtisches Orchester, the Fränkische Landesorchester (later the Nuremberg SO), several chamber orchestras, the Singgemeinschaft, the Madrigalchor and the Nürnberger Philharmonische Chor. The city's historical interest in the organ has been



continued with an annual international organ week (Musica Sacra), sponsored by the city council since 1952. A chair in musicology at the University of Erlangen-Nürnberg (founded in 1743) was inaugurated in 1956; its first incumbent was Bruno Stäblein, who established a tradition of plainchant study there. In 1963 the Meistersingerhalle – the first major concert hall complex in the city – was opened. A historical collection of musical instruments, established in 1859 in the Germanisches Museum, has grown into a sizeable collection, but of the little surviving Nuremberg music, that held by the Staatsarchiv was transferred in 1894 to Munich (*D-Mbs*).

## BIBLIOGRAPHY

*BurneyGN*

*MGG1 (F. Krautwurst)*

**F.E. Hysel:** *Das Theater in Nürnberg von 1612 bis 1863* (Nuremberg, 1863)

**W. Nagel:** 'Die Nürnberger Musikgesellschaft (1588–1629)', *MMg*, xxvii (1895), 1–11

**E. Reicke:** *Geschichte der Reichsstadt Nürnberg* (Nuremberg, 1896)

**T. Hampe:** 'Die Entwicklung des Theaterwesens in Nürnberg von der zweiten Hälfte des 15. Jahrhunderts bis 1806', *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg*, xii (1898), 87–306; xiii (1899), 98–237

**T. Norlind:** 'Ein Musikfest zu Nürnberg im Jahre 1649', *SIMG*, vii (1905–6), 111–13

**A. Sandberger:** 'Zur Geschichte der Oper in Nürnberg in der 2. Hälfte des 17. und zu Anfang des 18. Jahrhunderts', *AMw*, i (1918–19), 84–107; repr. in A. Sandberger: *Ausgewählte Aufsätze zur Musikgeschichte* (Munich, 1921/R), 188–217

**F. Jahn:** 'Die Nürnberger Trompeten- und Posaunenmacher im 16. Jahrhundert', *AMw*, vii (1925), 23–52

**P. Cohen:** *Die Nürnberger Musikdrucker im sechzehnten Jahrhundert* (Erlangen, 1927)

**S. Braungart:** *Die Verbreitung des reformatorischen Liedes in Nürnberg in der Zeit von 1525 bis 1570* (diss., U. of Erlangen, 1939)

**W. Wörthmüller:** 'Die Nürnberger Trompeten- und Posaunenmacher des 17. und 18. Jahrhunderts', *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg*, xlv (1954), 208–325; xlv (1955), 372–480

**W. Kahl:** 'Das Nürnberger historische Konzert von 1643 und sein Geschichtsbild', *AMw*, xiv (1957), 281–303

**U. Martin:** 'Die Nürnberger Musikgeschichte', *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg*, xlix (1959), 185–225

**F. Krautwurst:** *Das Schrifttum zur Musikgeschichte der Stadt Nürnberg* (Nuremberg, 1964) [lists 824 items]

**O. Wessely:** 'Ergänzungen zur Bibliographie des Schrifttums zur Nürnberger Musikgeschichte', *Mf*, xix (1966), 309–11 [suppl. to Krautwurst, 1964]

**T. Wohnhaas:** 'Nürnberger Klavierbauer in der ersten Hälfte des 19. Jahrhunderts', *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg*, liv (1966), 145–57

**H. Zirnbauer:** *Musik in der alten Reichsstadt Nürnberg: Ikonographie zur Nürnberger Musikgeschichte* (Nuremberg, c1965)

- T. Wohnhaas:** 'Nürnberger Gesangbuchdrucker und -verleger im 17. Jahrhundert', *Festschrift Bruno Stäblein*, ed. M. Ruhnke (Kassel, 1967), 301–15
- H. Heussner:** 'Nürnberger Musikverlag und Musikalienhandel im 18. Jahrhundert', *Musik und Verlag: Karl Vötterle zum 65. Geburtstag*, ed. R. Baum and W. Rehm (Kassel, 1968), 319–41
- C. Kooznetzoff:** 'Das Theaterspielen der Nürnberger Meistersinger', *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg*, lv (1968), 226
- B.R. Butler:** *Liturgical Music in Sixteenth-Century Nürnberg: a Sociomusical Study* (diss., U. of Illinois, 1970)
- W. Dupont:** *Werkausgaben Nürnberger Komponisten in Vergangenheit und Gegenwart* (Nuremberg, 1971)
- G. Pfeiffer:** *Nürnberg: Geschichte einer europäischen Stadt* (Munich, 1971/R)
- H. Cysarz:** 'Das Lachen des Hans Sachs', *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg*, lix (1972), 152
- H. Fischer and T. Wohnhaas:** 'Der Nürnberger Orgelbau im 19. Jahrhundert', *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg*, lix (1972), 228–39
- F. Hellwig:** 'Die Sammlungen historischer Musikinstrumente im Germanischen Nationalmuseum Nürnberg', *Musica*, xxvi (1972), 123–5
- K. Pechstein:** 'Die Merkzeichentafel der Nürnberger Trompeten- und Posaunenmacher von 1640', *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg*, lix (1972), 198–202
- H. Harassowitz:** 'Geschichte der Kirchenmusik an St Lorenz in Nürnberg', *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg*, lx (1973), 1–152
- H.E. Samuel:** *The Cantata in Nuremberg during the Seventeenth Century* (Ann Arbor, 1982)
- S. Gattuso:** '16th Century Nuremberg', *The Renaissance: from the 1470s to the End of the 18th Century*, ed. I. Fenlon (London, 1989), 286–303

## Nurimov, Chary

(b Bairam-Alisk, 1 Jan 1941). Turkmen composer. He graduated from the Gnesin Institute in Moscow where he studied with Litinsky and after some postgraduate work joined the Ashkhabad Institute of Arts (1972). He became head of the Turkmen Composers' Union in 1977 and has received numerous awards and prizes including People's Artist of the Turkmen Republic (1986) and the State Prize of the USSR (1987). He wrote the first Turkmen ballet, *Gibel' sukhoveya* ('Death of the Arid Wind'), in 1967. This and his other works – which include a popular Trumpet Concerto – combine Western tradition with Turkmen folk music; some of his compositions were inspired by the beauty of particular melodies found in Turkmen songs and dances.

### WORKS

(selective list)

Sym. no.3, 1963–88; *Gibel' sukhoveya* [Death of the Arid Wind] (ballet), 1967; Tpt

Conc., 1968; Tekinskiye freski [The Tekin Frescoes], 11 insts, 1969; Conc.-Poem, 1v, orch, 1971; Bessmertiyе [Immortality] (ballet), 1972; Gazel'i [Ghazels], ob, perc, pf, str, 1976; Kugitanskaya tragediya [A Kughitang Tragedy] (ballet), 1977; 3 Qts, 1980–86; Dagestan Conc. [no.1], 1984; Dagestan Conc. [no.2], 1985; film scores, incid music, choral music and songs

RAZIA SULTANOVA

## Nürnberg

(Ger.).

See [Nuremberg](#).

## Nürnberger.

German family of bowmakers. Christian Gottlob Nürnberger (*b* Markneukirchen, 31 Dec 1792; *d* Markneukirchen, 17 Aug 1868), whose father and grandfather were both violin makers, was the first bowmaker of the family, being first recorded as such in 1823. His son, Franz Albert Nürnberger (i) (*b* 19 Aug 1826; *d* 26 May 1894) made very high quality bows in an old German style; they are unsigned. Franz Albert (i) and his son, Franz Albert (ii) (*b* Markneukirchen, 24 April 1854; *d* Markneukirchen, 15 Feb 1931), were founding members of the Bogenmacherinnung Markneukirchen, where they are recorded as Albert sen. and Albert jun.

Franz Albert (ii) began a very successful business relationship with the Wurlitzer Company, Cincinnati, early in the 20th century. About this time he began to offer a new Tourte-type model, which became the typical 'Nürnberger bow'. His bows are made of the finest materials and they were as highly regarded as those of his French counterparts. His son, Carl Albert Nürnberger (*b* Markneukirchen, 28 Oct 1885; *d* Markneukirchen, 2 March 1971), became his successor. It was Carl Albert, working with his brother Philipp Paul (*b* 29 Jan 1882; *d* 6 April 1946), who perfected the 'Nürnberger bow'. His bows were played by some of the most famous artists of his time, including Fritz Kreisler, Eugène Ysaÿe and David Oistrakh. Carl Albert was succeeded by his son, Karl Albert (*b* 22 April 1906; *d* 9 Oct 1972), and grandson, Christian Albert (*b* 12 Dec 1947).

Expert knowledge is required to distinguish the work of the various members of the family, as the stamp albert nürnberg was used for most of the 20th century.

### BIBLIOGRAPHY

*Lügendorff*GL

**J. Roda:** *Bows for Musical Instruments of the Violin Family* (Chicago, 1959)

KLAUS GRÜNKE

## Nussio, Otmar

(*b* Grosseto, 23 Oct 1902; *d* Lugano, 22 July 1990). Swiss conductor, composer and flautist of Hungarian descent. He studied at Milan and in Rome under Respighi, then in 1936 settled in Zürich, teaching the flute at the conservatory until 1938 when he became director of the Orchestra della Radio della Svizzera Italiana until 1966; he maintained this position until 1968; his other function was head of programming of the musical department of Radio della Svizzera italiana. In 1953 he founded the Concerti di Lugano, of which he was the artistic director until 1966. His music avoids modern elements and is characterized by a faithfulness to traditional forms, a descriptive quality and skilful orchestration. His celebratory *Vita ticinese* (1941) reveals his attachment to the typically Swiss *Festspiel*. In his later years he turned to poetry: his collection *// caleidoscopio d'un ottuagenario* was published in 1985.

## WORKS

(selective list)

Poemetto, orch, 1928; FI Conc., 1936; Vita ticinese, solo vv, chorus, orch, 1941; Moglie e marito, ob, bn, str, 1944; Le avventure di Gianni, incid music, 1949; Escapades musicales, orch, 1949; I sette peccati capitali, chorus, orch, 1949; Rubensiana, orch, 1950; Hommages musicaux, orch, 1954; Le bal des voleurs, ballet, 1955; Canti e danze d'Iliria, orch, 1955; Conc. classico, hpd/pf, str, 1955; Portraits musicaux, orch, 1955; Notturmo di Valdemosa, orch, 1956; Pf Conc., 1960; Cant. ticinese, solo vv, chorus, orch, 1962; Poet at Fort Moultrie, orch, 1967; Passatempo donchisciottesco, cl, orch, 1971; Alborada, orch, 1971; chbr music, incl. 3 vn sonatas, vc sonata, Cervantesca, fl, bn, tpt, orch, 1988

Principal publishers: Ah & Simrock, Boosey & Hawkes, Carisch, Chappell, Universal

## WRITINGS

'Suoni e fortuna', *Rivista di Lugano* (1984–5) [autobiography]

## BIBLIOGRAPHY

**G. Pedrazzi:** *50 anni di Radio della Svizzera Italiana* (Lugano, 1983)

**F.A. Vitali:** *Radio Monte Ceneri* (Locarno, 1990)

KURT VON FISCHER/R/CARLO PICCARDI

# Nüsse.

See [Nisle](#) family.

## Nut (i)

(Fr. *sillet*; Ger. *Sattel*, *Obersattel*; It. *capo tasto*). In string instruments, the thin ridge inserted between the pegbox and fingerboard, and at a right angle to them (see [Violin](#), fig.5). It is generally of ebony or other hardwood, but sometimes of ivory (especially in early instruments). The strings, secured at the lower end of the instrument, run over the bridge and then over the nut to the pegs or other tightening devices. The nut serves to raise the strings sufficiently above the fingerboard to allow the open strings to

sound freely in a given length from nut to bridge and, like the bridge, it holds the strings at fixed distances apart by means of grooves cut in its top.

For the meaning of 'nut' when speaking of a bow see [Frog](#).

DAVID D. BOYDEN/R

## Nut (ii)

In harpsichords the term that usually denotes the non-sounding bridge located on the wrest plank near the tuning pins. Some harpsichords have free soundboard wood under the nut. In a virginal, if both bridges are placed on free soundboard (which is usual) the left-hand bridge (assuming the tuning pins are on the right as seen from the keyboard) is usually designated the nut. Usage on this point is not consistent.

DAVID D. BOYDEN/R

## Nuwera, Abdel-Halim.

Egyptian composer and conductor. See [Egypt](#), §II, 2(v).

## Nux, Johannes.

See [Nucius, Johannes](#).

## Nuyts, Frank

(*b* Ostend, 3 Feb 1957). Belgian composer and percussionist. He studied music theory and percussion at the Ghent Conservatory, where he now teaches percussion. He studied composition at the IPEM with Goethals, who influenced his early works in the use of total serial techniques and a preference for South American atmosphere (e.g. *Alejandome del camino*). In the early 1980s Nuyts found his own way: in *Sonivers II* he uses cellular development and tries to reconcile serialism with tonality. His music became more playful and humorous, using driving and swinging rhythms (*Rastapasta* and *Woodnotes*). After performing his music with groups such as Membra and De Giek, in 1989 Nuyts founded Hard Score, which uses synthesizers, digital keyboards, drums and percussion to recreate the uninhibited qualities of a rock band. He has written homages to stars from the pop world in *Prince's Pride*, *Death, where's thy Sting* and *Za-va-pa (zencore)*, parts of the cycle *Quirks*. In 1993 he returned to traditional instruments in some large compositions, without however renouncing the ideas tried out in Hard Score (with which he is still involved). In 1980 he was awarded the Tenuto Prize by Belgian Radio and Television for his orchestral work *Alsof de hand nooit meer weggaat...*; in 1995 he received the Ghent culture prize.

### WORKS

(selective list)

Inst: *Alejandome del camino*, fl, pf, 1976; *Alsof de hand nooit meer weggaat...* (H.

Claus), orch, 1979; Bombos del sol, 2 perc, 1981; Savannah, fl, hn, 2 perc, 1982; Squib, large chbr orch, 1984–5; Rastapasta, (melodic inst, b inst, kbd)/(fl, db, 12 str)/2 kbd, 1986; Woodnotes, conc., mar, chbr orch, 1987; A Sym. of Scraps, orch, 1988; Quirks, fl, b cl, pf, 1989; music for pf, perc

Vocal: Sonivers II (Immediaciones de la noche) (P. Neruda, P. Eluard), S, reciter, chbr orch, tape, 1980–81; Ga.n (scenic cant., F. Thooft), 3 S, T, reciter, 3 synth, Wavestation, 1992–3; Sym. no.2 'Wal' (Thooft), S, pf, orch, 1993

Works for Hard Score (synths, digital kbds, drum kit, perc unless otherwise stated): Water Music, S, synths, digital kbds, drum kit, perc, 1989–90; B-Side Art, 1990; Hard Scores, Bks 1–2, 1994–5; transcrs. of Rastapasta, Woodnotes and Quirks

Principal recording companies: Etcetera, BRTN Radio 3, Paul Klinck Productions, Vox Temporis

## BIBLIOGRAPHY

L. de Keyzer: 'Frank Nuyts: "Het moet plezieriger worden"',  
*Muziekrant*(1982), no.13, pp.28–31

Y. Knockaert: 'In de zevendere wereld: Frank Nuyts', *Kunst en cultuur*,  
xxvii (1994), no.5, pp.26–7

YVES KNOCKAERT

## NWA [Niggaz with Attitude].

American rap group. They first gained public prominence with the album *Straight Outta Compton* (Ruthless, 1988), produced by band members Dr Dre (Andre Young) and DJ Yella (Antoine Carraby), with raps by Eazy-E (Eric Wright), MC Ren (Lorenzo Patterson) and Ice Cube (Oshea Jackson). Furiously energetic, raw and confrontational, tracks such as 'Fuck tha police', 'Straight outta Compton' and 'Gangsta Gangsta' precipitated an FBI investigation and media outcry. NWA countered with the claim that they were simply journalists recording the reality of black life in deprived areas such as South Central Los Angeles. Despite a lack of radio or television support the album sold in large quantities and launched the West Coast style of rap known as [Gangsta rap](#). Soon after, the group began to split apart. Claiming unpaid royalties, Ice Cube left to pursue a highly successful solo career. His departure was followed by Dr Dre, who became one of the most significant rap producers and entrepreneurs of the mid-1990s, working with Snoop Doggy Dogg and Tupac Shakur among others. NWA's album *Efil4zaggin* (Ruthless, 1991) was even more extreme in its language and subject matter than *Straight Outta Compton*. In the UK, copies were seized under the Obscene Publications Act and only returned after a successful court action by Island Records, the distributing company. After a career of acrimony and controversy, NWA splintered into solo projects, finally ending with the AIDS-related death of Eazy-E in 1995.

DAVID TOOP

## Nyckelharpa [nyckelgiga]

(Swed.; Ger. *Schlüsselfiedel*).

A bowed chordophone with a key mechanism, formerly known in England as 'keyed fiddle'. Like the [Hurdy-gurdy](#), the strings are stopped by tangents held in keys placed at right-angles to the neck and pressed by the fingers; they are played with a short hand-held bow, however, not with a rosined wheel.

As far as can be ascertained, the *nyckelharpa* first existed in Scandinavia; it has survived until modern times within a small area of Sweden centred around the province of Uppland. The earliest iconographical sources are chiefly to be found in 15th- and 16th-century frescoes, although a relief on the south portal of Källunge church, on the island of Gotland, dating from about 1350, depicts a figure playing an instrument that appears to be a *nyckelharpa*. The oldest extant *nyckelharpan*, from the 16th and 17th centuries, have two different forms: one with an elongated body in the shape of a figure-of-eight with a flat bottom and a flat belly, separately made; the other with either a pear- or a boat-shaped body, made in a single piece with the neck, and with a slightly vaulted belly. The boat shape became normal from the late 17th century, with marked middle bouts, a high border and a strongly vaulted belly with two oval soundholes. During the 20th century the body came to resemble that of the violin family, with a slightly vaulted belly and two f-holes. The bottom and the belly are now often made separately and the wooden tuning-pegs are supplemented or even replaced by a guitar-like tuning mechanism.

One of the two earliest types of *nyckelharpa* was known as the *enkelharpa* (single harpa). It had one melody string and one or more drone strings. The bridge was flat, so that the melody string and one or two of the drone strings could be bowed simultaneously. On the other type, known as the *mixturharpa*, the keys were fitted with a second tangent, thereby permitting one or more of the strings adjacent to the melody string to be stopped simultaneously. Sympathetic strings were first added during the 17th century. In an 18th-century type, known as the *kontrabasharpa* (contra-drone harpa), the extra tangent was applied to a bass string on the opposite side of the drone strings from the main melody string, thus creating a second melody string. This type of instrument has survived until modern times in an unbroken tradition. The *silverbasharpa* was developed in the 19th century from the *mixturharpa* by the addition of a second row of keys below the first, permitting the 'mixture' string to be stopped independently of the main melody string (while still bowing the drone string). The modern chromatic *nyckelharpa* was created by August Bohlin in 1923. This had a third bowed string with its own keys, and the principle of applying several tangents on each key was abandoned. Instruments with four rows of keys and four bowed strings are also played. On three- and four-row instruments the shape of the bridge is similar to that of the violin, so that each melody string may be bowed separately. The four-row type is generally tuned in fifths (*g-d'-a'-e''*, or a fifth lower); the *silverbasharpa* and the three-row *nyckelharpa* are tuned *c-g-c'-a'*.

From a low point in the mid-20th century when the *nyckelharpa* was played by only a few hundred musicians, there has been a resurgence of interest in the instrument since about 1970, due largely to the influence of the maker, composer and performer Eric Sahlström (1912–86); Åsa Jinder and the Nordman group have also played an important role in increasing the

instrument's popularity. The *nyckelharpa* is now heard in other genres besides traditional music (chiefly popular music) and its use has begun to spread outside the Nordic region, albeit on a limited scale. The World Championships in *Nyckelharpa* Playing, held at various locations in Sweden, has attracted participants from Britain and the USA.

#### BIBLIOGRAPHY

**J. Ling:** *Nyckelharpan* (Stockholm, 1967)

**G. Ahlbäck:** *Nyckelharppolket: om nyckelharprörelsen, en 1970-talsföreteelse* (Stockholm, 1980)

**G. Ahlbäck, G. Fredelius and J. Ling:** *Nyckelharpan nu och då/The Nyckelharpa Present and Past* (Stockholm, 1991) [incl. cassette]

GUNNAR FREDELIUS

## Nyert, Pierre de.

See [Niert, Pierre de.](#)

## Nyeuwenhuys [Nyhoff].

See [Niehoff](#) family.

## Nygryn, Georg.

See [Černý, Jiří.](#)

## Nyiregyházi, Ervin

(*b* Budapest, 19 Jan 1903; *d* Los Angeles, 13 April 1987). American pianist of Hungarian birth. At the age of two he began to play the piano, and at four he started to compose; as a child prodigy, he was the subject of a detailed study (see Révész). He took piano lessons first with Lamond and, from 1914, with Dohnányi. His public appearances, including a performance of Liszt's Second Piano Concerto under Nikisch in Berlin (1918) and a New York début (1920), aroused highly favourable comment. His career, however, failed to develop, and although he performed occasionally in the 1920s and 30s (Schoenberg was much impressed by his free, romantic style in 1935) he was reduced to working chiefly in film studios in the Los Angeles area. He continued to compose, and is thought to have written over 700 works. In 1974, in San Francisco, he was again heard in a semi-private recital, and made such an impression that he was taken up by those interested in the history of piano playing, notably the International Piano Archives, and made several recordings. In style he was influenced by Liszt, Busoni and Paderewski; his slow tempos, textual freedoms and individuality of interpretation aroused particular comment.

#### BIBLIOGRAPHY

**G. Révész:** *Erwin Nyiregyházy: psychologische Analyse eines musikalisch hervorragenden Kindes* (Leipzig, 1916; Eng. trans., 1925/R as *The Psychology of a Musical Prodigy*)





# Nylandensis, Theodoricus Petri.

See [Theodoricus Petri Nylandensis](#).

## Nyman, Michael (Laurence)

(b London, 23 March 1944). English composer. He studied composition with Alan Bush at the RAM (1961–4) and musicology with Dart at King's College, London (1964–7). He also spent time collecting folk music in Romania (1965–6). After showing early promise as a composer, he fell silent for almost a decade, during which he worked variously as an editor, librettist and performer, and as a music critic for *The Spectator*, *The Listener* and the *New Statesman*. It was in *The Spectator* in 1968 that he first applied the description 'minimal' to music, though the claim that he introduced the term to music criticism has been disputed (see Strickland, 241–4). Nyman's earliest work, dating from the mid-1970s, shows the influence of John Cage's aesthetics and the techniques of experimental and minimalist music, both of which he had charted in his book *Experimental Music* (London, 1974). For instance, the multiple piano piece *1–100* (1976) employs a series of 100 chords, descending gradually across the range of each piano part in a circle-of-fourths motion, to control both the note-to-note details and the overall form. Durations meanwhile are indeterminate, the performers proceeding through the music at their own pace.

Like many musicians associated with the English experimental movement, Nyman found himself teaching in fine art rather than music departments, holding posts (from the late 1960s) at Trent Polytechnic, Nottingham University and Goldsmith's College, London. These liberating creative environments led him towards a tactile and intuitive approach to sound and timbre. Pre-existing materials form the basis of much of his early music, including *In Re Don Giovanni* (1977) and his first film scores for the director Peter Greenaway. While his use of quotation suggests parallels with the early work of Bryars and Christopher Hobbs, the techniques of layering, stratifying, reordering and superimposing that Nyman uses to transform his material more closely resemble those of film and popular music production. Also during this period he began to develop with an ensemble of his own the vibrant and uncompromising sound world of the 'street band' he had employed for the National Theatre's production of Goldoni's *Il Campiello* (1976). The Michael Nyman Band fused the abrasive, amplified timbres and motoric rhythms of rock with the string and brass writing of the classical tradition. For more than a decade, it provided Nyman with plenty of scope for timbral variety, dynamic flexibility and textural contrast, from the forthright articulation and rhythmic propulsion of the score for Greenaway's *The Draughtsman's Contract* (1982) to the gentle, understated textures of the chamber opera *The Man who Mistook his Wife for a Hat* (1986). Increasingly during the 1990s, however, Nyman sought ways in which to incorporate this sound into an extended orchestral context, or even, for instance in the Trombone Concerto (1995), to dispense with it altogether.

Whereas Nyman's compositions during the 1980s referred explicitly to the works of past composers, the works of the following decade were marked by a concern with self-quotation, in particular the reworking of materials drawn from film scores or other dramatic contexts into independent, large-scale concert pieces. The score for *Prospero's Books* (1990), itself partly derived from *La traversée de Paris* (1989), proved particularly fertile in this respect: it gave rise not only to a suite (1994), but also to *Ariel Songs* (1990–91), *Masque Arias* (1991) and parts of *Noises, Sounds and Sweet Airs* (1994), otherwise based largely on *La princesse de Milan* (1989). The 1990s also saw a significant change in Nyman's style: a move towards a more intimate expressivity characterized by sustained and resonant textures, and a broader approach to melodic writing. Early examples are found in the more reflective moments of *Prospero's Books* (1990) and the subtle shifts of mood and emphasis in the *Six Celan Songs* (1990). Allied with this lyricism was an increasing gravitation towards folk music. In the String Quartet no.3 (1990) Nyman drew on the Romanian sources he had studied in the 1960s, while in the score for Jane Campion's *The Piano* (1992) a series of traditional Scottish melodies is subjected to melodic, rhythmic and harmonic transformations.

Though Nyman draws on his knowledge and experience of American minimalism, distinctive elements of his musical language set it apart from those influences. He has spoken of his more 'intuitive' approach to process, in which 'the ear rather than the process is the initial and final arbiter' (1977, p.7). Moreover, the prominence of the bass in his music, as well as suggesting the influence of rock, creates a harmonic stability and rootedness more characteristic of the European tonal tradition than of American minimalism. It is this often curious confluence of classical harmonic functions and rock rhythms and textures that provides Nyman's music with a rich and effective fusion of the codes of 'high' and popular art.

## WORKS

(selective list)

### dramatic

Il Campiello (incid music, C. Goldoni), 1976, London, National Theatre, 20 Oct 1976; The Masterwork (Award Winning Fish-Knife) (performance art work, collab. P. Richards and B. McLean), 1979, London, Riverside Studios, 1979; The Man who Mistook his Wife for a Hat (chbr op, C. Rawlence, after case study by O. Sacks), 1986, London, Institute of Contemporary Arts, 27 Oct 1986; The Fall of Icarus (dance score), 1989, collab. F. Plessi and F. Flamand, Brussels, Théâtre de la Monnaie, Oct 1989; La Princesse de Milan (dance op, K. Saporta, after W. Shakespeare: *The Tempest*), 1989, Avignon, 24 July 1991; Letters, Riddles and Writs (TV op, J. Newson, after Mozart), 1991, BBC, 10 Nov 1991, staged London, Shaw, 24 June 1992; Noises, Sounds and Sweet Airs (op), 1994, Tokyo, Globe, 7 Dec 1994

### michael nyman band

for a combination of the following: 2 s sax + a sax, bar sax + fl/pic, hn, tpt, b trbn/euphonium, pf, 3 vn, va, 2 vc, b gui

Film scores: The Draughtsman's Contract (dir. P. Greenaway), 1982; A Zed and

Two Noughts (dir. Greenaway), 1985; Drowning by Numbers (dir. Greenaway), 1988; Monsieur Hire (dir. P. Leconte), 1989; The Cook, the Thief, his Wife and her Lover (dir. Greenaway), 1989; La mari de la coiffeuse (dir. Leconte), 1990; Prospero's Books (dir. Greenaway), 1990; The Piano (dir. J. Campion), Michael Nyman Band, orch, 1992; The Diary of Anne Frank (dir. S. Araki), 1995; Gattaca (dir. A. Niccol), 1997

Other: In Re Don Giovanni, 1977, arr. str qt, 1991; Bird List, 1979, rev. 1985; Water Dances, 1984, arr. 2 pf; Memorial, 1985 [from film score The Cook, the Thief, his Wife and her Lover]; La traversée de Paris, S, SATB, Michael Nyman Band, 1989; 6 Celan Songs, A, Michael Nyman Band, 1990; L'orgie parisienne (A. Rimbaud), S/Mez, Michael Nyman Band, 1990; Ariel Songs (W. Shakespeare), S, Michael Nyman Band, 1990–91 [from film score Prospero's Books]; The Final Score, 1992; The Upside-Down Violin, Michael Nyman Band, orch, 1992; MGV (Musique à grande vitesse), Michael Nyman Band, orch, 1993; Prospero's Books, suite, 1994 [from film score]; After Extra Time, 1996

### other works

Orch: Where the Bee Dances, s sax, orch, 1991; The Piano Conc., pf, orch, 1993 [based on film score]; Conc., hpd, str, 1995; Trbn Conc., 1995; Double Conc., vc, sax, orch, 1997; Strong on Oaks, Strong on the Causes of Oaks, str, 1998

Other inst: Bell Set No.1, metal perc, 1972; 1–100, pfs, 1976; Think Slow, Act Fast, 2 pan pipes, 2 a sax, 2 pf, 2 b gui, 2 perc, 1981, version for Michael Nyman Band; I'll Stake my Cremona to a Jew's Trump, 1v + vn, 1v + va, elects, 1983; Str Qt no.2, 1988 [choreog. S. Jeyasingh as Miniatures]; Zoo Caprices, vn, 1985 [based on film score A Zed and Two Noughts]; Shaping the Curve, s sax, pf, 1990, arr. s sax, str qt, 1991; Str Qt no.3, 1990; Masque Arias, brass qnt, 1991 [based on film score Prospero's Books]; Time Will Pronounce, vn, vc, pf, 1992; For John Cage, 4 tpt, 2 hn/2 double flugelhorn, 3 t trbn, tuba/euphonium, 1992; The Convertibility of Lute Strings, hpd, 1992; Songs for Tony, sax qt, 1993; Yamamoto Perpetuo, vn, 1993; 3 Qts, sax qt, hn, tpt, trbn, tuba, str qt, 1994; Str Qt no.4, 1995; Carrington (film score, dir. C. Hampton), s sax + a sax, a sax + t sax, hn, pf, 6 vn, 4 va, 3 vc, b gui, 1995; Va and Pf, 1995

Vocal: Self-Laudatory Hymn of Innana and her Omnipotence (Ancient Near Eastern texts relating to the Old Testament, trans. S. Kramer), Ct, viols, 1992, version for C, str orch, 1995

Principal publisher: Chester

### WRITINGS

- 'Minimal Music', *The Spectator* (11 Oct 1968)  
*Experimental Music: Cage and Beyond* (London, 1974, 2/1999)  
'Hearing/Seeing', *Studio International*, no.192 (1976), 233–43  
'Music', *Studio International*, no.193 (1977), 6–8  
'A Walk through H: the Musical Score', *Catalogue of British Film Institute Productions 1977–8* (London, 1978), 91–2

### BIBLIOGRAPHY

- L. Simon:** 'Music and Film: an Interview with Michael Nyman', *Millennium Film Journal*, x/11 (1982), 223–34  
**D. Rivière and D.Caux:** 'Entretien avec Michael Nyman', *Peter Greenaway* (Paris, 1987), 74–91

- G. Heldt:** “... Breaking the Sequence Down Beat by Beat”: Michael Nyman's Music for the Films of Peter Greenaway’, *Film und Fernsehwissenschaftliches Kolloquium: Berlin 1989* (Münster, 1990), 177–88
- E. Strickland:** *Minimalism: Origins* (Bloomington, IN, 1993)
- J. Vogt:** ‘Zur Rolle der Filmmusik im postmodernen Kino: die Filme Peter Greenaways und ihre Musik von Michael Nyman’, *Musikpädagogische Forschungsberichte*, iii (1993), 165–88
- R. Mugno:** ‘Sinesteticità dell’esperienza artistica: il sodalizio cinematografico Nyman/Greenaway’, *Note su note*, ii/2 (1994), 149–99
- K.R. Schwarz:** *Minimalists* (London, 1996)

PWYLL AP SIÔN

## Nystedt, Knut

(b Oslo, 3 Sept 1915). Norwegian composer. His first teachers were Arild Sandvoild (organ) and Reimar Riefling (piano). He later studied theory and composition with Brustad and in the USA with Copland in 1947; Fjeldstad gave him instruction in conducting. Between 1946 and 1982 Nystedt held the position of organist and choirmaster at the Torshov Church in Oslo. In 1950 he founded Det norske solistkor, with which he toured throughout the world, often presenting new works in the choral repertory. The group quickly acquired an outstanding reputation.

Nystedt’s first compositions were in a national Romantic style, making conscious use of folkloric elements within a modal harmonic and melodic language. After World War II he moved rapidly in the direction of neo-classicism, influenced primarily by Hindemith as well as Poulenc and Honegger; the extrovert and strongly rhythmic *Symphony for Strings* op.26 (1950) is typical of this period. With the renewal of Norwegian church music in the late 1950s Nystedt composed a collection of motets for the Protestant liturgy and was subsequently a much sought-after choral composer in the USA. In the 1960s he became attracted to the timbral developments in the music of Ligeti and Penderecki. This preoccupation is evident in the cantata *Lucis creator optime* op.58 (1968), one of his most significant works, in which he reaped the benefits of his practical experience in both choral and orchestral music. In the 1970s Nystedt played a significant role in introducing neo-romantic and pluralist traits into Norwegian music. In works such as *Shells* (1973) he developed new choral techniques with, again, a strong emphasis on timbral possibilities. Characteristic of his compositional technique is his integration of modern timbral experiments into a tonal framework with clear traditional points of reference. With unfailing artistry he has shown a remarkable ability to adapt new musical developments to his own, personal style. His inventiveness continued unabated in the 1980s and 90s.

### WORKS

(selective list)

Orch: Conc. gross, op.17, 3 tpt, str, 1946; Sym., op.26, str, 1950; The Seven Seals – Visions for Orch, op.46, 1960; Mirage, op.71, 1974; Ichthys, op.76, 1976; Exsultate, op.74b, 1980; Sinfonia del mare, op.97, 1983; Hn Conc., 1987; Concerto

arctandriae, op.128, str, 1991

Chbr: 5 str qts, 1938–88; The Moment, op.52, S, cel, perc, 1962; Pia memoria, requiem, 9 brass insts, 1971; Rhapsody in Green, op.82, brass qnt, 1978; Messa per percussione, op.122, 1990

Choral: The Burnt Sacrifice, Biblical scene, op.36, reciter, chorus, orch, 1954; De profundis, op.54, mixed chorus, 1964; Audi, 8vv, 1968; Lucis creator optime, op.58, solo vv, chorus, orch, 1968; Suoni, op.62, female vv, fl, mar; Shells, op.70a, female vv, 1973; Kärlekens lov, op.72, female chorus, 1975; O crux, op.79, mixed chorus, 1977; Veni, op.81a, 8vv, 1978; A Hymn of Human Right, op.5, vv, org, perc, 1982; For a Small Planet, op.100, chorus, str qt, hp, reciter, 1983; Missa brevis, op.102, mixed chorus, 1984; 3 geistliche Lieder, op.120, mixed chorus, 1990; Festo pentecostes, op.136, female vv, 1993; Miserere, op.140, 16vv, 1993; One Mighty Flowering Tree, op.141, chorus, brass, perc, 1994; Kristnikvede, op.144, mixed chorus, orch, 1994

Org: Pietà, op.50, 1961; Resurrexit, op.68, 1973; Tu es Petrus, op.69, 1973; Suite d'orgue, op.84, 1978

## BIBLIOGRAPHY

**N. Grinde:** *Norsk musikkhistorie* (Oslo, 1971, 3/1981; Eng. trans., 1991)

**B. Kortsen:** *Contemporary Norwegian Chamber Music* (Bergen, 1971)

**M.E. Stallcop:** *The A Cappella Choral Music of Knut Nystedt* (diss., Arizona State U., 1975)

**J. Fongaard:** 'Forskjellige faser i Knut Nystedts utvikling som kvartettkomponist', *Studia musicologica norvegica*, ix (1983), 136–50

**H. Herresthal, ed.:** *Festskrift til Knut Nystedt* (Oslo, 1985)

HARALD HERRESTHAL

## Nystroem, Gösta

(*b* Silvberg, Dalarna, 13 Oct 1890; *d* Särö, 9 Aug 1966). Swedish composer and painter. The son of a headmaster, organist, amateur painter and botanist, he grew up in Österhaninge. His father encouraged him to play the piano and gave him lessons in harmony and composition; until he was 11 he sang in the church choir, and from the age of 12 he deputized for his father as organist. At 15 he began private piano and harmony studies with Lundberg and Bergenson in Stockholm, and in the next year, after he had been refused admission to the conservatory, he studied in Strängnäs to become a primary-school teacher. He was able to study at the Swedish Royal Academy of Music in 1913–14, while taking private composition lessons from Hallén, but he was discontented there and went to Copenhagen, where he studied painting and composition for four years. After brief music studies in Germany he went to Paris in 1920, and there he remained for 12 years in the company of Scandinavian and French artists. He had lessons in composition and instrumentation from d'Indy and Sabaneyev and in conducting from Chevillard. After his return to Sweden he became a pugnacious music critic for the *Göteborgs Handels- och sjöfartstidning* (1932–47). He made painting trips along the Mediterranean coasts of Spain and France, and he held exhibitions in Copenhagen, Stockholm and Paris. Apart from his father, the greatest influences to which he admitted were from painters: Piero della Francesca, Braque and Adrian-Nilsson.

As a composer Nystroem worked best on a large scale, sufficient to allow his music to grow steadily and organically from its initial ideas. Much of his early work, including a piano concerto, a ballet and two oratorios all written in a late Romantic style, was lost when he moved to Paris in 1920. In such works as the symphonic poem *Ishavet* ('The Arctic Ocean', 1924–5) he revealed a powerful and individual, though somewhat ornate, orchestration influenced by Debussy, Ravel and Stravinsky's *The Rite of Spring*. Thereafter he was influenced by his study of Baroque polyphony, and during the 1930s he achieved a synthesis of neo-Baroque features and Romantic emotional ardour. For example, in the Concerto no.1 for string orchestra (1929–30) and the *Sinfonia breve* (1929–31), the latter an artistic breakthrough, he brought together strict linear construction, polyrhythm and harsh dissonance, producing a style that was found shocking at the time. This style was perfected and brought to a dramatic culmination in the *Sinfonia espressiva* (1932–5), where an ever more intensified development through the four movements leads from the sound of a solo violin to a fully orchestrated, fugued mass of sound. Later Nystroem's music became more harmonic in conception and more lyrical in expression; nature, and in particular the sea, became a dominant stimulus. Marine Impressionism had already featured in *The Arctic Ocean*, a description of a voyage in the northern Arctic with Amundsen, and the manner was pursued in the incidental music to *The Tempest* (1934), the *Sånger vid havet* ('Songs by the Sea', 1942), the *Sinfonia del mare* (1947–8), which, built in an effective symphonic curve around the song 'Det enda' ('The Only Thing'), brought Nystroem popularity, the opera *Herr Arnes penningar* ('Herr Arne's Money', 1958) and the powerful *Concerto ricercante* (1959), constructed in one sweeping stream. His last works saw a return to taut contrapuntal structure combined with a mature, elegiac tone, as in the *Sinfonia seria* (1963), the *Sinfonia tramontana* (1965) and the two string quartets.

## WORKS

Principal publisher: Nordiska Musikförlaget

### dramatic

Radio op: Herr Arnes penningar [Herr Arne's Money] (B. Malmberg, after S. Lagerlöf), 1958

Ballet: Ungersvennen och de sex prinsessorna [The Young Gentleman and the Six Princesses], 1950–51, 2 suites, 1950–51

Incidental music: Konungen [The King] (P. Lagerkvist), 1933, excerpted as Teatersvit no.1; Stormen [The Tempest] (W. Shakespeare), 1934, excerpted as Teatersvit no.2; Bödeln [The Executioner] (Lagerkvist), 1934, excerpted as Teatersvit no.3; Vår ära och vår makt [Our Honour and our Power] (N. Grieg), 1935; Köpmannen i Venedig [The Merchant of Venice] (Shakespeare), 1936, excerpted as Teatersvit no.4; Madame Bovary (G. Baty), 1938; Vävaren i Bagdad [The Weaver in Baghdad] (H. Bergman), 1943; De blinda [The Blind] (M. Maeterlinck), radio score, 1949

### orchestral

Rondo capriccioso, vn, orch, 1917, rev. 1920; Ishavet [The Arctic Ocean], sym. poem, 1924–5; Babels torn, sym. poem, 1925; Sym. no.1, 1920s; Suite lyrique,

1928, arr. pf as Regrets; Conc. no.1, str, 1929–30; Sinfonia breve (Sym. no.1), 1929–31; Sinfonia espressiva (Sym. no.2), 1932–5, rev. 1937; Va Conc. 'Homage à la France', 1940; Sinfonia concertante, vc, orch/pf, 1940–44

Ouverture symphonique, 1945; Sinfonia del mare (Sym. no.3) (E. Lindqvist), S, orch, 1947–8; Palettskrap [Palette Sketches], suite, 1950; Sinfonia shakespeariana (Sym. no.4), 1952; Partita, fl, str, hp, 1953; Vn Conc., 1954; Conc. no.2, str, 1955; Conc. ricercante, pf, orch, 1959; Sinfonia seria (Sym. no.5), 1963; Sinfonia di lontano, 1963; Sommarmusik (E. Malm), S, chbr orch, 1964; Sinfonia tramontana (Sym. no.6), 1965

### choral and chamber

Choral: Herre, vem får bo i din hydda [Lord, who shall abide in Thy tabernacle?] (Ps xv); Huru schön och huru ljuv [How fair and how pleasant] (Bible: *Song of Solomon*); Säg mig du [Tell me, o thou] (*Song of Solomon*); 3 havsvisioner [3 Sea Visions] (E. Diktonius, Lindqvist, V. Ekelund), 1956; Golfiner (C.E. Claeson), 1966

Chbr: Valse solennelle, pf, 1914; Valse marine, pf, 1920; Regrets, pf, 1923–4; Rondo capriccioso, vn, pf, 1927; Str Qt no.1, 1956; Prélude pastorale, pf, 1960; Str Qt no.2, 1961

### songs

for 1v, pf unless otherwise stated

Hjärtat (H. Bergman), 1916; Ångest (Lagerkvist), 8 songs, 1923–8, 4 orchd; Det satt en katt vid Kattgatt (A.M. Roos), 1923; Nocturne (A. Österling), 1924, orchd; Gubben och gumman skulle mota vall [The old man and the old woman would turn out to graze] (trad.), 1927, orchd; Som ett blommande mandelträd [Like a blossoming almond-tree] (Lagerkvist), 1927; 3 sånger ur Stormen (Shakespeare), 1934, orchd; 3 kärleksvisor [3 Love Songs] (Song of Songs, Österling, Lagerkvist), 1917–42, orchd; Sånger vid havet [Songs by the Sea] (Lindqvist, E. Södergran, H. Gullberg, R. Jändel), 1942, orchd

Brunnen [The Spring] (J. Hemmer), 1944; Den röda blomman [The Red Flower] (A.G. Bergman), 1944; En frivillig [A Volunteer] (M. Stiernstedt), ?1945; Att älska i vårens tid [To Love in the Springtime] (G. Rybrant), 1948; På reveln [On the Spit] (Österling, Malm, Lindqvist), 1949; Lyssna, hjärta [Listen, Heart] (R. Tagore), S, A, fl, triangle, small gong, pf, 1950; Viser (M. Lorentzen), ?1950; Det enda [The Only Thing], 1951 [from Sym. no.3]; Den lyse nat [The Bright Night] (Lorentzen), 1951; Sjal och landskap [Soul and Landscape] (Nya sånger vid havet) [New Songs by the Sea] (Lindqvist), 1952

Andakt [Devotion] (J. Oterdahl); Der er i skogen [In the Wood] (J. Welhaven); I ljusningen [At Dawn] (H. Martinson); Jag diktar för ingen [I Write for No-One] (Ekelund); Lillebarn [Child] (B. Bergman); Natt vid sätern [Night on the Mountain Pasture] (C. Günther); Ord mot det tomma [Words against the Emptiness] (B. Malmberg)

### WRITINGS

'Nya strömningar i skandinavisk musik', *En bok tillägnad Torgny Segerstedt* (Göteborg, 1936), 169

'5 musikminnen', *Musiklivet – Vår sång*, xxxiii (1960), 68

'Blandt musikkens urostifter vil jeg ikke vaere med', *Musikalske selvportraetter*, ed. T. Meyer, J. Müller-Marein and H. Reinhardt (Copenhagen, 1966), 209–13

*Allt jag minns är lust och ljus*, ed. K. Jacobsson (Stockholm, 1968)

### BIBLIOGRAPHY

- L. Sabaneyev:** 'Gösta Nystroem: a New Swedish Composer', *MT*, lxi (1928), 1084–5
- W. Seymer:** 'Gösta Nystroem', *Svenska män och kvinnor*, ed. N. Bohman and T. Dahl (Stockholm, 1942–55)
- M. Pergament:** 'Gösta Nystroem: Swedish Composer', *ML*, xxvii (1946), 66–70
- N. Lindgren:** *Gösta Adrian-Nilsson/GAN* (Stockholm, 1949)
- B. Wallner:** 'Och Sabenejev var hans profet', *Nutida musik*, vi/4 (1962–3), 6–8
- P.L.K. Christensen:** *The Orchestral Works of Gösta Nystroem: a Critical Study* (London, 1965) [incl. work-list]
- H. Connor:** *Samtal med tonsättare* (Stockholm, 1971)
- G. Bergendal:** *33 svenska komponister* (Stockholm, 1972)
- J.H. Yoell:** *The Nordic Sound* (Boston, 1974)
- J.O. Rudén:** 'Sinfonia del mare av Gösta Nystroem: en otidsenlig (?) analys' [Sinfonia del mare by Nystroem: an unfashionable (?) analysis], *Kungl. musikaliska akademien årskrift 1978*, 25–51
- A. Hodgson:** *Scandinavian Musik: Finland and Sweden* (London, 1984) [incl. selective discography]
- L. Hedwall:** 'Som ett blommande mandelträd', *Musikrevy*, xlv (1990), 286–91
- L. Reimers:** *Gösta Nystroem: Life and Works* (Stockholm, 1992) [pubn of the Swedish Music Information Centre]

ROLF HAGLUND

## N.Z. Cracoviensis

(fl 1st half of the 16th century). Polish composer and organist. Eight works attributed to 'N.Z.' and one to 'N.Z. Crac.', are known from the organ tablature from the monastery of the Holy Ghost, Kraków (this large manuscript of 362 pages, written about 1548, was destroyed during World War II, but there is a microfilm in the Isham Memorial Library, Cambridge, Massachusetts). Six of these nine compositions were also copied in Jan z Lublina's tablature (*PL-Kp* 1716; ed. in CEKM, vi, 1964–7), five without ascription while the sixth is initialled N.C. It is not known whether this is a copyist's error for N.Z., or whether N.Z. is identifiable with N.C. (i.e. Nicolaus Cracoviensis, also called Mikołaj z Krakowa), who also has works attributed to him in the two tablatures. All N.Z.'s pieces are based on cantus firmi, seven on chorale melodies and two on sacred songs. The chorale-based works are all in four parts: these are Kyrie 'Fons bonitatis' and *Sanctus solemne*, both intended for alternatim performance, the introit *Gaudeamus omnes, Ecce panis* (a single stanza from the sequence *Lauda Sion*; an anonymous piece in *PL-Kp* 1716 based on the entire sequence may also be by him), the antiphon for St Stanislaus *Ortus de Polonia* (ed. Z.M. Szwejkowski, *Muzyka w dawnym Krakowie*, Kraków, 1964) and the hymns *Crux fidelis* and *Tantum ergo*. The works based on song melodies are *Nasz Zbawiciel* [Our Saviour] (ed. in MAP, ii/4, 1994) and *Cristus iam surrexit*; both are in three parts. The cantus firmi usually migrate; free counterpoint with instrumental traits dominates, but imitation is used in some works. Dominant-tonic cadences are comparatively frequent. *Nasz*



*Zbawiciel* is in the form of variations: the song melody is heard first in the lowest part, then in the middle and highest parts.

#### **BIBLIOGRAPHY**

- Z. Jachimecki:** *Tabulatura organowa z biblioteki klasztoru Św Ducha w Krakowie z roku 1548* [The organ tablature of 1548 from the library of the monastery of the Holy Ghost, Kraków] (Kraków, 1913)
- B. Brzezińska:** *Repertuar polskich tabulatur organowych z pierwszej połowy XVI wieku* [The repertory of Polish organ tablatures from the first half of the 16th century] (Kraków, 1987)
- P. Poźniak:** 'Le vocal et l'instrumental dans les tablatures manuscrites polonaises du XVIe siècle', *Le concert des voix et des instruments à la Renaissance: Tours 1991*, 671–88

PIOTR POŻNIAK